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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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ECLECTRO: U.K.'S THRIVING JAZZ GROOVE

BY VIVIEN GOLDMAN

LONDON—Eclectro is one name for a multifaceted scene that many in the British music business are busting to define. It's been dubbed "jazz not jazz," "independent soul," and "street soul." It's the mutant child of what used to be called rare groove, '70s funk, and acid jazz.



JAMIROQUAI

Names notwithstanding, this groove is real: a blend of jazz-funk, tinged with Latin and Brazilian influences, often spiced by reggae dub and rap.

Whatever the proportions, the base

of this cocktail must be the jazz of the late '60s and early '70s, the era that has young London in its grip, in fashion as well as music.

DJ Norman Jay, of KISS-FM, sums it up: "After house music had been popular for a long time, people had had enough; they were looking for something with a bit more substance. Now those lost souls have found something."

A quixotic independent bimonthly magazine, *Straight No Chaser*, is the bible of London's eclectic scene. Self-billed as "The Magazine Of World Jazz Jive," it articulates and has helped define the

multicultural eclectro genre. Its editor and publisher, a wry Northerner named Paul Bradshaw, observes, "That we could put jazz back into the mainstream instead of being an art form in a comparatively staid environment was a fantasy in the minds of a few people, but it's turned into a thriving independent base."

Jules, a musician from pioneering eclectro combo Raw Stylus, says, "The scene's been going since the rare groove revival happened and Soul II Soul became a well-known sound system. It's just people who enjoy mixing dif-

ferent styles of music which involve hip-hop, jazz, and soul. Over the last five years, people have gotten more and more into it."

The scene that's sprung up around eclectro is a small but flourishing industry of DJs, clubs, independent record labels, and radio shows; many scene-makers wear two or three of those hats. Much of this enterprise is undertaken in the spirit in which *Straight No Chaser* was set up, Bradshaw says only half-jokingly: as a job
 (Continued on page 74)



NOEL MCKOY

WRKS Takes 5 Billboard Radio Awards

BY PHYLLIS STARK

NEW YORK—Matching top 40 KIIS Los Angeles' accomplishment of last year, urban WRKS New York was the big winner in this year's Billboard Radio Awards, taking home all five of the

Suede Is Tops On Mercury List

BY THOM DUFFY

LONDON—Suede extended its glam-rock sweep of the British music scene Sept. 8, when its debut album was awarded the 1993 Mercury Music Prize for the best album of the year from the U.K. and Ireland.

After months of attention on the band's publicity blitz, its visual image, and its '70s influences, the se-
 (Continued on page 105)

awards for which it was nominated. WRKS was the only station winning in all five station categories this year.

WRKS' wins included station of the year, program/operations director of the year (Vinny Brown), music director of the year (Toya Beas-

ley), promotion/marketing director of the year (Wendi Caplan), and air personality of the year (Wendy Williams). Last year, WRKS landed just one award, for program/operations director of the year (Brown).

AC WMTX (Mix 96) Tampa, Fla.,
 (Continued on page 91)

Larkin Takes A 'Sonic Leap' For Breakthrough

BY MELINDA NEWMAN

NEW YORK—Some artists might find it disconcerting when their producer is called away in the middle of a project to make a record for another act. But for High Street Records artist Patty Larkin, the break only aided her in making what her label hopes will be the strongest album of her career.

The Cape Cod, Mass.-based singer/songwriter was in the midst of recording her fifth album, "Angels Running," last August when producer Ben Wisch was whisked away to produce Marc Cohn's sophomore album.
 (Continued on page 100)



LARKIN

Producers Take Spotlight On Recent Album Projects

BY LARRY FLICK

NEW YORK—The releases of hotly touted new projects by popular dance music producers David Morales and Moby have forced some major labels to rethink their methods

of breaking nontraditional acts in the pop mainstream.

Morales' critically acclaimed Mercury debut, "The Program," and Moby's equally lauded Elektra EP, "Move," both released late in August, top a growing
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MORALES



MOBY

IN THE NEWS

Retail Industry Pioneer Sam Marmaduke Dies

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Rack Pioneer Sam Marmaduke Dies At 73

Built Western Merchandisers Into \$600M Operation

BY EARL PAIGE

LOS ANGELES—Sam Marmaduke, an industry pioneer who founded the major rack firm Western Merchandisers, died Sept. 7 of a massive heart attack in Libby, Mont. He was 73.

Marmaduke "had been out visiting stores with his son John, and had gone to [do] some fishing," says Bob Schneider, long-time executive with the Amarillo, Texas-based firm.



MARMADUKE

An active jogger, Marmaduke "had zero indications that anything was wrong, a great cholesterol count," Schneider says.

Expressing industry sentiment on Marmaduke's death, Pam Horovitz, executive VP of the National Assn. of Recording Merchandisers, told Billboard, "The stories of the founders of the business are the stuff of legends, and certainly that was the case with Sam."

Marmaduke was highly regarded for his integrity and sense of business timing, although he once confided in a Billboard interview that "we probably should have gotten into retail sooner."

Company staffers recall that Marmaduke, not known for sentimentality, became emotional in 1986 during the company's annual convention, when he embraced both his sons, John and Steve, on stage. It was at a time when he was turning over the reins to John as president and Steve as VP of purchasing (Billboard, June 7, 1986).

Sam Marmaduke arrived in Amarillo in 1946 to take over the West Texas News Agency, which had been owned by his late father. In a 1992 interview, Marmaduke described the competitive environment of those early days. "Everybody got into it. At one time there were three rack-jobbers and only six rack customers in Dimmit, Texas. And we were excited no end to get a 24-pocket rack into a store that might sell \$20 a week."

Marmaduke diversified into the record rack business in 1959, and recalled in a 1986 Billboard interview, "They said I was crazy."

Western Merchandisers was incorporated in 1961; by 1971 it had gross sales of nearly \$5 million. The company en-

tered the retail business in 1968, opening its first Hastings stores in Amarillo.

In 1991, Western Merchandisers merged with giant retailer Wal-Mart; Hastings Books, Music, and Video remains a separate retail firm, and today has 104 stores in 14 states. Consolidated sales for the two entities in 1993 are expected to exceed \$600 million. John Marmaduke is president/CEO of both companies.

Over the years, Schneider says, Sam Marmaduke was among the first to recognize the synergies between books, periodicals, and music—and later home video. Along with Tower Records/Video, Hastings was among the first chains to offer books along with music in its stores.

Marmaduke also "was one of the first to see the benefits of going outside the music business, for executives with specific expertise," says John Sippel, a former label executive and longtime Billboard reporter who knew Marmaduke

for more than 30 years.

"Marmaduke was, more than any executive I can recall, always stressing the morality of business, the ethics," Sippel says. "He was very expressive with vendors but never scathing, more constructive in his criticism, often saying something like, 'doggone it, fellows, we ought to be doing it this way,'" says the veteran observer.

Marmaduke also was active in country music circles, having served as chairman of the Country Music Assn. in 1983.

Funeral services were set for Sept. 10 at the First Presbyterian Church in Amarillo. Memorial charities are the Madge Marmaduke Scholarship Fund, Canyon, Texas, and the St. George Village Botanical Garden, Kingshill, St. Croix.

Marmaduke is survived by his wife, Francis Madge Willingham, whom he married in 1942; his sons John, 46, and Steve, 43; five grandchildren; and three great-grandchildren.

New Red Hot Projects Promise To Target Variety Of Listeners

BY MARILYN A. GILLEN

NEW YORK—The Red Hot Organization is multiplying its efforts on behalf of AIDS education and fund-raising with a series of new "Red Hot Plus" music and film projects covering a wide array of musical genres and targeting a variety of demographics.

In addition to previously announced alternative rock and country albums (Billboard, June 26), the lineup includes star-sated discs themed around jazz/hip-hop, disco, Brazilian music, and women's issues. A previously planned rap album has been absorbed into the jazz/hip-hop project. The made-for-TV film series features such directors as Gus Van Sant and John Schlesinger, who will write and direct dramas exploring the issue of AIDS.

The ambitious series announcement signals a shift by the organization, founded in 1989, from a project-oriented entity into a full-fledged charitable institution, according to David Kirby, director of media relations for the group and

a co-producer of the Brazilian album. "Up to now we were just an album, and then we were just a sequel," Kirby says. "But then after a while it became apparent that this is becoming a foundation—not a permanent organization, but much more a structured organization than we ever were before."

The Red Hot Organization is in the process of formalizing a structure for the distribution of its proceeds so that it can apply for tax-exempt status as a not-for-profit AIDS charity in the States, Kirby says. All money raised outside the United States is funneled through the group's London charity; proceeds within the States are disbursed to a number of AIDS-related groups.

The first two albums produced by the organization, "Red Hot + Blue," a collection of Cole Porter cover songs released by Chrysalis Records in 1990, and "Red Hot + Dance," released by Columbia in 1992, have together sold more than 2 million copies worldwide, Kirby says.

(Continued on page 99)

THIS WEEK IN BILLBOARD

IT'S A WRAP

MTV's 10th annual Video Music Awards show produced several expected wins and more than a few surprises (both on and off-camera). Deborah Russell has the behind-the-scenes story. (Also, see page 8 for a rundown on the pageant's impact at retail.)

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COUNTRY FITS 'TOUR' INTO SCHEDULE

Though they initially greeted Aaron Neville's cover of George Jones' "The Grand Tour" with some surprise, more country PDs are finding that the falsetto crooner's version makes a fine fit for their formats. Eric Boehlert reports.

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'Bodyguard' In Rush To Sell-Thru?

Small Dealers Upset By Repricing Plan

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

LOS ANGELES—Warner Home Video reportedly is set to reprice "The Bodyguard," a hugely successful July rental title, to \$19.98 in late November. While the marketing strategy has pleased large sell-through accounts, smaller video dealers say they are upset.

The move would represent the shortest rental to sell-through window to date—4½ months. Warner executives would not confirm the plan at press time.

A repriced "Bodyguard" gives the

studio a full plate of major sell-through releases for the holiday season. Warner has announced that "Dennis The Menace" will arrive Oct. 26 at \$24.96 suggested list, and the company is expected to follow with "Free Willy," also priced to sell, in mid-November.

Those films, both summer theatrical releases, continue the flood of family-oriented titles that have reached or soon will reach stores. At last count, 10 should be out this fall, including "Aladdin," "Home Alone 2," "Happily Ever After," and "Tom & Jerry: The Movie."

Though the sell-through list is long, only "Aladdin" and "Home Alone 2" have the box-office clout

that translates into major sell-through success. Some retailers think the mix would be improved with the addition of a sell-through adult PG title, such as "Sleepless In Seattle." Columbia TriStar Home Video, however, has scheduled the title for rental release Dec. 8—the same date Paramount Home Video has chosen for "The Firm." As a result, a number of specialty stores contacted by Billboard say they plan to put more money into hot rental titles than into sell-through features that lack market clout.

"The Bodyguard" presents a different problem. Some mom-and-pop retailers fear the quick sell-through release will leave them with previously viewed copies that can't be sold off. There are plenty of them around; distributors estimate that Warner delivered approximately 500,000 copies of "The Bodyguard" into the rental market at a suggested \$100 list price.

J.D. Mandelker, head of St. Louis-based wholesaler Sight & Sound, says, "I understand what Warner is doing. I know they were thinking of sell-through, and they don't want to miss this Christmas. If they wait until next Christmas, it won't happen. But I'm sure you're going to find a lot of retailers who are up and out."

(Continued on page 101)

Zoom/BMG To Push Olsens

Via QVC, Prime-Time Spots

BY MOIRA McCORMICK

CHICAGO—Zoom Express/BMG Kidz is pushing its imminent release of audio and video titles by 7-year-old television stars Mary-Kate and Ashley Olsen via a pair of unusual marketing ploys: appearances on the QVC home shopping TV network, and an ad/barter arrangement with ABC Television.

The Olsen twins' new album, "I Am The Cute One," and debut long-form, "Mary-Kate And Ashley Olsen: Our First Video," are to hit stores Sept. 28. Ten days prior to their release, both titles will be offered for sale on QVC. And, in what Zoom Express executives refer to as a "first-of-its-kind deal" with Capital Cities/ABC Inc., the national marketing campaign is being supplemented by prime-time commer-

cial, which will air on six first-run episodes of the twins' ABC sitcom, "Full House." In exchange for airing the spots, Capital Cities/ABC is receiving points on the sale of "I Am The Cute One," according to Greg Brodsky, VP of marketing for Zoom Express.

"'Full House' has more than 25 million viewers a week," Brodsky says. "It's not in any record company's budget to buy prime-time advertising—spots cost well into six figures—so this ad/barter deal was a way for us to get prime-time advertising. We'll hit over 150 million people with these spots." Two spots will run in October, two in November, and two in December, he says.

The Olsens are to appear in an hourlong QVC special Sept. 18, 19, and 20. The network will air their music videos, interspersed with interview segments and behind-the-scenes footage. "QVC is bringing a crew to the Olsens' Los Angeles home," Brodsky says. "The twins will probably answer some of the toll-free calls [on which customers place orders] themselves."

The QVC promotion came about, Brodsky says, because "a lot of forward-thinking entertainment companies recognize the value of that"

(Continued on page 103)

Rentrak, SuperComm

Square Off In Fight For Grocery Chains

BY SETH GOLDSTEIN

NEW YORK—Home video's revenue-sharing contenders, Rentrak and SuperComm, have begun sparring over prospective supermarket chain customers.

Dallas-based SuperComm, the newcomer to revenue-sharing, got to the groceries first with a system that founder Jack Silverman started to market more than a year ago. He and VP Des Walsh say SuperComm has been installed in 700 stores, and say they will reach their goal of 1,000 by the end of the year. Eight food chains are testing the data-gathering package in one to 10 outlets; three, representing 300 stores each in the Northeast and Southwest, have started in the past 30 days, according to Walsh.

More importantly, Walsh says, SuperComm hasn't lost a customer; he refutes Rentrak's claim that supermarkets have switched from SuperComm to Rentrak because they want a better selection of titles than Silverman can offer. "For [Rentrak] to suggest that any SuperComm accounts have switched is totally untrue,"

(Continued on page 103)

French Music Sales Are Off The Charts

BY EMMANUEL LEGRAND

PARIS—The French music industry is without official sales charts for the first time since the early 1980s.

In the first week of September, the last official top 50 singles and albums charts were issued. The two media outlets that were controlling and financing the charts—pay-TV channel Canal Plus and radio station Europe 1—decided to stop backing them. The main reason, they said, was that the TV program based on the chart information was losing its audience.

The music industry body SNEP, which had criticized the singles chart for its inaccuracy (Billboard, Jan. 16), has been unable to deliver replacement charts on time.

In August, SNEP inked a deal with market-research organization IFOP for new charts, but negotiation hold-

ups have delayed the introductions. A preliminary singles chart is expected to be launched in late September or early October, with a fully operational singles chart due by mid-November, according to SNEP.

A limited album chart, listing 20-30 titles, will be introduced sometime in October, and a complete albums chart is due before Dec. 31. The charts will use computerized point-of-sale data from a panel of about 50 retailers.

Meanwhile, industry professionals fear there will be complete chaos. Without charts, they wonder how retailers will be able to select their products. However, some observers contend that supermarket and convenience-store chains have been considering only the first 30 or 40 titles on the charts in making their purchasing decisions, and that the temporary

LIVE Brings Paula Abdul

Into Fitness Vid Arena

BY JIM McCULLAUGH

LOS ANGELES—Paula Abdul is adding her name to the growing list of stars jumping into the lucrative health and fitness arena, with two new titles from LIVE Home Video.

The Abdul project taps into two avenues LIVE wants to take in the future, according to David Bishop, president and COO of LIVE Home Video.

"There are two areas that are resistant to potentially competing technologies such as pay-per-view. They are general interest and children's entertainment," he says. "We don't plan [on] turning our back on movies. That's our bread and butter. But we will be placing a lot more emphasis on these two other categories."

Abdul will create two original videos—one for adults and one for children. Both will be distributed by LIVE Home Video, which also will be a co-producer of the projects with The William Morris agency.

Bishop says the adult tape will be a 60-to-75-minute dance/aerobic

workout, while the 30-to-45-minute children's title will focus on dancing, jumping, and aerobic activity. Production will begin this fall, with release dates for both tapes tentatively planned for the first quarter of 1994.

Abdul will create original songs for the tapes, Bishop adds, although some of her well-known songs may also appear on the tapes.

LIVE, he further notes, is "shopping for a corporate sponsorship tie-in and cross-promotional opportunities."

In addition to the Abdul videos, LIVE plans to raise its profile further in the children's market with the Oct. 26 direct-to-sell-through release of "Tom And Jerry—The Movie" (Billboard, Sept. 11), and the creation of a new family-oriented label. LIVE's Family Home Entertainment line is already a potent player in the children's sell-through market.

Bishop projects sales of 2 million or more units of "Tom And Jerry," despite its disappointing \$3.5 million gross at the summer

(Continued on page 101)



A Whale Of A Soundtrack. Warner Bros. celebrates the release of the film "Free Willy" and its soundtrack, which has reached the top 50 on The Billboard 200, with a special screening at the Academy of Motion Picture Arts and Sciences Theatre. Shown, from left, are recording engineer Tim Boyle; composer Basil Poledouris; BMI assistant VP of film/TV relations Doreen Ringer Ross; Warner Bros. Music president Gary LeMel; and Warner Bros. VP of administration Bill Schrank.

Rights Societies, RIAA May Meet

On Besieged Bill

BY BILL HOLLAND

WASHINGTON, D.C.—The House sponsor of the besieged performance right bill, H.R. 2576, soon will ask songwriter, music publisher, and performing rights societies to meet with record industry proponents and hammer out their differences.

Billboard has learned that Rep. William J. Hughes (D-N.J.), chairman of the House Intellectual Property Subcommittee and sponsor of the House bill, will ask representatives of ASCAP, BMI, and the National Music Publishers Assn. to meet with officials of the Recording Industry Assn. of America to try to reach a compromise on the legislation, which would grant royalties and protection to record labels and performers of recordings transmitted digitally.

According to a source on Capitol Hill, Hughes probably will call for the meeting this month.

After the bill's introduction early this summer (Billboard, July 11), officials of ASCAP, BMI, and the NMPA voiced their concerns that the bill, which will grant record companies and performers authorization and control over the "performance" of sound recordings on new-technology media, would endanger the societies' rights and render them subordinate. These concerns first developed during discussions dating back nearly three years, sources say.

The societies are worried that, in a future showing match with cable radio or a satellite network, record labels would be able to dictate if and when a record could be played, there-

(Continued on page 101)

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"'rumble doll' is a charming, vaguely old-fashioned album full of sturdy shimmering pop

stand back and let the women in..." —newsweek

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Commentary

College Lends Class To Music Biz

BY IRWIN STEINBERG

There is a notable lack of formal music business education in the U.S. Out of the 3,559 colleges in this country, only 28 offer a graduate degree in arts management. Columbia College and the Univ. of Cincinnati are the only universities offering arts management at the undergraduate level; The Berklee College of Music in Boston will begin offering a music business major this fall.

Conversely, according to statistics compiled in 1991 by the American Film Institute, 118 colleges offer a bachelor's degree in film, 40 offer a master's, and 10 offer doctoral degrees. With all these educational opportunities available for the film industry, which generates less revenue than the music industry, it becomes clear why so many in the latter field lack business savvy, and have no understanding of the roles of their colleagues.

As a founder and former chairman/CEO of Chicago-based Mercury Records, I was pleased to read the Aug. 21 issue of Billboard, in which Chicago was described as the cutting edge's new capital. If colleges and universities in other cities take a closer look at how Chicago recaptured its long-lost title as the "capital of cutting edge," they may be inspired to create programs to support this valuable industry.

It has been almost 40 years since Chicago could even remotely stake such a claim. Back in the '40s and early '50s, when urban blues and soul ruled the airwaves, some of the most important record labels in the country—Decca, Chess, King, Brunswick, VeeJay, and Mercury—called Chicago home. While Mercury and Smash carried on this tradition into the late '70s—signing Rod Stewart, Rush, Def Leppard, John Mellencamp, and the Scorpions—the music industry had long since shifted to New York and Los Angeles, while cities like Austin, Texas, Athens, Ga., and Seattle became cutting edge.

Many of the seeds that blossomed into today's thriving Chicago music scene were planted in the graduate arts management program at the city's Columbia College. A closer examination of how the city became the "cutting edge capital" reveals the vital

role an educational institution can play in nurturing a community's musical scene.

The undergraduate arts management department was set up at Columbia College in 1977 under Fred Fine, former executive director of Triangle Productions. It was the first college in the country to offer an undergraduate program geared to the needs of the music and entertainment industries. It placed a heavy emphasis on



'Seeds that blossomed into Chicago's scene were planted at Columbia College.'

Irwin Steinberg is president of consulting firm IHS Corp., part-owner of SPI Inc., Cleveland, and has co-produced full-length films for television.

teaching professional skills that allowed creative people to successfully function in a competitive marketplace.

Soon thereafter, a graduate program was founded under Chuck Suber, former editor of downbeat. In 1982, I joined as a visiting professor to create the graduate level management course in music business decision making. The course presented a study of the organization and operation of the principal sectors of the record industry.

I was convinced that colleges were failing to produce artists and musicians with the business skills and savvy to make their dreams a reality. For example, at Mercury, we had to set Friday afternoons aside to give our employees an overview of the music industry, because almost no one seemed to appreciate the vital roles other departments in the company played in the overall operation.

At Columbia College, we created the AEMM Records Company (Arts Entertainment and Media Management), which, to the best of our knowledge, is the only student-run record label in the country. The students occupy all key positions in the company in developing the music of the artists chosen. Each year, the class auditions, negotiates a contract with, and gets

airplay for an artist or group with the ultimate goal of attracting a major recording contract. Since 1982, the company has signed 10 groups to recording contracts, including ATM, an urban/dance trio signed by Omni Records, and Bad Examples, recently signed by a Dutch label.

Our faculty, almost all working professionals in the Chicago arts and entertainment scene, has helped establish internship and placement programs with the leading area music organizations, including Alligator, A&M, RCA, Touch & Go, Flying Fish, Waterdog, Sony, Invisible, Beck, Telarc, WaxTrax!, Redlight, and MCA Orchestra Hall.

In the past 15 years, Columbia College has placed more than 50 alumni from the undergraduate and graduate programs into the local and national music scene. These include Ted Ansani and Jim Ellison, who formed the power-pop band Material Issue; Jennifer Fisher, founder of the club Lounge Ax, now an entertainment lawyer; Dale Roadcap, VP of marketing for Next Plateau Records; Phil Tory and Brendan Coyne, who started the alternative record label Choke Inc.; Michael Steven Friedman, who launched Premonition Records; Betsy Biron, who founded Blackball Entertainment; Roger Jansen, who formed Nesna Entertainment and took over the Avalon Nightclub; Peter Tappen, national retail marketing representative for middle America for Columbia Records; and Jay Alan, program director at Chicago all-rap station WJPC.

Other graduates comprise much of the backbone of the Chicago music scene: club owners, record label executives, video makers, agents, producers, disc jockeys, music writers, concert promoters, studio musicians, and sound technicians. Where would the "capital of cutting edge" be if all these people had not had an opportunity to attend a college where the foregoing undergraduate and graduate programs were offered, and where they could meet others who were interested in learning about the music industry? The record industry and educators should jointly study the potential for undergraduate and graduate programs throughout the country for a business that has such a tremendous impact.

LETTERS

Warren, who goes to an office every day on Hollywood Blvd. Over the past 10 years, her achievements have made her name synonymous with the term "hit record." In November 1989, her songs "Blame It On The Rain," performed by Milli Vanilli, and "When I See You Smile," by Bad English, took the No. 1 and No. 2 spots on Billboard's Hot 100, a new record for a songwriter who does not perform or produce, and a first for a female songwriter.

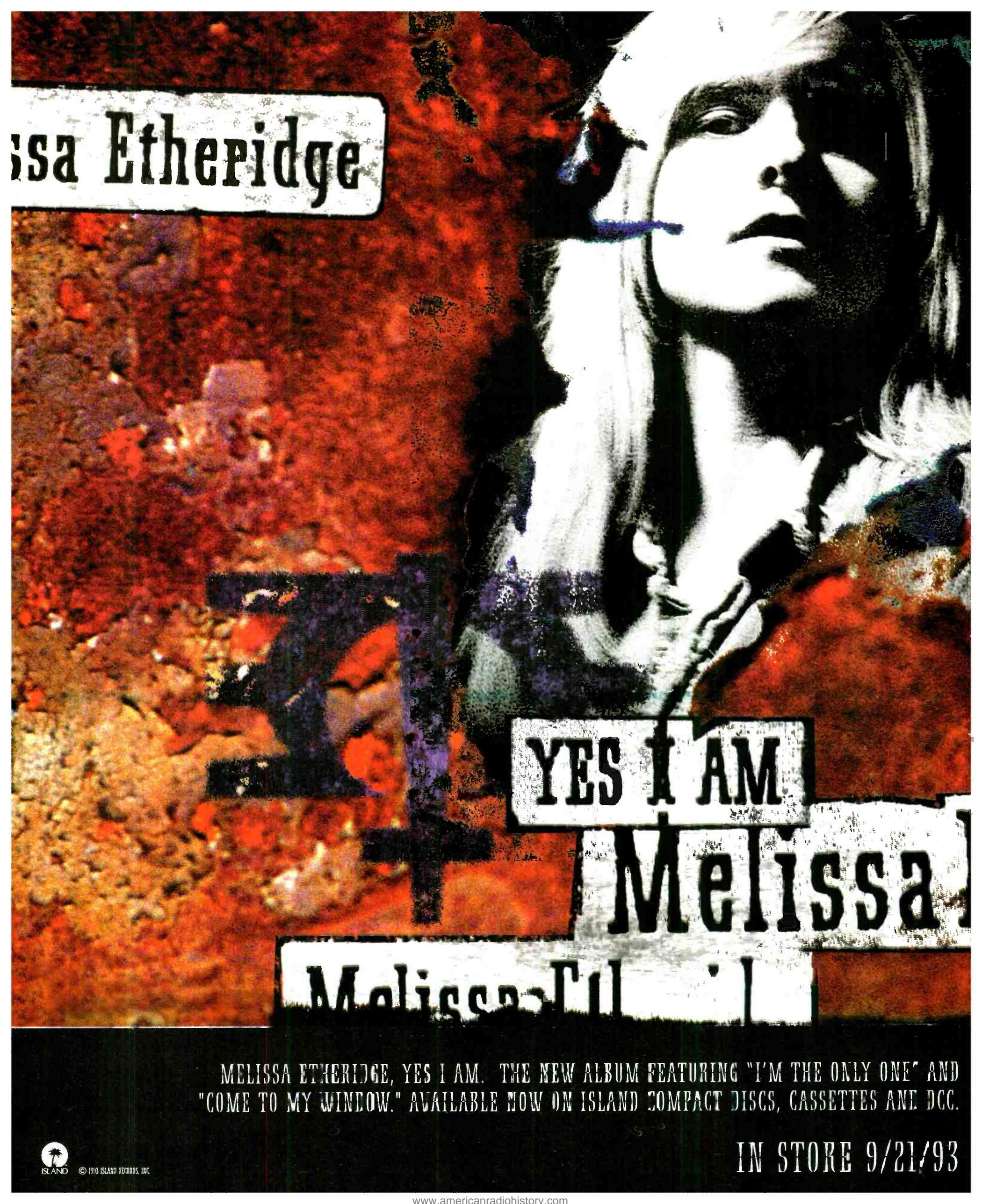
Since 1989, Warren has had more than 20 other records reach the top 10. Significantly, she is the first and only songwriter in the history of the Billboard charts to log seven hits by separate artists on the Hot 100. Lastly, Warren is the only songwriter in history named ASCAP's songwriter of the year three consecutive years.

Andrian Adams
Creative director

Seymour Glass Songs
New York, NY

Timothy White responds: I used the phrase "in rock'n'roll" to focus my praise for Joel. My point was that there was no one in his era of American popular music quite like Berlin (who was also a recording artist for Columbia), and no one in rock'n'roll quite like Joel. Joel is on record as saying: "I think of myself as a piano player and songwriter," and that he had Ray Charles in mind when he wrote "New York State Of Mind," and Ronnie Spector as the prospective artist for "Say Goodbye To Hollywood." In my column, Joel also asserted, "What I've been writing are all these musicals!" I don't want to discourage Adams' apt admiration for Warren—only underscore my esteem for Joel.

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

A high-contrast, black and white portrait of Melissa Etheridge with long, light-colored hair, looking upwards and to the right. The background is a textured, abstract composition of red, orange, and purple tones. The text is overlaid on this background in a distressed, stencil-like font.

ssa Etheridge

YES I AM

MELISSA

Melissa Etheridge

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Artists & Music

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

New Composers Reshape Classical Modern Successes Bring Unique Pitfalls

■ BY DOMINIC PRIDE

LONDON—Contemporary composers such as Henryk Gorecki, John Tavener, Gavin Bryars, Phillip Glass, and Michael Nyman are among those helping to reshape the international profile of classical music, but the trend toward new music faces unique pitfalls as well as fresh commercial opportunities.

The high visibility and acclaim being enjoyed by Henryk Gorecki and other contemporary composers is a welcome sign for those in the vanguard of modern classical music. With worldwide sales now in excess of 350,000, according to Warner Music International, Gorecki's "Third Symphony," on Warner Classics label Elektra/Nonesuch serves as proof that contemporary works can sell as many, if not more than the traditional sure-fire classical favorites. Those who have for long championed newer compositions feel themselves vindicated and claim Gorecki's sales performance justifies

a more adventurous approach to A&R.

Last year's nomination of cellist Steven Isserlis' recording of John Tavener's "The Protecting Veil" (Virgin Classics) for the U.K.'s initial Mercury Music Prize and this year's nomination of "Jesus' Blood Never Failed Me Yet," a 74-minute composition by Gavin Bryars (Point Music/Philips Classics), also have helped fly the flag for new composers. Fellow Point Music artist Phillip Glass has seen critical acclaim as well as substantial sales for "The Low Symphonies," his interpretation of music from David Bowie's "Low" album.

But the classical music executives here regard the unprecedented success of Gorecki's composition and the popularity of 20th century works with ambivalence.

Undoubtedly, say execs, it gives living composers hope that their compositions can reach a wider audience than had ever been thought possible.

Yet the costs and risks involved in orchestras rehearsing compositions that have no proven track record, and that are not guaranteed to fill the concert halls, are so great as to discourage a more eclectic A&R policy in classical music.

Getting the classical business to change its ways is like turning an 18-wheeler at full speed: With releases and recordings often planned two to three years in advance, reacting quickly to trends is less simple than in the rock and pop business.

Some younger conductors and performers have for some time been champing at the bit, showing a willingness to work with more challenging newer compositions.

Conductor Simon Rattle, for example, under exclusive contract to EMI Classics, has pioneered the recording of Russian composer Szymanowski, and is recording works by John Adams, including "The Chairman Dances."

This fall, Warner Classics will re-
(Continued on page 105)

Plenty Of 'Pieces' Selling As Brooks Bows At No. 1

■ BY CRAIG ROSEN

LOS ANGELES—Garth Brooks apparently can say what he will against the sale of used CDs, and still not hurt his sales.

"In Pieces" this week becomes his third consecutive non-Christmas album to debut at No. 1 on both The Billboard 200 and the Top Country Albums chart. First-week sales totalled nearly 405,000, according to SoundScan data.

In addition, Brooks is selling more CDs than ever, according to retailers.

A Brooks backlash failed to materialize at the 339-store, Torrance, Calif.-based Wherehouse Entertainment chain, where "In Pieces" was the No. 1 seller despite Brooks' request that the new CD be withheld from that chain and others that sell used CDs (Billboard, July 10).

After CEMA rescinded the plan to withhold "In Pieces" CDs from used-CD dealers (Billboard, Aug. 21), Brooks lashed out at Wherehouse during an Aug. 31 press conference (Billboard, Sept. 11), complaining about the chain's plans to sell "In Pieces" at the discount price of \$10.88. Wherehouse representatives responded that the chain had to be aggressive on the title because it did not receive co-op funds from CEMA to advertise the title, as its competitors did.

Ironically, the fact that Wherehouse and other retailers are lowballing "In Pieces" is likely a contributing factor to Brooks' increased CD sales.

Wherehouse new-release buyer Bob Bell reports that the album sold "extremely well. It had a better first week than [Janet Jack-
(Continued on page 109)

Foxboro Festival Benefits Walden To Tune Of \$1.25 Mil

■ BY PAUL VERNA

NEW YORK—The Labor Day concert organized by Don Henley to benefit the Walden Woods Project raised more than \$1.25 million, according to Irving Azoff, Henley's manager.

The former Eagle headlined a six-hour festival that included Melissa Etheridge, Elton John, Sting, Aerosmith, and Jimmy Buffett, whose name was added to the bill at the last minute and whose set was folded into Henley's. The event drew a capacity crowd of 47,859 to Foxboro Stadium in Foxboro, Mass., according to Walden Woods Project executive director Kathi Anderson.

Azoff—whose label, Giant Records, is set to release an album of Eagles songs covered by top country artists—says the money raised will be used to retire debt on the \$10 million purchase of land surrounding the famous Walden Pond, immortalized by Henry David Thoreau in his classic tome "Walden."

The approximately \$1.25 million includes donations by concert promoter Don Law Co., Foxboro Stadium, Ticketmaster, VH1, and Revlon, according to Azoff. He says all proceeds will benefit the Walden Woods Project.

An Associated Press report prior to the concert alleged that \$46,000
(Continued on page 99)



Devastating Deal. Arista executives announce the label's new agreement with PGA Records, a Los Angeles-based label headed by entrepreneur Patrick Armstrong. Under the agreement, Arista will nationally release the single "Many Clouds Of Smoke" by Total Devastation and the band's upcoming debut album. The hip-hop single was previously released independently by PGA and sold 65,000 copies. Shown, from left, are Phil Wild, Arista VP of business affairs; Doug Daniel, Arista VP of R&B promotion; Clive Davis, Arista president; Armstrong; Hosh Gureli, Arista senior VP of A&R; Roy Lott, Arista executive VP/GM; and Rick Bisceglia, Arista senior VP of promotion.

Pearl Jam, Kravitz Get A Boost From MTV Award Show

■ BY DEBORAH RUSSELL

LOS ANGELES—Pearl Jam and Lenny Kravitz appear to have reaped the most tangible benefits from their recent performances during MTV's 10th annual Video Music Awards Sept. 2.

But while the exposure from the VMAs is valuable, its impact on album sales could not be described as dramatic, say retailers, who note a number of acts on this year's bill had long passed the platinum mark prior to the awards telecast.

In fact, top 30 albums by multi-platinum-certified Pearl Jam and Spin Doctors had logged more than a year on The Billboard 200 prior to the awards, while platinum-certified Kravitz, Janet Jackson, Aerosmith, Soul Asylum, and Sting held firm top 30 positions on the album chart before and after the artists appeared on the show.

"I would put the MTV Awards up there with the Grammy Awards and the American Music Awards," says Bob Bell, new-release buyer at the 339-store, Torrance, Calif.-based Wherehouse Entertainment chain. "We haven't seen anything as explosive as Bonnie Raitt [whose "Nick Of Time" album shot to No. 1 shortly after the March 1990 Grammy Awards telecast], but that's probably because most of the big acts on MTV have already reached that level."

Video-of-the-year winner Pearl Jam, which picked up a total of four
(Continued on page 99)

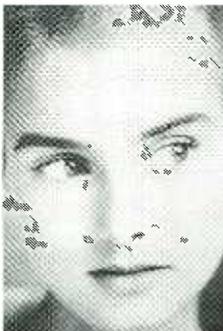
EMI Becomes First Major With China Licensing Deal

■ BY MIKE LEVIN

HONG KONG—EMI Music no longer is content to let mainland Chinese music revenues slip through its fingers.

In the first deal of its size, the company has licensed 10 western pop albums to Shanghai Records, the local affiliate of state-run China Records, for pressing and distribution in a market that generally is uncharted by international record companies.

The EMI titles, drawn from the group's various labels, should hit retail shelves by November. They include current releases from Paula Abdul (who has performed in China), Richard Marx, Sinead O'Connor, Wilson Phillips, Dave Koz, and Enigma, as well as Pink Floyd's "Dark Side Of The Moon" and com-



Sinead O'Connor, left, and Queen are among the artists whose material will be released in China under a deal between EMI Music and Shanghai Records.



pilations by Queen and the Scorpions. Also included is a compilation of various EMI artists who are pop-

ular in China.

Other major labels have licensed one or two titles to companies in China in the past, but most Western music is sold there only as imported, finished product. Executives in Hong Kong refer to these imports as "cloak and dagger" sales, because all units must enter through one state-owned Chinese dealer, though an increasing amount is smuggled into the country through other distributors.

China operates a quota system for foreign music licensed in the country; virtually all of the approximately 110 quota titles are by high-profile pop idols from Hong Kong and Taiwan, and often sell between
(Continued on page 16)

25

Fish
Food
25¢

25

Clutch
a shogun named marcus
from the debut album
Transatlantic Speedway League:
Anecdotes, Anecdotes,
and Adorable Truths

25

For Love Not Lisa
soft hand
from the debut album
Merge

25

Buffalo Tom
soda jerk
from the new album
Big Red Letter Day

BRANDER

Coming Soon
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The Dentists
make an appointment
to see them at CMJ

There
is
no
alternative.

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Canada's Booking Alliance Dissolves Feldman Moves Into Agency's Eastern Turf

■ BY LARRY LeBLANC

TORONTO—The unraveling of a 17-year-old cooperative alliance between S.L. Feldman & Associates and The Agency could reshape Canada's concert booking market.

S.L. Feldman, a division of A&F Ltd., co-owned by Sam Feldman and Bruce Allen, has announced plans to open a five-person office here Nov. 1. The office is to be headed by the firm's national tour director, Steve Herman. Meanwhile, veteran booker Ralph James has left The Agency to join the Feldman head office in Vancouver, British Columbia.

Toronto-based The Agency is co-owned by president Vinny Cinquemani, David Bluestein, and entertainment conglomerate BCL Entertainment Corp.

The Canadian booking market grosses about \$40 million (Canadian) annually.

The two agencies have had an iron grip on Canadian bookings since they started splitting commissions on each other's rosters on a regional basis in the mid-'70s.

Under that alliance, Feldman had represented The Agency's roster, including Tom Cochrane, Kim Mitchell, the Holly Cole Trio, the Tragically Hip, and Sloan, in the region west of Thunder Bay, Ontario. The Agency had represented Feldman's roster, including Bryan Adams, Colin James, Sarah McLachlan, 54-40, Spirit Of The West, and Mae Moore, in the region east of Thunder Bay.

Acts going out on the road before Nov. 1 will be covered under the existing arrangement between The Agency and Feldman.

Describing his decision to scrap the long-standing alliance by opening a Toronto office, Feldman says it is a defensive move, dictated by clients who wanted his company to

deal directly with eastern venues. "We're looking out for our artists, who are demanding a more hands-on approach to the market," he says. "For the longest time, they haven't been satisfied with the way it's been."

Michael Cohl, president of BCL Enterprises, vows that if Feldman operates a Toronto branch, BCL will open offices in Vancouver. "We've also been negotiating some very important deals that will probably launch The Agency world-wide," Cohl says. "Part of that would be having it be a cross-Canada full service agency."

ARTISTS OPTIMISTIC

Most artist managers are pleased with Feldman's move. "Obviously, this is war," says Wil (Continued on page 103)

Beggars Banquet Chooses Atlantic For Distribution

■ BY CARRIE BORZILLO

LOS ANGELES—U.K.-based Beggars Banquet and the Atlantic Group have entered into a long-term U.S. licensing and distribution agreement. The first release under the new agreement will be Buffalo Tom's "Big Red Letter Day," due Sept. 21 (Billboard, Sept. 11).

Beggars Banquet's six-year distribution agreement with RCA Records ended in June. The length of the deal with the Atlantic Group has not been disclosed.

Some of Beggars Banquet's 18 artists will be marketed by Atlantic Records or EastWest Records America, and distributed through WEA. Other artists will be developed independently by Beggars

Banquet, and distributed by the WEA-affiliated Alternative Distribution Alliance. Additionally, the Beggars Banquet catalog will be distributed in the U.S. by ADA.

"It gives us the best possible opportunity to do really well in America," says Beggars Banquet president Martin Mills. "And it gives us the opportunity to do what Beggars Banquet does best, which is developing and nurturing artists in the right way."

Says Atlantic senior VP Danny Goldberg, "Martin Mills is a really brilliant A&R person. His ability as a magnet for talent is equally as important as the existing artists he brings to us."

Mills says it is yet to be determined (Continued on page 100)

Haggard To Recut Hits For New Catalog Owner Sony Tree

NASHVILLE—Sony Tree Publishing has purchased Merle Haggard's catalog and rights to all his future compositions. In addition, as part of the transaction, Haggard also will re-record his 40 biggest hits for the publisher.

The publisher already has many of Haggard's early works in its collection, through its 1984 purchase of Blue Book Music.

The sale, announced Sept. 8, comes at a time when Haggard is involved in bankruptcy proceedings, with a reported indebtedness of \$5 million.

Sony Tree says the deal with Haggard—which includes both songs and records—will enable the company to offer his music for "one-stop shopping" to "producers of TV shows, movies, and commercials."

Among the songs included in the sale are "Big City," "Ramblin' Fever," "If We Make It Through December," "Are The Good Times Really Over," "Rainbow Stew," "I'm Always On A Mountain When I Fall," and "Movin' On." The purchase price was not announced.

Catalogs included in the sale are Shade Tree Music, Wa-We Music, In-orbit Music, and Mount Shasta Music. There are additional songs in these catalogs by Tommy Collins, Freddy Powers, Leona Williams, and others.

Haggard, who currently records for Curb, is a candidate this year for the Country Music Hall Of Fame. He currently is co-writing with Sony Tree's Max D. Barnes.

EDWARD MORRIS



Pendulum Swings To ERG. EMI Records Group president/CEO Daniel Glass announces the joint venture among Pendulum Records, ERG, and Rogli Entertainment. ERG will acquire 50% interest in Pendulum, whose roster includes Lisa Lisa, Dignable Planets, and Meli'sa Morgan. Ruben Rodriguez, president/CEO of Pendulum and a principal of Rogli Entertainment, will oversee Pendulum's day-to-day operations. Pendulum plans to release seven albums during the next year; ERG will market and promote the releases in conjunction with Pendulum's staff. Shown, from left, are Rodriguez; Glass; Terri Santisi, executive VP/GM ERG North America; Charles Koppelman, chairman/CEO, ERG North America; David Glinert, executive VP of business affairs for Pendulum and a principal of Rogli Entertainment; Glynicole Coleman, VP of R&B promotion, ERG; and Alfred Pedecine, senior VP/CFO, ERG.

Despite Murder Rap, The Tour Goes On For Snoop Dogg

■ BY CHRIS MORRIS

LOS ANGELES—Murder charges lodged against rapper Snoop Doggy Dogg have had no impact so far on the performer's participation in a current national tour with his producer and Death Row Records label mate, Dr. Dre.

Snoop, whose real name is Calvin Broadus, was formally charged on Sept. 7, with two others, in the fatal Aug. 25 shooting of 25-year-old Philip Waldemariam here.

He had turned himself in to police on the evening of Sept. 2, after presenting the trophy for the best R&B video at the MTV Video Music Awards at the Universal Amphitheatre in Universal City. He remains free on bail of \$1 million, which his attorney David Kenner says was posted (Continued on page 16)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Colin Reef is appointed VP and chief financial officer for Rhino Entertainment in Los Angeles. He was VP of finance and operations for Epic.

Chris Tobey is named VP of sales and field marketing for Elektra Entertainment in New York. He was VP of marketing for Rhino.

La Ronda "Ronnie" Sutton is appointed director of black music for Chrysalis Music Group in Los Angeles. She was manager of creative services at EMI Music.

Ellen Williams is named product manager at Epic Records in New York. She was product manager at Motown.

Debra Flanagan is named national director of sales and marketing at Continuum Records in Cranford, N.J. She was founder of Street Market Report and Promotions.

Paul Brinberg is promoted to director of strategic planning for EMI



REEF



TOBEY



SUTTON



WILLIAMS



FLANAGAN



BRINBERG



JACKSON



DANIELSEN

Records Group North America in New York. He was manager of special projects, royalties.

Valerie Apollo is promoted to associate director of marketing services, East Coast, for Sony Music in New York. She was packaging manager, marketing services, East Coast.

Paula Hogan is named director of publicity for Mechanic and Futurist Records in New York. She was director of publicity and promotions for Century Media Records.

DISTRIBUTION. Ronnie Barrett is

named director of midline catalog sales at Sony Music Distribution in New York. She was director of sales at Sony Classical.

BMG Distribution promotes Dickey Zwirn to branch manager in New York; Steve Taylor to branch manager in Washington, D.C.; Lois Echols to singles coordinator in Washington; Rob Mansfield to marketing manager in Washington; Ed Climie to sales manager in Washington; Jeff Ballenberg to marketing manager in Los Angeles; and Wendy Schlesinger to manager of mainstream, alternative,

and country marketing in New York. They were, respectively, marketing manager in Los Angeles, sales manager in Washington, product development coordinator for alternative music in Washington, sales representative in Denver, sales representative in Dallas, sales representative in Los Angeles, and marketing manager in Washington.

PUBLISHING. Brian Jackson is named creative manager for EMI Music Publishing East Coast in New York, and Mitch Brody is appointed asso-

ciate manager of talent acquisition, EMI Music Publishing West Coast in Los Angeles. They were, respectively, publicity coordinator for Mercury Records, and A&R representative for Elektra Entertainment.

RELATED FIELDS. Peter Danielsen is named VP of affiliate marketing for MTV: Music Television in New York. He most recently was founder of a retail store specializing in environmentally safe products; previously, he spent seven years in MTV's marketing department.

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Release The Bats: Meat Loaf Is Back MCA Puts Big Sell Behind First Single

BY STEVE APPLEFORD

LOS ANGELES—Meat Loaf is calling from a hotel in Sweden, shouting into the telephone—not in anger, but with the usual roaring enthusiasm. This time, it's for his "Bat Out Of Hell II: Back Into Hell" album, a sequel to the 1977 record that introduced him as a solo artist and carried him high up the album and singles charts.

"It's not really a sequel," he says of the new recording, due from MCA on Tuesday (14). "It just has that name. It's a good marketing tool."

The recycled title has indeed given MCA's promotion and marketing efforts a boost by linking the new recording with the popular original album, which spent 82 weeks on Billboard's pop album chart, climbing as high as No. 14. "Bat Out Of Hell II" recreates some of the same rock melodrama, romantic angst, and clever word play of the original, through the help of such returning players as keyboardist Roy Bittan and vocalists Todd Rundgren and Ellen Foley.

Most important to the project was the return of songwriter/arranger Jim Steinman, who produced both albums.

While Meat Loaf had recorded some Steinman material in the intervening years, "Bat Out Of Hell II" is their first official collaboration since 1978. "You look at the records that we've done in between, as hard as I worked on them, they're not as good as what Jim and I do together," Meat Loaf says. "That's the bottom line."

Even now, the first "Bat Out Of Hell" record, released by Epic/Cleveland International, rests in the top 20 on Billboard's Top Pop Catalog chart. The album spawned three top 40 singles, including "Two Out Of Three



MEAT LOAF

AC Success May Be Key For Beth Neilsen Chapman

NEW YORK—Beth Neilsen Chapman has at least one important message to convey on "You Hold The Key," her second Reprise/Warner Bros. collection: She is *not* a country music artist.

Perhaps it is her Nashville home base, or maybe it is the fact that she has written numerous hits for some of

country music's top guns, including Trisha Yearwood, Willie Nelson, and Alabama. But even after climbing into the top 10 on Billboard's Hot Adult Contemporary Singles Chart three times with cuts from her eponymous 1990 set, she finds that some people are still confused.

"That comes mostly from people who do not take a moment to listen to the actual music that I'm recording," she says.

Those who do listen closely to "You Hold The Key" will feel more compelled to raise comparisons to such Chapman influences as Carole King and Carly Simon. Recorded in New York, Los Angeles, and Nashville, with a brief stopover at London's famed Abbey Road studio, the album is a mélange of soft pop rhythms and intelligent lyrics that explore various affairs of the heart. Chapman's delicate alto is complemented by veteran rock session players such as drummer Russ Kunkel and bassist Bob Glaub, and guests Paul

(Continued on page 15)



BETH NEILSEN CHAPMAN

Ain't Bad."

Subsequent albums failed to repeat that success, so MCA is reintroducing the singer through the single "I'll Do Anything For Love (But I Won't Do That)," which has been serviced to album rock, top 40, and adult contemporary radio. It debuted on the Album Rock Tracks chart at No. 25 last week. Although Meat Loaf's popularity may have waned in the U.S., he has remained successful in the U.K. and elsewhere, where his releases are on Virgin Records (see story, page 60).

"The first and most important thing was to get the record on the radio and let the public know Meat Loaf was back, and back in a big way," says Bruce Tenenbaum, senior VP of promotion at MCA. "What's great about this record is it cuts across formats."

(Continued on page 14)



The Doctors Are In. Spin Doctors Aaron Comess, Mark White, and Chris Barron are flanked by Epic West Coast senior VP Alan Mintz, left, and Nederlander VP Alex Hodges following the group's two sold-out shows at Los Angeles' Greek Theater. The band was appearing with Screaming Trees and Soul Asylum as part of the MTV Alternative Nation tour.

Divining Miss M's Next Label Move; Tim Finn Solo; Depeche Mode Online

WILL THE WIND beneath Bette Midler's wings soon be supplied by Warner Bros.? Although WB will not confirm it, sources tell us that the Divine Miss M is switching from Atlantic, for which she's recorded for more than 20 years, to Warner Bros. Perhaps it's telling that both Atlantic and Warner Bros. have purchased blocks of tickets for Midler's current month-long engagement at Radio City Music Hall. Midler's last non-soundtrack or greatest hits release from Atlantic was 1990's double-platinum "Some People's Lives," which spawned the huge hit "From A Distance." Atlantic had no comment by press time, and Midler's publicists deny the move.

IF THE MAIN GOAL of an artist is to communicate, to strike some responsive chord with the listener, then Tim Finn succeeds on a grand scale with "Before & After," his new album, released last month by Capitol. Throughout the record, Finn poses questions that face us all—questions about coupling, the persuasive powers of lovers, which paths to choose—all set to gently rhythmic pop melodies. "The most important thing to me is that I've made a good piece of work," says Finn, in New York to shoot a video for the second single, "Hit The Ground Running." "But if you connect in a powerful and personal way with even one person [who hears the record], that's an extraordinary thing to do in your life. I've had people come up to me years after a certain release, and tell me a song gave them hope or helped them. These are the golden moments for a songwriter, or at least for me, that make it all worthwhile."

Who can't relate to the main character in the first single, the supple, swaying "Persuasion"? After being bruised by his mate, he knows he should walk away, but shamelessly admits, "I will always be a man open to persuasion." Or the selfish lovers in the wistful "Can't Do Both," who are unable to surrender enough of their own needs to save their relationship.

However, it's "Hit The Ground Running" that supplies the album's cornerstone. Although the song is "informed by both AIDS and Keith Haring's death," according to Finn, it specifically addresses neither. Instead, it conveys the overall theme of "the constant of momentum in our life," he says. "It's all about movement and fighting against feeling stuck... It's about

the whole idea of change, and *can* we change. If so, will it be deceiving? Can you have a moment of enlightenment when you're passing the butter at a dinner table, and no one will know it, or have we reached everything at the age of seven?"

After careers as a member of both Split Enz and Crowded House and as a solo artist, Finn says he's not particularly tied to either route. "I think of myself as a songwriter who jumps in and out of vehicles," he says. "The constant is that I write songs, and I get to

record them every 18 months or so. The specifics aren't that important to me. I'm not rigorously pursuing any particular avenue. I like being the escape artist, the Houdini. I'm sure there will be projects in the future that surprise even me."



by Melinda Newman

MODE ON MODEM: Depeche Mode will hold a question-and-answer session with its fans via computer Sept. 20 at 10 p.m. EDT. Organized via computer network America On-Line, the session will enable the group to sit by a terminal in New York and receive questions from the service's 300,000 subscribers. The band will type its answers back into the system. The idea for the computer communication came from Sire/Reprise/Warner Bros. execs who remembered that hackers had gotten hold of the band's new album, "Songs Of Faith And Devotion," before its release, and had uploaded reviews onto the system.

According to Sire/Reprise/WB product management coordinator David Kim, the event also kicks off an online service that WB will offer to computer-literate music fans. "We've made a similar deal with CompuServe as with America On-Line, where we'll be offering basically a service where people will be able to get information about tours and release dates and bio information," Kim says. "We expect it to be used mainly by fans. Anything we put on there will be stuff that's already public knowledge." He says the label is hopeful that the Depeche Mode Q&A session will be just the first of such direct interchanges between artists and fans.

The label is plugging Depeche Mode's computer Town Hall via America On-Line's bulletin board, so that fans will know about it in advance. WB also is giving away computer software via contests run through alternative radio stations.

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Lisa Stansfield

ARTIST DEVELOPMENTS

SEEKING CONVERTS

Manic Street Preachers shared concert bills this summer in Europe and the U.K. with acts ranging from the Rollins Band to Bon Jovi. The bookings made sense, not just because these Preachers want to convert fans wherever they can, but also because the Welsh band shares both the dark vision of Henry Rollins and the arena-rock appeal of Bon Jovi, with the flair of classic British rockers from the Clash to Queen.

The group's second Columbia Records album, "Gold Against The Soul," already has landed in the top 10 on the U.K. album chart, on the strength of singles such as "From Despair To Where"—the title of which gives a pretty good clue to the lyrical tone of the album. The album was released Aug. 24 in the U.S.

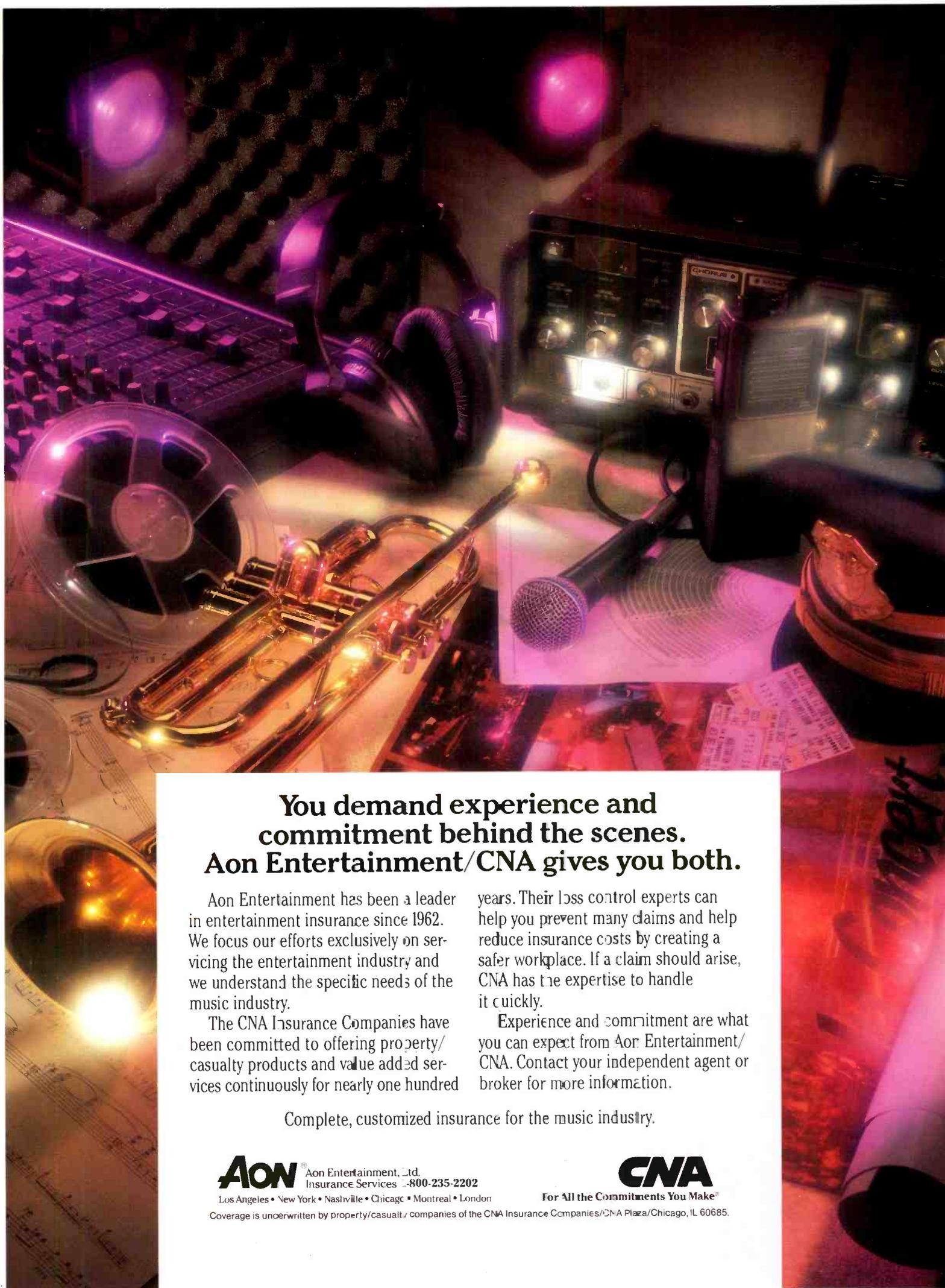
"It is quite dark," concedes lyricist and rhythm guitarist Richey James of the vision behind songs like "Scream To A Sigh (La Tristessa Durera)," "Roses In The Hospital," and "Life Becoming A Landslide." But the Manic Street Preachers offset their dire declarations with tough, memorable, and often marvelous pop-rock choruses.

"We still have so much belief in, and are so in awe of, the music," says James, who co-writes the band's lyrics with bassist Nicky Wire. Lead singer and guitarist James Dean Bradfield and drummer Sean Moore compose the band's rock melodies.

Building on the buzz created by the band's 1992 U.S. debut, "Generation Terrorists," Columbia has set up "Gold Against The Soul" by promoting "Scream To A Sigh" to college and modern rock radio as well as rock-dance DJs during August, and to album rock outlets in September. Although the band has a retail base at alternative accounts, Columbia hopes to get support from artist-development programs at larger mainstream chains as well. A fall tour is expected.

"We got to be successful in Britain because we played night after night in all these crappy little pubs all across the country," James says. "We have this romantic idea that when we go to America, we could

(Continued on page 17)



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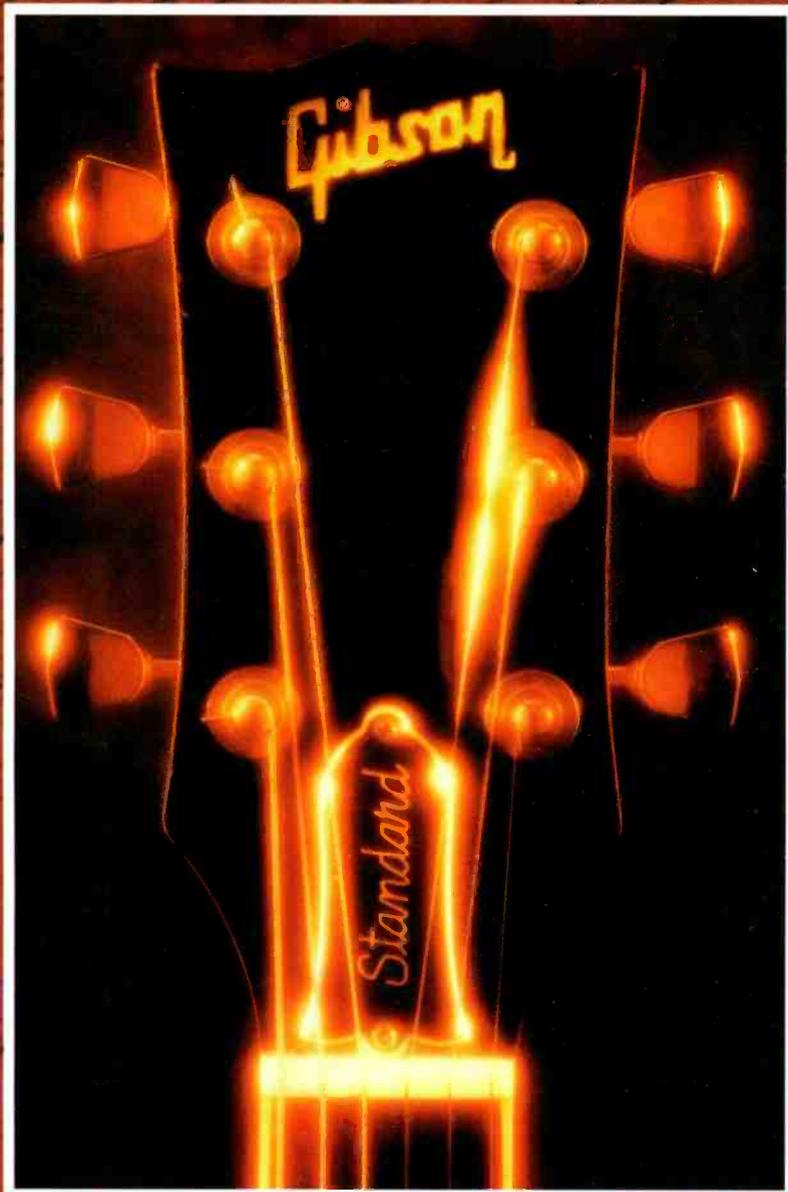
MANIC STREET PREACHERS: Sean Moore, Nicky Wire, Richey James, and James Dean Bradfield.

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Billboard

MEAT LOAF IS BACK

(Continued from page 12)

In Houston, album rock station KLOL added "I'll Do Anything For Love" out of the box, although it did take some convincing from MCA, since Meat Loaf had been away from the charts for several years.

"I was very skeptical," says Patty Martin, KLOL MD, "but just based on the sound of this record, and it being a continuation of the first record, we figured we'd let the audience decide. We kind of owe it to our audience."

The record already has inspired listener requests, yet the station is maintaining a wait-and-see attitude before deciding what to do with subsequent album cuts, Martin says. "MCA was very good about giving us tons of information on [Meat Loaf's ongoing popularity], stats that we can use. They did a selling job, definitely, and it worked."

Promotional CDs were mailed to radio and other potential outlets weeks in advance of the release, winning some early airplay, says Randy Miller, MCA's VP of marketing.

An elaborate video for the new single—mixing ideas borrowed from "Beauty And The Beast," "Bram Stoker's Dracula," and any number of police thrillers—is a key element of the campaign, Miller adds. And MCA hopes to win appearances on late-night talk shows and "Saturday Night Live."

Meat Loaf embarks on an international tour in September, beginning in New York with a sold-out, four-night stand at Broadway's Hudson Theater. He then will tour theaters across the U.S. "He's his own best salesman when he goes out on the road and people see him," Tannenbaum says.

A print campaign won't kick in until late November, with the release of a second single.

"The time is right," says Miller. "The interest is there. This is a record that fans have been waiting for a long, long time. It will appeal to many generations who've grown up hearing this record, whether it's their own copy or their parents' copy."

Meat Loaf says he and Steinman decided back in 1986 to create the new record, but didn't find a suitable deal at MCA until 1989. They then waited until they both were free from other projects, which wasn't until November 1990.

The album finally was recorded in studios in Los Angeles and New York. "We spent a lot of money on this record," Meat Loaf says. "If it sells, we'll probably do another one, and if it doesn't, we probably won't. That's the economics of rock'n'roll."

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ARTISTS IN ACTION

MORBID ANGEL PARADISE LOST KREATOR

The Palace, Los Angeles

THE MORBID ANGEL, Paradise Lost, and Kreator show was filled with a lot of nice surprises. For a so-called death-metal show, it was surprising to actually hear notes and not just unrecognizable power chords. Or to be able to make out the lyrics, which, by the way, weren't the stereotypical, "Die, Die, Die" chanting usually associated with this underground genre.

Headliner Morbid Angel, which recently made its major-label debut on Giant Records with the album "Covenant," kept the audience moshing through a 13-song set of melodic new ditties, including its current single, "Rapture," and older songs such as "Chapel Of Ghouls" and "Day Of Suffering." There's no doubt these guys can play: The rhythm section of Pete Sandoval (drums) and David Vincent (vocals and bass) was incredibly tight (Sandoval played his double-kick set so hard that he broke the kick pedal after the second song), while guitarist

Trey Azagthoth's chops were up there with those of Metallica's Kirk Hammett. Vincent's devilish vocals, however, are an acquired taste, sounding a bit like the inhumanly deep-voiced "Star Wars" villain, Darth Vader.

Kudos as well to Metal Blade's Paradise Lost. Fans of early Black Sabbath, or even Pantera, would enjoy this brand of metal. While Mechanic's Kreator sure got the crowd in an uproar, its music was a little less easy on the ears, with a see-how-fast-I-can-play guitar mentality.

CARRIE BORZILLO

AC SUCCESS KEY FOR CHAPMAN

(Continued from page 12)

Carack, the London Chamber Orchestra, and the London Trinity Boys Choir.

"As exciting as the recording process was, it was also kind of unnerving," she says. "Writing songs, you have complete control. You do your demo, and it's enclosed in this very tiny world on a four-track. Taking your music into a situation with producers and musicians, you have to open up and allow their ideas to bring [the song] to another place. Suddenly, it's more of a sharing thing, which can be hard if you're feeling overly protective of a song."

Now that the tunes are in place, the promotion staff at Reprise and Warner Bros. is ready to build upon Chapman's solid foundation at AC radio. "The Moment You Were Mine," the set's first single, has just been shipped, and early programmer response has been positive, according to the label. "Beth made a lot of wonderful friends the last time around," notes Dino Barbis, VP of promotion at Warner Bros. "We were able to sell roughly a quarter of a million albums, solely on the basis of AC radio support. We had no videos, and she did not tour. It was on the strength of the music, and Beth's accessibility as an

artist and as a personality."

On Oct. 1, Chapman will begin a tour with Dan Fogelberg that should keep her on the road until the end of the year. "I'm really looking forward to getting out there and playing," she says. "The idea of touring with Dan is very exciting."

In the meantime, Barbis says plans are afoot to build a bridge for Chapman between AC and top 40 radio. "We think the next single will be the one that starts that process," he says. "You have to do it gradually. Beth is the kind of artist who requires and deserves long-term label commitment."

MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

"Ooh Child," with its soothing-but-rhythmic feel, was a top 10 hit for The Five Stairsteps in 1970, and has gone on to become an oldies radio staple. Pop-funkster Dino remembers hearing the song when he was barely old enough to walk, and it's stuck with him ever since, becoming the first single from his "The Way I Am" LP on EastWest Records.

Edited By Peter Cronin

OOH CHILD

Written by Stan Vincent
Published by EMI Unart Catalog (BMI)

"One of the reasons that I chose to do the song, besides the fact that I really like it personally, was that 'Ooh Child' is a song of hope," Dino says. "It has a real positive message in the lyrics. When I was putting the album together, there was a lot of tension and racism in L.A. after the riots, and I think overall the song can give you the feeling that things are gonna turn around for you. I think everyone can relate to that. I was signing an autograph last week, and a girl came up to me and said her friend had died a couple of months ago, and that 'Ooh Child' had helped her through that hard time. That's what it's all about to me, to touch people in that way. When you release a single, there are obviously 20 goals you want to attain, but if it can help people get through their day, then that's cool. In the studio, I wanted to make sure I could do the things I was hearing in my head. I tried to add a touch of the '90s with the way I programmed it, and capture some of that oldness by bringing in real players on bass and guitar. I wanted the background singers to be loose, so at the end of the track they're clapping and stuff. Back in those days, they would do things like that. It was all natural, and I had the engineer just keep the 'record' button in."



DINO



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DESPITE MURDER CHARGE, TOUR GOES ON FOR SNOOP DOGG

(Continued from page 10)

ed by Death Row.

The "Chronic Tour," featuring Dre, Snoop Doggy Dogg & the Dogg Pound, Run-D.M.C., Boss, and Onyx, kicked off Sept. 7 in Rochester, N.Y., with Snoop appearing as scheduled.

The tour is set to continue through Oct. 31. At this point, there is no telling if an arraignment in the murder case, set for Oct. 1 in L.A., will affect

Snoop's presence on the tour.

The rapper's languid rap style was introduced on Dre's title song for the 1992 action film "Deep Cover." He subsequently appeared on two hit singles, "Nuthin' But A 'G' Thang" and "Dre Day," from Dre's double-platinum solo album "The Chronic."

He has been recording his own solo album, "Doggy Style," but a spokes-

person for Interscope Records, which distributes Death Row, says the album has not been completed and has no firm street date, although it will be released "sometime this fall."

According to Lt. Otis Dobine, commanding officer of the Los Angeles Police Department's Pacific Detective Division, Waldemariam died of multiple gunshot wounds.

Dobine says that following a "verbal altercation" and an exchange of gang signs between Waldemariam and the occupants of a Jeep in front of Broadus' apartment in the Palms area of L.A., the victim was chased and finally shot in nearby Woodbine Park. Waldemariam ran from the scene, and collapsed and died in a nearby alley. Witnesses identified Broadus as one of the occupants of the Jeep.

Dobine says that Waldemariam was unarmed when he was found, but attorney Kenner claims he drew a weapon and adds, "I'm quite certain that one of his buddies took the gun, and we have a witness saying something to that effect."

Noting that Broadus and two other suspects, Sean Smith and Broadus' bodyguard McKinley Lee, surrendered to police voluntarily, Kenner adds, "It was a self-defense situation, and they wanted to deal with it."

Kenner says that Waldemariam had previous convictions for firing a gun at a Palms Junior High School student and for brandishing a gun on a bus.

The lawyer adds that the victim had repeatedly threatened Broadus' life. Approximately three months ago, Waldemariam purportedly held a 9mm automatic pistol to the rapper's head, and just three weeks ago he showed up at a video shoot and allegedly threatened to kill the musician. According to Kenner, the Aug. 25 incident followed another confrontation at Broadus' house.

A story in the current issue of Vibe magazine notes that the rapper was no stranger to L.A.'s culture of violence. The story recounts Broadus' career as a teen-age drug dealer, his association with gang affiliates, and his three stints in county jails on drug-related charges.

EMI BECOMES FIRST MAJOR WITH CHINA LICENSING DEAL

(Continued from page 8)

500,000 and 1 million units.

The decision by Shanghai Records to take a chance with EMI's releases, which are likely to sell about 100,000 units each, is "a very important step forward in the availability of western pop in China," says Lachlan Rutherford, EMI Music's regional managing director.

The key to the deal, Rutherford says, was his general manager for China, Cindy Tai.

"Relationships are more important than money in China," says Tai, who was born in Shanghai and has spent the past eight years cultivating business links there. "[Shanghai] is the mainland's traditional

link to the outside world, and the most open to international repertoire. It's not surprising that a Shanghai record company would be the first to spend quota on western music."

Licensing the 10 titles, instead of shipping finished product, also lessens the chances of the albums being pirated, since the distributor is a mainland company with its own revenues on the line. Rutherford says piracy often is viewed as a "victimless crime" in China, because international companies have no official presence.

There also is evidence that the quota system is being expanded to

as many as 200 foreign titles. The opening in Guangzhou of the first Chinese office of IFPI, the international label trade group, is another result of a softening of music laws by the authoritarian Chinese government.

But observers note that these moves do not necessarily foreshadow official entries into the Chinese market by the major record companies. Control of music remains under the ministry of propaganda, and most foreign executives say the establishment of offices for their companies in the music centers of Beijing, Shanghai, and Guangzhou is at least three years away.

WEA Makes It Happen At Marketing Meet

VANCOUVER, B.C.—The WEA Corp. and its labels gathered Aug. 11-15 for a marketing managers' meeting at the Four Seasons Hotel here. Themed "Together We Make It Happen," the meeting included a preview of fall releases, as well as sessions focusing on year-end planning. There also were performances by Capricorn artist Ian Moore and Elektra artist Jackson Browne.



Senior executives from WEA and the Warner Music Group gather at the meeting. Pictured, from left, are Dave Mount, president/CEO, LIVE Entertainment; Mo Ostin, chairman, Warner Bros.; Bob Morgado, chairman/CEO, Warner Music Group; Henry Droz, president, WEA; Doug Morris, co-chairman/co-CEO, the Atlantic Group; Ahmet Ertegun, co-chairman of the board/CEO, Atlantic Records; Sylvia Rhone, chairman/CEO, EastWest; Mel Lewinter, vice chairman, the Atlantic Group; and Bob Krasnow, chairman, Elektra Records. At left, Elektra recording artist Jackson Browne discusses his upcoming album with Droz.



Henry Droz proudly displays the "Mighty Ducks" sweater presented to him by the Hollywood Records team. Shown with Droz, from left, are Brad Hunt, executive VP/GM, Hollywood Records; Peter Paterno, president, Hollywood Records; and Bill Kennedy, VP/sales, Hollywood Records.



David Foster hosted a cocktail reception to introduce his Christmas album, soon to be out on Interscope. Pictured from left are Ahmet Ertegun, co-chairman of the board/CEO, Atlantic Records; Henry Droz, president, WEA; Foster; Jimmy Iovine, Interscope Records; and Doug Morris, co-chairman/co-CEO, Atlantic Records.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
GRATEFUL DEAD	Shoreline Amphitheatre Mountain View, Calif.	Aug. 25-27	\$1,321,913 \$24.50/\$21	59,742 60,000, three shows, two sellouts	Bill Graham Presents	
VAN HALEN VINCE NEIL	Shoreline Amphitheatre Mountain View, Calif.	Aug. 20-21	\$754,005 \$28.50/\$26/ \$23.50	30,090 40,000, two shows	Bill Graham Presents	
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGIUANAS	Deer Creek Music Center Noblesville, Ind.	Aug. 29 & 31	\$700,918 \$24/\$20	35,075 40,000	Sunshine Promotions	
STEELY DAN	Jones Beach Theatre Wantagh, N.Y.	Aug. 24-25	\$638,671 \$35.50/\$25.50	22,482 two sellouts	Delsener/Slater Enterprises	
VAN HALEN VINCE NEIL	Cal Expo Amphitheatre Sacramento, Calif.	Aug. 22, 24	\$633,435 \$30/\$27.50	23,934 28,200, two shows	Bill Graham Presents	
STEELY DAN	Meadowlands Arena East Rutherford, N.J.	Aug. 27	\$512,948 \$37.50/\$28.50	17,253 sellout	Delsener/Slater Enterprises	
STEELY DAN	Hartford Civic Center Hartford, Conn.	Aug. 17	\$379,350 \$40/\$25	14,056 sellout	Metropolitan Entertainment	
JETHRO TULL PROCOL HARUM	Jones Beach Theatre Wantagh, N.Y.	Aug. 27	\$311,558 \$35.50/\$25.50	11,065 sellout	Delsener/Slater Enterprises	
NEIL YOUNG DINOSAUR JR. BLIND MELON	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	Aug. 26	\$301,211 \$35/\$25/\$20	14,670 20,131	PACE Concerts DiCesare-Engler Prods.	
STEELY DAN	Riverport Amphitheatre Maryland Heights, Mo.	Sept. 1	\$299,555 \$35/\$27/\$23	11,821 19,861	Contemporary Prods.	

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Dean Kay's 'House' Music; Boyz Get Along 'Famous'-ly

HOME DEVELOPMENT: A three-year home renovation project isn't the likeliest situation to spark a reassessment of one's career in music publishing. But for **Dean Kay**, the sounds emanating from his house under construction helped to achieve just that.

"Wine and brie in the south of France is a far cry from the cacophony of ranchero music in the kitchen, **Guns N' Roses** on the second floor, **Dr. Dre** on the third, and the lifestyle each type of music represents to the tradesperson who set the dial on [his or her] box."

Kay is an 18-year music publishing executive/songwriter who was former chief of **PolyGram's** music publishing interests in the U.S. after PolyGram acquired the independent, Kay-operated **Lawrence Welk** catalog. Leaving PolyGram three years ago gave him the opportunity to get "back in touch with my creative roots—restringing the old guitar, singing again, writing, working with writers and artists, being in studios and just being involved with the whole creative process from more than a just peripheral point of view . . ."

As an artist, Kay was featured on the **Tennessee Ernie Ford** TV show, recorded for **RCA**, wrote the **Frank Sinatra** hit "That's Life," and plugged songs.

The practical side of his post-PolyGram "reinvention," as he terms it, was to form in July an umbrella company, **Demi Music Corp.**, for two publishing firms: **Lichelle (ASCAP)**, which also has a production wing; and a **BMI**-cleared company, **Yak Yak**. Kay is an ASCAP board member and a former board member of the **National Music Publishers Assn.** and the **Country Music Assn.**

In line with his belief that the industry "today is different from the publishing industry we knew just five years ago, and will be different five years from now," Kay says he'll be picking up administration deals with a "publishing package no one else currently has." He says he'll tell all soon, but he's willing to hint that it centers on the computer age and his "new world" publishing concept.

And with the completion of most of the renovation of his home in Burbank, Calif., Kay has gotten involved with seven writers, three artists, and is "talking to several more." Apparently, a song is still a song and an artist is still an artist, no matter how the business of the business changes.



by Irv Lichtman

BOYZ WILL BE FAMOUS: Famous Music has bought itself an early Christmas present—its most expensive yet since the arrival on the scene of chairman/CEO **Irwin Robinson** a little more than a year ago. It is in the form of a worldwide co-publishing deal with hot **Motown** act **Boyz II Men**, which, in turn, plans to give its fans holiday greetings this year with a collection of mostly new Christmas songs, "Christmas Interpretations," part of the group's recently concluded seven-album deal with Motown.

The career of the Philadelphia-raised foursome, winner of three Grammy awards, was launched in 1991 with a 7 million-selling album, "Cooley-highharmony," a release that also spawned a No. 1 single, "End Of The Road." Other hit singles include "In The Still Of The Nite (I'll Remember)," "Motownphilly," and "It's So Hard To Say Goodbye To Yesterday." Besides some production-associated efforts, the Famous ties start with the Christmas album. Famous' rebuilding process under Robinson was heightened six months ago with his appointment of music publishing veteran and longtime Robinson associate **Ira Jaffe** as West Coast president of the 60-plus-year-old publisher.

ONE FOR ALL: BMI says it's developed yet another unified music-performance agreement, this one targeted for hospitals with multiple music uses, with the fee based on per-bed and outpatient-facility basis. The performing-rights group unveiled a similar all-purpose agreement July 30 for corporations and businesses that included their multiple uses of music. The new initiative, now being sold to executive directors and corporate counsels at hospitals, covers BMI-licensed music performed in rehabilitation areas; in TV and radio programming received by the licensee on the premises; in audiovisual presentations; as live or recorded background music; in teleconferencing; and on "piped-in" music.

PRINT ON PRINT: The following are the best selling folios from **CPP/Belwin**:

1. **4 Non Blondes**, Bigger, Better, Fast More
2. **John Michael Montgomery**, Life's A Dance
3. **Billy Idol**, Cyberpunk
4. **Little Texas**, Big Time
5. **ZZ Top**, Greatest Hits

ARTIST DEVELOPMENTS

(Continued from page 13)

play every night in some bar, working our way all across the country." **THOM DUFFY**

LIFE'S A BLUR

Considering the pace at which **Melissa Ferrick's** life has moved these past few years, it's appropriate that her remarkably rich Atlantic Records debut bears the title "Massive Blur."

The 22-year-old Boston native—who studied violin for 11 years before switching to trumpet, on which she received a scholarship to the **Berklee College Of Music**—moved from ivy-covered halls to smoke-filled rooms just three years ago. A scant few months later, she reached a major turning point. On an hour's notice, she replaced a canceled opening act before 15,000 **Morrissey** fans at Boston's Great Woods.

Ferrick's performance impressed the mope-rock king so much that, despite her near-total anonymity, he requested that she do the entire tour. "All the training in the world couldn't have prepared me for that feeling," Ferrick says. "I mean, this was somebody whose music I'd loved for years!"

She also drew the attention of Atlantic's **Jason Flom**, who brought her to the label in late 1991. Ferrick presented Atlantic with more than 70 emotion-wrenched songs she'd

written in four years.

"People say, 'How can you have gone through so much shit and only be 22?'" she says. "I'm not saying I've gone through everything that's on the album . . . I don't think I've ever really felt love. But these are things I want to know about. That's why I write."

While her demos were no more than voice and acoustic guitar, Ferrick, who cites **Joan Armatrading** and **Chrissie Hynde** among her seminal influences, says she always envisioned them fleshed out by a band.

"We all felt from the beginning that **Melissa** was more than just a female singer/songwriter with an acoustic guitar," says Atlantic A&R

executive **Tim Sommer**. "We knew there was a way to make a rock record with real intimacy."

To do so, Ferrick picked up an electric guitar for the first time and recorded her debut in just over two months, assisted by producer **Gavin MacKillop** and guitarist and ex-dB **Peter Holsapple**. With its mixture of brassy pop, folk-tinged strumming, and art-rock whimsy, "Massive Blur" seems to have the same genre-crossing appeal as her similarly mercurial label mate, **Tori Amos**.

"The comparison to an artist like **Tori** is valid, in that she survived and prospered without [immediate] MTV or radio play," Sommer says. "That's why we made a very conscious decision not to fly out the door with one of the pop songs. I'm very much an advocate of an audience finding an artist . . . to a point."

To that end, Atlantic is working the first single, "Love Song," only to college and commercial modern-rock stations. The next single, "Happy Song," will go to album rock and top 40 as well. A video is being shot for that track.

The low-pressure approach agrees with Ferrick, who says she'd prefer to reach her audience the old-fashioned way. "It seems like I'll be touring for the rest of my 20s," she says. "But that suits me just fine."

DAVID SPRAGUE



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Back To School. Starting in October, Zoo Entertainment's youthful Coming Of Age—whose members range from 17 to 20 years old—will visit colleges and high schools in a dozen major markets. Paving the road for that grass-roots awareness campaign is the

quintet's "Coming Home To Love," which bullets at No. 64 on Hot R&B Singles. The group will promote its self-titled album, due Sept. 28, at key accounts and radio stations at the promo stops.



Playing It. Rapper/singer Smooth got exposure when "You Been Played," the title track from her rookie Jive album, was included on the "Menace II Society" soundtrack. The song is charting on Hot R&B Singles and has been a top 10 requested clip at pay-to-see cable channel The Box. Her album is the No. 25 Heatseeker in the South Atlantic region.



Type O's Positives. Type O Negative, Roadrunner's Brooklyn, N.Y.-based metal act, is making noise in its home market, as its "Bloody Kisses" ranks as the No. 24 Heatseeker album in the mid-Atlantic region. The band, which features former Carnivore

vocalist Pete Steele, has scored a flow of ink in such metal mags as Kerrang!, Lime Lizard, and Metal Hammer. Type O's "Black No. 1" is banging exposure on MTV's "Headbangers Ball."

COMING ON STRONG: Zoo Entertainment's Coming Of Age is coming into its own. The Los Angeles-based quintet grabbed the Hot Shot Debut on Hot R&B its first week out, with the Kashif-produced "Coming Home To Love." This week, the song moves 67-64 with a bullet on that list.

The label is hoping that strong exposure at radio and retail will break the act, in the mold of **Shai** and **Silk**. A 12-city promotional tour begins in October, covering the Southeast, Southwest, and mid-Atlantic regions. College and high school campuses are on the agenda, as well as key retail and radio stops.

"When the phone rings, the cash register rings," says Zoo's VP of R&B promotion, Marvin Robinson, explaining the rationale for the school stops. "We want the 16-to-24-year-olds to discover Coming Of Age."

The self-titled album hits stores Sept. 28.

GROOVE TUBE: Moodswings has recorded the theme to Fox's "America's Most Wanted," and Arista obviously hopes the exposure will do for this U.K. duo what "Cops" did for reggae unit **Inner Circle**. The "Cops" theme, "Bad Boys," went to No. 6 on Hot 100 Singles, and sent Inner Circle's album of the same name to No. 64 on The Billboard 200.

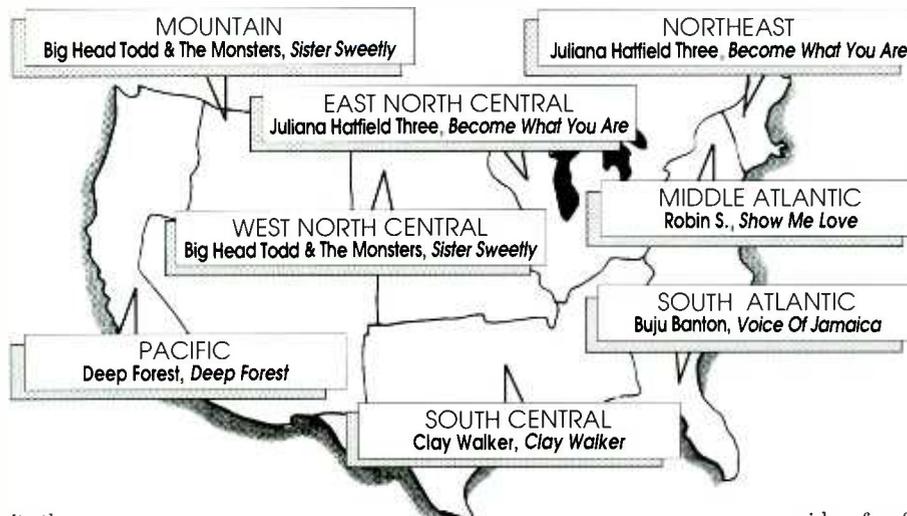
"America's Most Wanted" adopted "Skinthieves" as its theme, beginning with the Aug. 31 show. The song, from the group's "Moodfood" album, is slated for at least 45 episodes.

OUT AND ABOUT: After its current European run with **Smashing Pumpkins**, Vernon Yard's **Verve** comes to the U.S. in October to open for **Porno For Pyros** . . . **Chaos' Wailing Souls** are out through Oct. 9, warming up the big **Bob Dylan/Santana** North American tour. It began Aug. 20 . . . **Earache's Cathedral** is on the current U.S. club tour that features Metal Blade's **Mercyful Fate** and MCA's **Flotsam & Jetsam** . . . **Col. Bruce Hampton & the Aquarium Rescue Unit** play dates through at least Sept. 25. The Capricorn act began its

post-H.O.R.D.E. swing Aug. 26.

JUST YOUR TYPE: With a strong sales boost in the Middle Atlantic region, Roadrunner's **Type O Negative** is creating some noise with its trademark gothic metal sound. The Brook-

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Big Head Todd/Monsters, <i>Sister Sweetly</i>	1. Juliana Hatfield Three, <i>Become What...</i>
2. Clay Walker, <i>Clay Walker</i>	2. Robin S., <i>Show Me Love</i>
3. The Ocean Blue, <i>Beneath The Rhythm...</i>	3. Big Head Todd/Monsters, <i>Sister Sweetly</i>
4. Doug Supernaw, <i>Red And Rio Grande</i>	4. Buju Banton, <i>Voice Of Jamaica</i>
5. Deep Forest, <i>Deep Forest</i>	5. Mighty Mighty Bosstones, <i>Don't Know...</i>
6. Cracker, <i>Kerosene Hat</i>	6. Cracker, <i>Kerosene Hat</i>
7. Candlebox, <i>Candlebox</i>	7. Deep Forest, <i>Deep Forest</i>
8. Juliana Hatfield Three, <i>Become What...</i>	8. Fat Joe, <i>Represent</i>
9. Urge Overkill, <i>Saturation</i>	9. Urge Overkill, <i>Saturation</i>
10. Techmaster P.E.B., <i>It Came From Outer...</i>	10. The Story, <i>Angel In The House</i>

lyn, N.Y.-based act benefits from lead singer **Pete Steele's** local notoriety from his previous stint with **Carnivore**.

A wave of press, both supportive and critical of Type O, has pushed sales for its "Bloody Kisses" disc, which was released Aug. 17. Recent ink includes features in the metal-intensive magazines *Kerrang!*, *Lime Lizard*, and *Metal Hammer*, as well as prominent reviews in *Tower Pulse!* and *Spin*.

"This album is so different musically than anything the band has done before," says Howie Abrams, Roadrunner director of product management. "It's a slightly more melodic sound."

"We sent out anonymous four-song sampler tapes to retail, radio, and press. The idea was to get people to listen to this record without prejudice. We asked people to guess who the artist was, with the winners receiving a genuine Coney Island hot dog in the mail. The majority of the responses guessed that this was a solo record from **Andrew Eldritch** of **Sisters Of Mercy**. I think we succeeded in changing people's perceptions of the band."

The tack was important, Abrams says, because some early reviews attacked Type O's often-controversial content. The

video for first single, "Black No. 1," is on MTV's "Headbanger's Ball."

JAZZED: Consumer bi-monthly *Jazziz* has tied with PolyGram Classics and *Jazz* and Mercury to launch the mag's first concert package. It features October and November dates with Verve Forecast's **Jeff Lorber** and **Art Porter** and Mercury's **Jon Lucien**. The "Jazziz Presents Hot Autumn Nights" tour has 18 cities on its itinerary—including New York, Atlanta, Chicago, Dallas, Los Angeles, and San Francisco.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	5	JULIANA HATFIELD THREE	★ ★ ★ No. 1 ★ ★ ★ BECOME WHAT YOU ARE
2	5	5	CLAY WALKER	CLAY WALKER
3	1	9	ROBIN S.	SHOW ME LOVE
4	3	28	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
5	7	12	DEEP FOREST	DEEP FOREST
6	4	15	DOUG SUPERNAW	RED AND RIO GRANDE
7	11	7	URGE OVERKILL	SATURATION
8	6	5	BUJU BANTON	VOICE OF JAMAICA
9	8	2	CRACKER	KEROSENE HAT
10	—	1	OCEAN BLUE	BENEATH THE RHYTHM AND SOUND
11	10	5	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
12	14	6	CANDLEBOX	CANDLEBOX
13	17	2	SHAGGY	PURE PLEASURE
14	18	4	FAT JOE	REPRESENT
15	20	16	MIGHTY MIGHTY BOSSTONES	DON'T KNOW HOW TO PARTY
16	16	13	RUPAUL	SUPERMODEL OF THE WORLD
17	13	5	ROBERT JAMES WALLER	THE BALLADS OF MADISON COUNTY
18	21	5	BROTHER CANE	BROTHER CANE
19	35	3	CRY OF LOVE	BROTHER
20	19	24	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON

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	22	5	POOH-MAN	RIGHTEOUS 3001*/SCARFACE (9.98/14.98)	JUDGEMENT DAY
22	23	41	RADNEY FOSTER	ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959
23	24	12	FUGAZI	DISCHORD 70* (6.98/8.98)	IN ON THE KILLTAKER
24	31	7	SHELBY LYNNE	MORGAN CREEK 2001B/MERCURY (9.98/13.98)	TEMPTATION
25	—	4	DMG	RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ
26	30	5	GEORGE LYNCH	ELEKTRA 61422 (10.98/15.98)	SACRED GROOVE
27	32	2	JIMMIE DALE GILMORE	ELEKTRA 61502 (10.98/15.98)	SPINNING AROUND THE SUN
28	36	18	MCBRIDE & THE RIDE	MCA 10787 (9.98/15.98)	HURRY SUNDOWN
29	25	8	BASS PATROL	JOEY BOY 3009 (9.98/14.98)	NOTHIN' BUT BASS
30	28	17	2 UNLIMITED	RADIKAL 15415/CRITIQUE (10.98/15.98)	NO LIMITS
31	33	13	CAPTAIN HOLLYWOOD PROJECT	IMAGO 21027 (9.98/13.98)	LOVE IS NOT SEX
32	—	5	PATTI SCIALFA	COLUMBIA 44223 (9.98 EQ/15.98)	RUMBLE DOLL
33	26	4	CATHERINE WHEEL	FONTANA 518039/MERCURY (9.98 EQ/13.98)	CHROME
34	27	2	HOODRATZ	EPIC 53227* (9.98 EQ/15.98)	SNEEKE MUTHAFUKAZ
35	—	2	BROTHER PHELPS	ASYLUM 61544/ELEKTRA (9.98/15.98)	LET GO
36	37	10	NEMESIS	PROFILE 1441 (10.98/15.98)	TEMPLE OF BOOM
37	—	4	D-SHOT	SIC WID IT 715 (9.98/13.98)	SHOT CALLA
38	—	1	DAVID LANZ & PAUL SPEER	NARADA 63024 (9.98/13.98)	BRIDGE OF DREAMS
39	15	2	ULTRAMAGNETIC MC'S	WILD PITCH 89917*/ERG (9.98/15.98)	THE FOUR HORSEMEN
40	—	41	BASS OUTLAWS	NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS



Keeping The Dream Alive. At the 30th anniversary of the March On Washington, concerned and reminiscent citizens marched in support of "jobs, justice and peace." At the Sony Music hospitality tent are former Atlanta mayor and U.S. ambassador to the United Nations Andrew Young, U.S. attorney general Janet Reno, and Lebaron Taylor, senior VP, Sony Music Entertainment.

Earth, Wind & Fire Keeps Flame Alive Reprise Set Is True To Group's Focus

■ BY MELINDA NEWMAN

LOS ANGELES—When Maurice White formed Earth, Wind & Fire in the early '70s, part of his inspiration came from the lessons he had learned working with Ramsey Lewis. "I wanted to form something right in the footsteps of where he was coming from... something that was musical, yet still entertaining, and something where the subject matter touched your heart."

More than 20 years later, that goal hasn't changed. With the Tuesday (14) release of "Millennium," EWF's first new album in three years, White is looking to his past in other ways. The Reprise album marks the group's return to Warner Bros., where it released two records before signing with Columbia in 1973. White also is work-



EARTH, WIND & FIRE

ing again with former manager Ray Cavallo. "I've made the whole circle," White says. "[But] I feel like I'm stepping forward, because everybody that's involved is also stepping forward into the '90s. I feel like it's a step ahead."

The music on "Millennium"—created by EWF's core of White, his brother Verdine, and Philip Bailey—seamlessly bridges the band's past and present. The group's trademark horns and smooth, layered vocals decorate the first single, "Sunday Morning," which is climbing both the pop and R&B charts. An enlightened sense of spirituality informs several tracks without sounding preachy or naive. "Blood Brothers" mourns the fact that many in the black community have not been able to realize their potential. "Basically, what we're talking about is brothers in the neighborhood who had hopes and dreams of accomplishing things, [but] their home area was torn apart. Where there used to be great neighborhoods, they no longer exist, because the buildings are all boarded up."

While the music sounds completely contemporary, the last thing Warner Bros. wanted was for EWF to take its cues from current hitmakers. "What exists today is for Maurice to create the Earth, Wind & Fire sound, and not pander to today's

sound," says Benny Medina, GM of Warner Bros.' black music division and senior VP of A&R. "For Earth, Wind & Fire to make a street-flavored record would be a big mistake."

White agrees, noting that he feels this record will appeal to longtime EWF fans. "The people who are our fans have grown older, but in the meantime still like good music," he says. "There is an audience for us that we're going to tap into. I'm not trying to tap into the kiddie market or anything like that, but I am looking to tap into the market that's available to us."

For Warner Bros., that means reaching this older demographic through appropriate video outlets, such as BET and VH1, which are playing the "Sunday Morning" clip. While White says Columbia's actions on the group's behalf often felt like unwanted intervention, he says Warner Bros. has been more supportive. "Warner Bros. has assisted me in doing this, whereas at CBS they were demanding I do certain things... They were trying to make the group into a total pop act; that would never happen, because we're musicians, not just guys who can play out of Book One."

"We found some songs for Maurice," Medina says. "We've been here mainly as a sounding board, to say, 'you're on track.' That's important to him. He's obviously concerned about the marketplace and his sound."

Among the tunes Warner Bros. presented to White was "Superhero," a song penned by one of the label's vice presidents, Prince.

"I was impressed and flattered that he'd written a song for us," White says. "I knew I'd have to take it and make it ours."

The process of "Earth, Wind & Fire" a song involves adding core elements to "individualize" the tune. "In a lot of instances, we make songwriters very, very mad," White says. "A songwriter will hear a demo a certain way, and then expect artists to perform it the same way, but it doesn't always work that way."

(Continued on next page)

Another Side To Seattle 'Dark Side' Comp; Jack The Rapper Confab Still Reverberating

THE WILD, WILD WEST: Why do I care about the new Rhyme Cartel/American Recordings compilation, "Seattle... The Dark Side"? One, because I love the subtitle, "No Grunge... Just Rap & R&B... Sea-town Style." And two, because it's dripping with so much juicy West Coast flavor, it takes me, sonically, right back to my home—the extra-large state of California.

Seattle's Kid Sensation has a funky cut, "Flava You Can Taste," a real cute song that bounces over a slim portion of Con Funk Shun's "By Your Side"; E-Dawg's "Drop Top" rolls out over a smidgen of the Gap Band's "Outstanding" and features a sweetly sung chorus; and there's Sir Mix A-Lot's "Just Da Pimpin' In Me" (meaning the businessman in him). It works. Anyone who doubts Mix-A-Lot's skills, ever, is sleeping on one of the most dextrous MCs in the land; Jazz Lee Alston's "Love... Never That" is a flawless, terrifying piece of poetry over a soothing little snatch of music—it's in the new style of Maverick/Warner artist extraordinaire Me'Shell NdegeOcello. This girl's-eye view of a girlfriend's violent death is all the more chilling because the song is dedicated, enigmatically, to one Jaqueline Alexander, in loving memory.

The fact that most of the songs on the compilation are groove-laden nod-along jams reverberating with a fascination with guns (Jay-Skee's "12 Gauge") and a tendency toward the raw, tough, and mean (Jay Skee's "Menace Crook" and E-Dawg's "Little Locs"), speaks to the lyricists' loss of the love for life vital to a productive existence.

Everybody's always talking about the way rap promotes violence, causes cop killings and black-on-black crime, fratricide, sexual battery, whatever. I wish someone would ask, or better, answer, what makes the music like what it is? What is it about all of us that causes a randomly chosen hip-hop compilation to be riddled with so much menace and paranoia and apparent lust for tiny, pitiful pockets of power? What makes young brothers disdainful of women of their generation? And can anyone hope to redirect the awful despair that gets dressed up as seductively cool, intimidating macho?

These kinds of questions tend to be swept to the side in favor of big, bold statements about what some of the music, the so-called gangsta rap does to "the rest of us." Black boys, for the most part, create the wonderful and horrifying music—it's time now to acknowledge what creates black boys, what creates the nonchalance in all of us that allows the conditions, not the music, to perpetuate.

MORE RAPPER: Berry Gordy, founder of the recently sold-to-PolyGram Motown Records, has announced he will name a new wing at Motown's Historical Museum after Jack "the Rapper" Gibson. The new wing will house the Black Disc Jockey Hall of Fame.



by Danyel Smith

I also received a fax, an "open letter to the organizers" from Wayman "Slack" Jackson, CEO at Luke Records Inc. The first line reads, in caps "WE WILL TAKE YOUR HITS BUT NOT YOUR BODY SLAMS."

In the letter, Johnson stresses that Luke Records personnel handled themselves with dignity at the recent Jack The Rapper Family Affair. "We had a representative meet with Jill Bell... the Marriott security, and Jack Gibson. We felt this would be a great opportunity for the 'Godfather' of black music to get his 'sons' [Dr. Dre and Luke Campbell] together. But our request fell on deaf ears." He goes on to stress that every artist from the label was there—from Poison Clan to Professor Griff, to the New 2 Live Crew—and that H-Town was "even pulled from a major tour to be there. Does this sound like a gang of thugs or a record company?" Luke Records will not take the blame for the unbusinesslike and un-family-like atmosphere at the recent convention. Will anyone?

SO YOU KNOW: Oakland's In-A-Minute Records is set to release Too Short's "Greatest Hits Vol. 1." Some of the stuff is from way back, when Short was recording on the 75 Girls label, and is now on CD for the first time... Giant recording act Color Me Badd's new album will include tracks produced by DJ Pooh, who has been producing for people like Yo Yo, KAM, Miki Howard, and L.L. Cool J.



ARTIST DEVELOPMENTS

AN 'ALL OUT' QUEST

"The reason we have such a problem with our youth is the lack of positive spirituality," Marvin Winans says from Los Angeles. "Sexuality is very spiritual—it's not only physical. All we find out from today's videos is the physical part of ourselves involved in a sexual affair. Kids don't understand the spiritual commitment that goes along with it. Spirituality shouldn't have to be 'fit in' to our lives—everything should be built around our spirituality."

The Winans, the Qwest/Warner Bros. group whose family name has become synonymous with popular gospel (there are also BeBe & CeCe, Angie & Debbie, and Mom & Pop

Winans, all recording artists in their own right), are back with "All Out."



Combining soul and hip-hop, pop, and even country, the Winans' new project is prepped to speak to a new generation. It features guest shots from luminaries such as R. Kelly, Gerald Levert, Steve Buckingham, Michael Powell, and Vincent Herbert. But despite this host of stars, the Winans' mission is the same as it has always been: administering love to today's longing souls.

(Continued on next page)

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Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	7	ALRIGHT (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA	◆ KRIS KROSS 2 weeks at No. 1
2	3	5	8	LET ME ROLL (C) RAP-A-LOT 53831/PRIORITY	◆ SCARFACE
3	5	7	8	GRAND GROOVE/AT LARGE (C) (T) TUFF BREAK 0082/A&M	◆ INTELLIGENT HOODLUM
4	4	6	11	CHIEF ROCKA (C) (M) (T) PENDULUM 64631/ELEKTRA	◆ LORDS OF THE UNDERGROUND
5	2	1	7	CHECK YO SELF (M) (T) (X) PRIORITY 53830*	◆ ICE CUBE FEATURING DAS EFX
6	8	9	9	GOTTA GET MINE (C) (T) WRAP 93154/ICIBAN	◆ MC BREED
7	9	11	7	FLOW JOE (C) (T) VIOLATOR 1185/RELATIVITY	◆ FAT JOE
8	10	13	6	RECIPE OF A HOE (C) (M) (T) RAL/CHAOS 77081/COLUMBIA	◆ BOSS
9	11	14	5	VERY SPECIAL/STOP SHAMMIN' (C) (D) (T) COLD CHILLIN' 18437/REPRISE	BIG DADDY KANE
10	6	3	12	BACK SEAT (OF MY JEEP)/PINK COOKIES... (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA	◆ L.L. COOL J
11	14	19	13	WE GETZ BUZY (C) (M) (T) (X) ROWDY 3-5024/ARISTA	◆ ILLEGAL
12	7	4	12	RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE
13	12	10	10	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC
14	15	15	8	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM
15	18	24	3	VALLEY OF THE SKINZ (C) (T) MAD SOUNDS 2206/MOTOWN	◆ TRENDS OF CULTURE
16	13	8	11	INSANE IN THE BRAIN (C) (M) (T) (X) RUFFHOUSE 77135/COLUMBIA	◆ CYPRESS HILL
17	16	17	5	DON'T GIVE ME NO BAMMER (C) IN-A-MINUTE 8001	R.B.L. POSSE
18	17	16	3	THE FUNKIEST/FREAK MODE (C) (M) (T) IMMORTAL 77045/EPIC	◆ FUNKDOOBIEST
19	20	27	3	BOOTLEGGA (M) (T) EPIC 77082*	◆ HOODRATZ
20	19	20	4	BADD BOYZ (T) FLAVOR UNIT 74897*/EPIC	◆ THE ALMIGHTY R.S.O.
21	28	—	2	SOUL BY THE POUND (C) (T) RELATIVITY 1183	◆ COMMON SENSE
22	24	—	2	LET THE DOGS LOOSE (C) (T) DA BOMB 862 406/MERCURY	◆ THREAT
23	21	—	2	OOH, WHATCHA GONNA DO (C) (T) PROFILE 5400	◆ RUN-D.M.C.
24	23	28	3	BOOM! SHAKE THE ROOM (C) (M) (T) (X) JIVE 42108	◆ JAZZY JEFF/FRESH PRINCE
25	NEW ▶	1	1	IZ U WIT ME (M) (T) EASTWEST 96020*/AG	◆ DA YOUNGSTA'S
26	NEW ▶	1	1	SHIFFTEE (C) (M) (T) (X) JMJ/RAL 77163/CHAOS	◆ ONYX
27	NEW ▶	1	1	BOOTY MACK (C) (T) 4TH & BWAY 447 573/ISLAND	◆ KRASH MAN
28	29	—	2	SOMETHING SPECIAL (C) (D) (T) COLUMBIA 77054	◆ PRINCE MARKIE DEE
29	26	21	18	WHOOT, THERE IT IS (M) (T) WRAP 0150*/ICIBAN	◆ 95 SOUTH
30	NEW ▶	1	1	MAKE ROOM (C) (D) (T) LOUD 62579/RCA	◆ THA ALKAHOLIKS

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

THE WINANS

(Continued from preceding page)

"I've been tripping off of the videos [on MTV]," Marvin says. "They all deal with sex and sensuality. How can kids have a chance when they are inundated like that?" Marvin says that with this new album, he and his brothers, Carvin, Michael and Ronald, have played a small trick on young listeners. "We've taken what they're accustomed to, so that they don't miss a beat, and put another message in there.

"When we were coming up, songs that dealt with sex were camouflaged. Songs dealt with love. People wrote songs that left things to the imagination. It was better than just, 'freak me, baby.' These are kids, children, talking about 'I wanna love you all night.' They have to be taught that there's more to life than acting like you're something that you're not: grown. It's unfair and unfortunate that kids can't be kids anymore. They don't need to say no just because of a campaign, but because God says so."

Hailing from Detroit, the Winans began singing in the church. In 1981, the group started its recording career with "Introducing: The Winans," and by 1984 the group had received a Grammy (the first of four) for "Tomorrow." 1990's "Return" saw the brothers step boldly into pop, cutting-edge R&B, and rap. Teddy Riley, Stevie Wonder, and Kenny G lent their skills to the project. This time the Winans again have incorporated voices not usually associated with gospel, and they are pleased with the results.

"Lalah Hathaway is a wonderful young person," Marvin says. "Working with her has been a joy. I always admired her father, and would have loved to work with him. Lalah is a real talent. Working with Ricky Van Shelton was a real treat; the same for R. Kelly and Kenny Loggins."

Irma Byrd of the Warner Bros. publicity staff says the department's real goal for the Winans is "to stay within the genre they have conquered, while reaching out to others. We anticipate strong support from gospel, as well as the contemporary Christian marketplace." Byrd says there are adds in various consumer magazines, as well as a video clip.

"It's in line with what the Winans have been doing," Byrd says. "It's our hope that their established audience will find this a wonderful piece of music, but I also think it could expand their audience."

"I hope we're taking gospel to the cutting edge," Marvin says. "Our minds are made up. If we stay focused, it's easy. Never look down when you're on the wire, that's our motto." DANYEL SMITH

EARTH, WIND & FIRE

(Continued from preceding page)

Just as White makes sure that all songs fit the EWF mold, so must the album titles. "I'll go through 30 or 40 names and then something will hit me. 'Millennium' just felt right to me, I didn't even know the meaning to it. When people ask me, 'What does "Millennium" mean?,' I'm going to have to tell them I had to look it up. Or I can just tell them it took us that long to get another album out."



TERRI ROSSI'S RHYTHM SECTION™

SASSY SISTAS: The competition at the top of the Hot R&B Singles chart heightens. "Right Here/Human Nature," by SWV (RCA), holds at No. 1, continuing to gain points, primarily from a 16% radio increase for "Downtown." "Dreamlover," by Mariah Carey (Columbia), wages a valiant battle, increasing nearly 10% in total points, but holds at No. 2. Combined points for both SWV songs put that single ahead of Carey's by more than 26%. "Hey Mr. D.J.," by Zhane (Flavor Unit) gains 29% in total points and lands at No. 3. "Right Here" ranks No. 1 at four stations: WQUE New Orleans; KIPR Little Rock, Ark.; WZFX Fayetteville, N.C.; and WWWZ Charleston, S.C. "Downtown" ranks top five at seven stations, including KJMZ Dallas; KMJM St. Louis; and KVSP Oklahoma City. "Dreamlover" is No. 1 in airplay rank at three: WCDX Richmond, Va.; WCKU Lexington, Ky.; and WHRK Memphis. "Hey Mr. D.J." by Zhane emerged from the "Roll With The Flava" compilation album. It tops the airplay chart and ranks No. 1 at seven stations, including WRKS and WBLN New York; WGCI Chicago; and WBLK Buffalo, N.Y. Carey will have to battle for a No. 1 single, but she takes the prize on the Top R&B Albums chart with "Music Box" at No. 1.

BEFORE IT'S TOO LATE, I must mention two records that are chart standouts. "Something In Your Eyes," by Bell Biv DeVoe (MCA), is top 15 this week. It is No. 1 at WJHM Orlando, Fla., and WZHT Montgomery, Ala. It is top five at eight, including WAMO Pittsburgh, WOWI Norfolk, Va., WILD Boston, and WTLC Indianapolis. One other record that has also won chart accolades that were not mentioned is "Come Inside," by Intro (Atlantic). First, it earned the Power Pick Airplay award and then it became the sales mover. Now, in its fourth week, it moves 41-29. It ranks No. 1 in airplay at WUSL Philadelphia and WJBT Jacksonville, Fla.

IT'S A FAMILY AFFAIR: "BET's Listening Party Starring Jade" (Giant) enters the albums chart at No. 82. The album was recorded during a live performance that aired over the Labor Day weekend. Label mate POV opened the show and sang its next single, "Let's Settle Down." Jade performed songs from its first album, "Jade To The Max," and new songs, including the group's next single, "Mr. Do Right," and "Blessed," a cover of the Emotions tune. The show will air again on BET on Sept. 21.

NEW & IMPROVED: Panel revisions are conducted quarterly for all radio panels used in Billboard charts. This week's BDS panel used in compiling the Hot R&B Singles chart has been expanded, and now there are 74 monitored stations. (Yeah.) This expansion includes six stations from previously unmonitored markets and four other stations that were monitored but had not been included in the R&B charts. In a future issue, I will list the entire panel of stations. This information will be available next week in Billboard's newest publication, R&B Airplay Monitor (see story, page 94).

BIG UP AND DOWN: "Dolly My Baby," by Supercat (Columbia), bounces up the singles chart, now that some major stations have resumed airplay. Three stations increasing the spins are WAMO Pittsburgh, WKYS Washington, D.C., and WBLN New York. Conversely, a number of major-market stations, including Chicago, Los Angeles, and New York, adjusted their play on "Trust Me," by Guru featuring N'Dea Davenport (Chrysalis), and it drops back down the chart.

BUBBLING UNDER™ HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	GET A LITTLE FREAKY WITH ME AARON HALL (SILAS/MCA)	14	11	2	I JUST HAD TO HEAR YOUR VOICE OLETA ADAMS (FONTANA/WB)
2	4	4	WHOOT, HERE IT IS! (THE ANSWER) DIS-N-DAT FEATURING 95 SOUTH (EPIC)	15	—	1	COMPUTER LOVE NKRU (RCA)
3	—	1	DUMPIN' 'EM IN DITCHES SPICE 1 (JIVE)	16	18	2	PAINT THE WHITE HOUSE BLACK GEORGE CLINTON (PAISLEY PARK/WB)
4	13	3	A.S.A.P. VERTICAL HOLD (A&M)	17	16	3	HEAVEN MUST BE LIKE THIS PAUL JACKSON, JR. (ATLANTIC)
5	3	4	YOU TOOK MY LOVE AWAY COLIN ENGLAND (MOTOWN)	18	24	2	STAY REAL ERICK SERMON (DEF JAM/COLUMBIA)
6	15	2	SHIFFTEE ONYX (RAL/CHAOS/COLUMBIA)	19	25	2	WHERE WILL YOU GO B.B.O.T.I. (A&M)
7	5	2	LET ME RIDE DR. DRE (DEATH ROW/INTERSCOPE)	20	—	3	PIRU LOVE BLOODS & CRIPS (WARLOCK)
8	9	5	COME BABY COME K7 (TOMMY BOY)	21	—	1	NOBODY MOVE POOR RIGHTEOUS TEACHERS (PROFILE)
9	6	2	STRAIGHT FROM MY HEART UNV (MAVERICK/SIRE/WARNER BROS.)	22	22	2	BEYOND YOUR WILDEST DREAMS SYBL (NEXT PLATEAU/LONDON/PLG)
10	19	7	GRAND GROOVE INTELLIGENT HOODLUM (TUFF BREAK)	23	—	2	LOVE OF MY LIFE GEORGE BENSON (WARNER BROS.)
11	8	5	SOUL BY THE POUND COMMON SENSE (RELATIVITY)	24	21	2	FANTASY LOVE STANLEY CLARKE (EPIC)
12	10	4	THE VOICE MAVIS STAPLES (PAISLEY PARK/WB)	25	14	11	SOMETHING SPECIAL PRINCE MARKIE DEE (COLUMBIA)
13	—	1	WHY MUST WE WAIT... TINA TURNER (VIRGIN)				

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

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Aaron Hall



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From The Former Lead Singer Of Guy

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EXECUTIVE PRODUCER: LOUIS SILAS, JR.

GET
A LITTLE
Freaky
WITH ME

SILAS
RECORDS

MCA

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING SEPT. 18, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	*** No. 1 *** MUSIC BOX	1
2	1	1	4	SCARFACE RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
3	4	4	8	TONI BRAXTON LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON	3
4	2	2	3	BABYFACE EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU	2
5	3	—	2	MAZE FEATURING FRANKIE BEVERLY WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS	3
6	6	7	11	TONY! TONI! TONE! WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
7	7	6	16	JANET JACKSON ▲ 3 VIRGIN 87825 (10.98/16.98)	JANET.	1
8	5	3	7	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
9	10	9	45	SWV ▲ 2 RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
10	8	5	5	KRIS KROSS RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	2
11	9	8	15	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
12	26	—	2	POISON CLAN LUKE 202 (9.98/14.98)	*** PACESETTER/HEATSEEKER IMPACT *** RUFFTOWN BEHAVIOR	12
13	11	11	29	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
14	15	13	6	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	7
15	18	18	22	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
16	13	14	38	DR. DRE ▲ 2 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
17	12	12	42	SOUNDTRACK ▲ 9 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
18	16	20	23	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
19	17	15	3	FOURPLAY WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
20	31	36	3	JOE MERCURY 518016 (9.98 EQ/13.98)	*** HEATSEEKER IMPACT *** EVERYTHING	20
21	21	19	44	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
22	14	10	10	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	3
23	19	—	2	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	19
24	22	16	14	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	3
25	20	17	61	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	17
26	25	23	11	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	16
27	24	29	24	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
28	34	24	5	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	20
29	23	—	2	THA ALKHALIKS LOUD 66280*/RCA (9.98/15.98)	21 & OVER	23
30	29	22	42	KENNY G ▲ 5 ARISTA 18646 (10.98/15.98)	BREATHLESS	2
31	27	26	15	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
32	28	28	5	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
33	35	25	42	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
34	36	30	13	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
35	30	32	5	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	29
36	33	21	12	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
37	38	35	19	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
38	40	31	22	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	1
39	37	34	11	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	6
40	48	38	43	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
41	32	27	10	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	7
42	39	37	23	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
43	41	—	2	THE WINANS QWEST 45213/WARNER BROS. (10.98/15.98)	ALL OUT	41
44	42	33	16	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
45	43	40	37	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
46	52	46	4	FAT JOE VIOLATOR 1175/RELATIVITY (9.98/16.98)	REPRESENT	46

47	47	41	91	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
48	45	39	26	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
49	46	43	7	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOOM! (THERE IT IS)	28
50	44	42	7	GEORGE HOWARD GRP 9724 (9.98/15.98)	WHEN SUMMER COMES	32
51	56	48	4	DMG RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ	40
52	49	45	9	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	37
53	60	61	26	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
54	61	51	11	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	21
55	62	—	2	STANLEY CLARKE EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE	55
56	51	50	25	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
57	63	53	48	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
58	50	44	12	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	14
59	57	47	14	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
60	53	49	24	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
61	64	55	29	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
62	58	60	6	POOH-MAN RIGHTEOUS 3001*/SCARFACE (9.98/13.98)	JUDGEMENT DAY	57
63	54	52	8	SOUNDTRACK MJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	49
64	59	56	12	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	8
65	77	77	3	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD	65
66	73	66	10	C-BO AWOL 719 (9.98/13.98)	GAS CHAMBER	53
67	66	57	11	GEORGE BENSON WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS	50
68	67	54	42	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
69	65	59	58	MARY J. BLIGE ▲ 2 UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
70	70	65	3	VESTA A&M 0114 (9.98/13.98)	EVERYTHING-N-MORE	65
71	69	58	18	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
72	87	81	47	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
73	88	—	2	ANGIE & DEBBIE CAPITOL 95582 (9.98/13.98)	ANGIE & DEBBIE	73
74	72	71	18	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
75	74	73	11	B.B.KING MCA 10710 (10.98/15.98)	BLUES SUMMIT	64
76	55	—	2	ULTRAMAGNETIC MC'S WILD PITCH 89917*/ERG (9.98/15.98)	THE FOUR HORSEMEN	55
77	68	63	6	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3	45
78	75	72	15	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
79	82	62	36	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
80	81	69	10	D-SHOT SIC WID IT 715 (9.98/13.98)	SHOT CALLA	52
81	71	75	6	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98)	MTV PARTY TO GO VOLUME 4	48
82	NEW	1		JADE GIANT 24520/REPRISE (7.98/11.98)	BET'S LISTENING PARTY STARRING JADE	82
83	89	—	4	THREAT DA BOMB 518017/MERCURY (9.98 EQ/13.98)	SICKINNAHEAD	73
84	76	64	11	VERTICAL HOLD A&M 0010 (9.98/13.98)	A MATTER OF TIME	33
85	79	—	2	HOODRATZ EPIC 53227* (9.98 EQ/13.98)	SNEEKE MUTHAFUKAZ	79
86	86	68	30	DIGABLE PLANETS ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE)		5
87	78	70	29	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
88	96	92	76	EN VOUGUE ▲ 2 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
89	85	—	2	SMOOTH T.N.T. 41523/JIVE (9.98/15.98)	YOU BEEN PLAYED	85
90	80	80	36	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
91	93	89	16	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
92	84	67	18	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
93	RE-ENTRY	13		ALEX BUGNON ORPHEUS 52995/EPIC (10.98 EQ/15.98)	THIS TIME AROUND	39
94	90	78	10	GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (10.98/15.98)	PSYCHIC THOUGHTS	30
95	100	85	48	REDMAN ● RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
96	91	76	18	RUN-D.M.C. ● PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	1
97	83	74	24	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
98	99	84	43	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
99	RE-ENTRY	73		ARRESTED DEVELOPMENT ▲ 3 CHRYSLIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
100	RE-ENTRY	9		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.

R & B AIRPLAY Monitor

Introducing R&B AIRPLAY MONITOR

A brand new publication based on actual monitored airplay!
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HOW TO MAKE IT IN THE MUSIC BUSINESS



Photo by Sonya Cogan

A Complete and Comprehensive Seminar of Facts, Information and Advice for
SONGWRITERS, MUSICIANS
SINGERS and BANDS

JIM HALSEY

NOTED MUSIC BUSINESS AUTHORITY,
 MANAGER & AGENT

SEMINAR SCHEDULE:

DATE	CITY	LOCATION	LISTEN TO
September 19	Hasbrouck Heights, NJ*	Holiday Inn	WYNY
September 20	Springfield, NJ*	Holiday Inn	WYNY
September 21	Buffalo, NY	Holiday Inn	WYRK
		Amherst	
September 22	Syracuse, NY	Holiday Inn	WBBS
		Fairgrounds	
October 3	Louisville, KY	Coyote's	WAMZ
October 4	Knoxville, TN	TN. Theater	WIVK
October 13	Virginia Beach, VA	Holiday Inn	WCMS
		Executive Center	
October 17	Tulsa, OK	Mariott	KVOO
October 18	Wichita, KS	Mariott	KFDI
October 19	Omaha, NB	New Tower Inn	WOW
October 24	Oklahoma City, OK	Radisson	KXXY
October 26	Topeka, KS	Ramada	KTPK
November 16	Independence, KS	Community College	
November 22	Lexington, KY	Radisson	WVLK
November 23	Indianapolis, IN	Radisson	WGRL
December 1	Houston, TX	TBA	KKBQ
December 5	Albuquerque, NM	TBA	TBA
December 7	Denver, CO	TBA	TBA

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*Presented by John Dull Productions

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Parrish Wants To Be Free; Compilations In Review

SURRENDER TO THE BEAT: Increasingly popular New York jock **Troy Parrish** exhibits tremendous promise as a producer and composer with "I Wanna Be Free" (**Black/E-Legal**), a near-perfect tribal-houser he's recorded with the **Luna Project**.

He keeps the track nice and spare, dropping in rousing organ passages and booty-goosing percussion breaks. We do not really get to hear Luna herself in full effect until the B side, which is fine. Her occasional off-key musings are intriguing, but not as much as Parrish's grooves. He is aided by **Funky Felix's** equally agile mixing hand; their talents are merged on the "Higher" version. Already buzzing loudly along the East Coast underground, this one should explode nationally lickety-split.

Speaking of producers on the rise, Connecticut-based Englishman **Kingsley O** and his **K-London Posse** seem sure to increase his base of DJ support with "Who's Gonna Luv Me" (**4KB**, Stamford, Conn.), an energetic house anthem featuring appropriately forceful diva vocals by **Gina Bright**. Kingsley's songwriting ability is developing quite well, as is his mixing instincts. This record has a few more solid versions to choose from than previous releases. Our only quibble (and it is minor) is with the decision to sequence a dub before a full vocal on the A side. The reverse would have been a better showcase for both Kingsley's tune and Gina's performance.

It's a pleasure to see the crafty, U.K.-anchored **Loaded Records** build a hefty following both home and abroad with its ongoing series of deep-baked, and oh-so-appetizing singles. Top of the menu this week is "Baby Loop" by **Pizzaman** (aka former **Beats International** mastermind **Norman Cook**), which is a mind-bending dub of electro-trance riffs and finger-poppin' disco percussion. There is no pretense of a

song here; just pockets of moods that lift you up, and slowly cool you off—all the while keeping that booty in motion. For something a little more ambient, dive into "Sans Bateaux" on the flipside. *Ahhh...* By the by, **Loaded** founders **Tim Jeffrey** and **J.C. Reid** are also causing a minor remix commotion as the **Playboys**. So far, they have added a few pretty touches to singles by **P.M. Dawn**, **Brothers Love Dubs**, and **Secret Life**. Their style is similar to **Loaded** material: rave-smart and disco-reverent. Stateside **A&R** folks should give 'em a moment of consideration.

Sometimes attitude will take you farther than a perfect voice, just ask **Tafari**. Though she possesses a sweet alto range, it is her lounging sass and elongated phrasing on "Was That All It Was" (**Dog House**, New York) that lifts her above the



by Larry Flick

jungle of Lee press-ons and poofy hair. **Simonelli**, meanwhile, pads his arrangement with a thick'n'chewy R&B melody and jazzy keyboard fills. The music is as interesting to the ear as it is to the body. Quite a combination... call it cabaret-house on a silver platter. Delish.

Samples from "The Exorcist" set to a techno beat? Why someone didn't try it sooner than **Matt Dietz** is a mystery... On his rendition of "Tubular Bells" (**Shout**), he samples nearly every horrific, devil-spewing moment from the film, laying frenzied compu-beats underneath. Hard to sit through casually, you kinda need to be in a throng of ravers to get the full effect of the track. Could be a sleeper hit.

COMPILATION UPDATE: We've just about given up bemoaning the endless flood of club and rave compilations. Even though most wrap nine filler tracks around one or two solid efforts, relatively healthy sales indicate that a lot of folks want their fave dance music on a CD. With that in mind, here's the dope on some of the better sets circulating.

Giant Records bows its new **Medicine** subsidiary with "Futurhythms," a cool collection of techno and trance jams assembled by the fine folks at **MCT Productions**. Shining moments are courtesy of **Leftfield**, with "Song Of Life," and **Sven Vath**, whose fab "An Accident In Paradise" is pure catharsis... Eclectic New York indie **Pow Wow Records** reminds us how vital the Detroit club scene is. On "Deep Detroit: Techno-Soul," DJ and producer **Eddie Fowlkes** is behind the turntable to mix nine smokin' tracks by old and new local acts. The vibes are far more varied than you might imagine, with a techno core embellished with acid, house, and trance colors. Do not miss "Irony" by **Kech**, and Fowlkes' own "420 High"...

The New Jersey-based **Metropolitan Records** dips into its vaults to concoct two discs of cute freestyle twirlers. "Viper's Freestyle Hit Parade" clicks with "I Remember You" by **Denine**, and "Dance With Me" by **Nino**, both of which blend pop hooks with old-school Latin/hip-hop rhythms. "Freestyle Extravaganza" has a similar tone, with "To Be In Your Arms" by **Laissez Faire**, and "Love Will Keep Us Together" by **Tina Elise** are sure to inspire more than a few punters to don their favorite cha-cha heels and start working the floor... Few labels are capable of constructing rave collections with the imagination or integrity of **Mute Records**. "Probe Mission USA" digs into stateside culture with deep and aggressive efforts by **Up!** ("Night Flight" and "Spiritual High"), and **Deko!** (the genius "How Do You Like Your Cookies?"), among many others. Heavy duty stuff... Finally, the ever-fierce **DJ Digit & DJ EFX** dip into the phat-tening catalog of 12-inch singles on their **N-Fusion** label, and string a bunch of 'em onto a double-record set, "The Best Of San Francisco, Volume One." There isn't a dull moment here, just loads of spine-tingling tribal beats and plush retro strings. We won't bother listing fave cuts. Just grab the album, and let it take you on a journey that will leave you smiling and breathless.

TID-BEATS: Though it could not be confirmed by press time, reliable sources tell us **MCA Records** is about to sign a production and distribution agreement with enduring dance indie **Cutting Records**. If it happens, the deal would give **MCA** a much-needed shot in the arm at club level; dance-rooted signings at the urban-angled major have been few and far between in the past year or so. Acts currently recording for



Back In Action. Producer/songwriter **Shep Pettibone** momentarily steps out of his self-imposed DJ retirement to work the turntables at New York's **Sound Factory Bar**. Word has it that he is may soon reactivate that part of his career. In the meantime, he is currently in the studio prepping material for **Chynna Phillips'** solo debut. (Photo: Tina Paul)

the New York-based **Cutting** include **Masters At Work**, **Kathy Brown**, and **Tony Moran**... Former **London Records** director of dance music **Anthony Sanfilippo** has resurfaced as the **A&R** head of **Sinmix**, a compilation series distributed monthly by the **Street Information Network**. He will also continue pursuing outside production projects... As **Boy George** hustles to complete his autobiography, "Take It Like A Man," not to mention his first album for **SBK/ERG**, the label will soon release "At Worst... The Best Of," a collection of nuggets that traces his tenure with **Culture Club** and as a solo artist. Besides the expected hits, look for a fierce disco remix of "Love Hurts"

by U.K. up-and-comers **Evolution**, "More Than Likely," **George's** much-touted duet with **P.M. Dawn**, and "Sweet Toxic Love," an acoustic/pop tune bolstered by a subtle hip-hop beat and gospel backing vocals. A reggae rendition of **Bread's** "Everything I Own" is the first single... The San Francisco trance scene is getting a nice national boost thanks to **Young American Primitive** (aka keyboard whiz **Greg Scanavino**), who is getting deserved critical praise for his ambitious self-titled debut album on **Zoe Magik Records**. Be sure to check out "Sunrise" and the sprawling "Monolith"... Dance music videos will have an additional outlet when **Crave-TV** makes its debut in October. The 30-minute **CBS** weekly show will combine clips with fashion features and artist profiles. Chats with **Moby** and **Kevin Saunderson** are already in the can. Los Angeles radio DJ **Aldo Bender** is the show's host... You will not believe it, but ex-**Judas Priest** howler **Rob Halford** is at the center of a smokin' single aimed at thick-skulled alternative and rave DJs in need of something weird and wicked. "Nailed To The Gun" (**Epic**), by his new band, **Fight**, soars with rapid, danceable beats and ragged guitar chords. Sweaty good fun... Dreamy trance/techno act **Ultramarine** has been tapped as an opener on **Björk's** upcoming tour. The band's gorgeous **Giant** debut, "United Kingdom," is out in early October... If dance music is on the decline, why is everyone still carving a piece of the pie? Highly successful jazz, classical, and soundtrack label **Milan Entertainment** will soon launch **Attak Records**, a rave and house label. Words cannot express.

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Billboard. HOT Dance Breakouts
FOR WEEK ENDING SEPT. 18, 1993
CLUB PLAY
1. CAN'T GIVE UP ON LOVE HALONA NERVOUS
2. HEAVEN KNOWS LUTHER VANDROSS EPIC
3. FINAL BLINDNESS MY LIFE WITH THE THRILL KILL KULT INTERSCOPE
4. CRAZIASKOWBOI LATOUR SMASH
5. RAGGA JEEK! TRIBAL AMERICA
MAXI-SINGLES SALES
1. JUST KICKIN' IT XSCAPE SO SO DEF
2. ANOTHER KIND OF FIND RED RED GROOVY CONTINUUM
3. DREAMS GABRIELLE LONDON
4. COME INSIDE INTRO ATLANTIC
5. YOU BEEN PLAYED SMOOTH T.N.T.
Breakouts: Titles with future chart potential, based on club play or sales reported this week.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	2	13	5	LOVE FOR LOVE BIG BEAT 10133/ATLANTIC	◆ ROBIN S.
2	3	11	5	WORLD (THE PRICE OF LOVE) QWEST 40966/WARNER BROS.	◆ NEW ORDER
3	6	12	6	SLIDE ON THE RHYTHM VIRGIN 12682	ARIZONA FEATURING ZEITIA
4	4	10	7	JOY WARNER BROS. 40955	ULTRA NATE
5	11	17	6	MI TIERRA EPIC 77062	◆ GLORIA ESTEFAN
6	1	1	7	IF VIRGIN 12675	◆ JANET JACKSON
7	12	14	8	DO U FEEL 4 ME IMAGO 25031	EDEN
8	15	25	4	A SHADE SHADEY (NOW PRANCE) TOMMY BOY 578	◆ RUPAUL
9	14	18	5	CHAINS IMMORTAL 77028/EPIC	◆ HIS BOY ELROY
10	7	9	9	CRITICAL (IF YOU ONLY KNEW) EIGHT BALL 014 WALL OF SOUND FEATURING GERALD LETHAN	
11	5	6	9	WHO DO YOU THINK YOU ARE WARNER BROS. 40910	◆ SAINT ETIENNE
12	18	21	7	WHAT IS LOVE ARISTA 1-2574	◆ HADDAWAY
13	19	20	5	CAN'T PLAY AROUND CUTTING 27B	KATHY BROWN
14	29	36	3	HEY MR. D.J. FLAVOR UNIT 77121/EPIC	◆ ZHANE
15	8	2	12	HUMAN BEHAVIOUR ELEKTRA 66299	◆ BJORK
16	24	27	5	INSANE IN THE BRAIN RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
17	9	5	10	GIMME LUV (EENIE...) MERCURY 862 327	◆ DAVID MORALES & THE B.Y.C. W/ PAPA SAN
18	28	30	4	AFFAIR MCA 54648	◆ MAHOGANY BLUE
19	31	48	3	LOVE IN MOTION COLUMBIA 77047	◆ BIZARRE INC
20	32	38	3	FUK DAT MAXI 2014	SAGAT
21	13	3	12	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583	◆ TAYLOR DAYNE
22	10	4	10	SPECIAL KIND OF LOVE A&M 0062	◆ DINA CARROLL
23	23	28	5	FIRE UP EIGHT BALL 016	◆ THE GIRL!
24	17	7	11	LOOK GOOD RELATIVITY 1186	◆ JOHNNY P.
25	38	45	3	ONLY WITH YOU IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
26	33	35	4	TAKE ME AWAY (PARADISE) MOONSHINE MUSIC 55304	MIX FACTORY
★ ★ ★ Power Pick ★ ★ ★					
27	41	—	2	MOVE ELEKTRA PROMO	◆ MOBY
28	26	29	4	CHANGE IS WHAT WE NEED FREEZE 50039	HOUSE OF GYPSIES
29	16	16	9	SING HALLELUJAH! LOGIC 1-2597/ARISTA	◆ DR. ALBAN
★ ★ ★ Hot Shot Debut ★ ★ ★					
30	NEW ▶	1	1	DREAMLOVER COLUMBIA 77079	◆ MARIAH CAREY
31	22	19	8	U GOT ME UP CAJUAL 206	DAJAE
32	21	15	12	KILLER/PAPA WAS A ROLLIN' STONE HOLLYWOOD 66289/ELEKTRA	◆ GEORGE MICHAEL
33	NEW ▶	1	1	DREAMS LONDON 857 141/PLG	GABRIELLE
34	43	—	2	HAVE WE LOST OUR LOVE BIG BEAT 10134/ATLANTIC	LANCE ELLINGTON
35	49	—	2	I'M IN LUV MERCURY 862 463	◆ JOE
36	40	43	3	RAINCRY HARDKISS 004	GOD WITHIN
37	27	26	7	WHAT'S UP DOC? (CAN WE ROCK) JIVE 42127	◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL
38	50	—	2	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
39	25	22	7	AMBER GROOVE LIQUID MUSIC 3505/INSTINCT	SAS
40	42	50	3	ALRIGHT RUFFHOUSE 77102/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
41	44	—	2	DROWNING MAN CAPITOL 15995	DURAN DURAN
42	39	31	5	WE ARE FAMILY '93 RHINO 96019/ATLANTIC	SISTER SLEDGE
43	37	37	4	SILICON JESUS WAX TRAX 8696/TVT	PSYKOSONIK
44	36	24	7	RUNNING OUT OF TIME DEF AMERICAN 40934/WARNER BROS.	DIGITAL ORGASM
45	NEW ▶	1	1	IN THE RAIN ACTIVE 96044/SELECT	◆ NERISSA
46	NEW ▶	1	1	I CAN SEE CLEARLY SIRE 41000/WARNER BROS.	◆ DEBORAH HARRY
47	20	8	11	CAN YOU FORGIVE HER? EMI 56279/ERG	◆ PET SHOP BOYS
48	34	33	4	HARMONY ZYX 7010	TC 1993
49	45	40	8	YA YAE YA YO YO MAX BILT 83002	VOICES OF KWAHN
50	30	23	13	TRIBAL DANCE RADIKAL 12423/CRITIQUE	◆ 2 UNLIMITED

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
★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★					
1	NEW ▶	1	1	BREAKADAWN (M) (T) (X) TOMMY BOY 586	◆ DE LA SOUL
2	1	1	4	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	◆ ZHANE
3	2	2	8	CHECK YO SELF (M) (T) (X) PRIORITY 53830	◆ ICE CUBE FEATURING DAS EFX
4	3	3	3	DREAMLOVER (M) (T) (X) COLUMBIA 77079	◆ MARIAH CAREY
5	6	18	6	COME BABY COME (M) (T) (X) TOMMY BOY 580	◆ K7
6	4	4	11	I GET AROUND (M) (T) INTERSCOPE 96036/AG	◆ 2PAC
7	44	—	2	WHAT'S NEXT? (M) (T) ELEKTRA 66309	◆ LEADERS OF THE NEW SCHOOL
8	8	8	8	ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA	◆ KRIS KROSS FEATURING SUPERCAT
9	5	5	4	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	◆ SWV
10	7	6	6	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	◆ ROBIN S.
11	15	13	9	IF (T) (X) VIRGIN 12675	◆ JANET JACKSON
12	10	7	7	MEGA MEDLEY (M) (T) (X) REPRISE 40982/WARNER BROS.	ZAPP & ROGER
13	11	10	11	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	◆ MC LYTE
14	16	—	2	SHIFFTEE (M) (T) RAL/CHAOS 74982/COLUMBIA	◆ ONYX
15	13	11	11	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
16	14	14	11	WHAT IS LOVE (M) (T) (X) ARISTA 1-2574	◆ HADDAWAY
17	18	12	7	BOOM! SHAKE THE ROOM (M) (T) (X) JIVE 42107	◆ JAZZY JEFF & FRESH PRINCE
18	9	9	11	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	◆ CYPRESS HILL
19	NEW ▶	1	1	FANTASY (M) (T) (X) COLUMBIA 77131	TEN CITY
20	27	27	11	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
21	17	17	11	CHIEF ROCKA (M) (T) PENDULUM 66302/ELEKTRA	◆ LORDS OF THE UNDERGROUND
★ ★ ★ Power Pick ★ ★ ★					
22	32	—	2	GIVE IT UP (T) FFRR 350 039/PLG	◆ THE GOODMEN
23	31	—	2	CHERISH THE DAY (T) (X) EPIC 77117	◆ SADE
24	12	16	11	SLAM (M) (T) (X) RAL/CHAOS 74882/COLUMBIA	◆ ONYX
25	23	—	2	FOR THE COOL IN YOU (T) EPIC 77151	◆ BABYFACE
26	22	25	11	IT'S ON (M) (T) (X) TOMMY BOY 569	◆ NAUGHTY BY NATURE
27	35	24	11	WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN	◆ 95 SOUTH
28	26	19	11	WHAT'S UP DOC? (CAN WE ROCK) (M) (T) (X) JIVE 42127	◆ FU-SCHNICKENS W/ SHAQUILLE O'NEAL
29	34	46	11	THE BONNIE & CLYDE THEME/IBWIN' WIT MY CREWIN' (M) (T) EASTWEST 96054/AG	◆ YO-YO
30	25	20	5	RAIN (M) (T) (X) MAVERICK/SIRE 40988/WARNER BROS.	◆ MADONNA
31	NEW ▶	1	1	HAPPENIN' ALL OVER AGAIN (T) SBK 58010/ERG	◆ LONNIE GORDON
32	24	—	2	VERY SPECIAL (T) COLD CHILLIN' 40940/WARNER BROS.	BIG DADDY KANE
33	19	15	11	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG	◆ ROBIN S.
34	RE-ENTRY	10	10	STREIHT UP MENACE (FROM 'MENACE II SOCIETY') (M) (T) JIVE 42138	◆ MC EHT
35	39	37	11	2 THE RHYTHM (T) (X) RCA 62569	SOUND FACTORY
36	20	22	5	SING HALLELUJAH! (M) (T) (X) LOGIC 1-2597/ARISTA	◆ DR. ALBAN
37	36	32	11	ANOTHER SAD LOVE SONG (M) (T) (X) LAFACE 1-4047/ARISTA	◆ TONI BRAXTON
38	NEW ▶	1	1	FLOW JOE (T) VIOLATOR 1185/RELATIVITY	◆ FAT JOE
39	30	35	4	INDO SMOKE (M) (T) EPIC 77026	◆ MISTA GRIMM
40	21	21	3	JOY/SHOW ME (T) (X) WARNER BROS. 40955	ULTRA NATE
41	29	23	11	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	◆ DR. DRE
42	38	26	6	DOLLY MY BABY (M) (T) (X) COLUMBIA 74855	SUPER CAT
43	RE-ENTRY	7	7	CAN YOU FORGIVE HER? (M) (T) (X) EMI 56279/ERG	◆ PET SHOP BOYS
44	NEW ▶	1	1	DON'T STOP SHAKIN' (M) (T) (X) AVENUE 1211	◆ STYLZ & THE J.I.Z.
45	NEW ▶	1	1	DUMPIN' 'EM IN DITCHES (M) (T) JIVE 42160	◆ SPICE 1
46	46	30	5	WORLD (THE PRICE OF LOVE) (M) (T) (X) QWEST 40966/WARNER BROS.	◆ NEW ORDER
47	RE-ENTRY	10	10	PINK COOKIES.../BACK SEAT(OFF MY JEEP) (M) (T) (X) DEF JAM/RAL 74983/COLUMBIA	◆ L.L. COOL J
48	50	—	2	NOBODY MOVE (T) PROFILE 7404	◆ POOR RIGHTEOUS TEACHERS
49	49	—	6	ONLY WITH YOU (M) (T) (X) IMAGO 25041	◆ CAPTAIN HOLLYWOOD PROJECT
50	42	38	4	TRIBAL DANCE (M) (T) (X) RADIKAL 12423/CRITIQUE	◆ 2 UNLIMITED

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

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BDRD0106

GM Is 'Drive' Tour's Driving Force Motor Co. Signs On As Wariner Sponsor

BY EDWARD MORRIS

NASHVILLE—In its first such tie-in ever, General Motors of Canada will sponsor Steve Wariner for a 16-date, cross-country Canadian concert series this fall. Planners would not reveal the amount of money General Motors has allotted for the promotion.

Called the "Chevy Drive Tour," the series plays off the name of Wariner's new Arista Records album, "Drive." The tour begins Sept. 22 in Surrey, British Columbia, and ends Nov. 15 in Halifax, Nova Scotia.

Mercury Records' Toby Keith will open for Wariner on the first three dates and RCA Records' Larry Stewart on the remaining shows. Canadian artist Cassandra Vasik also will perform throughout the tour.

A spokesman for General Motors says the company will use the series to help launch the 1994 Chevrolet S-10 compact pickup truck, and to promote sales of other pickups and sports utility vehicles. According to GM figures, trucks account for nearly 40% of the vehicles sold in Canada each year.

Chip Peay, Wariner's former manager, explains that the tour originated with a routine request for concert tickets. More than a year ago, Richard Jacobs, manager of public relations for MacLaren:Lintas, General Motors of Canada's advertising agency, contacted Peay for tickets to a Wariner concert in Detroit. Later, Wariner played Peay a demo of "Drive," the song that ultimately would become the title cut for the current album, and Peay proposed to Jacobs that GM consider using the song for a commercial.

Peay then persuaded GM to allow him to come to its headquarters in Oshawa, Ontario, and make a presentation of Wariner's music. The upshot was that the company decided to buy the tour for its Chevrolet Truck Division. Peay says he intends to turn the GM-sponsored tour into an annual event.

To put the tour together, Peay involved three promoters: Donald K. Donald for Canada's eastern region, Concert Productions International for the central region, and Perry-scope Concert Productions for Manitoba and the western part of the country.

Because this is Wariner's first time touring Canada as a headliner, Peay says the artist will play relatively small venues. "We positioned this the first time around strictly from an artist development [angle]. We didn't want [GM] to jump in and drown their first time in."

Donald K. Donald VP Debra Rathwell says the theaters and arenas involved in the tour will be in the 2,500- to 4,000-seat range and that tickets will average \$23-\$24 (Canadian).

To draw attention to "Drive," Compact Disc Profiles, a new Nashville-based company, has just produced a radio special in which Garth Brooks, a friend of Wariner, interviews him about his career and new album. The hourlong promotional CD also contains music from "Drive." CDP has made a separate Canadian version of the disc to spotlight the tour.

Ken Bain, manager of national video/country radio promotion for BMG Music Canada, says the label will give the tour's presenting radio stations (there is one in each market) first use of the Wariner/Brooks promotional disc. Afterward, it will be serviced to all of Canada's country stations.

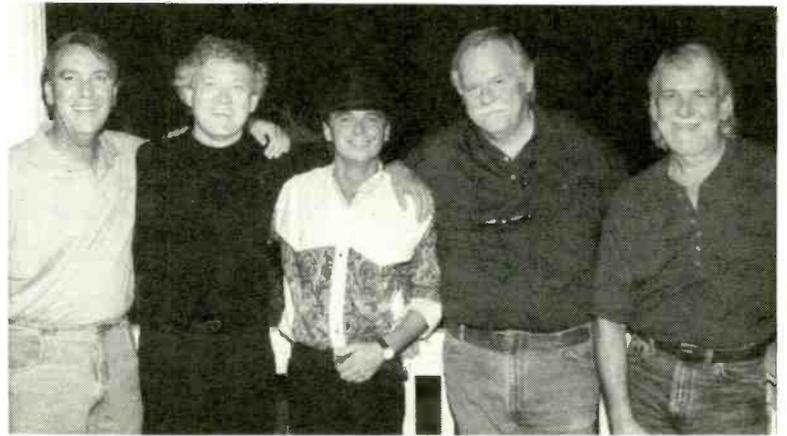
Bain adds that BMG also plans to conduct national contests at retail and radio to support the tour.

"We're still very much in the planning stages with [our] dealers," says Jeannie Simmons, advertising manager for Chevy Trucks in Canada. "But it is our intention to do promotions both within dealerships and at every venue. We're certainly looking to have signage and vehicle displays where it's appropriate and where the venues will allow us."

Simmons says Wariner probably will visit some dealerships along the

route, either during the afternoon of a concert or the day following. She also notes that Chevy is investigating the possibility of having special "Chevy Drive Tour" covers printed for promotional copies of Wariner's album.

These are the tour cities and dates: Sept. 22, Surrey; Sept. 23, Calgary; Sept. 24, Edmonton; Oct. 31, Saskatoon; Nov. 1, Regina; Nov. 2, Winnipeg; Nov. 3, Thunder Bay; Nov. 5, Kitchener; Nov. 6, Hamilton; Nov. 8, Toronto; Nov. 9, Ottawa; Nov. 10, Montreal; Nov. 12, St. John; Nov. 13, Moncton; Nov. 15, Sydney; and Nov. 16, Halifax.



Wild Dreamers. Capricorn Records recently celebrated the completion of Kenny Chesney's new country album, "In My Wildest Dreams." From left are Don Schmitzerle, Capricorn's VP/GM; label president Phil Walden; Chesney; album producer Barry Beckett; and Rick Rockhill, Capricorn's national country promotion director.

'Might Have Been': A Country Sob Classic RCA Crew Boards USS Kittyhawk For Concert

VIDEO VISIONS: We'll know that country music exists in name only on the day its tear-jerking sentimentality becomes unfashionable. Happily, that day seems eons distant. Even young country artists are caught up in the lure of sad stories artfully resolved.

Currently, our favorite slice of sentimentality is the music video for **Little Texas'** "What Might Have Been." Directed by **Jack Cole**, who has done so much to give country music an attractively contemporary image, the video tells a story of lovers in World War II who are mysteriously separated, then miraculously brought back together a half-century later. The video is charmingly acted and fluidly edited, as Little Texas fades in and out of view with their gentle and melodic lyrics. Country Music Television has programmed the video heavily, a fact that certainly helped push the song to the top of the chart.

It won't be at all surprising if this video does for Little Texas what the clip for "The Dance" (directed by **John Lloyd Miller**) did for **Garth Brooks**. Until "The Dance" revealed Brooks' thoughtful, risk-taking, all-embracing facets, he was a hat act in search of an identity. The video captured all those traits, and forever set Brooks apart from singers whose essence fluctuates with each new song.

Call it a guilty pleasure, but there's something irresistible about videos and songs that adroitly juggle elements of joy and sadness without dropping either. As we look at the gleam in the old vet's eyes, or (as in "The Dance") the boyish exuberance of a president soon to be assassinated, we know that the balance between emotional extremes is never that even—that poetic—in real life. But we watch them with our cynicism leashed, and rejoice for the moment in what might have been.

MAKING THE ROUNDS: **Clint Black** has written and recorded the title theme for the new CBS-TV series, "Harts Of The West." The show, which stars **Beau Bridges**, **Harley Jane Kozak**, and **Lloyd Bridges**, debuts Sept. 25. . . Black, along with his RCA Records label mates **Aaron Tippin**, **Restless Heart**, and **Shenandoah**, will tape a concert Sept. 20 aboard the aircraft carrier USS Kittyhawk in San Diego, for a show that will air Nov. 3 on The Nashville Network as the "Southern California Spectacular" . . . **Schatzy Hageman**, former manager of media relations for Sony Music, has opened Hot Schatz Productions And Media Relations in Nashville. She will handle artist development, publicity, and video production . . . Entertainment Artists, Nashville, will book the Euro-

pean tour for the **Flying Burrito Brothers**. It starts in November and will continue into spring 1994.

Chuck Long, a host for the Americana Network, is taping a series of five-minute vignettes for his "Writer's Notes" series on the cable channel . . . **Steven G. Baker**, former executive assistant for Mores Nanas Shea Entertainment, has joined Shindler-Turner Promotions as national promotion manager.

The King Of Country Music's prized fiddles couldn't be in better hands. Ace fiddler **Shoji Tabuchi's** wife, **Dorothy**, purchased two of the instruments played by the late **Roy Acuff** at a recent auction of his estate, and presented them as a surprise to her husband. Tabuchi, who was inspired by Acuff's music while a teen-ager in Japan, now presides over his own theater in Branson, Mo. One fiddle, reportedly made more than 250 years ago by the Amatis of Cremona, Italy, was purchased by Acuff in 1942. The

Grand Ole Opry commissioned the second fiddle in 1988 to honor its most famous member. Acuff's former band members, **Bashful Brother Oswald** and **Charlie Collins**, came to Branson to perform on the show at which the fiddles were presented.

MARK YOUR CALENDAR: "Countdown At The Neon Armadillo," a weekly,

hourlong series showcasing country music entertainers and dancers, will make its season debut Friday (17) in syndication . . . The seventh annual **Ernest Tubb Humanitarian Award** will be presented Sept. 26 by the Reunion Of Professional Entertainers during their banquet at the Opryland Hotel. Competing for this year's honor are singer, songwriter, and former governor of Louisiana **Jimmie Davis**, DJ and talk show host **Ralph Emery**, comedienne **Minnie Pearl**, music publisher **Hal Smith**, and singer **Mac Wiseman** . . . Shenandoah will headline and host the Oct. 2 Harvest Jam II at the Alabama Music Hall Of Fame in Tusculumbia, Ala. Other acts performing are **Lari White**, **William Lee Golden**, the **Goldens**, the **Sullivans**, **Travis Wammack**, and **Alecia Elliott**. **Ralph Emery** will serve as master of ceremonies. Profits from the show will benefit the Hall Of Fame and area charities. The first Harvest Jam was staged in Brewton, Ala., in 1982, under the direction of William Lee Golden, then a member of the **Oak Ridge Boys** . . . The Songwriters Guild Of American will hold its "Songmania" writer's night spoof Oct. 5 at Nashville's Boardwalk Cafe . . . It will be a star-studded green Oct. 11, when country music and film luminaries tee off at the De Bell Course in Burbank, Calif., for

(Continued on page 30)

'Music City General Store' Debuts On QVC After CMAs

NASHVILLE—"Music City General Store" will make its debut on the QVC Network Sept. 29 at 10 p.m. Central. The hourlong home-shopping show will air immediately after the conclusion of the Country Music Assn. awards show on CBS-TV.

A project of Nashville-based Entertainment Direct, "Music City General Store" will feature on its debut segment audio, video, and collectible merchandise connected with the CMA nominees.

Tom Patterson, president of Entertainment Direct, says "Music City General Store" will be on QVC about once a month. Subsequent programs will be two hours long, and many of them will

feature country stars as guests. **George Jones** will appear on the Oct. 13 show.

QVC representatives recently met with Music Row executives to discuss the sale of country-related items on the network.

Patterson says he is selecting merchandise to offer on the show, and that "Music City General Store" will carry items from both new and established acts.

For the time being, the show will be produced at QVC's headquarters in West Chester, Pa. However, Patterson adds, there is discussion of doing some remote broadcasts from Nashville.

EDWARD MORRIS



by Edward Morris

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING SEPT. 18, 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)	TITLE	PEAK POSITION
1	NEW		1	GARTH BROOKS LIBERTY 80857 (10.98/16.98) 1 week at No. 1	IN PIECES	1
2	1	1	48	ALAN JACKSON ▲ ² ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
3	2	2	11	BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
4	4	4	17	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
5	3	3	8	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
6	5	5	43	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
7	6	7	4	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
8	7	6	51	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
9	11	12	71	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	9
10	9	9	38	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
11	8	8	68	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
12	12	11	28	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
13	10	10	24	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
14	15	15	156	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
15	13	16	4	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
16	20	21	11	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	13
GREATEST GAINER						
17	25	—	2	RICKY VAN SHELTON COLUMBIA 48992 (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
18	14	13	26	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
19	16	14	17	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
20	19	19	20	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
21	21	20	53	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
22	18	18	108	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
23	17	17	50	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
24	22	23	20	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
25	24	37	3	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
26	27	24	227	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
PACESETTER						
27	32	31	5	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	27
28	23	22	62	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
29	26	25	48	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
30	28	26	104	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
31	NEW		1	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	31
32	30	28	20	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
33	29	29	75	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
34	31	27	14	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
35	36	35	26	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
36	33	32	8	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	21
37	34	33	55	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	38	42	54	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
39	37	34	11	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
40	35	30	53	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
41	39	40	20	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
42	40	36	78	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
43	42	39	11	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
44	44	43	121	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
45	41	38	28	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
46	43	41	56	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
47	46	45	82	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
48	48	47	49	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
49	51	55	19	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
50	47	46	56	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
51	45	44	6	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
52	49	48	19	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
53	50	51	23	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
54	53	53	101	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
55	52	50	38	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959	46
56	55	52	43	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
57	54	49	71	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
58	65	63	92	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
59	63	64	6	STEVE WARINER ARISTA 18721 (9.98/13.98)	DRIVE	51
60	58	57	45	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
61	59	60	125	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
62	57	56	48	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
63	62	67	7	SHELBY LYNNE MORGAN CREEK 22018/MERCURY (9.98/14.98)	TEMPTATION	55
64	56	54	47	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
65	68	61	119	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
66	64	—	2	JIMMIE DALE GILMORE ELEKTRA 61502 (10.98/15.98)	SPINNING AROUND THE SUN	64
67	61	65	51	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
68	60	62	113	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
69	67	68	13	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
70	70	66	130	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
71	69	59	24	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
72	73	—	3	BROTHER PHELPS ASYLUM 61544 (9.98/15.98)	LET GO	72
73	71	69	179	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
74	RE-ENTRY		146	DWIGHT YOAKAM ▲ REPRIS 26344/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
75	RE-ENTRY		175	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING SEPTEMBER 18, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 111 weeks at No. 1	GREATEST HITS	122
2	3	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	13
3	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	120
4	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	122
5	6	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	122
6	7	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	107
7	2	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	5
8	8	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	2
9	9	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	121
10	14	REBA MCENTIRE ▲ ² MCA 10016 (9.98/15.98)	RUMOR HAS IT	5
11	12	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	120
12	24	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	108
13	18	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	79

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	10	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	67
15	16	ALABAMA ● RCA 6825 (7.98/11.98)	ALABAMA LIVE	4
16	19	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	109
17	17	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	105
18	21	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	120
19	15	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	62
20	23	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	13
21	13	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	113
22	22	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	5
23	—	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	33
24	11	CLINT BLACK ▲ ² RCA 52372 (9.98/13.98)	PUT YOURSELF IN MY SHOES	3
25	20	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	15

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

COUNTRY CORNER



by Lynn Shults

IT'S A PERFECT THREE for three for Garth Brooks. "Ain't Goin' Down (Till The Sun Comes Up)" (5-1) explodes to No. 1 on the Hot Country Singles & Tracks chart as Brooks' new studio album, "In Pieces," debuts at No. 1 on the Top Country Albums and The Billboard 200 charts. Brooks' sales volume continues to outdistance his nearest competition by a ratio of more than 11-to-1. With first-week sales of more than 400,000 units, a tour that will continue through the fall, and the historically strong Christmas season on the horizon, Brooks may well repeat as the top-selling recording artist in the U.S. for 1993.

SIX TRACKS BY BROOKS appear on the Singles & Tracks chart. In addition to "Ain't Goin' Down" at No. 1, Brooks is represented by "That Summer" (45-48), "American Honky-Tonk Bar Association" (74-66), and three chart debuts: "Callin' Baton Rouge" (70), "Standing Outside The Fire" (71), and "One Night A Day" (74). This is not the first time an artist has had six titles on one of Billboard's country charts. Eddy Arnold accomplished the feat in the Nov. 20, 1948, issue. The chart was called "Best-Selling Retail Folk Records." Arnold then was billed as "Eddy Arnold, the Tennessee Plowboy and His Guitar." The six titles were "Bouquet of Roses" (1), "Just A Little Lovin'" (3), "Then I Turned Slowly And Walked Slowly Away" (7), "My Daddy Is Only A Picture" (8), "A Heart Full Of Love" (9), and "Anytime" (11). Arnold was in heavy company, as "Tennessee Waltz," (14-13) by Pee Wee King & His Golden West Cowboys, was moving up the chart. Others appearing were "One Has My Name" by Jimmy Wakely; two versions of "I Love You So Much It Hurts," by Wakely and Floyd Tillman; "Tennessee Saturday Night," by Red Foley; "Cool Water," by the Sons of the Pioneers; and selections by Carson Robison, Elton Britt, and Wayne Raney.

THE MOST ACTIVE TRACK on the singles chart is "Reckless" (62-40), by Alabama, followed by "Prop Me Up Beside The Jukebox (If I Die)" (13-8), by Joe Diffie; "Almost Goodbye" (53-42), by Mark Chesnutt; "Does He Love You" (28-24), by Reba McEntire with Linda Davis; "Just Like The Weather" (29-25), by Suzy Bogguss; "Only Love" (10-6), by Wynonna; "She Used To Be Mine" (44-38), by Brooks & Dunn; "What's It To You" (14-9), by Clay Walker; and "Hurry Sundown" (36-32), by McBride & the Ride.

ALBUM SALES IMPROVE as expected, thanks in great part to the retail sales generated by "In Pieces." Also debuting is "Final Touches" (31), the last studio album by the late Conway Twitty. The Greatest Gainer is "A Bridge I Didn't Burn" (25-17), by Ricky Van Shelton with the Pacesetter award going to "Clay Walker" (32-27) by Clay Walker. Also having good retail activity for the week are "Tell me Why" (4-4), by Wynonna; "Confederate Railroad" (11-9), by Confederate Railroad; "Almost Goodbye" (20-16), by Mark Chesnutt; and "I Still Believe In You" (21-21), by Vince Gill.

NEW RADIO STATIONS are added to Billboard's Hot Country Singles & Tracks chart panel, bringing the total number of BDS-monitored stations to 130 (see story, page 94). Nineteen stations have been added, and more are forthcoming, as BDS continues to expand its monitoring systems.

Rafting/Music Trip Is Just Around Bend

NASHVILLE—When considering a country music vacation, most folks envision the comfortable hotels and tacky souvenir shops of Nashville or Branson, Mo. But Cash Edwards, owner of Under The Hat Productions in Austin, Texas, would like music lovers to think again. Working with Far Flung Adventures, a river-rafting company at Big Bend National Park in southwestern Texas, and playing off an idea pioneered by Texas folkie Steve Fromholz in the late '70s, Edwards has come up with River Music Trips, with an agenda that brings to mind a cross between a campfire folk festival and an Out-

ward Bound exhibition.

"Actually, it's more like Outward Bound with a valet," Edwards laughs. "It's a float trip, not a white-water adventure."

Floating along with 10-30 other music adventurers (4-6 per raft), participants are treated to breathtaking desert scenery as the river runs between Big Bend's 1800-foot canyon walls.

Then there's the music. One "top acoustic performer" accompanies the rafters on each 3-day, 2-night trip, and plays one show of "at least two hours" each evening, using the canyon walls as a natural amphitheater.

"The acoustics are just gorgeous," Edwards says.

Reportedly, the food isn't bad, either. River Tours forgoes the usual hot dogs-and-hamburgers route, and serves up very un-camp-like gourmet delicacies, from eggs benedict to poached salmon.

Prices for River Music rafting trips range from \$400-450 per person. Scheduled performers include Robert Earl Keen and Friends (Sept. 11-13), Laurie Lewis and Tom Rozum (Oct. 2-4), Peter Rowan (Nov. 12-14 and Nov. 16-18), and Butch Hancock (Nov. 26-28).

PETER CRONIN

Carpenter Announces U.K. Tour & Single

NASHVILLE—Mary-Chapin Carpenter will do a 10-day tour of the United Kingdom in October and November to support her "Come On Come On" album.

The tour also will coincide with the U.K. release of Carpenter's single, "He Thinks He'll Keep Her," and an accompanying promotional video that focuses on her performance of the song on the CBS-TV special, "Women Of Country." Paul Feen will coordinate the tour.

According to Carpenter's label, Columbia Records, "Come On Come On" already has sold 1.6 million copies in the U.S., and an additional 100,000-plus units internationally.

Carpenter toured in Britain last February, with Lucinda Williams as her opening act, and her recording of Williams' "Passionate Kisses" be-

came her first U.K. chart record. The two performers played to sold-out houses at the Pavilion in Glasgow and the Olympia Theatre in Dublin, and did two shows at Victoria Palace in London.



CARPENTER

Here is Carpenter's itinerary:

Music Hall, Aberdeen, Oct. 20; Royal Concert Hall, Glasgow, Oct. 21; Usher Hall, Edinburgh, Oct. 24; Town Hall, Birmingham, Oct. 26; Corn Exchange, Cambridge, Oct. 27; Hammersmith, Apollo, London, Oct. 29; Opera House, Manchester, Oct. 31; Ulster Hall, Belfast, Nov. 4; University Theatre, Limerick, Nov. 5; and The Point, Dublin, Nov. 7.

NASHVILLE SCENE

(Continued from page 28)

the 11th annual Academy Of Country Music Golf Classic. Proceeds will go to the T. J. Martell Foundation and the Neil Bogart Memorial Laboratory, its West Coast division. Signed up to date are Doug Stone, who will host the tournament, Baillie & the Boys, Ray Benson (of Asleep At The Wheel), Shawn Camp, Billy Dean, Eddie Dean, Joe Diffie, Tracy Lawrence, Martina McBride, Ronna Reeves, Aaron Tippin, Rick Trevino, Brian Proutt and Marty Roe (of Diamond

Rio), Morgan Brittany, Kimberlin Brown, Joe Cannon, Tim Culbertson, Burton Gilliam, Rick Hurst, Jeff Jena, Mickey Jones, Jeff McKay, Michael Sabatino, James B. Sicking, and Chick Vennera. Additional info is available from the ACM office.

SIGNINGS: Margo Smith & Holly to Encore Management Group, Nashville. Todd Bennett will serve as personal manager for the Christian/country group.

Romeo Is New Chair of ACM

NASHVILLE—Talent buyer Bob Romeo is the new chairman of the board for the Los Angeles-based Academy Of Country Music. Romeo succeeds Gene Weed, who will move to the post of vice chairman.

In his new capacity, Romeo has announced the following directors-at-large for the coming year: talent buyer Joseph Gehl; music industry travel consultant Dick Jennings; ASCAP's associate director Merlin Littlefield; KIK-FM (Orange, Calif.) senior VP/GM Michael Means; Amusement Business sales director Ray Pilszak; and Music City News editor and GM John Sturdivant.

Academy president Ken Kraegen has named as his VPs-at-large Ron Baird, agent for Creative Artists Agency; Bill Catino, VP of promotion, Liberty Records; Bob Heatherly, director of marketing, Atlantic Records; Larry Hughes, director of regional promotion, MCA Records; Luke Lewis, president, Mercury Records; and Ed Salamon, president, Unistar Radio Networks.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
1 AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/CPP	60 DOWN ON MY KNEES (BMG, ASCAP) HL
42 ALMOST GOODBYE (Rondor, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP	45 DO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI) HL
66 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP)	53 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL
41 A BAD GOODBYE (Blackened, BMI) CPP	13 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL
26 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP	30 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL
33 THE BUG (Chariscourt, ASCAP/Almo, ASCAP) CPP	69 EVERY TIME I ROLL THE DICE (Irving, BMI/Hardscratch, BMI/WB, ASCAP/East 64th, ASCAP)
70 CALLIN' BATON ROUGE (Combine, ASCAP/EMI Blackwood, BMI)	51 FALLIN' NEVER FELT SO GOOD (Patix Janus, ASCAP/WB, ASCAP) WBM
18 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/IMV, ASCAP) WBM	73 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
67 CAN YOU FEEL IT (Hoosier Hills, BMI/Milene, ASCAP) CPP	47 THE GRAND TOUR (Al Gallico, BMI/Algee, BMI) CPP
26 CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM	34 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP
56 A COUPLE OF GOOD YEARS LEFT (MCA, ASCAP/Gary Burr, ASCAP) HL	57 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL
55 COWBOY BOOGIE (Judith, BMI)	16 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL
12 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM	2 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp. Of America, BMI) HL/CPP
24 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed,	32 HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba,

BMI/WB, ASCAP/Denny Henson, ASCAP) WBM/CPP	63 MERCURY BLUES (B-Flat, BMI/Tradition, BMI)	71 STANDING OUTSIDE THE FIRE (Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)
37 I FELL IN THE WATER (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI)	62 MOONLIGHT DRIVE-IN (Coburn, BMI/Nocturnal Eclipse, BMI)	61 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
20 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM	49 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL	4 THAT GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM
65 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL	59 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL	48 THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP/CLM
43 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patentrick, BMI) WBM/CPP	14 NO TIME TO KILL (Blackened, BMI) CPP	35 THAT WAS A RIVER (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patentrick, BMI) WBM/CPP
52 I'M NOT BUILT THAT WAY (Zomba, ASCAP/G.I.D., ASCAP) CPP	10 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) HL/WBM	23 THIS ROMEO AIN'T GOT JULIEYET (Warner-Tamerlane, BMI/Taxicaster, BMI/Picknbo, ASCAP) WBM
5 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM	74 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI)	3 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
28 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM	6 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP	27 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)
44 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)	41 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL	36 TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL
54 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM	8 PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL	50 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patentrick, BMI) WBM
75 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI)	58 QUEEN OF MY DOUBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI)	39 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL
25 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kate, BMI) HL/CPP	40 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI)	19 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
68 LAY AROUND AND LOVE ON YOU (Sony Cross Keys, ASCAP/Royalhaven, BMI)	17 RENO (Supernaw, ASCAP)	9 WHAT'S IT TO YOU (Stroudavarious, ASCAP)/Kids, ASCAP/EMI April, ASCAP) CPP/WBM/HL
15 LET GO (Dickie Brown, ASCAP)	64 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL	22 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL
11 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL	38 SHE USED TO BE MINE (Sony Tree, BMI) HL	7 WORKING MAN'S P.H.D. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP
29 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI) CLM	72 SOMETHING'S GONNA CHANGE HER MIND (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI)	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	5	8	7	*** NO. 1 *** AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17496
2	4	10	14	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	◆ TRACY BYRD (C) (V) MCA 54659
3	2	7	13	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
4	1	1	12	THANK GOD FOR YOU M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN (C) CURB 76914
5	3	4	12	IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT)	◆ BILLY RAY CYRUS (C) (V) MERCURY 862 448
6	10	13	10	ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH)	◆ WYNONNA (C) (V) CURB 54689/MCA
7	8	11	13	WORKING MAN'S P.H.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	◆ AARON TIPPIN (V) RCA 62520
8	13	14	9	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
9	14	18	11	WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18450
10	15	16	8	ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON)	◆ VINCE GILL (V) MCA 54715
11	18	17	10	LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
12	19	21	14	A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN)	◆ BOY HOWDY CURB ALBUM CUT
13	16	26	5	EASY COME, EASY GO T. BROWN, G. STRAIT (A. BARKER, D. DILLON)	GEORGE STRAIT (V) MCA 54717
14	17	20	6	NO TIME TO KILL J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62609
15	20	22	12	LET GO R. L. PHELPS, D. PHELPS (D. BROWN)	◆ BROTHER PHELPS (C) (V) ASYLUM 64614
16	21	24	12	HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) MERCURY 862 262
17	6	5	18	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
18	9	3	16	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87330
19	7	2	17	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
20	23	25	12	IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE)	◆ STEVE WARINER (C) (V) ARISTA 1-2578
21	22	23	11	BEER AND BONES D. JOHNSON (S. D. SHAFER, L. WILLIAMS)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
22	11	6	14	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC 77025
23	26	28	9	THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER)	◆ DIAMOND RIO (C) (V) ARISTA 1-2580
24	28	39	4	DOES HE LOVE YOU T. BROWN, R. MCENTIRE (S. KNOX, B. STRITCH)	◆ REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
25	29	34	7	JUST LIKE THE WEATHER J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
26	24	19	19	CHATTahoochee K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (C) (V) ARISTA 1-2573
27	32	33	9	TRASHY WOMEN B. BECKETT (C. WALL)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357
28	27	15	18	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	◆ MARK CHESNUTT (C) (V) MCA 54630
29	12	9	14	MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASNER, C. J. QUARTO)	◆ HAL KETCHUM (C) CURB 76915
30	25	12	17	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527
31	35	37	10	NOTHIN' BUT THE WHEEL E. GORDY, JR. (J. S. SHERRILL)	◆ PATTY LOVELESS (V) EPIC 77076
32	36	38	8	HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON)	◆ MCBRIDE & THE RIDE (V) MCA 54688
33	39	45	5	THE BUG J. JENNINGS, M. C. CARPENTER, S. BUCKINGHAM (M. KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
34	37	43	8	HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON)	◆ LORRIE MORGAN (V) BNA 62576
35	38	44	7	THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES)	◆ COLLIN RAYE (V) EPIC 77118
36	30	30	11	TRUE BELIEVER R. MILSAP, R. GALBRAITH (J. HIATT)	RONNIE MILSAP LIBERTY PROMO SINGLE
37	43	51	4	I FELL IN THE WATER J. STROUD, J. ANDERSON (J. SALLEY, J. STEVENS)	◆ JOHN ANDERSON (V) BNA 62621
38	44	60	3	SHE USED TO BE MINE D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 12602
39	33	29	19	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	62	—	2	RECKLESS J. LEO, L. M. LEE, ALABAMA (J. STEVENS, M. CLARK)	ALABAMA (C) (V) RCA 62636
41	46	50	5	ON THE ROAD S. HENDRICKS (B. MCDILL)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2588
42	53	68	3	ALMOST GOODBYE M. WRIGHT (B. LIVSEY, D. SCHLITZ)	◆ MARK CHESNUTT (V) MCA 54718
43	34	36	12	I'LL CRY TOMORROW S. HENDRICKS, L. STEWART (S. BOGARD, R. GILES)	LARRY STEWART (V) RCA 62546
44	48	40	19	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	◆ REBA MCENTIRE (C) (V) MCA 54496
45	50	58	4	DO YOU KNOW WHERE YOUR MAN IS P. WORLEY, E. SEAY (C. CHASE, D. GIBSON, R. SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
46	42	41	19	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK WITH WYNONNA (C) (V) RCA 62503
47	49	49	8	THE GRAND TOUR S. LINDSEY (G. RICHEY, C. TAYLOR, N. WILSON)	◆ AARON NEVILLE (C) (V) A&M 0312/MERCURY
48	45	42	20	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
49	54	52	8	MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS)	◆ MARTINA MCBRIDE (V) RCA 62299
50	41	31	18	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
51	55	53	8	FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH)	◆ SHAWN CAMP (C) (V) REPRISE 18465/WARNER BROS.
52	57	54	5	I'M NOT BUILT THAT WAY J. BOWEN, B. DEAN (G. TERREN, D. PRIMMER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
53	31	27	15	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	◆ RADNEY FOSTER (V) ARISTA 12564
54	47	32	16	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	◆ SHENANDOAH (V) RCA 62504
55	56	75	3	COWBOY BOOGIE S. GIBSON (R. BLYTHE)	◆ RANDY TRAVIS WARNER BROS. ALBUM CUT
56	58	57	5	A COUPLE OF GOOD YEARS LEFT S. BUCKINGHAM (G. BURR)	◆ RICKY VAN SHELTON (V) COLUMBIA 77130
57	51	46	20	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
58	61	72	3	QUEEN OF MY DOUBLE WIDE TRAILER B. CANNON, N. WILSON (D. LINDE)	◆ SAMMY KERSHAW (V) MERCURY 862 600
59	67	73	3	MY SECOND HOME J. STROUD (T. LAWRENCE, K. BEARD, P. NELSON)	TRACY LAWRENCE (C) (V) ATLANTIC 87313
60	59	48	15	DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
61	64	55	15	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
62	66	63	6	MOONLIGHT DRIVE-IN K. STEGALL (Z. TURNER, T. NICHOLS, B. KIRSCH)	◆ TURNER NICHOLS (V) BNA 62577
63	NEW ▶	1	1	*** HOT SHOT DEBUT *** MERCURY BLUES K. STEGALL (R. GEDDINS, K. C. DOUGLAS)	ALAN JACKSON (V) ARISTA 1-2607
64	68	59	16	SHAME SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	◆ MARK COLLIE (C) (V) MCA 54658
65	65	62	14	I GOT A LOVE R. SCRUGGS (J. LEAP)	◆ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
66	74	—	2	AMERICAN HONKY-TONK BAR ASSOCIATION A. REYNOLDS (B. KENNEDY, J. RUSHING)	GARTH BROOKS LIBERTY ALBUM CUT
67	63	61	9	CAN YOU FEEL IT C. HOWARD (R. L. GREGG, D. SAMPSON)	◆ RICKY LYNN GREGG (V) LIBERTY 17399
68	72	—	2	LAY AROUND AND LOVE ON YOU R. CROWELL, L. WHITE, S. SMITH (B. DAVID, D. GILSON)	LARI WHITE (V) RCA 62622
69	73	—	2	EVERY TIME I ROLL THE DICE J. BOWEN, J. CRUTCHFIELD (M. D. BARNES, T. SEALS)	CHRIS LEDOUX LIBERTY ALBUM CUT
70	NEW ▶	1	1	CALLIN' BATON ROUGE A. REYNOLDS (D. LINDE)	GARTH BROOKS LIBERTY ALBUM CUT
71	NEW ▶	1	1	STANDING OUTSIDE THE FIRE A. REYNOLDS (J. YATES, G. BROOKS)	GARTH BROOKS LIBERTY ALBUM CUT
72	NEW ▶	1	1	SOMETHING'S GONNA CHANGE HER MIND D. COOK (M. COLLIE, D. COOK)	MARK COLLIE (V) MCA 54720
73	RE-ENTRY	9	9	GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
74	NEW ▶	1	1	ONE NIGHT A DAY A. REYNOLDS (G. BURR, P. WASNER)	GARTH BROOKS LIBERTY ALBUM CUT
75	NEW ▶	1	1	JUST ENOUGH ROPE S. BUCKINGHAM (K. STALEY, S. DEAN)	RICK TREVINO (C) (V) COLUMBIA 77159

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.

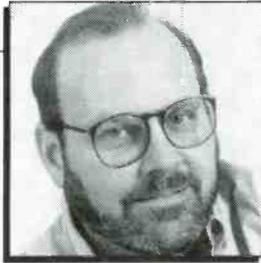
HOT COUNTRY RECURRENTS

1	—	—	1	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON BNA
2	1	1	5	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS EPIC
3	2	2	9	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH MERCURY
4	3	3	8	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
5	4	4	6	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE MCA
6	5	6	12	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW MERCURY
7	8	8	5	TELL ME WHY T. BROWN (K. BONOFF)	WYNONNA CURB
8	6	5	8	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM REPRISE
9	7	7	4	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLIO)	ALABAMA RCA
10	9	10	9	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL ARISTA
11	11	13	15	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER ARISTA
12	13	16	11	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB
13	12	15	7	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE EPIC

14	15	9	3	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON LIBERTY
15	10	11	11	ALIBIS J. STROUD (R. BOUDREAU)	◆ TRACY LAWRENCE ATLANTIC
16	—	—	1	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT MCA
17	21	20	16	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
18	16	17	9	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART RCA
19	19	18	50	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
20	22	21	24	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
21	18	24	18	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT MCA
22	17	14	4	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	◆ CONFEDERATE RAILROAD ATLANTIC
23	20	19	16	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER LIBERTY
24	14	12	5	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE EPIC
25	—	—	27	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL MCA

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

Artists & Music



by John Lannert

MALDONADO'S CROSSOVER MANAGEMENT: One month after resigning as president of Soho Records, David Maldonado once more finds himself knee-deep in management affairs. He recently started an artist-management firm called David Maldonado Entertainment, which represents popular salseros **Johnny Rivera**, **Domingo Quiñones**, and **Marc Anthony**, as well as top-drawer producer/songwriter **Sergio George**. More interesting, however, are Maldonado's projects that involve placing recording artists on Spanish- and English-language film and television programs. Indeed, a Latino-conscious crossover riot does seem poised to break out on various fronts.

For instance, Maldonado has inked a two-year deal with HBO's Latino channel, Tropix, for which he will develop Latino recording artists for Tropix's feature films, television situation comedies, and specials. In addition, Maldonado is linking with **Jellybean Benítez's** Jellybean Productions for projects such as Benítez's selection of Anthony to perform in the forthcoming **Brian de Palma** film "Carlito's Way."

Anthony's recent top 20 Hot Latin Tracks hit, "Palabras Del Alma," and "Si Tú No Te Fuera" will be featured in the music-driven, Latin-rooted film "Blackout," which marks the directorial debut of talented video director **Darnell Martin**. Salsa idol **Jerry Rivera** and New York doo-wop quintet the **Barrio Boyzz** also are slated to appear in the picture, whose sterling cast includes **Rita Moreno**, **Jon**

Seda, **Lauren Vélez**, **Jessie Borrego**, and **Griffin Dunne**. A soundtrack recording is being planned.

Maldonado observes that increasing numbers of East Coast Latino artists want to establish an Anglo/Latino presence. He says that hip-hop acts such as **Anthony and India** can create a sturdy Latino audience while maintaining a hip-hop attitude.

"What we've done with the young acts coming from the hip-hop world is to let them look like young hip-hoppers," Maldonado says. "But they're doing salsa they way they think it should sound, not by listening to 100 cassettes of **Héctor Lavoe**. They're using hip-hop as a base, attracting kids via salsa, and then bringing those kids back to the hip-hop sound."

"This all reminds me of the boogaloo era, when I grew up. I was into Motown, and somehow something clicked, and I started hearing **Joe Cuba** and **Johnny Pacheco**. I didn't like Latin music, but I kind of liked those guys—they were like hip-hoppers. So, there's something happening."

Now working on a streetwise salsa/rap musical show for Fox Latino, Maldonado remarks that "there are lot of crossover musical projects going on. For example, **Nona Hendryx** is working with **Lisa Lisa**, and they're doing five cuts in Spanish. Obviously, some of these crossover collaborations are not going to work. But the ones that do are going to be large."

ROUNDER ADDS THREE Latin Imprints: Rounder Records is now distributing three labels that carry product from Latino artists. They include **American Clavé**, located in New York; **Corason**, a Mexican and Caribbean world-music imprint; and **World Circuit**, a London-based jazz and world-music label. Among the titles being released on Corason this autumn are "Septetos Cubanos Sones De Cuba, El Triunfo," by **Los Camperos de Valles**, and "Paganini Of The Mexican Hot Lands," by **Juan Reynoso**. Coming
(Continued on page 36)

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	11	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA			
2	2	11	LUIS MIGUEL	WEA LATINA 92993	ARIES			
★★★★ GREATEST GAINER ★★★★★								
3	3	2	LOS BUKIS	FONOVISA 6002	INALCANZABLE			
4	4	11	SELENA	EMI LATIN 42770	LIVE!			
5	5	2	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE			
6	6	11	LUIS MIGUEL	WEA LATINA 75805	ROMANCE			
7	7	11	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS			
8	8	11	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS			
9	10	11	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NIÑOS			
10	14	11	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO			
11	9	11	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE			
12	12	11	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE			
13	11	11	GIPSY KINGS	ELEKTRA 61390	LIVE!			
14	13	11	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE			
15	15	11	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO			
16	16	11	BANDA MACHOS	FONOVISA 9069	CON SANGRE DE INDI			
17	18	11	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE			
18	17	11	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO			
19	23	11	FAMA	SONY DISCOS 80835/SONY	COMO NUNCA			
20	19	11	BANDA MACHOS	FONOVISA 6161	CASIMIRA			
21	21	11	MAZZ	EMI LATIN 42593	LO HARE POR TI			
22	20	11	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO			
23	25	11	LINDA RONSTADT	ELEKTRA 61383	FRENESI			
24	33	4	LUCERO	FONOVISA 9074	LUCERO			
25	26	11	BRONCO	FONOVISA 3032	POR EL MUNDO			
26	24	11	LOS BUKIS(bul)	FONOVISA 9040	QUIEREME			
27	29	6	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 42839	SILVER EDITION			
28	27	11	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES			
29	28	11	ANA GABRIEL	GLOBO 80871/SONY	THE BEST			
30	22	11	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO			
31	34	11	JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!			
32	30	10	JAY PEREZ	SONY DISCOS 81046/SONY	TE LLEVO EN MI			
33	36	11	GIPSY KINGS	ELEKTRA 61019	ALLEGRIA			
34	31	11	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA			
35	35	11	EMILIO NAVAIRA	EMI LATIN 42739	LIVE			
36	38	11	CULTURAS MANNY	13022/WEA LATINA	CULTURE SHOCK			
37	37	11	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS			
38	32	11	LA MAFIA	SONY DISCOS 80660/SONY	ESTAS TOCANDO FUEGO			
39	41	11	LUIS MIGUEL	WEA LATINA 90720	AMERICA Y EN VIVO			
40	39	3	BANDA MACHOS	FONOVISA 9097	PACAS DE A KILO			
41	47	11	V. FERNANDEZ/R. AYALA	SONY DISCOS 80628/SONY	ARRIBA EL NORTE...			
42	44	11	FITO OLIVARES	FONOVISA 9068	15 EXITOS			
43	48	11	REY RUIZ	SONY TROPICAL 80848/SONY	REY RUIZ			
44	50	8	MAZZ	EMI LATIN 42549	MAZZ LIVE-UNA NOCHE JUNTOS			
45	49	5	VICENTE FERNANDEZ	SONY DISCOS 80809/SONY	QUE DE RARO TIENE			
★★★★ HOT SHOT DEBUT ★★★★★								
46	NEW		EROS RAMAZZOTTI	ARISTA 14742/BMG	TODO HISTORIAS			
47	40	11	RAUL DI BLASIO	ARIOLA 3466/BMG	EN TIEMPO DE AMOR			
48	43	11	GLORIA ESTEFAN	SONY LATIN 80432/SONY	EXITOS DE			
49	42	11	JULIO IGLESIAS	SONY LATIN 80763/SONY	CALOR			
50	45	2	LUCERO	FONOVISA 9039	LUCERO DE MEXICO			
			POP	TROPICAL/SALSA	REGIONAL MEXICAN			
1	LUIS MIGUEL	WEA LATINA	1	GLORIA ESTEFAN	EPIC/SONY	1	SELENA	EMI LATIN
2	LOS BUKIS	FONOVISA	2	SOUNDTRACK	ELEKTRA	2	EMILIO NAVAIRA	EMI LATIN
3	LUIS MIGUEL	WEA LATINA	3	JUAN LUIS GUERRA	BMG	3	SELENA	EMI LATIN
4	GIPSY KINGS	ELEKTRA	4	LINDA RONSTADT	ELEKTRA	4	LA MAFIA	SONY DISCOS/SONY
5	MANA	WEA LATINA	5	JERRY RIVERA	SONY	5	LINDA RONSTADT	ELEKTRA
6	JON SECADA	SBK/EMI LATIN	6	JUAN LUIS GUERRA	BMG	6	BANDA MACHOS	FONOVISA
7	GIPSY KINGS	ELEKTRA	7	REY RUIZ	SONY	7	FAMA	SONY DISCOS/SONY
8	JULIO IGLESIAS	SONY	8	TITO NIEVES	RMM/SONY	8	BANDA MACHOS	FONOVISA
9	GIPSY KINGS	ELEKTRA	9	VARIOS ARTISTAS	MADACY	9	MAZZ	EMI LATIN
10	GIPSY KINGS	ELEKTRA	10	EL GENERAL	RCA/BMG	10	BRONCO	FONOVISA
11	LUCERO	FONOVISA	11	CELIA CRUZ	RMM/SONY	11	DAVID LEE GARZA	EMI
12	LOS BUKIS	FONOVISA	12	RUBEN BLADES	SONY	12	LINDA RONSTADT	ELEKTRA
13	ANA GABRIEL	GLOBO/SONY	13	VARIOS ARTISTAS	MADACY	13	JAY PEREZ	SONY
14	JULIO IGLESIAS	SONY	14	JUAN LUIS GUERRA	BMG	14	EMILIO NAVAIRA	EMI LATIN
15	GIPSY KINGS	ELEKTRA	15	EL GENERAL	RCA/BMG	15	CULTURAS MANNY	WEA

CELIA CRUZ & BENY MORE

"Los Originales"

Los Originales

- YERBERO MODERNO
- BURUNDANGA
- ME VOY A PINAR DE RIO
- TATALIBABA
- JUANCI TOCUPEY
- NOSTALGIA HABANERA
- EL QUE SIEMBRA SU MAIZ
- LA SOPA EN BOTELLA
- SUAVECITO
- CAO CAO MANI PICAQ

CHEO FELICIANO

"Motivos"

MOTIVOS

- MARACAIBO ORIENTAL
- CAMARERA DEL AMOR
- MARIANO
- SE TE CAYO EL TABACO
- SOY DEL MONTE
- EL CONDE NEGRO
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EMI Readies Triplets' Bilingual Set

BY JOHN LANNERT

MIAMI—They were known as the Triplets in 1991, when their premiere single, "You Don't Have To Go Home Tonight," reached No. 14 on Billboard's Hot 100.

Two years later, the sisters Villegas—Diana, Vicky, and Sylvia—have resurfaced as EMI Latin act Las Triplets, whose sophomore Spanish-language album, "Algo Más Que Amor," hits retail Tuesday (14).

"I believe this is going to be a huge

record," says EMI Latin president José Béhar. "First, the fact that the girls are Mexican will appeal to the huge Mexican population in the U.S. Secondly, I think they're very hip, and I think they can appeal to the younger generation, musically."

"So, while we want to reach the masses in the Latin market, we also want to reach the young Latin consumer that is bilingual. It doesn't mean that pure Latin acts aren't appealing—it means that Las Triplets could attract a bilingual community, which is the difference between a pop act doing 300,000 units instead of 100,000 units."

"But," cautions Béhar, "it's a tricky juggling act."

A less tricky juggling act for the three 26-year-old singer/songwriters is



LAS TRIPLETS

their ongoing promotional schedule, which has called for radio and TV stops in Puerto Rico, New York, Los Angeles, and Texas, as well as Miami, Orlando, and Tampa, Fla.

"We feel comfortable in both the Anglo and Latin markets," Vicky says. "We're going Latin first this time, so that's fine, just as long as we're making music."

Las Triplets began their unusual recording career with Mercury, which encouraged the sister trio to cut an album in Spanish. In late 1991, Las Triplets put out "Fuerza Del Parentesco," a Spanish-language counterpart to their English-language pop debut "Thicker Than Water." That album generated two top 40 Latin hits.

But in 1992, Diana recalls, Mercury had a change of heart about Las Triplets' Latino sounds. "It's what our manager Steve Allen called C.O.D.—conflict of direction," she says. "They wanted us to go in less of a Latin direction, and that was a big struggle for us—that's our identity, really. So, we just said, if we can't come to an agreement, maybe we should find someone who knows exactly what we're about."

"We were just fortunate enough," adds Sylvia, "to have José Béhar hear some demo tapes and say, 'Let's pick them up.'"

Recording "Algo Más Que Amor" was a rather lengthy procedure. Because he was looking for a ballad-heavy, mainstream pop record, Béhar notes that he, Las Triplets, and producer K.C. Porter spent six months selecting material.

The album contains 10 Spanish-language cuts and two English-language tracks. Among the Spanish-language titles are the title song (the leadoff single); "Jane," a touching remembrance dedicated to the threesome's mother; and Spanish-language covers of Jay & the Americans' 1964 smash, "Come A Little Bit Closer" ("Dáme Más Que Un Beso"), and Bread's No. 5 hit from (Continued on page 36)

Hot Latin Tracks™

					COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE	
1	2	3	6	CRISTIAN MELODY/FONOVISIA	*** No. 1 *** NUNCA VOY A OLVIDARTE 1 week at No. 1	
2	3	4	9	LOS FANTASMAS DEL CARIBE RODVEN	ELLA ES	
3	1	1	13	GLORIA ESTEFAN EPIC/SONY	◆ MI TIERRA	
4	4	6	8	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA	
5	8	16	4	JOSE Y DURVAL POLYGRAM LATINO/PGD	GUADALUPE	
6	15	—	2	LUIS MIGUEL WEA LATINA	HASTA QUE ME OLVIDES	
7	7	11	4	EDNITA NAZARIO EMI LATIN	MIRAME	
8	5	5	15	SELENA EMI LATIN	NO DEBES JUGAR	
9	10	14	10	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ	
10	13	20	6	RICARDO MONTANER RODVEN	HONDA	
11	9	10	6	JON SECADA SBR/EMI LATIN	TIEMPO AL TIEMPO	
12	6	2	15	LUIS MIGUEL WEA LATINA	◆ AYER	
13	12	23	5	JOHNNY RIVERA RMM/SONY	POR ESO ESTA CONMIGO	
14	20	26	5	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	CASCOS LIGEROS	
15	27	30	3	LOS BUKIS FONOVISIA	MORENITA	
16	14	18	13	LOS CARLOS LUNA/FONOVISIA	PIDEME LA LUNA	
17	11	8	13	EDGAR JOEL RODVEN	◆ HASTA EL SOL DE HOY	
18	17	13	7	JOHNNY VENTURA SDI/SONY	PITASTE	
19	26	31	4	CHAYANNE SONY LATIN/SONY	ISLA DESNUDA	
20	16	15	13	LA MAFIA SONY DISCOS/SONY	◆ AHORA Y SIEMPRE	
21	22	27	6	EROS RAMAZZOTTI ARISTA/BMG	◆ COSAS DE LA VIDA	
22	18	17	8	SERGIO DALMA POLYGRAM LATINO/PGD	AVE LUCIA	
23	24	29	6	JOSE LUIS PERALES SONY LATIN/SONY	◆ AMOR SIN LIMITE	
24	31	—	2	FRANKIE RUIZ RODVEN	TU ME VUELVES LOCO	
25	36	—	2	LOS BUKIS FONOVISIA	ACEPTO MI DERROTA	
					*** POWER TRACK ***	
26	35	37	3	OLGA TANON WEA LATINA	CONTIGO O SIN TI	
					*** HOT SHOT DEBUT ***	
27	NEW ▶	1	1	GLORIA ESTEFAN EPIC/SONY	CON LOS ANOS QUE ME QUEDAN	
28	21	24	8	MIJARES EMI LATIN	AHORA SE ME VA	
29	29	25	10	ROCIO JURADO Y ANA GABRIEL SONY LATIN/SONY	◆ AMOR CALLADO	
30	30	38	3	DANIELA ROMO EMI LATIN	DE MIL COLORES	
31	33	28	5	PANDORA EMI LATIN	PUUEDE SER GENIAL	
32	23	12	10	YURI SONY LATIN/SONY	◆ POLIGAMIA	
33	19	7	11	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ CORONITA DE FLORES	
34	25	9	13	GUILLERMO DAVILA RODVEN	CUANDO SE ACABA EL AMOR	
35	40	36	3	VICTOR MANUELLE SONY TROPICAL/SONY	ESTAS TOCANDO FUEGO	
36	38	35	4	GRUPO LATINO EMI LATIN	PANTALON VAQUERO	
37	NEW ▶	1	1	BACHATA MAGIC RODVEN	LLUVIA DE BESOS	
38	NEW ▶	1	1	LA ONDA VASELINA FONOVISIA	PONGANSE BOTAS, QUITENSE TENIS	
39	NEW ▶	1	1	LOS HERMANOS ROSARIO KAREN/BMG	MORENA VEN	
40	37	—	2	GRUPO WAO SONY TROPICAL/SONY	PA' TO' EL AÑO	

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

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Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★ Compiled from a national sample of retail store and one-stop sales reports.				
1	1	13	MISSISSIPPI MASS CHOIR MALACO 6013	11 weeks at No. 1 IT REMAINS TO BE SEEN
2	2	21	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
3	6	9	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
4	5	11	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
5	3	15	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
6	4	37	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
7	8	17	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
8	9	7	O'LANDA DRAPER WORD 53597/EPIC	ALL THE BASES
9	7	47	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSOT 1403/ATLANTA INT'L	WE WALK BY FAITH
10	11	23	BISHOP JEFF BANKS AND THE RIVALRY SAVOY 7108/MALACO	HE'S ALL OVER ME
11	10	45	GEORGIA MASS CHOIR SAVOY 7102*	I SING BECAUSE I'M HAPPY
12	17	3	TYRONE BLOK/CHRIST TABERNACLE COMBINED CHOIRS WORD 57293/EPIC	REV. MILTON BRUNSON PRESENTS
13	12	25	D.F.W. MASS CHOIR SAVOY 7109/MALACO	ANOTHER CHANCE
14	15	21	MARY FLOYD BORN AGAIN 999	GOD IS ABLE
15	14	13	TRINITY TEMPLE GOSPEL CHOIR TYSOT 4037/ATLANTA INT'L	HOLY ONE
16	19	9	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
17	13	39	TM MASS YOUTH CHOIR TM 2001	SEND YOUR ANOINTING
18	16	31	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
19	18	11	DOUGLAS MILLER CGI 0091	VICTORY
20	NEW		RICHARD SMALLWOOD SPARROW 1352	LIVE
21	22	11	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
22	32	7	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
23	21	55	THE ANOINTED PACE SISTERS SAVOY 14812/MALACO	U KNOW
24	23	29	DOROTHY NORWOOD MALACO 4457	BETTER DAYS AHEAD
25	NEW		THE WINANS QWEST 45213/WARNER BROS.	ALL OUT
26	34	15	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
27	20	25	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204	PURE GOLD
28	36	3	OSCAR HAYES & THE ABUNDANT LIFE FELLOWSHIP CHORALE TYSOT 4038/ATLANTA INT'L	SIMPLY DETERMINED
29	24	5	WITNESS CGI 0102	STANDARD
30	33	23	THE WILLIAMS BROTHERS BLACKBERRY 5437/MALACO	THE BEST OF AND MORE "LIVE"
31	30	5	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
32	26	61	DARYL COLEY SPARROW 1324	WHEN THE MUSIC STOPS
33	39	3	MIGHTY CLOUDS OF JOY WORD 57289/EPIC	MEMORY LANE - BEST OF
34	31	27	MICHAEL FLETCHER SOUND OF GOSPEL 196	MICHAEL FLETCHER LIVE
35	25	25	LUTHER BARNES AND THE SUNSET JUBILAIRE ATLANTA INT'L 10182	ENJOYING JESUS
36	29	89	SHIRLEY CAESAR WORD 48785/EPIC	HE'S WORKING IT OUT FOR YOU
37	35	31	TRI-STATE MASS CHOIR PARADISE 27008	GOIN' BACK
38	28	79	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784/EPIC	MY MIND IS MADE UP
39	27	9	DONALD MALLOY CGI 0089	EVERYTHING WILL BE ALRIGHT
40	38	7	VARIOUS ARTISTS CGI 0088	A TRIBUTE TO JAMES CLEVELAND VOL. II

● 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

In the SPIRIT



by Lisa Collins

THE details are finally emerging in the deal that is bringing gospel's top-selling artist, **John P. Kee**, into the **Jive/Zomba** orbit as part of Jive's plan to start a gospel label.

According to **Bryant Scott**, president of Indianapolis-based **Tyscot Records**, his label has signed a seven-year deal giving Jive worldwide rights to all of Kee's recordings. In addition, Kee has signed a production deal to bring other artists to Jive, and has linked with the publishing arm of Zomba, Jive's London-based parent.

Tyscot has released numerous top-selling albums by Kee and his **New Life Community Choir**—which also is covered by the Jive deal.

Scott goes to great lengths to characterize Kee as remaining a Tyscot signee. "Our flagship artist, John P. Kee, is signed to Tyscot, and we're signed to Zomba Records," says Scott. Tyscot has a separate deal with Starsong Communications to distribute Kee's releases to the Christian market.

Scott maintains that all business involving Kee will go through his office. "I will handle the administrative end of all production involving John P. Kee." He adds that Jive/Zomba has "right of first refusal on all Tyscot artists." The label has about 12 other acts.

As for Jive, the New York-based company is telling little about its planned gospel label other than naming its first two artists: Kee and **Vanessa Bell Armstrong**, who has been transferred from the main Jive label. The new label

has yet to be named, and no staffing has been announced.

Varnell Johnson, VP of promotion at Jive, reported, "There is a deal for John P. Kee's services through Tyscot," but did not provide any further details. In a prepared statement, Johnson said, "We look to a long and fruitful relationship in gospel and with Tyscot."

Tyscot expects to continue its deal with Atlanta International Records (AIR) for distribution in the gospel marketplace of the acts not included in the Jive arrangement; the label is seeking similar coverage in the Christian market.

LOOSE ENDS: If a low profile is what **Angie & Debbie Winans**—the youngest of the Winans brood—were after, they've succeeded. What began as gospel's most anticipated act of the summer appears to have fizzled and/or fallen on deaf ears among gospel programmers. It appears the Frontline/Capitol marketing team bypassed the gospel segment in its promotion of the project... **Al Bell**, whose Atlanta-based **Bellmark Records** is packing a powerful punch in hip-hop via the recent successes of **Duice** and **Tag Team**, is reinvesting his profits in his gospel division. While hoping to expand the marketplace with his **Gospel & Inspirational Music Celebration** (produced in conjunction with the secular music trade conventions), Bell also is prepping a new release from **Rance Allen**. That's if he can get Allen off the road long enough to finish the album, which Allen says will be live. Bell says he's just as serious about gospel as ever, and is committed to "showing the record industry at large just how powerful a music medium it is."

CONDOLENCES to the family of **James Chambers**. The founder and director of the **Chicago Mass Choir** died Aug. 27. Chambers had just completed tracks for an upcoming project, which now will be dedicated to him. Its release is expected on **CGI Records** sometime in the next two months.

NEW RELEASES

Luther Barnes



Luther Barnes, who brought you the hits "So Satisfied" and "I'm Still Holding On", has elevated his music to a new dimension with the assistance of grammy award-winning engineer, Joe Neil. Luther brings to you his best performance ever.

"In recording this new album, I felt I had to personally bring my music up to another level. When an artist becomes satisfied with his music he no longer challenges himself to be all that God wants him to be."

—Luther Barnes

Rev. F.C. Barnes



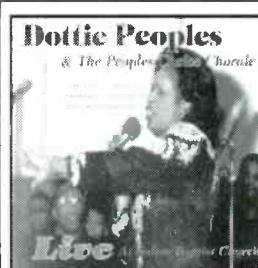
Rev. F. C. Barnes, who brought you the classic "Rough Side of the Mountain" has teamed up with grammy award-winning engineer Joe Neil, to bring you a new classic.

"I take great pride in presenting this new album to you. All of these songs are written from my heart and I hope that they bring great joy to yours. To God be the glory."

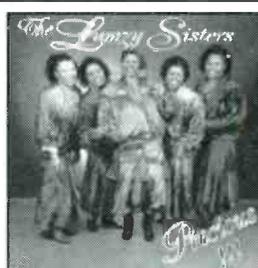
—Rev. F.C. Barnes

GOSPEL HITS

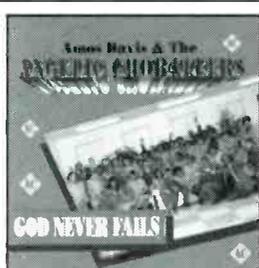
Available on Chrome Cassette and Compact Disc



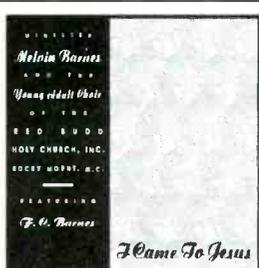
▲ AIR 10187
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▲ AIR 10188
Best sounding and hardest working female group in the country. Touring nationally. Soon to be charted.



▲ AIR 10189
Live mass choir from Virginia. Choir lovers will rejoice in this debut release.



▲ AIR 10190
Son of Rev. F.C. Barnes and brother of Luther Barnes, he carries on the hit making tradition.

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SELWYN RAWLS
"The Anointing"



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by Bob Darden

IT'S NOT THAT Sandi Patti believes in moral victories, but when "Le Voyage" hit No. 1 on the Top Contemporary Christian chart last month, it sure felt good. And while the album promptly was bumped by DC Talk's monster hit, "Free At Last," it has remained a strong No. 2.

You may remember that Patti and her husband, John Helvering, divorced last year. As news goes, that's small potatoes in the real world. But in the close-knit, highly judgmental contemporary Christian market, that little tidbit sent shockwaves through the industry. For "Le Voyage" to reach No. 1, albeit briefly, shows that the market may at last be growing up.

"When 'Le Voyage' hit No. 1, I was very humbled, very honored to know that while listeners may not agree with everything you've done, they do hear your process," Patti says. "And that makes me really happy.

"I think whenever some type of bomb is dropped, it takes people some time to realize what it is, to process that information. And it has been processed in every way imaginable. Still, 90% of what I've heard has been very loving and supportive.

"My shows and interviews have not been without comment," she adds. "There are 10%-15% of the people who just cannot understand or will not understand what happened. And, in all fairness, they need to be where they are. That's perfectly fine; I respect that."

Patti says she was most nervous before performing at a recent ministers of music convention. "Many who came said, 'I

don't want to hear anything she has to say,'" Patti says. "But from those who did stay and listen, I received so many letters and comments later saying things like, 'It was so much easier to write you off. I can see you've had real pain in your life. I'm sorry about our attitudes.' So I think there's a lot of healing going on. It is still difficult for some to deal with it, and that's all right too."

"Le Voyage" is something different for Patti as well. While she once dominated contemporary Christian music (along with Amy Grant) with bombastic, heavily orchestrated praise and worship songs, this newest release has a variety of different musical styles. And lyrically, its message of a spiritual journey is not quite so didactic as in the past.

"We'd talked about doing 'Le Voyage' even before doing 'Another Time, Another Place,' but it just didn't seem to be the right time," Patti says. "Obviously, this was the right time. All of my records, to some degree, reflect a walk with the Lord—this one is just more multidimensional.

"Christians are hurting everywhere—not just in divorce, but from abuse, physical and sexual, from so many things. There is a time and place to talk about days that don't have happy endings. But it is important to know that God faithfully walks with us through it all.

"I'm loving the freedom of presenting the lyric in the musical style that best serves it. On 'Le Voyage,' some of the lyrics are about dilemmas—so the music has some conflict in it. I listened to a lot of Bonnie Raitt before I started recording this project, and sometimes would think, 'How would she do a song like "No Place to Lay My Head?"' So musically, this has been a real stepping-out time for me. For once I'm singing music I've always loved to listen to, but I've been too shy about attempting before."

OPS DEPARTMENT: In our August 21 article on the purchase of Benson by M.E.G., we said that Wes Farrell had written/published/produced songs totalling 300,000 units in worldwide sales. Make that 300 million—sorry to sell Wes short.

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	1	41	D.C. TALK FOREFRONT 3002/STARSONG	27 weeks at No. 1 FREE AT LAST
2	2	15	SANDI PATTI WORD 53939/EPIC	LEVOYAGE
3	3	19	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
4	5	61	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
5	4	53	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
6	10	3	CINDY MORGAN WORD 9386	A REASON TO LIVE
7	6	25	CARMAN SPARROW 1339	ABSOLUTE BEST
8	7	47	4 HIM BENSON 2960	THE BASICS OF LIFE
9	9	125	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
10	13	13	STEVE CAMP WARNER ALLIANCE 4146/SPARROW	TAKING HEAVEN BY STORM
11	8	15	MARGARET BECKER SPARROW 1343	SOUL
12	11	39	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
13	12	5	FIRST CALL MYRRH 6968/WORD	SACRED JOURNEY
14	21	61	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
15	16	45	NEWSBOYS STARSONG 8251	NOT ASHAMED
16	17	17	DAVID MEECE STARSONG 8189	ONCE IN A LIFETIME
17	15	13	DEGARMO & KEY BENSON 2088	HEAT IT UP
18	35	9	WES KING REUNION 0078/WORD	THE ROBE
19	25	3	MICHAEL CARD SPARROW 1373	COME TO THE CRADLE
20	14	21	ACAPPELLA WORD 9393	SET ME FREE
21	24	43	BRYAN DUNCAN MYRRH 6953/WORD	MERCY
22	18	17	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 4147/SPARROW	LIVE... WE COME REJOICING
23	31	77	RAY BOLTZ DIADEM 2094/SPECTRA	MOMENTS FOR THE HEART
24	NEW		THE WINANS WARNER ALLIANCE 4151/SPARROW	ALL OUT
25	22	35	OUT OF THE GREY SPARROW 1344	THE SHAPE OF GRACE
26	26	61	SUSAN ASHTON SPARROW 1327	ANGELS OF MERCY
27	23	15	HOSANNA! MUSIC INTEGRITY 050/SPARROW	REJOICE AFRICA
28	19	9	BOB CARLISLE SPARROW 1370	BOB CARLISLE
29	20	99	MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW	MICHAEL ENGLISH
30	38	95	CARMAN ● BENSON 2809	ADDICTED TO JESUS
31	34	367	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
32	36	3	ANNIE HERRING SPARROW 1342	ALL THAT I AM
33	40	5	BILLY & SARAH GAINES BENSON 2859	LOVE'S THE KEY
34	33	17	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
35	39	43	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/STARSONG	WE WALK BY FAITH
36	28	5	CODE OF ETHICS STARSONG 3009	CODE OF ETHICS
37	27	23	GUARDIAN PAKADERM 2517/WORD	MIRACLE MILE
38	30	41	STEVE GREEN SPARROW 1348	HYMNS: A PORTRAIT OF CHRIST
39	29	7	DAKODA MOTOR CO. MYRRH 6966/WORD	INTO THE SON
40	32	3	MARK LOWRY WORD 9373	THE LAST WORD

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Presents Corey Skinner's Collegiate Voices of Faith

MALAO RECORDS 4462

LATIN NOTAS

(Continued from page 32)

soon from American Clavé is "Tango: Zero Hour, The Rough Dancer And The Cyclical Night," by Astor Piazzolla.

GEORGE EYES OWN LABEL: Producer/songwriter extraordinaire Sergio George says he is working on setting up his own label, which would be distributed by RMM. Meanwhile, he is set to produce five tracks with Grover Washington Jr., followed by a recording project with India.

MISCELLANEA: Luis Miguel's "América" took the Latin category at the 10th Annual MTV Video Music Awards Sept. 2... Marc Anthony sang the national anthem Sept. 3 at Yankee

Stadium, before a baseball game between the New York Yankees and the Cleveland Indians... The Royalty Network, a Brooklyn, N.Y.-based license-clearing and royalty-preparation company, is entering the Latin music arena, according to company president Frank Liwall. He adds that Kathy Camillo, VP of licensing, will handle all Hispanic accounts.

BRASILEIRA-NOTAS: Brazilian promoter Dody Sirena is now manager of Roberto Carlos, who is the subject of a tribute record by Maria Bethânia, "As Canções Que Você Fez Para Mim." It is her first album for PolyGram in four years. All 12 tracks on the record—projected to be released internationally in October—are Carlos compositions. International releases also are expected in October from Bethânia's label mates, Elba Ramalho and MPB 4... Rio de Janeiro-based Dueto Promoções, promoter of the annual Free Jazz Festival in Brazil, has secured two November Brazilian concerts by Madonna. Dueto outdueled Xuxa Produções for the concerts, both of which will be sponsored by Brazilian brewery Antartica, which is paying \$1.5 million of Madonna's \$2 million performance fee.

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

TRIPLETS' SET

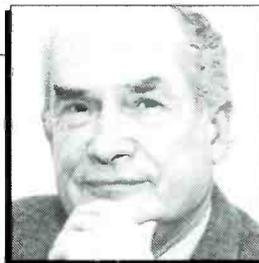
(Continued from page 33)

1972, "Everything I Own" ("Mi Mundo Entero").

Down the road, Sylvia expects that much of the material from "Algo Más Que Amor" will be used in preparing an English-language record. "It's a matter of approaching the album again, and seeing which songs might translate better to English than the others," Sylvia says.

For the moment, Las Triplets have no non-Latino record deal. However, Béhar says he hopes that the three-some's "non-Latin success will happen within the EMI family."

Classical KEEPING SCORE



by Is Horowitz

TWENTY YEARS have passed since London Records subsidiary L'Oiseau-Lyre revitalized its period-performance program under the late Peter Wadland, and the imprint has no intention of allowing the anniversary to pass unmarked.

For one thing, notes London VP Steve Winn, all new releases and catalog items will be stickered with a 20th anniversary emblem. And London will put some extra promotional muscle behind a U.S. concert junket next spring by Christopher Hogwood and the Academy of Ancient Music, a key recording component of the label.

No stranger to ambitious cycles, L'Oiseau-Lyre is initiating a retrospective of the Mozart piano concertos with the Hogwood-led ACAM and pianist Robert Levin as soloist. Meanwhile, Hogwood's projected 15-volume cycle of the Haydn symphonies, under way since 1990, will keep the ACAM gainfully employed into the next millennium.

Major L'Oiseau-Lyre cycles in past years include historically informed recordings of all the Mozart and Beethoven symphonies, the complete Beethoven piano sonatas with Malcolm Binns, and the Mozart/Da Ponte operas with the Drottingham forces under Arnold Ostan.

Among new recordings planned is a Hogwood performance of Handel's "Alexander's Feast" with Boston's Handel & Haydn Society. Sessions are scheduled for October.

MASTER EDUCATOR: The Leonard Bernstein "Young People's Concerts" TV programs, now on home video, are being pitched to more than 3 million Smithsonian Institution catalog subscribers under a joint marketing agreement with Sony Classical. The 25 one-hour mu-

sic lecture programs, originally aired over the CBS network beginning in 1958, helped introduce a generation of young viewers to classical music.

The videos are being offered by the Smithsonian via a continuity program, with new titles shipped to subscribers every six weeks. The Leonard Bernstein Society in New York will be the exclusive marketing agency to educational and performing arts institutions.

Sony Classical will take on retail marketing after the Smithsonian continuity program runs its course.

RUSSIAN LABEL MELODIYA, formerly handled here by Koch International, has set up its own distribution web, with headquarters in Great Neck, N.Y. Warehousing and shipping facilities, however, will be located at the Nimbus plant in Ruckersville, Va.

Current available catalog items number more than 200 titles, says Sharon Korot-McCord, newly named director of sales and marketing. She says current plans are to release five to eight discs a month. New titles issued this month include albums featuring violinist Yuri Bashmet and cellist Mstislav Rostropovich, respectively.

To reintroduce the label under its own auspices, Melodiya is offering a prepack stocking program at 20% off regular dealer price, Korot-McCord says. Nine regional reps handle the line.

CULTURE SHOCK: Intersound Entertainment says it's blasting out a market niche with Counter Culture, a new label aimed at "hip" 18-to-34-year-olds who ordinarily wouldn't touch classical product with a 10-foot pole.

Lurking underneath such album titles as "Long Hair Loud Music" and "What Does a Deaf Guy Hear," with startling graphics to match, the music one finds upon inspection from the conventional greatest-hits repertoire. The deaf guy, of course, is Beethoven. Notes are light-hearted and irreverently informative.

The marketing package includes T-shirts, similarly titled, that are sold separately or with the CDs.

So far, producer Rob Enslin admits, the shirts have outsold the discs.

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- 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
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| _____ | _____ | 1993 International Recording Equipment & Studio Directory (8043-9) \$40 |
| _____ | _____ | 1992 International Latin Music Buyer's Guide (8058-7) \$50 |

Jazz BLUE NOTES



by Jeff Levenson

STAR WARS: It's a good indicator of Harry Connick Jr.'s telegenic heavyosity that Jay Leno tapped him for late-night duty on the second program of the so-called talk-show duke-out Aug. 31. With music obviously playing an important role in establishing king-of-the-hill honors among television's late-night warriors, Connick found himself pitted against John Mellencamp, David Letterman's guest. (The first night had Leno's Garth Brooks up against David Letterman's Billy Joel.)

Harry, however, outdid them all in the hair pomade department. (Just a joke...)

Wearing his best sans-a-band slacks, Harry played a spare, angular "Sweet Georgia Brown" that owed as much to Thelonious Monk as it did to Professor Longhair; he followed with a duet on "Jill," his love letter to fiancée Jill Goodacre, featuring homey Branford Marsalis playing Ben Webster with breathy, puffs-of-tuned-wind obligatos.

Although he's got a short tour planned for Paris in the fall, Harry is not expected to hit the road seriously until spring '94. Between then and now, his season's greetings to us all will come in the form of a Columbia album, "When My Heart Finds Christmas."

NOT QUITE LESTER LANIN: Warner Bros. vocalist Jimmy Scott, whose career was more dead than alive before he was rescued last year by "All The Way," his critically acclaimed debut for the label, was asked to per-

form at one of those private East Hampton functions late in August. Closed party. Couple of newlyweds—Alec somebody and his new missus, Kim whatshername (a babe-and-a-half, according to the tabloids). Scott was honored, he said, to get the call. He'll be back in the studio next month to begin work on a new album.

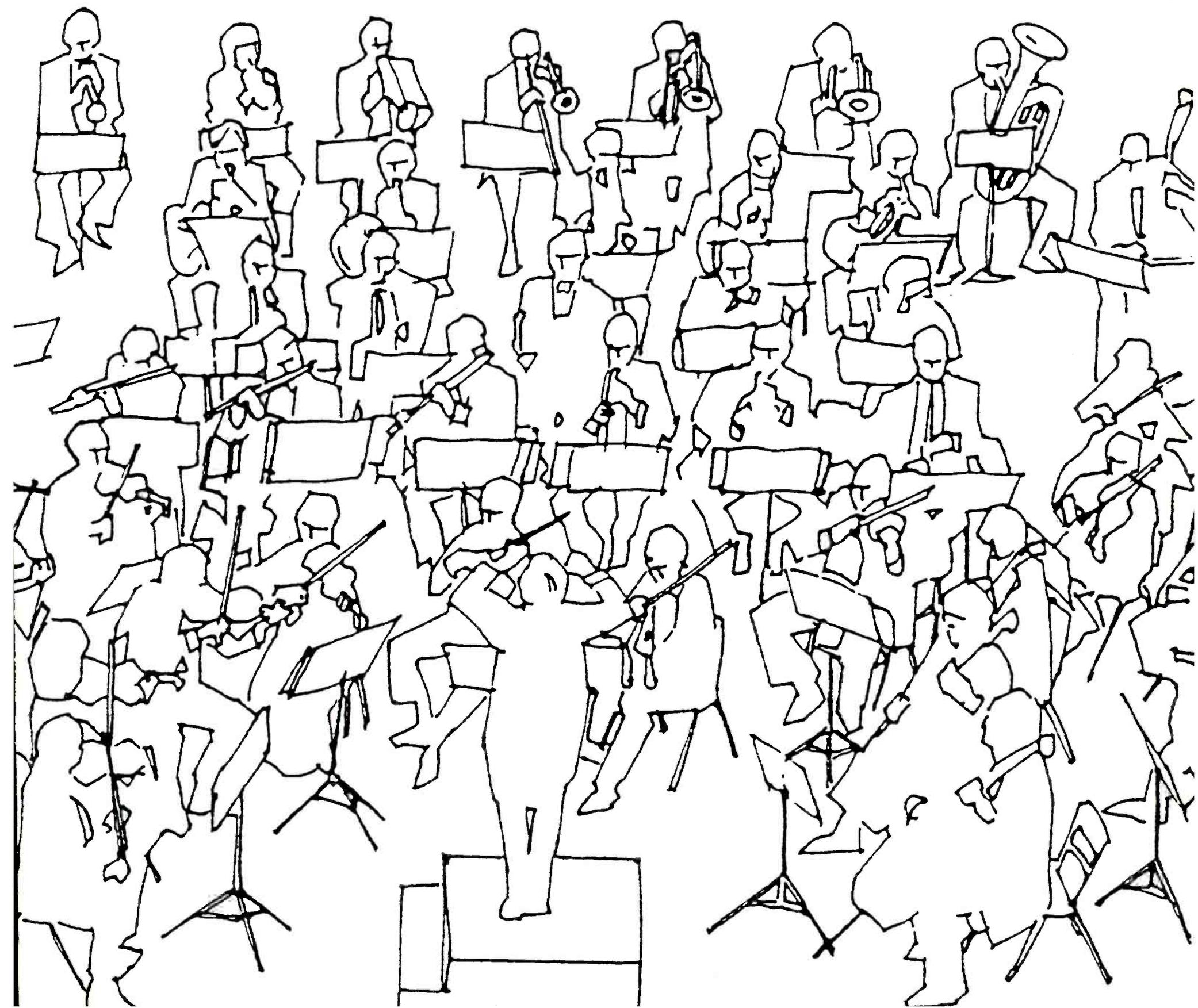
ENDANGERED SPECIES: Mosaic is jazz's foremost mail-order company. It specializes in limited-edition boxes of material leased from a host of labels (Blue Note, Pacific Jazz, Atlantic, RCA, etc.). The leases are capped regarding the number of units Mosaic can manufacture, or the number of years the company is allowed to keep a set in its catalog. As might be expected, some of Mosaic's limited editions are out of print, among them the complete Blue Note recordings of Thelonious Monk, Art Hodes, Bud Powell, and Sidney Bechet. As of this moment, the label tells us, six sets have just about reached their sales limits. They are "The Complete Recordings of The Paul Desmond Quartet With Jim Hall"; and the complete Blue Note recordings of Herbie Nichols, Freddie Redd, George Lewis, Grant Green with Sonny Clark, and Edmond Hall/James P. Johnson/Sidney De Paris/Vic Dickenson. The company has just printed a "Last Chance" brochure for customers interested in the imperiled boxed sets. Contact Mosaic at 35 Melrose Place, Stamford, Conn. 06902.

THE TIME OUT'S OVER: Ask any drummer to compile a list of influences—models, perhaps, whose sound and style became signatures. Peruse that roll, and there's a better than even chance that percussionist and educator Joe Morello will be on it. Morello, who achieved his greatest notoriety with the Dave Brubeck Quartet (the period was 1956 through 1968), hasn't done much on disc lately—until now, with the DMP release "Going Places." It's his first date as a leader in 15 years.

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In A Radically Changed Market, Labels Strategize

With Points, Catalysts And Tie-ins (But The

Shirts Stay On)

by Susan Elliott



Contemporary Classicist: Yo-Yo Ma



New To EIC: Julia Migenes

“**A**nybody who thinks the classical record business is as it was a couple of years ago is nuts. When we saw Bernstein and Karajan march over the hill, whether it was coincidence or not, the whole business changed.” Telarc president Bob Woods is not alone in his assessment. Virtually every one of his colleagues, both at the major labels and independent distributors, says the business has changed radically.

“The conductor mystique that we had a generation ago doesn’t exist anymore,” says Sony Classical VP Laraine Perri. “The basic core orchestral repertoire has become a tough sell, especially as frontline product.”

At long last, executives are looking beyond the warhorses into under-recorded and contemporary repertoire. Many are engaged in new and creative marketing techniques; most are attempting to “demystify” classical music in order to reach a broader audience.

As a result, there is an increased emphasis on compilations and on packaging that has emotional appeal, whether by means of provocative photography or “nonthreatening” titles (“Heavy Classix,” “If You Love Me”).

“We could have called ‘Sensual Classics’ ‘Orchestral Favorites’ and sold 3,000 copies,” says Kevin Copps, VP and general manager of Elektra International Classics. “But we called it ‘Sensual Classics,’ put a provocative photograph on the cover and sold over 20,000 copies. Packaging is the message. The consumer wants music, but not for musicological reasons. They’re looking at it to enhance the quality of life.”

Copps sees compilations as the “wave of the future,” because the classical elite simply can’t sustain the business anymore. “Music wasn’t always art, you know. Of

course, you can take a very backward approach and sell it that way. But this is a business. You can’t go to the landlord and say, ‘Hey, we’re selling classical records, can we get a reduction on our rent?’ Our job is to get this music into as many ears as possible.” To do that, Copps favors in-store play, which he feels has even more effect than radio.

New signings this year at EIC include Julia Migenes, with continued relationships with Kurt Masur. Daniel Barenboim and young violinist Maxim Vengerov, among others. New mid-price reissue lines on Teldec include Digital Experience and Historical Teldec.

BMG Classics has a number of new mid-price reissue series as well, including the Basic 100 line, which president Guenter Hensler reports is aimed at the neophyte and sold in chains that don’t carry classical in depth. Hensler claims the re-launch of the Living Stereo line and continuation of Greatest Hits have been well received by classical nostalgists. In early music, BMG’s purchase of Deutsche Harmonia Mundi will see new recordings produced both stateside and in Europe. BMG will also start a contemporary label, Catalyst, in the fall, while its Concerto series, launched in August, seeks to expose such major Red Seal artists as James Galway and Richard Stoltzman through all the media, including cable.

Hensler reports basically good news all round, with RCA Victor Red Seal doubling its sales for the fiscal year ending June 30. Crossover is also strong, particularly with such artists as Jerry Hadley and the Kings Singers, and the original cast recording of “Tommy.” Hensler, now in his fourth year at the helm of BMG Classics, calls the marketplace “flat, very competitive and still flooded.”

Sony Classical continues to issue about 300 titles a year, about two-thirds of which are reissues. Perri sees the A&R trends being toward “vocal music and contemporary music.” To that end, three of the label’s major artists—Wynton Marsalis, Yo-Yo Ma and guitarist John Williams—all have discs coming that use contemporary music.

“We need to expand the audience, but we need to do it with good taste—with thoughtfully conceived packages and campaigns that don’t feature artists without their shirts on,” says Perri.

She reports “widespread acceptance” for the Bernstein reissues and includes “Baroque Duet,” “Hush” and “Unforgettable” among the year’s best-sellers. On the packaging front, certain of the Vivarte series will be repackaged, for the dealer who doesn’t normally stock that early music line, and a special “Woody Allen Classics” disc is due presently, tied in with his latest film, *Manhattan Murder Mystery*. Further film tie-ins are expected from a compilation sampler the label is putting together for film companies and ad agencies. “We’re aggressively going after licensing work for TV and film soundtracks,” says Perri.

The issuing of *The Doors* film saw a jump in sales for Telarc’s 1980 “Carmina Burana” recording with Robert Shaw and the Atlanta Symphony. Woods reports moving 50,000 units of the work in the last year alone. Other best-sellers for Telarc have included the Cincinnati Pops’ “Ein Straussfest II.” Woods reports tougher times for catalog sales. “People want what’s new,” he concludes.

To that end, Woods is looking at new artists and new repertoire. “We’re in a new time and era. People who are innovative are the ones who will do well,” he says. Telarc this year launched its first reissue line, Bravo, and joined the BMG Record Club, which, Woods says, has had a positive effect on retail sales.

Just about everyone agrees that the retail scene is a nightmare, thanks to too much product, unknowledgeable or uninterested classical buyers, and returns. So record clubs and other direct links to the consumer are increasingly popular. Last fall, Nimbus mailed its catalog and a 16-track sampler to 11,000 subscribers on the *H&B* catalog list and “business exploded,” says VP Peter Elliott. Similarly, a sampler on the cover of the March issue of *Classic CD* moved 28,000 units. Nimbus’ strongest sellers continue to be the Prima Voce line and such crossover compilations as “Meditations.” New signings include the Franz Schubert Quartett and the Brandis Quartett.

Among more unusual marketing strategies, Angel/EMI Classics has turned to MTV. “We found out a lot of heavy metal bands are influenced by classical music,” reports the company’s marketing VP Linda Sterling. “So we developed an MTV ad with Riki Rachtman [the veejay for “Headbangers Ball”] to target this group. You’re looking at males 18 to 24. Wherever we’ve run the ad, we’ve seen the sales just soar for ‘Heavy Classix.’”

Angel/EMI is actually a three-label company: EMI Classics (“the traditional European core classical music”); Angel, home of Broadway Angel (“the crossover/American label, which is more marketing driven”); and, new this year, Virgin Classics (“more innovative or hip classical music”). Soundtracks for “Oklahoma,” “Funny Girl” and “The Music Man” have done well for Broadway Angel, says Sterling, as did last fall’s “Nutcracker” book and record on EMI Classics. Other successes include tie-ins with various magazines using catalog material. Among those are “The Music of a Victoria Christmas” with *Victoria* magazine and “A Good Housekeeping Christmas.”

Company president Steve Murphy says he is looking increasingly at recording U.S. artists, among whom currently are Christopher Parkening, Nadja Salerno-Sonnenberg and Sarah Chang.

Other innovative marketing strategies are reported by Allegro, which distributes about 80 independent classical labels. The company is developing custom labels for several chains, the first of which is Camelot Classics, with 25 titles drawn from the Allegro catalog. “We’re also doing a lot of direct consumer promotion and tie-ins,” says president Joe Micallef. For the first test, VISA International will mail Allegro mini-catalogs to 1 million cardholders. Allegro will also be providing programming to NPR. Micallef is not alone in seeing the record chains as “losing their ability to sell frontline product” and bookstores as making a comeback in the classical record business.

Koch Distributors added two labels this year, ASV and Russian Disc, for a total of about 20 classical labels—half Koch’s total. President Michael Koch says that though they’ve dropped around 30 classical labels over the last several years, classical sales are better than ever, thanks to the success of such titles as “Div!” on Silva, Barber’s “The Lovers” on Koch International Classics, and Bernard Hermann’s *Symphony No. 1*. He feels American music has come into its own, particularly on the Koch International and Chandos labels. Koch reports over \$10 million in classical sales in the U.S. this year.

Qualiton Imports, which distributes more than 80 classical labels, including BIS and Ricordi, claims a healthy pattern of steady growth in recent years—contributed to by expansion into Eastern Europe.

Rene Goiffon, president of Harmonia Mundi distributors, sounds particularly optimistic, with the double-barreled success of the “Tous Les Matins du Monde” soundtrack (over 500,000 units worldwide) on the Valois label, and Anonymous Four’s “An English Ladymass.”

“We’ve had an amazing year—30% better than last year, with fewer labels and titles.” HM is down to 10 from 50 labels four years ago. Among its marketing strategies, HM developed a documentary on the Baroque period with the producers and distributors of “Tous Les Matins du Monde” and distributed it in schools and movie theaters with a listing of 20 pertinent titles in the HM catalog. Among new priorities for HM is setting up concert tours for overseas artists, since Goiffon feels they’re directly linked to record sales. “You can’t have one without the other,” she says.

London Records’ new VP Steve Winn agrees, particularly looking at the impact of Ute Lemper’s tour on her record sales. Among Winn’s strategies for a crowded marketplace are “smart scheduling”—coordinating tours and concert dates—and reducing the number of titles, par-

Continued on page C-46



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THE COMPOSERS

Quartet For The End Of Time: Apocalyptic Music As The Millennium Approaches

by Joe Goldberg

"For genius, all over the world, stands hand in hand, and one shock of recognition runs the whole circle round."

—Herman Melville

In the early part of the century we are now leaving, a man named Charles Fort published three books—"The Book Of The Damned," "Lo!" and "Wild Talents"—in which he chronicled and attempted to elucidate unexplained natural phenomena. He was a blood brother to Richard Dreyfuss' character in *Close Encounters Of The Third Kind*.

One of the phenomena Fort discussed was the disappearance in Mexico of the famous American writer Ambrose Bierce. Since Bierce had gone to Mexico to look for Pancho Villa, hindsight leads to the speculation that Pancho Villa did not want to be found, and that Bierce, as we would now phrase it, was disappeared. But you don't get something called The Fortean Society named after you by accepting the easy answer. Charles Fort noted that at the same time Ambrose Bierce disappeared in Mexico, another man named Ambrose disappeared in the Midwest, and a third in Canada. To Fort, the explanation was crystal clear. Out there in the Universe, someone—or something—was collecting Ambroses.

In the summer of 1993, four composers, one in Canada, one at MIT and two in London, were asked, with no knowledge of what their colleagues had said, why they thought that tonal, melodic music of a religious cast, as exemplified by the Górecki Symphony No. 3, had suddenly become so popular. All four composers answered by saying, in one way or another, that they thought it was because the world had become an increasingly dangerous and frightening place in which to live, that people were hungry for spiritual sustenance, that the millennium was approaching, and that people were no longer sure how long they and their kind would continue to exist on the planet.

Now that is a very heavy answer to a question that was basically framed as "Why do you think the Górecki Third is sitting on top of the charts so long?" But that is the answer that was given, and perhaps we can now consider the Górecki Third a phenomenon in the Fortean sense. At least, that is what John Tavener, Tod Machover, Philip Glass and Steve Martland said, in the order in which they were questioned.

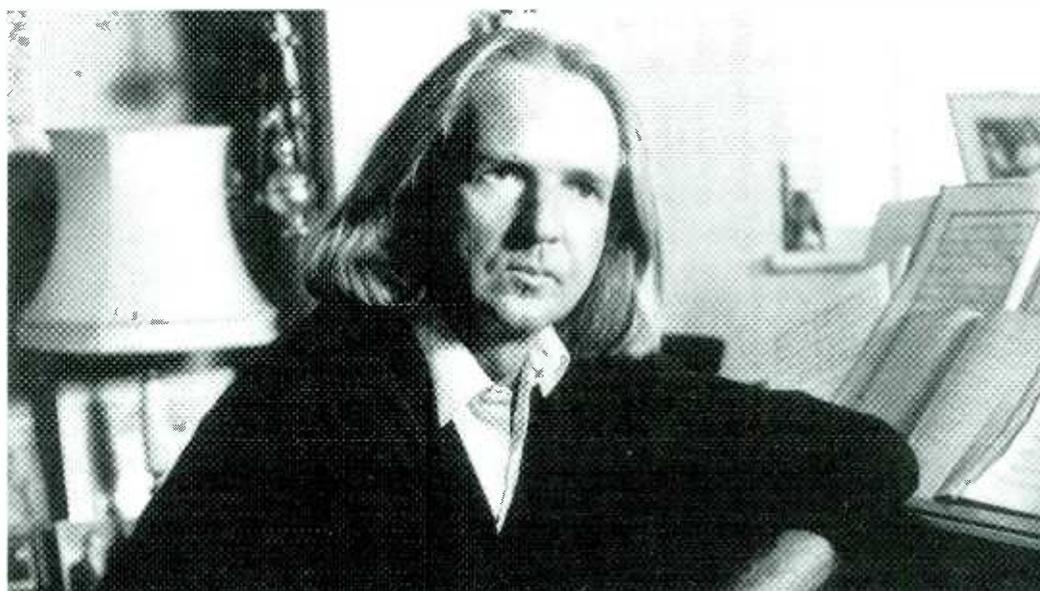
Put another way, it now seems clear that the hegemony of Boulez, Stockhausen and the rest of the total serialists of the Darmstadt group—the group the Dutch composer Poul Ruders refers to as the "arrogantsia"—is over. They preached that tradition led up to and ended with themselves, but, like the Thousand Year Reich, their power lasted only about a dozen years.

Philip Glass recalls the '50s, when the American wing of the serial movement—most of them tenured university professors—gave concerts of their work, adorned with program notes that looked like engineering specifications, and people would leave saying of the work they had heard, "It's better than it sounds."

Hence minimalism. Hence melody and tonality. Hence Glass, Reich and Riley. Hence pop and rock and jazz elements in what Glass calls "new classical music." Hence the desire to communicate with an audi-



"Post-Minimalist" Steve Martland



John Tavener had a radio epiphany.

ence. Hence Terry Riley's defiantly titled "In C." (It was, after all, Arnold Schönberg, the father of serialism, who said, "There is still a great deal of music to be written in the key of C.") Hence the simple, basic idea that music is what it sounds like, and cannot be anything other than that.

Twenty years later, a second-generation minimalist like John Adams is as establishment as that other ex-rebel Boulez, and a young man like Steve Martland, who calls himself a "post-minimalist," looks up to composers like Reich and Glass as father figures.

Martland studied with the great Dutch minimalist Louis Andreissen, who wrote a piece in honor of the finest and most minimal of all blues pianists, "For Jimmy Yancey," and who may very well be the Next Big Thing, now that Elektra has begun releasing recordings of his work.

No one spots trends better than Elektra. It was Elektra, on its Nonesuch division, that made stars out of Kronos after the quartet had made several recordings for smaller labels. And if anyone spots trends as well as Elektra, it is Kronos. It is worth noting that I first heard the name Henryk Górecki from David Harrington, the founder of Kronos. Both of Górecki's string quartets are dedicated to Kronos.

But, as Steve Martland points out, the Górecki Third was written in

"My music is not modern, it is just badly played."

—Arnold Schönberg

"If the music itself is to be controversial, there must be no controversy about the performance it receives."

—Pierre Boulez

"The very people who have done the breaking through are themselves often the first to try to put a scab on their achievement. What security do they seek, and how can it be secure if it is limited? How can they forget that they once fought against what they have become?"

—Igor Stravinsky

"Schönberg gives a very honest musical portrayal of his times. I salute him—but I don't want to write like him. Stockhausen, Berio and Boulez were portraying in very honest terms what it was like to pick up the pieces after World War II. But for some Americans in 1948 or 1958 or 1968 in the *real* context of tailfins, Chuck Berry and millions of burgers sold—to pretend that instead we're going to have the dark-brown Angst of Vienna is a lie, a musical lie, and I think these people are musical liars and their work isn't worth... (snaps fingers) that!"

—Steve Reich

"Who Cares If You Listen?"

(title of an article written by Milton Babbitt)

"The music is minimal, and so is my interest in it."

—Pierre Boulez (in answer to a reporter's question about minimalism)

"I strongly fear that the 12-tone fad we already see in its decline may initiate a reaction towards a too simplistic, too rudimentary music. The cure for having swallowed sulfuric acid will be to drink syrup."

—Arthur Honegger (ca. 1950, as quoted by Ned Rorem)

1977, and before a decade was up, it had been recorded three times and served as background music for a French film starring Gerard Depardieu (that may be a redundant phrase), *Police*.

So why did the Nonesuch version go through the roof? Most people credit the times, promotion and, most of all, the meltingly beautiful voice of soprano Dawn Upshaw with the win. That and the spiritual hunger of the audience.

Now we come to a very sticky proposition. In one of his most famous dicta, the composer of the century, Igor Stravinsky, or one of his ghosts, said, "Music is incapable of expressing anything. Composers combine notes. That is all they do."

Well, yes. But countering that is the statement of Nicholas Maw, an English composer teaching at Bard College in America, whose "Odyssey," recorded by Simon Rattle for EMI, is the longest uninterrupted piece of concert music ever written: "If I didn't think there was some spiritual content to what I do, I wouldn't bother to compose." Maw is writing a concerto for the violinist Joshua Bell.

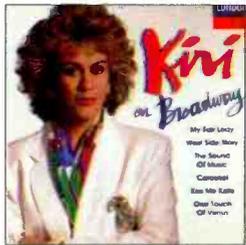
Or take the case of John Tavener, an English convert to the Russian Orthodox Church whose music has often been compared to Górecki's and to that of the devoutly religious Arvo Pärt. As a boy, Tavener, who was born in 1944, intended to be a concert pianist and studied with Solomon, whom some consider the finest of all English pianists. The unusual thing about this is that Solomon undertook to teach the young Tavener some years after a stroke had ended his career by rendering him unable to use his hands. Then Tavener's concert career was also ended, when an ailment necessitated open-heart surgery. He was wondering what to do with his life when, in 1957, he heard a radio broadcast of the first performance of "Canticum Sacrum," which Stravinsky had written to be performed at St. Mark's Cathedral in Venice. On the spot, Tavener decided to compose religious music. Stravinsky's music, "incapable of expressing anything," had changed a life.

Tavener is currently working on a large work on Biblical texts to be premiered at the Royal Albert Hall. It is called "Apocalypse." He hopes we last long enough to hear it.

In contrast, Steve Martland is writing an even longer work entitled "Babi Yar," based on the occurrence, but not the text, of the Yevtushenko poems that inspired Shostakovich to write his Thirteenth Symphony. Martland (who became famous in England when he took his shirt off at a rehearsal and an English tabloid printed the resulting photograph as a nude of the composer in performance) feels that the church is responsible for a great deal of evil. He spends a lot of time with his band (like Philip Glass, he has an ongoing unit that performs his own works), giving free music-education classes to kids in lower-class neighborhoods.

Though his record company, Factory Classics, went into receivership, Martland signed a major deal with BMG, who will put him on

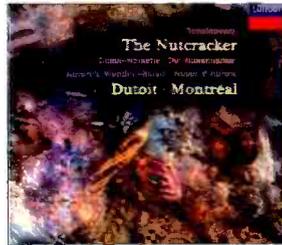
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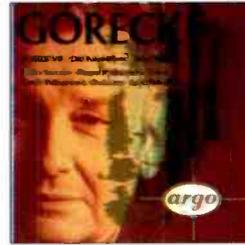
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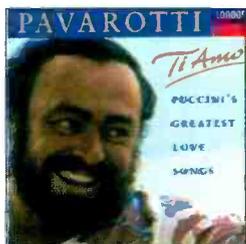


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Public Works

Faced with commercial stations' pop tilt, labels turn to non-commercial alternatives for exposure

by Phyllis Stark



"Low" Pointlist: Philip Glass

THE COMPOSERS

Continued from page C-42

their new music Catalyst label, reissuing the Factory CDs and recording new work.

Philip Glass is heading up a new music label, Point, for Philips. His "Low" Symphony is climbing the charts. He is also touring a chamber opera based on the great Jean Cocteau film *Orpheus* and working on several other new compositions. When it is mentioned that the composers he is championing use pop and folk elements, Glass replies, "Just like Brahms and Haydn."

One of the most deeply affecting Point releases is "Jesus' Blood Never Failed Me Yet," a rerecording of a 1970s work by Gavin Bryars, who sampled and harmonized a street preacher's song. Tom Waits was so moved by the original recording that he offered his services on the new one, joining the preacher at the end. It's a powerful contribution. But for this version, Bryars has extended the work from 25 to 70 minutes. Since it's all repetition, lifting the difference at 50 would have been sufficient; weariness sets in before Waits' entrance.

Elsewhere, not everything is minimal. Gidon Kremer is using his power and prestige to champion the work of Sofia Gubaidulina and Alfred Schnittke, whom he has made a star. Bis' ongoing survey of Schnittke's work now runs to 16 CDs.

Wolfgang Rihm, a young German composer who has had a violin concerto commissioned by Anne-Sophie Mutter and recorded on Deutsche Grammophon, and a string quartet premiered and recorded by the Emerson Quartet for EMI, works largely in a European serial mode.

Jo Ann Falletta, one of the few women conductors, leads not only the Long Beach Symphony but the Women's Philharmonic, based in San Francisco, which plays the work of women composers exclusively. Among those Ms. Falletta considers especially notable are Joan Tower, Libby Larsen and Shulamit Ran, an Israeli who is composer-in-residence with the Chicago Symphony. Meanwhile, the small Nord-Disc label is having great success with a Symphonic Trilogy called "The American Civil War," written by a German woman born in 1922 named Margaret Beuchner. The label is not using the feminist angle in marketing; only the composer's last name appears on the cover and spine.

Tod Machover, who was Boulez's assistant at IRCAM and composed the opera "Valis" based on a novel by Philip K. Dick (whose work formed the basis for the films *Blade Runner* and *Total Recall*), is working an audience-interactive opera to be directed by Peter Sellars. A building designed especially for its performance is going up in Houston.

Poul Ruders, who admires the "naked honesty" of Górecki and Gubaidulina, says, "Today, composers should be more concerned with getting rid of notes than with piling them up on top of each other. The most important thing today is to try and find a simplicity which is not thin." He is currently writing a cello concerto for Heinrich Schiff, a viola concerto for Yuri Bashmet and a piano concerto for "the hottest name in contemporary music," Rolf Hind. (The latter, titled "The Garden Of Earthly Delights" after the Bosch painting, Ruder describes as "a huge orchestral canvas.")

But all is not religion and optimism. Another London resident, Mark-Anthony Turnage, has written a vocal work entitled "Three Screaming Popes."

The revolution continues, the beat goes on. ■

In the last several years, non-commercial classical outlets have been quietly taking on a new importance to the music industry by breaking more new artists and helping to sell more records than their commercial radio counterparts, according to record label and retail reps.

Although locally produced programs airing on public stations are cited as a factor in record sales, it is the programs syndicated by National Public Radio and American Public Radio that seem to be making the most significant impact.

At an Allegro Imports label conference in Lake George, N.Y., earlier this year, panelists at one session agreed that National Public Radio has become the most important broadcast outlet for promoting classical recordings (Billboard, May 8). In fact, the panelists said NPR outperformed the commercial classical outlets in their markets.

Among the albums that have gotten a boost from non-commercial radio exposure are Nonesuch Records' "Górecki: Symphony No. 3," recorded by Dawn Upshaw and the London Sinfonietta, which reached No. 1 on the Top Classical Albums chart, and two albums on the Harmonia Mundi label, Anonymous Four's "An English Ladymass," and the soundtrack to the French film *Tous Les Matins Du Monde*, which both reached the Top 5 on the chart.

Prior to its exposure on the NPR program "Weekend Edition" last February, "An English Ladymass" had sold 4,000 copies, according to Harmonia Mundi president Rene Goiffon. Since then, Goiffon claims, it has sold an additional 22,000 copies [at press time]. That NPR exposure "really got the album going. I'm not saying it all happened because of that Saturday morning, but that's what got it started," says Goiffon.

Giving Away Górecki

Carol Yaple, director of media relations at Nonesuch, says there is "no question" public radio exposure was a major factor in pushing the Górecki album to the top of the chart, particularly the support of the two stations that began airing it immediately after it was released—WNYC-FM New York and KCRW Santa Monica/Los Angeles. KCRW selected the album as its premium for a fund-raising drive and, as a result, purchased 1,200 copies of the record to give away to listeners who pledged money, and played it on the air every day for a month.

Another example is violinist Chee-Yun, who records for Denon. After the 23-year-old Korean artist was interviewed on NPR's "Performance Today," Denon national promotion manager Melanne Mueller says, "we got literally hundreds of calls from people wanting to know where to get the record." In fact, Mueller adds, "every time something happens on 'Performance Today,' we get phone calls."

Pop Formats To Blame

Label reps says it is commercial stations' shift in recent years toward an almost pop approach to programming (i.e. tight playlists, shorter pieces, no vocal music), and the fact that they frequently are programmed months in advance, that brought about the increased reliance on non-commercial exposure.

"There is an interesting divergence that I think has happened," says Yaple. "A few years ago, one might not have been able to tell the difference between commercial and non-commercial stations. But in recent years, commercial has become more aggressive in formatting along pop lines."

"Non-commercial stations have more flexibility in their format," agrees Kevin Copps, VP/GM of Elektra International Classics. "The commercial stations seem to be going more and more into this routine of just playing music—not promoting any one thing or talking much

about the music. Non-commercial will find something they like and talk about it and put it on the air the next morning. That kind of treatment can't be done that much on commercial because the competition is so fierce and they can't deviate too much from their format."

According to Paul Tai, classical department manager at Tower Records in New York, non-commercial outlets "play a more interesting, diverse repertoire. The public radio stations, in general, are willing to play things a little off the beaten path. For 'Ladymass' specifically that was the case. It was very clear that the response we were getting was from this [NPR] broadcast."

Although non-commercial outlets pose a threat to commercial stations because they share the same audience, some commercial classical broadcasters admit public radio may be more valuable to labels and retail because non-commercial outlets have the opportunity to be more flexible and responsive to new artists.

"Nationally, there is no question that public radio has a significant presence where classical music is concerned," says WQXR New York PD Tom Bartunek.

Commercial's Appeal

Label reps stress that commercial classical stations continue to be an important part of their marketing efforts and say they are putting no less emphasis on those stations. But most also say they have stepped up their involvement with non-commercial outlets.

"I don't mean to play down the [commercial] role entirely, because there are still stations that take it more seriously and are worth promoting," says Copps. "Commercial radio has lost a little ground, but it is still important to us. But non-commercial is more important than it has ever been."

Bartunek at WQXR says, "I haven't found any less emphasis on WQXR, nor would I expect there to be. We are the most listened-to commercial classical outlet. We have an audience that has demonstrated over and over again that they respond to what we do and they respond to new recordings."

Performance Today

APR's "St. Paul Sunday Morning" and NPR's "Weekend Edition" and "All Things Considered," which include segments on arts news, are considered by labels to be important avenues of exposure. But NPR's "Performance Today," a two-hour daily classical music magazine, is the program most often cited as the most influential in the classical realm.

"PT," as staffers call it, airs on approximately 150 to 160 stations to an estimated audience of 753,200. The show, hosted by Martin Goldsmith, offers live concert recordings, interviews with artists and composers, artist features, musical commentary, previews of new releases and classical music news.

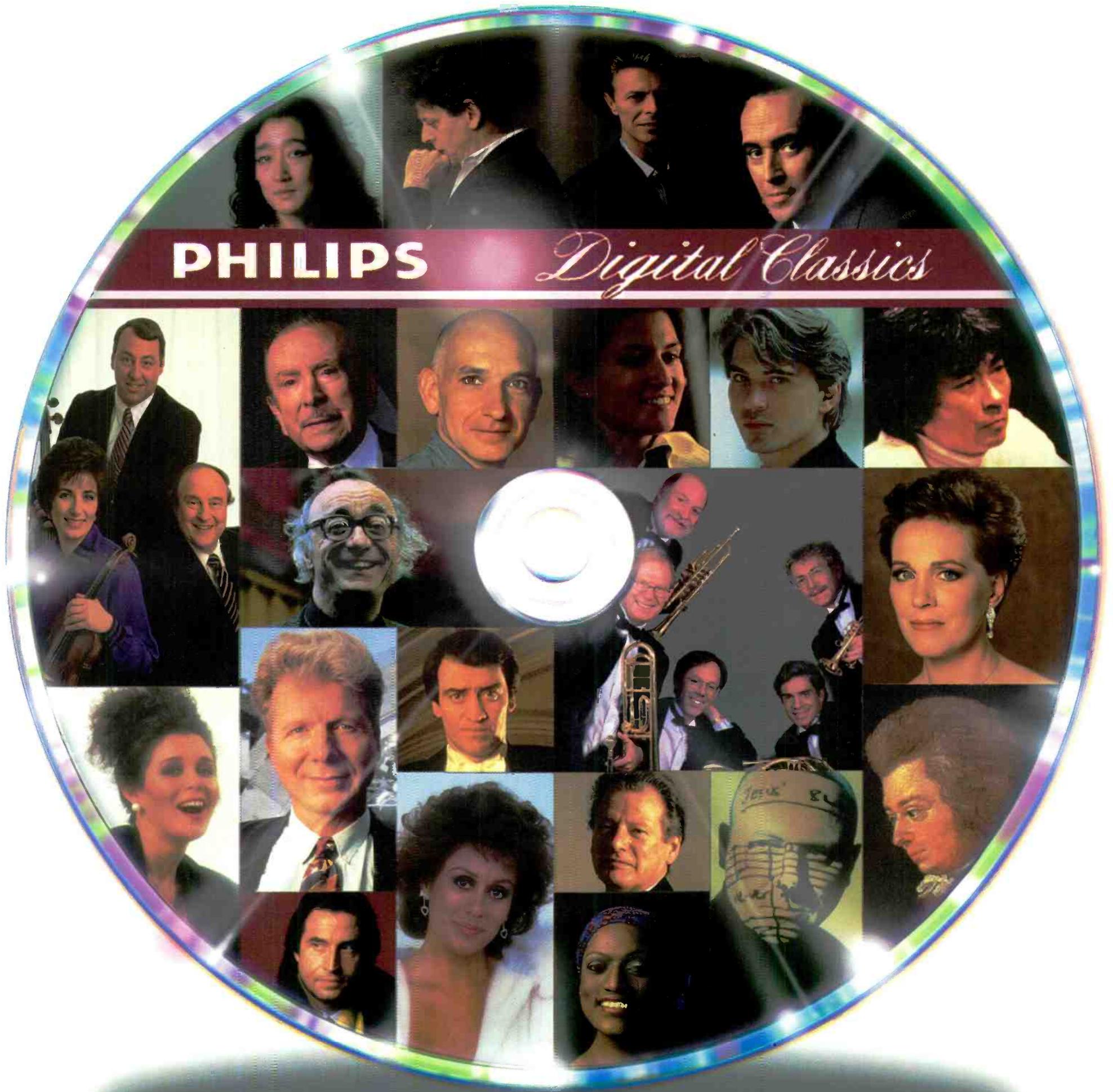
With benefits in sales and artist exposure like those cited by the label reps, it is no wonder the "Performance Today" staff has classical-label staffers clamoring to get their artists on the show. Senior producer Don Lee says that in deciding which artists to feature, "one of the key points is the uniqueness of the repertoire. Another thing is just an interesting story to tell about an artist—or a new artist that no one has heard of before."

Although Lee says he stays aware of what commercial stations are doing, he has "a different programming philosophy. Our program is the kind that tends to demand more of listeners," he notes. "I like to think we are keeping our listeners ahead of the curve. We like to maintain that flexibility."

Adds "PT" music producer Benjamin Roe, "To us, one of the most gratifying things in our job is seeing people we had on the air early on break out and show up on commercial stations." ■



Chee-Yun's NPR interview drew calls and response.



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In Europe Too, Walls Are Tumbling Down, And The Thirst For The New Is Up

CHANGES

Continued from page C-40

ticularly among the reissue lines Jubilee (midprice) and Weekend Classics (budget). London's success stories this year have been Bartoli, Pavarotti and Górecki's "Bearus Vir" on Argo. London's vehicle for finding a new audience. Argo artists include David Byrne, John Moran and Michael Nyman.

Philips Classics' new-music label Point is getting off the ground, and VP Lisa Altman reports that Philip Glass' "Low" Symphony has done particularly well. "We've taken on an enormous responsibility with Point, not to do crossover but to issue material that really reflects the American culture," she says. A Point promo disc, with six-minute edits, has been made available to radio stations.

"It's a very uncertain time," continues Altman. "Much of what worked within the last decade no longer works." Crossover per se doesn't work, she says, but "naming" records does. For instance, Bartoli's "If You Love Me" might have in the old days been called "Favorite Arias." The former has a wider appeal. New signings this year include soprano Sylvia McNair.

"The consumer is paralyzed by everything he can choose from," says Deutsche Grammophon VP Karen Moody, referring not only to product, but price points and ever-shifting technologies. "We have to convince him that classical music is part of life and that you don't have to be an intellectual to enjoy it. But we also have to convince him to go from table wine to fine wine—from superbudget to midprice to frontline."

Among market trends, Moody sees a shift toward under-recorded repertoire and a need for an emotional appeal to packaging. DG's new lines include the Mad About series, whose purpose is to find a "totally" new audience, and the frontline Karajan Gold. The label is looking to the college market as one place to expand its consumer base.

The story at Nonesuch is Górecki Symphony No. 3, proof positive of radio's power to sell classical music, and the Kronos Quartet, whose audience continues to grow, says media relations director Carol Yaple. "We're as eclectic as ever," she says, issuing works by composers from Beethoven to Gershwin to Steve Reich and nurturing a roster that ranges from Richard Goode to Mandy Patinkin to the Kronos.

Asked about marketing strategies, Yaple replies, "What matters to us is the artist. Whether it's John Adams on his midi or George Gershwin piano rolls, our commitment is to these people and to their output."

By Paul Sexton

LONDON—The year 1993 will inevitably be remembered by Europe's classical fraternity, in Britain in particular, as The Year Of Górecki. But label heads agree that the staggering success of the Polish composer's "Symphony No. 3" has a postscript: the wider general acceptance by the European audience of "new music," often at the expense of the established classics.

This new trend—call it a classical equivalent of modern rock emerging from the shadows of classic rock—sees the commercial development of artists such as Philip Glass, Dawn Upshaw and Gavin Bryars, who are by no means new to recordings, but are feeling the benefit of a new open-mindedness among record buyers.

Not that anyone is likely to match the extraordinary "crossover" performance of Górecki's symphonic charmbuster on Warner Classics' Elektra Nonesuch label, which went to No. 6 on the U.K. pop album chart in February and is still climbing charts around the world. But on a more modest scale, several other contemporary composers and performers have benefited from this new pan-European awareness.

"The trend was there before Górecki," says Peter Russell, U.K. director of PolyGram Classics. "Talking to my colleagues in Europe, we're all detecting that people are at last willing to buy new music."

He quotes one of the label's current leading lights as an example. "Philip Glass has been an artist for many years. He's nearly 60 years

old, and suddenly he sells extremely well. We put out his 'Low Symphony' earlier this year [in March, on the Point Music label], and sales have been remarkable. I remember when you couldn't give his records away."

Harriet Capaldi, manager of press and artist relations at Warner Classics in London, also senses that boundaries are being broken down. "People are much more willing to accept those kinds of projects. The Górecki is not just a one-off. We are re-issuing Dawn Upshaw's 'Knoxville: Summer of 1915' now that she has become known as the 'voice of Górecki.' It sold in hundreds before, but this time the initial sell-in has been in the thousands."

The nomination for the initial Mercury Music Prize of John Tavener and Steven Isserlis' "The Protecting Veil" (Virgin Classics) and for this year's award of "Jesus' Blood Never Failed Me Yet" by Gavin Bryars (Point Music/Philips Classics)—has also helped fly the flag for new composers (see accompanying feature).

But PolyGram's Russell admits that with the increased awareness for new artists has come a colder climate for many of the genre's core composers and works: "Just issuing more Brahms, Bruckner and Beethoven symphonies doesn't achieve the position it did a few years ago, and the classical business has got to adjust to the fact that we can't go on churning out the same repertoire." ■

This season, Delos celebrates its 20th anniversary and its first year in independent distribution. Recent successes have included "Portraits Of Freedom" with James Earl Jones; the David Diamond Third Symphony; and Carol Rosenberger's "Reverie." The label signed the Chamber Music Society of Lincoln Center this year, as well as the Shanghai String Quartet and the Glorian Duo.

Musicmasters label head Jeff Nissim sees the trend in the marketplace as "taking the classical out of classics" but says his label will continue in a fairly strict classical vein. Eliot Fisk, the first artist to sign with the label, has had a good year, as has Vladimir Feltsman.

Carol Marunas at the Vox Music Group says the Vox Box reissues are "phenomenal" sellers; the revamped "budget warehouse" Allegretto line has also done well, as have the Cameo Classics compilations and

Michael Ponti's recordings of the Romantic Piano Concertos.

At New World, Paul Marotta says that the St. Louis Symphony's recording of Donald Erb orchestral music was the year's big seller; an agreement with the Curtis Institute Orchestra will yield new recordings with that ensemble in the future.

Albany Music has added 30 labels in the past year, for a total of 80 distributed labels, most of which specialize in avant-garde and/or American music. President Susan Bush reports that the fall lineup for flagship Albany Records will include a disc of orchestral music by African-American composers, a disc of Roy Harris' chamber music, the two remaining volumes in the "Complete Songs of Charles Ives," and British composer George Lloyd's "The Symphonic Mass," recorded by the Brighton Festival Orchestra. ■

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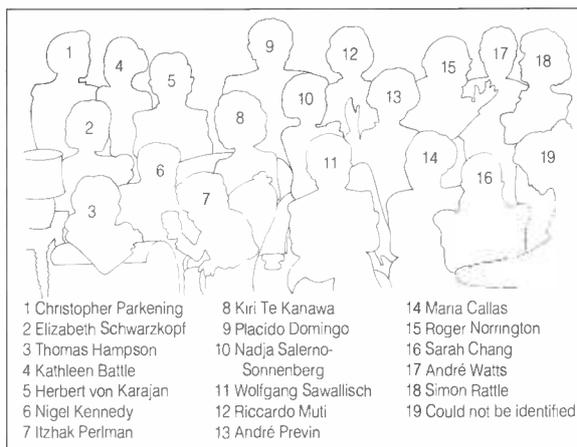
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Retailers Taking Stock With Private, Budget And Bottom Lines

by Ed Christman

The accelerating trend to create budget and mid-lines continues to drive the classical movement business, apparently at the expense of frontline market share, according to retail and label sales executives.

After watching independent labels like Laserlight and Naxos achieve significant successes with their budget lines over the past couple of years, major labels finally began to react this year by issuing their own low-price lines as well as revamping their mid-lines.

Angel Records has launched a new line called Encore, which repackages standard repertoire by name artists at budget prices, with wholesale costs running at \$1.75 for cassettes and CDs at \$2.95 according to CEMA distribution's director of national sales Kathy Callahan. Meanwhile, BMG Classics/RCA Victor has issued the Basic 100 mid-line, and PolyGram Classics and Jazz has come to the fray with its "Mad About" series.

"The majors have seen the success of Laserlight and Naxos, and they realize that they missed the boat on lower-priced product, and now we are seeing them all jumping on the bandwagon bigtime," says the classical buyer at one chain, who did not want to be identified.

Retail's embrace of classical budget lines is part of an overall mindset on their part that frontline CDs are priced too high. They are heavily advertising lower-priced budget and cutouts titles to entice customers

into their stores. That strategy worked so successfully for classical product that labels are afraid budget product is cutting into the shelf space of frontline titles.

A number of label executives say that the 940-unit The Musicland Group appears to have rethought its classical music presentation and has cut down significantly on its frontline inventory commitment.

But Dieter Wilkinson, classical buyer for Musicland, says that label executives are absolutely wrong. "We are packed to the gunnels [with classical product]," he claims. Wilkinson points out that, if anything, the chain is carrying more classical product since it is currently opening up bigger stores, which have larger spaces devoted to the genre. Of course, he adds that Musicland has "done [its] normal stock adjustments. When you buy 1,000 titles, something has to go." As Wilkinson admits, "If a store is sitting out there with 50 titles and it isn't selling, then I bring it down."

In general, says one label executive, "mall business sucks, so when you draw down inventory, full-price classical is the first product you pull out of the store."

Joseph Micallef, president at Allegro, says that a number of chains have reduced the number of stores where they present a full array of classical inventory. He suggests that chains have scrutinized their core classical stores, resulting in a reduction in the number of stores that are classified as such. "The kind of product that the chains might have put out into 300 stores, now they are putting it into 30 stores," he says.

But Rubin Meisel, classical buyer at 340-unit Wherehouse Entertainment, says that one of the reasons why retailers are becoming cautious on what they stock is because "the glut of product has continued unabated. The retailer has to be more careful than ever to make sure his inventory doesn't go nuts."

Steven March, classical buyer at Rose Records/Stirling Ventures, agrees. One of the main trends in the classical music industry is to repackage catalog titles and put them out at lower prices. But he adds,

"I think [repackaging] has reached a saturation point. I will do one or two budget lines at a time, take it out and try something else. There is no room to stock everything."

Another merchant states that retailers have always watched their inventory levels very closely and adds that supplanting frontline titles with budget ones makes great sense. "If you can substitute a piece of music at a substantially lower cost, it is a lot easier to sit there with inventory that is one-third of the ticket," he says.

Indeed, another development at retail has ignited further concern among major labels that they will lose additional frontline shelf space. A number of chains, including Musicland, North Canton, Ohio-based Camelot Music, and Torrance, Calif.-based Wherehouse Entertainment, are either considering or are putting out their own private-brand classical budget titles.

Camelot is working with Allegro, the classical distributor based in Portland, to design its own Camelot Classics line. Allegro has drawn music from its family of labels, which will carry the Camelot logo and a budget price.

At Wherehouse, Meisel says, "We will try one or two custom titles to

Retailers are heavily advertising lower-priced budget and cutouts titles to entice customers into their stores.

see how they do, positioning them as gift buys for the third and fourth quarters." Wherehouse declined to say how they would put together the package.

Musicland will issue its own budget classical line under the logo Excelsior, according to Dieter Wilkinson. The chain will initially roll out some 64 titles, eventually upping that to more than 100 titles.

But at the major-label level, executives have been resisting overtures from chains that want to license music for their own private brand lines. One executive says his company decided not to work with chains on their custom projects because they are convinced that the chains' branded titles will steal shelf space from their product. Another label executive adds that, in addition to losing shelf space, "the other thing that concerns me is I am sure they will piggyback their titles on my advertising dollars. I probably will be expected to supply the same amount of advertising dollars to them for less space." ■

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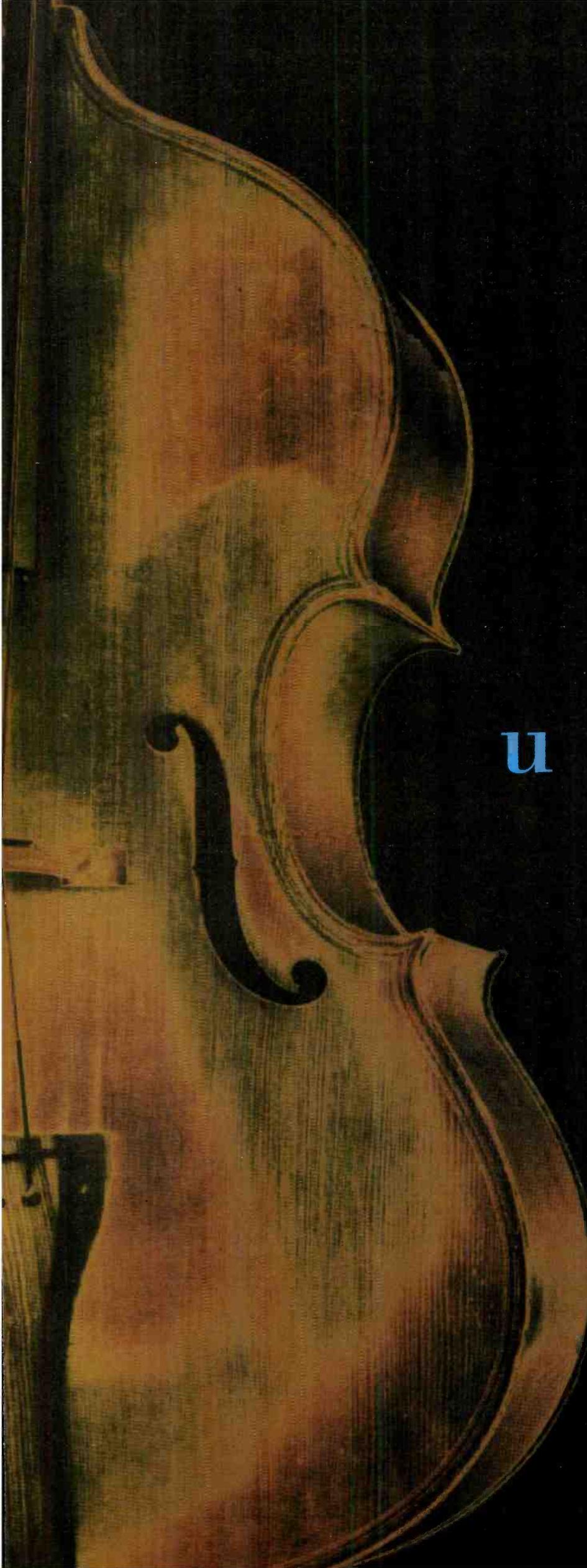
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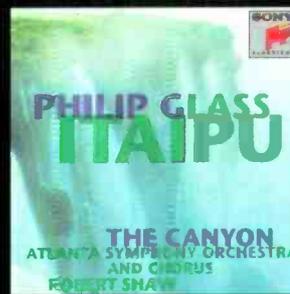
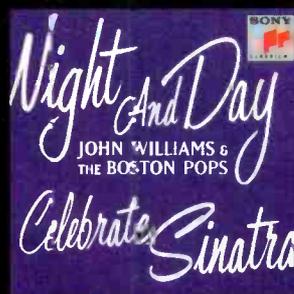
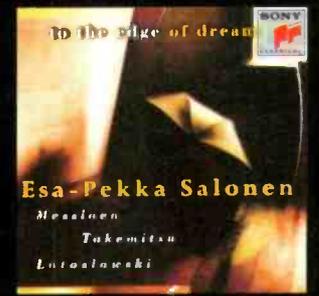
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A Selective Guide To Fourth-Quarter Releases

Compiled by Maria Armoudian

Deutsche Grammophon

- Audio and video release of Bernstein's "On the Town," featuring Thomas Hampson, Tyne Daly and many others, accompanied by The London Symphony Orchestra, conducted by Michael Tilson Thomas.
- Kathleen Battle's "Bel Canto," a collection of Italian arias by Bellini, Rossini and Donizetti.
- Complete Beethoven Symphonies on the Karajan Gold series.

Philips

- "La Traviata," featuring soprano Kiri Te Kanawa and tenor Alfredo Kraus.
- "Prokofiev: War and Peace," featuring Valery Gergiev and the Kirov Opera & Orchestra.
- "The Great Waltz," performed by the Hollywood Bowl Orchestra, conducted by John Mauceri.

London Records

- "Prokofiev Violin Concertos," featuring violinist Joshua Bell with Charles Dutoit and the Orchestre Symphonique de Montreal.
- Puccini's "Manon Lescaut," with Pavarotti, Mirella Freni, Cecilia Bartoli and James Levine leading the Metropolitan Opera Orchestra and Chorus.
- Pavarotti performing "Ti Amo, Puccini's Greatest Love Songs."

ECM

- "Te Deum," a disc of four previously unrecorded works by Arvo Pärt, the fifth in a series.



Delivering Arias: Kathleen Battle

Telarc

- "Sneaky Pete And The Wolf," performed by Peter Schickele and the Atlanta Symphony Orchestra, conducted by Yoel Levi.
- "Amazing Grace: American Folk Hymns & Spirituals," performed by Robert Shaw Festival Singers, conducted by Robert Shaw.
- "The Pirates Of Penzance," performed by the orchestra and chorus of

the Welsh National Opera, conducted by Sir Charles Mackerras.

Teldec (Elektra International Classics)

- Two as yet untitled discs from 15-year-old trumpeter Sergei Nakariakov, including works by Haydn, Hummel, Gershwin and Arensky.
- "A Tribute To Mario Lanza," with the London Studio Orchestra, led by Jose Carreras.
- "Symphonic Bolero," with The Royal Philhamonic Orchestra and top jazz performers, including Sal Marquez and Ernie Watts.

Erato (Elektra International Classics)

- "Michel Legrand Plays Satie," with Legrand on piano.
- "Vienna," Viennese operetta by Strauss and Lehar, performed by Julia Migenes and the Orchestra of the Vienna Volksopera, conducted by Lalo Schifrin.
- "An American Christmas," carols, hymns and spirituals from 1770-1870, performed by Joel Cohen and the Boston Camerata.

Elektra Nonesuch

- "George Balanchine's The Nutcracker: Original Soundtrack," performed by the New York City Ballet and Orchestra.
- Beethoven's "The Complete Piano Sonatas," played by Richard Goode.
- A new version of Philip Glass' "Einstein On The Beach."

Dorian

- "La Rocque 'n' Roll: Popular Music Of Renaissance France," by the Baltimore Consort.
- A record by Les Violons du Roy, the Quebec City-based chamber orchestra, performing "Simphonies Des Noels: A Treasury Of Baroque Christmas Concerti," directed by Bernard Labadie.
- Two releases with the Dallas Symphony Orchestra: "Respighi: Roman Festivals/The Pines of Rome/Brazilian Impressions," conducted by Eduardo Mata, and "Mahler: Symphony No. 5" conducted by Andrew Litton.

Nimbus

- "William Walton: Choral Music," featuring Missa Brevis and other choral music performed by the Christ Church Cathedral Choir, directed by Stephen Darlington.
- "Meditations At Sunset," which includes music of Finzi, Elgar, Haydn, Bartok, Grieg and others, performed by the English String Orchestra, conducted by William Boughton.
- "Prima Voce," the historic vocal series remastered from 78 rpm recordings. Highlights include "Giacomo Lauri-Volpi Sings Verdi" and "Amelita Galli-Curci, Volume 2."

Continued on page C-52

How Angel Records builds up sales by breaking down borders.

For the past three years, through focused research, Angel Records has taken a good look at the classical buyer's market. We've tried to learn the most about who your customers are and how they think, because we're interested in being the label that best serves your needs and theirs.

Fact: heavy classical buyers are heavy buyers of other music, too.

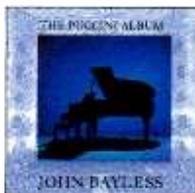
Surprisingly, we've found that people who are big classical listeners have an appetite for what is excellent in all music, using classical as their frame of reference. They seek alternatives.



Angel's mission is to serve these diverse musical needs. We've worked hard to bring these listeners the best and most innovative work in many categories of music they consider to be within their range.

Fact: these same listeners demand consistent high quality, variety and innovation.

We've found that in exploring other music, listeners will apply the same level of standards that they've developed in the classical sphere. They recognize that if the quality is right, there are exciting opportunities for cross-pollination between categories of



music—and they understand that this contributes to the evolution of music itself. We couldn't agree more. We've always tried to respond to this point of view.

Has there been a truly innovative treatment of Puccini's work done by a contemporary pianist? Can a famous pop star like Carly Simon enter the arena of traditional opera with grace and wit? Is there a new approach to the work of Jerome Kern that helps people think of it in new ways? Angel Records is interested in providing answers—indeed, to help ask these kind of relevant questions to begin with.

Fact: new listeners come in through the channels we're building.

One serendipitous result of this crossover approach is that we're building two-way roads. We've found that often the aficionado of jazz is ready for the same level of involvement with classical. Or an unsuspecting nineteen-year-old lover of heavy metal music is initiated into the works of the great composers—and actually likes them enough to pursue them further. In promoting sales, we've decided that a more open-minded approach toward other audiences enhances the classical market, too. We're trying to build new bridges to largely untapped audiences.

Sales figures actually confirm our research and overall philosophy: give the listeners a wide variety of innovative, high-quality music to listen to and a label that they can rely on to share their passion for exploring other, new music—and there's high turnover of product.

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FALL 1993

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GUIDE

Continued from page C-50

New Albion

- Quartets of Silvestre Revueltas, still untitled, by Cuarteto Latinoamericano.
- "John L. Adams: In the Far Country," with the Virginia Symphony and Santa Cruz County Symphony, conducted by JoAnn Falletta.
- Astor Piazzolla album with David Tannenbaum on guitar, featuring the premiere recording of "Cinco Piezas."

Albany

- "Sonata No. 7 For Piano With Bells," by Boris Tischenko, coupled with "The Snake Princess Fairy Tale & Cat's Hut Suite," by Aliosha Nikolaev, performed by Sedmara Zakarian Rutstein.
- Premiere recordings of orchestral music by African-American composers, performed by the Martinu Symphony Orchestra, conducted by Julius Williams.
- "Those Fabulous Americans," orchestral music by early American composers, performed by the Symphony Orchestra of America, conducted by Matthew Phillips.

Vox Music Group

- "Beethoven: Overtures And Incidental Music," performed by the Minnesota Orchestra, conducted by Stanislaw Skrowaczewski.
- "Grieg: Solo Piano Music, Volumes 1 & 2," performed by Isabel Mourao on piano.
- "The Kalichstein-Laredo-Robinson Trio plays Brahms, Mendelssohn and Dvorak."

Musicmasters

- "The Complete Solo Piano Music Of Samuel Barber," including the premiere recording of "Adagio for Jeanne," performed by John Browning.
- Three titles from Eliot Fisk, including "Guitar Virtuoso" and "Baroque Guitar."
- "The American String Quartet: Mozart Quartets, No. 16, No. 21 & No. 4," recorded with original Stradivari instruments.

Delos

- "Ave Maria," music praising Mary, covering the Renaissance to the



Part Of A New Puccini: Cecilia Bartoli

20th century, featuring the Ascension Music Chorus, conducted by Dennis Keene.

- Chamber Music Society of Lincoln Center performing works of Kodaly, Bartok and more.
- "William Schuman: The Mighty Casey: A Question Of Taste," live recording by the Juilliard Orchestra, conducted by Gerard Schwartz.

BMG Classics

RCA Victor Red Seal

- "James Galway: Italian Flute Concertos."
- "Ofra Harnoy: Vivaldi Concertos, Vol. 3," with a free sampler disc highlighting fall releases.
- "Opera's Greatest Love Songs" featuring Pavarotti, Domingo, Price and others. This comes with the free sampler disc.

Catalyst

- "Veni, Veni Emmanuel," music of James McMillan, who also conducts and plays piano.
- "Fratres," containing two premiere recordings by Maria Bachmann, including works by Curran, Glass, Monk, Moran and Pärt, performed by artists such as Bachmann, Glennie and Curran.

Deutsche Harmonia Mundi

- "Haydn: London Symphonies, Nos. 93-95," performed by La Petite Bande, conducted by Sigiswald Kuijken.
- "J.S. Bach/Vivaldi Concerti," performed by Freiburger Barockorchester.

Newport Classic

- "John Cage: Music for . . .," performed by San Francisco Contemporary Music Players, conducted by Stephen L. Mosko.
- "Pastorale: Transcriptions For Saxophone And Piano," includes works by Filla, Stravinski, Ravel, Milhaud and Saint-Saens.
- Alessandro Scarlatti's "Ishmael," first recording featuring the Brewer Chamber Orchestra, conducted by Johannes Somary, featuring Julianne Baird and others.

New World Records

- "The Chamber Music Of Ben Johnston," performed by Music Amici.
- "Vincent Persichetti: Choral Works," performed by the Mendelssohn Club of Philadelphia, conducted by Tamara Brooks.
- "The Colored Sacred Harp," performed by Dewey Williams and the Wiregrass Singers.

EMI Classics

- A two-CD set, "Christopher Parkening: The Great Recordings."
- "Callas La Divina," 16 tracks of some of the most famous arias performed by Maria Callas.
- Rossini's "Il Barbiere de Siviglia," featuring Thomas Hampson, Susan Mentzer, Jerry Hadley and Samuel Ramey.

Sony Classical

- Verdi's "La Traviata" from La Scala on video and audio, with live performances by Tiziana Fabriccini as Violetta.
- "On The 20th Century" featuring such composers as Hindemith, Bernstein, Poulenc and Ravel, with Wynton Marsalis and Judith Stillman.
- "Christmas In Vienna," performed by Placido Domingo, Diana Ross and Jose Carreras, accompanied by the Wiener Symphoniker, directed by Eugene Kohn.

Koch

- "A Chance Operation: The John Cage Tribute," performed by an all-star roster including the Kronos Quartet, Patrick Moraz and others.
- "American Bach Soloists, Volume III," performed by Emily van Evera, Judith Nelson, Jennifer Lane and William Sharp.

Denon Records

- "French Violin Sonatas," including works by Debussy and Saint-Saëns, featuring violinist Chee-Yun and pianist Akira Eguchi.
- Krommer's "Symphonia Concertante Clarinet Concerti," performed by clarinetist Paul Meyer and flutist Jean-Pierre Rampal.
- Brahms' "String Quartets Nos. 1 and 2," performed by the Carmina Quartet. ■

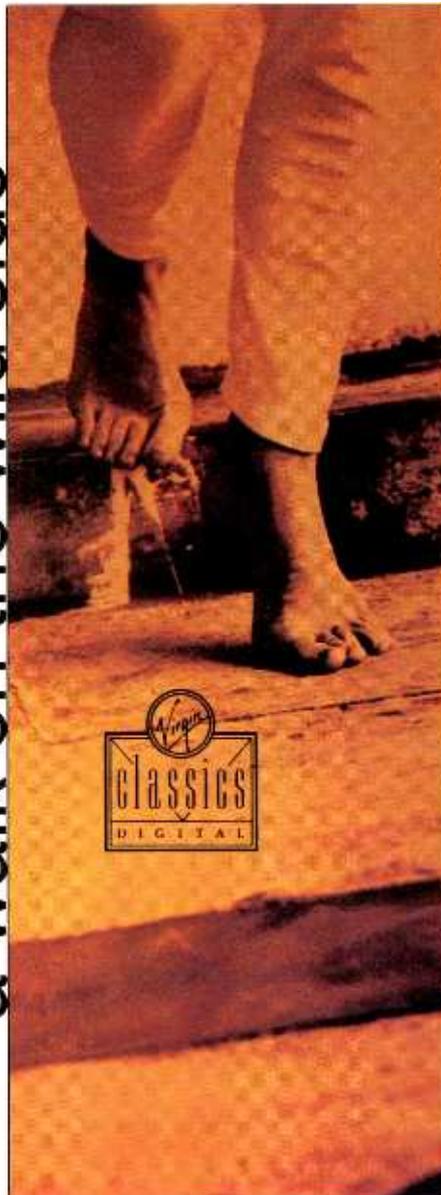
There is nothing tame about Virgin Classics.

The classical label with a difference, Virgin Classics doesn't just sound different, it looks different too.

Our covers are second to none. Our photography is not exactly what you would call 'classical'. Our POS is designed to catch the eye of even the most disinterested punter.

With its reputation for unusual repertoire, Virgin Classics has become a watchword for musical innovation. In the New Year we released the world premiere recording of John Tavener's *The Protecting Veil* with the brilliant young cellist Steven Isserlis. This autumn sees another first for Virgin Classics - the release of Busoni's operatic

a walk on the wild side



double-bill *Arlecchino* and *Turandot* with the award-winning forces of Kent Nagano and the Opéra de Lyon. At last the two operas will appear together as the composer originally intended them to be heard.

At just 5 years old the label already has an unprecedented number of awards to its credit: *The Protecting Veil* won Gramophone's 1992 Contemporary Award and was nominated for a Grammy, while Kent Nagano's last opera recording *Dialogues des Carmélites* has just been nominated by Gramophone for this year's Opera Award. Need we say any more?

Virgin Classics is a division of Angel Music, USA and is distributed by CEMA distribution.

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cat-•-lyst n. 1. that which causes activity between two or more persons or forces
2. a cutting-edge synthesis of contemporary classical music, avant-garde performance art and alternative media that is at once aggressive and accessible.

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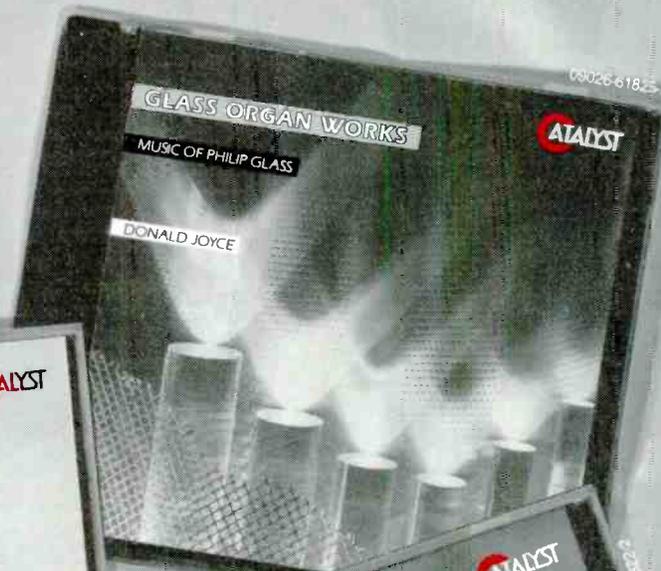
Monk, Glass, Corigliano **TOOFY'S MUSIC** on Catalyst, *the* new music label from BMG Classics.

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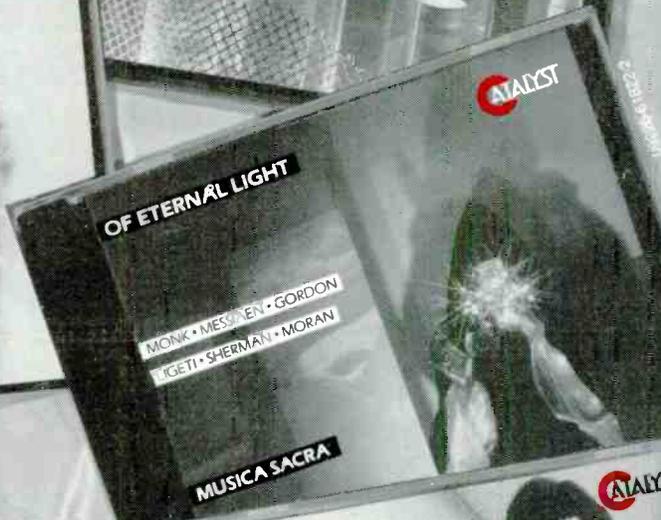
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The National Association of Recording Merchandisers proudly announces the upcoming publication of its new *Guide To Classical Music*.

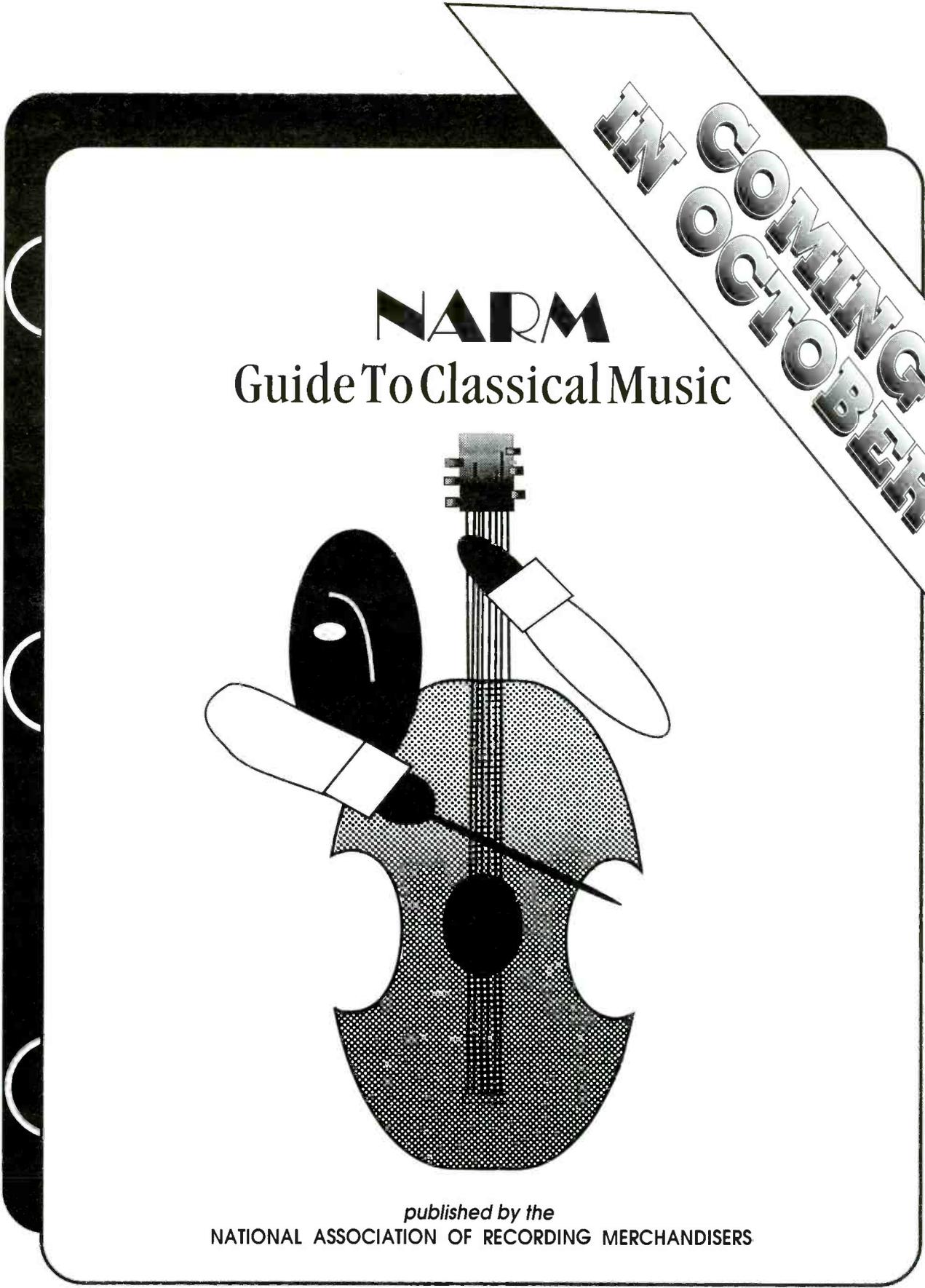
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Music Video

ARTISTS & MUSIC

Keeping An Eye On MTV's Post-Awards Action

THE PARTY'S OVER: MTV's 10th annual Video Music Awards wrapped at the **Universal Amphitheatre** Sept. 2. Observations from the Eye follow:

DIRECTOR Mark Pellington and his producers, Tom Gorai and **Victoria Strange**, may have earned four awards for their **Pearl Jam** video "Jeremy," but the director who copped the most diverse credits Sept. 2 was **Mark Romanek**. He directed the night's winning clips by **k.d. lang**, **Lenny Kravitz**, **Madonna**, and **En Vogue**.

VANISHING Vanguard: MTV declined to present its **Michael Jackson Video Vanguard** award this year, but the network's senior VP of music programming, **Doug Herzog**, says the decision was made months ago and was unrelated to recent allegations that **Jackson** abused a Beverly Hills boy.

It's not the first time the awards committee decided to forgo the honor, Herzog says. The award recognizes an artist's significant body of work.

MTV likely will resurrect the honor in the future; no name change is anticipated, Herzog says.

THERE IS A GOD: We were positively overjoyed that **Los Lobos'** breathtaking **Slash/Warner Bros.** video "Kiko & The Lavender Moon"



Pearl Jam toasted its four awards for the Epic Associated video, "Jeremy." Lead singer Eddie Vedder, far right, was reluctant to relinquish the MTV prop statuette.

actually picked up the breakthrough video award. Justice!

But director **Ondrej Rudavsky** deserved better than to be lumped into a brief pretaped clip of all the "faceless" awards (best editing, art direction, etc.). In fact, all the artists in the pretaped segment deserve better.

MTV's Herzog says the professional awards haven't been presented live for about four years. Granted, the MTV generation would much rather see **Eddie Vedder** on stage than the brilliant **DP Harris Savides**, (who won the best cinematography award for **Madonna's** "Rain"), so we are grateful that MTV recognizes the people who actually make the videos.

Kudos to **En Vogue** choreogra-

phers **Frank Gatson**, **Lavelle Smith**, and **Travis Payne**; to "Rain" art director **Jan Peter Flack**; to "Steam" editor **Douglas Jines**; and to the "Steam" special effects team from **Real World Productions** and **Colossal Pictures**.

UNSUNG HEROES: Joel Gallen of L.A.-based **Tenth Planet Productions** outdid himself this year, as he transformed the **Universal Amphitheatre** into an impressive monument to modern medievalism. The sprawling, colorful set design looked exactly like the illustration Gallen showed the Eye weeks ago.

Fixtures hanging from the ceiling jutted out over the audience, creating the illusion of space and an extended stage. Imaginary depth was conjured up out of the rear-screen projections of graphics, slides, video, and film onto the back wall.

Each artist's performance was augmented with flashes of color, layered backdrops, psychedelic swirls, street graffiti, and more.

Credit goes to the crews of **Roy Bennett**, who headed up the production team; **Allen Branton**, who was lighting designer; and **David Grossman**, who directed the show.

STRANGE BEDFELLOWS: The very nature of the VMAs lends itself to historic musical moments. **Neil Young** rocking in the free world with **Pearl Jam** was outrageously raucous. It warmed the heart to see **Victoria Williams** and **R.E.M.'s Peter Dinklage** join **Soul Asylum** for a tune; and it was mind-bending to catch former **Led Zeppelin** bassist **John Paul Jones** on stage with **Lenny Kravitz**. (Kravitz later explained Jones' appearance on stage: "That's who we were trying to copy on that song, so we figured we'd get the real guy.")

DIG THOSE SOUNDCHECKS: **Aerosmith** inaugurated a great tradition at the VMAs years ago, when the rockers used the commercial break to rip through a classic cover song (like the **Beatles'** "I'm Down"), prior to performing their current hit for the TV audience. The lads delivered once again, blasting through "Big Ten Inch Record" before



The members of Aerosmith celebrated their victory, as "Livin' On The Edge" won the MTV viewers' choice award.

launching into "Livin' On The Edge" for the folks at home.

This year **Pearl Jam** followed suit, and rocked it up with the **Dead Boys'** "Sonic Reducer." The **Spin Doctors** warmed up with their own "Little Miss Can't Be Wrong."

DRESSING UP: **RuPaul** revealed his true (evil) colors on stage when he deviated from the MTV script to ad lib a mean line about his co-presenter (and fellow cross-dresser) **Milton Berle**.

The elderly **Uncle Miltie** shot out a scathing comeback, but **RuPaul** deserved worse. Backstage, the drag queen declared, "I have nothing nice to say about Milton." We're sure the feeling was mutual.

NEAR MISS: MTV may have gone a bit over the average **Beavis and Butt-head's** head with its "free your mind" campaign at the recent awards. Video screens with the word "hate" were stacked upon each other, and it only became clear much later that the display meant we should "hate hate." *Whatever.*

BEEING THERE: Our night was totally complete when, as we were heading for the parking lot, we came across the bespectacled little girl who dressed up in the bee tutu for



k.d. lang and Lenny Kravitz showed off their awards for best female and best male videos.

Blind Melon's **Capitol** video, "No Rain."

True to form, the kid was dressed in the costume, and in a surreal slice of synchronicity, the clip exploded onto the screen just as we began speaking to the young video star. In seconds, she buzzed out of our grasp and began prancing with glee in front of the monitor. Rowdy applause ensued. Now *that's* an MTV moment!

THE PRESENTER THAT Never Was: We hear through the grapevine that one potential addition to the crew of awards presenters was nixed before the suggestion even got to table. Thankfully, the powers that be at MTV decided that inviting



Leggy drag queen RuPaul exchanged spontaneous insults with Milton Berle on stage, and told reporters backstage that he had "nothing nice to say about Milton."

Hollywood madam **Heidi Fleiss** to the stage was, uh, "politically incorrect."

NO RESPECT: It's been a decade since the first VMA winners walked away with the "Moon Man" statuette that signifies their victory. The odd-looking trophy inspired some interesting commentary this year. "It looks like **Bono**," said **Pearl Jam's Eddie Vedder**, while MTV's **Beavis** lit an animated statuette's butt on fire. A goof on the **QVC** home shopping channel suggested viewers buy one for the in-laws.

NEWS FROM BACKSTAGE: After reporters were told by MTV representatives to refrain from asking artists about the **Michael Jackson** controversy, the first question of the night addressed that very issue. **Nirvana's Kurt Cobain** answered, "... there are way too many gold diggers out there." **Lenny Kravitz** and members of **Arrested Development** also offered support for Jackson.

Midway through the show, a VMA publicist threatened to pull press credentials if anyone else violated her order.

In other news: Funkmaster **George Clinton** said the **Parliament** reunion is coming together "little by little." Meanwhile, he's gearing up for a new album that will feature **Dr. Dre**, **Public Enemy**, **Herbie Hancock**, **Red Hot Chili Peppers**, and a slew of other artists ... **Sting** reports he's working on a new movie, "Grotesque," which is due out next year ... **Natalie Merchant**, who said she told her former band



Arrested Development collected the best rap video award.



10,000 Maniacs that she was leaving two years ago, noted her first solo project likely will include songs she'd written that weren't appropriate for **10,000 Maniacs**. **Merchant** said she currently is taking classes in computer science, piano, and Spanish ... Don't expect to see **U2** guitarist the **Edge** leaving the group to front his own band any time soon. On taking center stage for **U2's** tune "Numb," the **Edge** told reporters:



U2 guitarist the **Edge** appeared numbed by the experience of representing his band live at the awards ceremony. He performed the group's album cut "Numb" in front of a bank of video monitors.

"It's okay once in a while, but I wouldn't want to make a habit of it" ... **Arrested Development's** **Speech** must have left the dictionary at home Sept. 2, as he used the nonexistent word "upliftment" in describing the desired effect his group's music will have on listeners. No matter, as **Arrested Development** picked up the best rap video award for "People Everyday."

Carrie Borzillo contributed to this column.

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- 1 Ice Cube, Check Yo Self
- 2 Mc Lyte, Ruff Neck
- 3 2Pac, I Get Around
- 4 Mariah Carey, Dreamlover
- 5 Shanice, It's For You
- 6 Johnny Gill, I Got You
- 7 Babyface, For The Cool In You
- 8 Earth, Wind & Fire, Sunday Morning
- 9 Toni Braxton, Another Sad Love...
- 10 O'Jays, Somebody Else Will
- 11 Kris Kross, Alright
- 12 P.O.V., All Thru The Night
- 13 Janet Jackson, If
- 14 Angie & Debbie, Light Of Love
- 15 Alexander O'Neal, Aphrodisia
- 16 Shai, Baby I'm Yours
- 17 Brian McKnight, One Last Cry
- 18 Zhane, Hey Mr. D.J.
- 19 Bell Biv DeVoe, Something In...
- 20 Sade, Cherish The Day
- 21 Maze Feat. Frankie Beverly, Laid...
- 22 Mavis Staples, The Voice
- 23 SWV, Downtown
- 24 Joe, I'm In Luv
- 25 Lords Of Underground, Chief...
- 26 H-Town, Lick U Up
- 27 Natalie Cole, Take A Look
- 28 Nikki D, Freak Out
- 29 Intelligent Hoodlum, Grand Groove
- 30 TLC, Get It Up

★★ NEW ADDS ★★

- En Vogue, Runaway Love
- Guru Feat. MC Solaar, Le Bien, Le Mal
- Jade, Mr. Do Right
- James Brown, How Long?
- Luther Vandross, Heaven Knows
- Mint Condition, Nobody Does It Better



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Billy Ray Cyrus, In The Heart...
- 2 Tracy Byrd, Holdin' Heaven
- 3 Dwight Yoakam, A Thousand...
- 4 Brother Phelps, Let Go
- 5 Aaron Tippin, Working Man's Ph.D
- 6 Steve Wariner, If I Didn't Love You
- 7 Sawyer Brown, Thank God For You
- 8 Wynonna, Only Love
- 9 Boy Howdy, A Cowboy's Born...
- 10 John Michael Montgomery, Beer...
- 11 Joe Diffie, Prop Me Up Beside...
- 12 Hal Ketchum, Mama Knows The...

- 13 Vince Gill, One More Last Chance
- 14 Toby Keith, He Ain't Worth Missing
- 15 Clay Walker, What's It To You
- 16 Ronna Reeves, He's My Weakness
- 17 Andy Childs, Broken!
- 18 John Anderson, I Fell In The...t
- 19 Randy Travis, Cowboy Boogie
- 20 Mark Chesnutt, Almost Goodbye
- 21 Sammy Kershaw, Queen Of My...t
- 22 Clinton Gregory, Master Of...t
- 23 R. McEntire/L. Davis, Does Het
- 24 Little Texas, What Might Have Been
- 25 Kieran Kane, I'm Here To Love...t
- 26 Shenandoah, Janie Baker's Love...
- 27 Radney Foster, Easier Said Than...
- 28 Tracy Lawrence, Can't Break It...
- 29 Jimmy Buffett, Another Saturday...
- 30 Turner Nichols, Moonlight Drive-In
- 31 Collin Raye, That Was A River
- 32 Jeff Knight, Easy Street
- 33 Diamond Rio, This Romeo Ain't...
- 34 Ricky Lynn Gregg, Can You Feel It
- 35 Shawn Camp, Fallin' Never Felt...
- 36 Aaron Neville, The Grand Tour
- 37 Twister Alley, Dance
- 38 Martina McBride, My Baby Loves...
- 39 Dennis Robbins, Looking For A...
- 40 Lorrie Morgan, Half Enough
- 41 Ricky Van Shelton, A Couple Of...
- 42 Stephanie Davis, It's All In The...
- 43 John Berry, Kiss Me In The Car
- 44 Dale Daniel, The Bigger The Love
- 45 Billy Burnette, Coming Back To...
- 46 Highway 101, You Baby You
- 47 Patty Loveless, Nothin' But The...
- 48 Billy Dean, I'm Not Built That Way
- 49 Charlie Floyd, I've Fallen In Love
- 50 Lee Roy Parnell, On The Road

† Indicates Hot Shots

★★ NEW ADDS ★★

- Charley Pride, Just For The Love Of It
- Doug Supernaw, I Don't Call Him Daddy
- Emmylou Harris, High Powered Love
- Evangeline, Still Lovin' You
- Marshall Tucker Band, Down We Go
- Shania Twain, You Lay A Whole Lotta...
- Tanya Tucker, Soon
- Tracy Lawrence, My Second Home
- Trisha Yearwood, The Song...
- Wylie & The Wild West Show, Black...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, Cryin'
- 2 Blind Melon, No Rain*
- 3 Tony! Toni! Tone!, If I Had No Loot
- 4 Soul Asylum, Runaway Train
- 5 Stone Temple Pilots, Wicked...*
- 6 UB40, Can't Help Falling In Love
- 7 Pearl Jam, Jeremy
- 8 Shai, Baby I'm Yours
- 9 Red Hot Chili Peppers, Soul To...
- 10 R.E.M., Everybody Hurts
- 11 Cypress Hill, Insane In The Brain*

- 12 U2, Numb
- 13 Gin Blossoms, Hey Jealousy*
- 14 Mariah Carey, Dreamlover
- 15 Janet Jackson, If
- 16 SWV, Right Here/ Human Nature
- 17 Dr. Dre, Let Me Ride
- 18 Stone Temple Pilots, Plush
- 19 En Vogue, Free Your Mind
- 20 Ice Cube, Check Yo Self
- 21 Michael Jackson, Will You Be There
- 22 Def Leppard, Two Steps Behind
- 23 Arrested Development, People...
- 24 Tool, Sober
- 25 Smashing Pumpkins, Cherub Rock
- 26 Tag Team, Whoomp!
- 27 Madonna, Rain
- 28 Spin Doctors, How Could You...
- 29 Lenny Kravitz, Are You Gonna Go...
- 30 Duran Duran, Too Much...
- 31 Lenny Kravitz, Believe
- 32 Onyx, Slam
- 33 Urge Overkill, Sister Havana
- 34 Kelly Willis, Heaven's Just A Sign Away
- 35 Shaver, The Hottest Thing In Town
- 36 Jim Witter, Distant Drum

★★ NEW ADDS ★★

Hank Flamingo, Baby It's You
 Kelly Willis, Heaven's Just A Sign
 Shaver, The Hottest Thing In Town
 Jim Witter, Distant Drum



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Janet Jackson, If
- 2 Michael Jackson, Will You Be There
- 3 Rod Stewart, Reason To Believe
- 4 Billy Joel, The River Of Dreams
- 5 Madonna, Rain
- 6 Mariah Carey, Dreamlover
- 7 C. Dion & C. Griffin, When I Fall
- 8 Sting, Fields Of Gold
- 9 Jon Secada, I'm Free
- 10 Proclaimers, I'm Gonna Be
- 11 UB40, Can't Help Falling In Love
- 12 Tony! Toni! Tone!, If I Had No Loot
- 13 Tina Turner, I Don't Wanna Fight
- 14 Toni Braxton, Another Sad Love...
- 15 Daryl Hall, I'm In A Philly Mood
- 16 Tears For Fears, Break It Down...
- 17 Michael Jackson, Who Is It
- 18 Janet Jackson, Love Will Never...
- 19 Gloria Estefan, Mi Tierra
- 20 Aaron Neville, Don't Take Away...
- 21 Bruce Hornsby, Fields Of Gray
- 22 Meat Loaf, I'd Do Anything For...
- 23 Michael Jackson, Billie Jean
- 24 Brian McKnight, One Last Cry
- 25 Paula Abdul, Straight Up
- 26 Janet Jackson, Rhythm Nation
- 27 Michael Bolton, Love Is A...
- 28 K.D. Lang, Constant Craving
- 29 Jackson 5, Who's Lovin' You
- 30 Janet Jackson, That's The Way...
- 8 Indicates Five Star Video

★★ NEW ADDS ★★

Luther Vandross, Heaven Knows

★★ NEW ADDS ★★

- U2, Lemon
- Guns N' Roses, The Garden
- Scorpions, Alien Nation
- Zhane, Hey M.R. D.J.
- Neil Young, The Needle And The...



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- 1 Sammy Kershaw, Queen Of My...
- 2 Carlene Carter, Every Little Thing
- 3 Shenandoah, Janie Baker's Love...
- 4 Aaron Tippin, Working Man's Ph.D
- 5 Patty Loveless, Nothin' But The...
- 6 Randy Travis, Cowboy Boogie
- 7 Billy Ray Cyrus, In The Heart...
- 8 Wynonna, Only Love
- 9 Lorrie Morgan, Half Enough
- 10 John Anderson, I Fell In The Water
- 11 Ronna Reeves, He's My Weakness
- 12 Faith Hill, Wild One

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- 95 South, Whoot, There It Is
- Blood And Cries, Piru Love
- Dr. Dre, Let Me Ride
- Duice, Dazzy Duks
- Geto Boys, Straight Gangsterism
- Hi-Five, Unconditional Love
- Ice Cube, Check Yo Self
- K7, Come Baby Come
- Kris Kross, Alright
- M.C. Breed, Gotta Get Mine
- Meat Loaf, I'd Do Anything For Love
- Scarface, Let Me Roll
- Smooth, You Been Played
- SWV, Downtown
- Tag Team, Whoomp! There It Is
- TLC, Get It Up

ADDS

- Angie & Debbie, Light Of Love
- Anthrax, Black Lodge
- Babyface, For The Cool In You
- Bell Biv DeVoe, Something In Your...
- Bob Dylan, My Back Pages
- Danzig, Mother '93
- Depeche Mode, Condemnation (Live)
- Digital Underground, Return Of The...
- Erick Sermon, Stay Real
- E.Y.C., Feelin' Alright
- Ice-T, That's How I'm Livin'
- Jeremy Jordan, Try My Love
- Mercyful Fate, Egypt
- New Order, World (Live)
- Possum Dixon, Nerves
- Professor X, Close The Crack House
- Spice 1, Dumpin' 'Em In Ditches
- Sting, Nothin' Bout Me
- Too Short, I'm A Player
- U-Mynd, Stop, Look, Listen...
- Zhane, Hey Mr. DJ



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- Tribe After Tribe, Ice Below
- Me 2 U, Want U Back
- Clutch, A Shogun Named Marcus
- Kid Rock, Back From The Dead
- Lisa Germano, You Make Me Want To
- E.Y.C., Feelin' Alright
- Lenny Kravitz, Believe
- Cranberries, Dreams
- Living Colour, Bi
- Pattie Scalfia, As Long As I Love You
- Shanice, It's For You
- Meat Loaf, I'd Do Anything For Love
- De La Soul, Breakadawn
- Therapy, Screemager
- Guru, Trust Me
- Fortrain-5, Time To Dream
- Type "O" Negative, Black No. 1



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

- Babyface, For The Cool In You
- Black Moon, How Many MC's
- Cypress Hill, Insane In The Brain
- Jazzy Jeff & Fresh Prince, Boom!
- Earth, Wind & Fire, Sunday Morning
- Fat Joe, Flow Joe
- Guru, Trust Me
- Janet Jackson, If
- Jazzmasters, Summer
- Leaders Of The New School, What's...
- LL Cool J, Back Seat Of My Jeep
- MC Lyte, Ruffneck

- Onyx, Slam
- Pharcyde, Otha Fish
- Run D.M.C., Do What Cha ...
- Sweet N Lo, 40 Dog
- Tag Team, Whoomp! There It Is
- Toni Braxton, Another Sad Love Song
- Terence Trent D'Arby, Delicate
- TLC, Get It Up



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
- Geoff Moore, Evolution
- B E Taylor, Without Love
- Russ Taff, I Cry
- Kelli Reisen, The Wind Blows
- Daikoda Motor Co., Wind An' Sea
- Midnight Oil, Forgotten Years
- Midnight Oil, Outbreak Of Love
- Midnight Oil, Bedlam Bridge
- Midnight Oil, Dream World
- Midnight Oil, Truganini
- Michael W. Smith, Give It Away



One hour weekly
 216 W Ohio, Chicago, IL 60610

- R.E.M., Everybody Hurts
- Bettie Serveert, Kids Allright
- Smashing Pumpkins, Cherub Rock
- Maria McKee, I Can't Make It Alone
- Depeche Mode, Condemnation
- Breeders, Cannonball
- Living Colour, Bi
- Buck Pets, Living Is ...
- Ocean Blue, Sublime
- Concrete Blonde, Jonestown
- New Order, World
- Fishbone, Servitude
- Midnight Oil, Outbreak Of Love
- John Wesley Harding, Summer Single



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

- Mariah Carey, Dreamlover
- Billy Joel, The River Of Dreams
- Blind Melon, No Rain
- Midnight Oil, Outbreak Of Love
- Illegal, We Getz Busy



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

- Tony Bennett, I'll Be Seeing You
- Wynonna, Only Love
- Ray Boltz, Heaven Is Counting On You
- Brother Phelps, Let Go
- Bobby Caldwell, Back To You
- Billy Dean, I'm Not Built That Way
- Diamond Rio, This Romeo Ain't ...
- Phil Driscoll, The Greatest Love
- Nanci Griffith, Across The Great Divide
- Martina McBride, My Baby Loves Me
- Dude Mowrey, Hold On Eloy
- Alison Krauss, Every Time You Say ...
- Larry Carlton, Minute By Minute
- Lee Roy Parnell, On The Road
- Eric Marienthal, Walk Through Fire
- Johnny Rodriguez, Run For The Border
- Robert James Waller, Madison...
- Trisha Yearwood, Down On My Knees
- Desert Rose Band, What About Love
- Acoustic Alchemy, Casino

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N'ville Flick Sings Blues; Gotta Hand It To Janet

BY ERIC BOEHLERT

GONE, DADDY, GONE: Ever wonder what happened to "A Thing Called Love?" That's the Peter Bogdanovich-directed film set in Nashville that chronicles the personal and professional challenges faced by a group of young songwriters hanging around the Blue Bird Cafe. You know, the one starring River Phoenix and boasting cameo appearances by Trisha Yearwood, Pam Tillis, and Jimmie Dale Gilmore.

Well, quicker than a Texas two-step, the Paramount flick is in danger of coming and going before most of the country ever gets a look-see.

"Thing" opened in limited release Aug. 27 at 490 theaters around the south. Over that weekend, it brought in a paltry \$460,000, or \$939 per screening, according to the Hollywood Reporter. (That same weekend, Mel Gibson's "The Man Without a Face" opened and collected \$4,740 for each screening.) Paramount had planned, following the film's regional opening, to take it to other markets, such as New York and Los Angeles. Based on the weak debut, that seems unlikely.

Are consumers, despite their hunger for country music, just not interested in the lives of aspiring country music writers and singers? Not necessarily. Instead, it seems the movie just wasn't very good. (Strictly one- and two-star territory, judging from the small number of reviews that have appeared.)

However, critics did praise the movie's soundtrack, which features Clay Walker, Kevin Welch, K.T.

Oslin, and others. Giant Records/Nashville is releasing the record later this month. By then, the movie may already be out on video.

LIFE IS GOOD: Like watching Homer Simpson become hypnotized by bottles of Duff beer and a box of jelly doughnuts, catching David Letterman's show at its new, earlier time slot can be chalked up as one of life's simple pleasures.

Paul Shaffer's beefed-up band (oops, orchestra) sounds superb, and the first bunch of musical guests all have shone. But one question: Why does Shaffer have a bigger band if guests are bringing their own axemen and rhythm sections?

Meanwhile, in the wake of Letterman's first week of all-stars, faxes were flying fast and furious from "The Tonight Show" and "Arsenio Hall," reminding folks in the industry that, lest anyone forget, they too, welcome high-profile musical guests.

BOOK 'EM: Not that we need more news about the late-night wars, but for what it's worth, confirmed musical guests for upcoming episodes of the brand new "Late Night with Conan O'Brien" include Urge Overkill (Sept. 21), the Breeders (Sept. 23), and the Juliana Hatfield Three (Sept. 30).

CONTROL: Yes, for those who have not heard, the mildly pornographic cover shot of Janet Jackson on the current Rolling Stone was indeed the same pose used for the album cover of "Janet." Only this time, fans got to see what was going on below Jackson's bare shoulders.



PHONO-GRAPHICS:
THE VISUAL GRAPHERNALIA OF THE TALKING MACHINE
 By Arnold Schwartzman
 (Chronicle Books, paperback, \$16.95)

Whether by aesthetic choice or industrial design, the compact disc and its player are streamlined, laser-era adaptations of the flat disc and Gramophone conceived in the late 1800s by Emile Berliner and Eldridge Johnson, who combined forces in October 1901 as the Victor Talking Machine Co. The company's marketing symbol became the painting by British artist Francis Barraud of his brother's dog Nipper, listening to a Type B Victor Gramophone. Filed as trademark No. 34,890 on July 10, 1900, the image is now immortalized under the slogan by which Barraud impulsively dubbed his finished work: "His Master's Voice."

However, those who recall Thomas Edison's pioneering metal and wax cylinders of the 1870s and '80s know that the hardware and other physical

representations of recorded music went through numerous changes before arriving at the current models. With only the just-patented telephone as a precedent, there were neither rules governing the appearance of such devices, nor guidelines for what the listener was supposed to imagine when in the presence of such sound-replication contraptions. In the end, the designers of the period settled on a cozy cross between the horn shapes prevalent in the modern orchestra, the look of the bygone Acousticon "ear trumpet" hearing aid, and the tasteful domestic cabinetry of the time.

With its wealth of full-color shots of vintage "cylinder boxes," Grafonolas, portable victrolas, needle tins, and spectacularly rendered advertisements, this book lures enthusiasts back to the innocent interlude when civilization had to be taught how to perceive the disembodied wonder of our present sonic boom.

TIMOTHY WHITE

Pony Canyon Moves West With Echo

■ BY STEVE McCLURE
and DOMINIC PRIDE

LONDON—With a \$17.5 million investment in the new U.K. label Echo, Pony Canyon, Japan's third-largest label, has reaffirmed its intention of playing a larger part in the international record business (Billboard, Sept. 11).

Harry Kaneko, Pony Canyon's managing director for corporate development, confirms that the company signed a letter of intent Sept. 2, under which it will pay \$17.5 million (in three installments over two years) for a 25.1% stake in Echo Records Ltd., a label set up by the Chrysalis Group.

The remaining 74.9% of the shares in Echo are owned by a holding company, Armourvale, which in turn is owned 75% by the Chrysalis Group and 25% by Chrysalis Music Group CEO Steve Lewis.

The deal was well-received on the London stock market: Chrysalis shares climbed 37 pence, to 116 pence, the day the deal was announced, an increase in value of 46%. The investment is seen by the markets as freeing up valuable cash for Chrysalis' other operations, including music publishing, interactive software, and the company's TV interests.

In the financial year that ended Aug. 31, 1992, the Chrysalis Group made a pre-tax profit of 5.63 million

pounds (\$8.45 million) on sales of 65.97 million pounds (\$98.9 million). However, this figure included 11.58 million pounds (\$17.37 million) the group earned when it sold its 50% share in the Chrysalis label to Thorn EMI.

Pony Canyon's parent company, Fujisankei, made a tidy profit in spring 1992, when it sold its 25.01% stake in Virgin Music Group to Thorn EMI for 120 million pounds (then worth \$205 million). The Japanese media conglomerate had paid \$150 million in October 1989 for its share of Virgin.

Fujisankei waived its option to match Thorn EMI's offer for Virgin, and also rejected a joint-purchase scheme proposed by BMG. This year, Rupert Murdoch's News International organization outbid

Pony Canyon for a stake in Australia's Mushroom Records (Billboard, July 24).

The Chrysalis Group never considered raising cash for Echo from a public offering, Lewis says. "We didn't solicit this investment. They [Pony Canyon] came to us." He adds, "Echo is not looking for future investment from other sources."

"This will mean we can take a long term view of things," he adds, "and it means that Pony Canyon gets a foothold in the western record industry."

Despite the cash injection, Lewis says that Echo will not be investing in slices of catalog. "Our plans are already set out, and we will stick to those plans," he adds. "Pony Canyon will be a passive investor, they won't interfere in what we're doing.

They're investing in an idea."

Echo has a staff of three, including managing director Jason Guy and two A&R managers, Steve Ferrera and Cheryl Robson. The label is engaged in discussions with several bands.

Pony Canyon's Kaneko says the company decided to invest in the as yet unproven venture because of the solid reputations of Chris Wright and Steve Lewis.

With its passive investment in a source of English-language repertoire, the Echo deal resembles Pony Canyon's Virgin deal, with one key difference—the amount of money involved.

Kaneko says the announcement earlier this year that Wright was to set up Echo Records "really rang a

(Continued on page 60)



An Englishman In The Scorch. One of the very few British tourists the Spanish were glad to see this summer was Sting, working his way round the country on an unusually long 12-date tour in July and August. PolyGram Spain president Ele Juarez caught up with the Englishman at his last date in the northern city of San Sebastian to present the gold disc for 50,000 sales of "Ten Summoners Tales."

PolyGram France In Management Shakeup Polydor GM Exits, Albertini Takes Helm At Labels

■ BY EMMANUEL LEGRAND

PARIS—PolyGram's record operations in France are undergoing a management shakeup affecting two of its biggest labels, Polydor and Phonogram, and will result in a greater involvement of the president of PolyGram Disques, Paul-René Albertini, in

the day-to-day activities of both labels.

PolyGram Disques encompasses all musical activities of PolyGram France, including the Polydor, Phonogram, and Barclay/Island labels, music publishing, and merchandising.

During the Aug. 28 PolyGram convention in Paris, Albertini, flanked by PolyGram CEO Alain Levy, announced a series of changes. Nagi Baz, general manager of Polydor, has left the company, and Albertini will act as operating managing director of the label for the time being.

In a brief statement, Albertini said he will directly assume the duties of managing director of Polydor and Phonogram, adding that at Phonogram he will work with the support of Philippe Vidalenc, the joint general manager responsible for promotion. He also announced that Phonogram's other joint general manager of marketing, Michel de Souza, has "ac-

cepted a post within the sales division." De Souza, who will report to PolyGram sales director and deputy general manager Laurent Gallavardin, will be in charge of "strengthening our commercial activities, especially with regard to artist development and decentralized marketing."

Albertini said these moves were driven by his wish to refocus the company and "prepare for the market of the next two or three years."

Albertini said, "At Polydor, I think there was a management problem with regard to financial aspects such as cost control, and there were gaps in the decision-making process. I have a lot of respect for Nagi, and I think he did the best he could at Polydor. Polydor has signed and developed what I believe is the best catalog of new acts of all the company's labels."

Polydor has been a weak element in the PolyGram group of labels. It was managed by Marc Lumbroso for many years until he set up, in partnership with PolyGram, his label Remark in the early '90s. For about a year after Lumbroso's departure, Albertini took on the day-to-day management of the label. He then named Baz general manager of the label in mid-1991.

Although the label has renewed its roster and developed new acts, among them rapper MC Solaar, the performances of the label have been questioned. Baz, who came from an advertising background—he was commercial director of the Publicis agency—had no experience of the music industry and had to learn in the process of making decisions.

Albertini contends that "what happened at Polydor is a success overall." Asked if he sees it as a failure, as he was the one who appointed Baz after a long search, Albertini admits that "on an artistic side, it is not a failure. It is a failure in the sense that he wasn't the right man—though he did a great job with a lot of enthusiasm and has great human qualities."

IAAAM Strengthens U.K. Ties Delegates Find Familiar Concerns

■ BY KODWO ESHUN

LONDON—A weeklong visit to the U.K. by some 40 members of the U.S.-based International Assn. of African American Music was aimed at strengthening ties between the black music industry on both sides of the Atlantic, organizers say.

"Our purpose in coming here is to open communication between black British and African-American industry players, so that we can begin to do business more effectively," says Shelia Eldridge, co-founder and VP of the IAAAM.

The IAAAM delegation included a number of notable U.S. executives, including Kenneth Gamble, chairman of Philadelphia International Records; Steve McKeever, senior VP at Motown Records; Kenny Ortiz, VP/A&R at RCA Records; and Motown VP James Jazzy Jordon.

A week of private receptions concluded Aug. 28 with a daylong public forum at London's Shaw Theater, during which participants in four panel discussions reviewed the strengths and weaknesses of the British black music scene. Audience members, most of whom were independent producers, label owners, and artists, expressed frustration at the level of acceptance achieved by black producers, musicians and songwrit-

ers, and at what they identified as the underrepresentation of blacks in top positions at major U.K. labels.

A panel on obtaining a record or publishing deal noted that the black music business in Britain is a "cottage

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Captured Species. Rondor Music (London) Ltd. signed an exclusive worldwide songwriting agreement with Urban Species. Pictured toasting the deal, from left (standing), are James Dewar, A&R manager, Rondor Music; Stephen King, manager, Urban Species; and Stuart Hornall, managing director/SVP, Rondor Music International. Seated are Mehul Patel, financial controller, Rondor Music; and Peter Akinrinlola and Winston Small of Urban Species.

Merengue Star Sells Out Show In Rotterdam

■ BY HOWELL LLEWELLYN

MADRID—Centuries-old colonial links between Holland and Spain will come full circle when merengue star Juan Luis Guerra of the Dominican Republic plays his first date in Holland next month.

The current 20-date tour includes a concert in Portugal and his first-ever gig before a non-Latin audience in Holland.

Guerra and his 4:40 band's 1991 album, "Bachata Rosa," sold 4 million copies worldwide, of which 700,000 each were sold in Spain and the U.S.

Outside the Latin world, Guerra has had limited success, but in Holland the album stayed at No. 1 for three weeks, with total sales of 80,000. That led to the historic concert in the 10,000-capacity Ahoy in Rotterdam, Holland's premier venue, where tickets sold out within hours of going on sale.

The success in Holland of Guerra's merengue music, a faster, Dominican derivative of salsa, is largely explained by the links between the mother country and the islands of the Dutch West Indies—Curacao, Aruba, and Bonaire.

Spain's authors' rights society SGAE is promoting the Rotterdam concert, which it sees as the bridgehead for exports of Spanish-language music. SGAE rolled out the red carpet for Guerra at a press conference here Sept. 1, but the welcome represented more than mere courtesies.

Guerra was one of the first non-Spanish artists to join the 38,000-member society, and as SGAE vice president Teddy Bautista

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GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

CHINA/JAPAN: Cui Jian, China's best-known popular musician, is about to unleash his unique style of mainland rock on Japan. Following his appearance at a Japanese pop festival in June, where he was mobbed by thousands of fans, Toshiba-EMI decided to release Cui's most recent album, "Nothing To My Name" nationwide in November. "Over time, big-city rock in Asian cities resembles each other more and more," Cui says. "I think the Japanese also recognize this." Certainly the popular title track of "Nothing To My Name," with its rockabilly style played on traditional acoustic strings (gujiang), would appeal to any audience. But it is on the hard-driving "Let Me Run Wild On The Snow" where Cui's reputation for rebel-rocker originality shines most. The album, which is also the source of Cui's autobiographical video, "Beijing Bastards," has already chalked up sales of nearly 1 million in Hong Kong, Taiwan, South Korea, Singapore, and Malaysia, with another million (mostly pirated) units sold in China. Cui signed with EMI in 1988, and will put out a new studio album and a live album later this year.

MIKE LEVIN

ITALY: Singer/songwriter Bracco di Graci won this year's Nuovo Cantagiro domestic summer song contest organized by state broadcaster RAI and the World Wildlife Fund. Di Graci wins 3,000 new trees donated by the WWF to be planted in his hometown of Brindisi. Meanwhile, on a similarly responsible note, RAI's nightly Planet Rock program is inviting radio stations around the world to participate in its "Goodnight To War" campaign. Every night at 11:55 RAI is playing Edwin Starr's 1970 Tamla Motown hit, "War." The broadcaster is asking other stations to play the record at the same time in an effort to increase awareness of the suffering in the former Yugoslavia and 40 other war zones around the globe. Stations interested in participating should contact Planet Rock's producer at the RAI in Rome. Telephone: 06-26865407. Fax: 06-3227835.

MARK DEZZANI

GREECE: Nana Mouskouri, one of this country's enduring contributions to European pop, hopes to revive her local popularity with an album, now being recorded in Athens and featuring material by hit-making composer Stavros Xarhakos. Mouskouri and Xarhakos last worked together 19 years ago, when Mouskouri recorded a best-selling album, "Home, Little Home" (EMI). But Mouskouri, who got her first break on an Athens radio talent show more than 30 years ago, makes regular returns to her local roots. Her last such effort, "Why Worry?" (PolyGram), released in 1984, included a superb version of Vangelis' theme from the movie "Missing." The new album, as yet untitled, is slated for release later this year.

JOHN CARR

IRELAND: At a time when native Irish music, both purist and progressive, is becoming increasingly prominent at home and abroad, Dervish, a six-piece group with its roots in County Sligo, is among the new leaders in the field. Formed in 1989, and uncompromisingly traditional in approach, the band took its name from the Middle Eastern dancers whose wild rituals of ecstatic song and dance are similar in spirit to the band's own music-making sessions. Dervish's debut, "The Boys Of Sligo" (Sound Records), paved the way for tours throughout Europe, including a 10-day U.K. trip in April that ended with headline billing at the Girvan Folk Festival in Scotland. Dervish's latest album, "Harmony Hill," on its own Whirling Discs label, is a vibrant, well-chosen mixture that includes "Apples In Winter" and "The Virginia Set," as well as a capella versions of "Hills Of Greenmore" and "Bellaghy Fair." The latter pair are sung by Cathy Jordan, one of the freshest and most authentic new voices in traditional Irish music.

KEN STEWART

BELGIUM: The ascension to the throne of King Albert II has given a new lease on life to the song "Dolce Paola" by the Italian-born singer Adamo, 29 years after it first topped the chart. Adamo, who came to live here in the early '60s, recorded the song as a tribute to the Italian princess Paola. She married prince Albert, and when he eventually came to the throne, following the recent death of his brother, King Baudouin, EMI decided the time was ripe to rerelease the song. Within two weeks, it had cracked the IFPI chart's top 20, and it currently stands at No. 7 on the BRTN Tip-list. All proceeds from the single will be donated to the Belgian committee of UNICEF. Adamo, meanwhile, celebrated his 50th birthday with a TV special spanning his long career up to and including his most recent album, "Reveur De Fond" (Carrere).

MARC MAES



International

Foreign Palates Primed For Meat Loaf? Virgin U.K. To Play On U.S. Star's Global Appeal

BY THOM DUFFY

LONDON—Meat Loaf as a foreign favorite? Where rock'n'roll—not cuisine—is concerned, Meat Loaf's enduring appeal as the hefty, howling, Harley-riding star of "Bat Out Of Hell" seems undeniable.

Since its release in 1977, "Bat Out Of Hell" has sold more than 7 million copies in the U.S. But the album has sold more than twice as many copies outside America, or 25 million worldwide, according to Virgin Records U.K.

While MCA Records prepares to serve up Meat Loaf with its U.S. release of "Bat Out Of Hell II: Back Into Hell" on Tuesday (14) (see related story, page 12), Virgin Records U.K. has signed the project for all territories outside the U.S. In coordination with Left Bank Management, Virgin has already begun to reap the results of an extensive international marketing campaign that began months ago. Throughout most of Europe, "Bat Out Of Hell II" was released Sept. 6. Although Meat Loaf has enjoyed modest success abroad since "Bat Out Of Hell," the new album marks his reunion with "Bat" collaborator Jim Steinman.

"All of us just got terribly excited by the music," says Paul Conroy, managing director of Virgin Records U.K. "But one of the crucial moves we made was not releasing it in February when it was ready to come out," he says, describing a set-up that was already underway, for example, when Meat Loaf appeared at the Brits Awards this past winter. U.K. promotion already has sent "Bat Out Of Hell" back into the British album chart.

In Australia, "Bat Out Of Hell II" was released Aug. 23 and the album's first single, "I'd Do Anything For Love (But I Won't Do That)" has roared to No. 1 on the ARIA singles chart. "We're treating this as an event and we're going all out on it," says Michael Manos, MD of Virgin in Australia. "There'll be a \$100,000 TV campaign, national billboards and street poster campaigns, and a cross-promotion with

IAAAM'S U.K. TIES

(Continued from page 57)

industry" in which indie products could outsell major releases. However, entertainment attorney Kienda Hoji argued that this cottage-industry status was the result of historical exclusion, not choice, and needed to be changed.

The rare presence, on a closing media panel, of representatives from London's three black/dance stations—Kiss FM, Choice FM and WNK—drew audience cries to "play more British music." The programmers, however, noted that the popularity of U.S. artists on their stations was due to the same soul fans present at the forum.

The public session "brought it all together," says Dyana Williams of the IAAAM. "We can see [that] the self-same problems are here as we have in the U.S., and now we can move towards solutions. We'd like to make this a quarterly thing. We'll have to see."

the Brashs chain featuring Harleys and, on two occasions, Meat Loaf himself. The album will be huge."

"Bat Out Of Hell" is the second-biggest selling album in Australian pop history, with more than 1.1 million sold, just below the top seller, "Best Of Abba." As in other territories, Sony Australia is capitalizing on Meat Loaf's return with promotion of the original "Bat Out Of Hell" album, which is top 20 down under.

In Germany, where "Bat Out Of Hell" went platinum (500,000 units, and it continues to sell 500 copies per week), Meat Loaf made a promotion swing recently, stopping in Hamburg, Munich, and Berlin. "This [new] release is a top priority for us and we're aiming for gold status," says Michael Bindernagel, label manager for Virgin in Germany.

Perhaps surprisingly, "Bat Out Of Hell" is one bit of Americana never embraced by the Japanese. The 1977 album sold modestly there. "Back Into Hell" is set for Japanese release Oct. 27, but imports are likely to sell in the market beforehand. Yuri Ishii, Virgin's representative with Toshiba-EMI, says Meat Loaf is expected to make a promotional visit to Japan to generate interest in the new release.

In marketing "Bat Out Of Hell II," Ray Cooper, joint deputy managing director at Virgin U.K., says the record company took a tip or two from the Warner campaign for the 1992 sequel

to another '70s hit album, Michael Oldfield's "Tubular Bells."

Says Cooper, "The concept [for Meatloaf] was to give it some reference points to the first album, while letting it stand up on its own. Visually, then, we knew we could take that a stage further."

The video for "I'd Do Anything For Love" is an extravagant takeoff on the tale of the Beauty And The Beast and classic horror flicks, and is expected to draw the support of MTV Europe.

Why has the original "Bat Out Of Hell" never aged? "It's the quintessential teen-age album," says Gill Robert, GM of Sony Australia. "It says it all about love, lust, breaking free, the whole thing. At the same time, it's loved by bikers and pub rockers and houseworkers and office workers and everybody."

Tommy Manzi, a member of the Left Bank Management team, outlines Meat Loaf's ambitious international tour currently planned through early 1995, including the U.S., Australia, and the U.K. this fall; two European legs, U.S. sheds, and a Southeast Asian swing next year; and South America and a second Australian visit in early '95. "Meat Loaf," he quips, "loves to work."

Assistance in preparing this story was provided by Glenn A. Baker in Sydney, Ellie Weinert in Munich, and Steve McClure in Tokyo.

MERENGUE STAR SELLS OUT SHOW IN HOLLAND

(Continued from page 57)

says, "He is one of our most important members today—certainly the most important in the Latin market. He could represent a resurgence or invasion of Latin and Caribbean music in Europe."

Bautista continues; "Rotterdam is bound to be one of the major end-of-summer gigs in Europe. We are promoting it because it is potentially very important for Spanish and Latin music. Our aim is to open new markets for our artists and collaborate actively in the exposure of their rep-

ertoire."

Guerra's latest album, "Areito," released in Spain last November and elsewhere in February of this year, has sold 1.5 million copies worldwide, including 300,000 in Spain.

Sandra Rotondo, international exploitation manager of BMG-Ariola, which distributes the Karen Records' artist and which has launched a major radio, TV, and press campaign to back the European tour, says she expects sales to leap again as the tour progresses.

PONY CANYON GOES WEST

(Continued from page 57)

bell" for him.

Kaneko says he visited Wright and Lewis in London to offer a deal. "It was a very quick negotiation," he adds. "It only took us a few moments. The most important thing is that we respect Chris Wright and Steve Lewis."

Kaneko knew Lewis when the Japanese executive was on the Virgin board. Lewis was managing director of Virgin Music, the publishing arm of Virgin, from 1983 to 1992.

"We were impressed by their business plans," Kaneko says, adding that Pony Canyon has no intention of trying to change those plans.

Kaneko says there will be no Japanese staff at Echo, but the company will have two Japanese board members who will take part in quarterly board meetings.

As for artist signings, Kaneko says things are "bubbling under." "I can say that by Christmas we will have something to announce."

Pony Canyon will be Echo's licensee for Japan, Southeast Asia and mainland China.

Pony Canyon has subsidiaries or joint ventures in Hong Kong, Malaysia, South Korea, Taiwan, and Singapore.

Other music-related companies in the Fujisankei group include music publisher FujiPac Music and Media Remoras, a separate record company founded in August 1992. That label oversees the domestic repertoire section of the former Virgin Japan, a 50/50 joint venture between Virgin and Fujisankei.

Broza On New Track With 'Time Of Trains'

IF EVERY PEACE MOVEMENT has its anthem, music fans in Israel today may rediscover a 16-year-old Israeli pop song whose title translates aptly as "Things Will Be Better." The remarkable news of peace talks between Israel and the Palestinian Liberation Organization recalls the optimism that arose in the wake of the late Egyptian president Anwar Sadat's visit to Israel in the late '70s and the subsequent peace accord between the two nations.

At that time, singer David Broza—born in Israel, raised in Spain, schooled in Britain—was living in his homeland and recorded "Things Will Be Better" as a song for the times.

"It was played consistently throughout that period," says Paul Burger, chairman/CEO of Sony Music Entertainment U.K., who was with Israel's then-CBS Records affiliate from 1977-84. "Around that time, of course, there was so much political excitement."

Broza went on to become a major star for CBS in Israel. In a collaboration with Israeli writer and poet Jonathan Geffen, he recorded a 1983 album whose title song translates as "The Woman By My Side."

"That is the record that broke him through, without any question," recalls Burger. "The Woman By My Side" is, and remains, the most successful album in the history of the Israeli music industry." Its sales of 160,000-plus rank it as a quadruple-platinum album in the market, says Burger.

For nearly a decade now, Broza has been living in the New York area, playing in Manhattan clubs like Sine and the Lone Star Roadhouse, and honing an intense folk-rock style that shines through on a new album, "Time Of Trains" on November Records through Relativity Entertainment Distribution.

"I've been out here for nine years, but my starting points as a writer are England and Spain and Israel," says Broza. His propulsive guitar style carries a hint of Spanish flamenco. His vocal energy recalls his love of British and American rock'n'roll. But one of the most notable aspects of "Time Of Trains" is Broza's decision to collaborate with American poets Matthew Graham and Elizabeth Powell, as well as fellow songwriters.

Working with Jonathan Geffen in Israel "was my first experience in setting poetry to music," recalls Broza. "When I went back to Israel, I realized that they used poetry as a day-to-day thing."

Broza does not draw attention to his past success abroad. Like many writers of a hit song, he felt obliged

in Israel to repeatedly perform "Things Will Get Better" and today proudly focuses on new work.

But Broza also watches the moves of the peacemakers in Israel today with hope and faith. "It's like an exodus," he says. "Can they walk through the seas unscarred?"

NO FENCES? Garth Brooks has not achieved an international impact to match his phenomenal U.S. success, but that's expected to change with the release of Brooks' new Liberty Records album, "In Pieces." Just not quite yet. After discussions between EMI Records and Brooks management, the U.K. and European release date of "In

Pieces" has been pushed back until January 1994, although the album arrived in U.S. stores Aug. 31. It also has already been released in Ireland, traditionally a strong market for country, where Brooks' "Friends In Low Places" is currently top five. The January release is expected to coincide with Brooks' first European tour dates and will follow an overseas setup for the album, including visits by EMI affiliates

and guests to Brooks' upcoming shows at Texas Stadium.

BORDER CROSSINGS: Michael McDonald plays the intimate Jazz Cafe in London Sept. 27 and the grand Royal Albert Hall Oct. 4, promoting "Blink Of An Eye," his first new album in three years... Following MCA Nashville's international campaign earlier this year on behalf of Vince Gill, labelmate Trisha Yearwood performs at London's Shaw Theater Thursday (16) as part of her first European tour. Yearwood's third album, "The Song Remembers When," is due next month... Peter Gabriel plays three nights at the Palacio de los Deportes in Mexico Sept. 24-26 before touring to Buenos Aires and Argentina... Fresh from their Lollapalooza tour dates across the U.S. this summer, Fishbone launches a 34-city European tour Oct. 11 in Wolverhampton, England, sharing select dates with Bad Brains and the Goats... "Brave & True," current set from U.S. indie singer/songwriter Jeff Wilkinson and his band, the Navigators, purveyors of lyrically and melodically savvy folk-rock, is licensed for Europe by Brambus Records in Switzerland.

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

Dates Set For Jackson's S. African Dates Shows Will Test Country's Concert Capabilities

BY ARTHUR GOLDSTUCK

JOHANNESBURG—Michael Jackson mania has hit South Africa as the floodgates of international pop finally open in this country.

Promoter Anant Singh confirmed Aug. 30 that Jackson's "Dangerous" tour would include Sept. 30 and Oct. 2 shows in Johannesburg. Sony Music in London confirmed that the two Johannesburg dates, plus a Wednesday (15) concert in Moscow, were scheduled. (Billboard, Sept. 11).

Tickets for the South African shows—at the 60,000-seat Ellis Park stadium—range from 150 rand (\$43) for upper-level seats to 90 rand (\$25) for standing room on the field to 60 rand (\$17) for lower-level seats. The field itself can accommodate up to 40,000 people.

The prices are believed to be the lowest in dollar terms of the entire world tour, reflecting both an ailing South African economy and Jackson's wish for South Africans from across the social spectrum to be able to attend.

When tickets went on sale on the morning of Aug. 31, people were waiting in lines that had formed during the night, and most seated tickets were sold out within hours.

Jackson's production manager, Paul Jansen, is reported to have arrived in Johannesburg over the weekend from Hong Kong to begin working on the project.

Singh, the local promoter, heads Video Vision Entertainment, and is better known for producing feature films.

When a Michael Jackson tour was first suggested to existing promoters early this year, most said the country did not have the experience or the infrastructure to handle an event of such magnitude.

The concerts—which may still be in jeopardy if Jackson cancels more concerts (as occurred in Thailand and Singapore, when the singer said he was ill)—will thus be a true litmus test for the South African entertainment industry.

Other acts seen in South Africa this year have included Charles and Eddie, Crowded House, Shakatak,

Dr. Alban, Peabo Bryson, and even the London Philharmonic Orchestra.

Mediator To Settle SACEM Rights Dispute

BY EMMANUEL LEGRAND

PARIS—A solution to the decade-long battle between France's authors' rights society SACEM and disquette owners appears to be in sight.

Minister of Culture Jacques Toubon has nominated a go-between, Yves Monnet, to mediate between the two parties. The attitude is in contrast to the former minister of culture Jack Lang, who fully supported SACEM.

Monnet is attorney general at the Cour de Cassation, one of France's higher courts. He is regarded as a skilled and experienced lawyer, and has a mission to find common ground between the two parties.

Sources at the Ministry of Culture explain the appointment as a way of finding a "decent compromise" instead of an ongoing legal battle, which could damage the artistic community.

The fight between SACEM and French clubs over the proportion of their revenue paid to authors has been public, acrimonious, and personal, with major national news coverage plus advertisements from both parties in national press.

A spokesman for SACEM welcomed the decision: "It was not possible to go on like that, and it is time to talk."

Observers note that Toubon's move had much to do with a decision from France's competition authorities, the Conseil de la Concurrence, which considered that it was "perfectly possible to compare the collecting rates of performing rights societies in Europe."

The authority compared French rates with a European average, and found them to be slightly higher than those used by similar societies in other EC member states. It also found that SACEM had exercised a "discriminatory policy" by allowing different rate reductions to clubs that sign special contracts with the society.

newsline...

ITALY'S ALBUM SALES were 4.71% down on last year for the six months to end of June 1993. Figures from IFPI-recognized FIMI, representing 80% of the market, show sales of \$123.4 million (191 billion lire). Album units were down 13.18% to 14.9 million. Singles sales jumped 218% to 2 million units. Full details next issue.

VIVA, GERMANY'S planned music cable TV channel has been granted a 10-year license to transmit in its home state of North Rhine Westphalia. (Billboard, Sept. 4). But the channel now faces a possible referral to competition authorities over its major-label ownership and claims from a Munich-based TV production company on the right to use the Viva name.

VIRGIN RETAIL U.K. has been fined 800 pounds (\$1,200) for Sunday trading by the Westminster City Council. Sunday trading is still illegal in the U.K., although the government has advised against prosecutions until new laws are enacted.

EMI MUSIC PUBLISHING U.K. has renewed its deal with Neil Finn, Crowded House's founder and main writer. The deal includes back and future catalog.

ITALIAN FOLKSINGER Daisy Lumini committed suicide on her 57th birthday, Aug. 18, with her partner, actor Tino Schirinzi. The couple jumped off a viaduct in their home province after learning that Schirinzi was terminally ill with cancer. Lumini was best known for her TV appearances in the '60s and '70s.

GERMAN MAJORS and indies have formed a working group within IFPI to promote jazz. The key aim is to produce a jazz chart, based on sales data, to provide a focus for the music. Jazz has an estimated 1.5% share of the German market, says AMMC International chairman and group instigator Michael Jacoby. The move follows discussions at a jazz panel at PopKomm in Cologne.

MORE TREMORS from the PopKomm epicenter: Industry and governmental music organizations plan to lobby the European Commission in Brussels to get a fair hearing for music, as does the audiovisual sector. The lobbying group is represented by France (Export Office, Ministry of Culture), Italy (Arezzo Wave), Denmark (Rosa), Spain (SGAE), Belgium (Wallonie Bruxelles Musiques), Holland (Conamus Foundation), Germany (PopKomm) and the state government of North-Rhine Westphalia (represented by the Ministry of Industry and Technology).

MIDEM WILL host a Mexican evening at its Cannes confab Jan. 30-Feb 3. Midem artistic director Cathy Bitton says the Jan. 31 showcase at the Palm Beach will reflect growing interest in Mexican rock music. Bands provisionally slated are Mana and Cafe Tacuba.

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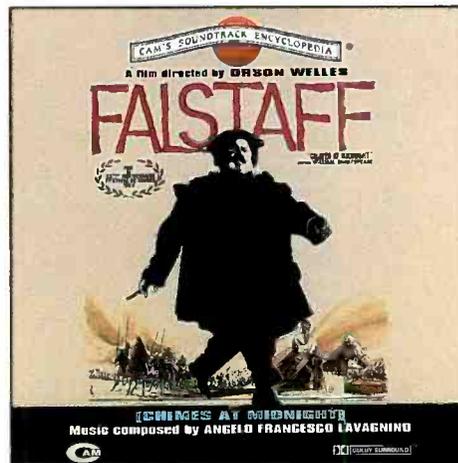
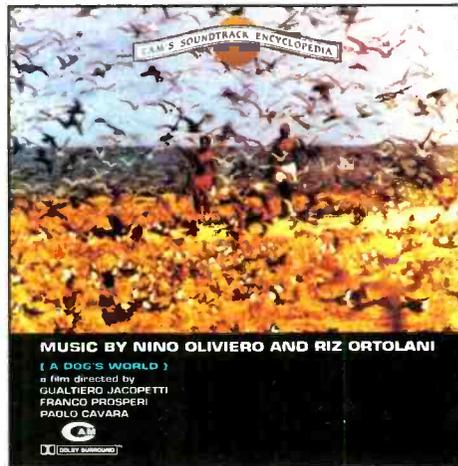
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VIRGIN SALES STREAK

(Continued from previous page)

Also, with the three labels, there is more of a continuous product flow than we had. Previously, we'd rise and fall with the fortunes of the one label. Hopefully, we'll now keep one, if not all of the labels, hot at the same time."

Cameron and Chappell dismiss talk of any divisive competition between the EMI and Virgin staffs. "Virgin's been so hot—what competition?" Cameron asks. "EMI is nowhere near as hot. It might be different this fall, because there's an enormous number of releases coming from EMI. There might be some field promotion people battling away at the odd radio station, but, in the end, it's the same sales force."

Cameron has been impressed by the amount of success Virgin has achieved, even with its smaller staff. "It's an awfully powerful little team for that kind of product flow," he says. "They don't have the fat that even a small independent can build itself into."

Chappell says that a key to Virgin's success has been having staffers who can perform diverse functions. "If there is anything to be done in their markets, our people are capable of doing it," he says. "They don't just go to radio. They search out every avenue for exposure. They work retail, and aren't afraid to go out and poster. Everybody's also plugged into the publicity."

The synergy that is really coming alive is in A&R," Cameron adds. "Nobody else in this country has two separate A&R departments, and we really work well together."

Chappell has signed to Virgin such domestic acts as Rita MacNeil, the Northern Pikes, World On Edge, and, recently, the Mozz and Lori Yates.

Since 1987, MacNeil's seven albums have chalked up total Canadian sales of two million copies. Chappell laments that the Maritime singer, signed to PolyGram Records outside North America, has yet to find an American label.

Noting that not one American A&R rep has ever journeyed here to scout MacNeil, Chappell says, "At times our business gets too hip for its own damn good. Not everybody wears Doc Marten's or expensive running shoes. The music industry sometimes doesn't understand that people can like a variety of music. Still, we haven't given up here on the idea that we will capture the American marketplace."

Besides MacNeil, Chappell's most visible signing to date has been the Northern Pikes, whose career stalled last year when its album, "Neptune," peaked at about 50,000 units. It had followed "Snow in June," a commercial breakthrough which had reached Canadian double platinum (200,000 units).

MAPLE BRIEFS

WITHIN a week of announcing an application for a national country music video service, MuchMusic president and executive producer Moses Znaimer has announced he will file an application with the Canadian radio-television and Telecommunications Commission to launch an all-day adult music and lifestyle channel, MuchMoreMusic. MuchMusic is owned by CHUM Limited.

In the opposite page a detail from the painting
 "CAM'S SOUNDTRACK ENCYCLOPEDIA"
 by GIULIANO GÉLENG - CAM COLLECTION



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HITS OF THE WORLD



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EUROCHART HOT 100		9/11/93		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	1	MR. VAIN CULTURE BEAT DANCE POOL			
2	2	WHAT'S UP? 4 NON BLONDES INTERSCOPE			
3	3	LIFE HADDAWAY COCONUT			
4	4	WHAT IS LOVE? HADDAWAY COCONUT			
5	6	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE			
6	5	CAN'T HELP FALLING IN LOVE UB40 DEP INTERNATIONAL			
7	8	DARLA DIRLADADA G.O. CULTURE SCORPIO			
8	12	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY MCLEAN EMI			
9	NEW	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA			
10	7	ALL THAT SHE WANTS ACE OF BASE MEGA			
ALBUMS					
1	1	U2 ZOOROPA ISLAND			
2	2	UB40 PROMISES AND LIES DEP INTERNATIONAL			
3	3	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE			
4	4	BON JOVI KEEP THE FAITH JAMBICO/POLYGRAM			
5	5	EROS RAMAZZOTTI TUTTE STORIE DDD			
6	7	BILLY JOEL THE RIVER OF DREAMS COLUMBIA			
7	6	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC			
8	8	ACE OF BASE HAPPY NATION MEGA			
9	9	SOUNDTRACK THE BODYGUARD ARISTA			
10	NEW	LEVELLERS LEVELLERS CHINA			

AUSTRALIA (Australian Record Industry Assn.) 9/12/93

THIS WEEK	LAST WEEK	SINGLES			
1	1	I'D DO ANYTHING FOR LOVE MEAT LOAF VIRGIN/EMI			
2	3	WHAT'S UP? 4 NON BLONDES WARNER			
3	2	THE RIVER OF DREAMS/NO MAN'S LAND BILLY JOEL COLUMBIA/SONY			
4	4	SWEAT (A LA LA LA LA LONG) INNER CIRCLE WARNER			
5	5	CAN'T HELP FALLING IN LOVE UB40 VIRGIN			
6	10	THREE LITTLE PIGS GREEN JELLY BMG			
7	9	RAIN MADONNA WARNER			
8	11	KILLING IN THE NAME RAGE AGAINST THE MACHINE EPIC			
9	12	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE BMG			
10	6	FREAK ME SILK WARNER			
11	8	WEST END GIRLS EAST 17 POLYDOR/POLYGRAM			
12	13	AIN'T NO LOVE (AIN'T NO USE) SUB SUB FEATURING MELANIE WILLIAMS LIBERATION/FESTIVAL			
13	15	EVERYBODY HURTS R.E.M. WARNER			
14	16	THE FLOOR JOHNNY GILL MOTOWN/POLYGRAM			
15	7	NUMB U2 ISLAND/POLYGRAM			
16	19	THIS IS IT DANNI MUSHROOM/FESTIVAL			
17	17	CAN YOU FORGIVE HER? PET SHOP BOYS EMI			
18	NEW	IF JANET JACKSON VIRGIN			
19	NEW	MR. VAIN CULTURE BEAT EPIC			
20	14	IN THESE ARMS BON JOVI PHONOGRAM/POLYGRAM			
ALBUMS					
1	1	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY			
2	NEW	BABY ANIMALS SHAVED AND DANGEROUS IMAGO/BMG			
3	4	SOUNDTRACK SLEEPLESS IN SEATTLE SONY			
4	6	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER			
5	2	DIESEL THE LOBBYIST EMI			
6	3	U2 ZOOROPA ISLAND/POLYGRAM			
7	8	ROD STEWART UNPLUGGED... AND SEATED WARNER			
8	10	ERIC CLAPTON UNPLUGGED WARNER			
9	13	MEAT LOAF BAT OUT OF HELL EPIC/SONY			
10	NEW	KENNY G BREATHTLESS ARISTA			
11	5	UB40 PROMISES AND LIES VIRGIN/EMI			
12	9	BON JOVI KEEP THE FAITH PHONOGRAM/POLYGRAM			
13	7	JIMI HENDRIX THE ULTIMATE EXPERIENCE POLYDOR/POLYGRAM			
14	11	TAYLOR DAYNE SOUL DANCING ARISTA/BMG			
15	14	SOUNDTRACK THE BODYGUARD ARISTA			
16	NEW	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER			
17	19	CYPRESS HILL BLACK SUNDAY COLUMBIA/SONY			
18	NEW	SOUNDTRACK THE PIANO LARRIKIN			
19	15	VAN MORRISON TOO LONG IN EXILE POLYDOR/POLYGRAM			
20	16	LED ZEPPELIN REMASTERS WARNER			

GERMANY (Der Musikmarkt) 9/7/93

THIS WEEK	LAST WEEK	SINGLES			
1	1	WHAT'S UP? 4 NON BLONDES INTERSCOPE			
2	2	LIFE HADDAWAY COCONUT			
3	3	MR. VAIN CULTURE BEAT DANCE POOL			
4	4	SOMEBODY OANCE WITH ME D.J. BOBO EAMS			
5	6	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA			
6	10	LIVING ON MY OWN FREDDIE MERCURY EMI			
7	19	KEEP ON DANCING DJ BOBO EAMS			
8	5	CAN'T HELP FALLING IN LOVE UB40 VIRGIN			
9	7	HAPPY NATION ACE OF BASE METRONOME			
10	8	TWO PRINCES SPIN DOCTORS EPIC			
11	9	NIGHT IN MOTION U 96 POLYDOR			
12	11	SUMMER SUMMER LOFT RCA			
13	13	WILL YOU BE THERE MICHAEL JACKSON EPIC			
14	NEW	SHOW ME LOVE ROBIN S ZX			
15	12	GIVE IT UP CUT 'N' MOVE ELECTROLA			
16	15	WHAT IS LOVE HADDAWAY COCONUT			
17	14	DREAMS GABRIELLE GO BEAT/METRONOME			

18	17	GIVE IT UP GOOD MEN INTERCORD			
19	16	THREE LITTLE PIGS GREEN JELLY ZOO			
20	18	THE JUNGLE BOOK GROOVE DISNEY CAST INTERCORD			
ALBUMS					
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! ATLANTIC			
2	5	SEILTANZERTRAM PUR INTERCORD			
3	NEW	BAP PIK SIBBE ELECTROLA			
4	2	BON JOVI KEEP THE FAITH JAMBICO/POLYGRAM			
5	3	ACE OF BASE HAPPY NATION METRONOME			
6	4	UB40 PROMISES AND LIES VIRGIN			
7	6	THE RIVER OF DREAMS BILLY JOEL COLUMBIA			
8	7	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC			
9	13	GRAVE DANCERS UNION SOUL ASYLUM COLUMBIA			
10	15	DANGEROUS MICHAEL JACKSON EPIC			
11	10	CULTURE BEAT SERENITY DANCE POOL/SONY MUSIC			
12	11	EROS RAMAZZOTTI TUTTE STORIE DDD			
13	12	HERBERT GROENEMEYER CHAOS ELECTROLA			
14	9	U2 ZOOROPA ISLAND			
15	14	TOTEN HOSEN KAUF MICH VIRGIN			
16	8	SOUNDTRACK GUTE ZEITEN SCHLECHTE ZEITEN 2 EDL			
17	16	SOUNDTRACK THE BODYGUARD ARISTA			
18	17	JANET JACKSON JANET VIRGIN			
19	18	2 UNLIMITED NO LIMITS ZX			
20	19	JAMIROQUAI EMERGENCY ON PLANET EARTH COLUMBIA			

JAPAN (Music Labo) 9/13/93

THIS WEEK	LAST WEEK	SINGLES			
1	NEW	NO. 1 NORIYUKI MAKIHARA WEA			
2	NEW	MOH SUKOSHI ATO SUKOSHI ZARD B GRAM			
3	3	EROTICA SEVEN SOUTHERN ALL STARS TAISHITA/VICTOR			
4	1	SONS AND DAUGHTERS CHAGE & ASKA AARDVARK PONY CANYON			
5	2	MANATSUNO YONO YUME YUMI MATSUOYA EXPRESS/TOSHIBA EMI			
6	6	NATSUNO HINO 1993 CLASS M ONE/APOLLON			
7	7	MAKE-UP SHADOW YOSUI INOUE FOR LIFE			
8	8	SHIMAUTA (ORDINAL VERSION) THE BOOM SONY			
9	9	POCKET BELIGA NARANAKUTE MARI KUNITAKE MELDACC			

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES			
1	1	MR. VAIN CULTURE BEAT EPIC			
2	2	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY MCLEAN BRILLIANT			
3	5	RIGHT HERE SWV RCA			
4	3	THE RIVER OF DREAMS BILLY JOEL COLUMBIA			
5	NEW	HEART-SHAPED BOX NIRVANA GEFEN			
6	4	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE			
7	6	THE KEY THE SECRET URBAN COOKIE COLLECTIVE PULSE 8			
8	10	FACES 2 UNLIMITED PWL INTERNATIONAL			
9	7	NUFF VIBES (EP) APACHE INDIAN ISLAND			
10	9	DREAMLOVER MARIAH CAREY COLUMBIA			
11	8	HIGHER GROUND UB40 DEP INTERNATIONAL			
12	NEW	BOOM! SHAKE THE ROOM JAZZY JEFF & THE FRESH PRINCE JIVE			
13	27	WORLD (THE PRICE OF LOVE) NEW ORDER LONDON			
14	11	SLAVE TO THE VIBE AFTERSHOCK VIRGIN			
15	12	DISCO INFERNO TINA TURNER PARLOPHONE			
16	18	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA			
17	NEW	TRIPPIN' ON YOUR LOVE KENNY THOMAS COOLTEMPO			
18	NEW	SOMETIMES JAMES FONTANA			
19	NEW	WILD WOOD PAUL WELLER GO!DISCS			
20	13	WHAT'S UP? 4 NON BLONDES INTERSCOPE			
21	21	HEAVEN HELP LENNY KRAVITZ VIRGIN			
22	20	WHEEL OF FORTUNE ACE OF BASE LONDON			
23	24	PLUSH STONE TEMPLE PILOTS ATLANTIC			
24	NEW	MOVE MOBY MUTE			
25	NEW	ACE OF SPADES MOTORHEAD WGAF			
26	NEW	HEY MR. DJ ZHANE EPIC			
27	15	I WILL ALWAYS LOVE YOU SARAH WASHINGTON ALMIGHTY			
28	26	REAL LOVE MARY J. BLIGE MCA			
29	NEW	VENUS AS A BOY BJORK ONE LITTLE INDIAN			
30	NEW	SO CALLEO FRIEND TEXAS VERTIGO			
31	30	DREAMS GABRIELLE GO!DISCS			
32	19	TEASE ME CHAKA DEMUS & PLIERS MANGO			
33	16	LEAN ON ME I WON'T FALL OVER CARTER USM CHRYSALIS			
34	NEW	TRUST ME GURU FEATURING N'DEA DAVENPORT COOLTEMPO			
35	NEW	TOO MUCH INFORMATION DURAN DURAN PARLOPHONE			
36	22	PRAY TAKE THAT RCA			
37	NEW	SOUND OF EDEN SHADES OF RHYTHM ZTT ZANG			
38	23	PAYING THE PRICE OF LOVE BEE GEES POLYDOR			
39	29	I CAN'T HELP MYSELF JOEY LAWRENCE EMI			
40	34	SOMEBODY TO SHOVE SOUL ASYLUM COLUMBIA			

10	5	MOONSHINE DANCE ACCESS FUN HOUSE			
ALBUMS					
1	2	ANRI HALF & HALF FOR LIFE			
2	1	X JAPAN ART OF LIFE ATLANTIC/MMG			
3	NEW	KUMIKO YAMASHITA CENTURY LOVERS EAST WORLD/TOSHIBA EMI			
4	NEW	MARIKO TAKAHASHI VERSE INVITATION/VICTOR			
5	NEW	MR. CHILDREN VERSUS TOY'S FACTORY			
6	3	ZARD YURERU OMOI B.GRAM			
7	NEW	GAO GAO VAP			
8	6	THE BOOM FACELESS MAN SONY			
9	4	TMN TMN CLASSIX 1 EPIC/SONY			
10	5	TMN TMN CLASSIX 2 EPIC/SONY			

FRANCE (Nielsen/Europe 1) 9/10/93

THIS WEEK	LAST WEEK	SINGLES			
1	1	DARLA DIRLADADA G.O. CULTURE SCORPIO/POLYGRAM			
2	5	REGG'LYSS... METS DE L'HUILE REGG'LYSS VIRGIN			
3	2	WHAT IS LOVE HADDAWAY SCORPIO/POLYGRAM			
4	3	MR VAIN CULTURE BEAT SONY MUSIC			
5	4	ALL THAT SHE WANTS ACE OF BASE BARCLAY/POLYGRAM			
6	6	CAN'T HELP FALLING IN LOVE UB40 VIRGIN			
7	8	INFORMER SNOW CARRERE			
8	9	TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM			
9	10	SING HALLELUJAH DR ALBAN ARIOLA			
10	7	C'EST OKET LES VISITEURS REMARK			
11	18	ZIGGY CELINE DION COLUMBIA/SONY			
12	11	NO LIMITS 2 UNLIMITED SCORPIO/POLYGRAM			
13	NEW	L'ILE AUX ENFANTS CASIMIR SONY			
14	16	BIG GUN AC/DC WARNER			
15	13	JE SERAI LA JOHNNY HALLYDAY PHONOGRAM			
16	14	PARISIAN WALKWAYS GARY MOORE VIRGIN			
17	12	CHRONOLOGIE JEAN-MICHEL JARRE DREYFUS/SONY			
18	15	TU TATUTA TUTA TA PIN-NOCCIO FLAR/MUSIDISC			
19	NEW	IT'S MY LIFE DR. ALBAN ARIOLA			
20	20	LOVE SEE NO COLOUR U 96 POLYDOR			
ALBUMS					
1	1	JOHNNY HALLYDAY AU PARC DES PRINCES PHONOGRAM			
2	2	U2 ZOOROPA ISLAND			
3	4	PATRICA KAAS JE TE DIS VOUS COLUMBIA			

4	5	U2 WAR ISLAND/POLYGRAM			
5	7	UB40 PROMISES AND LIES VIRGIN			
6	3	JEAN-MICHEL JARRE CHRONOLOGIE DREYFUS/SONY			
7	11	SOUNDTRACK THE BODYGUARD RCA			
8	9	HELENE HELENE AB/BMG			
9	6	MAGAZINE 60 MEDLEY 60'S SLOW POLYGRAM			
10	10	STEPHAN EICHER CARCASSONE BARCLAY/POLYGRAM			
11	8	DIRE STRAITS ON THE NIGHT VERTIGO			
12	16	2 UNLIMITED NO LIMITS SCORPIO/POLYGRAM			
13	13	TEARS FOR FEARS ELEMENTAL PHONOGRAM			
14	17	MICHAEL JACKSON DANGEROUS EPIC			
15	20	REGG'LYSS VIVE LES GESTES DELABEL			
16	14	JORDY POCLETTE SURPRISE SONY MUSIC			
17	15	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA			
18	18	GARY MOORE BLUES ALIVE VIRGIN			
19	NEW	LES INNOCENTS FOUS A LIER VIRGIN			
20	NEW	MICHEL SARDOU BERCY 93 TREMA/SONY			

SWEDEN (GLF) 9/8/93

THIS WEEK	LAST WEEK	SINGLES			
1	1	WHAT'S UP 4 NON BLONDES ATLANTIC			
2	2	MR. VAIN CULTURE BEAT DANCE POOL			
3	5	LIFE HADDAWAY COCONUT			
4	3	THREE LITTLE PIGS GREEN JELLY ZOO ENTERTAINMENT			
5	6	DREAMS GABRIELLE GO!DISCS			
6	NEW	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA			
7	4	CAN'T HELP FALLING IN LOVE UB40 VIRGIN/EMI			
8	NEW	KEEP ON DANCING D.J. BOBO 12 INC/PITCH			
9	NEW	VIKINGABLOD ULTIMA THULE ULTIMA THULE			
10	NEW	SLAVE TO THE MUSIC TWENTY 4 SEVEN CNR/INDISC			
ALBUMS					
1	2	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! ATLANTIC			
2	3	LOUISE HOFFSTEN RHYTHM & BLONDE RIVAL			
3	1	U2 ZOOROPA ISLAND			
4	10	CULTURE BEAT SERENITY DANCE POOL			
5	6	BJORK DEBUT MOTHER			
6	5	EROS RAMAZZOTTI TUTTE STORIE DDD			
7	4	UB40 PROMISES AND LIES VIRGIN			
8	NEW	ULTIMA THULE FOR FADERNES LANDET ULTIMA THULE			
9	NEW	STONE TEMPLE PILOTS CORE ATLANTIC			
10	NEW	ULTIMA THULE SVEA HJALTAR ULTIMA THULE			

NETHERLANDS (Stichting Nederlandse 40) 9/11/93

THIS WEEK	LAST WEEK	SINGLES			
1	1	WHAT'S UP 4 NON BLONDES WARNER			
2	2	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE			
3	3	LIFE HADDAWAY JIVE			
4	4	TEASE ME CHAKA DEMUS & PLIERS MANGO			
5	NEW	HAPPY NATION ACE OF BASE METRONOME			
6	NEW	LUV 4 LUV ROBIN S RHYTHM			
7	5	MR. VAIN CULTURE BEAT DANCE POOL			
8	6	WILL YOU BE THERE MICHAEL JACKSON EPIC			
9	NEW	HIGHER GROUND UB40 VIRGIN			
10	NEW	TRANSSEXUAL RONALD BUNNY			
ALBUMS					
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! ATLANTIC			
2	2	UB40 PROMISES AND LIES VIRGIN			
3	3	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.			
4	5	ACE OF BASE HAPPY NATION ABM			
5	NEW	BON JOVI KEEP THE FAITH JAMBICO/MERCURY			
6	6	OLETA ADAMS EVOLUTION FONTANA			
7	7	PAUL DE LEEUW PLUGGED PLUGGED			
8	4	U2 ZOOROPA ISLAND			
9	NEW	MICHAEL JACKSON DANGEROUS EPIC			
10	NEW	GOLDEN EARRING THE NAKED TRUTH COLUMBIA			

CANADA (The Record) 9/6/93

THIS WEEK	LAST WEEK	SINGLES			
1	2	OH CAROLINA SHAGGY VIRGIN/CEMA			
2	2	RAIN MADONNA SIRE/WEA			
3	3	IF I HAD NO LOOT TONY! TONI! TONE! MERCURY/PGD			
4	8	WILL YOU BE THERE? MICHAEL JACKSON EPIC/SONY			
5	4	DREAMLOVER MARIAH CAREY COLUMBIA/SONY			
6	9	IF JANET JACKSON VIRGIN/CEMA			
7	6	ALRIGHT KRIS KROSS COLUMBIA/SONY			
8	7	CAN YOU FORGIVE HER PET SHOP BOYS CAPITOL/CEMA			
9	NEW	RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY			
10	10	INSANE IN THE BRAIN CYPRESS HILL QUALITY			
ALBUMS					
1	1	U2 ZOOROPA ISLAND/PGD			
2	2	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA			
3	3	ROD STEWART UNPLUGGED... AND SEATED WARNER BROS/WEA			
4	4	AEROSMITH GET A GRIP GEFEN/UNI			
5	6	UB40 PROMISES AND LIES VIRGIN/CEMA			
6	9	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY			
7	5	JANET JACKSON JANET VIRGIN/CEMA			
8	8	MOXY FRUVOUS BARGAINVILLE WEA/WEA			
9	7	VARIOUS ARTISTS SLEEPLESS IN SEATTLE SOUNDTRACK EPIC/SONY			
10	NEW	STONE TEMPLE PILOTS CORE ATLANTIC/WEA			

Retailers Have Post-Longbox Blues Majors' Pricing Policies Found Wanting

■ BY DON JEFFREY

NEW YORK—With the recent changes in wholesale music prices by Uni Distribution Corp., four of the Big Six recording companies have now announced new pricing and returns policies for retailers that effectively take the place of the longbox rebates that now have been fully discontinued.

But retailers say the new policies generally amount to "pennies," and that they do not come close to compensating them for the costs of refixturing their stores after the longbox packaging for CDs was eliminated March 31.

Moreover, some retailers complain that manufacturers are not passing on the benefits of the lower cost of producing recordings without longboxes.

Uni Distribution Corp.—a unit of MCA Inc.—announced its new policies in late August. It followed changes by Sony Music Distribution, WEA Corp., and PolyGram Group Distribution.

The majors that have not changed their pricing since the longbox rebates expired are BMG Distribution and CEMA Distribution. BMG and CEMA's distribution chiefs were unavailable for comment.

Uni's pricing schedule, effective Aug. 31, lowers wholesale prices on three categories of CDs: for \$12.98 suggested list, the wholesale price falls 7 cents to \$7.80; for \$15.98, it drops 5 cents to \$10.25; and for \$16.98, it is down 16 cents to \$10.71. On \$17.98 list product (at present only one album, Jimi Hendrix's "The Ultimate Experience," is in this category), the wholesale price is \$10.87.

Uni details other changes in its letter to retailers, some of which take away the goodwill that the lower prices might have created. The inventory incentive discount on each invoice for frontline CDs and cassettes is reduced to 1% from 1.7%. Additionally, Uni says that as of Dec. 3, it no longer will accept returns of CDs on which there is no hologram seal, or on which the seal is broken.

Sony announced its new pricing structure in July. It said all frontline product would carry a 1% returns incentive credit, which effectively would reduce retailers' costs on \$13.98,

\$15.98, and \$16.98 list product by 9 cents, 10 cents, and 11 cents, respectively.

The first of the majors to offer post-longbox rebates was WEA, whose changes amounted to about 12 cents on average off the wholesale cost.

PolyGram's price reduction was not as generous as WEA's, but retailers applauded PolyGram's decision to reduce the charges on product that is not ordered in box lots.

Retailers' reaction to the latest policy changes by Uni and Sony could be summed up as, "better than nothing, but not good enough."

"Uni really lowered their prices to

where they should have been all along," says Chuck Lee, assistant VP/music buying for the Warehouse Entertainment chain, based in Torrance, Calif. "They were 17-18 cents higher than everyone."

As for Sony, Lee said its change was "a little better than Uni's, but certainly not the quarter we were getting" as a post-longbox rebate.

Doug Smith, senior buyer for National Record Mart in Philadelphia, says the troubling change is Uni's refusal to accept defectives, on which the seals usually have been broken. "That puts them in the used-CD business,"

(Continued on page 67)

Garcia Family Hopes To Spread Its Revolution

■ BY EARL PAIGE

WHITTIER, Calif.—Music Revolution here in this Los Angeles suburb is typical of the family music store that has enlarged with such suddenness that one principal of the firm jokingly calls it "20 years of overnight growth."

As Willie Garcia, one of five co-owners, puts it, "Before we realized it we were getting pretty large." The day-to-day frenzy of keeping up with the operation never allowed anyone to take the time to stand back and take stock of



where Music Revolution was going. "We're to the point where we can start thinking of doing \$1 million in volume a year," says Garcia.

From its modest beginnings in a 12-by-30-foot space, Music Revolution has made a name for itself at the bustling corner of Norwalk and Washington Boulevards, a hub in Whittier just off the 605 Freeway immediately southwest of downtown L.A. "We're 5 miles from five high schools," says Garcia of the neighborhood's rich potential.

After the purchase of the store in

1977, it was moved slightly but remained within the original shopping center.

In 1990, the store moved once again—to the present 4,130-square-foot location, which seems much smaller because it is crammed with merchandise but doesn't look cluttered.

A large amount of space is taken up by clothing and jewelry for sale. Considering the space and importance given to gifts, clothing, and non-music merchandise, including home video, some would question calling the Garcia operation a record store.

"We see music and video as the draw and then we try to have other items there that people will buy, impulse items," says Garcia, who runs the store with his two brothers and a sister, who form the nucleus of the staff.

Considering how faddish clothing, jewelry, and accessories can be, Music Revolution "doesn't try to pioneer. We follow what we see is working. We may be a month or two behind but we still get the bulk of sales," says Garcia of a conservative policy that has found the store making few costly mistakes.

Hints as to what might be catching on come from the younger generation of Garcias starting to work at the store. Garcia's son, William Jr., and daughter, Viva, work there, as does Nicole, daughter of brother Ray Jr.

INDI Takes Final Steps To Unify Its Acquisitions

■ BY ED CHRISTMAN

NEWARK, N.J.—INDI, the independent national distribution network formed through acquisitions during the last three years, held a company convention here as the final step of a managerial effort to fuse its three divisions into a unified company.

The convention, held Aug. 22-23 at the Sheraton Hotel at Newark Airport, came about because "we wanted to bring together all the people who make up INDI," said

George Hocutt, chairman and CEO of Secaucus, N.J.-based Independent National Distributors Inc. "I want our employees to think of us as INDI. They now know they are a part of a larger company that cares about its employees."

In all, about 200 people attended the convention, which consisted of INDI business sessions and product presentations from more than 20 labels, as well as performances by Kracked Ribs (Continued on next page)

The clan emanates from Ray Sr. and Carmen Garcia, who purchased the store in 1977 when it was 5 years old. Then there are brothers Willie, 42; Ray Jr., 41; Frank, 37; and sister Lillian Vendette, 33.

One of the biggest challenges over

the recent years has been "learning the retail business. Except for my mother, few of us had any experience," says Garcia, the family operation's informally elected spokesman.

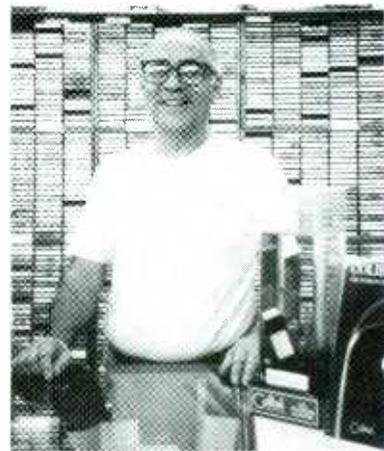
Garcia spent years with the Post Office and an oil company. Frank Garcia was in carpentry and construction. Vendette was with the DMV, and Ray Sr. was in home furnishings installation. Only Ray Jr. "had any experience. He was with a supermarket five to six years."

At the family's weekly management meeting, one topic is shrinkage, especially internal theft, a burden that breaks the back of some independents. "We are getting to the point of surveillance cameras. We're hiring from the outside more and more, and shoplifting is a problem. We can't watch things like we used to."

While the weekly planning session "used to be half business and half family" it's getting more nitty gritty. At last getting around to some analysis and long-range planning, Music Revolution "needs to grow—its future is based on growth," says Garcia.

One factor is computerization. "We put in the computer so we could organize better. We had this sideline and that one. We centralized a lot of things and now a lot of what we do on the computer we could be doing in one or two

(Continued on page 70)



Surveying his domain at single-store Music Revolution in Whittier, Calif., Ray Garcia Sr. stands proudly at the counter, behind which are racked hundreds of music cassettes. The store features a personal touch, with about 12 Garcia family members plus part-timers constantly working the sprawling complex just southeast of downtown L.A. (Billboard photo)

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Kemp Mill Spreads Out; NARM Fall Show Preview

BIGGEST MILL: Kemp Mill Music will open its largest store Sept. 21, a 6,000-square-foot outlet in Columbia, Md. That store, which is actually an enlargement of an existing 3,000-square-foot store, will feature listening posts, a MUZE database, and a TicketMaster station, as well as a much broader selection with a big emphasis on accessories, according to executive VP Howard Appelbaum.

By enlarging its normal 10,000 stock-keeping-units to 14,000 SKUs for the store, Kemp Mill will be able to incorporate two subdepartments: a jazz area and a children's music department. The dedicated jazz area will have listening posts and will offer information about upcoming jazz concerts. For children's product, Appelbaum says he hopes to create the largest department in the Washington area. "It will be several hundred square feet," he says, "and I want to carry every piece of children's music that we can get our hands on. It will carry video as well." Adds Robin Wolfson, director of advertising/promotions/merchandising, "We will have blackboards for kids to write on, and comfortable, kid-sized furniture to allow them to hang out and look at stuff."

Appelbaum calls the store an expensive but exciting move for Kemp Mill. "The store should be a great retail environment for the customer," he says. "We want them to feel that they are getting more than

price and selection; we want them to have a great shopping experience."

ON THE MOVE: Brian Levy has been named VP of store operations at the Incredible Universe, Tandy Corp.'s chain of electronic superstores. Robert Komisar has joined Aliquippa, Pa.-based Rank Retail Services America as director of field sales. Previously, Komisar was director of sales for Western Publishing. Also at Rank, the responsibilities of Tom Ryan, VP of sales, have been expanded to include marketing as well. And Alan Leven has been named manager of retail operations. He previously was executive director of marketing.

RETAIL TRACK

by Ed Christman



NARM AHOY: The National Assn. of Recording Merchandisers is gearing up for its 1993 Wholesalers conference. Kicking off the event, scheduled for the Arizona Biltmore in Phoenix, will be the independent distributors and manufacturers conference, running Oct. 15-17, followed by the one-stops conference, which will meet Oct. 17-19. The meet will close with the rackjobbers conference, Oct. 17-20. For the first time, one-stops will not have one-on-one meetings with the audio manufacturers. Instead, they will meet as a group with each manufacturer. Rackjobbers will meet audio manufacturers in the same type of forum, but the schedule also has a day set aside for one-on-one meetings.

INDI TAKES FINAL STEPS

(Continued from preceding page)

from Belmark Records, EJALT from Par Records, Kashan from Paragon/Solar Records, and a special surprise performance by Belmark's No. 1 recording artist, Tag Team.

In his opening address, Hocutt said, "Three years ago, we were fragmented regional distributors. But we have put together one of the most compatible groups of people in the business."

In fact, in the last year, INDI management has been working hard making sure that the glue that holds the company together is a firm bond, Hocutt told Billboard in an interview. For instance, INDI has been bringing all of the individual company benefits under the parent's umbrella, he reported. In addition, INDI has just installed a company-wide 401K savings plan.

INDI was formed in July 1990, when a group of investors, led by the Mees-Pierson (Bahamas) Ltd. merchant bank, invested in the idea of forming a national independent distribution company. Initially Mel Klein, formerly with Island, helmed the INDI initiative.

In August 1990, INDI acquired San Fernando, Calif.-based California Record Distributors, which was established in 1972. In November 1990, INDI acquired Secaucus, N.J.-based Malverne, which was formed in 1946. Also, INDI acquired Dallas-based Big State, formed in 1946, and then bought assets from the liquidated Schwartz Bros. company.

In an address to the convention, Chris Joyce, executive VP and general counsel of INDI, observed, "Many people said there is no way we can put together a group of autonomous regional distributors and form a national network. Some said there would be interdivisional rivalries, some said there would be personality conflicts. Others thought the labels wouldn't support it. A year later, we have done it."

Initially, Hocutt said, he perceived a need for a national independent distribution company because CRD was "vulnerable to the performance of its peers." Since most labels use a number of different independent distributors, when

(Continued on page 69)

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History in the Making

AUGUST 25, 1992

Walt Disney Records ships *The Music of Disney: A Legacy in Song* to retail.

December 28, 1992

The Music of Disney: A Legacy in Song is one of the best selling boxed sets of the holiday season.



January 3, 1993

The Music of Disney: A Legacy in Song is certified Gold by the RIAA.

July 1, 1993

Shipments of *The Music of Disney: A Legacy in Song* are temporarily suspended.

August 28, 1993

Walt Disney Records announces in Billboard the permanent retirement of *The Music of Disney: A Legacy in Song* after this holiday season.

October 4, 1993

Walt Disney Records will resume shipment of *The Music of Disney: A Legacy in Song* to retail for the last time.

December 1, 1993

The largest television advertising campaign in Walt Disney Records history will be implemented behind *The Music of Disney: A Legacy in Song*, announcing the limited availability of this boxed set.



January 31, 1994

The Music of Disney: A Legacy in Song will no longer be shipped to accounts.

Plan to be a part of music history.



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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	1	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND 18 weeks at No. 1	111
2	2	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	122
3	5	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	122
4	9	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	122
5	7	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	122
6	3	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	122
7	4	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	122
8	6	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	99
9	8	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	122
10	11	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	122
11	10	AEROSMITH ▲ ⁶ COLUMBIA 36565 (5.98 EQ/9.98)	GREATEST HITS	120
12	13	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	122
13	12	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	113
14	14	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	122
15	18	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	120
16	30	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	101
17	15	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	90
18	17	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	34
19	20	METALLICA ▲ ⁷ ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	107
20	16	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	81
21	19	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	111
22	21	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	108
23	26	ALICE IN CHAINS ● COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	6
24	28	GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		40
25	22	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	122
26	27	UB40 ▲ A&M 4980 (9.98/15.98)	LABOUR OF LOVE	6
27	23	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	60
28	24	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	113
29	31	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	17
30	25	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	116
31	29	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98)	SO	24
32	32	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	112
33	35	MICHAEL JACKSON ▲ ²² EPIC 38112 (9.98 EQ/15.98)	THRILLER	34
34	37	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	118
35	34	THE POLICE ▲ ³ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	101
36	38	THE BLACK CROWES ▲ ³ DEF AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	5
37	36	UB40 ▲ VIRGIN 86146 (7.98/11.98)	LABOUR OF LOVE II	7
38	39	QUEENSRYCHE ▲ ⁷ EMI 92806/ERG (9.98/15.98)	EMPIRE	6
39	33	ENYA ▲ ATLANTIC 81842/AG (7.98/11.98)	ENYA	77
40	44	R.E.M. ▲ ⁴ WARNER BROS. 26496* (9.98/15.98)	OUT OF TIME	2
41	—	U2 ▲ ISLAND 811148 (7.98 EQ/11.98)	WAR	32
42	—	LED ZEPPELIN ▲ ⁶ ATLANTIC 19127*/AG (7.98/11.98)	LED ZEPPELIN 2	61
43	41	VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	55
44	45	SADE ▲ ² EPIC 39581 (7.98 EQ/11.98)	DIAMOND LIFE	19
45	49	REO SPEEDWAGON ▲ EPIC 44202 (9.98 EQ/15.98)	HITS	33
46	40	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	122
47	43	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	54
48	46	PETER GABRIEL ● Geffen 24326 (9.98/15.98)	SHAKING THE TREE - 16 GOLDEN GREATS	6
49	—	AC/DC ▲ ¹⁰ ATLANTIC 16018/AG (7.98/11.98)	BACK IN BLACK	89
50	42	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	39

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.

POST-LONGBOX BLUES

(Continued from page 65)

he says.

Repeating retailers' longstanding complaint about the music companies, Smith adds, "Their list price on CDs is still out of line. It does not allow us the 40-point margin we need." He says CD margins vary from 33%-36%; in contrast, the profit margin on cassettes typically is more than 40%.

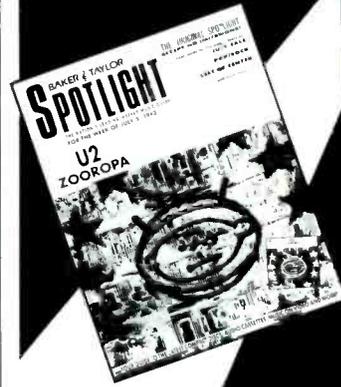
George Scarlett, product manager at Sacramento, Calif.-based Tower Records, says Sony's changes just "bring them in line with what everybody else is using," and that Uni's are "a carbon copy of what Sony is doing."

But Scarlett is happy about PolyGram's decision to "chip away at the loose-pickup charge." Many majors require retailers ordering CDs in amounts other than box lots (30 units

(Continued on next page)

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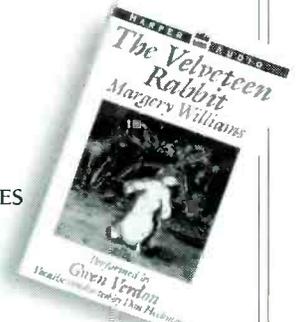
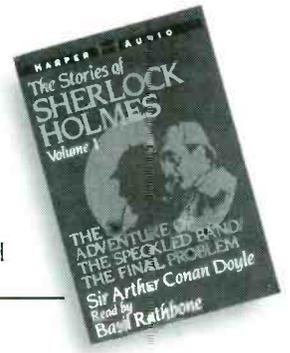
by Hans Christian Anderson
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Virgin Retail U.K. Bullish On Megastores Company Reports 69% Increase In Pretax Profits

■ BY DOMINIC PRIDE

LONDON—Virgin Retail U.K.'s patient pursuit of its Megastore concept has paid off, says managing director Simon Burke. For the year ended May 31, the company reported a 69% increase in pretax profits, to 3.5 million pounds (\$5.2 million), on sales that rose 55% to 108.5 million pounds (\$161.6 million) (Billboard, Sept. 4).

The figures are compared with a 44-week period in 1991-92. Virgin Retail U.K. became a joint venture when it sold 50% to W.H. Smith in 1991, and Virgin's accounting periods have been shifted to coincide with Smith's.

"Five years ago we were written off as a dead duck," Burke says. "People didn't take our large stores seriously. In that time, music has come out of the side streets, and we're seeing more trade going through prime pitch sites. A lot of competitors have now taken up our marketing style and approach to catalog."

Like many U.K. music retailers, Virgin has seen a marked improvement in the music market in the calendar year to date, Burke says. "The music market picked up from Christmas day onward."

Burke, who also is responsible for Virgin Retail U.K.'s 30 Virgin Games Centres, is not confident that the pre-Christmas games boom will be repeated this year. "There's been no real quantum leap in games this year; it's more of the same," he says. "Music is a much longer-lasting product."

Burke adds that customers have not been discouraged by the recent government price inquiries and negative press over CDs (Billboard, May 8). "CD sales have never been stronger," he says. "If we're in a business where the consumer is saying that the product is too expensive, we should do something about it, but we're not hearing them

say that."

Recent summer sale offers are giving the public a discount on chart CDs, but such offers are normal for the season, says Burke.

The positive results will allow Virgin to carry out its expansion plans. It has 19 Megastores in the U.K. and Ireland, and intends to double that number over two years. Five more will be opened before the end of the year. Burke says there are no plans to change the format of prime-location sites, with 20,000 square feet of space, varied product mix, and catalog. However, the number of cities that would sustain the concept is limited, he adds.



Vince's Visit. Warner Bros. recording artist Vince Neil and band mate Steve Stevens drop by the Handleman branch office in Kansas City, Mo. Neil was in town on tour with Van Halen. Shown, from left, are Warner intern Paul Heet; Warner local promotion rep Bob Hathaway; Neil; Handleman buyer Sharon Jones; Stevens; Handleman branch manager Jim Scott; and WEA sales rep Brian Hay.

POST-LONGBOX BLUES

(Continued from preceding page)

each) to pay an extra 15 cents per recording. PolyGram now stipulates that if CDs are purchased in multiples of 10, retailers still get the lower box-lot price, and that purchases of, say, 15 units, require payment of the higher loose-pickup charge on only five of the units.

Scarlett calls Sony's loose-pickup charge "astronomical" at 3% per unit, or about 30 cents on a \$10 purchase.

"It murders our gross profit," he says.

David Lang, president of Compact Disc World in South Plainfield, N.J., calls the recent moves by Uni and Sony "a step in the right direction, but they don't go far enough toward making up for what our expenses have been."

Lang notes that manufacturers used to justify the high wholesale price on CDs in part by saying that

making the longbox adds 50 cents to \$1 to their costs. But now that the longbox is history, Lang maintains, the music companies are saying that it cost only 15-40 cents per unit.

Still, Lang, like most others, says his costs have risen since the longbox was phased out. He has chosen to display CDs in plastic keepers, ordering 300,000 of them at a minimum cost of 52 cents each. He received \$87,000 in

post-longbox rebates from manufacturers, but he has been informed that this money is taxable income. Thus, the majors' largesse will wind up compensating only about 33%-40% of his transition costs, after taxes.

"The major burden of the transition has been placed on retailers' shoulders to finance it," Lang says.

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INDI TAKES FINAL STEPS TO MERGE ACQUISITIONS

(Continued from page 66)

labels lost faith in some of CRD's peers, they often turned to the majors' branch distribution system, he noted. "When that happened, I looked around to see how I could stay competitive, and that is one of the reasons INDI came about."

While the company has just enjoyed a banner year, with sales topping \$93 million in the fiscal year ended July 31, the launching of INDI hasn't all been smooth sailing, acknowledged Hocutt and Ian Fair, the Mees-Pierson chairman who sits on the INDI board of directors.

"The initial concept we thought was good but it wasn't working out, and we were having philosophical disagreements with [Klein]," Fair said. Klein left, and was replaced by Hocutt, who had been serving as president of INDI.

"At that point, we had to decide to put more money in or cut and run," said Fair. After watching the company operate under new management, "our confidence grew and so we did the Big State deal," Fair said. In addition, Mees-Pierson clout was instrumental in INDI obtaining a \$10 million revolving loan from Congress Financial, a New York-based bank.

For more than a year, Mees-Pierson "has significantly supported INDI. Today is a clear ex-

ample of that," said Fair. "We have reached a comfort level where we now want to see INDI grow."

Since the formation of INDI, the company has been plagued by rumors that it is owned by Chris Blackwell, the founder of Island Records. But Fair said INDI is mainly owned by a group of private and institutional investors, under the auspices of Mees-Pierson.

Mees-Pierson, which has assets of \$2 billion-\$3 billion, is the fifth-biggest merchant bank in the world, according to Fair, and is 75% owned by Mees, a subsidiary of a Dutch banking company formed by the mergers of ABN and AMRO, and 25% owned by Fair.

"[Mees-Pierson] is a private bank," Fair told Billboard. "Our business essentially is to seek out investment possibilities for ourselves and our clients."

Since INDI is owned by investors, many speculate that the company will eventually be sold. Fair acknowledged that possibility, saying, "If the right offer came along, we would sell. But are we in an enormous rush to sell? No. We are keeping our options open." One option that the company may eventually explore is an INDI public offering.

"The key," according to Fair, "is [Mees-Pierson and its investors]

believe in INDI as a venture and a concept, and where we go from here is still an open issue."

In the meantime, INDI's investors are seeing a nice return from asset appreciation, said Billy Emerson, president/COO of INDI. "If we have another year like last year, then the company will have doubled its size in the last two years," he pointed out. In the previous year, the company had sales of about \$60 million (including revenues from Big State, which was acquired at the end of the previous fiscal year).

One of INDI's main strengths, according to Joyce, is it didn't just start opening offices around the country, like other companies with national ambitions. "We acquired companies in those markets," he said. "As a result, we can say we know our markets better than everyone else."

Currently, INDI handles about 25 labels on a national basis and another 500 on a regional basis. It has four stocking and sales branches, and nine sales offices.

CRD, which handles the West through sales offices in Seattle and San Fernando and Berkeley, Calif., has 11 sales people and five marketing people. Malverne, which covers the Northeast and the Midwest, has 14 sales people and seven marketing people. And Big State, which

handles the South and the Southwest, has two stocking and sales branches and a third sales office, and is staffed by 12 sales people and four marketing people.

In the past year, the company has launched the INDI Promotional Group, by combining each of the division's promotional staff into one entity. IPG now consists of 11 promotion people.

Another big step for the company was installing a new computer system, which will allow INDI to better manage its inventory as well as supply labels with more current and valuable sales information.

Hocutt said that the formation of INDI and its steps to improve the company's sales are having an impact on other independent distributors.

"We were told that [a national distribution company] couldn't be done," he remembered. "But we have restructured the entire industry. Now everyone else is scurrying around, trying to play catchup."

In closing his address to the convention, Hocutt said, "The labels gave us product and we ran and scored with it, so it was a team effort. In the last year, we had the No. 1, No. 2, and No. 3 records on the black charts. [The labels] are our lifeblood."

Retailers Reveal Vid Format Plans

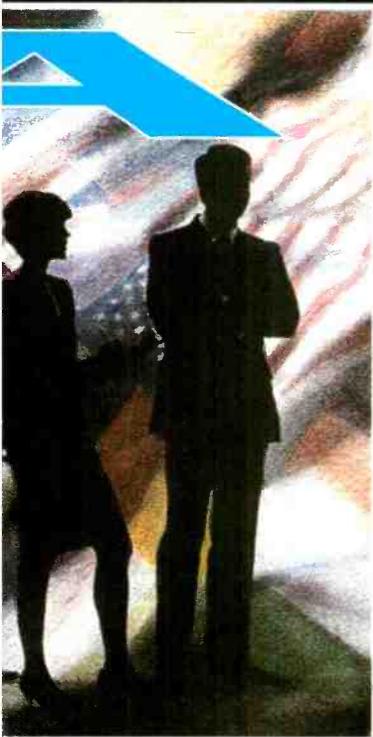
NEW YORK—A survey of approximately 300 music retailers by Macey Lipman Marketing in Los Angeles finds that most are familiar with CD-ROM and CD-I, that 17% carry CD-ROM and 10% carry CD-I, and that about one in five plans to carry one or both formats in the future. Of the stores surveyed, 70% were chain stores and 30% were independents.

The survey found that 93% were familiar with CD-ROM, 60% were familiar with CD-I, and 72% were aware that a CD-ROM or CD-I player can play a standard CD.

The survey reports that 24% of the stores sell game cartridges, 18% rent them, 17% carry computer software, 94% sell video (a category that includes music video), and 26% rent video.

Some 36% said they plan to carry CD-I and CD-ROM; 25% said they would not, and 16% said they may. Of those who will, 63% would carry CD-I, 52% would carry CD-ROM, 17% would carry game cartridges, and 13% would carry computer software. Sixty-three percent said they would not carry 3DO, which could indicate the format is unfamiliar, said Macey Lipman's Don Coleman.

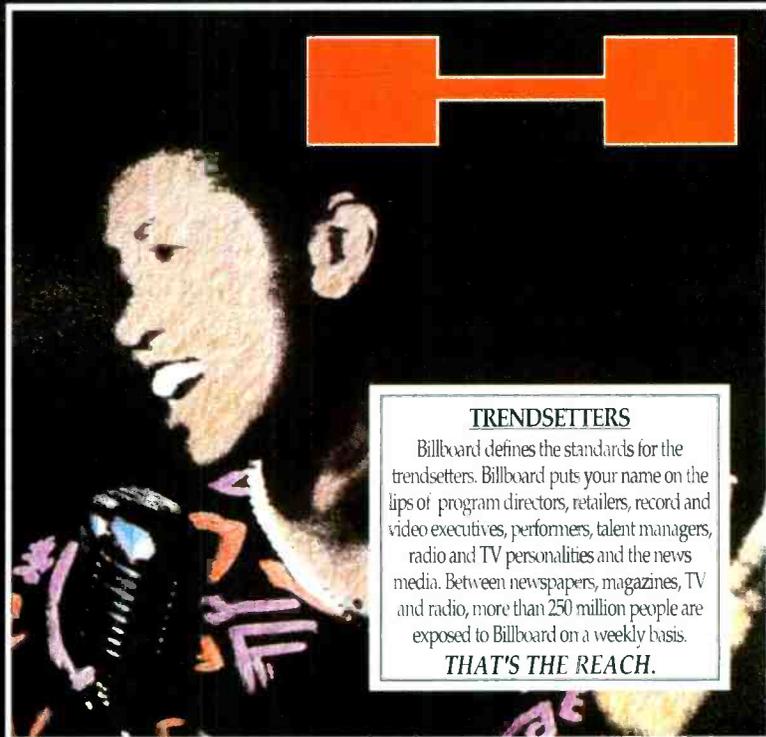
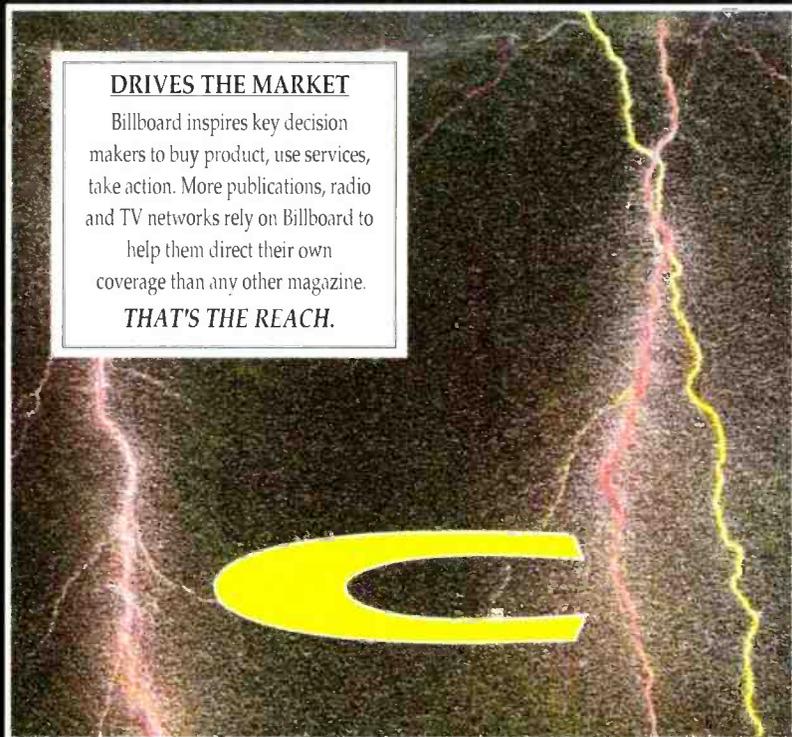
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LARGEST DISTRIBUTOR

GARCIA FAMILY HOPES TO SPREAD ITS REVOLUTION

(Continued from page 65)

more stores," says Garcia.

Discussions of opening one or two more Music Revolution stores have started, says Garcia. "We are five adult families, when you consider it. We have the experience. We could spread out and handle the expansion."

While Garcia won't disclose any concrete plans, one assumption is that Music Revolution might "wall off" some more of the Whittier territory. "We're 5 to 6 miles from Warehouse and Music Plus," he says of two competitors, the latter of which is a subsidiary chain of Blockbuster, which is also about to fill in various markets with music stores.

Despite the preponderance of clothing and gift items, with elaborate \$30-\$40 T-shirts along the walls and near the ceiling in places, music accounts for 60% of volume. Gifts run 30%. And then, there is video.

Video is a pet project for Garcia, and is the subject of debate among the family members. "I feel it is a draw and makes us a total entertainment store," says Garcia, who has become a board member of the local chapter of Video Software Dealers Assn., the national trade group.

While Music Revolution enjoys some distance from the larger chains, it is right across the shopping center from a large video specialty store.

Garcia tries to keep video rental competitive at \$1.50 weekdays and \$2.50 on weekends. The store carries about 1,000 titles.

In music, the store remains competitive enough so that it does not have to play the deep-discount game with chains, says Garcia. "We let the chains mark down the hits while we make our money on the catalog, the older titles," says Garcia, describing a policy of basically taking \$1 off list on shelf merchandise. "We sell Pink Floyd's 'Dark Side Of The Moon' all day long every day."

As might be suspected, the family divides responsibility, with Garcia acting as business manager and handling the banking and payroll of the total staff of around 12 with part-timers added at peak periods. He also handles the video department.

"Ray Jr. is what you could call general manager—he looks over everything. Lillian buys music. Frank buys gifts and does a lot of clerking. And Ray Sr. and Carmen still do regular



Among the assortment of accessories at Music Revolution are the large gunny sacks with familiar contents plainly labeled. The items hark back to an era when many independents carried products related to the psychedelic era. (Billboard photo)

shifts," Garcia says.

Among other pluses of a family operation is vacation and time off for emergencies. "We cover each other," says Garcia. But this flexibility and freedom has a down side, too.

"The reverse side is we are not that structured. It can be chaotic at times, like a family," he says of schedules that find people scrambling at times to see who is and who isn't coming in.

Many neighborhood residents have Spanish surnames but are second- and third-generation Americans. "There's not a lot of strictly Spanish [speaking customers], although we are thinking of carrying more Latin than we have

been," notes Garcia.

The store does little advertising, because its constituency is so near. It does offer gift certificates to local schools, civic organizations, and churches. Word of mouth is still very powerful and valuable to the business. "Ten miles away is really far away" to the customers, Garcia says.

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Arrayed behind record bins are some of the many clothing items available at Music Revolution, while display cases in another section offer jewelry items and various novelties. One of the chief challenges, says spokesman Willie Garcia, is the transition from a 20-year-old family operation to what is becoming a large neighborhood department store. (Billboard photo).

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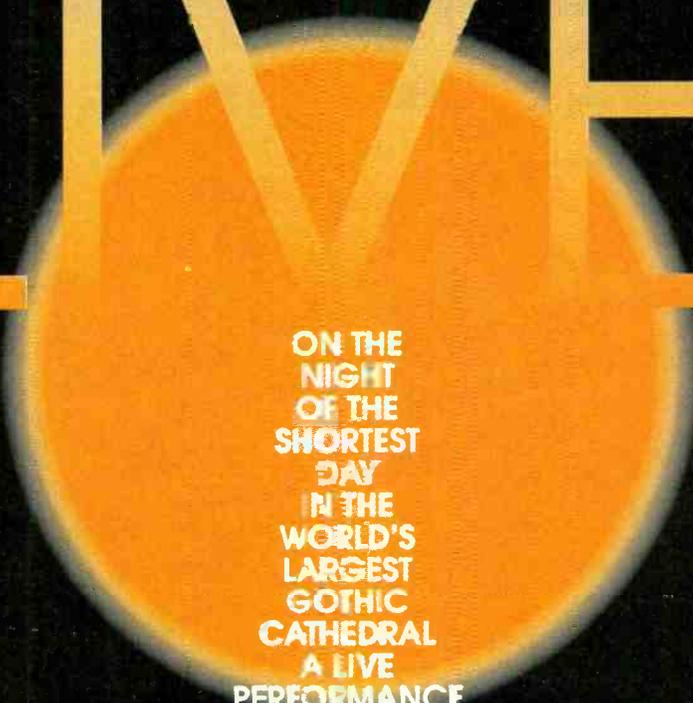
★★ NO. 1 ★★				
1	1	21	IN MY TIME ● PRIVATE MUSIC 82106 15 weeks at No. 1	YANNI
2	3	9	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
3	NEW ▶		HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
4	2	93	SHEPHERD MOONS ▲ ² REPRISE 26775/WARNER BROS.	ENYA
5	4	17	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
6	6	25	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162	ADRIAN LEGG
7	5	11	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
8	7	224	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.	ENYA
9	10	11	HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
10	9	15	MONTEREY NIGHTS GTS 4570	JOHN TESH
11	8	27	THE LONDON CONCERT VARESE SARABANDE 5399	CHRISTOPHER FRANKE
12	13	9	VISOM: BRAZIL WINDHAM HILL 11128	VARIOUS ARTISTS
13	14	5	THE WORLD'S GETTING LOUD WINDHAM HILL 11131	ALEX DE GRASSI
14	15	15	SPANISH ANGEL LIVING MUSIC 272	PAUL WINTER CONSORT
15	23	3	WARM FRONT LIBERTY 81104	BILLY JOE WALKER, JR.
16	11	75	SOLO PARA TI EPIC 47848	OTTMAR LIEBERT + LUNA NEGRA
17	NEW ▶		WORLDWIDE INNOVATIVE COMMUNICATIONS 5202	DANCING FANTASY
18	12	177	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
19	16	99	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
20	17	5	COUNT ME IN HEARTS OF SPACE 11036	JOHN BOSWELL
21	20	15	ETCHED IN STONE SILVER WAVE 709	FOWLER AND BRANCA
22	19	31	CURTAIN CALL MOULIN D'OR 932	DANNY WRIGHT
23	24	33	THROUGH THE RAINDROPS HIGH HARMONY 1000	ROBERT BONFIGLIO
24	18	65	THE VISIT WARNER BROS. 26880	LOREENA MCKENNITT
25	25	3	ARRIBA SHINING STAR 2302	BRUCE BECVAR

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★★ NO. 1 ★★				
1	1	9	THE SOURCE HANNIBAL 1375/RYKO 3 weeks at No. 1	ALI FARKA TOURE
2	2	11	BANBA ATLANTIC 82503	CLANNAD
3	7	5	GLOBAL CELEBRATIONS ELLIPSIS 63230	VARIOUS ARTISTS
4	3	23	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS.	ZAP MAMA
5	5	7	JOY AND BLUES VIRGIN 87961	ZIGGY MARLEY AND THE MELODY MAKERS
6	8	25	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
7	9	23	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE	SHEILA CHANDRA
8	4	17	LAM TORO MANGO 9925/ISLAND	BAABA MAAL
9	13	5	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
10	6	9	VICTIMS SHANACHIE 45008	LUCKY DUBE
11	10	23	ANAM ATLANTIC 82409/AG	CLANNAD
12	11	19	THE WORLD SHOULD KNOW HEARTBEAT 119/ROUNDER	BURNING SPEAR
13	15	3	HEAT, DUST & DREAMS CAPITOL 98795	JOHNNY CLEGG & SAVUKA
14	12	33	GLOBAL MEDITATION ELLIPSIS 00171/RELAXATION	VARIOUS ARTISTS
15	14	11	THE NEXT DREAM CMP 57	BACHIR ATTAR

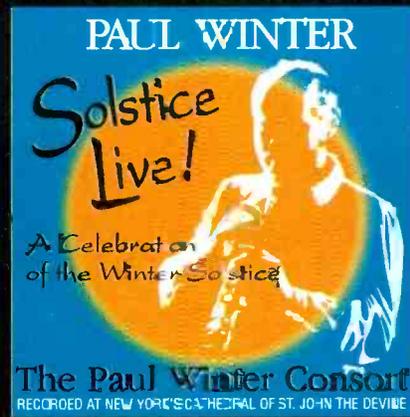
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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

★ DAVID HALLEY

Broken Spell
PRODUCER: Mark Hallman
dos 7003

After years of unjustly unrecorded obscurity, one of the best singer/songwriters in the country makes his long-awaited debut (not counting a hard-to-find cassette release). Texan Halley has a knack for phrase-turning, and he couches his excellent lyrical work in fine-tuned instrumental settings; he receives backup from Austin stalwarts Rich Brotherton, Reese Wynans, Sarah Brown, and Bradley Kopp, plus out-of-town ringer Syd Straw. Top-flight stuff that effortlessly cuts across folk, country, and pop boundaries.

★ ST JOHNNY

High As A Kite
PRODUCER: St Johnny
Caroline 1744

Hartford, Conn.-based quartet's debut compiles a pair of EPs released in 1991 and '92, augmented by three new tracks. Group, now inked to Geffen, has a brutal yet well-channeled style that is well-mated to songs that won't quit; in particular, "Go To Sleep," "Highway," and "Unclean" are forceful enough to garner big modern-rock spins.

★ THE HEALTH & HAPPINESS SHOW

Tonic
PRODUCERS: James Mastro & Tony Shanahan
Bar/None 30

Extremely fresh, tuneful debut from this acoustic, country-oriented rock combo, led by former Bongo Mastro with the assistance of other New York pop stalwarts. Highlights of a delightfully reedy set include the gentle country-pop of "We Are Here," the heartbreaking harmonica and violin embellishments on "Woman Of Gold," the strong changes of "The Man Who Married The Moon," the beautiful vocal harmonies of "Sinner's Lullabye," and the savage, bluesy inflections of "The Ghost Of Love" and "Drunk-Eyed Waltz."

PATTY LARKIN

Angels Running
PRODUCER: Ben Wisch, John Leventhal
High Street 72902 10318

Boston-based singer/songwriter gets help from producer Wisch, John Leventhal, Mary-Chapin Carpenter, and the members of the Story on new effort, a songbook of folk-oriented, bluesy originals that showcase the artist's bounteous writing and guitar-playing talents. The most lucid tracks are "Might As Well Dance," "Pundits And Poets," "Booth Of Glass," the tongue-in-cheek "Video," and the acoustic-guitar instrumental "Banish Misfortune/Open Hand," with its Eastern cadences. Distributed by Windham Hill.

THE OCEAN BLUE

Beneath The Rhythm And Sound
PRODUCERS: Kevin Moloney & the Ocean Blue
Sire/Reprise 45369

Third album from Pennsylvania quartet travels down the middle of the road, modern-rock-wise, with ethereal, jangly guitars and lyrics that address twentysomething anxieties. First single "Sublime" is the most compelling of the 11 originals, though others in the same vein will satisfy programmers seeking reliable—if unremarkable—material.

EROS RAMAZZOTTI

Tutte Storie
PRODUCER: Piero Cassano
Arista 18733

Italian superstar pursues U.S. acceptance with his latest endeavor, a collection of glossy pop tunes all sung in his native tongue. Absence of English-language material likely will inhibit the record from making more than a faint impression in the States, especially since Razzotti's style is pure Euro-pop, with no roots appeal for world-music buffs. Nevertheless, well-crafted numbers like "Cose Della Vita,"

"Memorie," and "Un Grosso No" merit airplay consideration.

LISA KEITH

Walkin' In The Sun
PRODUCERS: Various
Perspective/A&M 31454 9004

Singer/songwriter who has written and sung backup for the likes of Janet Jackson, Herb Alpert, and New Edition debuts with an album of radio-ready pop songs and ballads, produced by Flyte Time's Jam & Lewis and Spencer Bernard, Narada Michael Walden, and others. Lead single "Better Than You" is gaining ground at top 40 and AC radio. Any number of cuts are equally fit for both formats, including R&B-flavored "True To You," ballads "Love Is Alive And Well" and "Days Like These," and the title track.

CHAMPION JACK DUPREE

One Last Time
PRODUCER: Ron Levy
Bullseye Blues 9522

New Orleans-bred keyboardist who died early last year cut this session at the same time as his W.C. Handy Award-winning "Forever And Ever"; release now stands as a fine tribute to this unique master of the 80s. Dupree was still in rakish form on this hastily assembled but lively session, and he turns in pungent performances on "Bad Blood," "She's Jail Bait," and the moving "Give Me Flowers While I'm Livin'" and "School Days." A sublime capper on a distinguished career.

RAP

► ILLEGAL

The Untold Truth
PRODUCERS: Various
Rowdy 37002

There's nothing crossed-out about this group of teenage rappers—they're R-rated and hard to the core. They speak with gutter mouths, spreading B-boy belligerence over bouncy, bally rhythms produced by the likes of Erick Sermon, Diamond D., and Dallas Austin. The choice "Head Or Gut" is a former No. 1 rap jam, and there's plenty on the set that can easily follow in its chart-climbing footsteps. There's "Back In The Day," a dark, slowly cascading cut; "Illegal Will Rock," a horned-up blast; and current single "We Getz Busy," which whips up a rich funk froth.

► POOR RIGHTEOUS TEACHERS

Black Business
PRODUCERS: Father Shaheed, Wise Intelligent, Culture Freedom, Tony D.
Profile 1443

On third album, Culture Freedom and Wise Intelligent's smooth, off-kilter voices are pitched against tracks that bounce like rubber and flow like lakes. Their rhymes—an engaging blend of Islamic knowledge, Afro-conscious thought, and party-starting poetics—have a strong regga influence, especially on "None Can Test" and "Nobody Move." Group proves to be uniquely talented and deserving of wider attention and praise.

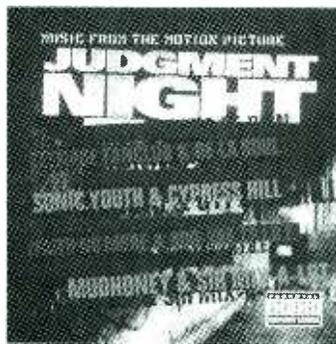
JAZZ

► THE BENNY GREEN TRIO

That's Right!
PRODUCER: Michael Cuscuna
Blue Note 84467

Hot young pianist's newest date is in the classic trio setting, accompanied by bassist Christian McBride and drummer Carl Allen. Green's traditionally based, straightforward style swings sassily on the bluesy title cut and maintains a soulful edge on McBride's "Hoagie Meat." Standards are well represented, with an elfin version of "Ain't She Sweet," a rambunctiously snappy take on Bud Powell's "Celia," and solo piano versions of "Something I Dreamed Last Night" and "Glad To Be Unhappy."

SPOTLIGHT



VARIOUS ARTISTS
Music From The Motion Picture Judgment Night
PRODUCERS: Various
Immortal/Epic Soundtrax 57144

Soundtrack to upcoming urban drama plays havoc with the hard-rock/rap formula established by Aerosmith & Run-DMC and further exploited by Anthrax & Public Enemy. The pairings here are similarly irresistible: Helmet & House Of Pain (who supply lead single "Just Another Victim"), Teenage Fanclub & De La Soul, Living Colour & Run-DMC, Biohazard & Onyx, Slayer & Ice-T, Faith No More & Boo-Yaa T.R.I.B.E., Sonic Youth & Cypress Hill, Mudhoney & Sir Mix-A-Lot, Dinosaur Jr. & Del The Funky Homosapien, Therapy & Fatal, and Pearl Jam & Cypress Hill. The tracks are no less lethal, setting the stage for a soundtrack that should run on its own legs, irrespective of the film's box-office performance.

★ MALACHI THOMPSON AND AFRICA BRASS

Lift Every Voice
PRODUCER: Robert G. Koester
Delmark 463

Trumpeter/composer Thompson's Freebop quintet forms the core of this expansive, postmodern project, embellished on most tracks by a mighty chorus of four trumpets and four trombones. Outstanding originals range from the New Orleans-style, rolling tones of "Elephantine Island" to the hard-driving free-ism of "The Trick Of The Trip," to the Miles-mode ambience of "Tales Of Ancient Kemet." Other material includes seldom-covered Coltrane gem "Transition," plus jubilant big-band arrangements of "Old Man River" and "Nobody Knows The Trouble I've Seen."

★ EASTERN REBELLION

Simple Pleasure
PRODUCER: Baratz & Brownie Inc.
MusicMasters 65081

Second label release from this straight-ahead quartet is a delightful showcase for pianist Cedar Walton, saxophonist Ralph Moore, bassist David Williams, and drummer Billy Higgins. Original, Walton-composed themes stand out, especially soulful numbers like "In The Kitchen," "Sixth Avenue," and the title track. Standards include a clever, disjointed chart for "All The Things You Are" and an intriguing take on "My Man's Gone Now."

WORLD MUSIC

★ BAJOUROU

Big String Theory
PRODUCER: Globestyle
Green Linnet/Xenophile 4008

Bajourou is a sort of Malian supertrio, consisting of vocalist Lafia Diabate and guitarists Jalimadi Tounkara and Boubou Sacko. Diabate's lyrical, incantatory vocals are matched by skittering, loose-limbed guitars that interweave swirling, frenzied runs. Their hypnotic, Arabic-blues tonalities should appeal to fans of compatriot Ali Farka Toure.

LATIN

► ALVARO TORRES

Amor Del Alma
PRODUCER: Enrique Elizondo
EMI Latin 27345

Much-sought-after singer/songwriter from El Salvador, whose emotive love songs often have become hits for other balladeers, returns with another likable package of dramatic romantic odes. Torres puts his quivering, wide-ranging voice to best use on powerful first single "Qué Lástima," potential ballad follow-ups "Tu Mejor Amigo" and "Contigo Sí," plus perky entry "Corazones Al Desnudo."

► VICO-C

Xplision
PRODUCERS: Vico-C, Barón López
Prime/BMG 14736

High-spirited dean of Puerto Rican verseweavers returns with a wildly diverse set, containing an infectious mix of socio-political narratives and carnal love tales that are too hip for most U.S. Latino radio stations, but linguistically unfriendly to otherwise friendly R&B radio. Vocal entries "El" and "Pa' Mi Colección" are most logical radio choices, with thumping numbers "Baby Quiero Hacerlo," "María," and "Base Y Fundamento" finding a home on the dance floor.

COUNTRY

★ JOHNNY RODRIGUEZ

Run For The Border
PRODUCER: Nelson Larkin
Intersound 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'

VITAL REISSUES™

JEAN-LUC PONTY

King Kong
PRODUCER: Richard Bock
Blue Note 89539

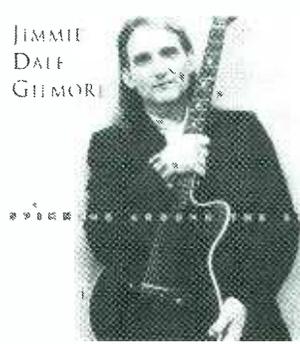
As one of the most innovative jazz-rock experiments in his career, Ponty recorded this 1969 album of Frank Zappa material backed by top-flight West Coast jazzmen Ernie Watts, Wilton Felder, John Guerin, Buell Neidinger, plus assorted Mothers and Mother-to-be George Duke. Included are a soaring, uptempo take on the classic Zappa title theme, the elegantly melancholy "Twenty Small Cigars," some reworked Mothers songs, and "Music For Electric Violin And Low Budget Orchestra," which combines "serious music" ideas with familiar themes from elsewhere in the Zappa oeuvre. "How Would You Like To Have A Head Like That," Ponty's only composition, is marked by a stinging Zappa guitar solo.

ASHFORD & SIMPSON

The Best Of Ashford & Simpson
COMPILATION PRODUCER: David Nathan
Capitol 80515

Capitol "Gold Series" entry well documents Nickolas Ashford and Valerie Simpson's eight-year, five-album '80s output for the label, marked most notably by the 1984 crossover pop standard "Solid." But besides such big-sounding love affirmations, other R&B hits like "Street Corner" and "High Rise" cut to the core of the contemporary black urban experience in all its joys and sorrows. Two classic cuts from the couple's preceding Warner Bros. years—"It Seems To Hang On" and "Found A Cure"—lead off the 16 dynamite tracks included, though longtime fans may feel shortchanged.

SPOTLIGHT



JIMMIE DALE GILMORE
Spinning Around The Sun
PRODUCER: Emory Gordy Jr.
Elektra 61502

On his second solo recording, celebrated singer/songwriter with Austin roots applies his mellifluous tenor to new originals and covers, plus a few standards. Highlights include Gilmore's "Where You Going," Butch Hancock's "Just A Wave," a duet with Lucinda Williams on Jo-Carol Pierce/Harry Porter's "Reunion," and remakes of "I Was The One" and Hank Williams' "I'm So Lonesome I Could Cry." A beautiful album that should cement Gilmore's standing as a vital voice in country music.

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.

★ RAY STEVENS

Classic Ray Stevens
PRODUCER: Ray Stevens
Curb 77624

Given the affection and recognition Stevens has earned lately for his video packages, this album should soar. A mixture of wry observations and absurd stories, the album contains such representative pieces as "If Ten Percent Is Good Enough For Jesus (It Oughta Be Enough For Uncle Sam)," "The Higher Education Of Old Blue," "Super Cop," "The All-American Two-Week Summer Family Vacation," and "The Motel Song." Most of the songs here are by C.W. Kalb Jr., who gave the world the uproarious "Mississippi Squirrel Revival."

CLASSICAL

► ON YOOLIS NIGHT: MEDIEVAL CAROLS & MOTETS

Anonymous 4
Harmonia Mundi (France) 907099

After more than half a year, the group's first album, "An English Ladymass," still is firmly ensconced in the higher reaches of the classical chart. It should be joined quickly by this entry, a well-chosen set of 23 pieces taken from early English sources. Again, the ensemble of four women is heard a cappella, in an acoustic setting that is beautifully supportive. An 80-page booklet containing informative but not overly didactic notes, as well as full texts in large type, accompanies the disc in a slipcase and adds a festive note.

HEINICHEN: DRESDEN CONCERTI

Music Antiqua Koin, Goebel
Archiv 437549

Heinichen, a contemporary of Bach whose considerable contemporaneous reputation did not long outlast his life, wrote in the style of the day but with a distinctive voice of his own. Lively, tuneful, and expertly scored, these pieces will make fresh, rewarding listening experience for Baroque enthusiasts, surfeited with repetitious versions of more familiar period fare.

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

► PRINCE Pink Cashmere (3:56)

PRODUCER: Prince
WRITER: Prince
PUBLISHERS: Controversy/WB, ASCAP
Paisley Park 18371 (c/o Warner Bros.) (cassette single)

New composition is featured on the eccentric-but-brilliant artist's boxed feast of past recordings, "The Hits/The B-Sides." Track is a complex puzzle of thrilling moments, starting with layers of falsetto crooning over a spare, midtempo beat. The arrangement blossoms with an infectious chorus that triggers a contrast of quasi-symphonic string passages and nimble, Hendrix-like guitar work. Edited version is an essential playlist addition, while the sweeping six-minute album mix is a reminder of his true creative reach.

► NIRVANA Heart-Shaped Box (4:39)

PRODUCER: Steve Albini
WRITER: not listed
PUBLISHER: not listed
REMIXER: Scott Litt
DGC 1515 (c/o Uni) (cassette single)

The band that helped lure an army of major-label A&R execs into Seattle finally unleashes the first single from its hotly anticipated (and equally controversial) "In Utero" album. Kurt Cobain and pals deftly juxtapose subtle, poppy verses with a typically assaulting chorus of primal belting and fuzzy, feedback-riddled guitars. Predicting rock radio approval seems silly; the push at top 40 will be far more interesting to watch. In the end, they should reign victorious.

► EXPOSE As Long As I Can Dream (4:23)

PRODUCERS: Steve Thompson, Michael Barbiero
WRITERS: D. Warren, R. Orbison
PUBLISHERS: Realsongs, ASCAP, Orbisongs, BMI
Arista 2600 (c/o BMG) (cassette single)

If the lead voice on this pop ballad from the enduring trio's current album sounds unfamiliar, it is because perennial backing singer Ann Curless is finally stepping under the singles spotlight for the first time. She makes an excellent impression on a pretty, previously untapped tune penned by Diane Warren and the late Roy Orbison. Tightly woven harmonies and sweet string flourishes are tasty flavors for a lovely, hitbound entry at top 40 and AC formats.

► 4 NON BLONDES Spaceman (3:40)

PRODUCER: David Tickle
WRITERS: S. Halli, L. Perry
PUBLISHERS: Lejonharta/Stick In The Throat, ASCAP
Interscope 5209 (c/o Atlantic) (cassette single)

Follow-up to the gold-selling "What's Up" is fueled by a similar wall-shattering vocal performance. The tune itself is a strumming, guitar-anchored rock ballad, deriving much of its motion from a rolling, militaristic beat. While it is not immediately catchy, slowly ingratiating track will likely meet with warm approval at top 40 and album-rock levels. It should also bring more attention to the band's "Bigger, Better, Faster, More!" debut album.

MENUDO Cosmopolitan Girl (3:58)

PRODUCER: Mickey Garcia
WRITER: G. Rodriguez
PUBLISHER: Rhythm Trax, ASCAP
REMIXER: Mickey Garcia
McGillis 3022 (cassette single)

Yes, kids, the Latin act that has melted many a young girl's heart for nearly a decade lives on—with a new line-up of photogenic dudes, of course. They take aim at top 40 and crossover stations with a chugging pop/hip-hop ditty about the gals that rock their world. The tune is catchy enough, and the boys certainly can sing; the problem lies in paper-thin production values, and kitchen-sink remixes that flirt with every genre imaginable (funk, rave, house, reggae). Contact: 212-675-4038.

FACTORY OF LOVE Laughing (3:49)

PRODUCERS: Factory Of Love
WRITERS: Factory Of Love
PUBLISHER: Trip Into Hip, BMI
Voyage 02 (CD single)

Souped-up pop/raver is a stew of familiar sounds. Imagine Dead Or Alive dueting

with 2 Unlimited, with a guest appearance by the B-52s. Wild, eh? Busy and frenetic track is a little too over-the-top for top 40 radio, but crossover programmers in a kitschy mood may find this a wacky novelty item. Contact: 310-694-5469.

R & B

► TEDDY PENDERGRASS Voodoo (4:22)

PRODUCERS: Gerald Levert, Edwin "Tony" Nicholas
WRITERS: G. Levert, E. Nicholas
PUBLISHERS: Trycep/Willesden/Ramal/Cleveland's Own, BMI
Elektra 8822 (cassette single)

After all these years, few can muster the heat and passion that Pendergrass does. On this first shot from his new album, "A Little More Magic," he doesn't give us anything new; just a heaping dose of that incomparable voice, which can take even the silliest lyric (and this song has more than a few of those) and turn it into spine-tingling drama. Track has a grand, swooping arrangement, replete with brassy horns and a bluesy bassline. Lovely for adult-oriented urban formats.

LISA TAYLOR Don't Waste My Time (3:46)

PRODUCERS: Raymond Jones, Keith Shocklee
WRITER: not listed
PUBLISHERS: MCA/Whole Nine Yards/Avid One/IDC, ASCAP
REMIXER: Da Mic Professor
Motown 1131 (c/o PGD) (cassette single)

Ya gotta give Motown credit for workin' the soundtrack to "Meteor Man" for all it's worth. This time, Lisa Taylor steps up to the plate with a light, easygoing urban/funk ditty. She makes the most of the material (which could have been a little more interesting), stretching out over a clicking, hip-hop-ish beat. Might be useful to younger-skewed radio formats.

MINT CONDITION Nobody Does It Betta (3:35)

PRODUCERS: Mint Condition
WRITER: Stokley
PUBLISHER: New Perspective, ASCAP
REMIXER: Vincent Herbert
Perspective/A&M 8201 (c/o PGD) (cassette single)

Bouncy new jack/funk romp is punctuated by an unusual drum sound, which seems to have inspired a looser, more jovial vocal by act's lead singer, Stokley. On the whole, tune has a neat, retro-R&B melody and a chorus too sweet to ignore. Vincent

NEW & NOTEWORTHY

ERICK SERMON Stay Real (3:54)

PRODUCER: Erick Sermon
WRITERS: E. Sermon, R. Troutman, L. Troutman
PUBLISHERS: Erick Sermon Entertainment, ASCAP; Seja/Troutman's Music/Sony, BMI
Def Jam/RAL/Chaos 77140 (c/o Sony) (cassette single)

Sermon turns it out bigtime on this reality-checkin' throwdown from his long-awaited solo debut. Kickin' with samples from Zapp's "Dancefloor," cut has a hard and rugged beat that is topped with a contagious, radio-friendly hook. Sermon drops a clever phrase or two on the rigors of maintaining integrity and credibility in the increasingly commercialized world of hip-hop. First peek into the full-length "No Pressure" has loads of potential at both street and top 40 levels.

THE GOODMEN Give It Up (6:56)

PRODUCER: not listed
WRITERS: DJ Zki, Dobre
PUBLISHERS: Careers-BMG/Rhythm/Vermoth/Two P(i) eters, BMI
London/FFrr 350039 (c/o PLG) (12-inch single)

The import buzz on this one has been positively deafening. Mostly instrumental track is a curious but pleasing mixture of African rhythms and high school drill-team drumming. Cushiony synth pads provide a slight ambience that will add drama to just about any dance floor. Fun and quirky track has all the elements and cool sound effects needed for a radio edit that would be juicy for top 40 and crossover formats.

Herbert's "Newark Boyz" remixes are steeped in swaggering hip-hop grooves; a nice way to hedge urban radio bets. A nice preview into the upcoming "From The Mint Factory."

THE ISLEY BROTHERS Voyage To Atlantis (4:19)

PRODUCERS: Ronald Isley, the Isley Brothers, Angela Winbush-Isley
WRITERS: R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper
PUBLISHERS: EMI-April/Bovina, ASCAP
Elektra 8837 (cassette single)

There is nothing like a live recording to remind us of the Isleys' stunning performance prowess. We'd love to see some of the young turks crowding the charts work this kind of magic in a live setting. Yet track seems more than a little out of its time as a radio contender. Sterling concert moment is a delight to the ear, but a potentially difficult programming choice—especially given the strict parameters of urban radio right now.

COUNTRY

LITTLE TEXAS God Blessed Texas (3:27)

PRODUCERS: James Stroud, Christy Dinapoli, Doug Grau
WRITERS: P. Howell, B. Seals
PUBLISHERS: Square West/Howlin' Hits, ASCAP
Warner Bros. 6448 (CD promo)

With big production and even bigger hair, Little Texas epitomizes the term "young country." The boys go utempo this time out with a satisfying, slide guitar-driven rocker, a tribute to their home state and a single that's bound to be as big as all outdoors.

HIGHWAY 101 You Baby You (3:22)

PRODUCERS: Chuck Howard, Cactus Moser, Curtis Stone
WRITERS: C. McCarty, G. Mallaber
PUBLISHERS: Screen Gems-EMI/Colgems-EMI/Swingtown/Boie, BMI/ASCAP
Liberty 79858 (c/o CEMA) (CD promo)

Since their mid-career change of lead singers, Highway 101 has seen many a new act pass them on the left. This latest stab at radio (their first for a new label) kicks off quietly with fiddle and acoustic guitar, and builds into a full-blown rocker with a chorus that just won't let go.

CHARLIE FLOYD I've Fallen In Love (And I Can't Get Up) (2:52)

PRODUCER: Jimmy Bowen
WRITERS: R. Samoset, C. Wiseman
PUBLISHERS: WB/Samosonion Songs/Almo, ASCAP
Liberty 79001 (c/o CEMA) (CD promo)

Floyd debuts with one of those country songs that somebody just had to write. Happily, the muscular country rocker they built around the title gets up and stays there. Totally predictable, but lots of fun.

DANCE

★ KIWI DREAMS FEATURING DARRELL MARTIN Eye 2 Eye (5:02)

PRODUCERS: Tom "Cat" Del Grosso, Darrell Martin
WRITERS: T. Del Grosso, D. Martin
PUBLISHER: not listed
Tribal America 13918 (c/o I.R.S.) (12-inch single)

Deep and imposing house track combines a caustic, metallic guitar solo with Martin's rugged lead vocal. Fast-paced, highly percussive jam will work for jocks with a taste for odd sounds and tribal rhythms. Runway regulars will find several fierce vocal phrases and sound-effect loops to grab onto. Perhaps most important aspect of track is the creators' willingness to break the standard house formula and try something different. An effective and refreshing change of club pace.

ELEVEN Missing You (6:06)

PRODUCER: Marshall Jefferson
WRITER: M. Jefferson
PUBLISHER: Virgo One, ASCAP
REMIXER: Marshall Jefferson
Other Side 21 (12-inch single)

When in doubt, go for Jefferson. Living house music legend works his magic on a butt-shaggin' jam that gets its shine from brassy horn flourishes and a staccato beat. Of course, track also overflows with the kind of reverent retro nuances that cast Jefferson's records apart from the rest. Tons o' good fun. Contact: 708-868-4060.

JAZZVOICE FEATURING DAMIAN WILD You're My Fantasy (5:30)

PRODUCERS: Constatino "Mixmaster" Padovano, Maurizio "Jazzvoice" Verbeni
WRITERS: M. Verbeni, R. Arduini, J. Young
PUBLISHER: Mihara
REMIXERS: Constatino "Mixmaster" Padovano, Maurizio "Jazzvoice" Verbeni
C&S 2009 (c/o MicMac) (12-inch single)

Silky strings and a hard garage groove are the foundation for Wild's charming and romantic vocal. Track's primary mix is coated with a gauzy tone that provides a soft and dreamy vibe—which is just fine for disco-minded sets. On the other hand, the "Our Way" version has a darker sound and tougher percussion, which could fit nicely into underground programs. Contact: 212-675-4038.

AC

★ LAURA BRANIGAN Didn't We Almost Have It All (4:31)

PRODUCERS: Laura Branigan, Billy Branigan
WRITERS: L. Branigan, B. BecVar
PUBLISHERS: Boop Boop/BecVar, ASCAP
Atlantic 5155 (cassette single)

Branigan teams up with brother Billy for a sweeping power-ballad from her delicious (but sadly underrated) "Over My Heart" album. Branigan's distinct, crystal-clear voice is warmly familiar, running through a gamut of theatrical emotions as only she can. The arrangement is packed with grandiose piano rushes, nimble guitar riffs, and pounds of faux-strings. Like sinfully tasty candy for the brain.

★ MARC COHN The Rainy Season (4:05)

PRODUCERS: Marc Cohn, John Leventhal, Ben Wisch
WRITER: M. Cohn
PUBLISHER: Museum Steps, ASCAP
Atlantic 5251 (CD promo)

It's a shame more people have not indulged in the intelligence and musical depth of Cohn's current collection. Set's title cut is offered to AC radio, a fine home for this complex combo of saloon-like piano lines, bluesy guitars, subtle gospel backing harmonies, and, of course, Cohn's more fully developed voice. After all, it clearly takes a mature brain to absorb an effort this artful.

RUTH DEBROT Search Your Heart For Me (3:45)

PRODUCERS: Charles L. Ortieb, Michael Kingsley
WRITERS: C.L. Ortieb, M. Kingsley
PUBLISHER: not listed
TNM 01 (CD single)

Debrot's soothing vocal would be a welcome addition to softer AC formats. On this pensive love song, created by promising new writing and production team Charles Ortieb and Michael Kingsley, she may initially spark comparisons to Beth Neilsen Chapman, though Debrot has a more laid-back delivery that folks should find pleasing. Contact: 212-627-2120.

CRUSOE Lifeline (4:16)

PRODUCERS: Stefano Cancelli, Crusoe
WRITERS: Crusoe, Leader
PUBLISHER: New Hayden
Caliber 2001 (CD single)

Male newcomer has a charming style that injects sincerity and energy into a lively pop/rocker that may trigger memories of your favorite old Glass Tiger and Huey Lewis records. Could add a little bounce to ballad heavy AC playlists. Contact: 818-985-0009.

ROCK TRACKS

IGGY POP Wild America (3:58)

PRODUCER: Malcolm Burn
WRITER: I. Pop
PUBLISHER: Tambora, BMI; Rocket Seed, ASCAP
Virgin 12816 (c/o CEMA) (CD promo)

Iggy still has a thing or two to show modern rock's young punks. Effortlessly edgy vocal rules a brace of raw guitars, and whole effect is a seemingly impossible blend of retro-garage, current funk, and forward-looking rock. Play loud. Annoy neighbors.

THE FAT LADY SINGS Show Of Myself (4:30)

PRODUCER: Steve Osbourne
WRITER: N. Kelly
PUBLISHER: Island Ltd.
Atlantic 5196 (CD promo)

Unfortunate band name suggests the gig

is over before it starts for this act, but it pulls out all stops to dispel the idea, building low-key, quirky-voiced verses into well-orchestrated choruses—strings, soulful backing vocals, organ burls, and all. A versatile track with crossover rock and pop potential.

RADIOHEAD Stop Whispering (4:11)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Capitol 79243 (c/o CEMA) (cassette single)

Band follows up sleeper hit "Creep" with a track that builds from a vaporous intro to a squalling conclusion—especially predictable given the song title. Concept is better handled on the CD's unlisted second mix, which does away with the misty keyboards and gives more power to the guitars. Could be a big one for modern rock radio.

MELISSA FERRICK Love Song (3:55)

PRODUCER: Gavin MacKillop
WRITER: M. Ferrick
PUBLISHER: Nine Two One, ASCAP
Atlantic 5205 (CD promo)

Self-possessed and powerful even in its quietest passages, this Celtic-tinged, acoustic-based cut is an ideal showcase for Ferrick's explosive vocal—think Grace Slick meets Sinead O'Connor. Track should get its legs at modern rock, but album rock outlets may want to investigate.

HASH I Forgot My Blanket (3:34)

PRODUCER: Tom Werman
WRITERS: Hash
PUBLISHER: Norman Theodore's Life, BMI
Elektra 66286 (CD single)

Hash, indeed. Band dices up many funk, pop, and rock styles in a manner of dressing up yesterday's leftovers. No matter, though: track's overall sound is appealing and catchy (and that's the trick with leftovers—make 'em seem fresh all over again). Also a good rock radio bet is extra track, "Mr. Hello."

KRISTIAN HOFFMAN I Don't Love My Guru

Any more (4:22)
PRODUCER: Earle Mankey
WRITER: not listed
PUBLISHER: not listed
eggBERT (CD single)

A real patchwork of a tune, this cut from former Mumps member Hoffman features rambling bassline, high'n'thin guitar, girl-group backing vocals, and the occasional twinkles of sitar. Contact: 714-990-5652.

RAP

► ED O.G. & DA BULLDOGS Skinny Dip (Got It Goin' On) (3:48)

PRODUCERS: Ed O.G., Joe Mansfield, Smitt Dog
WRITERS: E. Anderson, J. Mansfield
PUBLISHERS: Barney & Fred, BMI
Chemistry 1057 (c/o PolyGram) (cassette single)

It has been way too long since Ed and friends have regaled punters with their unique rhyme style. Ed's sexual appendage is discussed as though it has an adventurous life all its own, laid over a kickin' funk beat. Strange irony comes at the end of the track, when the act throws shout-outs to its children. A little reality-check to temper a crotch-grabbing fantasy? Hmmm . . .

► NAUGHTY BY NATURE Written On Ya Kitten (3:26)

PRODUCERS: Naughty By Nature
WRITERS: V. Brown, K. Gist, A. Criss, G. MacDermot
PUBLISHERS: T. Boy/Naughty/United Ansi, ASCAP
REMIXERS: Quincy D III, Shandi, Kevin Maxwell
Tommy Boy 583 (12-inch single)

Latest single from "19 Naughty III" oozes with all the double-entendres that the title suggests. Luckily, this trio is smart enough to keep things from going beyond cute'n'cheeky wordplay. Sure, it would be nice to see NBN spend its considerable lyrical and melodic talent on more meaty fare, but harmless track does have the charm (not to mention a killer hook) to become a guilty pleasure.

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.

LONDON'S THRIVING ECLECTRO SCENE CROSSES MUSICAL, CULTURAL, AND RACIAL BOUNDARIES

(Continued from page 1)

Creation (a government-funded work program) scheme for himself, wife Sachiko, and associate Kathryn Wilgress.

The idea of a stylish, thoughtful, adventurous, and innately eclectic music and culture magazine was born of frustration with the refusal of the established music papers, such as *New Musical Express*, to back a musical movement with which Bradshaw was fascinated. His determination to record the music's growth in print was aided by publicist Rob Partridge, then a director of Island Records; he gave the fledgling publication an Apple Macintosh computer in exchange for a break on advertising space. The first print run of 1,000 sold out, and the magazine's sales now approach 13,000. *Straight No Chaser* became the first magazine in Britain to be wholly produced on an Apple Mac, and its design, by Ian "Swifty" Swift, has garnered awards and set the tone for the visuals of electro.

The Chaser has helped define an aesthetic and a cultural setting, and in so doing has inspired others internationally, such as *New York's* influential *Giant Step* club and management; the Brass club and live radio show in Los Angeles; Japan's United Future Organization, a group of DJs (their strong first album, "UFO," already has sold 30,000, according to Bradshaw, and will be released in the U.K. by PolyGram electro label *Talkin' Loud*), the *Kyoto Jazz Massive*, and the "Jazz Hip Jap" album series; *Radio Nova* and the magazine *Vibrations* in Paris; and clubs from Europe to Australia, any of which could sprout a record label at any minute.

In London's hottest club, at *Ice-ni*, two floors of jazz-funk are topped by a live jazz-funk jam room, called *Fresh 'N' Funky*, hosted by DJ Femi Williams of the *Young Disciples*.

MAD ON JAZZ

The Chaser's renovated warehouse is a veritable electro Brill Building, housing luminaries of design and DJ-ing: DJ Jez Nelson's *Somethin' Else* posse, a promotions outfit that presents many "jazz not jazz" events; leading graphic artist Swifty, responsible for innumerable album covers, particularly those of *Talkin' Loud*; and seminal DJ Gilles Peterson, also crucial as the original co-founder of the Acid Jazz label, and now head of *Talkin' Loud*.

Slight, boyish, and bubbling with enthusiasm, Peterson's sibilant voice is familiar to British radio listeners from his '80s *Radio London* show, "Mad On Jazz," his continuing radio presence as co-director of the influential pirate station, *Jazz FM*, and on his *KIDD FM* show. Peterson coined the phrase "acid jazz," after which his first label was named.

"After the other DJs like Nicky Holloway came back from Ibiza all E'd up [inspired by the drug Ecstasy], and playing this hard Chicago acid house, I wondered, 'What am I gonna play?' So I played a hardcore batucade [a heavily percussive Brazilian rhythm], and said 'If Nicky's playing acid house, then this is acid jazz!'" says Peterson.

"I play about 40% Brazilian mu-

sic, because it encompasses everything; it's got rhythm and roots and jazz and the melody—so everyone can wave their hands in the air and have a giant orgasmic freak-out! It just slams big."

Peterson, as club runner, radio and club DJ, and label-maker, is electro's uncrowned king. After a racist door policy at West End club *The Wag* led him to concentrate his energy at a small Camden Town club, *Dingwalls*, Peterson went on to build it into "our Minton's," he now says, laughing, a reference to the seminal Manhattan club where bebop was forged.

At *Dingwalls*, Peterson built on the work of an earlier jazz DJ, Paul Murphy, whose mid-'80s sessions at the *Electric Ballroom* were the legendary breeding ground for the jazz dance movement—the sharply suited black youth in spats and two-tone shoes dancing to jazz music with an almost magical speed, acrobatic spins, and levitation splits, and an ineffable style rarely seen since the days of the lindy hop in Harlem; they were captured on film in the musical "Absolute Beginners."

CRAZY FUSION

"It became this mad, eclectic, crazy fusion of different styles and attitudes, with ravers who've been up all night mixing with beatniks who wanted to be Kerouac," says Peterson. "You couldn't put a uniform to that audience and that was the key."

One of the quirkiest electro tales is that of hitmakers *USS*. Inspired by hearing a version of Grant Green's "Sookie Sookie" on the *Coldcut* anthology of breaks, "DJ Food," they were moved to cut a version with rapper *Rahsaan*. Called in by *EMI's Blue Note* label—which originally recorded "Sookie Sookie"—they were quaking, anticipating legal action—only to be offered access and rights to sample anything from the *Blue Note* catalog. The latest of the two resulting 45s is "Cante-loop."

"People had to create record companies to put out the records they wanted," says Bradshaw. "The idea of Acid Jazz when Gilles and Eddie began was to record new jazz music with a punky attitude, using the same idea that *Blue Note* had; to record a jazz LP in a day or two."

"Besides, you need to create your own history and make music available; you can't base real popularity on a rarity basis."

Adds Peterson, "Groups started to come up to perform the kind of music we were dancing to, and we felt it was the right time to record them, so me and Eddie Pillar start-



From left to right: James "Holy Goof" Lavelle, Simon Richmond of *Palmskins*, and *Straight No Chaser's* Paul Bradshaw.



Electro chronicler *Straight No Chaser* celebrated its fifth anniversary this year as the blended jazz movement it focuses on continues to expand.

ed the Acid Jazz label in my bedroom... then I got the call from *PolyGram*, and began *Talkin' Loud*."

Like *Straight No Chaser*, *Acid Jazz* has recently celebrated its much lauded fifth birthday. Following *Acid Jazz*, *Talkin' Loud*, and *Kongo Dance*, the black independent whose famed vocalist Omar has been recording with *Stevie Wonder*, a new generation of labels like *Dorado*, *Boogieback*, *Mo' Wax*, *Right Track*, and *Soul Jazz*—also a popular record shop for DJs—has arisen. These labels are the babies of young entrepreneurs—a mere 19 years old, in the case of DJ/Mo' Wax mogul James "the Holy Goof" Lavelle—none of whom are over 25.

The "street soul" genre has had chart success in the U.K., with the versatile vocalist, instrumentalist and producer *Don-E*; sadly, his rise to teen soul stardom was slowed by a payola scandal. However, *Gabrielle*, the South London singer whose plaintive "Dreams" remained at No. 1 in the U.K. charts for many weeks, is a protege of *Don E* and his manager, *Johnny Laws*, and has recorded several *Don E* tracks.

STREET SOUL SOUND

Perhaps the finest independent purveyor of street soul is *Ernie McKone's Boogieback*. *McKone* is also known as the bass player in *Galliano*. The label is run from a rented flat in *Muswell Hill*, in which they've installed a 24-track studio. Like all the new labels, *McKone* prefers vinyl—"It's warm"—and has only recently released his first CD, "The Sounds Of *Boogieback*," a collection of 12-inch singles. Typically, he uses a two-tier distribution system: the well-established *Revolver*, alongside the smaller distributors who "run around the DJ shops. That way the DJs can get them while they're hot."

The singer that influential DJ (and *Chaser* columnist) *Dave Hucker* calls "the scene's unsung hero"—and probably its greatest vocalist, *Noel McKoy*—can be heard guesting with the likes of percussionist *Snowboy* and the *James Taylor Quartet*. He's been releasing tunes such as his popular "Family" on his own *Right Track Records*. "I couldn't get an outlet on the terms I wanted, so I worked some money from my old

man, bought a 16-track studio, recorded loads of songs, and put a record out," he says.

McKoy incorporates reggae influences into his rock ballads, much like *Caron Wheeler* and *Maxi Priest*. The Jamaican influence is all-pervasive in U.K. dance-related music, and many of Britain's leading jazz musicians, like *Courtney Pine* and bass player *Wayne Batchelor*, are graduates of the school of U.K. reggae.

ECLECTRO SUPERSTAR

But it was on the *Acid Jazz* label that the first tracks by electro's first superstar, *Jamiroquai*, were released; his debut was heralded in the pages of the *Chaser* last summer. This summer, "Emergency On Planet Earth," *Jamiroquai's* first album on *Sony's* subsidiary label, *S2*, topped the British pop chart, spending six weeks in the top 10, and has sold approximately 280,000 units in the U.K., 100,000 in Germany, and 40,000 in France, according to the band's spokesperson, *Jason Jules*.

As his self-created name (a fusion of "Iroquois" and "jammin' fe Jamaica") suggests, *Jamiroquai*, born *Jason Kay* and nicknamed *JK*, finds his inspiration in cultural roots. The goofy logo he sketched one day, of himself in silhouette, toes turned out beneath flares and trademark buffalo hat set at an endearing angle, gave him an instantly zany personality. His righteous commitment to ecological causes and fervent anti-political stance ("Politicians, you'd better keep your distance," he sings) touched a record-buying chord in Britons of all ages and colors.

COMING TO AMERICA

With its infectious extended melodic hooks and summery, *Stevie Wonder*-like groove, the cute, conscious pop icon is poised to penetrate the U.S. market.

However, the multicultural electro scene encompasses something of a musical melting pot that some of its proponents feel will have difficulty finding a place in the U.S.

"It's a very British scene, because of the cosmopolitan nature of the society—we're close to Eu-

rope... We have an eclectic interest in breaking down barriers of music," Peterson says.

Over at *S2* (also home to *Sunchilde*, electro's new buzz band) some concern is felt about *Jamiroquai's* potential fate in the U.S. The label's director of A&R, *Lincoln Elias*, himself a black Briton, says, "I find the rigid formatting of American radio amusing, because it's so segregated—but it's sad, too."

Their fears are relevant to the international success of all Britain's electro talent, from the *Young Disciples* to the slew of street-scene songbirds like *Misty Oldland*, *Shara Nelson*, *Jhelisa Barnes* (sister of *Carleen Anderson*, late of the *Young Disciples*), *Alison Evelyn*, and *Vanessa Simon*.

Bradshaw credits a few American record people as having "wised up" about electro, among them *Orlando Aguilla* at *Delicious Vinyl*, who signed the *Brand New Heavies*, and *Sylvia Rhone* at *EastWest*, who picked up the former *Acid Jazz* group, *D-Influence*.

However, he notes, "on the whole, America doesn't understand what's going on at all."

His disappointment is fueled by the 15-month delay between the U.K. and U.S. releases of the *Young Disciples'* much-lauded first album, at which time electro fans in England felt that much creative and business momentum was lost. By the time the album was released in the U.S. in January 1993, the lead singer had already left the band.

According to a *PolyGram* spokesperson, the delay was a question of timing and scheduling.

Jamiroquai's manager *Kevin Sampson* recalls, "I was surprised in America to go round to the 'white department' and 'black department'; in England it's all in one. We've said we want to be handled by both sides."

"The problem we find in America is that we don't fit into any of their categories or pigeonholes, because of the multiracial thing. It's unusual in America, whereas in the circles I mix in, it's perfectly normal."



Gilles Peterson, seminal DJ and head of *PolyGram's* electro label, *Talkin' Loud*, shares a word with a guest at *Straight No Chaser's* fifth anniversary celebration. A co-founder of the *Acid Jazz* label, Peterson is credited with coining the phrase. Familiar to a decade of British radio listeners from his 1980s *Radio London* show "Mad On Jazz," Peterson is also co-director of pirate station *Jazz FM* and has his own show on *KIDD-FM*.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Small-Town CD-I 77 Child's Play: Children's Circle 82
 Marquee Values: Three Of Hearts 80 Video Previews: The Gift 82

PICTURE THIS

By Seth Goldstein



TURNING UP THE HEAT: JVC threatens to take an even more aggressive stance against those it labels recalcitrant duplicators who won't sign license agreements or renege on payments when they do.

According to consultant **Larry Finley**, handling U.S. negotiations, JVC will start naming names—identifying customers who've ordered unauthorized cassettes. That tactic was tried earlier when JVC sued **Resolution Inc.**, Finley notes, and helped bring about a settlement. Several years after launching a national patent and trademark ad campaign, Finley thinks there are no excuses. "Everyone's on notice. They sure know whether or not they're violating JVC's rights." Meanwhile, Finley has been busy bringing dubbers into the fold. In recent weeks, he's settled on JVC's behalf with **Matrix** in Los Angeles; **Mirror Image**, the production arm of budget supplier **United American Video** in Fort Mill, S.C.; **North Star** in Van Nuys, Calif.; **Color Film** in Norwalk, Conn.; **Cine Magnetics** in Mamaroneck, N.Y.; **Osborn Video** in Borem, Utah; and **Tapes Unlimited**, in Orlando, Fla. "They're coming in fast," says Finley, largely due to JVC's unremitting pressure.

The company has signed 41 dubbers and six cassette loaders with "no end in sight," he adds. Two legal actions are pending. JVC earlier filed suit against **Diamond Entertainment** in Anaheim, Calif., which has stopped paying royalties.

Anthony LoCicero, JVC's outside counsel, says out-of-court negotiations are under way; Diamond reportedly has claimed it doesn't have the money and that unless JVC relents, it could be forced out of business. LoCicero is also proceeding against Minneapolis-based **Vaughn Duplication Services**. Vaughn recently refiled its counter-suit, which accuses JVC of restraint of trade. LoCicero argued for dismissal in a hearing late last month.

VIDBITS: **Video Treasures** has no plans to withdraw its colorized version of "It's A Wonderful Life," despite Republic Pictures' copyright claims (Billboard, June 26). "We continue to market it as we've marketed it in the past," says VT's **George Port**. Port
(Continued on page 81)

CD-ROM Sales Grow By The Bundle Software, Hardware Links Expand Market

BY CHRIS MCGOWAN

LOS ANGELES—Bundling, the packaging of CD-ROM software with hardware sold to consumers, has emerged as both an important distribution path for multimedia titles and a way for developers to gain consumer awareness. Two new "bundling" agreements illustrate the importance the multimedia industry has attached to the strategy.

Interplay Productions has signed a deal with LucasArts Entertainment for the exclusive North American bundling rights to four LucasArts CD-ROM titles. And Crystal Dynamics' 3DO game "Crash 'N Burn" will be bundled with the Panasonic REAL 3DO Interactive Multiplayer, thanks to a recent pact between the two companies.

Bundling has resulted in six-figure sales for several CD-ROM titles. Typically, customers can purchase a selection of bundled CD-ROMs at a discount when buying CD-ROM drives, multimedia upgrade kits, or multimedia-ready PCs.

ICOM Simulations claims to have sold more than 375,000 total units of the three volumes of the "Sherlock Holmes Consulting Detective" series, with the majority of sales coming through bundling. That distribution path also has helped Interplay sell more than 200,000 copies of "Battle Chess Enhanced CD-ROM," according to Jill Goldworn, director of contract sales.

Irvine, Calif.-based Interplay is one of the industry's leading "master bundlers," packaging its own software as well as that of Spectrum HoloByte, Virgin Games, and now LucasArts.

"Hardware manufacturers of multimedia products can now come to us to take advantage of these incredible titles, to make their product even more appealing to the buyer," Goldworn says.

The four LucasArts titles covered in the deal are "Indiana Jones And The Fate Of Atlantis," "Day Of The Tentacle," "Maniac Mansion," and "Rebel Assault." The latter includes full-motion video clips from "Star Wars" and excerpts from the original John Williams score.

"LucasArts and Interplay both have a studio approach to the way we do multimedia, and we both integrate film into our titles," Goldworn says. Another such example is Interplay's CD-ROM "The Lord Of The Rings," which includes 20 minutes of animated footage from the Ralph Bakshi film. "We both hire creative teams and a producer, and attach them to each CD-ROM title. And we make full use of what multimedia has to offer."

"For the hardware community, bundling software allows them to highlight their hardware to its best advantage, to give consumers the newest and best and greatest software," Goldworn adds. "It gives them instant gratification, as well as a source to purchase more titles. And it helps jump-start an emerging market, which can't yet depend on the retail channel."

She doubts that bundling hurts store business. "Some say it cannibalizes retail sales, but after 18 months, 'Battle Chess' has remained in the top 10 lists [of many retailers]." Interplay currently bundles CD-ROMs for both Macintosh and the Windows/MPC plat-

forms.

The Crystal Dynamics pact with Panasonic involves "Crash 'N Burn"—a title designed specifically for 3DO, a new 32-bit, CD-based multimedia system. Panasonic will be the first hardware manufacturer to introduce a 3DO player.

"Software, in our opinion, sells hardware," says Madeline Canepa, Crystal Dynamics' executive VP of marketing and product development. "You can have the best system in the world, but it won't sell if you don't have the software that takes advantage of it."

"Crash 'N Burn" initially will be available only through bundling, Canepa says. "After our deal [with Panasonic] expires, we may ship the product to retail, so that other 3DO owners can experience it," she adds. Sanyo also will be releasing a 3DO player following the Panasonic launch.

"Bundling is a great way for a new company such as ours to gain market share and brand awareness," Canepa says. "There are a lot of benefits from our standpoint, just in terms of recognition."

Lumiere Plots Catalog Course, Bows 'Avengers'

BY PETER DEAN

LONDON—When the original episodes of "The Avengers" are released during this year's final quarter, the last great cult British TV series finally will have made it to video sell-through. For Lumiere Home Video, though, the release is just the beginning of the new U.K. label's exploitation of the largest English-speaking library outside North America, and a step toward helping its parent company become the latest European "mini-major."

Formerly owned by Thorn EMI, Alan Bond, Cannon, and the Weintraub Entertainment Group, the library comprises 1,200 titles—including Hammer horrors, the Ealing comedies, half of the "Carry On" series, and many classic British movies and TV series, along with high-profile U.S. releases like "The Deer Hunter," "Highlander,"

(Continued on next page)

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Prime Cut. Lamb Chop and alter ego Shari Lewis celebrate winning A&M Records' Gold Video Plaque for sales of their four "Lamb Chop's Play-Along!" cassettes. Joining the happy pair are, from left, Jim Golden, Lewis' manager; Regina Kelland, A&M director of children's marketing; Al Cafaro, president/CEO of A&M; and Jon Slan, president/CEO of Paragon Entertainment.

NEW LUMIERE LABEL

(Continued from preceding page)

and "Amadeus."

Forming the new label is one way of generating revenues for the French-based private company, helmed by chairman/CEO Jean Cazes. The library was acquired in 1991 for an estimated \$65 million, and since April 1993, when Initial Groupe and Investissements Broits Audiovisuels (IDA) merged under the Lumiere banner, the company has concluded a number of international rights deals, the largest a long-term deal for 200 Republic Pictures features, concluded in July.

Cazes has designs on becoming a European power. Already the company owns France Animation, the country's largest animation studio, has a 34% share in producer Elfias Querejeta's ESCIMA, and with its SOFICA Cofimage (a French tax shelter) is investing heavily in movie production. Through its wholly-owned subsidiary Lumiere Pictures (formerly the Movie Acquisition Corp.), Lumiere plans to be the majority financier of 10 theatrical features a year. Financing will be generated by TV and video sales from its library, coordinated through the London office (Paris remains the corporate headquarters).

Head of business development Chris Gary and video VP Gary Shoefield are overseeing the launch of Lumiere Home Video, then working with licensees throughout Europe, aiding product sourcing and swapping marketing strategies.

First on the agenda is establishing an identity so that trade and consumer buyers don't confuse Lumiere titles with the 300 remaining features which were part of the 600 licensed to Warner Home Video for the U.K., France, Spain, Australia, and Japan (a deal which expires in 1998).

The label's first release packages a Bruce Lee documentary (timed to coincide with the U.K. theatrical release of "Dragon"), five British classics, early Kung Fu "The Chinese Boxer," and a royal family documentary. The size of the library actively encourages diversity.

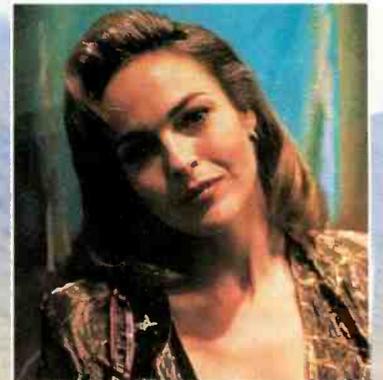
"Our type of product is the sort that, all of a sudden, people are going to want again and again—some titles will go in and out of fashion," says Shoefield. "We might release because of a death, an anniversary, requests from buyers, or to support our lead title—which will be self-made, acquired, or which we'll sneakily get our hands on! Our release strategy will be to release very different types of movies, so we're not seen as just a martial arts label, or just a classic label."

The company's release strategy will be equally diverse, with a multi-faceted "Avengers" launch—"the jewel in our television crown," as Shoefield calls it. The series will be delivered simultaneously as separate rental and sell-through lines. The complete Diana Rigg color series goes out as a limited edition, seven-tape boxed set; recent interviews, shot to make up a new documentary, will be released at the same time. Lumiere has 25,000-unit sales as its target for each tape.

"I put it up there with 'Thunderbirds' and 'The Prisoner' figures. Because people have waited for it so long, we're giving people a number of different opportunities to own 'The Avengers,' and giving people an opportunity to see it at every level," says Shoefield.

CHRISTOPHER LAMBERT HIGHLANDER THE GATHERING

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MARLA GINSBURG Co-Executive Producers STEVEN MAIER, SHERYL HARDY, GJY COLLINS Written by DAN GORDON And LORAIN DESPRES
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CHRISTOPHER LAMBERT HIGHLANDER

THE GATHERING

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—The Hollywood Reporter

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- Also stars VANITY (Action Jackson, 52 Pick-Up), RICHARD MOLL (Night Court) and ADRIAN PAUL (Last Rites, White Knights).
- Songs by QUEEN... the legendary Rock group with record sales of over 100 million and a 19 album history.

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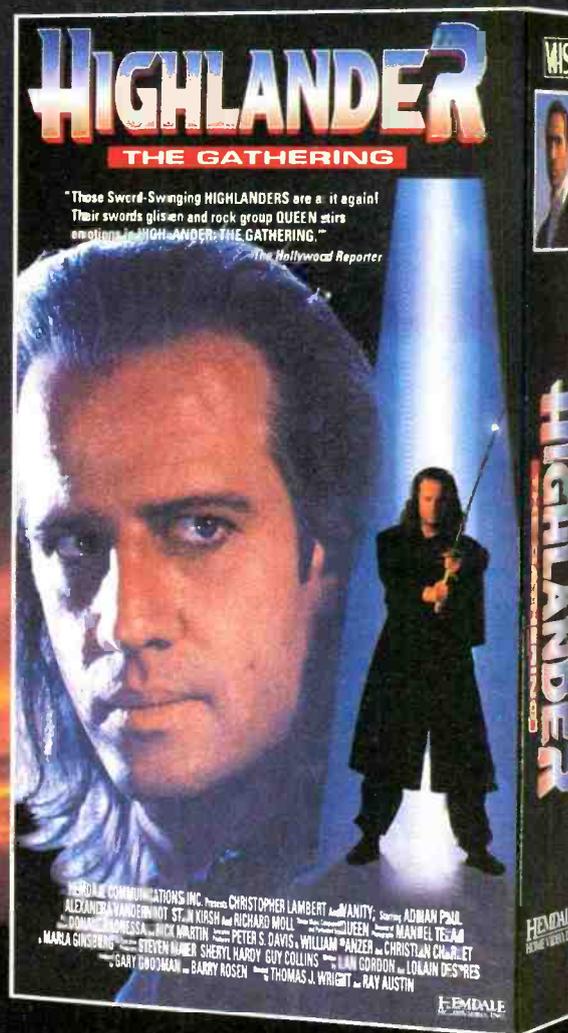
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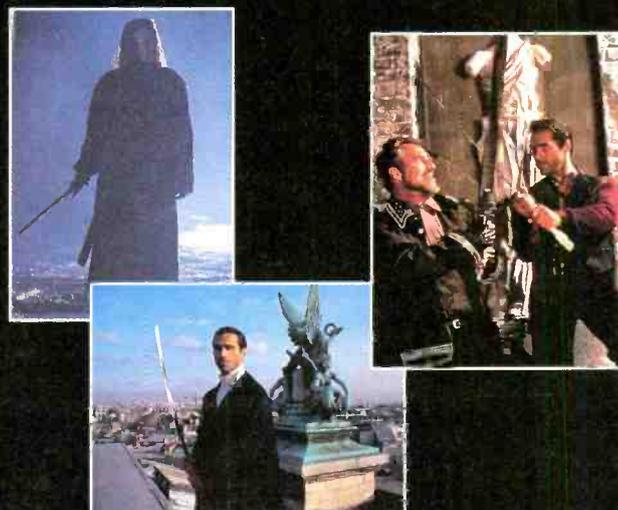
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Retailers Gauge Small-Town Response To CD-I

CD-I CATCHES ON: It may be a ways off, but video retailers are actively testing interactive rentals, says Ted Engen, president of Video Buyers Group. Experiments are under way in markets as remote as Sioux Falls, S.D.

According to Engen, "We're very interested in how this takes off in small-town America. We have several of our members testing CD-I, and at all different price points, to see where this thing goes."

Also eager to get going once again is Major Video Concepts, where Bob Tollini, executive VP, hints of an early October rollout (Billboard, Sept. 11). Embarrassed when a misunderstanding stalled an earlier attempt, Major Video is moving cautiously. Tollini says.



by Earl Paige

The wholesaler was well ahead of the market with a test in one Indianapolis store two years ago. "We thought we were going to go national with Philips Interactive Media, but then we had to wait. Now we're ready."

At this point, neither Major nor Philips wants to divulge how much product is involved. "It will be featured in all of Major's mailers," says Phil Alexander, VP of sales at Philips. But CD-I titles won't necessarily be stocked in all 15 of Major's locations, he adds.

Also actively pushing CD-I is Ingram Entertainment, notes Engen, who deals with that large home video wholesaler.

In Sioux Falls, the pricing is strictly experimental. The CD-I machine is \$10 for the first day, \$40 for the week. The 25 titles in stock are \$1.50 a day or \$6 for the week.

PRICE POINT: Is Sioux Falls the most competitive market in the U.S.? Harlan Jacobson, head of six-store Video Mania, thinks it might be. "We're \$1 for catalog, and that's three days and three nights, none of this evening stuff," he says. As a contrast, \$1 rentals in Los Angeles are usually for just one night. Kid vid in Sioux Falls goes for 50 cents.

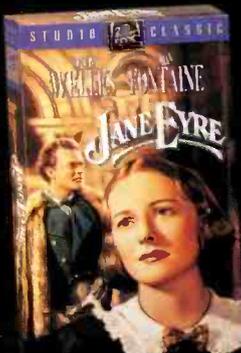
New releases are \$3 overnight, but incentives are offered to bring the movie back early. "We give a free rental if it's back by 2 p.m. the next day, and that includes a new release free. If it's back by 9 p.m. then the free rental is catalog only."

Jacobson is proud that in three of the chain's stores "we have no movie boxes. What we do is flatten the box and shrink wrap it. Then it's like a record album in a browser bin. We can present so much more product in so much less space this way." Neither are there Amaray boxes behind the counter in the rental library.

"Again, there's the expense of the
(Continued on page 81)



THIS OCTOBER
Orson Welles and Joan Fontaine
Star in Jane Eyre.



This "magnificent entertainment" (*Hollywood Reporter*), adapted from Charlotte Bronte's famous Victorian novel, stars Joan Fontaine as the governess who falls in love with her troubled master, Mr. Rochester (Orson Welles). A renowned example of the stylish Gothic cinema.



SUGGESTED RETAIL PRICE:
\$19.98*
EACH

PERFECT FOR RENTAL OR SELL THROUGH!

LOOK FOR A NEW STUDIO CLASSIC ON THE FIRST WEDNESDAY OF EACH MONTH

CATALOG #1247

DEALER ORDER DATE: SEPTEMBER 10, 1993[†] STREET DATE: OCTOBER 6, 1993

Twentieth Century Fox Presents
ORSON WELLES as "Edward Rochester" JOAN FONTAINE as "Jane" in JANE EYRE
By Charlotte Bronte with MARGARET O'BRIEN
Screenplay by ALDOUS HUXLEY, ROBERT STEVENSON and JOHN HOUSEMAN
WILLIAM GOETZ In Charge of Production
Directed by ROBERT STEVENSON



NOT RATED

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*Canada \$24.98. †Canadian Distributor Order Date. © 1993 FoxVideo, Inc. FoxVideo "STUDIO CLASSICS" and the "FOX" wordmarks and logos are trademarks of Twentieth Century Fox Film Corporation.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

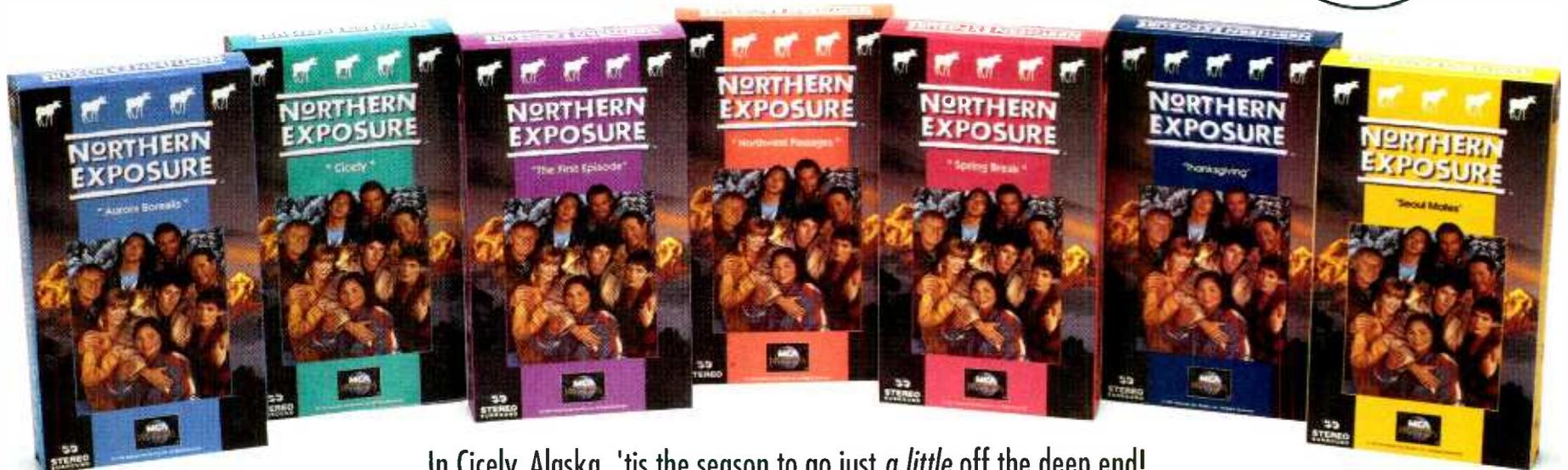
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	6	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG	24.98
2	5	3	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
3	3	169	PINOCCHIO◆	Walt Disney Home Video 239	Animated	1940	G	24.99
4	2	7	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
5	4	45	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
6	12	3	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
7	6	16	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
8	9	18	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
9	7	25	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
10	11	16	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
11	10	14	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
12	8	6	KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
13	NEW ▶		GIFT	Warner Reprise Video 3-38185	Jane's Addiction	1993	NR	19.98
14	14	74	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
15	13	13	OZZY OSBOURNE: LIVE & LOUD ●	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
16	25	3	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
17	18	17	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
18	24	3	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
19	16	23	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
20	26	2	PENTHOUSE: THE GREAT PET HUNT PART II	Penthouse Video A*Vision Entertainment 50424	Various Artists	1993	NR	19.95
21	20	8	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
22	22	20	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
23	28	2	PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video A*Vision Entertainment 50423	Julie Strain	1993	NR	24.95
24	17	13	2001: A SPACE ODYSSEY (25TH ANNIV.)	MGM/UA Home Video 700002	Keir Dullea Gary Lockwood	1968	G	29.95
25	19	22	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
26	15	17	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
27	32	35	PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
28	27	19	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
29	23	32	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
30	21	2	U2: NUMB	Island Video PolyGram Video 44008816331	U2	1993	NR	7.95
31	NEW ▶		BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	Various Artists	1993	NR	14.95
32	RE-ENTRY		FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
33	RE-ENTRY		ABBA GOLD: GREATEST HITS	PolyGram Video 4400855493	Abba	1993	NR	19.95
34	31	30	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
35	RE-ENTRY		THE PREMIERE COLLECTION ENCORE	PolyGram Video 4400861533	Andrew Lloyd Webber	1993	NR	19.95
36	38	19	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
37	30	3	HERBIE RIDES AGAIN	Walt Disney Home Video 42	Helen Hayes Keenan Wynn	1974	G	19.99
38	NEW ▶		ATLANTIS, THE LOST CONTINENT	MGM/UA Home Video 203987	Anthony Hall Joyce Taylor	1961	NR	19.98
39	NEW ▶		MORE COUNTRY LINE DANCING	Quality Video, Inc. 60063	Diane Horner	1992	NR	9.99
40	39	29	ROCK WITH BARNEY	The Lyons Group 98081	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.

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In Cicely, Alaska, 'tis the season to go just *a little* off the deep end!
Catch the spirit in two new holiday releases: **"Thanksgiving"** and **"Seoul Mates."**
With a remarkable **16 Emmy nominations** and a fiercely loyal audience, the award-winning **NORTHERN EXPOSURE**
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one of the most popular and successful television series of the '90s.

"Thanksgiving" #81644

As the town of Cicely readies itself for the annual Thanksgiving
"Day of the Dead" celebration, Dr. Joel Fleischman discovers, to his horror, he
owes the state of Alaska a fifth year of service!

"Seoul Mates" #81645

The holidays bring out the best--and the weirdest--in everyone, as Maggie
faces Christmas alone, Maurice meets the half-Korean son he didn't
know he had, and Joel feels guilty about buying his first Christmas tree.

Advertising and promotional details subject to change without notice. *Suggested retail price.

A D D I T I O N A L E P I S O D E S

"Aurora Borealis:
A Fairy Tale for Big People"
#81483

"Cicely"
#81559

"The First Episode"
#81482

"Northwest Passages"
#81562

"Spring Break"
#81560

All titles: Color/ approx. 50 Mins. each/Not Rated



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THE FIRST EPISODE/AURORA BOREALIS #41568
CICELY/NORTHWEST PASSAGES #41569
THANKSGIVING/SEOUL MATES #41682



STREET DATE:
OCTOBER 20, 1993



Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ NO. 1 ★ ★ ★				
1	2	5	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
2	1	8	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
3	6	3	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
4	4	8	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
5	5	9	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
6	7	4	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
7	9	3	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
8	3	5	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
9	10	3	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
10	8	8	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
11	NEW ▶		GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
12	13	4	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
13	12	5	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
14	11	4	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
15	17	3	THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
16	14	10	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
17	19	2	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
18	15	12	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
19	16	6	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13
20	23	2	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
21	NEW ▶		THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
22	NEW ▶		BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
23	21	9	LEAP OF FAITH	Paramount Pictures Paramount Home Video 32792	Steve Martin Debra Winger	1992	PG-13
24	20	4	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 81288	Bruce Campbell	1992	R
25	18	6	AMOS & ANDREW	New Line Home Video Columbia TriStar Home Video 53263	Nicolas Cage Samuel L. Jackson	1993	PG-13
26	22	11	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
27	24	10	JENNIFER 8	Paramount Pictures Paramount Home Video 32495	Andy Garcia Uma Thurman	1992	R
28	25	7	LORENZO'S OIL	Universal City Studios MCA/Universal Home Video 81290	Nick Nolte Susan Sarandon	1992	PG-13
29	29	6	PASSION FISH	Columbia TriStar Home Video 53283	Mary McDonnell Alfre Woodard	1992	R
30	27	15	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
31	30	10	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
32	31	3	HEAR NO EVIL	FoxVideo 1998	Marlee Matlin D.B. Sweeney	1993	R
33	40	3	BROADWAY BOUND	ABC Video 41008	Anne Bancroft Hume Cronyn	1993	NR
34	33	11	THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR
35	38	2	WILD PALMS	ABC Video 41019	James Belushi Dana Delany	1993	NR
36	26	4	SWING KIDS	Hollywood Pictures Hollywood Home Video 1493	Robert Sean Leonard Christian Bale	1993	PG-13
37	34	17	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
38	35	2	TOMCAT	Republic Pictures Home Video 4184	Richard Grieco Maryam d' Abo	1993	R
39	32	14	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
40	NEW ▶		POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

“Three Of Hearts” (1993), R, New Line Home Video, prebooks Sept. 28.

When Ellen (Sherilyn Fenn) breaks up with her lover Connie (Kelly Lynch), Connie is devastated. Devastated enough to conspire with Joe (William Baldwin), a gigolo who says he can seduce Ellen, treat her badly, and send her running back to the lovelorn Connie. But will Joe fall for Ellen? In a story that should've been wackier and faster-paced, object-of-desire Fenn is ultimately uninteresting. What redeems the film is the odd friendship that grows between Baldwin's self-confident hustler and Lynch's touchingly obsessed ex-lover. With voting under way in New Line's you-choose-which-ending-we-use promotion, an astonishing lack of artistic vision has become a marketing gimmick. One hopes that voters will choose the Baldwin-doesn't-get-Fenn conclusion, heading off negative word-of-mouth reaction to an unbelievable “happy” ending.

“Tales From The Gimli Hospital” (1988), not rated, Kino On Video, prebooks Sept. 29.

Although “Tales From The Gimli

Hospital” looks like a 70-year-old film newly unearthed from some European archive, it was produced five years ago as Canadian director Guy Maddin's first effort. Dark, grainy, using little dialog (even less in English), and with a soundtrack that sounds as if it were warbling out of a Victrola, Gimli Hospital seems sandwiched between German expressionism and French surrealism. Its dreamlike, often grotesque story is told in flashbacks-within-flashbacks, and centers on two men quarantined together during an epidemic. But specifics of story or character are secondary to an antique style that recaptures long-lost cinematic textures and techniques. Viewers complaining that the film doesn't make the least bit of sense may well be right, but that tends to suit avant-garde audiences just fine.

“Private Wars” (1993), R, PM Home Video, prebooks Sept. 30.

Police detective Steve Railsback witnessed an act of official corruption and was unfairly thrown off the force. Years later, he's a broken-down, alcoholic P.I. whose policing skills are awfully rusty—yet he's called on to save a community terrorized by a very small band of hoods

(Continued on page 83)

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.)	17,239,413	2,425 7,109	4	133,670,684
2	Man Without A Face (Warner Bros.)	5,473,206	1,065 5,139	1	12,446,043
3	Hard Target (Universal)	4,406,080	1,967 2,240	2	24,789,175
4	Jurassic Park (Universal)	4,103,900	1,420 2,890	12	316,609,010
5	Needful Things (Columbia)	4,050,694	1,986 2,650	1	11,163,997
6	Fortress (Dimension)	4,040,711	1,204 3,356	—	4,040,711
7	The Secret Garden (Warner Bros.)	3,647,631	1,332 2,738	3	23,419,736
8	In The Line of Fire (Columbia)	3,204,352	1,274 2,515	8	97,875,022
9	Free Willy (Warner Bros.)	3,023,208	1,551 1,949	7	67,149,001
10	Rising Sun (20th Century Fox)	2,918,411	1,289 2,264	5	56,677,703

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STORE MONITOR

(Continued from page 77)

Amaray cassette cases and the space they take up. We put the tape in and take it out [of the take-home case] at the point of rental."

HEADS UP: Hats off to Full Moon Entertainment, its founder, Charles Band, and the label's distributor, Paramount Home Video, for one of the most novel video retail "hooks" in memory.

Band had the idea to actually cast several retailers as extras in his horror production "Shrunken Heads." Early on a recent Saturday morning in San Pedro, Calif., he did exactly that.

Dealers were "cult members" aboard a "Temple Of The Apocalypse" school bus. While they had no speaking parts, they shrieked in ecstasy and waved their arms. Seconds later, on screen, the bus crashes off a pier, killing everyone on board.

Retailers involved got an intimate look into the tedious chore of film making, but had a great time nevertheless. It took several hours to shoot the bus scenes. The crew broke for lunch at midnight after seven "takes." At 1:30 a.m., after the position of the camera on the bus was changed, retailers climbed aboard the bus again for another five or six. Shooting finished at 2 a.m.

Dealers were chosen from a random drawing of business cards collected last year during a nationwide "road show" organized by Full Moon and Paramount.

Among those participating were Paul Stone, New Video Releases, Streamwood, Ill.; Randy Robertson, Stop N Shop Video, Shrewsbury, Mass.; Debi Graham, Deb's Video, Atwater, Ohio; Kent Gilliam, New Video Release, Lindsay, Ontario; Marilyn Larson, Power House Comics, Brookfield, Wis.; Pat Adams, Adams Video, Morgantown, Ind.; Jim Allegretto, It's Video Time, West Islip, N.Y.; Janna Blackwood, Movie Store, Dallas, Texas; and John Newcomb, Master Video, Dunnsville, Va.

They got more of a thrill when "Entertainment Tonight" and the local Fox TV affiliate were on hand to do feature segments about the event. Don't be surprised if participants order a few extra copies of "Shrunken Heads" when it comes out.

Assistance in preparing this column was provided by by Jim McCullaugh in Los Angeles.

PICTURE THIS

(Continued from page 75)

notes he's not been contacted by Republic... ITA has cancelled its annual special interest seminar held in Los Angeles in October. Reason: the Special Interest Video Assn. holds its annual convention in L.A. this fall after several years on the East Coast... Howard Kropf, formerly of West Coast Video Duplicating, joins Matrix as theatrical accounts VP. Matrix has added more high-speed Sprinter capacity... California-based High-tree Media hopes to have its in-cassette dubbing system in field tests this fall. It's awaiting modification of high-speed technology to fit its hardware.



PET OF THE YEAR PLAY-OFF

Try to imagine five of the most gorgeous women from across the globe, all vying for the coveted title of Penthouse Pet of the Year. Imagine what they'll do to impress you!

THE GIRLS OF PENTHOUSE, VOLUME 2

Envision the most beautiful productions in the most lavish settings, and the Penthouse Pets who go out of their way to bring fantasies to life.

THE GIRLS OF PENTHOUSE Cat. # 50426-3 Approx. Running Time: 60 min.

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PET OF THE YEAR PLAY-OFF Cat. # 50425-3 Approx. Running Time: 60 min.

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READY TO RIDE (Cat. # 50318-6 / \$29.95)
ALL-PET WORKOUT (Cat. # 50373-6 / \$29.95)
SATIN & LACE II (Cat. # 50371-E / \$29.95)
 And the new 2-disk set: **PET OF THE YEAR SPECTACULAR** (Cat. # 50461-6 / \$39.95)

Contact your local WEA representative for more information!



Getting your customers revved up is easy with this eye-catching pre-pack counter display and full-sized poster. Passport to Paradise, Great Pet Hunt Part 1, and All-Pet Workout are Penthouse's most successful titles, designed to appeal to a broader range of consumers.

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FULL-SIZED POSTER Available
 (27" W x 39" H)

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PENTHOUSE

A*VISION ENTERTAINMENT

Wood Knapp Widens Circle; Biker Mice To Arrive In Nov.

CIRCLE GAME: The consistently excellent Children's Circle home video line is the subject of a new, aggressive retail promotion via Wood Knapp Video, Los Angeles. Wood Knapp distributes 23 titles in the extensive Children's Circle library, produced by CC Studios/Weston Woods, Weston, Conn. It consists of video versions of acclaimed children's literature. The Wood Knapp promotion is the latest development in a continuing effort to bring this upscale line to a wider audience. (Last year, Children's Circle's list price was reduced from \$19.95 to



by Moira McCormick

\$14.95, when the deal took effect.) The campaign is Wood Knapp's largest to date, a company spokesperson says.

Wood Knapp has repackaged the CC (Continued on next page)

Billboard®

FOR WEEK ENDING SEPTEMBER 18, 1993

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	202	PINOCCHIO ◆ Walt Disney Home Video 239	1940	24.99
2	2	45	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
3	3	73	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
4	5	13	BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031	1993	14.95
5	4	17	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730	1993	12.99
6	7	29	BARNEY IN CONCERT The Lyons Group 98071	1992	14.95
7	6	21	BARNEY'S BEST MANNERS The Lyons Group 99021	1993	14.95
8	12	35	ROCK WITH BARNEY The Lyons Group 98081	1992	14.95
9	10	248	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
10	20	3	TAZ-MANIAC Warner Bros. Inc./Warner Home Video 12817	1993	12.95
11	8	27	LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
12	9	5	FRAGGLE ROCK: VOL. 1 Jim Henson Video 1768	1993	12.99
13	14	35	BARNEY'S BIRTHDAY The Lyons Group 99011	1992	14.95
14	13	123	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
15	11	29	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091	1992	14.95
16	NEW ▶		BARNEY'S HOME SWEET HOMES The Lyons Group 99041	1993	14.95
17	NEW ▶		THOMAS THE TANK ENGINE: DAISY Strand Home Video 1266	1993	12.99
18	RE-ENTRY		ARIEL'S UNDERSEA ADVENTURES: VOL. 1 Walt Disney Home Video	1993	12.99
19	NEW ▶		TAZ-TRONAUT Warner Bros. Inc./Warner Home Video 12818	1993	12.95
20	19	9	KID SONGS: PLAY-ALONG SONGS Warner Reprise Video 3938353	1993	14.98
21	17	33	BARNEY'S THREE WISHES The Lyons Group	1992	14.95
22	RE-ENTRY		DUMBO ◆ Walt Disney Home Video 24	1941	24.99
23	22	5	TAZ-MANIMALS Warner Bros. Inc./Warner Home Video 12814	1993	12.95
24	RE-ENTRY		DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99
25	RE-ENTRY		DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99

◆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.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"Gift," Warner Reprise Video, 83 minutes, \$24.95. A little bit "Drugstore Cowboy," a little bit "Rock N' Roll Swindle," the long-awaited theatrical release co-directed by and starring Perry Farrell and wife Casey Niccoli is a gift you unwrap and then scramble to decipher. Heroin is the protagonist in this unoriginal, drab affair that forms concentric circles around the "death" of Niccoli from, you guessed it, an overdose. The subsequent flashbacks endured by Farrell, from their real-life wedding in a Santeria ceremony in Mexico (the coolest part of the film) to the couple's numerous trips to a doctor friend to acquire pharmaceuticals, fill the majority of the space. The featured songs, from Farrell's Jane's Addiction days, are engaging, but can't compensate for the overriding disappointment.

Pointer Sisters, "So Excited," Lightyear Entertainment (800-229-STORY), 30 minutes, \$9.98.

Lightyear bolsters its Legendary Collectibles series of longform videos with this new entry featuring Pointer Sisters Ruth, June, and Anita singing their best-known hits. Along with the title track, video boasts "Dare Me," "Back In My Arms," and "Jump (For My Love)," which was revived in the feature film "Super Mario Bros." With seven songs in all, "So Excited" is a well-rounded package of energized music from three energized women. Without a current hit, however, the timing for such a release is questionable.

CHILDREN'S

"The Ren & Stimpy Show: Volume 1," "Rugrats: Volume 2," Nickelodeon/Sony Wonder, 40 minutes each, \$14.98 each.



It was only a matter of time before the juvenile antics of TV cult personalities Ren and Stimpy made it to video. Volume 1 of their show features three first-season episodes. Viewers can relive the genesis of that oh-so-catchy tune "Happy Happy Joy Joy,"

and get an up-close view of the famed "Crocostimpy" and several other winning moments. The Emmy Award-winning "Rugrats" features a view from down below, as life is detailed through the eyes of a bunch of babies and toddlers. Among the episodes featured here is the memorable one in which the dads get together to develop an accident-proof device that would allow them to babysit and watch the football game at the same time. Also available in the initial batch of Nick/Sony Wonder treats are episodes of "Doug" and "Snick," the cable channel's Saturday-night programs.

"Professor Iris: Creepy Critters," "Music Mania," "Space Cadets," Discovery Home Entertainment, 40 minutes each, \$12.95 each.



Discovery launches its Ready, Set, Learn! collection of children's videos with three visits to the classroom of Professor Iris. Featuring a cast of zany puppets created by cartoonist/ animator Henri Deslez, the episodes do a marvelous job of teaching through song, dance, and the occasional gander into the world of reality. "Creepy Critters" looks at bats, bees, crickets, and a host of other creatures that tickle kids' fancy; "Music Mania" is a lesson in all forms of music, from rap to opera; and "Space Cadets" is a journey into outer space to look at the moon, the sun, and other stars. The puppets in the classroom ask many of the questions young viewers might ponder, making "Professor Iris" a fun and successful educational tool.

"The Reppies In Concert At Universal Studios Florida," Northstar Entertainment (404-393-3599), 43 minutes. Billed as the "missing link" between dinosaurs and mammals, the furry, brightly colored Reppies more closely resemble squirrels that got loose in a paint store. Their concert is a fun, fast-paced, environmentally correct

affair. Songs teach kids about loving and respecting the nature around them, the importance of recycling and how easy it can be, and that no one is too young to take on some responsibility. Sweet and compassionate, these characters are quite user-friendly and make fine video playmates for youngsters.

"Spooky Tales & Tunes," Video Treasures (800-786-8777), 30 minutes, \$12.98. Live action and animation combine in this fun project from the creators of the popular "Babysongs" series. Geared toward children ages 2 to 8, the video really isn't spooky at all, but instead features good-natured ghosts and monsters that are described in a variety of stories and songs introduced by anchor Frank N. Stein. One of the worst-feared monsters of them all, in fact, is that slimiest of foods, liver. Video Treasures also is offering the same-priced "Silly Tales & Tunes."

DOCUMENTARY

"The Predators," National Geographic/Columbia TriStar Home Video, 240 minutes, \$79.95.

This latest boxed set from National Geographic packages two newly released videos—"Eternal Enemies: Lions And Hyenas" and "Africa's Animal Oasis"—with "The Grizzlies" and "Crocodiles: Here Be Dragons" to present an engaging look at some of the world's most notorious predators. "Lions And Hyenas," filmed in northern Botswana, reveals the ongoing clashes of these two animals, which are more evenly matched than one might think. An in-depth look at the hyena also is included. "Africa's Animal Oasis" is a wide-angle look at a variety of predators and their prey.



Players include wildebeests, zebras, rhinos, and hippos. Trademark superb photography, including a heavy amount of night filming, is married with fascinating narrative

in this winning program.

COMEDY

"Sam Kinison—The Last Video: Live At The Grove," International Creative Enterprises, 62 minutes. Sam Kinison had a way with the English language like few others. Perhaps that is the reason this live-performance video, taped in Canada just two weeks before his tragic death in a car crash in spring 1992, includes subtitles. In between expletives, Kinison rips each and every then-Presidential candidate and takes swipes at a barrage of other subjects, including what he viewed as feeble parental attempts to get their kids to stay away from sex and alcohol. Pure and unadulterated Kinison, this video stands as an appropriate tribute to the comedian.

MADE-FOR-TV

"Daytime's Greatest Weddings: General Hospital," "Daytime's Greatest Weddings: All My Children," "Daytime's Greatest Weddings: One Life To Live," Capital Cities/ABC Video Publishing, 45 minutes each, \$14.98 each.



They don't call it love in the afternoon for nothing, and these videos are out to exploit every last vow and kiss. "General Hospital," hosted by onscreen lovers Jacki Zeman and Brad Maule (Bobbi and Tony), offers perhaps the most well-known of all daytime weddings, that of Luke and Laura. Susan Lucci gets out from behind the wheel of her Ford to host the "All My Children" reception, which features all of her onscreen character Erica's nuptials, plus the joining of Cliff and Nina and other such affairs. Erika Slezak (Viki Buchanan) hosts the third of the trilogy. These videos are perfect for those people who don't think they spend quite enough time in front of the TV during the regularly scheduled soaps. They also give viewers a chance to ponder one of the true wonders of the daytime world: Why is it that, regardless of the financial situation of the groom to be, the diamond is always huge and shiny? Just a thought.

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.

CHILD'S PLAY

(Continued from preceding page)

collection in new box designs, and accompanying merchandising materials showcase the line's popular characters, including Curious George, Danny and the Dinosaur, and Maurice Sendak's Wild Thing. The promotion, which runs Sept. 1-Nov. 15, includes a retailer in-store poster contest, merchandising kits, and in-store displays. Retailers ordering any 12 units from the collection receive 10 character balloons, shelf talkers, two posters, and a poster contest entry form. Those who name all the CC characters on the poster win a free cassette; all correct entries are included in a grand prize drawing for \$500 in co-op ad dollars. Retailers can also conduct their own customer contests with the posters.

"We are helping retailers recognize the success of this collection by increasing the visibility of these popular and best-selling characters," says Harold Weitzberg, VP of sales and marketing for Wood Knapp. "The Children's Circle collection has become a classic among children's videos, and it

naturally lends itself to such merchandising opportunities."

OF MICE AND MEN: The new animated TV series, "Biker Mice From Mars," premieres Sept. 18-19 on more than 150 stations. Within two months, the first cassettes arrive. "It was originally going to be released in January," says series creator Rick Ungar, president of series producer Marvel Productions, "but Blockbuster put in such a big order at VSDA, the release date was moved up."

"Blockbuster said, 'We'd really like to see it in November,'" elaborates Roy Winnick, founder and president of L.A.-based Best Home Video, which distributes Marvel Comics titles.

"Biker Mice From Mars" had its world premiere Sept. 2 in Chicago; the wisecracking Ninja Turtles-esque cartoon series is set in a decaying future Chicago, where the three protagonists take up residence in a baseball scoreboard (Wrigley Field, though it's never named). The initial cassette, "Rock n'

Ride," consists of the first three episodes (approximately 60 minutes, \$14.95), and will be released in early November. "There will be an album, too, on Gasoline Alley/MCA," Ungar notes. "It's a heavy metal cartoon, and it'll be a heavy metal record, but we're keeping the artists secret for now."

DOWN BY THE STATION: Strand Home Video has bowed its ninth Thomas The Tank Engine & Friends title, "Daisy and Other Thomas Stories" (\$12.99)—the first to feature a female train on the packaging. "Daisy" is also one of six Thomas titles featured in holiday gift sets, with a character watch together with a video for \$18.99. Strand has designed a 48-unit Thomas pre-pack for the sets, proven sellers. According to a company spokesperson, the 1991 and 1992 gift sets sold out.

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MARQUEE VALUES

(Continued from page 80)

(usually just three laughable losers). The neighborhood is being ravaged by an evil cabal of developers and police—and you can just bet they're the same evil cabal that bounced Railsback from the police years before. In fact, you could make practically any bet about this thoroughly clichéd script and come up a winner. What isn't predictable, however, is Railsback's sharp performance as the staggering, impudent detective the cat dragged in. Viewers will be drawn to his portrayal, as well as some moments of true hilarity and lots of well-executed action scenes.

"Daybreak" (1993), R, HBO Video, prebooks Sept. 29.

In 21st century America, people infected with a deadly plague are tattooed with a capital "P" and quarantined until they die. A young woman (Moira Kelly) begins to suspect that the government can't be trusted, and is drawn into the underground of the infected by an inspiring rebel leader (Cuba Gooding Jr.). The unnamed plague, if not AIDS itself, is certainly analogous to it, and this story plays out the worst fears of officialdom-distrusting AIDS activists. (You might not blame them: quarantines and tattooing both have been publicly suggested as legitimate ways of dealing with AIDS.) Strangely, the next century depicted in "Daybreak" looks a lot like today—and they don't even bother to make all that '90s stuff look dingy. Will probably have more appeal to socially conscious dystopia-watchers than to your average SF fan.

"Blown Away" (1992), R and unrated, LIVE Home Video, prebooks Sept. 28.

Corey Haim and Corey Feldman are brothers working at a ski resort,

chasing chicks who, despite seasonal inappropriateness, wear bikinis. Haim starts fooling around with a rich teenager (Nicole Eggert), and begins to suspect that his dreamgirl is really a pouting psychopath. Unfortunately, it takes seemingly forever for somebody to get killed or for anything at all to happen in this movie, and a couple zipless sex scenes are poor time-killers. Perhaps federal law mandates that all people who work at resorts be shallow, but no artistic license was taken to give these silly characters a little more life. "Blown Away" suffers from contrived situations, asinine characters, embarrassing dialog, and just too many Coreys, but will probably get by with its mishandled attempts at the sex and violence promised by the box art.

"Super Force" (1990), not rated, MCA/Universal Home Video, prebooks Oct. 6.

Mars-roving astronaut Zach Stone (Ken Olandt) returns to Earth to find that his policeman-brother has been discredited and killed. To clear his brother's name, Stone promptly quits NASA to join the police, and must do battle with inscrutably evil crime boss Tao Satori (played by unbalanced-and-proud-of-it celebrity G. Gordon Liddy). In his spare time, Stone moonlights as a motorcycle-riding vigilante who fights bad guys in a hi-tech armored suit that seems to blend RoboCop with the Imperial stormtroopers from "Star Wars." As a hero, Olandt is a personality-free drone—and the film makers don't even try to make a hero out of his super-suit. Despite a confusing plot, young viewers may be the best hope for a film that seems to say: In the future, nobody can act.

Billboard

FOR WEEK ENDING SEPTEMBER 18, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	4	17	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
2	1	63	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98
3	7	88	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98
4	2	5	THREE-PEAT: THE CHICAGO BULLS' 3RD CHAMPIONSHIP FoxVideo (CBS/Fox) 5809	19.98
5	9	200	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
6	8	9	WHEN IT WAS A GAME 2 HBO Video 90843	14.98
7	3	27	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
8	6	13	LT PolyGram Video 4400863893	19.95
9	15	19	WHEN IT WAS A GAME HBO Video 90538	19.98
10	10	97	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98
11	12	133	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
12	14	33	HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95
13	19	47	NFL ROCKS PolyGram Video 0853793	19.95
14	RE-ENTRY		LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98
15	16	101	DAZZLING DUNKS AND BASKETBALL BLOOPERS ♦ FoxVideo (CBS/Fox) 2229	9.98
16	RE-ENTRY		HOCKEY'S GREATEST HITS Simtar Ent. Inc.	9.95
17	RE-ENTRY		GREATEST SPORTS FOLLIES FoxVideo 2543	14.98
18	RE-ENTRY		THE DODGERS: A TEAM FOR ALL TIME J2 Communications J2-0072	14.95
19	13	7	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98
20	5	29	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98

Compiled from a national sample of retail store sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	47	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	3	73	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
3	2	73	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
4	4	31	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
5	16	7	TONY LITTLE: TOTAL BODY SHAPE UP Parade Video 94	12.98
6	5	157	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
7	11	125	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
8	6	43	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
9	7	55	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
10	8	85	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
11	10	63	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
12	13	13	DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT Parade Video 84	14.98
13	NEW		BOXOUT PolyGram Video 4400877493	19.95
14	RE-ENTRY		QUICK CALLANETICS-STOMACH ♦ MCA/Universal Home Video 81062	14.95
15	9	88	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99
16	19	17	BUNS OF STEEL 7 WITH TAMILEE WEBB The Maier Group TMG159	9.95
17	RE-ENTRY		CORY EVERSON'S STEP N' TIME Barr Entertainment 60005	19.95
18	20	173	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
19	12	33	LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141	9.95
20	RE-ENTRY		CORY EVERSON'S TOTAL BODY WORKOUT Barr Entertainment 60006	19.95

♦ 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.

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Engineers Keep Depeche's 'Devotion' On Track

■ BY MIKE LETHBY

LONDON—Depeche Mode's "Devotional" World Tour—coming to North America this fall—already has turned out to be one of the biggest surprises, and hottest touring shows, on this summer's European circuit.

Playing indoor arenas, the tour features a more mature and confident stage performance than ever from the band, which is eager to explore and exploit the dramatic potentials of full-scale stadium rock. The European music press has focused on singer David Gahan's energetic celebration of the "rock god" role. Equally key to the success of "Devotional" are the tour's innovative visuals and the adept arrangements of sampling maestro/musical director Alan Wilder, working with Flood, who engineered the "Songs Of Faith And Devotion" album.

The two-level stage set (built by Brilliant Stages), video images, and film projections were conceived by top rock photographer Anton Corbijn, in alliance with lighting designer Patrick Woodroffe. Featured for the first time on a major international tour is Light & Sound Design's new Icon automated luminaire.

Musically, the show draws heavily on "Songs Of Faith And Devotion." Says keyboard technician Wob Roberts, "Last December we went into Olympic Studios in London. Alan and Flood listened to each track, deciding which parts should go on tape or be played live."

Various backing parts (including timecode and click tracks, drum and percussion sounds, sequencer loops, and bass and vocal effects) run from a Sony 3324 multitrack, backed up by another 3324 and a Sony DAT. The whole show—tapes and timecode sends to projectors and video cameras—is synchronized by a MicroLynx.

Otherwise, every instrument and vocal part is played live, the band cueing to the drum and bass tape tracks through their monitors.

One tour stop was at the 17,000-seat Bercy indoor arena in Paris—renowned as Europe's finest large indoor venue. Its flexible facilities, both for crews and audiences, are excellent, but it is the acoustics—notably good by European standards among comparable venues—that arouse unsolicited enthusiasm from cynical touring sound crews.

Jon Lemon, house engineer for Depeche Mode, says, "It's such a solid building; the reverb times are slight and very even across the spectrum, down to the bottom end."

But while the new album marks a return to Wilder's collection of classic analog synthesizers, touring demanded their sounds be sampled onto Emax II keyboards—two for each of the three keyboard players.

Says Roberts, "Two things they've never done before are using remote keyboards and live drums. Halfway through, Alan leaves his keyboards to play drums. From that point some of his keyboard parts, instead of drums, come from tape."

Brittania Row Productions provided a Flashlight PA in Europe. "We're using 64 pairs of Flashlight," explains Lemon, "which means we can do outdoor gigs comfortably for up to 30,000 people. It's an extremely compact system whatever the room size, and with a very wide sound coverage."

"For the U.S. tour, we'll incorporate Turbosound's new 'Floodlight' wide boxes," he adds, "reducing the PA size even further by using them to even out the close-range coverage."

"Depeche Mode have always been renowned for being a hi-tech band, and this time around they took it a step further. They're really good, and it's interesting for me because their longtime sound man, J.D. Fanger, who's still their personal tour liaison guy, was their tour manager for years as well. So he was always rushed off his feet, but now the band—Alan Wilder [keyboards, drums,

vocals], Dave Gahan [vocals], Martin Gore [keyboards, vocals], Fletch [keyboards], and the backing vocalists—can talk to me about what's going on performance-wise, which makes it as enjoyable and refreshing for them as it is for me."

Lemon—mixing Depeche Mode live for the first time, after his work last year on the Cure's "Wish" world tour—says the audio design drew on the band's desire for a rich sound, and his experiences mixing the Pet Shop Boys' 1991 tour.

"It's a technical challenge to get a rich and full, not digital, live sound. I take the tape as it is, and some of it was recorded on analog so it's quite warm already. After a few comparative trials of FOH consoles, Britannia Row and I decided the Midas XL-3 was the most appropriate and most musical, EQ-wise. We also spe-

cified transformers instead of the active front end." (Lemon mixes on two XL-3s out front with an XL-88 extender for matrix mixes.)

"With so many sources coming out of the keyboards, I'm using eight channels of Summit DCL100 dual compressor/limiters—they're another key to the richness of the sound—to warm up those keyboards, along with TLA100s for vocals and basses and Smart compressors on certain drums."

Another major tool in the Lemon armory is the BSS Varicurve. "They're very transparent and accurate," he says, "and easy to change during a show."

His mix mirrors the cinematic and constantly surprising drama and drive of the show, its richness and dynamics fueling a rapturous atmosphere in the Bercy's steamy midsummer heat.

Ian "Anzac" Wilson, down at floor level by stage left, mixes 26 monitor channels, including matrix mixes on two Ramsa consoles, into 30 wedges and four pairs of Flashlight sidefills. Martin Gore alone uses Radio Station in-ear monitoring, carrying his vocals. Anzac's only sight of the stage comes from video cameras in the lighting truss. Dave Bracey, Gerry Fradley, "JJ," and Scott Ashton complete BRP's sound crew.

Lemon concludes, "I was pleased when Anton Corbijn told me the show was everything he'd imagined it would be—to look at and listen to."

The show hits North America this fall, with the first date in Quebec, Sept. 7, and the last confirmed show slated for Anaheim, Calif., Nov. 24. The tour plays New York's Madison Square Garden Sept. 23 and 24, and the L.A. Forum Nov. 20.

Martinelli Takes Success A Step At A Time New Project Connects Label, Publishing, Production

■ BY MARILYN A. GILLEN

NEW YORK—Nick Martinelli has a way with women.

Perhaps that statement could use some clarification.

Martinelli, 42, has over the years found chart-topping success as a producer with such leading ladies of song as Regina Belle, Phyllis Hyman, Stephanie Mills, Gladys Knight, and Miki Howard.

Most recently, he has been in the studio with Diana Ross, producing three new tracks for an upcoming career retrospective celebrating her 30 years as a singer. The boxed set, "Forever Diana," is due

out this fall from Motown.

What's his secret? If there is one, Martinelli's not saying.

"I've just always loved female singers," he says. "I've always been drawn to that sound, and somehow it just worked out that I seem to work really well with women."

Martinelli's sonic wizardry, however, crosses gender boundaries. He also has produced a No. 1 album for Teddy Pendergrass—"Joy"—as well as tracks for Ben E. King, Howard Hewett, Chris Walker, and Gerald Alston, among others. The common denominator? Soulful sounds.

"I am noted for very classic kinds of ballads," agrees Martinelli. "If I had to pinpoint it, I'd say it's a classy, soulful sound that I've come to be associated with."

To capture that sound in the studio, Martinelli says, involves a mixture of technical basics, trust, and instinct. "First off, you simply have to spend the time, however much that is, to find the right mike, the right echoes, all the little things that can make all the

difference if they're not right," he says, adding that he aims for as open a sound as possible to lay the vocal on.

"As far as the performance, I try to get the maximum out of the singer that I can get without pushing them somewhere they don't want to go," he says. "I always like singers to go in and sing it the way they want to sing it first. Only then, if I don't feel it's cutting it, will I talk to them and give them my feeling on their interpretation."

Martinelli also points to a past tendency on his part to rely chiefly on live sounds. "The one thing I think I have done over the past six or seven years, that a lot of people were not doing, is I did a lot of live cutting—live



MARTINELLI

rhythm sections, live strings," he says. He adds, though, with a laugh, "Now a lot of people are going back to live, and I'm turning around again and starting to go back to machines."

He explains, "You can get so much more technical with machines, sound-wise. You can just spend a lot of time getting the different kinds of sounds just so."

That's not to say Martinelli has gone techno. "I still strive for a live feel," he says. "Today, you can literally have a rhythm section play live into the computer. And I do still use a lot of live sounds."

Martinelli says, for instance, that even though most of the tracks he worked on with Ross were programmed, he put real guitar and live strings over them. "The idea is to utilize them both, so that you can have a fresher sound without losing the ambiance," he says.

The three songs Martinelli produced for Ross—"The Best Years Of My

Life," "Let's Make Every Moment Count," and "Your Love"—are described by Martinelli as "perfectly suited for her."

"They are three classic ballads," he says, "that I think are the kind of thing Diana should be doing. If you listen to the last couple of Diana Ross things—not the last album, but the one before—she had gotten into more of a young-music type thing. I feel she works best with classic, classy material."

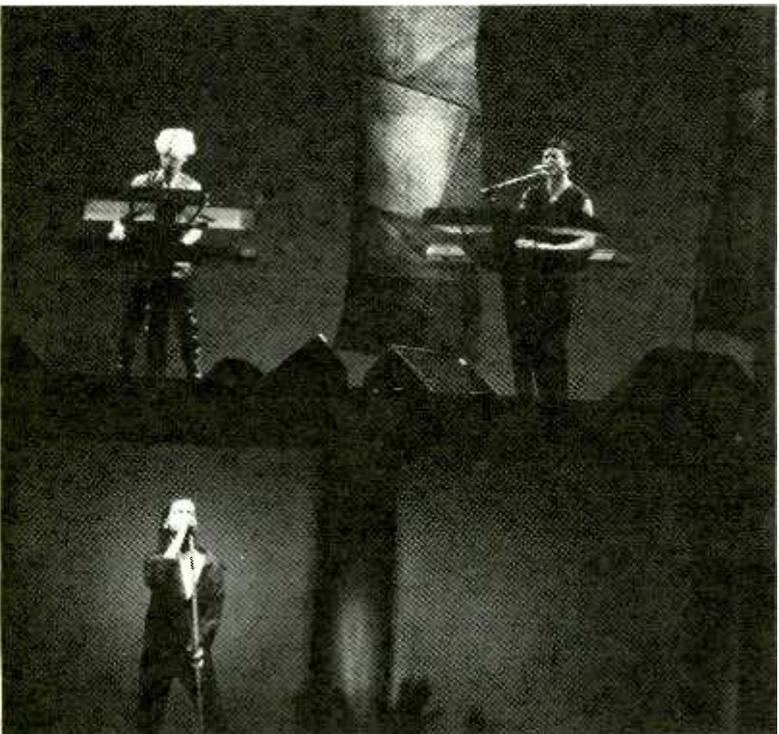
A South Philly boy who moved out to the West Coast only this past year, Martinelli was raised on Motown sounds, and confesses some nervousness at working with the legendary Ross. "I had been a fan since my teen years," he says. "She was a part of my life, her music was tied up with my world. But it turned out to be a very easy thing. She was laid-back and relaxed, and we worked well together. There really was give-and-take—if I asked her to do something, there was never any problem."

Martinelli also points to no problems with his latest method of cutting—on Alesis ADATs. "I started cutting with it about four months ago," he says. "It's worked just beautifully."

It's the particular product that swayed him, he adds, not the general concept. "If it wasn't for these Alesis ADATs, I probably would still be cutting analog," he says. "ADAT was the first digital thing I ever heard that had a warmth to it, I felt."

For Martinelli, this current level of success was built on a series of incremental steps. And it was a long way up from where he started in 1969, as a stock boy for an independent Motown distributor. From there, he commenced his climb: warehouse manager, dance promotion manager, DJ, A&R director, remixer, producer, songwriter.

"The one thing I always knew was
(Continued on next page)



Depeche Mode's tour boasts a two-level stage set. (Photo: Mike Lethby)

Billboard.



Band Of Engineers. Producer/engineer Eddie Kramer, propped up against the Neve 8078, was in L.A.'s Brooklyn Recording recently mixing tracks for Warner Bros.' upcoming Jimi Hendrix tribute album. With Kramer, from left, are chief engineer Bill Dooley and assistant engineers Tom Banghart, Rich Staker, and Ronnie Rivera.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING SEPT. 11, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	DREAMLOVER Mariah Carey/ M.Carey,D.Hall W.Afanasioff (Columbia)	RIGHT HERE (HUMAN NATURE) SWV/ B.A. Morgan (RCA)	THANK GOD FOR YOU Sawyer Brown/ M. Miller, M. McAnally (Curb)	MY SISTER The Julianna Hatfield Trio/ Scott Litt (Atlantic)	ALRIGHT Kriss Kross/ J.Dupri (Ruffhouse)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Bob Rosa	HOMEBOY/ FUTURE (NY/Virginia Beach) Larry Funk Nat Foster/ Franklyn Grant	MUSCLE SHOALS (Muscle Shoals ,AL) Alan Schulman	HOLLYWOOD SOUND (Hollywood,CA) Scott Litt	KROSS WIRE (Atlanta,GA) Phil Tan
RECORDING CONSOLE(S)	SSL 4064	Harrison MR II/ SSL 4000E	Neve 8068	API	DDA AMR 12
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony APR/Studer A827	Studer A820	Otari MTR90	Sony APR 24
STUDIO MONITOR(S)	Tannoy	UREI 813 Yamaha NS10/ Yamaha NS10, Emlar	Yamaha NS10 Custom JBL w/ TAD	Yamaha NS10 Westlake	
MASTER TAPE	Ampex 467	Ampex 456/499	Ampex 499	Ampex 456	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	FUTURE (Virginia Beach,VA) Franklyn Grant	SCRUGGS (Nashville) Alan Schulman	OCEANWAY (Los Angeles) Scott Litt	STUDIO 4 (Philadelphia,PA) Joe Nicolo Jermaine Dupri
CONSOLE(S)	SSL 4000 96 Ultimation	SSL 4000E	Neve 8233	Neve 8108 GML Automation	SSL 4000E G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348 (Dolby SR)	Studer A827	Otari MTR90	ATR	Studer A80
STUDIO MONITOR(S)	Mastering Lab Tannoy	Emlar Yamaha NS10	Altec Big Red Yamaha NS10	Custom Oceanway	KRK
MASTER TAPE	3M 996	Ampex 499	Ampex 456	Ampex 456	Ampex 467
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	PRECISION Stephen Marcussen	MASTERVOICE Joe Nicolo
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Uni Manufacturing	WEA Manufacturing	Sony Manufacturing

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newsline...

SONY AIMS to school university students in the benefits of the MiniDisc format with two college-based fall promotions. The first, "MiniDisc At The Big 10," kicked off Sept. 4 at Penn State and continues through November on major Midwest campuses. The events feature a "MiniDisc tailgate party," mounted in association with local radio stations, which will broadcast live on site using MD hardware, Sony says. There also will be product giveaways and MD demos for school newspaper reporters.

"The Big 10 schools are ideal for promotions of this type because they have large student populations, most of which are outside large metropolitan areas," says Bob Sherwood, VP of sound technology marketing for Sony Software. "This program represents another important step in taking the MiniDisc message to a broader national audience."

Sony also is trumpeting MD at more than 500 colleges via participation in the "U. Magazine" back-to-school program. The publication is distributed at more than 520 campuses across the country.

FALL HAS DESCENDED, and that means Winter CES is just around the corner—Jan. 6-9 in Las Vegas, to be exact. The Electronics Industries Assn.'s Gary Shapiro reports an almost 25% increase in exhibit space requested over this time last year, with strong demand in the video games, multimedia, computer, audio, and mobile electronics arenas. Reflecting those demands, WCES will feature a new video game pavilion (adding 55,000 square feet to the video game area) and the addition of the Multimedia Pavilion, a Summer CES carryover. Also new is a desktop publishing area.

Says Shapiro of these early good omens, "It indicates that we can expect a strong selling season over the holidays, and it reflects the strength of our industry."

MARTINELLI

(Continued from preceding page)

I wanted to be involved with records," Martinelli says. "It was when I started DJ-ing that I got into the creative end." Though known for his ballads, Martinelli notes he scored first as a remixer of dance hits.

The latest step in this upwardly mobile career is the launch of his own company, the MNM Music Group, with partner Herb Moelis. Under that umbrella are a label—Watchout Records, to be distributed by Mercury—and a publishing and production company. The partners are building a studio in Santa Monica, Calif., a 56-track ADAT affair Martinelli expects to be completed this month.

The first Watchout signee is Long Island, N.Y., R&B act Shabazz; its al-

bum is due out next year. Martinelli anticipates releasing two albums a year initially.

That schedule should leave a little time for Martinelli's songwriting, something he plans to put on the front burner (he had a top 10 R&B hit via Phyllis Hyman last year).

As for Watchout's guiding focus, "I don't want to lock us in with any one type of music," he says. "I don't want to just say R&B or black artists. It will be youthful acts, and acts that also can write and maybe produce."

And don't be surprised to see a few women on that roster.

"That's a good bet," Martinelli says, laughing.

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BIRTHS

Girl, Kendall Courtney, to **Gene and Toni Weed**, Aug. 12 in Burbank, Calif. He is VP of television for Dick Clark Productions.

Girl, Emelie, to **Hakan and Britt-Marie Sundberg**, Aug. 24 in Stockholm. He is promotion manager for Virgin Records in Sweden.

Girl, Kristin Grace, to **John Vesey and Linda Corradina-Vesey**, Aug. 26 in New York. He is VP of Broadway Digital Off-Line, a division of Broadway Video. She is senior VP of news and specials for MTV.

Boy, Spencer Marshall, to **Jeff and Kathy Wyatt**, Aug. 30 in Los Angeles. He is PD at KIIS Los Angeles.

MARRIAGES

Bryan Mechtan to **Annie Gurevici**, Aug. 22 in Brooklyn, N.Y. He is director of sales for Roadrunner Records.

Chris Morris to **Victoria Clare**, Sept. 4 in Los Angeles. He is senior writer at Billboard. She is a manager and retail marketing consultant.

Brian Rhoades to **Michele Block**, Sept. 5 in New York. He is Southeast regional marketing director for Virgin Records. She is Southeast regional promotion and marketing manager for Chaos Recordings.

DEATHS

Rob Jones, 29, of an accidental heroin overdose, July 30 in New York. Jones was former bassist of the English band The Wonder Stuff. He left the group in 1989 to move to America and get married. In New York, he founded

and fronted his own band, the Bridge & Tunnel Crew, and was under contract with PolyGram Publishing at the time of his death. He is survived by his wife, Jessica Ronson Jones.

Bernie Baum, 63, of complications from diabetes, Aug. 28 in Yonkers, N.Y. Baum was a composer and lyricist. Beginning in 1949, he wrote the words and/or music to hit songs for a variety of artists, including Tony Bennett, Ray Charles, Bobby Darin, Eartha Kitt, and Peggy Lee. His songs include "Music, Music, Music (Put Another Nickel In)," written with Stephan Weiss, which was recorded by Teresa Brewer in 1950; "That's Old-Fashioned (That's The Way Love Should Be)," recorded by the Everly Brothers in 1962; and "(You're The) Devil In Disguise," recorded by Elvis Presley in 1963. From 1962-69, Baum was a staff writer at Hill And Range Songs, where he co-wrote songs for such Presley films as "Roustabout" and "Kissin' Cousins." Baum also composed a number of radio and television theme songs, wrote commercial jingles, and served as manager and/or producer for artists including the Chantals, the Crystals, and Lou Johnson. A child prodigy on the violin, Baum won a number of awards and honors in his youth. He is survived by his wife, Ida, and two children, Steven and Carol.

Al Trace, 92, of a stroke, Aug. 31 in Sun City West, Ariz. A bandleader and songwriter, Trace and His Silly Symphonists had the first recording in 1944 of the Drake-Hoffman-Livingston hit novelty song, "Mairzy Doats." He was the co-writer of such standards as "You Call Everybody Dar-

ling," of which he had the hit recording in 1948 on the Regent label, and "If I Knew You Were Comin' I'd've Baked A Cake," which he co-wrote under the name of Clem Watts and which was a big hit in 1950 by Eileen Barton on National Records. He is survived by his wife, Barbara.

Brett Griffin, 28, of cancer, Sept. 7 in Schenectady, N.Y. Griffin was a district manager for the Latham, N.Y.-based Music For You chain. Prior to that, he was a sales rep for the Interstate Group in New Hampshire. He is survived by his wife, Melissa, who is pregnant; his father, Frank Griffin, an Ingram account executive; his mother, Faye; his brother, Chad; and his sister, Angie. Donations for his wife and unborn child may be sent c/o Mike Fitzgerald at Northeast One Stop, 138 Sicker Road, Latham, N.Y. 12110.



Good Dayne. EMI Music Publishing executives greet artist Taylor Dayne during a recent visit to the New York office. "Soul Dancing" is Dayne's latest album. Shown, from left, are John Sykes, executive VP/talent acquisition and marketing; Bob Flax, worldwide executive VP; Dayne; and Evan Lamberg, VP/creative operations, East Coast.

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. 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. 13, **"Songwriting In The '90s,"** seminar/luncheon presented by the Assn. of Independent Music Publishers, Sheraton New York. 212-682-6113.

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, Ont. 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. 19-28, **"How To Make It In The Music Business,"** one-day seminar sponsored by Billboard, presented by Jim Halsey, being held in various locations in New York, New Jersey, Connecticut and Ohio. 800-966-3090.

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 Rivermont, Owensboro, Ky. 502-684-9025.

Sept. 21-23, **Conference On Interactive Marketing**, Camelback Inn Resort, Scottsdale, Ariz. 310-798-0433.

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. 24, **Digiton Radio Conference**, by and for Polish radio directors, Warsaw, Poland. 011-31-20-673-0495.

Sept. 25-26, **Audio Pro '93**, Washington State Convention and Trade Center, Seattle, Wash. 206-874-2706.

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. 3-24, **"How To Make It In The Music Business,"** one-day seminar sponsored by Billboard, presented by Jim Halsey, being held in various locations in Kentucky, Tennessee, Pennsylvania, Virginia, Oklahoma, Kansas, and Nebraska. 800-966-3090.

Oct. 3-7, **Video Expo/Image World New York**, presented by Knowledge Industry Publications, Jacob K. Javits Convention Center, New York. 914-328-9157.

Oct. 5-7, **East Coast Video Show**, Trump Taj Mahal, Atlantic City, N.J. 203-374-1411.

Oct. 6-9, **Ninth JazzTimes Convention**, presented by JazzTimes magazines, Park Central Hotel, New York. 301-588-4114.

Oct. 7-9, **"Communication And Communities—Powerful Partnerships,"** presented by the National Broadcast Assn. for Community Affairs, Marriott Hotel, Chicago. Ann Adams, 704-521-8578.

Oct. 7-10, **Audio Engineering Society Convention**, Jacob Javits Convention Center, New York. 212-661-8528.

Oct. 8-10, **14th Annual W.C. Handy Awards Show And National Blues Conference**, Peabody Hotel, Memphis. 901-527-2583.

Oct. 8-11, **Second Annual Reggae International Seminar And Exposition**, Jamaica Conference Center, Kingston, Jamaica. 809-929-8030.

Oct. 11, **MusicQuest '93**, international pop and rock showcase, Yamaha Tsumagoi complex, Tokyo. 011-81-3-3719-3328.

Oct. 11, **Academy Of Country Music 11th Annual Celebrity Golf Classic**, benefiting the T.J. Martell Foundation and Neil Bogart Memorial Laboratory For Children's Cancer, AIDS and Leukemia Research, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 12, **Rock And Roll Memorabilia Auction**

benefiting the National Music Foundation, sponsored by WPLJ New York. Christie's Auction House, New York. Arlene Gallup, 718-897-6428.

Oct. 15-16, **Third Annual T.O.P.S. Urban Music Business Conference**, Regal Maxwell House Hotel, Nashville, and Middle Tennessee State Univ. Dept. of Recording Industry, Murfreesboro, Tenn. Thomas Cain, 615-291-6725.

Oct. 15-20, **NARM Wholesalers Conference**, Arizona Biltmore, Phoenix, Ariz. 609-596-2221.

NOVEMBER

Nov. 3-5, **15th Annual Billboard Music Video Conference and Awards**, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 13, **"Strictly New Orleans,"** event honoring Clarence Avant, to benefit the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, Santa Monica Air Center, Santa Monica, Calif. 310-449-2200.

Nov. 14-16, **Fifth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Nov. 20, **Tenth Annual T.J. Martell Foundation Tennis Party**, National Tennis Center, Flushing, N.Y. 212-245-1818.

GOOD WORKS

BEACH PARTY: Capitol Records has recycled hundreds of tons of beach sand it purchased for a beach party in its Hollywood headquarters parking lot to honor the 30th anniversary of The Beach Boys' hit "Surfin' USA," providing the sand to the city of Los Angeles. The sand is being used in the construction of parks and recreational areas throughout the city. Earlier this year, Capitol sponsored a tree-maintenance day in South Central Los Angeles in conjunction with the **The Tree People** organization. More than 100 of the label's employees watered and cared for trees in the area.

FLOOD RELIEF (CONT.): Clint Black and Wynonna donated \$74,000 from their Aug. 27 concert in Des Moines to **Operation Heartland** for Midwest flood relief. Operation Heartland is operated by **Operation USA**, the international disaster relief and development agency. In addition to the net proceeds of ticket sales, **Giant Merchandising** and **Pro Tours** also donated net profits from all tour merchandise sold for the two country music stars, while **Miller Brewing Co.**, whose Miller Lite is the tour sponsor for Black, also agreed to contribute funds. Also benefiting flood relief was

"Love Can Build A Bridge," a six-hour, **Westwood One** radiothon hosted by Wynonna over the Labor Day Weekend.

NEW DATE: The **Los Angeles Community Festival** in Los Angeles has been rescheduled to Sunday, Oct. 3, reports **Michael Wyman**, chairman. Proceeds will benefit the **Los Angeles Mission**, which serves more than 35,000 meals a month to the needy. Among the events are a silent celebrity auction and performances by such acts as **Suzi Car**, **Bang Tango**, **Dox Haus Mob**, and **Total Eclipse**.

ARTISTS BATTLE AIDS: Thirty Canadian acts, including **Tom Cochrane**, the **Tragically Hip**, **Blue Rodeo**, **Randy Bachman**, **Mae Moore**, **Jane Siberry**, **Lee Aaron**, and **Holly Cole**, raised \$120,000 (Canadian) performing at a seven-hour AIDS benefit at Ontario Place in Toronto Sept. 5. One of the highlights of the show, televised live and nationally by the **MuchMusic** video channel, was Cochrane and **Rush** guitarist **Alex Lifeson** getting people to dance to Cochrane's hit "Life Is A Highway," aided with vocals by the event organizer **Molly Johnson** of the **Infidels**.

FOR THE RECORD

In the Sept. 11 issue, a story on "Rick Dees' Weekly Top 40" incorrectly reported that the show won a 1988 Billboard Radio Award for top 40 syndicated program.

A story in the Sept. 11 issue about a NARM survey of music retailers had an incorrect headline. The headline should have read: "NARM Report: Video Sell-Thru Picks Up At Audio Stores."

In the Sept. 11 issue, a song quoted near the close of a Music To My Ears column about the Cocteau Twins' forthcoming "Four-Calendar Cafe" album was misidentified due to erroneous song-title information on the liner and label copy provided by Capitol Records. The song actually quoted from is called "Know Who You Are At Every Age."



Wall Of Fame. KDWB Minneapolis recently added two more signatures to its office wall, which is signed by all visiting artists. Pictured in front of the legendary wall, from left, are EMI Record Group's Greg Thompson; Craig Reid of the Proclaimers; KDWB afternoon jock Bobby Wilde; the band's Charlie Reid; and KDWB's night host, Tone E. Fly.

Will Country Radio Take 'Grand Tour'? More PDs Think Neville Cover Fits Format

■ BY ERIC BOEHLERT

NEW YORK—During its current run of prosperity, country radio has embraced scores of new performers who have helped stretch the format's boundaries and redefine country music. Now country programmers are wrestling with one of the more unusual choices in years; should it adopt, as one of its own, a famed falsetto saloon singer best known as the leader of the first family of New Orleans R&B?

Aaron Neville's current album, "The Grand Tour," is named after the album's closing cover song. Nineteen

years ago, George Jones recorded the heavy-hearted ballad, which entered Billboard's country singles chart in June 1974 and soon shot to No. 1. Now Neville is slowly sending the song back up the country charts.

"The Grand Tour" sits atop the charts at WPOC Baltimore, where it's beating Wynonna and Garth Brooks in requests; it also has entered the top five at KKBQ Houston, and continues to gain strength at WIVK-FM Knoxville, Tenn. The song has already come and gone, with exceptional results, at WWYZ Hartford, Conn. Overall, the song is No. 47 this week on the country chart.

The reason for its mid-chart performance is that plenty of programmers remain reluctant to hand over a space on their playlist to a performer without a country background. Others, though, insist that if the song is aired, listeners will turn it into a hit.

Back in July at KKBQ, PD Dene Hallam listened to "The Grand Tour," liked it ("You take that voice out, and it's stone-cold country"), but could not decide what to do with it. After all, not only is Neville part of the swinging and soulful band the Neville Brothers, but he also is a successful solo AC artist. ("Don't Take Away My Heaven" peaked at No. 4 on the Billboard Hot Adult Contemporary chart in August.)

Hallam opted to put "The Grand Tour" in light rotation, at two spins a day. It immediately became the top listener request, and SoundScan data showed that the album jumped nearly 40 spots in local sales. ("The Grand Tour" is available as a cassette single). The song soon was upped to seven spins a day. "It's definitely happening in Houston," Hallam says.

Do country listeners know who Neville is when they call in their requests? Hallam and others say the awareness level seems to be evenly split. That is noteworthy, because black performers have been noticeably absent from country's recent surge. But as Bob Moody, PD at WPOC, points out, "There's also a noticeable lack of black listenership" in country radio. Moody says Neville's skin color was not a factor, and "our audience doesn't bring it up."

Most current country crossovers

involve a Nashville star taking a country hit and jumping it over to the pop charts (i.e. Wynonna, Mary-Chapin Carpenter). Not only is Neville moving in the opposite direction, but he's doing it with a song released exclusively to country radio.

Also noteworthy is the fact that Neville's label, A&M, does not have a Nashville presence. "The Grand Tour" is being worked at radio by sister label, Mercury/Nashville. But Mercury's fortunes lie with Billy Ray Cyrus, Toby Keith, Sammy Kershaw, and other roster artists. Any success that Neville enjoys will not benefit Mercury's year-end bottom line. So some PDs question whether the label is going all-out on Neville's behalf.

"My gut instinct is they are not working it as hard," says Mike Brophy, MD at WXTU Philadelphia.

Kevin Herring, director of national country promotion at Mercury, does not disagree. "We have priority artists on our label that we must make sure do well. As for Mercury/Nashville, we get goose eggs for this. There is no profit motive at all [for working "The Grand Tour"]." But Herring stresses that it was the Nashville office that went to A&M with the idea of releasing "The Grand Tour." "This is a labor of love," he insists.

Herring says radio programmers are split into two camps on the song: those who have been convinced (most often by fellow programmers) to give the song a chance, and those who remain standoffish. WXTU in Philadelphia is not playing "The Grand Tour." MD Brophy says that Neville could confuse listeners tuning in. "We want them to know, without a shadow of a doubt, that they're listening to a country station, not the AC competition," he says.

Herring says other PDs have told him they want to give their highly competitive playlist openings to artists who are committed to the country format. However, Neville may be more committed than some people think. The singer has recorded "I Fall to Pieces" with Trisha Yearwood, to be included on a special duets compilation set for an early '94 release on MCA. Also, Neville is considering making an album consisting entirely of country songs. Meanwhile, a second country single ("You Never Can Tell") from Neville's current album will go to radio soon.

Moody, for one, doesn't buy the argument that Neville is not country enough. "I don't quite understand the reluctance to play a hit record just because the guy doesn't have a Nashville area code," he says.

More stations may be coming around to "The Grand Tour." For instance, Moon Mullins, president of the Pollack/Mullins consultancy, says that while most of his stations are not currently spinning the song, "Just this week, we've gotten more evidence [through research] that people want to hear it. It's starting to catch some momentum."

Or, as Neville sings, "Step right up. C'mon in, if you'd like to take the grand tour."

Country Music Radio Crosses The Pond Station Gets License, Sets On-Air Date For March

LONDON—The U.K. will get its first country-only music station following the decision of the Radio Authority to grant an Independent Local Radio (ILR) license to London Country Radio.

The station, which aims to be on air on the AM band by the end of March next year, will offer a 24-hour country music-based service for listeners in the greater London area.

It is expected to define country music in the widest sense by including traditional and new country plus western, western swing, cajun, country folk, country rock, rock'n'roll, bluegrass, and Tex-Mex music.

London Country Radio aims to have broad appeal for all demographics, thus increasing commercial viability. As part of an initial research package, 700 Londoners were interviewed face-to-face for 25 minutes each to determine their musical tastes and "what they wanted to hear more of" on the radio.

Country music was mentioned by 21.3% of respondents, and when examples of 10 typical new and traditional country songs were played, positive reaction doubled.

Comments station managing director Bill Bebb, "Country music is the biggest-selling music in the U.S. and rapidly becoming that way in many other countries throughout the world. The U.K. has fallen way behind in this huge phenomenon simply because it hasn't had the opportunity of the exposure of the music. We're hoping there will be an explosion over the next few years of people finding out that country music is more than Roy Rogers and a few friends sitting around a campfire with baked beans singing 'A Four Legged Friend.' We're still tarred with that brush."

Bebb and John Wellington, executive chairman at London Country Radio, both have long term connections with Nashville-based organizations.

"We've already had preliminary talks with [AM station] WSM [Nashville] regarding The Grand Ole Opry, so I hope it won't be too long before John and I are over there tying up a deal," says Bebb. "We also plan to bring to our listeners [ABC/Water-

mark's syndicated] 'American Country Countdown With Bob Kingsley,' which is scheduled on more stations worldwide than any other syndicated radio show."

Martin Satterthwaite, European director of the Country Music Association, believes that London Country Radio will be a major benefit to the music industry if it takes advantage of the station's presence plus the inroads made by Country Music Television Europe, which now transmits on cable and satellite.

MARKET POTENTIAL

"A lot of people in the industry don't understand the potential of the music," he says. "The fact that the Rolling Stones or Phil Collins still sell huge amounts of records proves there's a market out there of people over 30 who are just not being catered [to]. They don't want rap, dance, or soul."

Kip Kroner, managing director of Columbia Records U.K., welcomes the news of London Country radio's imminent launch. "There are 2,600 country radio stations in the U.S., which is 2,600 more than we have here, so I'm really excited about it," he says.

Kroner acknowledges that the station will be limited to listeners in London, but stresses that it's an impor-

tant start.

"Country music does very well in Scotland and the north of England," he explains. "We've got a Mary-Chapin Carpenter show in Glasgow in October that's selling bucket-loads of tickets. Country music radio will emerge elsewhere, but you've got to get what you can get and start somewhere. It's a tough game and Radio Authority policy is confusing to me as an American where free enterprise is the name of the game. The way it can yank franchises from under you like it did with London's LBC station is unfair."

London Country Radio was awarded one of eight Greater London licenses on offer by the Radio Authority. Existing music stations Jazz FM and Kiss 100 FM (dance) had their existing FM licenses renewed. Easy listening station Melody Radio retained its license, but applications made by music stations Eagle Radio Ltd. (country), Euro Jazz (London) Ltd., London Live/London Sound (country), London Rock Radio, Music FM (AC), XFM (modern rock), and Lazer AM (album-based adult oriented rock) all were turned down.

London Broadcasting Co. Ltd. (LBC), the U.K.'s longest serving speech-based independent station also lost its license.

FCC To Start Testing Of Updated EBS

■ BY BILL HOLLAND

WASHINGTON, D.C.—The FCC will hold a press conference Wednesday (15) at the Hilton in Pikesville, Md., to announce the beginning of testing of the new Emergency Broadcast System, which uses modern technology to update national and regional emergency broadcast alerts.

The tests, to be held also on Sept. 15, will begin at approximately 10:30 a.m. on Baltimore stations WBAL and WIYY (98 Rock).

The AM and FM stations will broadcast a special EBS test that includes an opening announcement, 20

to 25 seconds of the present EBS two-tone attention signal (which will later be replaced), a special announcement stating the tests will end with the broadcast of emergency alert codes, and a broadcast of the new codes. More than 40 radio and TV stations, along with cable, satellite, and other companies will be monitoring the tests. The FCC also said a wide range of

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state-of-the-art technology and transmission systems will undergo silent testing Sunday through Tuesday (12-14).

FCC REVOKES DARK STATION LICENSE

The FCC has sent a "show cause" order to the owner of dark station WKLO Danville, Ky., that revokes its license for going dark for 10 months without commission approval.

The last request from WKLO owner Honus Shain was Dec. 18, 1992. At that time, the FCC's AM branch warned that future requests would have to be accompanied by a detailed

(Continued on page 97)



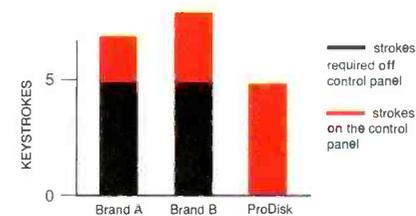
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NY Urban WRKS Takes Five Trophies At Billboard Radio Awards

(Continued from page 1)

was close behind WRKS with four wins, including awards for station of the year, PD of the year (Mason Dixon), MD of the year (Rico Blanco), and air personality of the year (Dixon).

Five other stations netted three wins apiece. They were top 40 WFLZ Tampa, country KNIX Phoenix, urban WZAK Cleveland, Spanish KLAX Los Angeles, and Spanish KBRG San Jose, Calif.

In addition to WRKS, four other stations had been nominated in all five station categories this year. They included WMTX and WZAK, as well as country KMPS Seattle, which won two awards, and AC KSFI Salt Lake City, which was shut out by WMTX.

KPWR (Power 106) Los Angeles also received five nominations, including two in the air personality category. That station was a winner in the station of the year category this year.

SURPRISING SWEEP

In a surprising sweep, four of the six major-market station winners were Los Angeles outlets, including KPWR, KLAX, AC KOST, and modern rock KROQ. WRKS and KMPS were the other winners in that category.

Other-station-of-the-year winners were top 40 stations WFLZ and WKCI (KC101) New Haven, Ct.; AC stations WMTX and KSSK-FM Honolulu; R&B stations WZAK and WWWZ (Z93) Charleston, S.C.; country stations KNIX and WIVK-FM Knoxville, Tenn.; rockers WXTB (98 Rock) Tampa and KLBJ-FM Austin, Texas; and Spanish stations KXTN San Antonio and KBNA El Paso, Texas.

The Billboard Radio Awards, which honor excellence in radio broadcasting, are given out annually in six format groupings (top 40, adult, R&B, country, rock, and Spanish) and in major-, medium-, and small-market categories. The addition of the Spanish category for the four major-station categories was new this year.

Fifty-one stations and five networks and program syndicators split the 82 awards

this year.

KBRG's Guillermo Prince, who won in the PD, MD, and air personality categories, was one of several broadcasters in the Spanish format with multiple wins. Although no one matched Prince's three-win record, two others—KLAX's Fidel Fausto and KTGE Monterey, Calif.'s Alex Lucas—won two awards each.

Scoring two wins each in other formats were WMTX's Dixon and WLEV Allentown, Pa.'s Jeff Silvers in the adult category; WZAK's Lynn Tolliver (who submitted pictures of his children for this year's awards) in the R&B category; and WAMZ Louisville, Ky.'s Coyote Calhoun in the country category.

Numerous local rivalries, pitting competing stations and broadcasters against each other in the nominations, yielded interesting results. KBCO Denver PD Doug Clifton beat out crosstown KBPI's Bill Betts, but both stations lost in the station-of-the-year category to WXTB. Also, Los Angeles station KLAX edged out rival KLVE in the station-of-the-year category.

In the MD category, WRKS's Beasley beat out Curtis Waller of crosstown WBLS in the R&B category. Also in New York, former WHZ (Z100) promotion director Marty Wall edged out Rocco Macri of rival WQHT (Hot 97).

PERSONALITY CLASHES

In the air personality category, KIIS morning man Rick Dees beat two market rivals, former KPWR morning man Jay Thomas and KPWR late-afternoon jock George McFly. In Dallas, country KPLX's Steve Harmon and Scott Evans and KSCS's Terry Dorsey were overtaken by WKHX-FM Atlanta's Moby, who recently was signed to a syndication deal with ABC

Radio Networks. In Nashville, WSIX morning man Gerry House beat out morning rivals Karl Shannon and Cathy Martindale of WSM-FM.

As happens in the volatile broadcasting industry, several of this year's winners have moved on to other jobs. For the 1993 awards, winners must have been employed at the station between May 1992 and May 1993.

Among this year's winners who have left the stations for which they were nominated are former WPEG Charlotte, N.C., MD Frankie Darcell, now with WJLB Detroit, and WHZ New York's Wall, now with a video production company in Los Angeles.

New York stations dominated the promotion/marketing director category this year. In addition to Caplan and Wall, WMXV (Mix 105)'s

Doug Knopper won in the adult category. Also winning promotion director honors were KNEW/KSAN San Francisco's Marlene Augustine, and KLOS Los Angeles' Steven Smith.

In the network/syndicated nationally distributed program category, winners included three perennial favorites: ABC/Watermark's country program "American Country Countdown With Bob Kingsley," Global Satellite Network's rock show "Rockline," and CBS Radio Networks/Ron Cutler Productions' urban program "On The Move With Tom Joyner." In addition, Westwood One scored its second consecutive win in the adult category for "Casey's Countdown With Casey Kasem," and CD Media won the top 40 category for the first time with its "Rick Dees' Weekly Top 40."

National morning man Howard Stern, now heard in 14 markets, scored his second consecutive win in the rock air-personality-of-the-year category. Last year,

when Stern won for the first time, he had just six affiliates. Stern edged out Mark Thompson and Brian Phelps of rival KLOS Los Angeles, as well as nationally syndicated personality Doug "Grease-man" Tracht.

Other personality winners included KIIS' Dees, WPLJ New York PD/morning co-host Scott Shannon, WRTO Miami's Betty Pino, WFLZ's Bubba The Love Sponge, WZAK's Tolliver, WFBQ Indianapolis' Bob Kevoian and Tom Griswold, and KBRG's Prince.

Also scoring air personality prizes were KLUC-FM Las Vegas' Cat Thomas, WLEV's Silvers, WGOK Mobile, Ala.'s Mad Hatter, KATT-FM Oklahoma City's Bladerunner, and KTGE's Lucas.

COLLECTION TIME

The awards were handed out during a Sept. 9 ceremony at the Adolphus Hotel in Dallas. The ceremony was held in conjunction with the National Assn. of Broadcasters convention, held in Dallas Sept. 8-11.

The ceremony was hosted by Gerry House. Presenters included well-known Dallas personalities Ron Chapman of KVIL, Terry Dorsey of KSCS, Harmon and Evans of KPLX, Russ Parr of KJMV, and Billboard Caribbean and Latin American bureau chief John Lannert.

Nominees for the Billboard Radio Awards were chosen during the spring by six blue-ribbon panels of radio and record professionals—one for each format category—along with members of the Billboard editorial and chart departments. A total of 186 stations and 17 distributors of network and syndicated programming were nominated this year.

Ballots were placed in the July 3 issue, and voting was open to all Billboard readers.

The major-market category comprised stations in the top 20 Arbitron markets. The medium-market category included markets 21 through 50. The remaining markets fell into the small-market category.



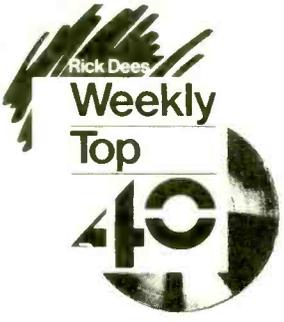
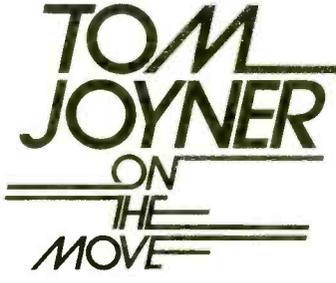
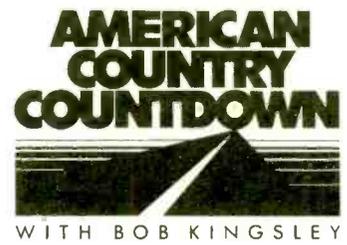
RADIO STATION OF THE YEAR

CRITERIA: BEST OVERALL STAFF ... BEST OVERALL ENTERTAINMENT PACKAGE ... PROFESSIONALISM ... STREET PRESENCE ... COMMUNITY INVOLVEMENT ... MARKET STATURE ... RATINGS SUCCESS

	TOP 40	ADULT	R&B	COUNTRY	ROCK	SPANISH
MAJOR	 KPWR Los Angeles	 KOST Los Angeles	 WRKS New York	 KMPS Seattle	 KROQ Los Angeles	 KLAX Los Angeles
MEDIUM	 WFLZ Tampa, FL	 WMTX Tampa, FL	 WZAK Cleveland	 KNIX Phoenix	 WXTB Tampa, FL	 KXTN San Antonio, TX
SMALL	 WKCI New Haven, CT	 KSSK-FM Honolulu	 WWWZ Charleston, SC	 WIVK-FM Knoxville, TN	 KLBJ-FM Austin, TX	 KBNA El Paso, TX

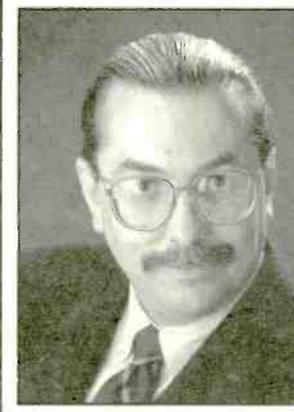
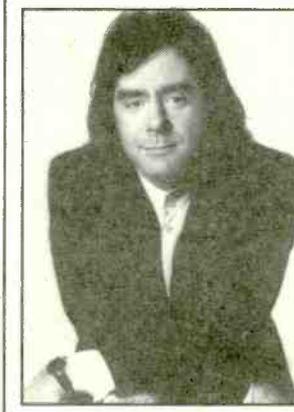
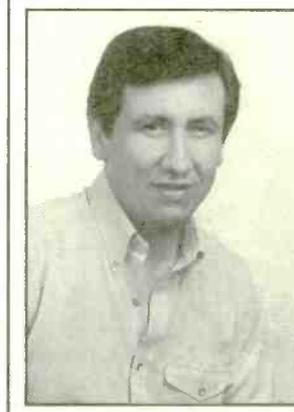
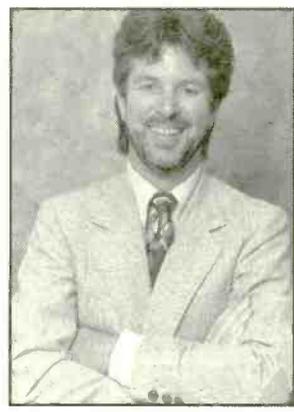
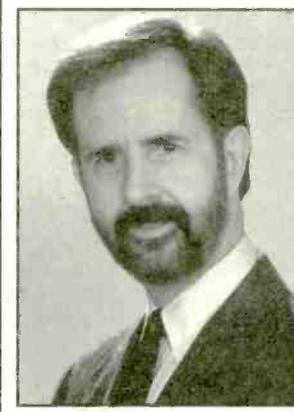
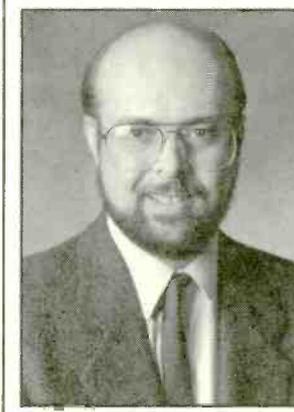
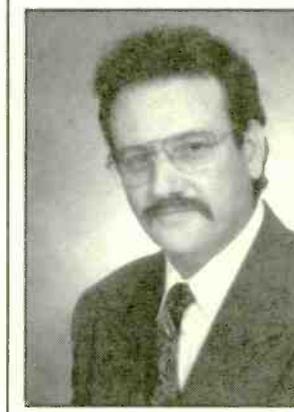
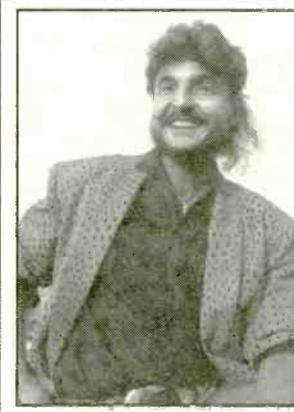
RADIO NETWORK/SYNDICATOR NATIONALLY DISTRIBUTED PROGRAM OF THE YEAR

CRITERIA: CREATIVITY ... CONTENT ... PRODUCTION VALUES ... INFLUENCE ... RATINGS SUCCESS

TOP 40	ADULT	R&B	COUNTRY	ROCK
 <p>RICK DEES' WEEKLY TOP 40 CD Media</p>	 <p>CASEY'S COUNTDOWN WITH CASEY KASEM Westwood One</p>	 <p>ON THE MOVE WITH TOM JOYNER Ron Cutler Productions/CBS Radio Networks</p>	 <p>AMERICAN COUNTRY COUNTDOWN WITH BOB KINGSLEY ABC Radio Networks</p>	 <p>ROCKLINE Global Satellite Network</p>

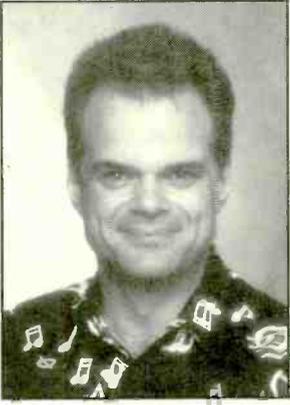
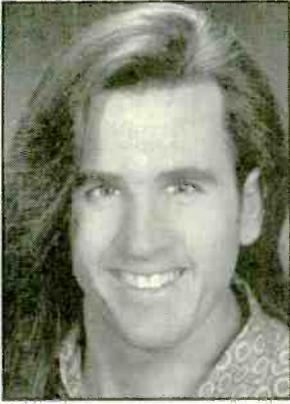
RADIO PROGRAM DIRECTOR/OPERATIONS MANAGER OF THE YEAR

CRITERIA: PROGRAMMING ACHIEVEMENT ... RATINGS ACHIEVEMENT ... INTEGRITY ... CREATIVITY ... OVERALL STATION SOUND ... PEOPLE SKILLS ... TALENT DEVELOPMENT

	TOP 40	ADULT	R&B	COUNTRY	ROCK	SPANISH
MAJOR	 <p>STEVE RIVERS WXKS-FM Boston</p>	 <p>LORRIN PALAGI WRQX Washington, D.C.</p>	 <p>VINNY BROWN WRKS New York</p>	 <p>LEE LOGAN KNEW/KSAN San Francisco</p>	 <p>CAREY CURELOP KLOS Los Angeles</p>	 <p>FIDEL FAUSTO KLAX Los Angeles</p>
MEDIUM	 <p>JEFF McCARTNEY WAPE Jacksonville, FL</p>	 <p>MASON DIXON WMTX Tampa, FL</p>	 <p>LYNN TOLLIVER WZAK Cleveland</p>	 <p>LARRY DANIELS KNIX Phoenix</p>	 <p>DOUG CLIFTON KBCO Denver</p>	 <p>GUILLERMO PRINCE KBRG San Jose, CA</p>
SMALL	 <p>CHRIS SHEBEL WDJX Louisville, KY</p>	 <p>JEFF SILVERS WLEV Allentown, PA</p>	 <p>CY YOUNG WQOK Raleigh, NC</p>	 <p>COYOTE CALHOUN WAMZ Louisville, KY</p>	 <p>CHRIS SQUIRES KRAB Bakersfield, CA</p>	 <p>ALEX LUCAS KTGE Monterey, CA</p>

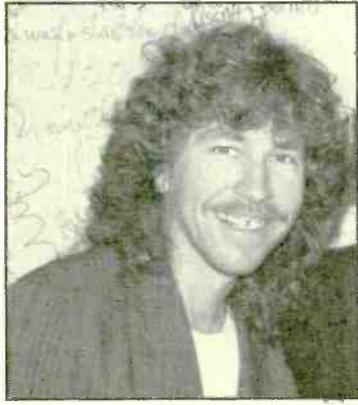
RADIO MUSIC DIRECTOR OF THE YEAR

CRITERIA: ACCESSIBILITY ... MUSIC ACUMEN ... STREET AWARENESS ... RESEARCH ABILITY ... INTEGRITY ... PEOPLE SKILLS ... INFLUENCE WITHIN THE STATION

	TOP 40	ADULT	R&B	COUNTRY	ROCK	SPANISH
MAJOR	 <p>ALBIE DEE WPGC-FM Washington, DC</p>	 <p>KIM AMIDON KOST Los Angeles</p>	 <p>TOYA BEASLEY WRKS New York</p>	 <p>TONY THOMAS KMPS Seattle</p>	 <p>CARTER ALAN WBCN Boston</p>	 <p>FIDEL FAUSTO KLAX Los Angeles</p>
MEDIUM	 <p>HAWK HARRISON WFL Tampa, FL</p>	 <p>RICO BLANCO WMTX Tampa, FL</p>	 <p>FRANKIE DARCELL WPEG Charlotte, NC</p>	 <p>BUDDY OWENS KNIX Phoenix</p>	 <p>AUSTIN KEYS WXTB Tampa, FL</p>	 <p>GUILLERMO PRINCE KBRG San Jose, CA</p>
SMALL	 <p>JILL MEYER WDJX Louisville, KY</p>	 <p>KAT SIMONS WMXB Richmond, VA</p>	 <p>ERIC LEE WCDX Richmond, VA</p>	 <p>DANDALION SEESE WRKZ Harrisburg, PA</p>	 <p>TOM BASS WPLR New Haven, CT</p>	 <p>JORGE DIAZ KAFY Bakersfield, CA</p>

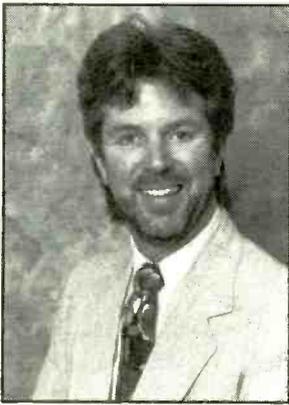
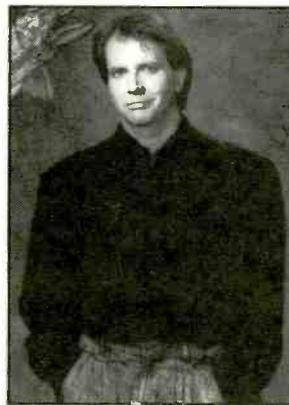
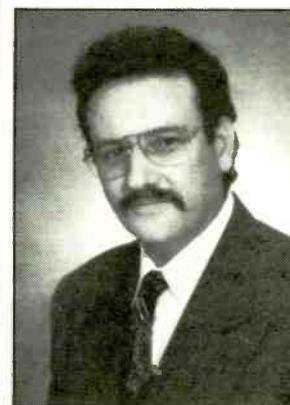
RADIO PROMOTION/MARKETING DIRECTOR OF THE YEAR

CRITERIA: CREATIVITY ... MARKETING/POSITIONING ABILITY ... STREET AWARENESS ... INFLUENCE WITHIN THE STATION

TOP 40	ADULT	R&B	COUNTRY	ROCK
 <p>MARTY WALL WHTZ New York</p>	 <p>DOUG KNOPPER WMXV New York</p>	 <p>WENDI CAPLAN WRKS New York</p>	 <p>MARLENE AUGUSTINE KNEW/KSAN San Francisco</p>	 <p>STEVEN G. SMITH KLOS Los Angeles</p>

RADIO AIR PERSONALITY OF THE YEAR

CRITERIA: ENTERTAINMENT VALUE ... COMMUNITY INVOLVEMENT ... CREATIVITY ... RATINGS SUCCESS

	TOP 40	ADULT	R&B	COUNTRY	ROCK	SPANISH
MAJOR	 <p>RICK DEES KIIS Los Angeles</p>	 <p>SCOTT SHANNON WPLJ New York</p>	 <p>WENDY WILLIAMS WRKS New York</p>	 <p>MOBY WKHX-FM Atlanta</p>	 <p>HOWARD STERN WXRK New York</p>	 <p>BETTY PINO WRTO Miami</p>
MEDIUM	 <p>BUBBA THE LOVE SPONGE WFLZ Tampa, FL</p>	 <p>MASON DIXON WMTX Tampa, FL</p>	 <p>LYNN TOLLIVER WZAK Cleveland</p>	 <p>GERRY HOUSE WSIX Nashville</p>	 <p>BOB KEVOIAN & TOM GRISWOLD WFBQ Indianapolis</p>	 <p>GUILLERMO PRINCE KBRG San Jose, CA</p>
SMALL	 <p>CAT THOMAS KLUC-FM Las Vegas</p>	 <p>JEFF SILVERS WLEV Allentown, PA</p>	 <p>MAD HATTER WGOK Mobile, AL</p>	 <p>COYOTE CALHOUN WAMZ Louisville, KY</p>	 <p>BLADERUNNER KATT-FM Oklahoma City</p>	 <p>ALEX LUCAS KTGE Monterey, CA</p>

Hot 100, Hot R&B Singles Among Newly Revised Chart Panels

NEW YORK—Effective with this issue, Billboard has revised radio reporters for the Hot 100 Singles, Hot R&B Singles, Hot Country Singles & Tracks, Hot Adult Contemporary, Album Rock Tracks, Modern Rock Tracks, and Hot Latin chart panels.

Stations are divided into two categories: those monitored by Broadcast Data Systems, and those small-market, unmonitored stations that report their playlists. There are five weight categories for unmonitored stations, based on their weekly come audiences in the spring 1993 Arbitrons: platinum, gold, silver, bronze, and secondary.

Thirteen stations have been added to the monitored panel for the Hot 100 chart, including five that move over from the unmonitored panel. Those

five additions are WBBQ Augusta, Ga.; WHHY Montgomery, Ala.; WHOT-FM Youngstown, Ohio; WQUT Johnson City, Tenn.; and WZYP Huntsville, Ala. All five stations are top 40/mainstream reporters.

The remaining eight new monitored Hot 100 reporters, all top 40/adult stations, are KMZQ Las Vegas; KVUU Colorado Springs, Colo.; WAEV Savannah, Ga.; WEZF Burlington, Vt.; WGSY Columbus, Ga.; WINK-FM Fort Myers, Fla.; WJDX Jackson, Miss.; and WTFM Johnson City, Tenn.

Those eight stations will serve as dual reporters, since they also have been added to the Hot Adult Contemporary panel. That panel now numbers 58 reporting stations.

There were also several weight changes on the Hot 100 small-market radio panel, which now numbers 68 stations. KKXX-FM Bakersfield, Calif.; KZFM Corpus Christi, Texas; KZII Lubbock, Texas; and WCLD-FM St. Cloud, Minn., are upped from secondary to bronze status. WBSS Atlantic City, N.J.; WHY Montgomery, Ala.; WKSF Asheville, N.C.; and WLAN-FM Lancaster, Pa., are moved from bronze to secondary status.

The 176-station Hot 100 monitored panel now consists of 73 top 40/mainstream, 58 top 40/adult, 34 top 40/rhythm-crossover, and 11 modern rock stations.

Twelve new monitored stations have been added to the Hot R&B Singles reporting panel, which now

has 74 monitored reporters, including 23 that are classified as R&B/adult stations. The new stations are KBLX San Francisco; KHYS Beaumont, Texas; KVSP Oklahoma City; WAGH Columbus, Ga.; WEUP Huntsville, Ala.; WFXE Columbus, Ga.; WFXA Augusta, Ga.; WJMI-FM Jackson, Miss.; WMMJ Washington, D.C.; WMXD Detroit; WVAZ Chicago; and WZHT Montgomery, Ala.

No stations have been added to the unmonitored R&B panel, but there were several weight changes. KSJL-FM San Antonio, Texas, and WTLZ Saginaw, Mich., are upped from secondary to bronze reporting status. WNOV Milwaukee and WYFX West Palm Beach, Fla., are moved from bronze to secondary reporting status.

Nineteen stations have been added

to the Hot Country Singles & Tracks reporting panel, which now has 130 reporting stations. The new additions are KDRK Spokane, Wash.; KFMS Las Vegas; KKCS-FM Colorado Springs, Colo.; KWKH-FM Shreveport, La.; WCFB Daytona Beach, Fla.; WCHY Savannah, Ga.; WCKT Fort Myers, Fla.; WDRM Huntsville, Ala.; WHKO Dayton, Ohio; WHYL-FM Harrisburg, Pa.; WKXC-FM Augusta, Ga.; WLWI-FM Montgomery, Ala.; WMSI Jackson, Miss.; WOKO Burlington, Vt.; WQKB Pittsburgh; WQXK Youngstown, Ohio; WSTH-FM Columbus, Ga.; WTKW Syracuse, N.Y.; and WXBQ Johnson City, Tenn.

Thirteen stations have been added to the Album Rock Tracks chart

(Continued on page 98)

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	*** NO. 1 *** THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL 2 weeks at No. 1
2	2	1	19	I DON'T WANNA FIGHT VIRGIN 12652	TINA TURNER
3	4	4	6	DREAMLOVER COLUMBIA 77080	MARIAH CAREY
4	3	3	16	FIELDS OF GOLD A&M 0258	STING
5	8	11	5	REASON TO BELIEVE WARNER BROS. 18427	ROD STEWART
6	7	7	10	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC	CELINE DION & CLIVE GRIFFIN
7	5	5	10	WILL YOU BE THERE MJJ/EPIC SOUNDTRAX 77060/EPIC	MICHAEL JACKSON
8	6	6	14	I'M FREE SBK 50434/ERG	JON SECADA
9	9	8	21	DON'T TAKE AWAY MY HEAVEN A&M 0240	AARON NEVILLE
10	10	10	30	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	EXPOSE
11	11	9	8	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
12	16	24	3	HOPELESSLY RCA 62597	RICK ASTLEY
13	13	15	11	CAN'T HELP FALLING IN LOVE VIRGIN 12653	UB40
14	12	14	8	RAIN MAVERICK/SIRE 18505/WARNER BROS.	MADONNA
15	14	13	38	HAVE I TOLD YOU LATELY WARNER BROS. 18511	ROD STEWART
16	18	17	22	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
17	21	16	19	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	KENNY G./P. BRYSON
18	19	20	10	ONE LAST CRY MERCURY 862 404	BRIAN MCKNIGHT
19	17	18	33	LOVE IS GIANT 18630	VANESSA WILLIAMS & BRIAN MCKNIGHT
20	15	19	33	I SEE YOUR SMILE EPIC 74847	GLORIA ESTEFAN
21	22	12	14	RUN TO YOU ARISTA 1-2570	WHITNEY HOUSTON
22	23	23	8	*** AIRPOWER *** RUNAWAY TRAIN COLUMBIA 74966	SOUL ASYLUM
23	25	28	6	I STAND FOR YOU REPRISE 18469	MICHAEL MCDONALD
24	24	22	16	COME UNDONE CAPITOL 44918	DURAN DURAN
25	26	27	7	BREAK IT DOWN AGAIN MERCURY 862 330	TEARS FOR FEARS
26	29	29	8	JESSIE SBK 50429/ERG	JOSHUA KADISON
27	30	35	3	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	TONI BRAXTON
28	27	26	12	TWO PRINCES EPIC 74804	SPIN DOCTORS
29	31	37	4	BETTER THAN YOU PERSPECTIVE 7430/A&M	LISA KEITH
30	35	34	5	LOVING ARMS CHAOS 77101	DARDEN SMITH
31	28	25	16	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582	TAYLOR DAYNE
32	33	30	20	THAT'S THE WAY LOVE GOES VIRGIN 12650	JANET JACKSON
33	36	39	4	YOU MAKE ME SMILE CAPITOL 44947	DAVE KOZ
34	32	38	9	I'M GONNA BE (500 MILES) CHRYSALIS 24846/ERG	THE PROCLAIMERS
35	37	—	2	SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
36	34	33	5	WHO LET IN THE RAIN EPIC 74942	CYNDI LAUPER
37	NEW	—	1	*** HOT SHOT DEBUT *** HEAVEN KNOWS LV 74996/EPIC	LUTHER VANDROSS
38	39	40	11	LOOKING THROUGH PATIENT EYES GEE STREET ISLAND 862 024/PLG	P.M. DAWN
39	NEW	—	1	TWO STEPS BEHIND COLUMBIA 77116	DEF LEPPARD
40	40	—	2	I'M IN A PHILLY MOOD EPIC 77139	DARYL HALL

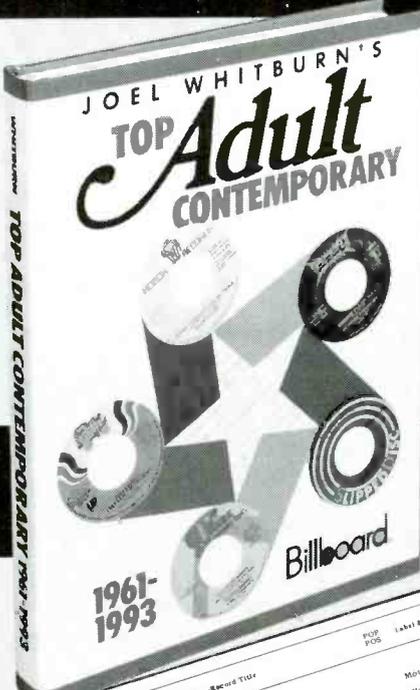
Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	HERO ATLANTIC 87360	DAVID CROSBY & PHIL COLLINS
2	1	1	6	IF I EVER LOSE MY FAITH IN YOU A&M 0111	STING
3	3	3	10	DO YOU BELIEVE IN US SBK 50408/ERG	JON SECADA
4	2	2	6	SIMPLE LIFE MCA 54581	ELTON JOHN
5	4	4	5	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	RESTLESS HEART/W. HILL
6	5	6	10	JUST ANOTHER DAY SBK 07383/ERG	JON SECADA
7	6	9	10	NEVER A TIME ATLANTIC 87411	GENESIS
8	8	10	10	WALKING ON BROKEN GLASS ARISTA 1-2452	ANNIE LENNOX
9	7	5	10	WHEN SHE CRIES RCA 62412	RESTLESS HEART
10	9	8	10	FAITHFUL EMI 50411/ERG	GO WEST

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

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Country

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	5	11	★★★ NO. 1 ★★★ PEACE PIPE BROTHER	2 weeks at No. 1 ◆ CRY OF LOVE COLUMBIA
2	3	4	16	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
3	6	9	7	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
4	4	7	11	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
5	9	13	9	TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK	◆ DEF LEPPARD COLUMBIA
6	2	1	9	WHAT IF I CAME KNOCKING HUMAN WHEELS	JOHN MELLENCAMP MERCURY
7	8	6	27	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
8	5	3	16	CRYIN' GET A GRIP	◆ AEROSMITH Geffen
9	16	25	3	FEVER GET A GRIP	AEROSMITH Geffen
10	11	12	8	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
11	17	21	4	HOCUS POCUS ANIMAL INSTINCT	GARY HOEY REPRISE
12	20	—	2	ALIEN NATION FACE THE HEAT	◆ SCORPIONS MERCURY
13	14	15	5	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.
14	7	2	9	GET A HAIRCUT HAIRCUT	◆ GEORGE THOROGOOD/THE DESTROYERS EMI/ERG
15	15	17	8	WICKED GARDEN CORE	◆ STONE TEMPLE PILOTS ATLANTIC
16	NEW ▶	1	1	★★★ AIRPOWER/HOT SHOT DEBUT ★★★ HUMAN WHEELS	◆ JOHN MELLENCAMP MERCURY
17	12	10	15	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
18	13	11	13	29 PALMS FATE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
19	18	16	27	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
20	10	8	9	ZOOROPA ZOOROPA	U2 ISLAND/PLG
21	25	—	2	★★★ AIRPOWER ★★★ I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	◆ MEAT LOAF MCA
22	21	22	7	CIRCLE SISTER SWEETLY	BIG HEAD TODD & THE MONSTERS GIANT
23	NEW ▶	1	1	★★★ AIRPOWER ★★★ HEART-SHAPED BOX IN UTERO	NIRVANA DGC/Geffen
24	27	29	5	HOW DOES IT FEEL IAN MOORE	IAN MOORE CAPRICORN
25	23	20	6	CREEP PABLO HONEY	◆ RADIOHEAD CAPITOL
26	24	24	4	OVER NOW COVERDALE/PAGE	COVERDALE/PAGE Geffen
27	19	14	16	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC COLUMBIA
28	30	30	6	CHANGE CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
29	33	37	4	CHERUB ROCK SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
30	29	26	5	MY BACK PAGES BOB DYLAN: 30TH ANNIVERSARY CONCERT CELEBRATION	◆ BOB DYLAN COLUMBIA
31	32	28	6	HOW COULD YOU WANT HIM POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
32	NEW ▶	1	1	I'M THE ONLY ONE YES I AM	◆ MELISSA ETHERIDGE ISLAND/PLG
33	26	19	12	WHAT THE HELL HAVE I "LAST ACTION HERO" SOUNDTRACK	◆ ALICE IN CHAINS COLUMBIA
34	38	36	4	THE ONE I LOVE THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
35	39	38	3	DIRTY LITTLE MIND JACKYL	JACKYL Geffen
36	22	23	6	THE BATTLE RAGES ON THE BATTLE RAGES ON...	DEEP PURPLE GIANT
37	36	34	17	WHEN WILL IT RAIN JACKYL	◆ JACKYL Geffen
38	NEW ▶	1	1	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
39	NEW ▶	1	1	BLUE EYES WIDE RIVER	STEVE MILLER BAND SAILOR/POLYDOR/PLG
40	31	32	5	PARALYZED PICTURE OF A THOUSAND FACES	THE ERIC GALES BAND ELEKTRA

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	1	4	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
2	4	3	14	BLACK TEN	PEARL JAM EPIC
3	3	2	14	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
4	7	6	36	JEREMY TEN	◆ PEARL JAM EPIC
5	—	9	5	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
6	9	—	29	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG
7	5	7	23	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
8	2	5	8	ROOSTER DIRT	◆ ALICE IN CHAINS COLUMBIA
9	8	4	49	EVEN FLOW TEN	◆ PEARL JAM EPIC
10	6	10	16	DREAM ON 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

Nets Losing Listeners; U.K. Oldies Invade

LOS ANGELES—Once again, network radio is losing listeners, as nine of the 14 networks surveyed were down among listeners 12-plus in RADAR 47, the spring 1993 network-radio audience survey published by Statistical Research Inc.

Overall, listening among all networks fell 6.6%. Last year's RADAR 46 indicated only a 1% decrease in overall listening.

This time around, however, young-adult networks and adult networks both took dramatic dips. The young-adult demo dropped 5.7% (last survey it was up 2%), and adult networks also dipped 5.7% (last survey they dipped 1.8%).

During this ratings period, Unistar Radio Networks and Westwood One made changes in their network alignments, leaving the survey with 14 networks instead of 15. Effective Aug. 30, WW1 merged WONE into NBC and Mutual, leaving WW1 with three networks (including the Source) instead of four.

Also, in June, Unistar's Ultimate Network was renamed CNN+, and some stations from the Unistar Super Radio Network were moved to the new CNN+ network.

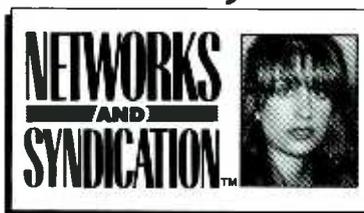
Consequently, WW1's NBC skyrocketed 38.7% and moved from 10th place to 7th. From RADAR 45 to 46, NBC dipped 9.7%. WW1's Mutual remained in the No. 2 position, but dipped 7.4%, and the Source remained at No. 11 with a 14.6% decrease.

Unistar's Power was the second-largest percentage gainer behind NBC, with a 9.4% increase. It moved from 12th to 10th place. CNN+, formerly Unistar Ultimate Network, moved from 6th to 5th place with a 7.8% increase, the third-highest gainer. Unistar's Super, however, dropped from 7th to 8th place with an 11.5% decrease.

ABC Radio Networks' Prime (down .5%), Platinum (down 4.2%), and Genesis (down 4.9%) kept hold of Nos. 1, 3, and 4, respectively. ABC's Galaxy and Excel each moved up one position, to No. 14 and No. 12, respectively. However, Galaxy had a 7.9% decrease, while Excel dipped 12.7%.

CBS Radio Network's Spectrum and CBS remained fairly flat. Spectrum was up 1.4%, and CBS was up .3%. However, both networks dropped one position to 6th and 9th places, respectively.

American Urban Radio Networks also dropped one position, to No. 13, and dipped 13%.



by Carrie Borzillo

Among listeners 25-54, every network was down except NBC, which was up 29.6%, and Power, which was up 5.5%. In this demo, the biggest losers were Super (down 12.8%) and Galaxy (down 10%).

Overall, listening fell 9.4% in the 25-54 demo.

ABC continues to dominate the top network programs, with 17 of the top 20 shows. Paul Harvey's weekday morning and noon news shows took the first two spots, his "Rest Of The Story" claimed the No. 4 (Saturday mornings) and No. 7 (weekday afternoons) positions, and his Saturday

newscast took 6th place.

CBS's "The Osgood File" claimed 11th and 16th place, while its weekday morning newscast was No. 18.

MADE IN BRITAIN

Oldies stations in the U.S. and Canada are being offered one free trial edition of a new, hourlong British oldies show called "Made In Britain."

The show, which is produced in England by Todd Slaughter, will be delivered on CD or DAT beginning this December. After the free trial, the program will cost \$30 per show.

Each edition will contain British hits from the 1950s, '60s, and early '70s, along with sound bites from artists. The show also will feature contests, with prizes like trips to London and music memorabilia.

The wide array of artists featured on "Made In Britain" will include the Beatles, Cream, Roxy Music, T-Rex, Cat

(Continued on next page)

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	3	3	9	★★★ NO. 1 ★★★ NO RAIN BLIND MELON	1 week at No. 1 ◆ BLIND MELON CAPITOL
2	2	1	7	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.
3	1	2	7	MY SISTER BECOME WHAT YOU ARE	◆ THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC
4	4	4	10	HUMAN BEHAVIOUR DEBUT	◆ BJORK ELEKTRA
5	6	5	8	WORLD (THE PRICE OF LOVE) REPUBLIC	◆ NEW ORDER QWEST/WARNER BROS.
6	5	6	7	CRANK CHROME	◆ CATHERINE WHEEL MERCURY
7	NEW ▶	1	1	HEART-SHAPED BOX IN UTERO	NIRVANA DGC/Geffen
8	14	15	4	SUBLIME BENEATH THE RHYTHM AND SOUND	◆ THE OCEAN BLUE SIRE/REPRISE
9	7	7	9	CHERUB ROCK SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
10	8	8	7	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
11	10	14	5	CAN YOU FORGIVE HER? VERY	◆ PET SHOP BOYS EMI/ERG
12	15	—	2	CANNONBALL LAST SPLASH	◆ THE BREEDERS 4.A.D./ELEKTRA
13	9	11	11	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
14	26	—	2	LOW KEROSENE HAT	◆ CRACKER VIRGIN
15	13	13	7	ZOOROPA ZOOROPA	U2 ISLAND
16	16	18	4	HIGHER GROUND PROMISES AND LIES	UB40 VIRGIN
17	11	12	9	OUTBREAK OF LOVE EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
18	NEW ▶	1	1	EVERYTHING IN THE WORLD SOME FANTASTIC PLACE	SQUEEZE A&M
19	22	27	3	THE ONE I LOVE THE BUFFALO SKINNERS	BIG COUNTRY FOX/RCA
20	21	21	3	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	THE CRANBERRIES ISLAND
21	18	16	16	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
22	12	10	11	NUMB ZOOROPA	◆ U2 ISLAND/PLG
23	27	25	4	CONDEMNATION SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTE/SIRE/REPRISE
24	24	22	17	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND
25	25	23	6	WICKED GARDEN CORE	◆ STONE TEMPLE PILOTS ATLANTIC
26	NEW ▶	1	1	ALL THAT SHE WANTS HAPPY NATION	ACE OF BASE ARISTA
27	20	17	16	BREAK IT DOWN AGAIN ELEMENTAL	◆ TEARS FOR FEARS MERCURY
28	28	28	3	LIFE'S A BEAT CYBER CHORDS AND SUSHI STORIES	◆ PLAN B IMAGO
29	NEW ▶	1	1	SODAJERK BIG RED LETTER DAY	◆ BUFFALO TOM BEGGARS BANQUET/EASTWEST
30	17	19	6	OH CAROLINA PURE PLEASURE	◆ SHAGGY VIRGIN

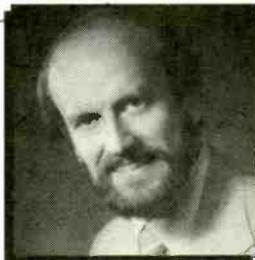
Tracks with the greatest airplay gains this week. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

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Billboard's

PD of the week™

Jim Connett
KFOU-FM St. Louis



LIKE MANY classical PDs, KFOU-FM (Classic 99) St. Louis' Jim Connett believes in reaching out to the "fringe" to attract new cume. It was that effort, combined with some savvy marketing and creative promotions, that helped push the station from a 1.9 to a 2.7 share in the spring Arbitron book, making it No. 12 in the market's 12-plus rankings.

Connett positions the station somewhere in the middle of the two camps where other classical stations have grouped themselves: the younger-targeted stations, and the more traditional stations that focus on an older audience.

"We have not blown off our core audience," he says. "We remain traditional in [some] dayparts, but also launched out into the fringe in drive times. We realize that in order to grow we have to bring people in and acquaint them with classical music.

"If you have a 20-minute ride to work we certainly realize that it would be nice if you were given a little variety rather than one symphony, so we do excerpts, which is not traditional," he adds.

As for the station's presentation, Connett says, "We've gotten friendlier with it . . . It's become a listener-focused type of format rather than music-focused.

"We've found out that if we get them to listen once, they'll start listening," adds Connett. "We know we have a great product."

A 20-year veteran of St. Louis radio, Connett has hosted mornings at KEZK-FM, the former KKOL, and WRTH. He joined KFOU, which is owned by the Lutheran Church of Missouri, as PD/morning man two years ago.

Musically, Connett says the station is atypical because of the amount of nontraditional classical music incorporated into the drive-time mix (i.e. movie soundtracks like "The Last Of The Mohicans" and contemporary acoustic pieces like David Lanz's "Christofori's Dream"). "That kind of music is not being played anywhere in St. Louis," he says. "It's a step we take to be a little bit different."

The format is spiced with quite a few regular programming features, including a Tuesday night new-release program, a Wednesday night St. Louis Symphony preview, the Saturday Metropolitan Opera broadcasts, and a spring and fall seasonal series of Sunday afternoon broadcasts from the Missouri Botanical Garden. That series includes not only classical music, but also jazz and world music. "That's how we try to reach out to that fringe," he says.

Connett is particularly excited about a new weekend program, "Classic Kids," set to launch Sept. 11. The show will target children with a mix of stories and music, including what Connett refers to as "symphonic" movie soundtrack music, and "things to get kids excited about sym-

phonic music."

The show will be promoted with a campaign that will include visits to schools with a traveling dinosaur bone exhibit, and a newsletter.

In addition to the anticipation that parents will tune into the show with their children, Connett says it also has the important advantage of grooming potential new listeners. "It is so important when you have a format that has an older demo," he says. "If you start losing [your audience] to attrition, what do you do?"

The station was marketed with a print and cable television campaign in the spring that focused on disenfranchised rock radio listeners. The tag line of the ads was, "You're never too young to Bach'n'roll."

With a limited promotional budget, Connett says, "We had to do some creative thinking on how to get out to the public without spending a lot of money . . . So we're getting our [jocks] out more to [events like] composer birthday bashes, and art museum classical music parties . . . My guys are like walking billboards to promote the station."

Other typical promotions include wine tastings, art promotions, and events at historical museums. "Anything that is cultural we take on, but we are also very sports involved," says Connett.

The spring's biggest promotion was the "Bach seats" event at a Cardinals game. The station mascot, who dresses in a Bach costume with sunglasses, was there to greet the crowd.

In addition to the advertising, the baseball tie-in, and the attempt to reach out to new listeners, another reason for the station's success in the spring book is the amount of good product released during that quarter, according to Connett. "There was a wonderful selection of new product that came out, and our audience really enjoys when that happens," he says.

Connett also notes the perceived growing popularity of classical music as a factor in the station's success. "Something is definitely happening," he says. "People are catching on [and] finding out how varied classical music is."

Although there is no direct format rival, Connett says he shares audience with N/T powerhouse KMOX, AC KEZK-FM, album rocker KSHE, and even country WIL "in the sense that a lot of these folks like to put on cowboy boots and do the Cotton Eyed Joe."

Already pulling in unusually high shares for the format, Connett hopes to push the station further into the 3 shares and the top 10 in the market. "I think that's going to happen soon," he says. "We have the people, the momentum, the passion, and the market to do that."

PHYLLIS STARK

NETWORKS

(Continued from preceding page)

Stevens, Olivia Newton-John, E.L.O., and Emerson, Lake & Palmer.

AROUND THE INDUSTRY

Black Entertainment Television and Stratford Research are launching an urban radio network called BET Radio Network. The network will offer long- and short-form programming on a barter basis.

Major Networks has purchased the Northeast Satellite Entertainment Network, a soft-AC format, and also plans to launch a hard-rock format called "The Force" in a month. The programming will be similar to that of Major's WWBZ (The Blaze) Chicago.

This month, Jones Satellite Network also is launching a soft-AC format, called "FM Lite," which will be a mix of contemporary instrumentals with soft-AC vocals, some light jazz, and adult standards.

Ultima Radio Network's "Country Flashback" with Nancy Turner, on WUSN (US99) Chicago, now is being offered nationally. The hour-long program features country music from 1956-89.

Wabash Valley Broadcasting's "Network Indiana," a satellite-delivered audio news service, is launching a new wire service for Indiana radio and television stations called Network Indiana News Service.

CBS Radio Sports kicked off its 14th season of NFL coverage Sept. 6 with play-by-play of the Dallas Cowboys-Washington Redskins game. The season opener was the first in a package of 26 games, including the new 18-week regular season format and concluding with the AFC-NFC Pro Bowl.

A benefit concert for WXPB Philadelphia's syndicated show, "The World Cafe," and ActionAIDS will be held Sept. 23. Jackson Browne, Los Lobos, David Byrne, Laurie Anderson, and Suddenly, Tammy! will perform at the event, dubbed "A 5 Star Night."

ROUNDUP

(Continued from page 89)

summary of steps being taken to return the station to the air, which was never forthcoming.

The station actually has been off the air since Aug. 18, 1989.

REGISTRATION PROMISING

On the eve of the annual National Assn. of Broadcasters Radio Show at the Dallas Convention Center, convention planners said they were "pleased with the numbers" of attendees who signed up for the two-day Digital Radio Seminar, scheduled for Sept. 8 and 9.

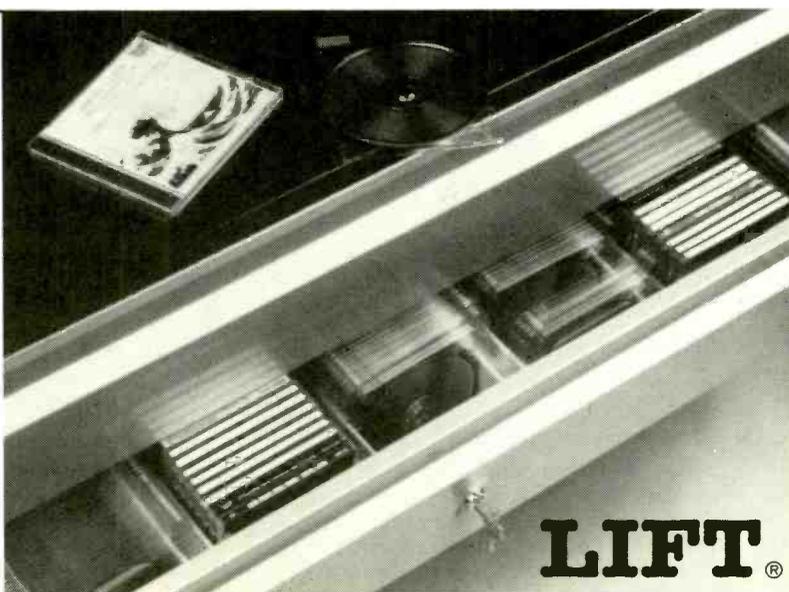
More than 100 station owners, managers, and PDs signed up for the seminar, which was scheduled to teach station broadcasters the tech-heavy terminology of digital audio broadcasting, the current state of the race to settle on a practical in-band system, and how to go shopping for equipment on the exhibition floor without getting caught in the trap of buying equipment that requires extra spending for proper functioning.

"We've exceeded our budgeted numbers by about 20%," said NAB's Andy Butler. "We're very gratified."

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- 5 Numb U2
- 6 Dreamlover Mariah Carey
- 7 Missing You Janet Kay
- 8 Next To You Aswad
- 9 Blow Your Mind Jamiroquai
- 10 Freefloating Gary Clark
- 11 But Alive Workshy
- 12 If Janet Jackson
- 13 Sweet (A La La La Long) Inner Circle
- 14 Dur Love Matt Bianco
- 15 Wannagirl Jeremy Jordan
- 16 Suave Luis Miguel
- 17 I Don't Wanna Fight Tina Turner
- 18 The Road To You Pat Metheny Group
- 19 I've Always Got You Robin Zander
- 20 Sunday Morning Earth, Wind & Fire
- 21 Emergency On Planet Earth Jamiroquai
- 22 Take A Look Natalie Cole
- 23 If I Can't Have You Kim Wilde
- 24 Rain Madonna
- 25 I Stand For You Michael McDonald
- 26 Du Ser En Man Anne-Lie Ryde
- 27 Can't Get Enough Of Your Love Taylor Dayne
- 28 Just The Two Of Us Grand D'ance
- 29 A Whole New World Peabo Bryson & Regina Belle
- 30 Oh Carolina Shaggy
- 31 Say It To Me Now Beth Nielsen Chapman
- 32 Sooky US3
- 33 Cherish The Day Sade
- 34 Lately Jodeci
- 35 Let 'em In Shinehead
- 36 How Long Yaz & Aswad
- 37 Mi Tierra Gloria Estefan
- 38 I Just Had To Hear Your Voices Dleta Adams
- 39 Go West Per Shop Boys
- 40 I'll Be There Penny Ford
- 41 Love Is Powerful Seal
- 42 All I Do Jane Child
- 43 Take 5 XL
- 44 Pick Up The Pieces Candy Dulfer
- 45 Another Sad Love Song Toni Braxton
- 46 It's A Shame Clementine
- 47 House Is Not A Home Charles & Eddie
- 48 Chega De Samba Clementine
- 49 Sail Across The Water Jane Siberry
- 50 Guilty Perception

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

BMI Sues Ex-Owner Of Georgia Station; Cleveland AC Claims Rival Stole Phrase

Broadcast Music Inc. has filed suit against the former owner of **WKXH-FM/WULF** Alma, Ga., for failing to pay a licensing fee to the international performing rights organization, thereby violating music copyright laws. BMI claims the station is guilty of 35 infringements by playing such songs as James Brown's "Papa's Got A Brand New Bag" and Paul Anka's "Put Your Head On My Shoulder" without paying for the rights to do so.

The stations, once owned by The Hays Group, are now in receivership and overseen by Sunbelt Media, which has paid its monthly BMI licensing fee. WULF is currently silent.

AC **WLTF** Cleveland has filed suit against crosstown rival **WQAL** over the use of the phrase "free-ticket weekend," according to the Plain Dealer newspaper. The suit, filed Aug. 23 in Common Pleas Court, claims WQAL stole the phrase from WLTF, which allegedly was using it first, and is confusing listeners by using it on the air.

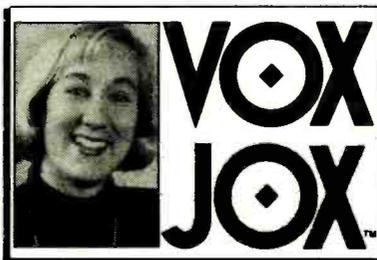
According to court documents, WQAL's use of the phrase is "designed, at least in part, to steal WLTF's audience and advertisers." WLTF is demanding that WQAL cease and desist from using the phrase and that WQAL pay WLTF's legal fees, according to the paper. Another court recently denied an attempt by WLTF to get a restraining order against WQAL's use of the phrase.

Former **WGRD-FM** Grand Rapids, Mich., PD **Ron Brandon** has won support from the Equal Employment Opportunity Commission in his claim that he was let go by the

station two years back because of his age, according to the Grand Rapids Press. Brandon was 52 at the time of his dismissal. The EEOC has filed an anti-age discrimination suit on Brandon's behalf. Station GM **David Gates** could not be reached for comment.

Clear Channel Communications has filed a registration statement with the SEC in order to proceed with an offering of 1.9 million shares of common stock.

Fox Broadcasting has announced that it is allowing stations



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

to tape and air up to 90 seconds of its new late-night program, "The Chevy Chase Show," which premiered Sept. 7.

PROGRAMMING: COLE STAYS PUT
KASE/KVET-AM-FM Austin, Texas, OM **Bob Cole**, who accepted the OM job at **WSM-AM-FM** Nashville, two weeks ago (Billboard, Sept. 4), has decided to stay put. No replacement has been named at WSM.

Top 40 **KOY-FM** Phoenix flipped to **KYOT-FM** (Coyote Radio) over Labor Day weekend. **Sundance** president **Mike Jorgenson** describes the format, targeting 30-50-year-olds, as an adult rock-and-rhythm mix of hits from such artists as **Wilson Pickett**, the **Commitments**, **Robert Palmer**, and **Joe Cocker**. **Guy Zapoleon** and **Jon Sinton** are consulting, and former **KRQR** San Francisco PD **Larry Snider** joins as PD. Former **KLPX** Tuscon afternoon drive jock **Craig Martin** takes over as MD. As for the lineup, the station is using the Media Touch digital system and announcer/producer **Mark Maurer**, formerly with **Unistar Radio Networks**. Also, former **KRQR** production director **Marty McCormick**, former **WMIL** Milwaukee database manager **Dean Moomey**, and former **KOY-FM** afternoon drive jock and production director **Tommy West** all are on board.

The M Street Journal reports the following format changes: **KHOW-AM** Denver from a simulcast of **AC KHOW-FM** to talk; **WINH** Scranton, Pa., from sports to **Satellite Music Networks**'s classic rock format with the new calls **WKQV**; **WCWA** Toledo, Ohio, from a mix of oldies and talk to **SMN**'s adult

standards and talk; **KROD** El Paso, Texas, from oldies to sports talk; and **KEYF-AM** Spokane, Wash., from a simulcast of oldies **KEYF-FM** to tourist information.

Also, N/T **KKAR** Omaha, Neb., flips to **Unistar**'s adult-standards format and picks up the **KOIL** calls. The former **KOIL**, which had been simulcast with country **KXKT**, flips to N/T and takes the **KKAR** calls.

Former **KKRD** Wichita, Kan., afternoon jock **Doug Downs** joins crosstown **KYQQ** as PD, replacing **Rob Woolman**.

EFM Media's syndicated **Rush Limbaugh** show moves from **KGU** Honolulu to crosstown oldies **KIKI-AM**. **KIKI-AM** GM **Lee Coleman** says that while the station hasn't completely changed its format to talk, it is considering other formats.

Country **WHOK** (K95.5) Columbus, Ohio, is now simulcasting on 102.3 as well, to better cover the area.

NETWORK NEWS

SuperRadio VP/affiliate relations **Gary Bernstein** is upped to president of radio programs. "Open House Party" producer **Rich O'Brien** adds VP/affiliate relations duties. In addition, the company has moved its offices from Southborough, Mass., to Framingham, Mass.

WQHT (Hot 97) New York Friday and Saturday night host **Funkmaster Flex** will be syndicated by **SuperMix Radio Networks**, beginning in October. The top 40/rhythm/urban-formatted show will be a weekly four-hour program customized to each market.

Former **Real Country Network** afternoon host **Mark Andrews** has been named morning host for the network. He was previously PD at **KEBC** Oklahoma City.

ABC Radio Networks will broadcast "GameDay On ESPN Radio" on the **ESPN Radio Network** 11 a.m.-7 p.m. on Sundays during the football season.

American Public Radio is now broadcasting its daily business program, "Marketplace," in Mexico on English-language news and information station **XEPH** (Radio Express 590) Mexico City.

Jo Maeder, a former **WXRK** New York jock, is now the contemporary-culture correspondent for "Talk Radio Countdown."

Bailey Broadcasting Services has created an annual hip-hop directory called **The Hip Hop Roundup 93/94 Resource Guide**, which includes names of artists, producers, record companies, publications, and video shows, as well as advice from record company executives.

PEOPLE: GUNN UPPED AT V103.9

Mark Gunn has been upped from production director to MD at **KACE/KAEV** (V103.9) Los Angeles/Riverside, Calif., replacing **Antoinette Russell**, who steps

newslines...

STEVEN DINETZ has been tapped to head a new Dallas-based radio company financed by **Hicks, Muse & Co.** Dinetz was last president of **D & D Broadcasting** and was previously executive VP of **TK Communications**. **Hicks, Muse** is also the backer of **Owen Weber**'s new broadcast group, **HMW Communications** (Billboard, Sept. 11). Also, **Rick Neuman** joins **Hicks, Muse** as VP. He previously was managing general partner of investment banking firm **Communications Partners Inc.**

MARY CATHERINE SNEED has been upped from VP/operations to executive VP/radio at **Summit Broadcasting**, succeeding **Owen Weber**, who left to start **HMW Communications**.

DAVID PRESHER has been named GM at **KMEN/KGGI** Riverside, Calif., replacing **Steve Vrissimo**, who exits for a GSM job in San Diego. **Presher** previously was GSM at sister **KHYL** Sacramento, Calif.

ELSTON BUTLER has been named station manager/GSM at **KACE/KAEV** (V103.9) Los Angeles/Riverside, Calif. He was most recently an AE at **KRLA/KLSX** Los Angeles and was previously an AE at **KACE**.

down to concentrate on her midday shift.

Evening host **Lisa Miller** has been upped to MD/afternoons at **WMMO** Orlando, Fla., replacing **John Summers**, now at crosstown **WOCL**. Overnight jock **Brian Scott** and P/T jock **Jessie Scott** are handling evenings for now.

Simone Collins has been upped from assistant MD to MD at **WRMF** West Palm Beach, Fla.

WVAZ (V103) Chicago afternoon host **Leigh Hamilton** exits and is replaced by former **WAMO** Cleveland morning man **Geno Jones**.

Elsewhere in Chicago, **Tim Jones**, formerly of suburban **WVHN**, joins **WDND** as gospel PD/weekend jock. The station will expand its gospel programming, according to the Chicago Sun-Times.

The paper also reports that **WLUP-AM** jock **Kevin Matthews** is simulcasting on **WLUP-FM** in preparation for his flip to the FM full-time. The AM's **Danny Bonaduce** is also expected to shift to FM when that station makes its long-anticipated move from album rock to talk/comedy. Meanwhile, former **KFOG** San Francisco morning man **M. Doug** has been heard auditioning on the FM.

Colleen Brannigan is out as midday host at **WJMK** Chicago.

As expected, **WMMR** Philadelphia PD **Joe Bonadonna** adds afternoon hosting duties, replacing **John DeBella**, who exited last week (Billboard, Sept. 11). Meanwhile, **Gonzo Greg** has left as **WMMR**'s night jock. He heads to **KRXX** Minneapolis, where he takes over for the **O Brothers** in the mornings. Back at **WMMR**, P/T and "Planet M" host **Matt Cord** is the new night host.

WHAT Philadelphia afternoon host **Georgie Woods** joins crosstown **WPGR** (Geator Gold Radio) for mornings, replacing **Armand Colianni**, who moves to the 9 a.m. to noon shift. Former 9-noon jock **Andy Volvo** moves to 5-8 p.m., replacing **Jason "The Music" Mason**, who now hosts a noon-1 p.m. lunch-hour music feature. **Woods** will be replaced at **WHAT** by **Bill Anderson**, the son of owner **Cody Anderson**.

Former **KOMP** Las Vegas morning jock the **Byrd** joins **KSHE** St. Louis for mornings, replacing **Smash**.

WCOL-AM Columbus, Ohio, talk-show host **Alan Colmes** is out and has been replaced with the syndicated **G. Gordon Liddy** show. Across town, **WBNS-AM** drops the syndicated **Larry King** show in favor of music, according to the Columbus Dispatch.

Dave Cohen moves from **WCNN** Atlanta to crosstown **WGUN** as sports caster... **WKNR** Cleveland sports talk host **Peter Brown** exits... **KRNA** Cedar Rapids, Iowa, midday host/sports producer **Joe Nugent** is upped to ND/morning co-host. He will continue as sports producer.

Kimberly James is the new MD/middays host at **WIRK-FM** West Palm Beach, Fla., replacing **Lisa Allen** who leaves the station. **James** arrives from **KIAI** Mason City, Iowa.

WYAY Eau Claire, Wis., station manager **Marty Green** has been elected to the board of directors of the **National Assn. of Radio Talk Show Hosts**... Former **Westwood One** publicity coordinator **Steven Yampolsky** joins "ABC In Concert" as director of marketing and promotion.

It's every account exec's dream: **KITS** San Francisco AE **Scott Stuart**, described as the station's "sole out-of-the-closet" conservative, has landed himself a slot on the rock station. Each week **Scott** delivers "The Republican Report," a collection of slightly irreverent, right-wing tirades.

WEOW Key West, Fla., overnight host the **Rudegirl** adds hosting duties for the station's weekend retro-disco show, "The Sunday Night Tea Dance"... **Bob Fox** is upped from P/T to nights at **KPCR** Bowling Green, Mo., replacing **Jeff Allwood**, who exits.

Former **WRDU** Raleigh, N.C., morning man **Steve Reynolds** is looking for a new opportunity and can be reached at 919-556-8881... Seventeen-year station vet **Bruce Wayne** exits **WHIO** Dayton, Ohio, and can be reached at 513-372-1657.

PANEL REVISIONS

(Continued from page 94)

panel, which now numbers 105 reporters. New stations include **KEZE** Spokane, Wash.; **KILO** Colorado Springs, Colo.; **KIOZ** Oceanside, Calif.; **KOMP** Las Vegas; **KRRK** Omaha, Neb.; **KRSP** Salt Lake City; **WIXV** Savannah; **WRXK** Fort Myers, Fla.; **WRXR-FM** Augusta, Ga.; **WSTZ** Jackson, Miss.; **WUFX** Buffalo, N.Y.; **WVRK** Columbus, Ga.; and **WAFX** Montgomery, Ala.

A total of 38 stations now report to the Modern Rock Tracks chart, including 11 monitored and 27 unmonitored stations. **KNDD** Seattle moves from the unmonitored to monitored category. **XHRM** San Diego is added as a monitored reporter. **WOXY** Cincinnati and **WWDX** Lansing, Mich., are added to the unmonitored panel as secondary reporters.

Also, **KDGE** Dallas, **KEDJ** Phoenix, and **KTCL** Denver, Colo., are upped from bronze to silver reporting status. **WFNX** Boston temporarily moves from monitored to unmonitored status as a bronze reporter.

On the Hot Latin Tracks, **KLOK** San Jose, Calif., is added, bringing the total number of stations to 68.

NEW PROJECTS FROM RED HOT ORGANIZATION

(Continued from page 3)

and related TV specials have been broadcast around the globe. More than \$5 million reportedly has been given out to AIDS-related organizations to date. The bulk is from the earlier "Blue" album; royalties are just coming in from the "Dance" set.

"I think it exceeded our expectations to some degree," Red Hot co-founder John Carlin says of "Blue."

"I think we just hit the right timing, and I don't think it had anything to do with AIDS. I think it's that at that moment in time, people really wanted a kind of updated but sophisticated music, and we created a nice, romantic sound for the age of safe sex."

Putting together that first album was a "very steep learning curve," Carlin says, but experience and

changing attitudes have eased the burden somewhat. "Things were very different in 1989-90 when we started," he says. "Certainly the attitude among corporate people was radically different, and I think the attitude among some artists was not as, say, 'tolerant' as it is now. AIDS is more recognized now as a general social issue."

That recognition has been a large part of the group's aim from the start. "I wouldn't be so presumptuous to say that we made two records and we changed the general awareness of this issue," Carlin says. "But I think we may have helped the music industry to deal with it in a more aggressive way. To a very large degree, pop music sells and packages sexuality to teenagers, which is fine. But at the same time, in this age of AIDS, to do that on a commercial front you really need to have the balance."

Participating labels are "shopped" Red Hot projects after a few artists have signed letters of intent to participate and a budget has been put together, Carlin says. Generally, after the label recoups the costs of the advance provided to make the album, the additional proceeds go to the organization for dis-

bursement. (Arista Records additionally has agreed to provide the videoclip production costs for the upcoming alternative album.)

The label handles marketing duties in association with Red Hot. Carlin says the group again will go to MTV for marketing support, a key approach with the first album.

"Our attitude is, we are never going to sell any records just because there is a charitable contribution involved," Carlin says. "We sell records because it's music people want. That's particularly important when you are trying to reach a group that hasn't already been educated. You have to get their attention first, and then you can raise their awareness."

JAZZ AND MORE

The following is a lineup of titles due out in 1993-94. If no label is indicated, one had not been secured as of press time. All albums are packaged with information about HIV and AIDS.

- "No Alternative," due Oct. 26 from Arista Records. Acts include Soul Asylum, Bob Mould, Uncle Tupelo, and Matthew Sweet.

- "A Love Supreme: Red Hot + Cool" (GRP/Mercury), due in Feb-

ruary, combines recordings by new artists such as Branford Marsalis, Digable Planets, and Young Disciples with Impulse Records catalog selections from John Coltrane, Charles Mingus, and Pharoah Sanders. A related TV special is possible.

- "Find A Cure: Red Hot + Disco," due around January, includes Gloria Estefan covering "Turn The Beat Around," RuPaul singing "Bad Girls," and Ten City's version of "Last Dance."

- "Red Hot + Country," due in the spring from Mercury Records, includes Kathy Mattea, Mary-Chapin Carpenter, and Billy Ray Cyrus.

- "Red Hot In Rio" celebrates the Brazilian music of Antonio Carlos Jobim with artists including Gilberto Gil, Caetano Veloso, Boy George, and David Byrne.

- "Red Hot Women," due in early 1994, features new songs or covers of songs addressing women's issues and emotions. No artists have been confirmed. A TV special is planned.

- "Natural Histories: Red Hot On Film," an anthology series, airs in mid- to late 1994. Directors are Gus Van Sant, John Schlesinger, Paul Ruven, Idrissa Ouedraogo, Alfonso Ungria, and Peter Wells & Stewart Main.

Monitor™

AUG. 30—SEPT. 5, 1993

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 69 top 40/mainstream and 35 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	6	★★ NO. 1 ★★ DREAMLOVER MARIAH CAREY (COLUMBIA) 3 wks at No. 1	1	3	6	★★ NO. 1 ★★ DREAMLOVER MARIAH CAREY (COLUMBIA) 1 week at No. 1
2	3	13	RUNAWAY TRAIN SOUL ASYLUM (COLUMBIA)	2	1	10	RIGHT HERE/HUMAN NATURE SWV (RCA)
3	2	16	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)	3	2	15	LATELY JODECI (UPTOWN/MCA)
4	4	10	OOH CHILD DINO (EASTWEST)	4	5	9	IF JANET JACKSON (VIRGIN)
5	5	10	WILL YOU BE THERE MICHAEL JACKSON (MJJ/EPIC SOUNDTRAX)	5	4	16	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)
6	7	8	IF JANET JACKSON (VIRGIN)	6	8	11	VERY SPECIAL BIG DADDY KANE (COLD CHILLIN'/REPRISE)
7	8	9	RAIN MADONNA (MAVERICK/SIRE/WB)	7	6	13	CAN'T HELP FALLING IN LOVE UB40 (VIRGIN)
8	6	13	IF I HAD NO LOOT TONY! TONII! TONE! (WING/MERCURY)	8	12	10	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)
9	9	6	RIGHT HERE/HUMAN NATURE SWV (RCA)	9	7	16	WHOOPI! (THERE IT IS) TAG TEAM (LIFE/BELLMARK)
10	13	7	THE RIVER OF DREAMS BILLY JOEL (COLUMBIA)	10	9	13	ONE WOMAN JADE (GIANT)
11	10	9	BREAK IT DOWN AGAIN TEARS FOR FEARS (MERCURY)	11	17	8	I GET AROUND 2PAC (INTERSCOPE)
12	12	12	BABY I'M YOURS SHAI (GASOLINE ALLEY/MCA)	12	11	7	AGAIN JANET JACKSON (VIRGIN)
13	19	4	TWO STEPS BEHIND DEF LEPPARD (COLUMBIA)	13	10	24	WEAK SWV (RCA)
14	15	6	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)	14	15	3	RUNAWAY LOVE EN VOGUE (EASTWEST)
15	11	13	I DON'T WANNA FIGHT TINA TURNER (VIRGIN)	15	13	21	KNOCKIN' DA BOOTS H-TOWN (LUKE)
16	21	5	CRYIN' AEROSMITH (Geffen)	16	23	6	COME INSIDE INTRO (ATLANTIC)
17	18	22	COME ON DUNE DURAN DURAN (CAPITOL)	17	18	12	SOMETHING'S GOIN' ON UNV (MAVERICK/SIRE/WARNER BROS.)
18	22	6	LATELY JODECI (UPTOWN/MCA)	18	19	10	INSANE IN THE BRAIN CYPRESS HILL (RUFFHOUSE/COLUMBIA)
19	16	14	I'M GONNA BE (500 MILES) THE PROCLAIMERS (CHRYSALIS/ERG)	19	14	15	IF I HAD NO LOOT TONY! TONII! TONE! (WING/MERCURY)
20	25	4	ANOTHER SAD LOVE SONG TONI BRAXTON (LAFACE/ARISTA)	20	16	15	SLAM ONYX (JMJ/RAL/CHAOS)
21	14	16	WEAK SWV (RCA)	21	21	14	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)
22	17	16	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)	22	20	22	SHOW ME LOVE ROBIN S. (BIG BEAT/ATLANTIC)
23	20	9	ONE LAST CRY BRIAN MCKNIGHT (MERCURY)	23	25	9	CHECK YO SELF ICE CUBE FEATURING DAS EFX (PRIORITY)
24	33	2	RUNAWAY LOVE EN VOGUE (EASTWEST)	24	22	21	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)
25	23	10	PLUSH STONE TEMPLE PILOTS (ATLANTIC)	25	26	6	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE (JIVE)
26	30	3	HEY JEALOUSY GIN BLOSSOMS (A&M)	26	24	9	ALRIGHT KRIS KROSS (RUFFHOUSE/COLUMBIA)
27	24	21	THAT'S THE WAY LOVE GOES JANET JACKSON (VIRGIN)	27	NEW		HEY MR. D.J. ZHANE (FLAVOR UNIT/EPIC)
28	31	4	REASON TO BELIEVE ROD STEWART (WARNER BROS.)	28	27	15	WHERE ARE YOU NOW JANET JACKSON (VIRGIN)
29	36	2	WHAT IS LOVE HADDAWAY (ARISTA)	29	31	3	RUFFNECK MC LYTE (FIRST PRIORITY/ATLANTIC)
30	26	17	WHAT'S UP 4 NON BLONDES (INTERSCOPE)	30	NEW		BREATHE AGAIN TONI BRAXTON (LAFACE/ARISTA)
31	27	20	I'LL NEVER GET OVER YOU EXPOSE (ARISTA)	31	30	5	LOVE FOR LOVE ROBIN S. (BIG BEAT/ATLANTIC)
32	NEW		NO RAIN BLIND MELON (CAPITOL)	32	NEW		DOWNTOWN SWV (RCA)
33	38	2	BETTER THAN YOU LISA KEITH (PERSPECTIVE/A&M)	33	34	4	MEGA MEDLEY ZAPP & ROGER (REPRISE)
34	29	7	HAPPY LEGACY OF SOUND FEATURING MEJA (RCA)	34	28	20	DRE DAY DR. DRE (DEATH ROW/INTERSCOPE)
35	34	25	LOOKING THROUGH PATIENT EYES P.M. DAWN (GEE STREET/ISLAND/PLG)	35	36	2	ANNIVERSARY TONY! TONII! TONE! (WING/MERCURY)
36	NEW		HOPELESSLY RICK ASTLEY (RCA)	36	40	5	SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA)
37	NEW		SUNDAY MORNING EARTH, WIND & FIRE (REPRISE)	37	29	22	DAZZEY DUKS DUJCE (TMR/BELLMARK)
38	39	2	TOO MUCH INFORMATION DURAN DURAN (CAPITOL)	38	NEW		WHAT IS LOVE HADDAWAY (ARISTA)
39	32	12	I'M FREE JON SECADA (SBK/ERG)	39	33	14	WHOOT, THERE IT IS 95 SOUTH (WRAP/CHIBAN)
40	28	8	THE WAYS OF THE WIND P.M. DAWN (GEE STREET/ISLAND/PLG)	40	37	4	SWEAT (A LA LA LA LONG) INNER CIRCLE (BIG BEAT/ATLANTIC)

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.

PEARL JAM, KRAVITZ GET BOOST FROM MTV AWARDS

(Continued from page 8)

awards, saw its Epic Associated album "Ten" climb from No. 28 to No. 19 with a bullet in its 90th week on The Billboard 200. The album, certified for sales of more than 5 million by the Recording Industry Assn. of America, rose from No. 22 to No. 15 in sales at the 21-store, Miramar, Fla.-based Peaches Entertainment chain, says director of purchasing Mark Michel. Overall sales of "Ten" increased by 25% at the Carnegie, Pa.-based, 99-store National Record Mart chain, reports head buyer Doug Smith; and Roy Burkert, head buyer at the 35-store Harmony House chain of Troy, Mich., reports a 20% increase on CD sales of "Ten" and a 15% increase on cassette sales.

"You figure everyone who wants the Pearl Jam album already has it, and then, boom, you see a blip on the screen," Burkert says. "We love these shows; they always help our business."

The Video Music Awards also helped the Lenny Kravitz album "Are You Gonna Go My Way?," Burkert says, noting a sales increase of nearly 10% on CD and 15% on cassette. The Virgin title climbs from No. 19 to No. 18 with a bullet on The Billboard 200 in its 26th week on the chart. National Record Mart reports a 25% sales increase on the album, while Peaches ranks it No. 17—up from No. 24—in sales since the telecast.

"We haven't seen quite the impact [from VMA exposure] we've seen in past years," says NRM's Smith. "But all of the [performers'] records were already doing so well."

R.E.M.'s "Automatzek For The People" climbs 22 positions to reach No. 80 with a bullet in its 46th week on The Billboard 200. But retailers point to the release of the new single, "Everybody Hurts," as a major contributor to the album's recent sales momentum.

Madonna's double-platinum title

"Erotica" saw a slight chart increase following the telecast, moving from No. 123 to No. 117 in its 46th week on the album chart.

While some retailers report minor sales increases on titles by Aerosmith and Janet Jackson, each artist dropped two positions on The Billboard 200 this week. U2, Sting, Spin Doctors, Soul Asylum, Naughty By Nature, and Neil Young also descended the album chart, despite their appearances during the MTV awards ceremony.

En Vogue and Nirvana, neither of

whom performed live at the ceremony, experienced renewed chart activity following the telecast. En Vogue's triple-platinum "Funky Divas" progressed from No. 153 to No. 126 with a bullet in its 76th week on The Billboard 200. The group collected two MTV awards.

Nirvana's multiplatinum album, "Nevermind," supported by the best-alternative-video winner "In Bloom," re-entered the album chart this week at No. 188.

(Billboard goes backstage at the awards: see page 55.)

FOXBORO FESTIVAL DRAWS \$1.25 MILLION

(Continued from page 8)

of the more than \$5 million raised so far to protect Walden Woods was spent on other charities, including some in California and Texas.

Azoff dismisses that report as "media brouhaha," saying that none of the money contributed directly to Walden Woods went to other organizations. Anderson adds that certain groups have made "non-specified" donations to the project, and that Henley determined that a small portion of these donations could be used for other causes.

According to published reports, Henley told reporters at a news conference that he "chose simply to make small donations back to the communities that the money came from."

The Walden Project, meanwhile, is campaigning to retire the \$3.3 mil-

lion balance of the debt it incurred when it purchased land surrounding Walden Pond two years ago.

The group's main fund-raising effort is an all-star Eagles cover album, which Azoff estimates will raise more than \$1 million. The benefit—featuring country stars Clint Black, Trisha Yearwood, Brooks & Dunn, Travis Tritt, and others—is due for release in mid-October.

Among Walden's other fund raisers are ticket buys to an upcoming Cirque Du Soleil performance in Boston, and similar promotions with the Broadway show "Joseph and The Amazing Technicolor Dreamcoat" and the premiere of a film called "Wolf," starring Jack Nicholson and Michelle Pfeiffer and due for autumn release.

REPRINTS

For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Lydia Mikulko

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LARKIN HOPES FOR BREAKTHROUGH WITH NEW SET

(Continued from page 1)

"I wrote three or four more songs, and worked on the other material," she recalls. "I think it loosened me up, so that by the time we went back in the studio in the spring I was *really* ready to go. I had been too nervous in August."

With the assistance of Wisch and John Leventhal, who produced two cuts, the result is Larkin's most polished and self-assured effort to date. Among the artists making appearances on the record are Mary-Chapin Carpenter and the Story.

For High Street, Windham Hill's vocal imprint, the record has all the makings of becoming Larkin's breakthrough release, and bringing her into the realm of such contemporaries as Cohn, Shawn Colvin, and Rosanne Cash.

Bob Dusky, High Street/Windham Hill's director of A&R, says the demos produced in Larkin's home studio for this record were a "quantum leap" ahead of her last record, 1991's "Tango." When Wisch and Leventhal both expressed interest in working with the artist, the label's excitement for the project grew.

"There was the whole idea that we needed to make a sonic leap, and bring in producers of this level to take the next step away from folkie-dom and into the more-produced element," Dusky says.

Hiring Wisch and Leventhal meant substantially increasing the recording budget, he adds. "These two guys wanting to produce artists doesn't happen that often. We had to say, 'These are great opportunities, let's go for it.' I think Patty was surprised she didn't have to talk us into it."

The label is hoping "Angels Running" will sell in excess of 100,000 copies, an amount which would double sales of "Tango."

Even before the record's official Tuesday (14) release, "Angels Running" is making an impact at radio via the burgeoning album alternative format. The loosely defined network of roughly 80 stations has become a home for artists such as Tim Finn, the Story, and Beth Nielsen Chapman, who rarely receive airplay at other outlets. Larkin played at the Gavin Report's album alternative convention last month, which may have helped her become one of the most-added artists at the format last week. Stations are focusing on three tracks: "Do Not Disturb," "Who Holds Your Hand," and "Good Thing."

Another reason for her success at album alternative is her strength as a tunesmith. "She's a pretty good songwriter, and I don't think there are enough good songwriters out there," says John

Bradley, whose Boulder, Colo.-based SBR Radio Company consults 12 album alternative stations. Additionally, Bradley points out that Larkin is a name many programmers know, even if they aren't familiar with her four previous albums. "She's already got some kind of a fan base, and is already more established than some of the newer artists [vying for play] at this format," he says. "She had a following before this was a recognized format."

Larkin established that fan base with relentless touring. She has performed more than 120 dates across the country during each of the last several years, collecting quite a following—especially on the East Coast. In addition to her solo dates, she has toured as a member of Four Bitchin' Babes, with Christine Lavin, Megon McDonough, and Sally Fingerett. This January, she again will take part in "On A Winter's Night," a 25-date tour also featuring John Gorka, Cheryl Wheeler, and Cliff Eberhardt.

Pat Berry, High Street/Windham Hill's VP of sales and marketing, says he'd like to place Larkin as an opener on a major tour by next spring. "We need to find the right act," he says. "We'd love to get her with someone like a Mary-Chapin Carpenter or a Marc Cohn.

Someone like that would be appropriate for her."

Her hectic touring schedule precluded a promotional radio tour. Instead, High Street is coordinating with radio stations on appropriate tour stops. "If there's a key station in the market, we might do an additional show at lunch time in conjunction with them," says Michael Ehrenberg, who handles national radio promotion for High Street. "We want to do CD give-

'Patty's already more established than some newer artists at the album alternative format'

aways as the momentum gains, and get some listeners involved in seeing her shows."

More stations will become involved as High Street begins pushing Larkin at AC radio. The label is still deciding which of the three tracks being played at album alternative will get the AC nod, as well as the go-ahead as Larkin's first video.

On the marketing front, High Street is going through all the usual motions, and is making a few unusual ones. In a move unprecedented for the label, it is enclosing snippets of three songs from "Angels Running" on a sampler that will go to the 170,000 people who receive the Windham Hill Occasional through the mail. The brochure, so named because it comes out only periodically, updates fans on current Windham Hill and High Street releases. The upcoming edition will include a full-page spread on Larkin, as well as the song excerpts. "We've never sent out a CD sampler to our full mailing list before," Berry says. "We feel it will be very effective." He says that Larkin cuts also will be placed on sampler CDs released through Musician magazine and The Album Network.

PATTY ROCKS

Larkin takes a bolder route on "Angels Running" than she did on previous albums, flexing her songwriting powers as well as her considerable guitar-playing abilities.

Lyrical, she says she gave herself permission to follow through on dark thoughts, with many songs focusing on loneliness and the remaining fragments of ending relationships. "I think I didn't

edit [myself] this time," she says. "When you write in a year and a half, which to me was tight timing, what you're going through comes out in your music. Also, I've always tried to put my own spin on modern life, and there are some things out there where I don't like what I see. These songs are dark, but that's OK. It was hard to mail the CD to my parents, but they respect what I was doing."

Musically, Larkin shakes off some of the remaining vestiges of her folkie background by creating a more percussive sound and picking up the electric guitar. "What interested me about getting a little bit rockier was trying to move the rhythms more," she says. "You can get edgy with your writing; it doesn't have to be a tidy little package." As far as incorporating the electric guitar, instead of relying solo on her acoustic abilities, Larkin jokes, "As soon as I started whammying the whammy bar, I knew I was home."

Influenced by artists such as Paul Simon and Joni Mitchell, Larkin began playing the guitar and writing songs while growing up in Wisconsin.

While at the Univ. of Oregon, she enrolled in a legitimate course called Jug Band 101, and formed a band with some classmates.

She later moved to Boston and, while working in a toy factory during the day, hooked up with a group of people who met every Tuesday in Cambridge to play Irish music. "I played background guitar, and learned the flatpicking and fingerpicking techniques." She then enrolled at the Berklee College of Music and studied jazz guitar. Through the years she picked up the mandolin and accordion, both of which she plays on "Angels Running." "I can play 'Roll Out The Barrel' on accordion," she notes, "which makes me pretty popular at parties."

She made her recording debut in 1987 with "Step Into The Light," on Philo/Rounder. Two other records followed for the label before she released her first High Street/Windham Hill effort, "Tango," in 1991.

BEGGARS BANQUET CHOOSES ATLANTIC FOR DISTRIBUTION

(Continued from page 10)

mined which artists will go through which label.

In November, a specially priced Beggars Banquet compilation, "Deafening Divinities With Aural Affinities," will be released via ADA. The 17-song compilation features a mix of current Beggars Banquet artists and acts who were once affiliated with the label during its 16-year history, including its first signings, the Lurkers, Bauhaus, Charlatans UK, Buffalo Tom, Dylans, and the Fall.

Additionally, albums by Polypemus and Radial Spangle will be released Oct. 12 through ADA, and a new Charlatans UK album will be released in March 1994 through Atlantic Records. Albums by Dylans and G.W. McLennan are also on tap for early next year.

Buffalo Tom will be marketed by EastWest Records America. Says EastWest chairman/CEO Sylvia Rhone, "With the release of Buffalo Tom, it has enabled us to break through into the alternative arena in a very effective way and establish us as a competitor in that market."

Atlantic Group co-chairman/CEO Doug Morris says, "Long before 'alternative' music had its own charts, back when punk and new wave were paving the way for today's musical vanguard, Beggars Banquet was

already making its mark. A true rarity among independent labels, Beggars has remained at the forefront of musical innovation for over a decade and a half, continuing to sign and nurture dynamic new artists."



Celebrating the agreement between the Atlantic Group and Beggars Banquet, from left, are Atlantic Group vice chairman Mel Lewinter, Atlantic senior VP Danny Goldberg, Beggars Banquet founder/president Martin Mills, EastWest Records America chairman/CEO Sylvia Rhone, and Atlantic Group co-chairman/co-CEO Doug Morris.

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AAIR2

'BODYGUARD' IN RUSH TO SELL-THROUGH?

(Continued from page 4)

raged about it.

"Once we handle the defectives in the first 30 days, [a rental] is pretty much out of here until it comes to sell-through. But it's certainly an issue to us in terms of how our customers are going to be buying titles of that ilk in the future."

Mandelker says used-tape brokers who have committed to buy old copies of "Bodyguard" will have to write off a significant portion of their investment.

Trade observers say the shortest rental to sell-through window in recent memory is MGM/UA Home Video's "Thelma & Louise," released as a rental title Jan. 8, 1992, and reissued June 24, 1992, at \$19.98. However, that film grossed only \$50 million at the box office.

Typically, studios wait six to nine months before repricing a blockbuster title. "The Bodyguard," which stars Kevin Costner and Whitney Houston, is one of the hottest rental titles around. This week it occupies the No. 2 position on Billboard's Top Video Rentals chart, after peaking at No. 1.

The Arista soundtrack is still in the top 10 on The Billboard 200, having sold more than 9 million copies, according to the Recording Industry Assn. of America.

LARGE ACCOUNTS ARE PLEASED

Large sell-through accounts applaud the Warner move, saying the

movie can probably move several million units during the holidays by taking advantage of the continually expanding fourth-quarter sell-through market, as well as the soundtrack's momentum.

"That movie has a very wide demographic," says an executive at a major chain, who requested anonymity. "They should do well with it. I don't think they would sell as many units if they waited to reprice it during the first quarter."

Initially, he says, Warner was "contemplating releasing it as a direct-to-sell-through title, but opted to go rental. This may be the best of both worlds for them." The studio is following the path taken by Paramount Home Video's "Ghost," which was launched as a rental title in March 1991 and was repriced for sell-through about six months later. Combined sales approached 2.5 million cassettes.

Gary Ross, president of sell-through chain Suncoast Motion Picture Co., anticipates strong crossover sales for parent Musicland. He says a repriced "Bodyguard" will be well-received by dealers who have the soundtrack, and that the movie should "regenerate" soundtrack demand. "We'll be very pleased to have it slip right into that time slot."

But Jim Salzer, of Salzer's Video in Ventura, Calif., says, "It's an unhealthy, scary precedent for smaller dealers. When you can sell these ti-

Retailers Condemn More Paramount Promos Chains Say McDonald's Prices Devalue Product

NEW YORK—The flak Paramount Home Video is drawing from major retailers for its fall McDonald's promotion could adversely affect sales of the studio's \$14.95 catalog product. Music chains in particular object to McDonald's selling customers copies of "The Addams Family," "Charlotte's Web," "Ghost," and "Wayne's World" for \$5.99 each with a sandwich purchase.

"It's hard for me to believe that my merchants will consider giving their product a prime position in the store," says Bob Higgins, head of Albany, N.Y.-based Trans World

Music. "We have made our position perfectly clear to Paramount about the McDonald's promotion and what it does to the value of prerecorded video."

Higgins declined to comment on how Trans World might react, but there's talk that some retailers will slow catalog reorders and move Paramount titles to back-of-the-store locations.

Another executive, who asked not to be quoted, says his chain "might have been a lot more flexible in taking chances" with Paramount reissues prior to the McDonald's an-

nouncement. But he also notes the chain is buying less, "because they've had such weak releases. Their catalog has gotten pretty old."

Paramount has sweetened the deal with a rebate scheme, designed to drive McDonald's patrons into stores for discounted cassette rentals and purchases (Billboard, May 29). One unhappy retailer comments, "It's an insult to our intelligence."

Assistance in preparing this report was provided by Ed Christman.

ties off as previously viewed, you recover part of your original investment and you can buy more product. Retailers like myself rely on selling off those extra copies. With a four- or five-month window, consumers will wait for the new, low-priced copy and not buy as many used copies. If Warner prices it at \$19.98, it can be retailed at \$14.95. That undermines a dealer's previously viewed strategy further."

Still, Salzer adds, "I can see

Warner's thinking. It's a welcome title for the season. And more and more of the music chains are expanding their sell-through activity. I'll probably sell a lot of the repriced edition myself. But the studio probably did this to appease the mass merchants."

Rich Thorward, head of three-store Home Video Plus in Glen Rock, N.J., and publisher of a buyers' tipsheet, says shrinking rental windows could kill dealers' used-tape programs.

"Then that affects the amount of rental copies you're going to buy in the first place," he adds. "If you don't have an effective way to get rid of your used tapes, obviously you have to cut at the front end."

"My feeling was that many dealers felt they could sell off used copies at a pretty high price, but if they're going to pull it this fast it's really going to screw us."

Wayne Bailey, operator of superstore Video Unlimited in Aurora, Colo., and head of the Laennec Group dealer organization, anticipated the Warner plan for "The Bodyguard."

"We're already sold down to 32 copies, from the 80 we had originally," Bailey says. "The price has been \$19.95. I knew they were going to do it, so I planned on it." But Bailey says many dealers will be caught short. "What they need to do is get out of it right now," he says. "What I'll do is buy all brand-new copies to put into rental when it comes out sell-through."

Salzer agrees. "The studios cry about the rental 'wall,'" he says, referring to the ceiling on unit sales. "But all this does is help make the case that retailers need to be cautious, and not trust the studios."

PERFORMANCE RIGHT BILL

(Continued from page 4)

by impeding the flow of songwriter and publisher royalties.

The groups said their pleas to protect the rights long afforded to songwriters were ignored when the bill was written, despite their participation in discussions before the legislation was introduced.

Sources say the societies' opposition also is tied to questions about the methodology that they will have to create in order to establish new licenses or agreements that will affect their own protections and revenue flows in the new digital and home-delivery age.

The opposition by the groups, which in recent times have been allies of the record industry on royalty issues, came to a head Aug. 6 during a hearing for the introduction of the Senate version of the bill. That bill, S. 1421, is sponsored by Sens. Dianne Feinstein (D-Calif.) and Orrin Hatch (R-Utah) (Billboard, Aug. 21).

The Senate version, in fact, has new language that attempts to better protect existing rights. It states explicitly that protections and new royalties paid to sound-recording copyright owners should not be taken into account in setting music-performance royalty rates.

Lawyers for the performing rights societies don't think that language is sufficient, sources say.

Even though traditional radio broadcasters would be exempt from the performance right, opposition to the bill is mounting in that quarter as well, as the industry moves toward digital-audio broadcast and cable services.

The nation's radio broadcasters have been adamant in their resistance to the bill, which was to be one of the main topics of discussion at the National Assn. of Broadcasters' Radio Show, Sept. 8-11 in Dallas.

PAULA ABDUL ENTERS FITNESS VIDEO ARENA

(Continued from page 4)

box office. The \$24.98 title joins a crowded field of fall family-oriented and kid vid sell-through films that includes Disney's "Aladdin," FoxVideo's "Home Alone 2," Warner Home Video's "Dennis The Menace" and "Free Willy," and Worldvision's "Happily Ever After."

An advertising and promotion campaign valued at \$15 million is backing "Tom And Jerry," says Bishop. There will be tie-ins with MCA Records, which issued the soundtrack, and Turner Entertainment's Cartoon Network.

Consumers will be eligible to get

a \$5 rebate with High Tech Expressions, a publisher of videogame cartridges for the Sega Genesis and Super Nintendo 16-bit game systems. Consumers qualify by buying any one of three games—"Tom And Jerry Frantic Antics," "We're Back! A Dinosaur Story," or "Barbie Super Model"—and purchasing a "Tom And Jerry—The Movie" video. A 30-second spot touting the video games will appear at the beginning of the cassette.

"This promotion ties directly into the video store, since more video specialty stores have been

adding video games," Bishop says. "A consumer can get the video and the video game right in the same location."

The new LIVE children's label under the FHE banner will be called "World Of Family Entertainment."

Seven titles obtained from Miramax Films will be released initially, priced at \$39.88 each. The titles are "The Bulldozer Brigade," "The Magic Snowman," "What The Moon Saw," "Cool Change," "Dusty," "Woof!" and "Young Detectives On Wheels."

Court Fight Over 'Rocky' And Other Vids

BY FRED KIRBY

NEW YORK—The manufacturing and distribution rights for home video releases of about 125 MGM/United Artists films are at issue in a Federal District Court trial that began here Sept. 8.

MGM/UA and CBS/Fox Video are defendants in the trial, which results from a suit originally filed in 1986. The suit claims that under the terms of its contract with EMI Catalogue Partnership, which holds the music rights to the films, MGM/UA did not have the right to license another company to manufacture and distribute home videos of the films.

The list of titles includes a number of "James Bond" films, the first three "Rocky" movies, "Hair," and "Yentl."

In the early '80s, United Artists licensed Magnetic Video to make and sell the videos. Once a subsidiary of 20th Century Fox, Magnetic

Video became a joint venture called CBS/Fox Video, and later Fox Video. The deal with MGM/UA has since expired; CBS Fox continues as a supplier of nontheatrical titles.

EMI Catalogue Partnership is seeking to stop the production of the videos and demands judgment on royalties, breach of contract, and copyright infringement.

EMI Catalogue Partnership obtained the music rights to the films from SBK Catalogue Partnership, a successor to the CBS Catalogue Partnership.

L. Peter Parcher, attorney for EMI Catalogue Partnership, said his first witness, Michael Stewart, former head of CBS Songs, would testify that a major incentive for CBS Catalogue Partnership to acquire the music from CBS Music in 1983 was "new technology on the horizon... Video was on the cusp."

The attorney contended that al-

lowing MGM/UA to license another entity to turn out the videos constituted a "sweetheart deal" and was not intended by the original contracts.

Attorney Joseph F. Tringali, representing CBS/Fox, said the arrangement between MGM/UA and Magnetic Video was typical of video arrangements.

He said the original contract gave MGM/UA the right to use the films, including their music, "in any manner whatsoever," including sublicensing.

Douglas C. Fairhurst, attorney for MGM Entertainment and United Artists Corp., agreed, saying the right to sublicense was granted in the original license. He said MGM/UA could distribute the films "in any media, in any manner" it wished.

CBS Music originally paid some \$68 million in acquiring ownership of about 50,000 compositions.

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 180 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	7	DREAMLOVER	MARIAH CAREY (COLUMBIA) 4 wks at No. 1
2	2	19	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
3	4	10	IF	JANET JACKSON (VIRGIN)
4	5	8	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
5	7	11	RIGHT HERE (HUMAN NATURE)	SWV (RCA)
6	3	16	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
7	8	15	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
8	6	11	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
9	9	15	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
10	10	16	LATELY	JODECI (UPTOWN/MCA)
11	13	9	RAIN	MADONNA (MAVERICK/SIRE/WB)
12	18	15	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
13	11	25	WEAK	SWV (RCA)
14	20	12	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
15	14	15	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
16	12	26	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
17	17	12	OOH CHILD	DINO (EASTWEST)
18	24	11	AGAIN	JANET JACKSON (VIRGIN)
19	15	21	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
20	26	6	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)
21	21	3	RUNAWAY LOVE	EN VOEGUE (EASTWEST)
22	16	23	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
23	22	10	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)
24	23	17	WHOOOM! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
25	25	16	FIELDS OF GOLD	STING (A&M)
26	19	24	COME UNDONE	DURAN DURAN (CAPITOL)
27	31	9	I GET AROUND	2PAC (INTERSCOPE)
28	32	7	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
29	29	10	WHEN I FALL IN LOVE	CELINE DION & CLIVE GRIFFIN (EPIC)
30	28	16	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
31	36	12	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
32	30	22	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
33	27	13	I'M FREE	JON SECADA (SBK/ERG)
34	46	4	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)
35	38	16	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
36	37	18	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
37	34	15	ONE WOMAN	JADE (GIANT)
38	35	11	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
39	43	3	HOPELESSLY	RICK ASTLEY (RCA)
40	58	5	CRYIN'	AEROSMITH (Geffen)
41	54	3	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
42	42	11	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)
43	50	4	WHAT IS LOVE	HADDAWAY (ARISTA)
44	33	17	SLAM	ONYX (JMJ/RAL/CHAOS)
45	39	21	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
46	47	5	HEY JEALOUSY	GIN BLOSSOMS (A&M)
47	53	9	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)
48	62	5	NO RAIN	BLIND MELON (CAPITOL)
49	55	5	COME INSIDE	INTRO (ANTLANTIC)
50	41	8	IT'S ALRIGHT	HUEY LEWIS & THE NEWS (SHANACHIE)
51	49	6	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
52	52	10	DON'T TAKE AWAY MY HEAVEN	AARON NEVILLE (A&M)
53	67	4	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE)
54	57	5	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
55	65	4	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)
56	51	6	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
57	45	9	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
58	74	2	DOWNTOWN	SWV (RCA)
59	64	6	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
60	40	13	SOMETHING'S GOIN' ON	UNV (MAVERICK/SIRE/WB)
61	71	2	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
62	61	11	HAPPY	LEGACY OF SOUND FEATURING MEJA (RCA)
63	44	29	DAZZEY DUKS	DUJCE (TMR/BELLMARK)
64	—	1	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)
65	60	20	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
66	59	13	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
67	—	1	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
68	72	2	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
69	68	10	EVEN A FOOL CAN SEE	PETER CETERA (WARNER BROS.)
70	—	1	DELICATE	TERENCE TRENT D'ARBY (COLUMBIA)
71	—	1	COME BABY COME	K7 (TOMMY BOY)
72	63	6	MEGA MEDLEY	ZAPP & ROGER (REPRISE)
73	—	4	SOMETHING IN YOUR EYES	BELL BIV DEVOE (MCA)
74	69	15	HERO	DAVID CROSBY & PHIL COLLINS (ATLANTIC)
75	—	1	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)

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

HOT 100 RECURRENT AIRPLAY

1	1	5	TWO PRINCES	SPIN DOCTORS (EPIC)
2	2	5	DON'T WALK AWAY	JADE (GIANT)
3	3	7	I'M SO INTO YOU	SWV (RCA)
4	5	15	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
5	6	6	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
6	7	7	FREAK ME	SILK (KEIA/ELEKTRA)
7	—	1	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
8	4	10	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
9	8	22	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
10	12	25	RHYTHM IS A DANCER	SNAP (ARISTA)
11	—	1	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
12	9	37	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
13	11	11	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
14	13	12	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
15	10	18	ORDINARY WORLD	DURAN DURAN (CAPITOL)
16	14	58	MY LOVIN' (YOU'RE NEVER...)	EN VOEGUE (EASTWEST)
17	17	38	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
18	16	13	ANGEL	JON SECADA (SBK/ERG)
19	15	33	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
20	20	43	BABY-BABY	TLC (LAFACE/ARISTA)
21	18	19	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
22	23	25	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
23	19	31	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
24	24	20	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
25	21	20	FAITHFUL	GO WEST (EMI/ERG)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

HOT 100 A-Z

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

92	ALL THAT SHE WANTS	(Megasongs, BMI)
21	ALRIGHT	(EMI April, ASCAP/So So Def, ASCAP/Wild Apache, ASCAP/Zomba, ASCAP) WBM
14	ANOTHER SAD LOVE SONG	(Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
10	BABY I'M YOURS	(Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Ethyl, ASCAP) HL
65	BELIEVE	(Miss Bessie, ASCAP/Henry Hirsch, ASCAP) CLM
64	BETTER THAN YOU	(New Perspective, ASCAP/Sony Tunes, ASCAP/Yellow Elephant, ASCAP) HL
17	BOOM! SHAKE THE ROOM	(Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) CPP
84	BREAKAWAY	(Tee Girl, BMI/Daisy Age, BMI/Prince Paul, BMI/MCA, BMI/Doll Face, BMI/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP)
27	BREAK IT DOWN AGAIN	(EMI Virgin, BMI/Chrysalis, BMI) CPP/HL
89	BY THE TIME THIS NIGHT IS OVER	(Warner-Tamerlane, ASCAP/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM
72	CAN'T GET ENOUGH OF YOUR LOVE	(Unichappell, BMI) HL
3	CAN'T HELP FALLING IN LOVE (FROM SLIVER)	(Gladys, ASCAP/Williamson, ASCAP) HL
59	CHATTAAHOOCHEE	(Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM
24	CHECK YO SELF	(WB, ASCAP/Gansta Boogie, ASCAP/Gambi, BMI/MCA, ASCAP) WBM
58	CHIEF ROCKA	(LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM
71	COME BABY COME	(Tee Girl, BMI/Blue Ink, BMI/Third & Lex, BMI)
63	COME INSIDE	(Velle Int'l, ASCAP/Frabensha, ASCAP/MCA, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP/Wike, ASCAP) WBM/HL
48	COME UNDONE	(Copyright Control) HL
40	CREEP	(Warner Chappell, ASCAP/WB, ASCAP) WBM
18	CRYIN'	(Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) HL
67	CRY NO MORE	(I D Extreme, ASCAP/MCA, ASCAP) HL
31	DAZZEY DUKS	(Gigilo Chez, BMI/Alvert, BMI/Tee Girl, BMI/Shakin' Baker, BMI)
77	DELICATE	(Monastery, ASCAP/EMI Virgin, ASCAP) HL
74	DON'T TAKE AWAY MY HEAVEN	(Realsongs, ASCAP) WBM
1	DREAMLOVER	(Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) HL/WBM
44	DRE DAY	(Sony Tunes, ASCAP) HL
73	EVERYBODY HURTS	(Night Garden, BMI/Unichappell, BMI)
43	FIELDS OF GOLD	(Blue Turtle, ASCAP) HL
86	FOR THE COOL IN YOU	(Sony Songs, BMI/Ecaf, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM
70	GET IT UP	(Tionna, ASCAP/WB, ASCAP) WBM
66	GIRL U FOR ME/LOSE CONTROL	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM
69	HAPPY	(BMG, ASCAP/Chrysalis, ASCAP) CPP/HL
45	HAVE I TOLD YOU LATELY	(Essential, BMI/Rightsong, BMI) HL
94	HEAVEN KNOWS	(EMI April, ASCAP/Uncle Ronnie's, ASCAP/EMI Blackwood, BMI/Reed Vertelney, BMI)
87	HERO	(Hidden Pun, BMI/Hit & Run, BMI/Philip Collins, PRS/Stay Straight, BMI/Warner-Tamerlane, BMI) WBM
33	HEY JEALOUSY	(WB, ASCAP/East Jesus, ASCAP) WBM
38	HEY MR. D.J.	(Naughty, ASCAP/T-Boy, ASCAP/Flavor Unit, ASCAP/Almo, ASCAP/Irving, ASCAP/O/B/O Itself, ASCAP/Medad, BMI) CPP
52	HOPELESSLY	(BMG, ASCAP) HL
98	HUMAN WHEELS	(Windswept Pacific, ASCAP/Full Keel, ASCAP/Katsback, ASCAP)
68	I'D DO ANYTHING FOR LOVE	(Edward B. Marks, BMI)
19	I DON'T WANNA FIGHT	(Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP/HL
11	IF I HAD NO LOOT	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Big Will, ASCAP/Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP) HL/WBM
4	IF (Black Ice, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM	
12	I GET AROUND	(GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
36	I'LL NEVER GET OVER YOU	(Realsongs, ASCAP) WBM
51	I'M FREE	(Estefan, ASCAP) CPP
15	I'M GONNA BE (500 MILES)	(Warner Bros., PRS/Warner-Tamerlane, BMI) WBM
75	I'M IN LUV	(J.Dibbs, BMI/Ahunit And Fifth Street, BMI/Teddy Denslow, BMI/Zomba, BMI) CPP
20	INSANE IN THE BRAIN	(Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL
91	IN THE HEART OF A WOMAN	(WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM
83	IT'S FOR YOU (FROM THE METEOR MAN)	(Shanice 4, U. ASCAP/Hee Bee Doinit, ASCAP/WB, ASCAP/U.A., ASCAP/EMI April, ASCAP/Unit 4 Music, ASCAP) WBM
90	JUST KICKIN' IT	(So So Def, ASCAP/EMI April, ASCAP/Full Keel, BMI/Ground Control, BMI)
61	RUN TO YOU	(From the Bodyguard) Music Corp. Of America, BMI/Nelana, BMI/PSO, ASCAP/Candlelight, ASCAP) HL/PPP
9	LATELY	(Jobete, ASCAP/Black Bull, ASCAP) CPP
81	LICK U UP	(Pac Jam, BMI/Wreckshop, BMI) WBM
56	LOVE FOR LOVE	(Song-A-Tron, BMI/EMI Blackwood, BMI)
54	MEGA MEDLEY	(Troutman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) CPP
57	NO RAIN	(Heavy Melon, ASCAP)
76	OH CAROLINA	(Livingston, ASCAP)
13	ONE LAST CRY	(Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
47	ONE WOMAN	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
28	OOH CHILD	(EMI Unart, BMI/Sleeping Sun, BMI) CPP
88	PINK CASHMERE	(Controversy, ASCAP/WB, ASCAP)
16	RAIN	(WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM

Hot 100 Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	18	WHOOOM! (THERE IT IS)	TAG TEAM (LIFE) 12 weeks at No. 1
2	2	6	DREAMLOVER	MARIAH CAREY (COLUMBIA)
3	3	17	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
4	10	7	BOOM! SHAKE THE ROOM	JAZZY JEFF/FRESH PRINCE (JIVE)
5	6	8	IF	JANET JACKSON (VIRGIN)
6	11	12	I GET AROUND	2PAC (INTERSCOPE)
7	5	12	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
8	7	21	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIHIBAN)
9	4	13	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
10	12	8	ALRIGHT	KRIS KROSS (RUFFHOUSE/COLUMBIA)
11	17	8	RIGHT HERE/DOWNTOWN	SWV (RCA)
12	8	15	LATELY	JODECI (UPTOWN/MCA)
13	13	11	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
14	14	6	CRYIN'	AEROSMITH (Geffen)
15	18	7	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)
16	22	7	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
17	19	9	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)
18	9	17	SLAM	ONYX (JMJ/RAL/CHAOS)
19	16	37	DAZZEY DUKS	DUJCE (TMR/BELLMARK)
20	15	13	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
21	21	12	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
22	25	11	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
23	20	17	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
24	23	12	CREEP	RADIOHEAD (CAPITOL)
25	26	11	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
26	24	3	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)
27	51	4	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
28	29	11	CHATTAAHOOCHEE	ALAN JACKSON (ARISTA)
29	28	12	WHAT'S UP DOC? (CAN WE ROCK)	FU-SCHNICKENS/SHAIQUILLE O'NEAL (JIVE)
30	33	8	VERY SPECIAL	BIG

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

"DREAMLOVER" BY Mariah Carey (Columbia) tops the chart for a second week, gaining in sales and airplay, and strengthens its lead over the remaining bulleted singles in the top 10. The biggest gainers in the top 10 are "Right Here (Human Nature)/Downtown" by SWV (RCA), and Billy Joel's "The River Of Dreams" (Columbia). SWV leads in sales, but "River" is ahead in airplay, due to the song's performance at the top 40/adult stations that are monitored for the Hot 100—"River" is in the top 10 at each of those stations. Both titles are still too far behind in overall points to challenge immediately for the top slot.

THE THREE BIGGEST point-gainers among developing singles (not yet in the top 20) are breaking from the monitored top 40/rhythm-crossover panel. "Hey Mr. D.J." by Zhane (Flavor Unit/Epic) is up 65%, and scores the Power Pick/Sales at No. 38. It's top 10 at Hot 97 New York, WPGC Washington, D.C., The Box (KBXX) Houston, and KGGI Riverside, Calif. "Come Inside" by Intro (Atlantic) is the second-biggest gainer outside the top 20. It ranks No. 1 at five rhythm-crossover stations, including Hot 102 (WLUM) Milwaukee, Kiss 102 (WCKZ) Charlotte, N.C., and Hot 101.5 (WHJX) Jacksonville, Fla. "Something In Your Eyes" by Bell Biv DeVoe (MCA) engineers a dramatic turnaround after slipping back last week. It's the third-biggest gainer among developing titles, and re-enters the airplay chart at No. 73. Top 15 airplay includes Q102 Philadelphia, Jammin' 94.5 (WJMN) Boston, and KBOS Fresno, Calif.

THE HOT SHOT DEBUT is the first Hot 100 entry in 12 years for Meat Loaf. "I'd Do Anything For Love (But I Won't Do That)" (MCA) enters at No. 68, with a potent combination of early sales and airplay. It debuts at No. 58 on the sales chart. It's breaking at WKRZ Wilkes-Barre, Pa. (No. 9), Q106.5 (WKBQ) St. Louis, Mo. (No. 12), and Z100 New York (No. 18). Two new acts make their Hot 100 bows. "Just Kickin' It" by female quartet Xscape (So So Def/Columbia) appears at No. 90. The group formed while attending the Tri-City Performing Arts School in Atlanta. "Kickin'" is breaking in San Francisco at KMEL (No. 8) and at Wild 107 (KSOL) (No. 10). Swedish quartet Ace Of Base debuts at No. 92 with the No. 1 international hit, "All That She Wants" (Arista). It's breaking in Texas, where it's already No. 3 in airplay at KRBE Houston and KHFI Austin.

QUICK CUTS: Four singles get pushed down despite gaining points: "Chief Rocka" by Lords Of The Underground (Pendulum/Elektra) gets caught in a chart jam and slips 56-58; "Believe" by Lenny Kravitz (Virgin) drops 60-65; MC Eiht's "Streih Up Menace" (Jive) moves 78-79; and "Lick U Up" by H-Town (Luke) slips 79-81. "Two Steps Behind" by Def Leppard (Columbia) wins the Power Pick/Airplay at No. 49. With the commercial single having just arrived in stores, it's likely that the song's sales and airplay points will add together to produce a big chart jump next week. "Steps" is No. 1 in airplay at KRQ Tucson, Ariz., WZPK Portland, Maine, and WPST Trenton, N.J.

NEW COMPOSERS RESHAPE CLASSICAL

(Continued from page 8)

lease a violin concerto by Russian composer Alfred Schnittke, performed by Gidon Kremer.

Michael Nyman, who rose to prominence through soundtracks to films such as "The Draughtsman's Contract," is among the newer composers who have added to the fortunes of London-based Decca label.

PREDATES GORECKI

Decisions that led to the popularity of such composers were made some time before this year's renewed interest.

"The trend was there before Gorecki," says Peter Russell, U.K. director of PolyGram Classics, which includes Point Music and Philips Classics. "Talking to my colleagues in Europe, we're all detecting that people are at last willing to buy new music."

He uses one of the company's current leading lights as an example. "Phillip Glass has been an artist for many years. He's nearly 60 years old, and suddenly he sells extremely well. We put out his 'Low Symphony' earlier this year [in March], and sales have been remarkable. I remember when you couldn't give his records away."

Harriet Capaldi, manager of artist relations at Warner Classics in London, also senses that boundaries are being broken down. "People are much more willing to accept those kind of projects. The Gorecki is not just a one-off. We are reissuing Dawn Upshaw's 'Knoxville: Summer Of 1915' now that she has become known as the 'voice of Gorecki.' It sold in hundreds before, but this time the initial sell-in has been in the thousands."

Peter Andry, senior VP of Warner Classics, is obviously pleased about the success of the Gorecki composition, but does not see it as opening the floodgates. "It's an encouraging start. People have had an earful of baroque and classical music. But this will happen slowly, and it's rare, but it's happening more these days."

While the increase in sales of modern composers is welcome, it is

a source of concern to many in the classical business, who feel it's not accompanied by an increase in sales of full-priced traditional works. For more than a decade, classical divisions have exploited growth from aficionados who have replaced their vinyl collections with CD recordings, often of the same works. While classical music is now enjoying a wider audience than ever before, the music buyer who is only now establishing a classical CD collection is likely to invest in mid-price and budget recordings of more popular compositions, which bring in far less than a full-price recording.

Hence the recent willingness on the part of the record companies to expand the range of recordings offered at full price, and the move into more adventurous, newer compositions.

Richard Lyttleton, president of EMI Classics explains, "With the maturation of the CD market, the opportunities for reissuing core catalog is diminishing. The good thing is that this throws up opportunities for contemporary composers."

NEED TO REACH THE PUBLIC

But while record companies can prove willing and record newer works, the rest of the business is not always as happy to do so, says Lyttleton. "We have invested in contemporary music, but it also needs to be introduced to the public. The promoters who have to sell tickets are not always as keen. To draw crowds they need to stay with traditional music."

Such a situation holds orchestras in a vicious circle: Without the promoter taking a risk, modern music is performed less often than safer "warhorses." With fewer performances, orchestras are not as well-rehearsed, which means more time and money spent on perfecting the pieces before recording.

Classical divisions, like all others within the majors, are under increasing pressure to show quicker returns on investment. The optimistic estimates for established symphonic works to recoup their invest-

ment is in the neighborhood of three years, while some of the works recorded decades ago by 20th century composers Benjamin Britten and William Walton are only now seeing returns.

Another pitfall of contemporary music is the fact that many compositions are still in copyright, whereas safer Bach, Brahms, and Beethoven works are in public domain.

And unlike internationally acceptable and exportable baroque or classical recordings, newer compositions do not always travel, says Lyttleton. "Every culture has its own local hero. It's quite possible that their reputation hasn't traveled."

INACCESSIBLE REPUTATION

The works of modern composers often have a reputation as inaccessible, which may partly be true, says Warner Classics senior VP Peter Andry. "There are a certain number of classical composers who have a habit of alienating the audience they are composing for. Contemporary composers need to capture their audience too."

Most classical execs agree that in the drive to keep sales healthy in the classical area, they will have to attract the more adventurous buyers from other genres, such as progressive rock, new age compositions, and jazz, as they did in the case of Gorecki, who in the U.K. tapped into mainstream pop popularity. Inspired by a poem written in a concentration camp, Gorecki's symphony is at times deep and brooding, at others uplifting (Billboard, Feb. 27).

Yehuda Shapiro, Virgin Retail Europe's marketing manager and former EMI Classics marketing exec, says, "A lot more potential could be got out of classical music, with old and new music. We're now looking at getting more of our younger buyers into the classical section, and also getting more classical music into the main store."

Assistance in preparing this story was provided by Paul Sexton in London.

SUEDE TAKES MERCURY MUSIC PRIZE

(Continued from page 1)

lection of "Suede" by a 10-member panel of journalists and broadcasters finally focused on the group's music. "These people have grabbed something by the throat, and they've got it," says Simon Frith, chair of the judging panel. "They may never do it again, but at this moment they've got it."

Accepting the Mercury award, lead singer Brett Anderson announced the band would donate the prize money of 25,000 pounds (\$38,250) to cancer research.

"The one thing I'm really proud about," bassist Mat Osman says, "is that this award is given for the music, which is something that's been virtually forgotten, and that's why it's important."

The album "Suede," released by Nude Records in the U.K., entered the British album chart at No. 1 in April and has sold some 160,000 copies, according to the record label. Suede was signed for the rest of the world by Sony's Licensed Repertoire Division in London, which reports that total worldwide sales, including the U.K., have topped

500,000.

"Suede" was released in June in the U.S. by Columbia Records. It has reached No. 14 on the Heatseekers Album Chart, but has not entered The Billboard 200. The morning after the award dinner, the band flew to the U.S. for a six-week tour.

This was the second year for the Mercury Music Prize, which was established by the British Phonographic Industry (BPI) and the British Assn. of Record Dealers (BARD) as a way to showcase and draw consumer attention to the variety of new British talent. It is sponsored by Mercury Communications company. The award dinner, held at London's Savoy Hotel, was attended by top label executives and retailers from the U.K. music industry. (Many present were waiting eagerly for news of England's victory over Poland in a pre-World Cup soccer match at Wembley Stadium that evening.)

Record companies entered 127 albums for consideration (albums released by June 30, 1993, were eligi-

ble), and a shortlist of 10 nominees was announced July 22. During the ceremony, each of the nominees was recognized with a video presentation and trophy.

The nominees were Suede's self-titled debut; "Jesus' Blood Never Failed Me Yet" by Gavin Bryars, on Point Music/Philips Classics; "New Wave" by the Auteurs, on Hut Records; "Connected" by the Stereo MC's, on 4th & Broadway/Island Records; "No Reservations" by Apache Indian, on Island Records; "Republic" by New Order, on London Records; "So Close" by Dina Carroll, on A&M Records; "Rid Of Me" by PJ Harvey, on Island Records; "Ten Summoner's Tales" by Sting, on A&M Records; and "Portraits Plus" by the Stan Tracy Octet, on Blue Note/EMI Records.

Along with presentations to the nominees, the evening featured live performances by the Pogues, Dina Carroll, and Stan Tracy's trio, which was accompanied by Sting during a performance of "Paper Moon."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	3	4	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)
2	—	1	ANNIVERSARY	TONY! TONR TONE! (WING/MERCURY)
3	7	2	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
4	8	3	I'M IN A PHILLY MOOD	DARYL HALL (EPIC)
5	9	5	DOLLY MY BABY	SUPER CAT (COLUMBIA)
6	12	3	WHAT'S IT TO YOU	CLAY WALKER (GIANT)
7	14	3	ONLY LOVE	WYNNONA (MCA)
8	—	7	SOMEBODY ELSE WILL	THE O'JAYS (EMI/ERG)
9	13	4	CAN YOU FORGIVE HER?	PET SHOP BOYS (EMI/ERG)
10	17	6	PUSH THE FEELING ON	NIGHTCRAWLERS (GREAT JONES/ISLAND)
11	15	4	LOVING ARMS	DARDEN SMITH (CHAOS)
12	6	5	FLOW JOE	FAT JOE (VIOLATOR/RELATIVITY)
13	5	5	TRUST ME	GURU (CHRYSALIS/ERG)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	19	6	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)
15	—	1	YOU BEEN PLAYED	SMOOTH (JIVE)
16	20	2	CHERISH THE DAY	SADE (EPIC)
17	—	2	THANK GOD FOR YOU	SAWYER BROWN (CURB)
18	—	3	WANT U BACK	ME-2-U (RCA)
19	11	6	TRIBAL DANCE	2 UNLIMITED (RADIKAL/CRITIQUE)
20	24	2	JESSIE	JOSHUA KADISON (SBK/ERG)
21	—	1	WHOOT, HERE IT IS!	DIS-N-DAT (EPIC)
22	—	1	DON'T GET CAUGHT SLIPPIN'	CONDITION RED (O TOWN)
23	—	1	GRAND TOUR	AARON NEVILLE (A&M)
24	—	1	GET A HAIRCUT	GEORGE THOROGOOD (EMI/ERG)
25	2	6	HOW COULD YOU WANT HIM	SPIN DOCTORS (EPIC)

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

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 18, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★			
1	NEW		1	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	IN PIECES	1	
2	NEW		1	MARIAH CAREY COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	2	
3	1	1	4	BILLY JOEL COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1	
4	3	5	9	BLIND MELON ▲ CAPITOL 96585 (9.98/13.98)	BLIND MELON	3	
5	2	2	11	SOUNDTRACK ▲ 2 EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1	
6	4	4	16	JANET JACKSON ▲ 3 VIRGIN 87825 (10.98/16.98)	JANET.	1	
7	6	6	37	STONE TEMPLE PILOTS ▲ 2 ATLANTIC 82418/AG (9.98/15.98)	CORE	3	
8	5	3	7	CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1	
9	8	8	6	UB40 VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6	
10	7	9	42	SOUNDTRACK ▲ 9 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1	
11	9	11	20	AEROSMITH ▲ GEFEN 24455 (10.98/16.98)	GET A GRIP	1	
12	10	12	15	ROD STEWART ▲ WARNER BRDS. 45289 (10.98/16.98)	UNPLUGGED. . . AND SEATED	2	
13	11	10	9	U2 ▲ 2 ISLAND 518047*/PLG (10.98/16.98)	ZOOROPA	1	
14	12	13	44	SOUL ASYLUM ▲ COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	11	
15	14	14	35	SWV ▲ 2 RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8	
16	13	7	3	SCARFACE RAP-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	7	
				★ ★ ★ Greatest Gainer ★ ★ ★			
17	24	28	8	TONI BRAXTON ● LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	17	
18	19	19	26	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12	
19	28	29	90	PEARL JAM ▲ 5 EPIC 47857 (10.98 EQ/15.98)	TEN	2	
20	16	17	3	BABYFACE EPIC 53558 (10.98 EQ/15.98)	FOR THE COOL IN YOU	16	
21	17	18	42	KENNY G ▲ 9 ARISTA 18646 (10.98/15.98)	BREATHLESS	2	
22	21	21	6	SMASHING PUMPKINS VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10	
23	20	24	25	4 NON BLONDES ● INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13	
24	30	26	11	TONY! TONI! TONE! WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24	
25	18	23	26	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2	
26	27	27	38	DR. DRE ▲ 2 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3	
27	23	25	64	SPIN DOCTORS ▲ 3 EPIC 47461 (10.98 EQ/16.98)	POCKET FULL OF KRYPTONITE	3	
28	22	20	48	ALAN JACKSON ▲ 2 ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	17	
29	26	16	5	KRIS KROSS RUFFHOUSE 5/278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB	13	
30	15	15	10	BARBRA STREISAND ▲ COLUMBIA 44189 (10.89 EQ/16.98)	BACK TO BROADWAY	1	
31	NEW		1	BARNEY SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	31	
32	34	32	4	JAMES TAYLOR COLUMBIA 47056 (18.98 EQ/22.98)	LIVE	20	
33	29	31	23	ONYX ● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17	
34	32	38	21	GIN BLOSSOMS A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	32	
35	25	22	13	SOUNDTRACK ▲ COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7	
36	31	30	11	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3	
37	36	39	17	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5	
38	35	34	8	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	14	
39	37	—	2	MAZE FEATURING FRANKIE BEVERLY WARNER BRDS. 45297 (10.98/15.98)	BACK TO BASICS	37	
40	33	33	17	RADIOHEAD ● CAPITOL 81409 (9.98/15.98)	PABLO HONEY	32	
41	45	54	20	AARON NEVILLE A&M 0086 (10.98/16.98)	GRAND TOUR	41	
42	38	35	15	SOUNDTRACK ● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11	
43	42	42	7	TAG TEAM LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39	
44	39	37	12	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17	
45	41	40	54	ERIC CLAPTON ▲ 6 DUCK/REPRISE 45024*/WARNER BRDS. (10.98/15.98)	UNPLUGGED	1	
46	NEW		1	THE BREEDERS 4AD 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	46	
47	50	53	29	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24	
48	46	46	35	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27	
49	44	41	93	MICHAEL JACKSON ▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1	
50	48	48	44	SADE ▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3	
51	49	44	27	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	31	
52	60	71	10	THE CRANBERRIES ISLAND 514156/PLG (9.98 EQ/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	52	
53	47	47	8	SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY	47	
54	43	36	28	DURAN DURAN ▲ CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7	
55	67	64	10	WHITE ZOMBIE GEFEN 24460 (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	55	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
56	54	50	68	JON SECADA ▲ 2 SBK 98845/ERG (9.98/15.98)	JON SECADA	15	
57	52	57	11	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45	
58	56	49	108	METALLICA ▲ 6 ELEKTRA 61113* (10.98/15.98)	METALLICA	1	
59	58	59	17	BRIAN MCKNIGHT MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT	58	
60	51	43	11	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	27	
61	40	—	2	BOB DYLAN COLUMBIA 53230* (9.98 EQ/15.98)	THE 30TH ANNIVERSARY CONCERT COLLECTION	40	
62	53	56	4	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	53	
63	55	51	51	GEORGE STRAIT ▲ 2 MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6	
64	57	60	37	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6	
65	62	61	49	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6	
66	59	52	14	LUTHER VANDROSS ▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO	6	
67	71	69	42	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	67	
68	66	62	38	REBA MCENTIRE ▲ 2 MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8	
69	61	66	8	BJORK ELEKTRA 61468 (10.98/15.98)	DEBUT	61	
70	72	74	10	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW	70	
71	65	58	68	BILLY RAY CYRUS ▲ 7 MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1	
72	73	67	28	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9	
73	68	63	24	DWIGHT YOAKAM ● REPRISE 45241/WARNER BRDS. (9.98/15.98)	THIS TIME	25	
74	101	93	5	OLETA ADAMS FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION	67	
75	69	68	11	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50	
76	63	55	11	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/15.98)	MTV PARTY TO GO VOLUME 3	29	
77	79	77	42	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1	
78	70	70	3	FOURPLAY WARNER BRDS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	70	
79	64	45	10	SOUNDTRACK ● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE	23	
80	102	128	46	R.E.M. ▲ 2 WARNER BRDS. 45138 (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2	
81	78	83	50	JACKYL ● GEFEN 24489 (9.98/13.98)	JACKYL	76	
82	87	85	157	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)	NO FENCES	3	
83	74	65	37	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7	
84	81	89	4	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	81	
85	90	98	22	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	85	
86	75	72	11	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/15.98)	MTV PARTY TO GO VOLUME 4	35	
87	92	104	18	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64	
88	80	80	16	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE	70	
89	76	73	22	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24	
90	85	86	22	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	80	
91	104	111	11	MARK CHESNUTT MCA 10851 (10.98/15.98)	ALMOST GOODBYE	88	
92	138	—	2	RICKY VAN SHELTON COLUMBIA 48992 (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	92	
93	77	91	15	DONALD FAGEN ● REPRISE 45230/WARNER BRDS. (10.98/16.98)	KAMAKIRIAD	10	
94	84	76	26	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25	
95	83	79	22	H-TOWN ▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16	
96	89	84	16	LITTLE TEXAS WARNER BRDS. 45276 (9.98/15.98)	BIG TIME	84	
				★ ★ ★ Heatseeker Impact ★ ★ ★			
97	NEW		1	POISON CLAN LUKE 202 (9.98/14.98)	RUFFTOWN BEHAVIOR	97	
98	86	92	19	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72	
99	108	102	6	THE O'JAYS EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER	75	
100	103	105	19	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	100	
101	91	87	12	NEIL YOUNG REPRISE 45310/WARNER BRDS. (10.98/16.98)	UNPLUGGED	23	
102	114	108	53	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10	
103	98	103	93	BROOKS & DUNN ▲ 3 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10	
104	96	97	3	KENNY LOGGINS COLUMBIA 57391 (10.98 EQ/15.98)	OUTSIDE: FROM THE REDWOODS	96	
105	88	75	12	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26	
106	97	90	50	GARTH BROOKS ▲ 5 LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
107	106	99	94	ENYA ▲ 2 REPRISE 26775/WARNER BRDS. (10.98/15.98)	SHEPHERD MOONS	17	
108	99	88	20	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7	
109	109	117	76	K.D. LANG ▲ SIRE 26840/WARNER BRDS. (10.98/15.98)	INGENUA	18	

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



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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	115	121	17	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
111	94	81	8	TAYLOR DAYNE ARISTA 18705 (10.98/15.98)	SOUL DANCING	51
112	95	96	49	10,000 MANIACS ▲ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
113	112	113	185	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
114	100	78	33	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
115	93	94	14	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23
116	110	101	11	BELL BIV DEVOE ● MCA 10682 (10.98/15.98)	HOOTIE MACK	19
117	123	123	46	MADONNA ▲ 2 MAVERICK/SIRE 45031/WARNER BROS. (10.98/15.98)	EROTICA	2
118	118	129	11	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	90
119	131	143	5	THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC 92278/AG (9.98/15.98)	BECOME WHAT YOU ARE	119
120	105	95	15	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	36
121	133	—	2	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	121
122	107	100	43	SOUNDTRACK ▲ 2 WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
123	147	136	176	GARTH BROOKS ▲ 4 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
124	163	169	3	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	124
125	113	109	19	95 SOUTH WRAP 81177/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	71
126	153	153	76	EN VOGUE ▲ 3 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8
127	82	82	51	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
128	125	126	134	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
129	117	115	62	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
130	134	151	24	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
131	111	107	15	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
132	116	106	19	PORNO FOR PYROS ● WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3
133	146	141	9	VARIOUS ARTISTS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS THIRSTY EAR/CHAOS 57134/COLUMBIA (10.98 EQ/15.98)	SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	133
★★★PACESSETTER/HEATSEEKER IMPACT★★★						
134	193	—	2	JOE MERCURY 518016 (9.98 EQ/13.98)	EVERYTHING	134
135	137	135	13	JOHNNY GILL ● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
136	120	118	9	ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE	110
137	119	—	2	ILLEGAL ROWDY 37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH	119
138	127	125	15	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
139	140	137	47	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65
140	122	120	6	GEORGE THOROGOOD & THE DESTROYERS EMI 89529/ERG (10.98/16.98)	HAIRCUT	120
141	126	116	44	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
142	129	127	173	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
143	121	114	33	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	84
144	145	144	49	PETER GABRIEL ▲ GEFEN 24473 (10.98/15.98)	US	2
145	150	140	104	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
146	155	131	6	VAI RELATIVITY 1132 (10.98/16.98)	SEX AND RELIGION	48
147	NEW ►	1	1	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	147
148	136	148	26	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98)	CONNECTED	92
149	154	157	20	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
150	143	138	23	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
151	142	130	21	CHRIS ISAAK ● REPRIS 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
152	141	124	15	ANTHRAX ● ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
153	148	132	28	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
154	124	—	2	THA ALKAHOLIKS RCA 66280* (9.98/15.98)	21 & OVER	124
155	135	119	10	UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON	59

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
156	144	134	13	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29
157	149	139	26	BIG HEAD TODD & THE MONSTERS GIANT/REPRIS 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
158	139	122	12	OZZY OSBOURNE EPIC 48973 (20.98 EQ/29.98)	LIVE & LOUD	22
159	152	159	75	WYNONNA ▲ 3 CURB 10529/MCA (10.98/15.98)	WYNONNA	4
160	130	110	24	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM. . . ?	30
161	132	167	3	OTTMAR LIEBERT EPIC 53804 (10.98 EQ/16.98)	THE HOURS BETWEEN DAY + NIGHT	132
162	151	142	17	SOUNDTRACK MILAN 35644 (9.98/13.98)	BENNY & JOON	45
163	128	112	13	STEVE MILLER BAND POLYDOR 519441/PLG (10.98 EQ/16.98)	WIDE RIVER	85
164	158	158	94	U2 ▲ 5 ISLAND 510347*/PLG (10.98 EQ/16.98)	ACHTUNG BABY	1
165	164	160	24	DEPECHE MODE ▲ SIRE/REPRIS 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
166	174	164	5	DEEP FOREST EPIC 53747 (9.98/15.98)	DEEP FOREST	164
167	156	150	7	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE	150
168	187	200	25	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
169	160	156	23	L.L. COOL J ● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
170	159	146	14	VARIOUS ARTISTS UPTOWN 10858/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	71
171	167	152	45	AC/DC ▲ EASTWEST 92215/AG (10.98/15.98)	LIVE	15
172	157	145	16	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	94
173	162	149	25	GREEN JELLY ● ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
174	179	179	69	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	23
175	166	147	32	PAPERBOY ● NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	48
176	RE-ENTRY	2	2	DAVE KOZ CAPITOL 98892 (10.98/15.98)	LUCKY MAN	176
177	168	170	8	CHRIS LEDOUX LIBERTY 80892 (10.98/15.98)	UNDER THIS OLD HAT	131
178	173	165	62	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES	6
179	175	175	124	MICHAEL BOLTON ▲ 6 COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
180	161	133	6	SOUNDTRACK CHAOS 57303/COLUMBIA (10.98 EQ/16.98)	SO I MARRIED AN AXE MURDERER	88
181	169	172	55	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	27
182	NEW ►	1	1	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION	182
183	178	166	121	BOYZ II MEN ▲ 5 MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	3
184	NEW ►	1	1	THE REN & STIMPY SHOW SONY WONDER/EPIC 57400/EPIC (9.98 EQ/13.98)	YOU EEDIOT!	184
185	165	185	94	RED HOT CHILI PEPPERS ▲ 3 WARNER BROS. 26681 (10.98/16.98)	BLOOD SUGAR SEX MAGIK	3
186	170	154	35	JADE ● GIANT/REPRIS 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
187	172	186	5	BUJU BANTON MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA	159
188	RE-ENTRY	96	96	NIRVANA ▲ 4 DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
189	177	161	26	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
190	184	—	2	CRACKER VIRGIN 39012 (10.98/13.98)	KEROSENE HAT	184
191	171	155	44	BON JOVI ▲ JAMBICO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
192	RE-ENTRY	30	30	COLLIN RAYE ● EPIC 48983 (9.98 EQ/13.98)	IN THIS LIFE	42
193	185	191	5	WILL DOWNING MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	166
194	194	173	75	ARRESTED DEVELOPMENT ▲ 3 CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .	7
195	190	189	115	BONNIE RAITT ▲ 4 CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW	2
196	NEW ►	1	1	LOS LOBOS SLASH 45367/WARNER BROS. (19.98/24.98)	JUST ANOTHER BAND FROM EAST L.A.: A COLLECTION	196
197	176	163	15	MARC COHN ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	63
198	198	183	58	MARY J. BLIGE ▲ 2 UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	6
199	195	193	140	MADONNA ▲ 3 SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
200	183	177	58	HOUSE OF PAIN ▲ TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	14

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 47	Mariah Carey 2	Fourplay 78	Joe 134	Metallica 58	R.E.M. 80	Poetic Justice 79	Travis Tritt 181
4 Non Blondes 23	Mary-Chapin Carpenter 129	Kenny G 21	Billy Joel 3	Bette Midler 75	Radiohead 40	Singles 178	Tina Turner 44
AC/DC 171	Mark Chesnut 91	Peter Gabriel 144	The Juliana Hatfield Three 119	John Michael Montgomery 48	Rage Against The Machine 88	Sleepless In Seattle 5	Conway Twitty 147
Oleta Adams 74	Eric Clapton 45	Geto Boys 189	Toby Keith 100	Lorrie Morgan 139	Bonnie Raitt 195	Sliver 115	U2 13, 164
Acrosmith 11	Marc Cohn 197	Johnny Gill 135	Sammy Kershaw 168	Van Morrison 142, 156	Collin Raye 192	So I Married An Axe Murderer 180	UB40 9
Alice In Chains 65	Natalie Cole 105	Vince Gill 102	Dave Koz 176	Naughty By Nature 153	Red Hot Chili Peppers 185	Stereo MC's 148	UNV 155
Anthrax 152	Confederate Railroad 67	Green Jelly 173	Lenny Kravitz 18	Aron Neville 41	The Ren & Stimp Show 184	Steve Miller Band 163	Urge Overkill 182
Arrested Development 194	Cracker 190	Guru 172	Kris Kross 29	95 South 125	Nirvana 188	Rod Stewart 12	Vai 146
Babyface 20	The Cranberries 52	Jimi Hendrix 98	L.L. Cool J 169	Nirvana 188	Sade 50	String 25	Ricky Van Shelton 92
Barney 31	Cypress Hill 8	House Of Pain 200	k.d. lang 109	The O'Jays 99	Sawyer Brown 84	Stone Temple Pilots 7	Luther Vandross 66
Bell Biv Devoe 116	Billy Ray Cyrus 36, 71	H-Town 95	Tracy Lawrence 94	Onyx 33	Scarface 16	George Strait 63	VARIOUS ARTISTS
Big Head Todd & The Monsters 157	Taylor Dayne 111	Ice Cube 77	Chris LeDoux 177	ORIGINAL LONDON CAST	Jon Secada 56	Barbra Streisand 30	MTV Party To Go Volume 3 76
Bjork 69	Deep Forest 166	Illegal 137	Annie Lennox 174	Phantom Of The Opera	Shai 64	Doug Supernaw 167	MTV Party To Go Volume 4 86
Clint Black 38	Depeche Mode 165	Inner Circle 87	LeVert 130	Highlights 113	Silk 83	Ozzzy Osbourne 158	Sweet Relief: A Benefit For Victoria Williams 133
Mary J. Blige 198	Joe Diffie 110	Intro 85	Ottmar Liebert 161	Ozzzy Osbourne 158	Smashing Pumpkins 22	Snow 114	Uptown MTV Unplugged 170
Blind Melon 4	Will Downing 193	Chris Isaak 151	Little Texas 96	Paperboy 175	Soul Asylum 14	Aladdin 122	Clay Walker 124
Michael Bolton 179	Dr. Dre 26	Janet Jackson 6	Kenny Loggins 104	Pearl Jam 19	Robert Plant 131	Benny & Joon 162	White Zombie 55
Bon Jovi 191	Duran Duran 54	Michael Jackson 49	Lords Of The Underground 150	P.M. Dawn 160	Poison Clan 97	The Bodyguard 10	Wynonna 37, 159
Boss 138	Bob Dylan 61	Alan Jackson 28	Los Lobos 196	Porno For Pyros 132	Free Willy 53	Jurassic Park 120	Yanni 89
Toni Braxton 17	En Vogue 126	Jackyl 81	Madonna 117, 199	Prmms 108	Reba McEntire 68	Last Action Hero 35	Dwight Yoakam 73
The Breeders 46	Enigma 128	Jade 186	Maze Featuring Frankie Beverly 39	The Proclaimers 51	Brian McKnight 59	Menace II Society 42	Neil Young 101
Brooks & Dunn 72, 103	Enya 107	The Jerky Boys 90	Reba McEntire 68	Queen 127	MC Lyte 118		
Garth Brooks 1, 82, 106, 123, 145	Gloria Estefan 60, 141		MC Lyte 118				
Buju Banton 187	Donald Fagen 93						

PRODUCERS TAKE SPOTLIGHT

(Continued from page 1)

list of records by club fixtures who have taken on the task of creating albums that cast them as the '90s street equivalents of Quincy Jones, acting as both talent ringmasters and musical masterminds. And while they take sole or primary billing on a record, often they are not the actual performers.

Others with similar projects in various stages of development include Marc "MK" Kinchen, Mood II Swing, Arthur Baker, Ted Ottaviano, and Frankie Knuckles. Also, Captain Hollywood, Masters At Work, and Tony Moran are promoting albums.

The concept of producer-fronted albums is not new. Roughly three years ago, the radio and sales success of one-off singles and dance remixes by such club heavyweights as Knuckles, Baker, Clivilles & Cole,

L'il Louis, Jellybean, and Mr. Fingers sparked a major-label signing spree. Only Clivilles & Cole's creation, C+C Music Factory, was able to puncture the pop market.

"We made a terrible mistake by assuming that the general public would quickly pick up on something that is second nature to those of us who work in dance music," says Rick Squillante, director of dance music at Virgin Records, which has forthcoming albums by Knuckles and Kinchen. "You have to educate people first. C+C broke a lot of ground. I think people are a little more open to a producer's album now—and I also think we've learned a little more about how to sell them."

As Moby's six-song EP, "Move," racks up international club play, Elektra is gearing up for a unique

promotional campaign behind the project. While the title cut is now being tested at several radio formats, its second single, "All I Want Is To Be Loved," will be worked at modern rock radio before top 40. In fact, Moby has just completed a new version of the track that is framed by metallic rock guitars.

"[The idea] is in keeping with a punk ethic that he has cultivated," says Marci Weber, co-president of his management company, MCT Productions. "His music has a hard, aggressive edge that makes him more of a natural for alternative radio. [We hope] pop radio will be an outgrowth of that."

Meanwhile, the title cut from Morales' "The Program," a reggae/tribal dance tune, ships to clubs and crossover radio within the next two weeks, and an urban radio push is

planned for "Sunshine," a more pop/R&B-oriented effort, beginning early next month. "The Program" has spawned a No. 1 dance hit with "Gimme Luv," and he is expected to begin a series of personal and DJ appearances around the U.S. in support of the project.

Shortly after "Love Changes," the first single from Kinchen's album, is released early next month, he will embark on a short club tour with a full band. It will be the first time a producer-fronted act will mount a traditional concert trek. Only Moby, whose one-man shows helped earn him the title King Of Rave, previously has gone before audiences as a performer.

Moby is dividing his time between concert gigs and preparing material for a full-length album, which is slated for early 1994 release.

Most majors agree that developing an accessible image is a primary factor in breaking producer-fronted acts. To that end, labels are now careful to create more visual interaction between the featured singer or rapper and the producer. "We need to show people that David is very much a part of the music," says Bruce Carbone, director of A&R at Mercury. "People think that producers are detached from the notes and grooves—and some are—but David's always right there in the thick of things. It should be easier for people to embrace him once they see that he's at the center of the music."

Another change in marketing producer projects is the move toward featuring only one or two vocalists per album. Besides displaying more band-like visuals, it also somewhat alters the purpose of producer-fronted projects. Previously, these albums were used as a sort of A&R farm team for future signings. The focus is now more on creating more consumer-friendly albums.

"There has to be an artist for people to relate to with a project like this," says Frank Ceraolo, director of dance/crossover at Epic. "It's frustrating to have a great album that you can't sell, because your regular consumer doesn't understand why they're hearing a female voice when the record has a man's name on it."

Morales, who shares billing with a group of singers and musicians that he has dubbed the Bad Yard Club, agrees. "An album is a collaborative effort, and you've got to give everyone their moment. I could never be so greedy and take all of the credit for my record."

Kinchen's album, due in late October, actually will be marketed as MK Featuring Alana. "It doesn't look right to just see a producer's face on the cover of a record," Kinchen says. "Personally, I like to know whose voice I'm hearing. I think most people agree, they want to check out their looks, their clothes, whatever."

The bottom line for all of these projects is to avoid being locked in "the ghetto" of club music. "There is no point in putting out an album like Frankie's if no one is going to hear it," Squillante says. "People in dance music already know how talented he is. I think everyone should have a chance to enjoy his work. The trick is getting it to them."

BETWEEN THE BULLETS



by Geoff Mayfield

POWERFUL START: Well, if Garth Brooks lost any fans over his hardline stance on the used-CD issue, you can't tell by looking at this week's charts. Not only does "In Pieces" debut at No. 1 on The Billboard 200 and Top Country Albums—as did his last two non-Christmas sets—but he does so with the biggest number in his career (see story, page 8). Of the 14 titles that have debuted at No. 1 since Billboard adopted SoundScan data in May 1991, "Pieces" has the third-largest opening-week tally, with more than 404,000 units. The only No. 1s to debut with bigger numbers were Guns N' Roses' "Use Your Illusion 2," which kicked in with more than 770,000, and the self-titled "Metallica," which opened with roughly 598,000 units. The Brooks title outsells the new Mariah Carey, which bows at No. 2, by better than a 2-to-1 margin.

ADD GARTH: When compared to all single-week tallies, not just those of albums that debuted on top, Brooks' "Pieces" ranks No. 10. Right behind, at No. 11 on the honor roll, is his "The Chase" ... The new Brooks picks up sales for some of his older titles. Two of his three charting albums earn bullets on The Billboard 200 (Nos. 82 and 123), while "Ropin' The Wind" shows a 5% gain at No. 145 ... "What about 'The Bodyguard'?" some industryites have asked. While the Whitney Houston soundtrack did roll up some of the biggest single-week tallies in the SoundScan era, that album did not debut in the top spot, and did not reach its largest numbers until after it had been No. 1 for several weeks.

UPLIFTING: As noted in a story on page 8, MTV's Sept. 2 Video Music Awards cablecast did not have as much obvious impact this year as it did the last two, but it still sparked eye-catching increases for some of the acts who played the show, notably Lenny Kravitz (No. 18), who sees a 19% increase, and Pearl Jam, whose multiplatinum "Ten" leaps 28-19 on a 26% gain. *En Vogue* did not sing at the show, but its numerous nominations and two on-camera acceptance speeches were enough exposure to fetch a 20% gain (153-126). As is true of the Grammys, the American Music Awards, the country awards shows, and the Billboard Music Awards, performing at the MTV pageant means more to sales than winning an award does.

LEAPING UP: Oleta Adams cashes in her Aug. 30 stop on "Live With Regis & Kathie Lee" for a whopping 36% sales boost, and a 101-74 blast on The Billboard 200. Mercury says she is also benefiting from continued gains at R&B, adult contemporary, and adult alternative radio. A Tuesday (14) shot on "The Arsenio Hall Show" might help her continue the momentum. Adams' tour doesn't start until October, consumer advertising has not kicked in yet, and she has not yet tapped top 40 airplay—all of which means the label is pleased to see that "Evolution" has rolled up a cumulative SoundScan tally of more than 74,000 units in five weeks.

AS SPECULATED HERE last week, this week's chart says little about the David Letterman-vs.-Jay Leno battle. It is interesting to note that two of Letterman's guests, Soul Asylum (No. 14) and Spin Doctors (27), had small declines, despite appearing on both "Late Show" and the MTV awards. Similarly, "The Tonight Show" guests UB40 (No. 9), SWV (No. 15), and the Proclaimers (No. 51) each experienced small sales drops. If Arsenio Hall's return from reruns and Chevy Chase's late-night bow have any impact on album sales, that will be reflected on next week's charts.

BROOKS BOWS AT NO. 1

(Continued from page 8)

son's] 'janet,' but it wasn't quite as big as ["Zooropa" by] U2."

Wherehouse is one of several chains at which Brooks is selling more CDs than ever. "On the last album, it was 50-50 [CD-cassette]," Bell says. "This time, it's more like 60% CDs to 40% cassettes."

Cassette continues to be the configuration of choice for country titles, Bell says, but CD sales are increasing for bigger stars like Brooks, Alan Jackson, and Wynonna.

CEMA VP of sales and marketing Joe McFadden says the distributor shipped 52% cassettes and 48% CDs of "In Pieces." In late 1992, the distributor shipped 62% cassettes and 38% CDs of Brooks' "The Chase."

McFadden notes that the "CD configuration has matured" within the country market, but that artists like Brooks "still are not selling CDs at the same rate as pop artists."

He reports that mass merchant retailers such as Target are reporting evenly split sales for Brooks cassettes and CDs, but most music retail chains are selling more CDs on the title.

Repeat The Beat, a three-store, Dearborn, Mich.-based chain that also was temporarily barred from ordering "In Pieces," reports brisk sales. "It showed up at No. 2, the highest debut for any Garth at any of my locations," says the chain's owner, Roman Kotrys.

At Repeat The Beat, Brooks was second to the Breeders' "Last Splash," but Kotrys notes the Brooks' title was selling record numbers of CDs. "CDs were out-selling cassettes nine-to-one, but we did run out of cassettes."

At the 76-store, West Sacramento, Calif.-based Tower Records web, VP of retail operations Stan Goman reports that "In Pieces" is selling "a minimum of 70% on CD." Goman adds that the title will end up in the chain's top five for the week.

At the 21-store, Miramar, Fla.-based Peaches Entertainment chain, director of purchasing Mark Michel notes a dramatic swing in Brooks' CD sales since "The Chase." "We sold 60% cassettes on 'The Chase,'" he says. "Now we are selling 60% CDs."

Michel adds that Brooks is "No. 1 as expected" at Peaches, with an opening week similar to Janet Jack-

son's and Billy Joel's.

When asked if the surge in CD sales was an indication that Brooks is crossing over further into the pop market, Michel says, "I don't know how much more he could cross over. He would have to look like Janet Jackson or something."

At the 137-store, Owensboro, Ky.-based Wax Works chain, major label buyer Jim Roe says that "[Brooks'] cassettes went out a little heavier, but we have more reorders on CD."

Roy Burkert, head buyer for the 34-store Harmony House Records & Tapes chain, based in Troy, Mich., says sales for the new Brooks cassettes and CDs are almost even—"within 20 pieces."

"I ordered more cassettes than CDs," he adds, "because traditionally over the past few years, country and [Brooks] were selling more cassettes than CDs."

Brooks' "Ropin' The Wind" debuted at No. 1 Sept. 28, 1991, with sales of nearly 300,900. "The Chase" debuted at No. 1 Oct. 10, 1992, with sales of more than 402,000.

"Beyond The Season," Brooks' 1992 Christmas album, was released shortly before "The Chase" and peaked at No. 2.

Assistance in preparing this story was provided by Edward Morris in Nashville.

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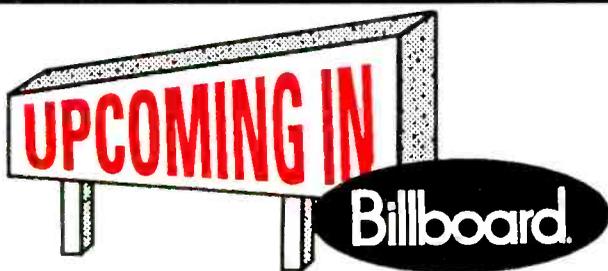


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A glance ahead at Billboard Specials

COUNTRY MUSIC

ISSUE DATE: OCTOBER 2
CLOSED

AES

ISSUE DATE: OCTOBER 9
CLOSED

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: SEPTEMBER 28

THE ABC'S OF SOUTH AMERICA

ISSUE DATE: OCTOBER 30
AD CLOSE: OCTOBER 5

GIBSON'S 100TH ANNIVERSARY

ISSUE DATE: NOVEMBER 6
AD CLOSE: OCTOBER 12

AUSTRALIA

ISSUE DATE: NOVEMBER 13
AD CLOSE: OCTOBER 19

GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: NOVEMBER 20
AD CLOSE: OCTOBER 26

RAP MUSIC

ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

RUSH (DEF JAM) 10TH ANNIVERSARY

ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

■ 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 "IMPORTANT" AS A TOOL FOR WORK

The Billboard Bulletin...

EDITED BY IRV LICHMAN

EPIC BOWS '550 MUSIC' LOGO

550 Music, a nod to Sony Music's New York headquarters at 550 Madison Ave. in New York, is the name of the Epic-handled label under the aegis of label senior VP of promotion Polly Anthony. First album release is dubbed "Envy" by a group called eye's plum. Staff appointments include VP of top 40 promotion and marketing & video Hilary Lerner Shaev, formerly EMI Records Group director of video/alternative promo and marketing.

FIVE VP'S EXIT WHEREHOUSE ENT.

In a retail bombshell learned at presstime, five VPs have left Wherehouse Entertainment, the 339-unit web based in Torrance, Calif. They are Bruce Jesse, VP of marketing communications; Mike Scharwath, VP of distribution; Debi English, VP of visual merchandising; Pam Robertson, VP of human resources; and Germaine Sperry, assistant VP.

GOLDBERG AS ATLANTIC PREXY?

Industry sources confirm current published reports that Atlantic Records senior VP Danny Goldberg will be elevated to president of the company early in 1994. Goldberg, who has been active in bolstering the alternative side of the label's roster, will relocate to New York after the first of the year. At press time, no one was talking. . . After more than five years with the publisher, Charlie

Monk has left his post as director of creative services for Opryland Music Group.

SINATRA TAPES WITH TOP ACTS

In time for the holiday selling season, Capitol Records will offer a new album that brings Frank Sinatra back to its fold. Sinatra has completed duets on a set of standards with a cream of the crop roster of artists, including Gloria Estefan, Carly Simon, Luther Vandross, Tony Bennett, Kenny G., Julio Iglesias, Barbra Streisand, Natalie Cole, Aretha Franklin, Anita Baker, Charles Aznavour, Liza Minnelli, and Bono of U2.

AT LAST! A VSDA HOLIDAY INSERT

The Video Software Dealers Assn. finally got it right on the third try for its first free-standing insert, supported by five studios, one indie (Video Treasures), and key distributors. The 12-page, four-color FSI, promoting 30 titles, will be included in the Dec. 12 Sunday mag sections of The New York Times, Chicago Tribune, and Los Angeles Times, for a combined circulation of 10.7 million copies. The only holdouts are Disney and MCA/Universal. Warner, MGM/UA, New Line, Paramount, and Columbia TriStar are in.

INDIE PUB GADFLY WINS PRS SEAT

Indie publisher, composer, and attorney Trevor Lyttleton, a consis-

tent critic of the U.K. Performing Right Society, has scored a resounding victory in elections to PRS. At the society's annual general meeting Sept. 8, he was elected to the society's council, as Warner-Chappell's Robin Godfrey-Cass and Tony Poole of Boosey & Hawkes lost their seats. Another indie publisher, Ellis Rich, also gained a council seat.

RIGGINS EXITS IN CAPITOL R&B MOVES

Black music VP/GM Jean Riggins has left Capitol Records following the elimination of its black music division. In the restructuring at the label, urban marketing now will report to marketing director Keith Thompson, while urban sales, headed by Michael White, will continue to report to senior VP of sales Lou Mann. VP of promotion and operations Barbara Lewis will report to senior VP of national promotion John Fagot.

DAVIS CLARIFIES ARISTA'S ORIGINS

Arista Records chief Clive Davis clarifies the relationship between the label and Bell Records, as noted in a Bulletin item last week on the revival of the Bell logo at Arista's U.K. affiliate. Arista, Davis notes, was not an outgrowth of Bell, but a new company from the ground up, when it was established by Columbia Pictures and Davis in 1975. "We had rights to pick assets of master recordings and contracts from Bell," Davis says. "We started from scratch."

Garth Picks Up Where He Left Off

IT'S A GARTH BROOKS WEEK as Oklahoma's favorite son debuts at No. 1 on The Billboard 200 and the Top Country Albums chart with "In Pieces." It's his third album to debut at No. 1 on The Billboard 200, following "Ropin' The Wind" and "The Chase." Aside from his first album, which peaked at No. 13, it's the fifth Brooks album to make the top three on the chart, and the fourth consecutive album to make the top two ("Beyond The Season" peaked in the runner-up spot a year ago this week). On the Top Country Albums chart, "In Pieces" is Brooks' sixth album to reach the top two (his total output) and his fourth to reach No. 1.

Brooks has reached new heights on the Hot Country Singles & Tracks chart, where he not only is No. 1 with "Ain't Going Down (Til The Sun Comes Up)," but also has two other tracks listed, plus three debuts, for a total of six rankings. That's the kind of action the Beatles enjoyed 29 years ago.

It was a battle to see who would debut at the top of The Billboard 200 this week, and Garth won. But Mariah Carey still has the highest-debuting album of her career, as "Music Box" enters at No. 2. It is already her second-most-successful album, after her debut disc, which peaked at No. 1 in March 1991. Carey's second album, "Emotions," peaked at No. 4 in October 1991, and her "MTV Unplugged EP" reached No. 3 in July 1992. "Music Box" debuts at No. 1 on the Top R&B Albums chart and the British albums chart, where Carey collects her first No. 1 album.

While "Music Box" is the highest-debuting album in the U.K., the top new entry on the singles chart is "Heart-Shaped Box" by Nirvana.

PROBABLY THINK THIS SONG IS ABOUT YOU: "Mr. Vain," by Culture Beat, remains on top of the U.K. chart, where it is the 694th No. 1 single since the British chart was initiated in 1952. More significant, it is the first No. 1 single in modern times not to be issued on 7-inch vinyl in Great Britain. It was almost four years ago—the week ending Nov. 4, 1989—when Roxette topped the American chart with "Listen To Your Heart," the first Hot 100 single to be No. 1 without a 7-inch vinyl version. CD singles already are more common in Europe than they are in the States, but vinyl singles still can be found for almost every release.

Only two of this year's crop of No. 1 singles in the U.K. also have reached the top in the U.S.: "I Will Always Love You" by Whitney Houston and "Can't Help Falling In Love" by UB40. Two others are on this week's Hot 100. "Oh Carolina" by Shaggy slips three places to No. 76, but Sweden's Ace of Base

debuts at No. 92 with "All That She Wants." If the song can go all the way to the top, the group will join Blue Swede, Abba, and Roxette as the only Swedish artists to have No. 1 hits in America.

TOON TUNES: Barney debuts at No. 31 with his first SBK album. That's five places higher than the peak position of the "Jurassic Park" soundtrack. Joining Barney on the chart are Ren & Stimpy with "You Eediot!" which enters at No. 184.

ROCK ME GENTLY: It's no surprise that "Two Steps Behind" by Def Leppard is No. 5 on the Album Rock Tracks chart, but the group is also on the Hot Adult Contemporary chart, debuting at No. 39 with its first-ever AC single.



by Fred Bronson

Breaking Through In Classic Style

Toni BRAXTON



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Earth, Wind & Fire's Maurice White, Philip Bailey, Verdine White and Sheldon Reynolds renew their classic sound (we think worldwide sales in excess of 35,000,000 merits the word "classic") with their new album *Millennium*. Sixteen all-new tunes, including "Sunday Morning" (4/2-18461) - a triple-format smash at Top 40, Urban and AC radio. Back where they belong, on Reprise.

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