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NEWSPAPER

IN THE NEWS

**Precise Country
 Airplay Info Arrives
 Via New BPI Weekly**

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**Republic Sues Over
 'Wonderful Life' Rights**

PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 26, 1993

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MTV In 2nd Decade: A True Network Programming Mix Is Full-Service Menu

BY DEBORAH RUSSELL

LOS ANGELES—More than a decade after MTV invaded the nation's pop consciousness with a 24-hour network devoted to music video, it is clear that music television isn't just for music anymore.

A scan of the programming grids at MTV and its sister network VH1 reveals a full-service menu delivering news, sports, exercise, fashion, come-



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dy, drama, cartoons, live entertainment, game shows, and awards

broadcasts.

The writing was on the wall as far back as 1981, say music industry leaders, who contend the melding of pop music and pop culture was bound to force such an evolution.

"It was obvious from day one that the [MTV] network would have to be responsive to kids' needs on a broad cultural basis," says Bruce Kirkland, owner/president of Second Vision Management, which represents Depeche Mode and Peter Dinklage, among others. "You could see the vision was there. The fact that it took some 10 years to realize that vision just shows you have to crawl before you can walk."

MTV contends music-based programming still comprises 91% of its schedule, while VH1 estimates music fills 85% of its mix.

Both networks stress that much of the nonvideo programming remains firmly rooted in music just the same.

(Continued on page 96)

Country Cousins: Radio, Artist Ties Bear Mutual Benefits

BY PHYLLIS STARK

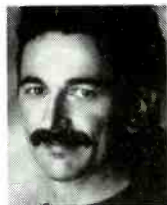
NEW YORK—The new crop of up-and-coming country artists is continuing the format's long-established tradition of developing close, personal relationships with

When WIVK-FM Knoxville, Tenn., decided that RCA artist Aaron Tippin's music didn't fit the sound of the station, OM Mickey Dearstone arranged to meet with Tippin over a golf game to explain

(Continued on page 80)



TILLIS



TIPPIN

radio. Programmers, label reps, and the artists themselves agree that those relationships benefit not only the stations, but the careers of the artists as well.



**Smashing Pumpkins
 Lend Hand To
 Arista/RHO
 AIDS Project**
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Italy's Centri Sociali Prove A Breeding Ground For Rap

BY DAVID STANSFIELD

MILAN—In winter 1990, a group of radical students occupied a state-run university in Rome to protest threatened privatization of the school. Onda Rossa Posse, a militant left-wing rap act, lent its support to the occupiers by performing on the front steps of that seat of higher learning.

Today, the future of the public universities remains uncertain, but

Onda Rossa Posse—since split into two groups, Assalti Frontali and AK47—remains widely credited for the first significant burst of Italian-language rap on the domestic market.

Italian rap, often fused with the reggae-inflected genre of raggamuffin/dancehall and delivered in local dialects, was seized by working-class kids here as a way to make meaningful their frustrations with soci-

(Continued on page 86)



BMG Talks Retail With Time Warner

BY ED CHRISTMAN

NEW YORK—The Warner Music Group and Bertelsmann Inc. are involved in discussions that could lead to a joint venture to create a chain of innovative music/entertainment superstores.

But sources at the two companies dismiss that notion, saying that the discussions more likely focus on a showcase entertainment superstore that would be done only in one location, or at the most, in a couple of premier locations around the world. Moreover, sources say the talks were a lot more active four weeks ago than they are now.

Still, there is evidence that a major chain could be in the offing. According

(Continued on page 95)

POPULAR • UPRISINGS

**RuPaul Sashays To
 No. 1 Heatseekers Slot**

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TOP ALBUMS

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TOP VIDEOS

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IFPI Renews Purpose With Five-Year Plan

Market, Rights Development Take Top Priority

BY ADAM WHITE

LONDON—Underpinned by a \$10 million annual budget and confronted by a smorgasbord of copyright-protection issues, the International Federation of the Phonographic Industry is striving to become more focused as an organization and more effective as a lobbying force.

IFPI, which is funded through record companies' trade associations worldwide, has distilled its mission into two specific areas—market development and rights development—as part of a new, five-year plan. This was presented to the board of directors by director general/chief executive Nic Garnett just prior to the federation's 1993 council meeting June 9 in Brussels.

While in the European capital, IFPI directors met with Raniero Vanni D'Archirafi, the European Community minister responsible for single-market development. "This kind of contact has opened up a new field of thinking for our members and the European Commission," Garnett says. "We found a fresh dimension to lobbying in Europe."

Those who met the EC official included EMI Music president Jim Fifield, BMG International president Rudi Gassner, MCA Music Entertainment chairman Al Teller, and Sony Music Entertainment executive VP Bob Summer.

The IFPI conclave in Brussels also saw the re-election of David Fine, former president of PolyGram International, as chairman of the board, and the addition of directors from Hungary and Venezuela. Meanwhile, sources say IFPI president Sir John Morgan will leave the organization when his contract expires July 31.

Morgan tells Billboard the matter is "not absolutely sewn up yet," but declines to elaborate. Garnett also declines to comment. Morgan, a former British career diplomat, joined IFPI in September 1990 from an international relations post with Maxwell Communications Corp.

IFPI's five-year plan and renewed purpose comes as the international music industry grapples with such issues as the digital delivery of audio and video recordings, and piracy's proliferation in emerging markets such as Eastern Europe and China. For example, IFPI's current estimate puts losses to piracy at \$2 billion worldwide, including more than 25 million pirate CDs with a retail value of \$400 million-plus.

On the other hand, the organization is buoyed by the prospect of long-term copy-

right reform, now that the World Intellectual Property Organization is exploring a new "instrument" for the protection of rights of performers and phonogram producers. Copyright experts will meet at WIPO headquarters in Geneva at the end of this month to discuss the upgrading of rights granted by the Rome Convention, as well as a protocol to the Berne Convention.

Mihaly Ficsor, director of WIPO's copyright department, delivered a paper on this subject at the IFPI conference. He said the international standards of copyright and neighboring rights will be reviewed and updated in the framework of two closely linked projects, noting the "ever more interwoven nature of copyright and 'neighboring rights'... This is not only the best

way to achieve an appropriate balance among the rights of the various categories of rights owners, but also an obvious advantage from the viewpoint of the 'legislative economy,' since it offers the possibility of avoiding overlapping provisions."

Ficsor added, "The close relationship between copyright and 'neighboring rights' has been recognized at the national level and has been duly expressed in national laws. It is high time that we also recognize this at the international level, in international instruments on copyright and 'neighboring rights.'"

The WIPO official's speech also addressed digital diffusion at length, discussing relevant parts of the working document.

(Continued on page 89)

Precise Country Airplay Data Arrive Via New BPI Weekly

NASHVILLE—Billboard's successful Airplay Monitor publication has spawned a new offspring, the Country Airplay Monitor, which debuts Friday (25).

The new weekly, published by Billboard parent BPI Communications, provides precise data on how specific country tracks are performing each week on radio. The information is gathered electronically from stations by Broadcast Data Systems, another BPI unit.

Country Airplay Monitor will be sent by first-class mail to approximately 1,000 radio programmers, music directors, consultants, record promoters, managers, and talent agents. Each week's issue will be based on information gathered Monday through Sunday of the previous week from 113 country radio stations monitored by BDS.

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

The new eight-page weekly features "Power Playlists" from at least 36 sta-

tions. Each station's playlist specifies the total plays of its 30 top tracks for the current and previous weeks. The "Country Monitor Airplay Detection Chart" of the week's top 75 singles and tracks carries the current and past weeks' rankings, as well as the total number of airplay detections for each song during both these periods.

In addition, there is a "BDS Impact" section that lists the total number of plays

COUNTRY AIRPLAY Monitor

for developing singles and tracks on all the monitored stations.

The week's "Biggest Gainers" also are listed in Monitor—with the number of airplay increases over the previous week cited. And there are sections in the publication for new-release listings and for video playlists from TNN and CMT.

Lynn Shults, Billboard's director of operations/country music, will be director of charts for the new weekly.

Subscription information for Country Airplay Monitor is available at 212-536-5237.

THIS WEEK IN BILLBOARD

OZZY BACK IN BLACK

Bringing back a holy alliance that saw tremendous earthly success, Ozzy Osbourne is reuniting with his Black Sabbath mates for a 1½-year tour to begin in December. Ozzy, who says he wants to be remembered as more than the guy who bit the head off a bat, calls the band's past squabbles "water under the bridge." He talks with Melinda Newman in The Beat.

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CLASSIC ROCK ROLLS IN VEGAS

Forget the glitz and glimmer. Radio listeners in Las Vegas are going for something classic. Classic rock, that is. Since last December, the city has been home to two such stations—which means the competitive stakes are high. Eric Boehlert reports.

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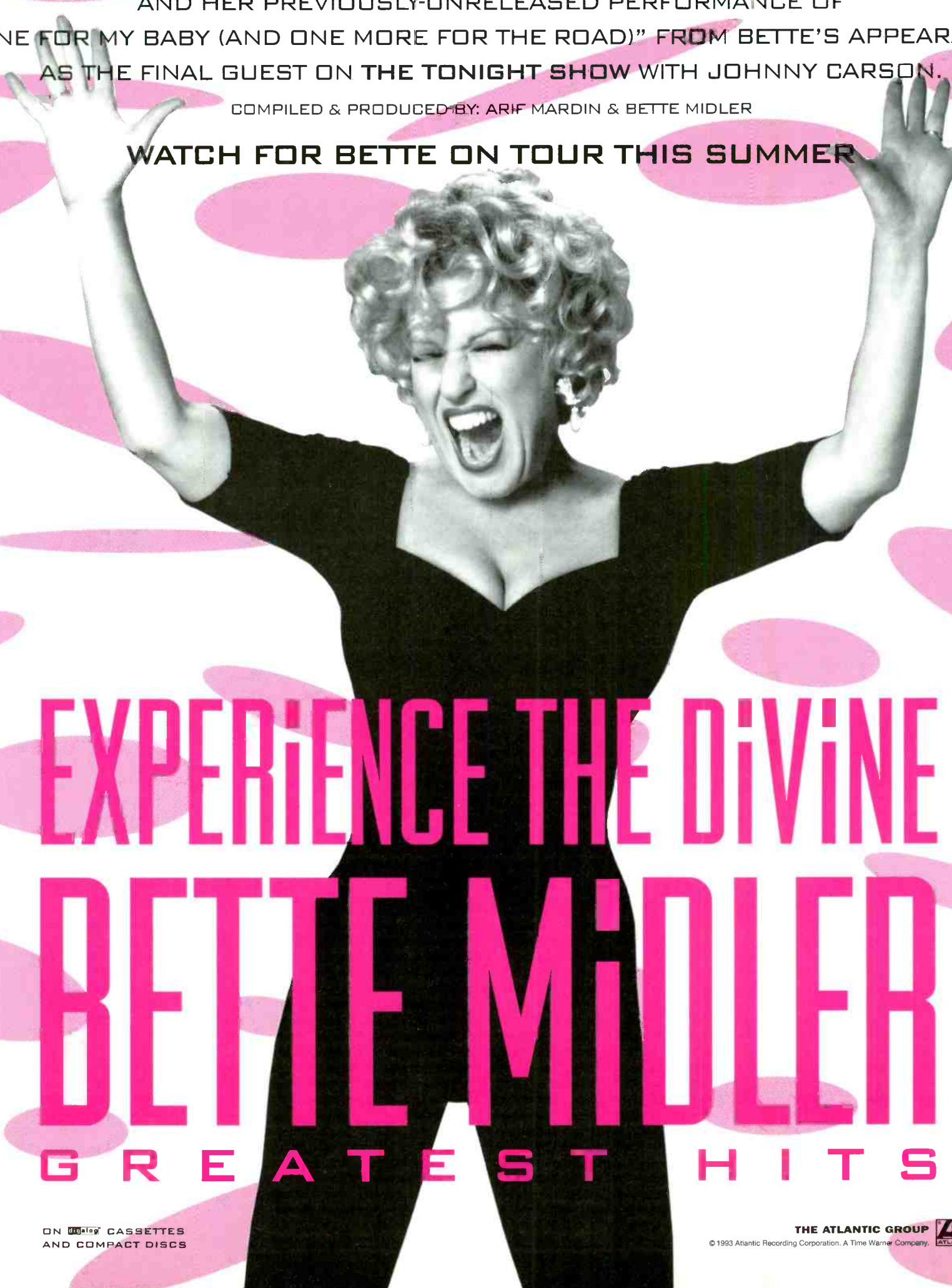
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Commentary

Indies Have More Chance To Shine

BY ELLIOT GOLDMAN

The opportunities for independent labels and independent distribution are greater than they have been since the explosion of rock music in the late '60s.

The reasons can be summed up in four phrases: retail consolidation, information and communication technology; market segmentation; and cutting-edge creativity.

The consolidation of retail into mega-stores during the last five years is a reality in most important consumer goods. Music has been no different. That development, coupled with significant merger and acquisition activity, has resulted in an overwhelming percentage of the music business being conducted by a small number of large chains.

Strategically placed one-stops adequately cover what remains of the smaller but vital "mom-and-pop" market. These elements, plus central warehousing and sophisticated inventory control systems, mean large national sales and distribution staffs are no longer vital to reaching a national market.

The extraordinary technological strides made during the last five years in information gathering and communication enables even the smallest company—label or distributor—to obtain, analyze, and utilize sales and consumer data that are equal to that obtainable by large branch distributors and labels.

The sophistication and availability of this kind of information will only continue to grow in the foreseeable future and will significantly level a playing field that was decidedly tilted in favor of larger companies.

Consolidation at the retail level and the use of modern technology at the consumer level permit regional independent distributors to act on a national scale.

The growing development of market segmentation by genre also is a significant one for independent labels. A single dominant form of commercial music lends itself to dominance by larger and better-financed companies, while segmentation means that smaller companies can find a niche market in which they can be profitable, and that is what has happened during the last five

years with rap, urban, and alternative music.

More importantly, it now appears those niche markets are turning out to be, once again, the cutting-edge of new music and that brings us to our final and most important element: cutting-edge creativity.

The Billboard chart share figures for the last few years show an interesting, if not surprising, trend. In 1990 there were no in-

'The success of indie labels reflects the growth of rap, urban, and alternative music'

Elliot Goldman is president of The Elliot Goldman Group Ltd., a New York-based record industry consulting firm.

dependent labels ranked among the top 20 labels with titles on The Billboard 200. By '91, three indie labels had entered the top 20 list, and among them placed 19 separate titles on The Billboard 200 and represented 5.1% of the label chart share. By 1992, the number of indie labels occupying places in the top 20 had increased from three to four but, more importantly, they represented 34 titles (an 80% increase) and 5.9% (a 16% increase) of the label chart share.

The trend is even more dramatic if we look at Billboard's Top R&B Albums chart. Six independent labels were among the top 25 labels in 1990, with 24 titles representing 9.8% of the chart. In 1991, the number of labels dropped to five but they represented 48 titles (a 100% increase) and 11.2% of the chart. By 1992, the number of labels had increased to seven, representing 70 titles (a 46% climb), and doubled the chart share to 22.2%.

Both sets of figures represent significant and dramatic growth by the independent label portion of the record industry—a growth that sophisticated observers recognize represents the cutting edge of music and that soon will be more completely reflected on The Billboard 200. In essence, the growing success of independent labels reflects the dramatic and inexorable growth

of rap, urban, and alternative music.

The independent distribution chart share information is less dramatic but clearly parallels the label information. The waters here become a little bit muddy because certain independent labels are or were distributed by branch rather than independent operations. Nevertheless, indie distribution's share of The Billboard 200 went from 4.4% in 1991 to 6.1% in 1992. The comparable figures on the R&B chart were 14.7% in 1991, and 24% in 1992. This 24% figure means that in 1992, independent distribution held a larger share of the R&B chart than any individual branch operation.

Early but meaningful data on market share generated by SoundScan's sales research supports this trend. It shows independent distribution achieving a 14.5% market share in the first quarter of 1993 against 11.7% for the full year of 1992, both figures well ahead of what pundits predicted.

However, the clearest confirmation of this statistical evidence comes from the major labels themselves in their moves to purchase, form, or develop organizations of their own as vehicles to funnel their rap, urban, and alternative music through independent distribution. This is open recognition that not only have these segments of the musical spectrum achieved meaningful volume but, more importantly, that those segments respond best to the street-level form of marketing that is still the forte of indie distribution and indie labels.

We are witnessing a convergence of the abovementioned elements. Independent labels are once again artistically and creatively on the cutting edge of the new music. This new music is not a fad but, in fact, is the fastest-growing segment of the music market. The marketplace for exposing and breaking this new music is where independent distributors and labels live and why they currently are ahead of branch distributors and labels for growth in this market.

Adapted from a keynote speech given by Goldman at last month's National Assn. of Independent Record Distributors and Manufacturers.

LETTERS

TRY TEAR TAPES

The elimination of the longbox as compact disc packaging has been an uphill battle. Most of us are continually searching for new and innovative ways to enhance the jewel case format.

One issue that has yet to be addressed is how to increase the user-friendliness of the new format. The reality that consumers are facing is that the clear films used to wrap the jewel cases differ from the shrink wrap used on the longboxes. These films are a heavier gauge and do not stretch. As a result, the new packaging is very difficult to open.

It is interesting to note that the solution to this problem already has been found in other music markets where the conversion has already taken place. The majority of manufacturers have chosen to incorporate a tear tape or "Zip Strip" onto their CD packaging. This technolo-

gy, initially developed for the tobacco industry as an easy-opening feature, has enjoyed increased popularity over the years. It delivers a great deal of product enhancement for very little cost. On a per-unit basis, the price is merely a fraction of a penny. Tear tapes are available in an assortment of colors and can be custom-printed to carry logos or promotional messages. They are easily seen by consumers without obscuring graphics or text and serve as a tamper-evident seal.

Jeffrey Isenberg
VP, marketing
Edelstein Diversified
Montreal

INDUSTRY NEEDS MOM AND POP

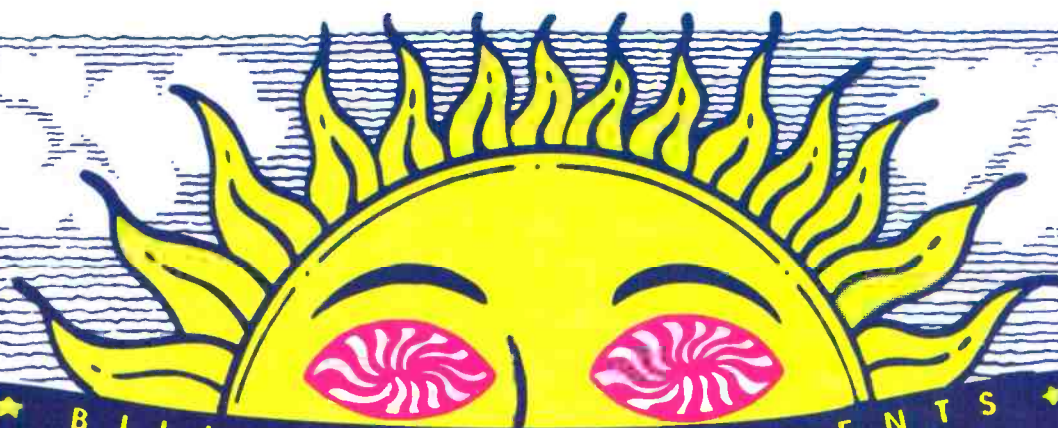
Some in the industry expect retailers to go along with the facade that there is no such thing as a defective CD. This means if "mom and pop" came across a truly de-

fective CD, the record industry will disavow any knowledge of its existence. This alone is reason enough for most large chains to consider getting into the used-CD business.

The record industry must realize the true lifeblood of our industry is the customer. If independently owned music retailers relied solely on profits from the sale of new product to purchase new releases and rebuy catalog product, there would be a lot of jazz, classical, and other alternative product passed over completely. You might even find more stores going out of business. If mom-and-pop stores are not around, good luck getting an unknown, unproven, breaking artist into the chains.

Scott E. Palmquist
Howard E. Kagebine, Jr.
Disc-Junkies
Pasadena, Calif.

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



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PHOTOGRAPH: KEN FRIEDMAN

Bell Atlantic Unveils Video On Demand Testing Begins In Virginia This Month

■ BY SETH GOLDSTEIN

NEW YORK—Bell Atlantic, eager to add home entertainment to phone service, gave the first public demonstration of its video-on-demand system June 14. This month, Bell Atlantic employees living in northern Virginia will take part in phase one of the first trial of "interactive multimedia television" under ground rules issued last year by the FCC.

If the carrier has its way, later this decade IMTV will deliver a variety of programming under the Bell Atlantic banner to phone customers in six mid-Atlantic states and Washington, D.C. The company has the full involvement of the Hollywood studios, broadcasters, cable networks, and independent producers, according to Art Bushkin, president of Bell Atlantic's Information Services group.

"It's a volunteer cooperative effort," Bushkin told those gathered for the demonstration. "Everyone has expressed interest. Nobody looks at this and says it's not acceptable."

Congress remains an exception, however. Bell Atlantic is going to

court to fight what Bushkin calls the "silly, unconstitutional" aspects of the 1992 cable act, which prevents telcos from determining the content of home entertainment services, including video on demand. Until Bell Atlantic can actively participate, it will "make money in transport fees" from programmers adopting its VOD system.

The company has no problems with VOD technology. Bushkin demonstrated the dial-up capabilities and the color reproduction of IMTV by showing snippets of two movies and a music video, emphasizing that viewers can watch a program at the same time they're making or receiving calls over the same phone line. "You do not need two lines," he said. Bell Atlantic has paid particular attention to sound quality, which Bushkin said "all market surveys show" is more

important to consumers than the picture. Interactivity, allowing customers to "point and click" cursors at an on-screen menu of programs, will be the second phase of the 1994 trial.

Bushkin used the demonstration to fight back against skeptics who claim telcos can enter VOD only after they have replaced copper wire with optical fiber and that "only cable companies can do this." Bell Atlantic, he responded, is testing all the aspects of video switching and channel compression that now occupy the cable operators, even while it has laid 1.2 million miles of fiber. "Roughly 80%" of its copper lines are gone, he adds.

The cost is being borne by the company, not its phone customers via cross-subsidized rates. "Shareholders are paying for this," Bushkin said. IMTV "sinks or swims on its own merits."



The King's New Home. RCA Records Label president Joe Galante, left, and BMG chairman/CEO Michael Dornemann admire the 9-foot-tall sculpture tribute to Elvis Presley at BMG/RCA's new worldwide headquarters on Broadway in New York. The sculpture is a replica of the one presented to the Elvis Presley Estate last August, which commemorated the 110 gold and platinum records Presley earned over the course of his career.

PGD Offers Accounts Rebate Incentives On CD, DCC

■ BY ED CHRISTMAN

NEW YORK—In a move to redefine some terms of major distribution, PolyGram Group Distribution has issued a letter to its accounts announcing a series of changes, including a unique incentive-based rebate awarded according to accounts' net increases.

Among the changes outlined in

the letter, dated June 15: a six-cent reduction for all CD and DCC price series; a rebate based on the percentage of net increase in an account's business with PGD from the previous year; and a series of changes aimed at encouraging accounts to order more frequently without incurring certain buying penalties such as loose-pick charges.

"These changes came about because we have challenged ourselves to look at all aspects of doing business with the customer," says Jim Caparro, president of PGD. "We questioned industry practices that have been in effect for a long time and re-evaluated every one of our sales policies and procedures. We want the changes to encourage our customers to

look differently at the industry's business practices, as well."

Accounts contacted by Billboard reserved comment on the changes, noting they were aware of the overall thrust of the moves but not the specifics. Many of them had not yet received PGD's letter.

Some accounts familiar with
(Continued on page 86)

Microsoft Joins Cable Giants For Interactive Venture
... Page 95

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Republic Claims 'Wonderful Life' Rights

BY SETH GOLDSTEIN

NEW YORK—Republic Pictures may be The Grinch That Stole Christmas from the home video trade. Earlier this month, an attorney representing the independent producer and music publishers Warner/Chappell Music, Irving Berlin Music, Edward B. Marks Music, and Shapiro Bernstein sent 500 letters to suppliers, duplicators, distributors, mail-order houses, and retailers announcing that Republic had the sole license to the music heard on the soundtrack of "It's A Wonderful Life."

Because of the underlying rights, said lawyer James Tierney, Republic has the only legitimate version of a movie that entered the public domain in 1974 and has sold uncounted millions of copies since VCRs took hold. Tierney demanded a halt to "all unauthorized copying, manufacturing, and sales" of every other edition—including the one introduced last year by Blockbuster Entertainment as the lead title in its PD series. Blockbuster is a 35% owner of Republic. Failure to comply will trigger a copyright-infringement lawsuit, he warns, that could seek damages based on sales made years ago.

If Republic and the publishers, who retain ownership of the compositions on the soundtrack, are successful, "Wonderful Life" largely will vanish from stores and television and cable broadcasts during the holiday season, when the James Stewart-Donna Reed classic about small-town America is ubiquitous.

Republic Pictures Home Video re-

packaged it in 1991 to celebrate the title's 45th anniversary and has moved about 200,000 cassettes at \$19.95 suggested list price, according to executive VP Steven Beeks, who thinks increased sales are "a definite possibility." But he won't come anywhere near plugging the gap of as many as 1 million cassettes sold annually, most for well under \$10.

The company could make up some of the difference with an exchange of tapes, plus cash, that Tierney says Republic is contemplating. "We're talking to retailers to get a handle on

the inventory," Beeks notes; he expects to announce a plan shortly. Sources indicate that now would be a good time since the next orders for "Wonderful Life" won't be filled until September or October.

Blockbuster already appears to be convinced. While the chain says it's "evaluating the situation," Beeks maintains "they have indicated they will take all unauthorized copies off the shelves."

Beeks and Tierney claim discussions in general are going smoothly, but some of those affected are bound

to fight back on the grounds that Republic waited too long to stake its claim. One recent judicial decision held for songwriter Hoyt Axton, sued by a musician who claimed co-authorship of "Joy to The World," written 22 years ago; a U.S. District Court in California found the delay too long. Republic "has a challenge to show why all of a sudden this is worth judicial relief," says Andy Baum, lawyer for GoodTimes Home Video, a major source of "Wonderful Life."

(Continued on page 95)

BMG Video Jazzes Up Its Music Catalog Brings PBS' 'American Music' Series On Board

NEW YORK—BMG Video is fleshing out its music catalog with a line of jazz and blues titles licensed from Toby Byron Multiprises. The seven-part "Masters Of American Music" series had been produced for broadcast on PBS, but BMG expects to release several on cassette before TV audiences have a chance to watch them, according to senior VP/GM David Steffen.

Steffen counts on TV exposure to reinvigorate demand that will be limited to a few thousand copies per release-on-street date. First-year sales of 5,000-10,000 units would be "terrific," he says, although Steffen thinks "Miles Ahead: The Music Of Miles Davis," due Sept. 28, might sell 15,000. Davis is one of five musicians featured this year; the others include

John Coltrane, Sarah Vaughan, Count Basie, and Thelonius Monk, all priced at \$29.98 on VHS and \$39.98 on laserdisc.

BMG also is counting heavily on 80-100 jazz-oriented radio stations, which will receive three- to four-minute "soundbite" CDs featuring a particular artist. A sampler drawn from all the videocassettes "would be ideal," he adds. Steffen needs radio because "probably half the battle is to get the word out to the consumer." Mail-order will be another route for a line expected to increase in size in 1994.

June 30 marks the end of BMG's current fiscal year, which Steffen says will finish ahead of budget. "We couldn't feel better about how we are positioned," thanks to 200,000-unit

sales of "Beyond The Mind's Eye" and 75,000 of the Green Jelly music video. BMG's auto racing tapes are "OK," Steffen adds. "They're finding their way into stores that can handle them," including auto-parts suppliers.

In fiscal 1994, he'll have an "Elvis In Hollywood" documentary, produced in cooperation with the Presley estate, BMG's first karaoke title, and a rerelease of the Who feature "The Kids Are Alright," including the missing title song. The latter will be promoted with RCA's album "The Who's Tommy," now wowing them on Broadway.

"Who would have predicted six months ago Pete Townshend winning a Tony Award?" says Steffen. "We're going to chase this thing all the way." SETH GOLDSTEIN

Fox Tries Music Companion For 'Mohicans' Vid

BY JIM McCULLAUGH

LOS ANGELES—In a unique audio/video marketing twist, FoxVideo plans to package an audiocassette of "The Last Of The Mohicans" soundtrack with the repriced sell-through version of the home video.

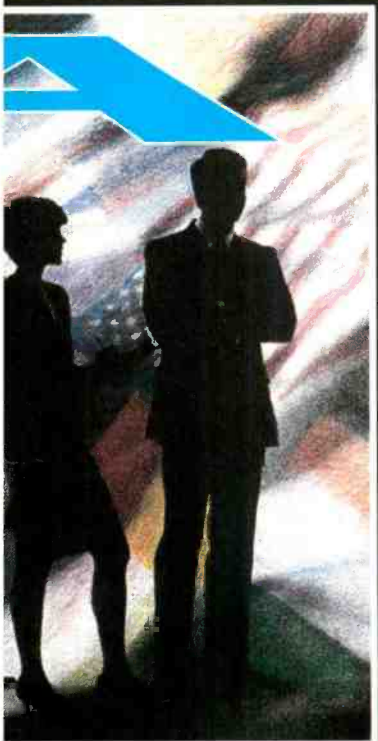
Available Sept. 8, the "audio/video bonus pack" will retail for \$24.98. It's the first time any home video supplier has combined a major theatrical title with a soundtrack in the same package.

The film, which grossed approximately \$70 million at the domestic box office, was released as a high-priced rental title last March and reportedly sold some 440,000 copies. It spent three weeks at No. 1 on the Top Video Rentals chart in April.

The soundtrack album, released on the PGD-distributed Morgan Creek label, peaked on No. 42 on The Billboard 200. After 34 weeks, the album stands at No. 146.

FoxVideo president Bob DeLellis says the company will back the audio/video bonus pack with an approximately \$1 million advertising campaign that will include network TV and radio spots.

The "bonus pack" will be offered to dealers in two configurations. (Continued on page 95)



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Blackwell Opening Jamaican Branch Sly & Robbie Deal Paves Way For Return

NEW YORK—For the first time since Island Records began in 1962, the label's founder/CEO, Chris Blackwell, will operate a branch of his Mango Records subsidiary from Jamaica. Slated to open July 1, the new unit is an effort to reaffirm Blackwell's continued commitment to the reggae and world-beat musical communities.

"I think it was always in Chris' plan to return to Jamaica with a label," says Trish Farrell, who has been named president of the Island/Mango Jamaican branch. "The creative chemistry is there."

The decision to open the office was triggered by an agreement with famed producers Sly Dunbar and Robbie Shakespeare to resurrect their legendary Taxi Records. "That started the wheels turning," Farrell says. "Everything else seemed to fall into

place pretty quickly after that."

Island/Mango will distribute and promote projects from Taxi for the next three years, starting with a compilation that is due toward the end of summer. Island also is funding the construction of a studio for the producers, which will begin shortly.

Through his work with the late Bob Marley, among others, Blackwell has maintained a positive image in the Jamaican music community. And while he moved his label from Jamaica to London more than 30 years ago, he has maintained other business ventures there. Besides London, Island/Mango also has offices in New York and Paris.

Farrell comes to her new post after seven years with the company. She will oversee daily operations, as well as sign and develop new talent. Two

additional staffers will be hired soon, mostly handling administrative and promotional chores. Farrell says the branch also will be responsible for the entire PolyGram catalog in Jamaica, and likely will focus on releasing the label's more rhythm-based projects.

Besides Taxi acts, Island/Mango is close to inking album deals with renowned reggae artists Yami Bolo and Papa San, who is winning raves for his appearance on David Morales' first Mercury single, "Gimmie Luv." Farrell also is developing a pair of new acts: Youth Massive, a boys singing group, and Neaty Neaty, a 13-year-old rapper/toaster.

"Finding new acts will be a vital part of what we're doing here," she says. "Having a base of operation here will increase trust within the music community. We have work to do, but I think we're in good shape."

LARRY FLICK

Mercury Nashville Giving All To Promote 2nd Cyrus Set

■ BY CRAIG ROSEN

LOS ANGELES—Mercury Nashville and Billy Ray Cyrus intend to prove the incredible success of the single "Achy Breaky Heart" and the album "Some Gave All" was no fluke with the Tuesday (22) release of the aptly titled follow-up



CYRUS

"It Won't Be The Last."

According to Mercury Records Nashville president Luke Lewis, the label has shipped more than 1.5 million copies of the new album.

Additionally, Mercury Nashville plans a late-summer or early-fall re-

lease of a third Cyrus home video set.

Yet the label doesn't necessarily expect to duplicate the success of "Some Gave All," which has sold more than 9 million copies worldwide. "We didn't go into this thing with the hopes of another 'Achy Breaky Heart,'" says Lewis. "We were just hoping for a good solid album with some depth to it and that is what we got."

Cyrus says the success of "Some Gave All" was on his mind while recording the new album. "I tried to ignore it, but it's hard to ignore 9 million albums," he says. Yet the artist is confident that his fans will return to record stores to buy the new album.

Although Cyrus did turn to
(Continued on page 97)

Red Hot Organization Offers Alternative For Fund-Raising

■ BY MELINDA NEWMAN

NEW YORK—"No Alternative," the newest compilation album from the Red Hot Organization and AIDS Music Project, will be released on Arista in September.

Like previous collections "Red Hot + Blue" and "Red Hot + Dance," proceeds from the sale of "No Alternative" will benefit worldwide AIDS organizations. More than 16 acts are contributing previously unreleased tracks to the project, including Red Hot Chili Peppers, Soul Asylum, Sonic Youth, Smashing Pumpkins, Goo Goo Dolls, Soundgarden, Matthew Sweet, Bob Mould, Beastie Boys, Straitjacket Fits, Sarah McLachlan, and American Music Club.

American Music Club's Mark Eitzel says the band was eager to participate. "Just the whole feeling of this project is really good," he says. The band contributed a song called "All Your Jeans Were Too Tight," about a friend of Eitzel's who died of AIDS. "I'd been writing the song already, and since it was already in progress, I just finished it up for this."

The project began when New York actor Paul Heck approached the RHO about producing a benefit album with alternative artists. "We had thought about doing a rock alternative project ourselves," says John Carlin, RHO co-founder and executive producer of "No Alternative." "And then Paul had approached me, so we thought, 'Why don't we do this together?' We're the financial producers and they are the creative producers." Along with Heck, the record's other producers are Jessica Kowal, executive editor of IN Fashion magazine, and Chris Mundy, senior writer of Rolling

Stone.

As with other RHO projects, efforts have been made to keep the budgets as low as possible so the maximum amount of money can go to the designated charities. Carlin says the average production budget per song is about \$6,500. "And then there are some administrative costs, coordinating the studios, the song clearances," he says. "There's a lot of garbage work to make all this happen."

Once a significant number of artists were lined up, proposals to release the project were sent to several record labels, with Arista coming back with the first yes.

"We released the longform video for the first 'Red Hot + Blue' and we've been involved in conjunction with other AIDS projects, such as Arista's 15th-anniversary special
(Continued on page 90)



Her Album Is 'Here.' Soprano Eileen Farrell signs a blowup of the cover of her new Elba Records album, "Here," at a release party at New York's Russian Tea Room.

Gabriel's New Video Without Frontiers

■ BY DEBORAH RUSSELL

LOS ANGELES—Music video visionary Peter Gabriel strikes again as he unveils his high-definition, simulation video "Kiss That Frog" Friday (25). The clip can be viewed only in a special venue dubbed "Mind Blender Rock Motion Theater."

Touted as "the first music video that you can ride," the multisensory clip will debut at New Jersey's Meadowlands Fairgrounds in a portable unit created by Iwerks of Burbank, Calif. The simulation unit's 18 seats are programmed to move in time with the video display, which is cast on a 9-by-16-foot high-definition TV screen. The "Reactor" theater, which Iwerks uses for a variety of

programming, also features a six-channel surround-sound system developed by JBL of Northridge, Calif., and Iwerks.

VIDEO GOES ON TOUR

Two of the portable theaters will stop in more than 60 cities, including nontour sites, during Gabriel's current tour. The theater may be in place at the actual concert venue or at some off-site location as each market dictates.

Brett Leonard directed the four-minute "Kiss That Frog" video, which comes from Gabriel's current Geffen album, "US." Leonard's credits include the virtual-reality thriller "Lawnmower Man" and Billy Idol's cyberpunk music video, "Shock To The System." Danny So-

colof of Mega Inc. executive-produced the clip.

Audio for the Geffen track was rerecorded for the video, and features a "mind blender" mix by William Orbit.

Due to the nature of the HDTV simulation video, it will not air on television in its current form, according to sources. A revised cut will be prepared for MTV later this year.

Crystal Pepsi is sponsoring the video tour. Tie-ins to radio stations across the country are planned in several markets, sources say, and radio station contest winners will see "Kiss That Frog" for free. Others who wish to view the clip need to present a proof-of-purchase seal from Crystal Pepsi.

RIAA Hopes To Kiss Foreign Pirates Goodbye

WASHINGTON, D.C.—The Recording Industry Assn. of America has a new message for foreign-born pirates and counterfeiters: goodbye.

The fond farewell has become a weapon thanks to a recent Department of Justice ruling that affirms deportation as a penalty for manufacturing counterfeit product.

Judge Edwin Hughes of the Justice Department's Executive Office for Immigration Review in Dallas ordered the deportation of Saeb Khlied El Hamed, who had pled guilty to two counts of unlawful labeling under the Texas True Name and Address statute. El Hamed also received a two-year prison term and a \$1,000 fine.

El Hamed was arrested in January following a raid at a manufacturing plant in Grand Prairie, Texas, staged by local law enforcement. He and five other individuals were charged with operating a counterfeit cassette manufacturing facility.

Don Valdez, the RIAA's associate director of anti-piracy, testified in the case June 1. He tied the arrest and stash to the \$400 million the industry loses to pirates annually.

After El Hamed pled guilty, Judge Hughes ruled his activities constituted a "crime of moral turpitude" and ordered the deportation. El Hamed was also on probation for insurance fraud, according to law enforcement testimony.

In another anti-piracy action, local authorities, assisted by the RIAA, seized 20,151 alleged counterfeit cassettes from 13 vendors at two New Jersey flea markets. The nabs were part of the RIAA's Civil Ex Parte Seizure Program.

BILL HOLLAND

JVC

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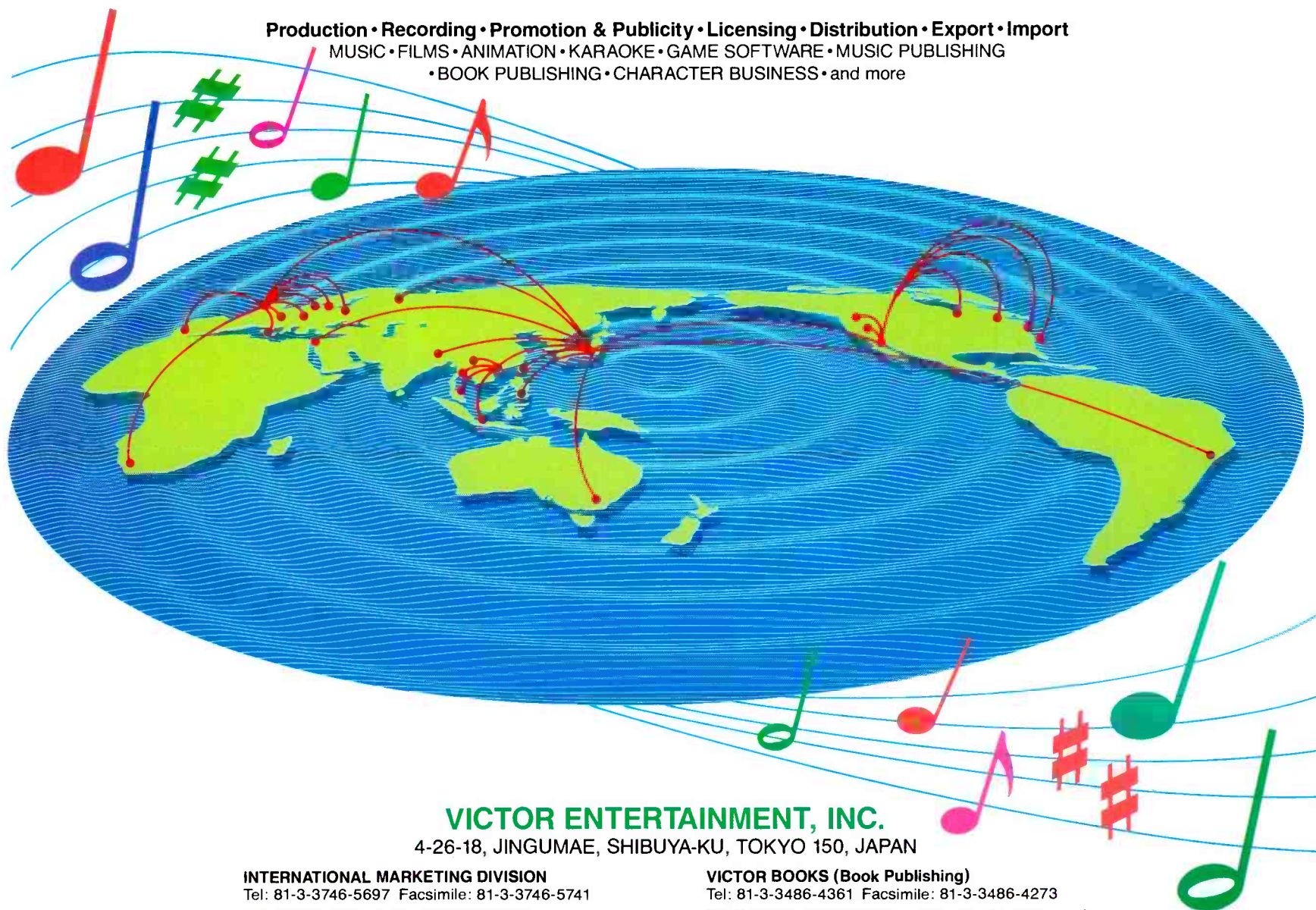
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Music Key To Handleman's Higher Profits Mass Merchants Play Part In 16% Sales Increase

■ BY DON JEFFREY

NEW YORK—The Handleman Co., the biggest rackjobber of music and video in the U.S., says a significant increase in music sales overcame a decline in video revenues to yield higher profits in the past fiscal year.

For the 12 months ended May 1, Handleman reports a 9.3% jump in net profit to \$43.7 million from \$40 million the year before on a 9.9% rise in net sales to \$1.12 billion from \$1.02 billion.

The engine driving the company was music sales, which increased 16% to \$626.9 million. A spokesman says sales rose because music de-

partments were expanded beginning last summer and because mass merchants have been grabbing a bigger share of the recorded music market.

That strength offset a 2% decline in sales of prerecorded video to \$378.6 million. A big reason for the drop was the decision by The Walt Disney Co. to ship its sell-through video titles directly to big retailers such as K mart and Wal-Mart, Handleman's No. 1 and No. 2 accounts, respectively. Another reason, the spokesman says, was a dearth of strong titles.

Handleman's gross profit margin slipped to 24.8% from 25.3% a year ago. The company attributes

that to a shift in the sales mix toward compact discs, which carry lower margins than cassettes.

Wal-Mart says Handleman will rack at least 700 of the mass merchant's stores by January 1995. Handleman now services 920-1,000 Wal-Marts. The spokesman says, "There will be a loss of some stores but they're saying, you're going to be a permanent supplier for years to come." Wal-Mart's commitment is a response to concerns that Handleman might lose the account because Wal-Mart acquired its own rackjobber, Western Merchandisers. Handleman will continue to rack Wal-Marts in territories Western is not in.

Besides music, a strong performer for Handleman last year was books. Sales soared 33% to \$70.9 million. The company says it picked up new accounts and expanded some existing departments.

Computer software sales rose 21% to \$45.3 million last year. This fiscal year, the increase could be much higher. K mart has decided to get back into the business of selling software and will have Handleman rack about 500 stores.

In the fourth quarter, Handleman's net profit rose 6.6% to \$10.5 million from \$9.8 million a year ago, although revenues declined 6.1% to \$251.8 million from \$268.3 million the year before. Profit was up because expenses were reduced.

Blues Singer, Guitarist John Campbell Dead At 41

LOS ANGELES—Blues singer/guitarist John Campbell, who cut two widely praised albums for Elektra Entertainment, died of heart failure June 13 at his home in New York. He was 41.

Campbell had a history of heart problems and had been taking medication for an ailment, according to his manager, Mike Gormley.

At the time of his death, Campbell was rehearsing material for a third album with former Double Trouble member

Tommy Shannon.

Born in Shreveport, La., Campbell began playing professionally at the age of 13; Lightnin' Hopkins was among his primary musical influences. After leaving home for Texas at 16, he spent years on the Southern blues circuit.

He relocated to New York in 1988, and recorded his first album, "A Man

And His Blues," for Germany's Crosscut Records; it received a 1989 W.C. Handy Award nomination. He was signed to Elektra on the strength of his live shows at the Lone Star Cafe.

Campbell's two Elektra albums, "One Believer" (1991) and "Howlin' Mercy" (1993), both were helmed by producer/songwriter Dennis Walker, who also worked on Robert Cray's

(Continued on page 96)

Root Boy Slim, Chronicler Of Misfits, Dies

■ BY BILL HOLLAND

WASHINGTON, D.C.—Foster MacKenzie III, 48, known to music audiences as Root Boy Slim, died of apparently natural causes in his sleep at his home in Orlando, Fla. He was found by his landlord.

A spokesperson for the Orlando Medical Examiner said that death "appeared to be of natural causes" but added that "not all the test results are yet available."

MacKenzie recently had moved to Orlando after spending much of his Root Boy Slim years in the Washington, D.C., area. He was in semi-retirement from full-time performing, and was attempting to lead a more normal life, according to friends.

MacKenzie, who as Root Boy became a bizarre fixture of the mid-Atlantic and Florida concert and club scenes in the '70s and '80s, took on and reveled in the persona of an over-

(Continued on page 96)



Epic Records VPs congratulate the label's new regional sales directors. Shown, from left, are Jeffrey L. Patton, sales director, Southeast region; James R. Wills, sales director, Midwest region; John McL. Doelp, senior VP of marketing; James Scully, senior VP of sales; Vickie Strate, sales director, West Coast; and Paul Jarosik, sales director, East Coast.

Epic Bolsters Its Regional Sales Efforts Via New Posts

NEW YORK—Epic Records has named four staffers to new regional sales director posts created to boost the label's ability to recognize and react to local marketing opportunities for developing acts.

Ironically, the new posts were spurred by two major Epic success stories. "We broke Pearl Jam and Spin Doctors without this new position, of course, but we saw the need to have more people out there for the many acts we have working in the wings," says Epic senior VP of sales Jim Scully, who will oversee the four new directors.

Scully adds, "We need more [regional] concentration for acts close to breaking, such as Screaming Trees and Rage Against The Machine, who are on big summer tours."

The four staffers named to the new posts are Paul Jarosik (East Coast), formerly Sony Music's progressive music marketing manager; Jeffrey L. Patton (Southeast region), formerly Epic's local promotion manager in Denver; Vickie Strate (West Coast), formerly Sony Music sales rep for the Midwest branch; and

James Wills (Midwest region), also a former Sony Music sales rep for the Midwest.

The four will have broad marketing and sales responsibilities for artists on Epic, Word Records, and several street logos handled by Epic. They will be responsible for passing on to their Sony Music Distribution branch contacts promotional and marketing strategies developed through the office of Epic VP of marketing John McL. Doelp. They also will develop and implement all marketing strategies for artist tour support at the regional level.

In their new slots, regarded as management positions by Epic, the four will act as liaisons with two branch operations each, with the exception of Jarosik, who will work with the New York, Boston, and Washington, D.C., branches.

In a prepared statement, Epic president Dave Glew said of the new posts: "The addition of a regional sales force will enhance our ability to more accurately gauge and respond to local and regional developments across the country." IRV LIGHTMAN

EXECUTIVE TURNABLE

RECORD COMPANIES. Jay Landers is named senior VP of A&R for the EMI Records Group North America in New York. He was VP of A&R for Columbia.

André Fischer is appointed senior VP of A&R, black music division, for MCA Records in Los Angeles. He was an independent producer.

Mitchell Cohen is named VP of A&R for Columbia Records in New York. He was VP of East Coast A&R for Arista.

Arista Records promotes Bruce Schoen to VP of top 40 promotion in New York, Mark Rizzo to VP of adult contemporary promotion in New York, and Jeff Backer to VP of field operations in Coral Springs, Fla. They were, respectively, senior director of national top 40 promotion, senior director of national adult contemporary promotion, and national field director of pop promo-



LANDERS



FISCHER



COHEN



SCHOEN



RIZZO



BACKER



HEBBES



LEIB

tion.

Claude Carrere is named VP of Warner Music International in Paris. He was president of Carrere Music, and will continue to serve as a director of Carrere Music.

Epic Records promotes Paul Jarosik to sales director, East Coast region; Jeffrey Patton to sales director, Southeast region; Vickie Strate to sales director, West Coast; and James Wills to sales director, Midwest region. (See story, this page.)

RCA Records Nashville promotes Carson Schreiber to Western re-

gional director and Ken Van Durand to Eastern regional director. They were both promotion managers.

A&M Records in Los Angeles promotes Barbara West to director of business affairs and Laura Morgan to West Coast publicist. They were, respectively, administrator of business and legal affairs and publicity coordinator.

Stephanie Morris is appointed manager of alternative retail, sales, and field marketing, for MCA Records in Los Angeles. She was na-

tional director of marketing for SRO Marketing.

PUBLISHING. Peter Hebbes is appointed managing director of MCA Music Australia Pty. Ltd. in Sydney. He was managing director of Festival Music Publishing Group and Associated Companies.

Stacy Leib is promoted to VP of creative development for EMI/Virgin Music in Los Angeles. She was director of creative development for Virgin Music Publishing.

Lynn Gann is appointed manager

of creative services for MCA Music Publishing in Nashville. He was a professional manager at Tom Collins Music Corp.

Liz Greenberg is named sales representative/producer for Serious Music in New York. She was in the broadcast production division of Backer Spielvogel Bates.

RELATED FIELDS. Frank Callari is named Nashville representative for the New Music Seminar. He is a manager in the T.C.A. Group.

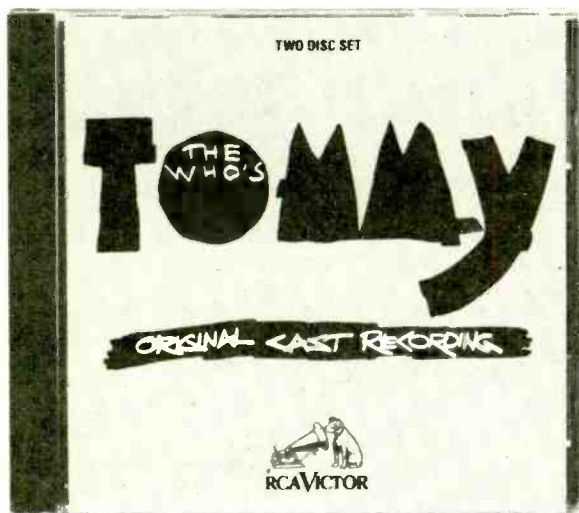
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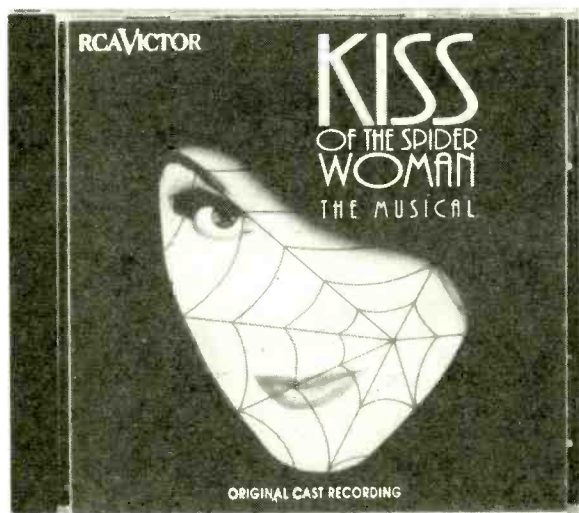
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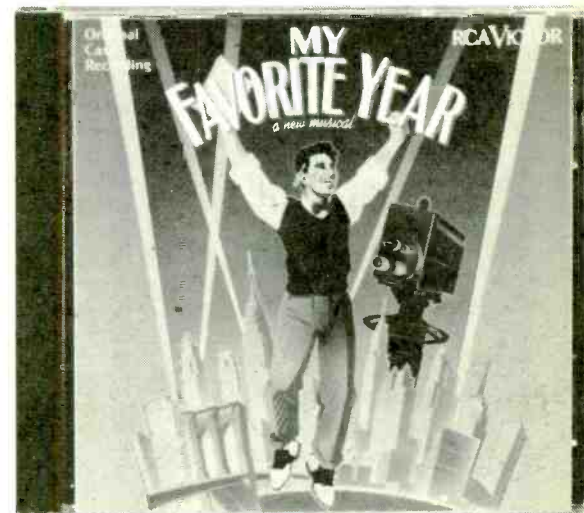
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**RCA VICTOR
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Bell Biv DeVoe Courting Fans Previews New Set On Promo Hoop Tour

BY GIL GRIFFIN

WASHINGTON, D.C.—With the NBA championships wrapping up, Bell Biv DeVoe couldn't have picked a better time to release their new single, "Above The Rim," the debut track from their sophomore album, "Hootie Mack."

Prior to the record's Tuesday (22) release date, the members of the MCA act took to the court themselves, playing basketball games against radio staffers—and in front of fans—in cities across the country as part of a promotional tour. Proceeds from ticket sales are benefiting local charities.

"We're close to the streets," says Michael Bivins, who, in the three years since BBD released its multiplatinum debut, "Poison," has helped create the

pint-sized hit R&B group Another Bad Creation, discovered and is managing crooning heartthrob act Boyz II Men, and has created his own record label, Biv 10 Records. "Some rappers who say they're from the streets talk about guns, but our side of the streets is the



BELL BIV DEVOE: Ricky Bell, Ronnie DeVoe, and Michael Bivins.

playground. That's what led to our doing the promotional tour."

Bivins says new music from "Hootie Mack" will be pumping over the loudspeakers at playgrounds and auditoriums during the games. And the group members, all former members of New Edition, acknowledge that people will be hearing a different sound. A laid-back vibe flows throughout the new album, which also finds the group rapping more. Cuts such as "Lonely" and "The Situation," with their respective horn shouts, kettle whistles, and buzzing saxophone samples, make BBD sound more like hardcore rappers, especially on the bouncy, synthesized "Nickel," where there are plenty of references to marijuana smoking.

"We're influenced a lot by hardcore hip-hop," says Ricky Bell. "But we have a smoother sound. Our laidback
(Continued on page 25)



Creeping Along. Members of Capitol recording act Radiohead hook up with CEMA execs during a party in New York to celebrate the success of the group's single, "Creep." From left are Gene Rumsey, CEMA N.Y. branch manager; Charlie Charas, Record Runner; Jill Capone, CEMA branch marketing rep; Barbara Schwartz, Capitol regional marketing director; Radiohead's Jonny Greenwood, Thom Yorke, and Ed O'Brien; Joe McFadden, CEMA Distribution senior VP of sales; Radiohead's Colin Greenwood and Phil Selway. Kneeling is CEMA branch marketing rep, Keith Valcourt.

Duran Duran On Track For '93 World Comeback

BY THOM DUFFY

LONDON—Calling from Los Angeles, Duran Duran's John Taylor is checking in with Anna Broughton, marketing manager of EMI Music International. She congratulates him on the recent news that Duran Duran's current self-titled album has hit platinum in Argentina, the first market where the album has achieved that milestone.

Taylor quips that perhaps "Duran



Argentina was the first international territory to bestow a platinum award on Duran Duran for sales of the "Duran Duran" comeback album exceeding 60,000 units in the market. Celebrating after a sell-out show at the 40,000-capacity Velez Sarsfield Stadium in Buenos Aires, from left, are John Taylor and Warren Cuccurullo of Duran Duran, Silvina Otera, marketing manager for EMI Argentina, Juan Simonelli, marketing director for EMI Argentina, and Duran Duran's Simon Le Bon and Nick Rhodes.

Duran" will work its way to platinum in world markets in alphabetical order. The album, in fact, already has reached No. 7 on The Billboard 200 in the U.S. on Capitol Records, and No. 4 in the U.K. on EMI.

Such international success has been one of the most striking aspects of this year's comeback by Duran Duran. From South Africa to South America to Southeast Asia, in a strategy devised by Left Bank Management in L.A. and EMI Music International under the direction of Broughton, VP of marketing Mario Ruiz, and managing director David Stockley, the band is having major global impact.

Since the setup for the album began last fall, international marketing efforts have been coordinated, in turn, with Capitol Records in the U.S. and EMI's affiliates in Europe.

The recent live worldwide broadcast of Duran Duran's midnight performance from Tower Records in Los Angeles, which was beamed simultaneously to fans in London, Sydney, and Tokyo (Billboard, May 22), was only the latest step in that international strategy.

The advance planning obviously worked. Duran Duran's first single, "Ordinary World," hit the top 10 not only in the U.S. and U.K., but it also has charted in Japan, the Philippines, Taiwan, Singapore, Malaysia, Hong
(Continued on page 53)

Ozzy Re-Forms Holy Alliance With Sabbath; Steely Dan Road Trip; Blues In Pittsburgh

STRAIGHT FROM OZZY'S MOUTH: There have been months of speculation and winks and nods, but no official confirmation that **Black Sabbath** and **Ozzy Osbourne** are reuniting. However, Osbourne tells the **Beat** he will join his old band mates for a world tour starting later this year. "It will start in late or mid-December and go straight through for a year and a half," he says.

There are no current plans for Osbourne and Black Sabbath to record together. In fact, before the tour begins, both parties will have new records of their own to tout. Osbourne is in the studio working on a follow-up to his multiplatinum "No More Tears" album for **Epic** with guitarist **Zakk Wyld**, drummer **Randy Castillo**, and bassist **Mike Inez**. (Epic has just released "Live & Loud," a video and audio compilation culled from Osbourne's last two tours. See story, page 23). Additionally, Black Sabbath stalwarts **Tony Iommi**, **Geezer Butler**, and **Bill Ward** are hard at work on another new album.

According to Osbourne, the tour will include no new or solo material; rather, it will concentrate on his vintage Sabbath years in the '70s.

"Ever since I left Black Sabbath and was in various bands, we've had loads of letters saying we should get back together," Osbourne says. "You can change members of the band, but change the lead singer and it gets very confusing. Early Sabbath has become this cult band. The kids ask me what it was like to work with them; it's like history for them. It was us, **Led Zepplin**, and **Deep Purple**. We wrote the shit, they want to [hear] who wrote the shit... My job is to serve the public and the public demand is such that they all want to see us back together. That's what it's all about. It's nostalgia."

A mini-reunion of sorts between Osbourne and Black Sabbath took place last year when Sabbath joined Osbourne for four songs in Costa Mesa, Calif., during a stop on the singer's tour. "We've grown up," notes the 44-year-old Osbourne. "All our childish fucking anger is water under the bridge."

So, almost 25 years after their careers together began, Osbourne and the current members of Sabbath will have one more go at it. And for Ozzy, it feels right. "So many people have this picture of Ozzy which is so

far removed from the real me. My wife [and manager, Sharon Osbourne] did a tremendous job of putting that forward—Ozzy Osbourne, the man who bit the head off a bat. That's not what I want to be remembered for. I got caught, I'm not complaining about that kind of publicity. But I want to be remembered as this guy who was a really successful entertainer. So to come full circle and rejoin Black Sabbath, it's like, wow. It works."



by Melinda Newman

THIS AND THAT: Speaking of **Deep Purple**, **Ian Gillan**, with whom the band had its most notable success, has rejoined the group. He and other key members **Ritchie Blackmore**, **Roger Glover**, **Ian Paice**, and **Jon Lord** are working on the band's 25th album. "The Battle Rages On" will be released Aug. 3 by **Giant Records**... Double Grammy winners the **Chieftains** will be performing

music from some of their film scores, including "Far And Away," "Tristan And Isolde," and "Year Of The French," July 9 and 10 at The Hollywood Bowl... **Willy DeVille** recorded a live album June 16-17 at New York's The Bottom Line. It will be released by France's **FNAC Records** throughout Europe. The tape also is being used to seek a U.S. deal... **Steely Dan** will kick off its first full-length tour in 19 years Aug. 13 at The Palace in Detroit. In addition to **Walter Becker** and **Donald Fagen**, the lineup includes keyboardist **Warren Bernhardt**, bassist **Tom Barney**, drummer **Peter Erskine**, guitarist **Drew Zingg**, saxophonists **Cornelius Bumpus** and **Bob Sheppard**, and backup singer **Katherine Russell**... New York's **Paramount Theater** has added six dates to the 10 sold-out **Paul Simon** shows slated for October. Simon's special guest will be **Art Garfunkel**.

SINGING THE BLUES: **Blues Music Festival '93** kicks off Aug. 2 at Pittsburgh's Starlake Amphitheater. Appearing on the 45-date, eight-week tour are guitar wizards **B.B. King**, **Eric Johnson**, and **Buddy Guy**, as well as the **Alligator All Stars**, better known as **Koko Taylor**, **Lonnie Brooks**, and **Junior Wells**. The three axemen announced the outing June 16 by donating a signed guitar to the **Hard Rock Cafe**.

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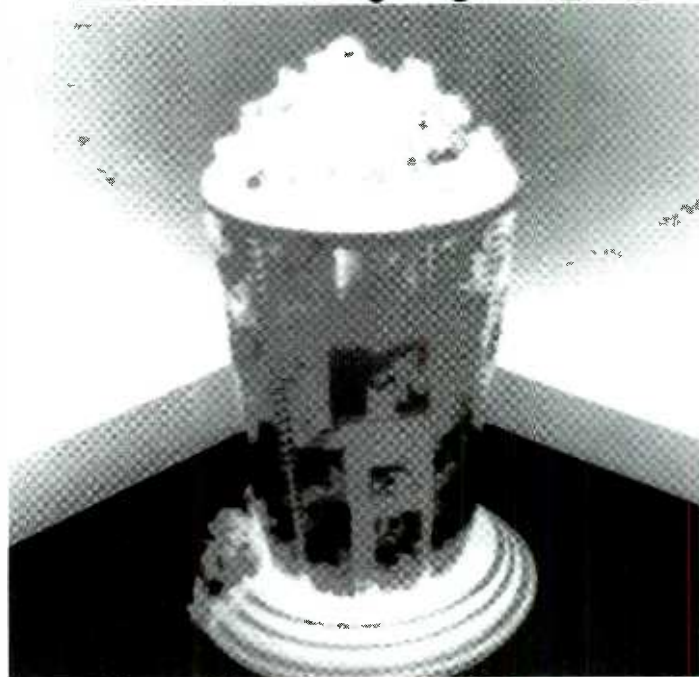
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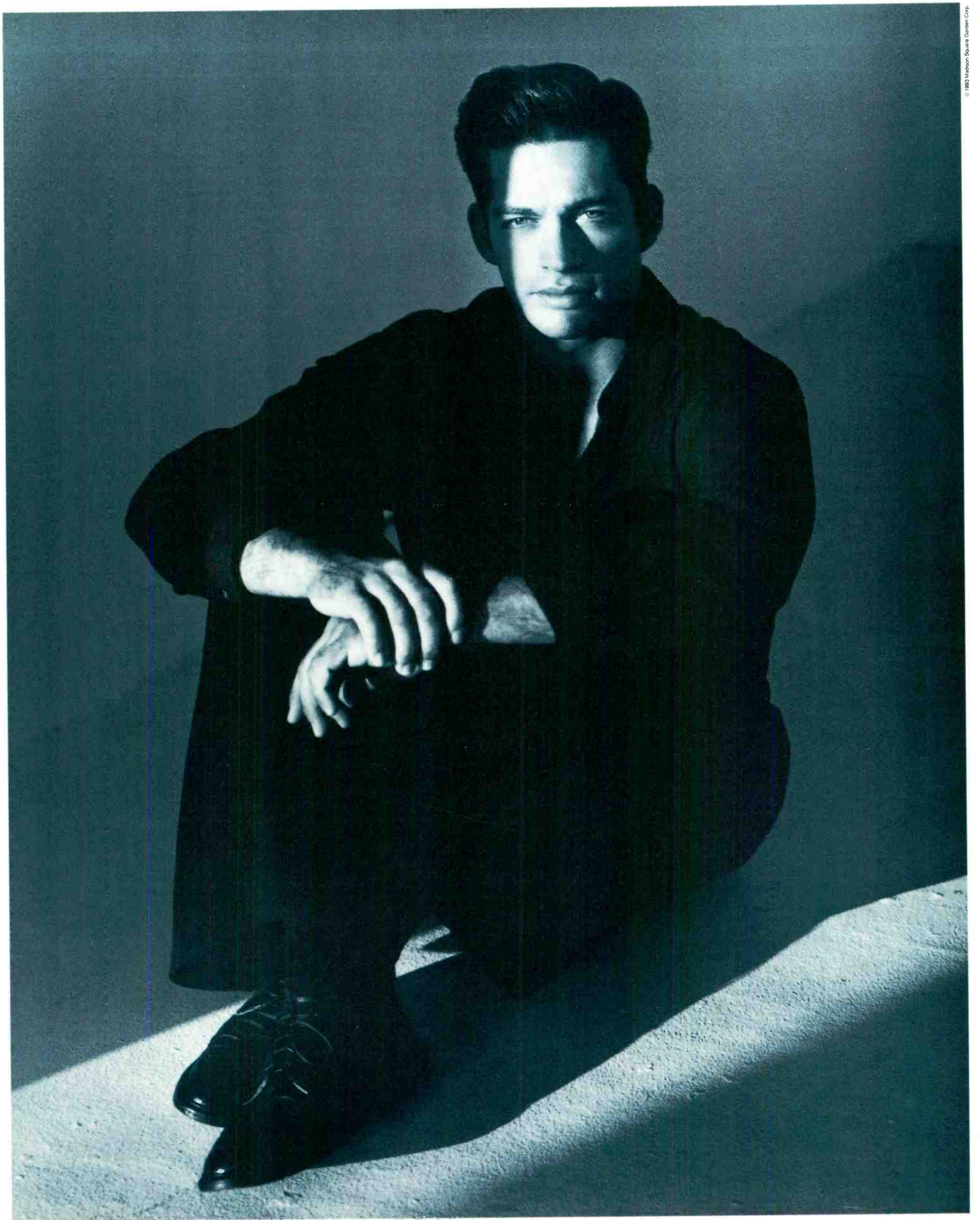
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GETTING THE URGE

The members of Urge Overkill don't think they're the best band in America. But deny this Chicago-based trio the title of America's suavest combo, and you'll have a fight on your hands.

"When we started, everything around was such a denial of the senses," says drummer Blackie Onassis. "It was an incredibly asexual time; people were more concerned with deconstructing rock than playing it. We wanted to have fun, buck the trend, and play rock'n'roll that was stylish."

Onassis, guitarist Nash Kato, and bassist "Eddie" King Roeser do just that on their aptly titled Geffen debut (and sixth release overall), "Saturation." Produced by Joe and Phil Niccolo (better known as The Butcher Brothers), who've scored hits with Cypress Hill and Kris Kross, the clean-sounding album is a considerable departure from the band's earlier works.

Urge Overkill made the unusual production move for two reasons, according to guitarist Kato. "We'd already worked with Butch Vig and Steve Albini [on independent releases]," he says. "So we decided to just look at [Billboard] and see who had the most singles on the charts."

The result is a colorful melange of soul-tinged power-rock tracks, such as first single, "Sister Havana," and pop culture schtick—as evidenced by tracks like "Erica Kane" (a salute to "All My Children" actress Susan Lucci's luckless quest for a daytime Emmy).

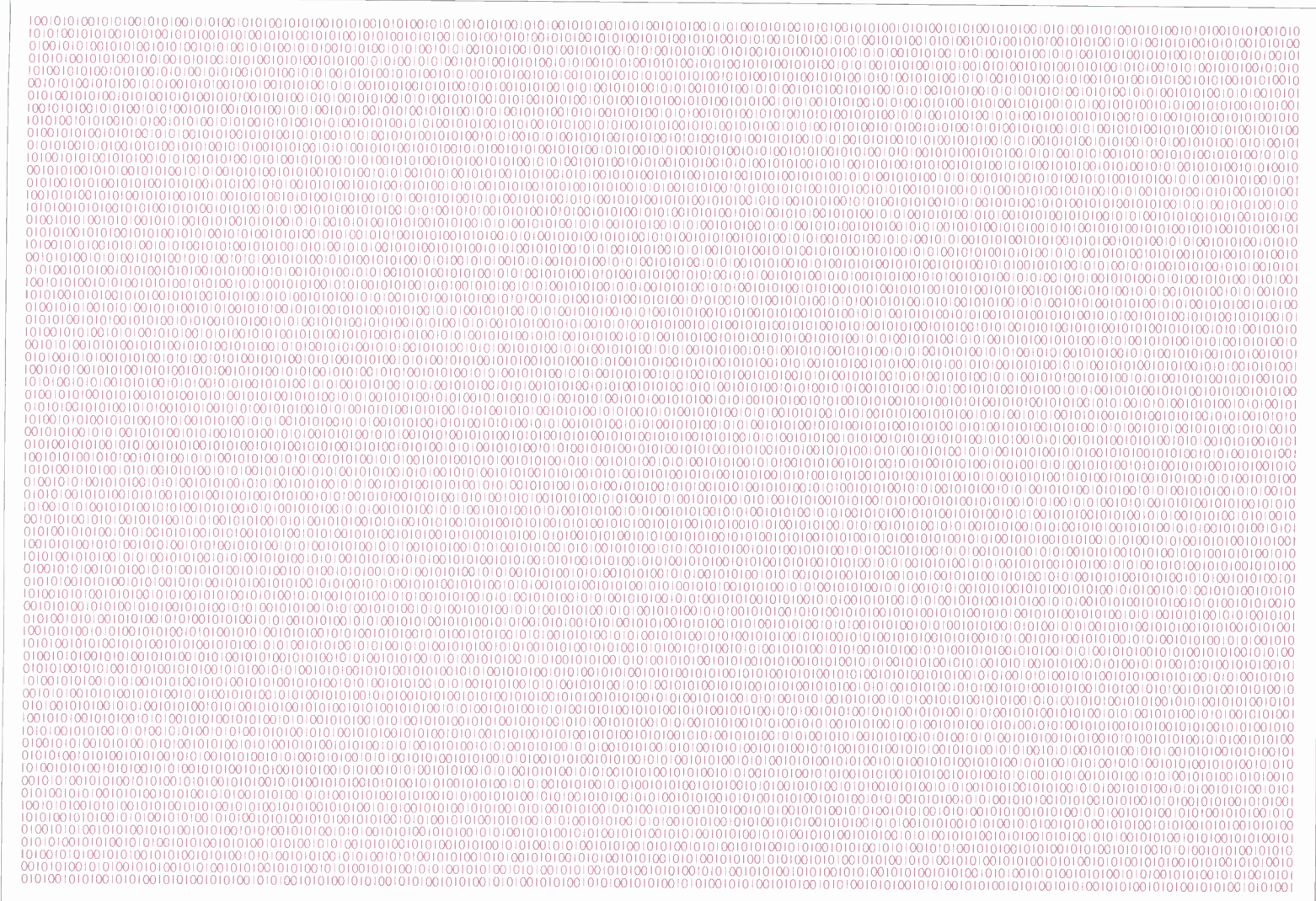
Pop culture has always been paramount in the band's "concept." The band members credit Neil Diamond and Kiss as equally weighted influences. And Onassis enthusiastically describes the look of the video for "Sister Havana" as "a total Quinn-Martin production," in a salute to the producers of such '70s television shows as "The Streets Of San Francisco."

"It's refreshing to work with an artist that doesn't just say 'All I want to do is play,'" says Geffen

(Continued on page 24)



URGE OVERKILL: Nash Kato, Blackie Onassis, and "Eddie" King Roeser.



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Dreyer Rights To Spier; Hirsch Hits For Rondor

BOURNE/SPIER SETTLE: Larry Spier Inc. has obtained the 19-year extension for publishing rights to Dave Dreyer's share as co-author of five evergreen copyrights in an out-of-court settlement with Bourne Music, sources tell Words & Music. Litigation between the two was the subject of two federal court decisions, the last a unanimous appeals ruling that the Dreyer family had the right to terminate a grant to Bourne. This decision, observers say, gives added punch to heirs' control of the 19-year extension of copyright protection provided by the 1976 Copyright Act. The appeals court reversed a lower court's decision. The songs now handled by the Spier firm include "Me And My Shadow," "Back In Your Own Backyard," "There's A Rainbow Round My Shoulder," and "Cecelia." In the Spier/Bourne action, **The Songwriters Guild of America** filed an amicus brief on behalf of Spier.



by Irv Lichtman

SEVEN IS HEAVEN: Ken Hirsch, who recently signed on as a staff writer at Rondor Music after a career that has seen successful associations with other writers as a staffer with Hill & Range Music and Jobete Music, can seem to count on hit revivals of his songs every seven years.

As Hirsch puts it, "... lightning has struck again with a song I wrote seven years ago. The current Regina Belle hit I co-wrote, 'If I Could,' was written seven years ago. My first hit, 'I've Never Been To Me' by Charlene (Motown) was also written seven years earlier."

Hirsch points out, however, that things also happen at three-year intervals: "No One In The World" by Anita Baker and "Two Less Lonely People In The World" by Air Supply made the grade three years after they were written.

Hirsch, a native New Yorker now living in Playa del Rey, Calif., has written with the late Doc Pomus, whom Hirsch regards as his mentor, and is writing material with Hal David and fellow Rondor writer Paul Williams. His other collaborators include the late Howard Greenfield, Phil Cody, Allan Rich, and Marti Sharron.

At Jobete, Hirsch wrote many songs for Motown acts with Ron Miller. They also wrote several musicals together. Hirsch himself has had experience as a singer, having as a youngster performed in the boys' chorus of **The Metropolitan Opera** for five years.

OVER THERE: Leeds Entertainment, the Leeds Levy music publishing setup, is getting representation overseas via a long-term

subpublishing deal with **peermusic** that includes provisions for the formation of Leeds Entertainment in key markets, while also giving **peermusic** rights to the Leeds catalog outside the U.S. and Canada. For Levy, the deal is a business reunion with **peermusic** and chief **Ralph Peer** going back 15 years, when Levy joined **MCA Music**.

HAPPY 90TH: Songwriter Alex Kramer turned 90 May 30. Among the evergreens penned by he and his wife Joan Whitney are "Candy,"

"Ain't Nobody Here But Us Chickens," and "So Long For Awhile," the theme of "Your Hit Parade" from 1940-59. "Candy" was featured in the movie "Bugsy," and is in the new film "The Night We Never Met" (starring **Matthew Broderick**), while "Ain't Nobody Here But Us Chickens" featured in the recent London/Broadway hit "Five Guys Named Moe" (this one's by that younger chap—at 82—**Larry Wynn**). Bourne Music recently acquired these and other Kramer/Whitney songs, which joined others in the Bourne catalog, including "Far Away Places."

GOT 'EM COVERED: Melissa Ritter, staff writer at Famous Music, is on a cover streak. Along with her co-writers, she's getting sessions from **NKOTB**, **Garden Of Joy**, **Claudia Kaleem**, **Stepp Stewart**, **Simple Pleasures**, and **Donna DeLory**. Ritter's writer mates include **Narada Michael Walden**, **Derek Bramble**, **Jason Hess**, and **Matt Sherrrod**. Ritter's past credits include the **Tyler Collins** single "Second Chance."

THANKS FOR THE Memories: **RCA Victor** has earned a first in the 38-year-history of the **Drama Desk** awards of the **Assn. of New York Drama Critics, Editors & Reporters**: a special citation for its original cast-album catalog. The label's Broadway A&R director, **Bill Rosenfield**, accepted the award at a black-tie gala May 22. **Drama Desk** category winners this year include shows with **RCA Victor** albums, including the London versions of "Kiss Of The Spider Woman" and "Blood Brothers," plus "My Favorite Year" and the upcoming "The Who's Tommy."

PRI NT ON P RI NT: The following are the best-selling folios from **Cherry Lane Music**:

1. **Metallica**, **Metallica**
2. **Guns N' Roses**, **Use Your Illusion I & II**
3. **Joe Satriani**, **The Extremist**
4. **Slayer**, **South Of Heaven**
5. **Lucinda Williams**, **Sweet Old World**

Epic Breaks Tradition For Ozzy Release Rolls Video Weeks Before 'Live & Loud' Street Date

BY MELINDA NEWMAN

NEW YORK—With **Ozzy Osbourne's** popularity at an almost unprecedented high, **Epic** is putting a tremendous push behind "Live & Loud," an audio and video collection of Osbourne's last two tours.

Defying traditional wisdom that relies upon either simultaneous release or audio versions first, the 18-song audio compilation, released June 15 by **Epic Associated** on both double CD and double cassette, was preceded by the VHS and laserdisc versions by three weeks.

"The overall plan was to put the video in the marketplace early," says **Steve Einczig**, **Epic** VP of marketing. "The thinking was [that] due to **Ozzy's** massive following, we thought [by making] the home video available exclusively for several weeks before the album's release, his core fans would buy the video first and then would want one of the albums for the car or home use."

In addition to bolstering video sales, such a release schedule seems to have had a positive impact on retailers ordering the audio version. "We don't have an idea yet on how the video's doing with consumers [because it's too soon], but the idea has worked on our customer base because the audio went out a little heavier than it would have without the video out there," says **Epic's** senior VP of sales, **Jim Scully**. "They saw the excitement for the video

from their customers, and it caused them to order a little heavier."

Osbourne says he wanted the recording to be as authentic as possible. "It is a live album," he stresses. "It's not one of those things that's rerecorded in the studio. It was taken from seven or eight shows, so the quality of the sound goes up and down. All we did was match the voice up in some places [for the video]. That synchronization took about an hour; that's all we did."

Because Osbourne says live albums are "a gift on a plate, money for nothing," he wanted to wrap the release in something special for his fans. To that end, he, his wife/manager **Sharon Osbourne**, and **Epic** and **Sony** execs



OZZY OSBOURNE

ARTISTS IN ACTION

LEE RITENOUR
YELLOWJACKETS
INCOGNITO
RICHARD ELLIOT

Fox Theatre, Detroit

ON THIS LUSCIOUS spring night at Detroit's **Fox Theatre**, contemporary jazz patrons were treated to a five-hour, four-act smorgasbord of styles. Starting the evening was former **Tower Of Power** tenor saxophonist **Richard Elliot**, a sexy performer whose suggestive and choreographed delivery—at times he arched his flashy red, white, and blue horn high over his head or thrust it between his legs or played on his knees—conformed to the love potions that rippled through his high-powered, crowd-pleasing sound. **Elliot's** own compositions were not as noteworthy as the familiar cover tunes that he offered, including **Percy Sledge's** "When A Man Loves A Woman," which he stretched from a slow-tempo, lusty ballad to a bluesy, gut-bucket, pulsating, and seductive rocker.

Next up was London-based 12-piece jazz-funk-dance group **Incognito** on its first U.S. tour. Led by guitarist/songwriter **J.P. "Bluey" Maunick**, **Incognito** instigated an instant dance mood and stirred the crowd to a spontaneous standing ovation. **Incognito** forged a pan-cultural vibe, built upon a foundation of '70s American jazz-funk with added doses of gospel and R&B music, Motown-style vocals, and a siz-

zling freestyle brass section. Feature vocalist **Maysa Leak** captivated the audience with her deep, full, and glamorous voice and had many dancing in their seats during a rendition of the **Ronnie Laws** classic "Always There."

The **Yellowjackets**, the ever-evolving jazz fusion outfit, struggled to follow **Incognito's** high energy act. Its headstrong set was dominated by top-notch musicianship and improvisation, but it contrasted broadly with the party atmosphere that **Elliot** and **Incognito** had initiated. The show was sometimes like a small-scale **Weather Report**, especially when saxophonist **Bob Mintzer** dueted with keyboardist **Russell Ferrante**. On "Dewey," a tune dedicated to **Miles Davis**, bassist **Jimmy Haslip** set up a funky groove that **Davis** would have liked, and **Mintzer** toyed with the sonic possibilities of the **EWI** (electronic wind instrument). Although the **Yellowjackets** have developed a satisfyingly unified sound and, especially since **Will Kennedy** took over as drummer, have edged toward a more authentic, improvisation-rich jazz, on this night they were too self-absorbed and did not reach out enough to the crowd.

The audience quickly reveled in headliner **Lee Ritenour's** act, which was filled with feel-good vibes and his springy, nimble, and continually shifting guitar playing. **Ritenour's** pace never seemed rushed as he extracted a panoply of lighter-than-air

(Continued on next page)

brainstormed to come up with special packaging. The front of the cassette, CD, and VHS versions are covered with a metal grill in the shape of a stereo speaker with **Ozzy's** name on a gold plate in the bottom righthand corner. The CD version contains a 24-page, four-color booklet, while the cassette edition has a 16-page insert. The speaker grills will be available on the first run of all three configurations. According to **Scully**, the first run was 350,000 CDs, 200,000 cassettes, and 70 VHS copies. The laserdisc version does not have the grill front. List price of the CD is \$29.98, cassette, \$20.98; VHS, \$29.98; and laserdisc, \$34.98.

"We worked as a team on this," says **Osbourne**. "Everyone involved was wonderful. We would sit down and discuss our moves."

Such planning is what made this project come together so cohesively, **Einczig** says. "Essentially, the overall marketing plan was started during the actual tour," he says. The album was recorded over a 14-month period in 1991 and 1992, and includes footage from **Osbourne's** alleged final solo tour, "No More Tours." The releases also contain a reunion of **Osbourne** with his **Black Sabbath** band mates for the song "Black Sabbath" (see **The Beat**, page 18).

"It's rare that you have the luxury of this much time to plan something, but because of that opportunity, I was able to develop with my team this campaign. We spent a lot of time going over all different areas."

At radio, **Epic** began working an acoustic version of **Black Sabbath's** song "Changes," which **Osbourne** sings accompanied only by guitarist **Zakk Wylde**. The song, released in mid-May, has climbed into the top 10 of **Billboard's** Album Rock Tracks chart.

The video for "Changes" went to outlets a few weeks ago. **MTV** ran an hourlong "Live & Loud" special May 29 that touted the audio and video releases.

Epic began generating excitement at retail by organizing screening parties of the video at branch offices.

For in-store use, **Epic** designed a 3D point-of-purchase display for the video, complete with the speaker grill. In addition to designing special posters for retail, **Epic** is providing a multipurpose dump that will hold all four configurations.

To capitalize further on **Osbourne's** fan base, **Epic** is running a monthlong campaign with 30 adult **DC Comics**. According to **Einczig**, major comic book accounts also have been supplied with the video for in-store play.

In an effort to reach a broader-based audience, the video's director, **Jeb Brien**, created a one-minute movie trailer touting the releases, which is running in theaters in approximately 25 markets. The trailer is being shown prior to movies that complement **Osbourne's** demographics, such as "Cliffhanger" and "Dragon."

Despite all the joint sales campaigns, **Scully** says there are no current plans to package the audio and video products together. "Right now, with all the accounts going through all the refixturing, the last thing they need is any kind of special packaging. That would drive them crazy," he says.

MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

Madonna recently scored a club hit with a special promo-only 12-inch version of "Fever," which topped Billboard's Club Play and Maxi-Singles Sales charts. A more faithful version of the 1958 Peggy Lee hit appears on the artist's double-platinum Maverick/WB opus, "Erotica."

Edited By Larry Flick

As Madonna recalls, her recording of "Fever" came about as she and producer Shep Pettibone were improvising in the studio while recording another tune. "We were working on a song called 'Goodbye To Innocence,' and it just wasn't working. For some reason, the vibe wasn't right," she says. "We got ready to try to record [the song] one more time. And when the music started, I began to play with the words, and starting singing bits of 'Fever.' I had just seen Peggy Lee perform in New York, and she made a strong impression on me. It was a joke at first, but it really worked. So we sent for the sheet music, and decided to cover it [for "Erotica"]. It was the last song we recorded for the album. We had a lot of fun doing it. In the original version of [the recording], the bass line played against a dark and underlying melody. The remix is less dissonant, more melodious."



MADONNA

"Fever" was written by J. Davenport and E. Cooley, and published by Trio Music Co. Inc. and Fort Knox Music (BMI).

ARTIST DEVELOPMENTS

(Continued from page 22)

A&R executive Mio Vukovic, who signed the band. "I was always fascinated by artists where you get a sense of who they are from their look, the packaging of their records—it makes them larger than life."

Clearly, Urge Overkill agrees. The band long ago developed a hyper-hip Matt Helm-as-rock-star image, complete with matching crushed velvet suits and logo medallions. Geffen has appropriated the latter as part of a retro-tinged campaign that also included a 5,000-copy orange-vinyl pressing of "Saturation," which Geffen plans to promote first to the band's sizable college radio base, and then "trickle" it into album radio, says Vukovic.

But, despite the trappings, the members of Urge Overkill refute the notion that they're '70s revivalists.

"We're not retro," Kato chuckles. "We call ourselves 'now-tro.' In fact, we've trademarked it. We get a royalty every time the word is used."

DAVID SPRAGUE

GUTTERBALL ROLLING

"There was never any plan to say, 'Hey let's put together this alternative rock supergroup-type band, what a concept,'" says Gutterball guitarist/vocalist Bryan Harvey. "We just basically had a tape that we liked. I still, to this day, say that Gutterball is not a band, it's a night."

But that night has been forever preserved on the band's self-titled debut, released June 8 by Mute, which insists Gutterball is more than a one-off.

The seeds of Gutterball were planted after former Dream Syndicate leader Steve Wynn, Harvey's old friend, decided to stop by Harvey's home in Richmond, Va., during the winter of 1992. The duo shared a bottle of whiskey and wrote a batch of songs. The following night, Wynn, Harvey, and his House Of Freaks partner Johnny Hott, along with Freaks' touring members bassist Bob Rupe, formerly of the Silos, and guitarist Stephen McCarthy, ex-Long Ryders, got together to bang out the songs. The tape was rolling and Gutterball was born.

Wynn is no stranger to the concept of loose side projects. He was "Dusty" in Danny & Dusty, a one-off studio group that included members of Dream Syndicate, Green On Red, and the Long Ryders, including McCarthy. That band's "The Lost Weekend" was released by A&M in 1985.

"It's a similar idea," says Wynn. "But something different came out of it. This was done faster than Danny & Dusty... Tracks 2 through 11 were done in that order, all first takes, all the vocals live, in slightly more time than it takes to listen to them."

The fun-loving spirit in which the album was made is captured most effectively in "One By One," a two-step barroom romp in which Wynn sings the blues about the Knicks losing, getting kicked out of bars,

and getting fired from his job as a newspaper reporter.

For Wynn, who has been working as a solo artist since he disbanded the Dream Syndicate in 1989, it was a treat to play with the Freaks' touring unit. "It's a band that has played together and knows how to



GUTTERBALL: Steve Wynn, Stephen McCarthy, Bob Rupe, Bryan Harvey, and Johnny Hott.

play together, except we threw in one little monkey wrench—me."

After the sessions, each band member took a few tapes of the sessions for himself and sent them to friends, but they weren't necessarily looking for a record deal. One of those tapes ended up in the hands of Wynn's friend Peter Cooper, the Northeast label manager for Mute. Cooper played the tape in the label's New York office and "everyone fell in love with it," says Mute VP/GM Mark Fotiadis. "From there, we played it for [Mute chairman] Daniel Miller, who gave the OK to sign Gutterball." The band became the label's first American signing.

Fotiadis says the label plans to continue to promote the band mainly through press. He notes The New York Times, Rolling Stone, Musician, Pulse!, Request, and High

(Continued on next page)

ARTISTS IN ACTION

(Continued from preceding page)

sounds from his guitar. The show was bolstered by the addition of saxophonist/flutist Ernie Watts, who brought an acoustic jazz authenticity to the stage. Ritenour featured Wes Montgomery-style guitar licks, which he culled from his chart-topping disc "Wesbound," and often played in unison with Watts' flute. Ritenour's touring band adroitly switched from funk to light fusion to

straight-ahead. And surprise guest vocalist Phil Perry added a comforting, sensitive, understanding temperament to several songs, including the Bob Marley reggae classic "Waiting In Pain." This band had the ability to get tough, but preferred to work on the dreamy, sentimental, emotional side. And the crowd loved it.

CHARLIE HUNT



City Slickers. Wynonna and Clint Black, second from right, celebrate the success of their two shows at New York's Radio City Music Hall during Country Takes Manhattan. Flanking the two are Thom Schuyler, RCA VP of Nashville operations, and Joe Galante, right, RCA Records president. Black records for RCA, Wynonna for MCA. (Photo: R.J. Capak)

AB		AMUSEMENT BUSINESS®			
		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUIS MIGUEL	National Auditorium Mexico City,	June 8-13	\$2,265,205 \$57.60/ \$19.20	58,856 six sellouts	Publishow
PAUL MCCARTNEY	Pontiac Silverdome Pontiac, Mich.	June 4	\$1,291,778 \$32.50/ \$16.25	49,378 sellout	Cellar Door Belkin Prods.
PAUL MCCARTNEY	Veterans Stadium Philadelphia	June 13	\$1,288,394 \$50/ \$40/ \$32.50/ \$16.50	45,711 sellout	Ogden Presents Music Fair Prods.
PAUL MCCARTNEY	Arrowhead Stadium Kansas City, Mo.	May 31	\$1,132,576 \$32.50/ \$16.25	42,934 sellout	Cellar Door
DEF LEPPARD	Don Valley Stadium Sheffield, England	June 6	\$1,123,072 (743,018 pounds) \$33/ \$28.50	38,159 40,000	MCP Promotions Ltd. Harvey Goldsmith Entertainments
NEIL DIAMOND	Providence Civic Center Providence, R.I.	June 8-10	\$1,033,650 \$25	41,346 three sellouts	Delsener/Slater Enterprises
BON JOVI	N.E.C. Birmingham, England	May 10-12	\$950,258 (633,505 pounds) \$26.25/ \$22.50	37,029 three sellouts	MCP Promotions Ltd.
BON JOVI	Wembley Arena London, England	May 14-16	\$895,080 (596,720 pounds) \$26.25/ \$22.50	35,095 three sellouts	MCP Promotions Ltd.
GRATEFUL DEAD	Palace of Auburn Hills Auburn Hills, Mich.	June 8-9	\$743,012 \$24.50	30,327 two sellouts	Cellar Door Belkin Prods. Metropolitan Entertainment
NEIL DIAMOND	Baltimore Arena Baltimore	June 5-6	\$705,900 \$25	28,236 two sellouts	Delsener/Slater Enterprises

Copyrighted and compiled by Amusement Business, a publication of BPI Communications. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Laura Stroh, (615)-321-4254.

BELL BIV DEVOE COURTING FANS WITH NEW SET

(Continued from page 18)

style stems from the grooves, so everything isn't so hip-hopish. Our sound is smooth on the top, but rough on the bottom."

As with some tunes on "Poison," the new songs "Ghetto Booty" and "From The Back" will be sure to raise eyebrows among more conservative elements for being overtly sexual. "We don't mean to disrespect women," Bell says. "We're living a fantasy. Our thing is kickin' it to women, which most guys can relate to. But you can't take that too seriously. We have feelings, too."

To show their more sensitive side, BBD collaborated with the production and writing team of L.A. Reid, Kenneth "Babyface" Edmonds, and Daryl Simmons on the ballad "Something In Your Eyes." Other producers with tracks on the record are Carl Bourelly, Rico Anderson, and Fatim Dentzler.

With the beats and sound current, neither BBD members nor Glen Lajeski, MCA's VP of artist development, is concerned that a great number of groups with a similar look and sound will make BBD seem passé to its core audience—even with the disappointing response from the public to last year's

single "Gangsta." "These guys have a tremendous history," Lajeski says. "We share their vision for what they want to achieve. Through his business ventures, Michael Bivins has shown he's in touch with what's going on."

"We're hungry," Ronnie DeVoe adds, "and we've had longevity. [The success of] 'Poison' happened so fast. We've been spoiled by seeing all our fans and friends screaming for us during shows. Now we're three years more mature. 'Gangsta' was done before the

completion of the album and was leaked to radio. But we learned from that you can't just put out anything based on the strength of your last album."

The trio will have to use some strength to keep up with a strenuous promotion schedule this summer. In addition to some tentatively scheduled in-store appearances around the time of the album's release, the group will perform at various Six Flags amusement parks in July, and in August it's

on to Universal Studios in Orlando, Fla., for another appearance.

Additionally, the group and the record company have hooked up with athletic clothing manufacturers Starter and Reebok to produce a line of BBD caps and athletic wear called Flipside. "They're a very visual group," Lajeski says, "and they use and wear what the kids out there use and wear." First to hit the stores will be a line of "Above The Rim" sneakers.

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ARTIST DEVELOPMENTS

(Continued from preceding page)

Times have reported on Gutterball.

The band may also hit the road again in late summer. In spring, Gutterball opened three weeks of dates for the Black Crowes at the request of singer Chris Robinson, who caught the band live.

The label also plans to work the opening track, "Trial Separation Blues," at college, modern rock, and eventually adult album alternative and album rock radio.

Meanwhile, Wynn, who was left label-less when Rhino folded its RNA imprint, and the Freaks, who left Giant, are working on new projects as well. Both could find a home at Mute.

As for the future, Harvey's not sure the magical charm of Gutterball can be recaptured on tape. "One reason that this is such a great record is that it was never meant to be a record," he says. "We were just playing and having a good time with the music. Next time we go in, we know we are going to be making a record, and I'm afraid it will affect everybody. But then again, maybe it will be better."

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Clubbing It. Ricky Lynn Gregg's self-titled debut has been a conspicuous priority for Liberty, and although lackluster radio play stalled the rookie's "If I Had A Cheatin' Heart" at No. 36 on Hot Country Singles & Tracks, an aggressive club campaign and video exposure have boosted the set to No. 41 on Top Country Albums.



Doing It. Brace yourself for another wave of the Irish invasion, as a 31% increase in sales over the previous week pushes the Cranberries' "Everybody Else Is Doing It So Why Can't We?" 40-28 on Heatseekers. The strongest sales so far are in the Pacific and Mountain regions, where the album sees 43% gains.



Working It. If it seems as though RuPaul and Tommy Boy have been working the female impersonator's debut album forever, there's reason for that. Along with an extensive promotional tour, RuPaul's exposure has been steady on The Box music channel for more than six months. In its first week out, his album becomes the No. 1 Heatseeker.

PROCLAMATION OF GRADUATION: This week's sole graduate, and one of the hottest albums on The Billboard 200, is a 4-year-old title. The Proclaimers' "Sunshine On Leith," which had a brief chart run in 1989, was resuscitated by the inclusion of the song "I'm Gonna Be (500 Miles)" in the film "Benny & Joon."

The album's sales increase by 38% over last week's sum, good for a 28-place jump and the Pacesetter award on The Billboard 200. The vault to No. 84 removes the Scottish twins from Heatseeker status.

While the revivification of the Proclaimers' Chrysalis/EMI Records Group album is noteworthy, so too is the track record being clocked by the "Benny & Joon" soundtrack, which also contains "I'm Gonna Be." Since debuting at No. 54 in the May 29 issue, the Milan title has charted as high as No. 45, and has not fallen below No. 51, a respectable run for a soundtrack, especially considering the competition represented by "Sunshine On Leith."

Artists are removed from Heatseekers when any career album hits the top half of the The Billboard 200, the top 25 of Top R&B Albums or Top Country Albums, or the top five of one of our other popular-format album charts.

DETAIL: Before someone asks why the Proclaimers appear on The Billboard 200 rather than Top Pop Catalog Albums, here's—as Ross Perot might offer—the deal. Titles on the catalog charts are 2 years old, and off a Billboard chart for three consecutive months, so, technically, "Sunshine On Leith" would fall in the catalog category. *But*, Heatseeker titles are exempt from this policy.

Thus, an album encoded as a Heatseeker in SoundScan's database remains so unless and until that act graduates. And, since Heatseekers was designed to help developing artists make their marks on The Billboard 200, all Heatseeker albums—regardless of whether they've charted before—are treated as current titles.

HIGH HEELS, TALL DEBUT: In a story in the June 5 Bill-

board, writer Larry Flick posed the question, "Is the world ready for its first drag-queen pop star?" First-week sales on RuPaul's first album suggest that the answer is "yes."

The female impersonator's "Supermodel Of The World" debuts at No. 1 on Heatseekers, while strutting on The Billboard 200 at

No. 109.

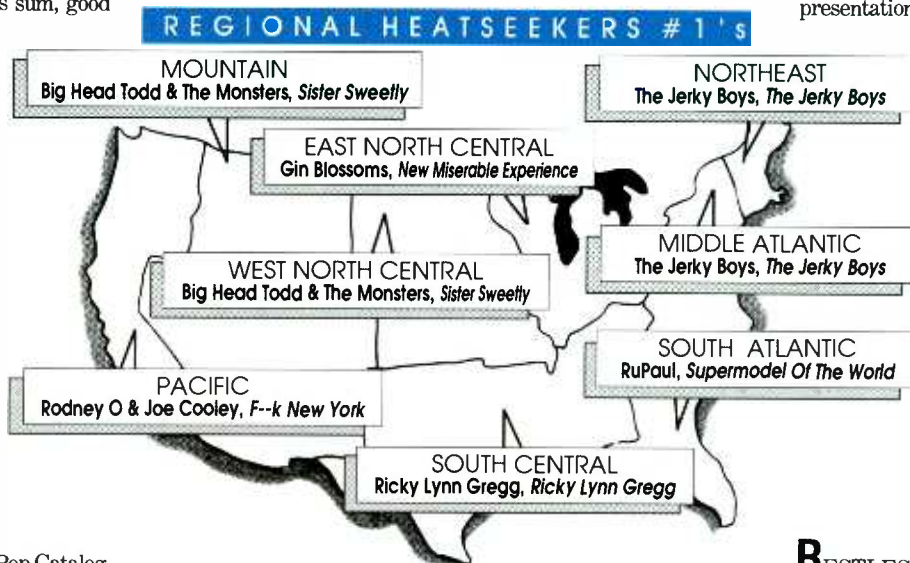
As Flick's article reported, Tommy Boy has been priming the pump for more than six months, working the title track at The Box, MTV, and at radio, while RuPaul trotted cross-country on a promotional tour. Those who attended the independent labels' presentation at the National Assn. of Recording Merchandisers convention in March will recall that the "supermodel" anchored Tommy Boy's portion of the video.

ROAD WORK: Def American's the Supreme Love Gods just started a North American tour that will take them to 31 venues through July 23. The busy agenda takes the act through the Midwest, the East, the Southeast, and Southwest, several California dates, and a few Canadian stops... Ricky Lynn Gregg's nonstop tour was halted briefly when he sustained minor injuries in a car accident in Nashville. Gregg lost a June 16 date in Ellensburg, Wash., but, at press time, his publicist said he was expected to make his next scheduled appearance June 18 at a festival in Lake Geneva, Wis. The country rookie has dates booked through at least Oct. 31.

RESTLESSNESS: The Buck Pets, a Dallas band that previously recorded two Island albums, is busy promoting "To The Quick," its Restless debut, which is being sold through Alternative Distribution Alliance. On June 16, it played the opening of the Orbit Room, a new club in the Deep Ellum section of Dallas.

In May, the Buck Pets were featured in an industry showcase at Los Angeles club Small's with two other Restless/ADA bands, *Mind Over Four* and *Giant Sand*. Sand, by the by, is making noise for Austin, Texas, store Waterloo Records & Video, where it clocks in at No. 19.

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



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Big Head Todd/Monsters, Sister Sweetly	1. The Jerky Boys, The Jerky Boys
2. Gin Blossoms, New Miserable Experience	2. Aimee Mann, Whatever
3. Bad Religion, Recipe For Hate	3. Mighty Mighty Bosstones, Don't Know...
4. Butthole Surfers, Independent Worm...	4. Young Black Teenagers, Dead Enz Kidz...
5. dada, Puzzle	5. Screaming Trees, Sweet Oblivion
6. Rage Against The Machine, Rage Against...	6. dada, Puzzle
7. White Zombie, La Sexorcisto: Devil Music...	7. Positive K, Skills Dat Pay Da Bills
8. Sonia Dada, Sonia Dada	8. RuPaul, Supermodel Of The World
9. Tasmin Archer, Great Expectations	9. Butthole Surfers, Independent Worm...
10. Tool, Undertow	10. Big Head Todd/Monsters, Sister Sweetly

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	—	1	RUPAUL TOMMY BOY 1058* (10.98/16.98)	*** No. 1 *** SUPERMODEL OF THE WORLD
2	2	11	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS
3	4	19	GIN BLOSSOMS A&M 5403 (9.98/13.98)	NEW MISERABLE EXPERIENCE
4	3	16	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
5	5	12	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
6	7	12	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON
7	6	12	TASMIN ARCHER SBK 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS
8	8	5	AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER
9	15	7	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG
10	10	30	DADA I.R.S. 13141 (7.98/11.98)	PUZZLE
11	36	4	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW
12	9	7	RODNEY O & JOE COOLEY PSYCHOTIC 1101* (9.98/15.98)	F..K NEW YORK
13	11	30	BASS OUTLAWS NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS
14	22	3	SUEDE NUDE 53792/COLUMBIA (9.98 EQ/15.98)	SUEDE
15	17	9	JEREMY JORDAN GIANT/REPRISE 24483/WARNER BROS. (10.98/15.98)	TRY MY LOVE
16	18	14	FRANK BLACK 4.A.D. 61467/ELEKTRA (10.98/15.98)	FRANK BLACK
17	31	23	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE
18	13	19	YOUNG BLACK TEENAGERS SOUL 10733/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
19	14	18	WHITE ZOMBIE GEFEN 24460/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
20	12	5	2 UNLIMITED RADIKAL 15415/CRITIQUE (10.98/15.98)	NO LIMITS

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	19	40	SCREAMING TREES EPIC 48996* (9.98 EQ/15.98)	SWEET OBLIVION
22	20	6	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE
23	32	3	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE
24	16	4	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY
25	25	6	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
26	—	1	CAPTAIN HOLLYWOOD PROJECT IMAGO 21027 (9.98/13.98)	LOVE IS NOT SEX
27	21	6	PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98)	RID OF ME
28	40	2	THE CRANBERRIES ISLAND 514156/PLG (9.98/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY...
29	30	4	SONIA DADA CHAMELEON 61342/ELEKTRA (10.98/15.98)	SONIA DADA
30	23	8	KATHIE LEE GIFFORD WARNER BROS. 45084 (9.98/15.98)	SENTIMENTAL
31	24	12	L.A. STYLE ARISTA 18718 (9.98/13.98)	L.A. STYLE
32	26	3	BIG MOUNTAIN QUALITY 19121 (9.98/13.98)	WAKE UP
33	28	33	SHAWN COLVIN COLUMBIA 47122 (10.98 EQ/15.98)	FAT CITY
34	—	1	BAD RELIGION EPITAPH 86420* (8.98/14.98)	RECIPE FOR HATE
35	27	25	POSITIVE K ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
36	—	1	LARI WHITE RCA 66117 (9.98/13.98)	LEAD ME NOT
37	—	32	RADNEY FOSTER ARISTA 18713 (9.98/13.98)	DEL RIO, TX 1959
38	29	47	2 UNLIMITED RAOIKAL 15407/CRITIQUE (9.98/13.98)	GET READY
39	33	11	NANA MOUSKOURI PHILIPS 14467 (10.98/15.98)	FALLING IN LOVE AGAIN...
40	34	9	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA

Butts Needs To Branch Out; Janet Readies For Fall Tour

IF WE'RE TALKING about working within the system, then my question is this: Why isn't the Reverend Dr. Calvin O. Butts organizing a devastating, successful phone tree like this country's religious right has? A phone tree that responds like dynamite to any little thing that affects African-American people by calling and faxing elected officials in Washington over and over again so that they are aware of and feel extremely pressured by their constituencies. Why not set up a fund at the church that pays the phone fees of people who call and harass senators and congresspeople? Imagine if folks really "woke up" like that. Imagine if Butts' enemy was not some nebulously defined "negative" rap music, but actual people who actually decide what money goes to what places in his home state of New York.

Some hip-hop is unlistenable and ridiculous, silly, and offensive. Some artists curse, call girls "bitches," and sound mad, only because it shocks and it sells, and some labels promote this. But—and imagine this—what if life for black people in this country lent itself to hip-hop writers writing about the wonderfulness of it all: trees and books, tranquil ponds, and such. Songs that celebrate the arrival of social and economic justice for all. I have no idea what **Naughty By Nature's Treach's** politics are, but when he said "positive ain't where I live" in "Uptown Anthem," he said a whole lot more than five words.

The so-called "exploitive" nature of hip-hop and the influence it has on young people's minds is minuscule compared with how their lives are sculpted by the social policies that the powers-that-be continue to use as whittling sticks. And, as always in these situations, one has to wonder who is to be the judge in all this. And who is going to judge them? When are new-jack R&B tracks going to be designated "negative"? When **Silk** harmonizes through "I wanna lick you up and down/til you say stop/let me play with your body baby/make you real hot," is that too much? Is it just bad when people relegate each other to "niggaz" and "hoes"? Or is it just as "negative" when gender stereotypes are perpetrated more subliminally, when they are sung lov-

ingly over super-smooth R&B beats?

I'm sure Rev. Butts is an intelligent, energetic, well-intentioned man. He is probably sincerely desperate to make changes in the African-American community. But destroying CDs and tapes on the street corner makes for soundbites, not change. Being radical is not about publicity. It's about gnawing, hard, on the root of the matter.

SO YOU KNOW: Janet Jackson has chosen **Patrice Rushen** as the musical director for her upcoming "janet." tour, to start in the U.S. sometime during mid-October. Rushen really is Ms. All That these days—

she has musically directed the Emmy Awards, the People's Choice Awards, and the NAACP Image Awards. She just finished production on **Sheena Easton's** upcoming album of standards, to be released soon on MCA. Jackson and Rushen are auditioning musicians in L.A. this month. **Chuckii Booker** directed Jackson's "Rhythm Nation Tour."

That **TLC** single from the "Poetic Justice" soundtrack, "Get It Up," is truly sensational. Most folks would have been afraid to bother with that classic by the **Time**. I want to know if someone will attempt to cover "Girl" from that same album... **Flavor Flav** is recording a solo album for **Chuck D's** Pro Division label. The first single is "Everybody's Got Flavor," and it should be released in August... At the ASCAP R&B Music Celebration June 9 in New York, **Teddy Riley** (looking swell in inky black jeans) was honored, as were **Jimmy Jam** and **Terry Lewis**, **Al B. Sure!**, **Glenn Jones**, **Andre Cymone**, **Michael Bivins** and **Ronnie DeVoe**, **Dallas Austin**, **DeVante Swing**, **Prince**, **Lionel Richie**, **Aaron Hall**, **Bobbie Reece**, **Bobby Brown**, **Gabrielle Ann Goodman** and **Wayne Brathwaite**, and **Lisa "Left Eye" Lopes**, among many others. It was a cool night—all champagne and silk, denim and velvet. A good time was had by all. The honorees beamed.

ONE LAST WHOOMP! I'm still collecting info about the many "Whoomp!" and "Dazzey Duks" songs. Thanks to all who have phoned so far.

**The
Rhythm
and the
Blues**



by Danyel Smith

Chief Rocka

Lords of the Underground

Experience the true "Chief Rocka" destined to join its predecessors and beyond.

Watch for the video at your local video outlets.

From the album "Here Come The Lords" 76415

Produced by K-Def for Marley Marl Productions
Mixed by: Marley Marl & K-Def

Management: Faiz Farid for Foremost Management

PENDULUM

Billboard[®] TOP R&B ALBUMS

FOR WEEK ENDING JUNE 26, 1993

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



THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	2	3	SOUNDTRACK JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
2	1	4	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET	1
3	3	2	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	3
★★★HOT SHOT DEBUT★★★					
4	NEW	1	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
5	6	26	DR. DRE ● DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
6	4	3	BOSS DJ WEST/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	3
7	5	4	SWV ● RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	2
8	7	5	H-TOWN ● LUKE 126* (9.98/15.98)	FEVER FOR DA FLAVOR	1
9	8	12	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	5
10	10	11	ONYX JMJ/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
11	9	7	SADE ▲ ● EPIC 53178 (10.98 EQ/15.98)	LOVE DELUXE	2
12	11	30	SILK ▲ KEJA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
13	14	17	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	4
14	15	14	KENNY G ▲ ● ARISTA 18646 (10.98/15.98)	BREATHLESS	2
15	13	30	SOUNDTRACK ▲ ● ARISTA 18699 (10.98/15.98)	THE BODYGUARD	1
16	12	14	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
17	17	2	VARIOUS ARTISTS UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	17
18	16	9	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	9
19	20	10	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	14
★★★GREATEST GAINER★★★					
20	26	7	MC BREED WRAP 8120/CHIBAN (9.98/16.98)	THE NEW BREED	16
21	18	12	L.L. COOL J ● DEF JAM 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
22	21	13	95 SOUTH WRAP 8117/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
23	25	36	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	20
24	19	4	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
25	22	6	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	14
26	28	17	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	13
27	27	24	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
28	23	6	RUN-D.M.C. PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	1
29	29	46	MARY J. BLIGE ▲ ● UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	1
30	31	21	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	12
31	24	24	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	12
32	33	14	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	18
33	32	31	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
34	35	30	JADE ● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
35	34	17	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	1
36	30	25	5TH WARD BOYZ RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	19
★★★PACESSETTER★★★					
37	43	11	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
38	36	25	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
39	37	79	MICHAEL JACKSON ▲ ● EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
40	41	12	P.M. DAWN ● GEE STREET/ISLAND 51457/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
41	46	6	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	41
42	39	2	ALEX BUGNON ORPHEUS 52995/EPIC (10.98 EQ/15.98)	THIS TIME AROUND	39
43	45	20	PAPERBOY NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	26
44	38	18	DIGABLE PLANETS ● PENDULUM 61414*/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
45	47	49	BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
46	42	22	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	26

47	40	32	8	SOUNDTRACK UPTOWN 10794*/MCA (9.98/15.98)	WHO'S THE MAN?	8
48	44	42	63	ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
49	48	38	8	DA YOUNGSTA'S EASTWEST 92245/AG (9.98/15.98)	THE AFTERMATH	25
50	50	40	6	FUNKDOOBIEST IMMORTAL 53212*/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B?	19
51	60	65	11	RODNEY O & JOE COOLEY PSYCHOTIC 51101* (9.98/15.98)	F--K NEW YORK	51
52	58	51	6	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTAHOUSE	32
53	53	52	23	BIG BUB EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA	30
54	52	47	22	HEAVY D. & THE BOYZ ● UPTOWN 10734*/MCA (10.98/15.98)	BLUE FUNK	7
55	56	43	42	AFTER 7 ● VIRGIN 86349 (9.98/13.98)	TAKIN' MY TIME	8
56	61	71	108	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/13.98)	COOLEYHIGHARMONY	1
57	57	61	17	KIRK WHALUM COLUMBIA 46931 (10.98 EQ/15.98)	CACHE	42
58	51	53	49	MEN AT LARGE EASTWEST 92159/AG (9.98/15.98)	MEN AT LARGE	24
59	70	64	17	KAM STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98)	NEVA AGAIN	18
60	62	76	11	RAY CHARLES WARNER BROS. 26735 (10.98/15.98)	MY WORLD	53
61	64	41	4	VARIOUS ARTISTS FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98)	ROLL WIT THA FLAVA	29
62	49	45	11	ANT BANKS JIVE 41496 (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	22
63	63	63	31	UNDERGROUND KINGZ BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
64	55	59	64	EN VOGUE ▲ ● EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	1
65	83	70	5	LEE RITENOUR GRP 9697 (9.98/15.98)	WES BOUND	65
66	54	50	42	BOBBY BROWN ▲ ● MCA 10417* (10.98/15.98)	BOBBY	1
67	71	60	18	R.B.L. POSSE IN-A-MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED	60
68	59	48	4	CAMEO MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO	44
69	81	66	50	SOUNDTRACK ▲ ● LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	1
70	86	88	17	B-LEGIT THE SAVAGE SIC WID IT 712 (9.98/15.98)	TRYIN' TO GET A BUCK	41
71	79	85	8	JEFF LORBER VERVE FORECAST 517998 (9.98/13.98)	WORTH WAITING FOR	71
72	68	62	14	D.J. MAGIC MIKE MAGIC 9413/CDDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
73	69	78	35	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
74	80	74	4	TOO MUCH TROUBLE RAP-A-LOT 57186/PRIORITY (9.98/15.98)	PLAYERS CHOICE	55
75	65	86	5	HALF PINT ON TOP 9013 (10.98/16.98)	WATCH ME GROW	65
76	66	55	36	REDMAN ● RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
77	73	57	18	ALEXANDER O'NEAL TABU 9501/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
78	67	77	7	MARVIN SEASE JIVE 41512* (9.98/13.98)	THE HOUSEKEEPER	55
79	78	83	15	SOUNDTRACK MCA 10758* (9.98/15.98)	CB4	13
80	75	72	12	ICE-T ● RHYME SYNDICATE 53858*/PRIORITY (10.98/16.98)	HOME INVASION	9
81	NEW	1	1	PIECES OF A DREAM MANHATTAN 81496/CAPITOL (9.98/15.98)	IN FLIGHT	81
82	93	89	29	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	6
83	82	58	4	CON FUNK SHUN MERCURY 510275 (10.98 EQ/15.98)	THE BEST OF CON FUNK SHUN	43
84	77	84	60	SPICE 1 TRIAD 41481/JIVE (9.98/13.98)	SPICE 1	14
85	95	97	8	THE BEATNUTS VIOLATOR 1114/RELATIVITY (7.98/12.98)	INTOXICATED DEMONS	50
86	88	82	67	TLC ▲ ● LAFACE 26003/ARISTA (9.98/15.98)	OOOOOH... ON THE TLC TIP	3
87	98	—	32	COMPTON'S MOST WANTED ORPHEUS 52984/EPIC (9.98 EQ/15.98)	MUSIC TO DRIVEBY	20
88	96	—	89	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
89	72	73	47	LORENZO ALPHA INTERNATIONAL 781000/PLG (9.98 EQ/13.98)	LORENZO	24
90	76	75	72	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	3
91	NEW	1	1	CHAKA DEMUS & PLIERS MANGO 9930* (9.98/15.98)	ALL SHE WROTE	91
92	84	90	19	ABOVE THE LAW RUTHLESS/GIANT 24477/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
93	92	68	36	GEORGE DUKE WARNER BROS. 45026 (10.98/15.98)	SNAPSHOT	36
94	91	79	12	JOE SAMPLE WARNER BROS. 45209 (10.98/15.98)	INVITATION	43
95	90	67	22	PRINCE MARKIE DEE AND THE SOUL CONVENTION SOUL CONVENTION 48686*/COLUMBIA (9.98 EQ/15.98)	FREE	47
96	74	87	3	JAMES INGRAM WARNER BROS. 45275 (10.98/15.98)	ALWAYS YOU	74
97	94	93	35	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037/WARNER BROS. (10.98/15.98)	LO-KEY?	8
98	RE-ENTRY	34	34	PERSPECTIVE 1003/A&M (9.98/13.98)	WHERE DEY AT?	18
99	NEW	1	1	MICA PARIS ISLAND 514776/PLG (9.98 EQ/15.98)	WHISPER A PRAYER	99
100	87	—	6	THE CLICK SIC WID IT 707 (9.98/15.98)	DOWN & DIRTY	87

Albuns 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 Graduates are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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R&B Radio Monitor

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes a 'NO. 1' star section at the top.

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

R&B RADIO RECURRENT MONITOR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent titles with their current and previous chart positions.

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

R&B SINGLES A-Z

- List of R&B singles A-Z including titles like 'PASSIN' ME BY', 'BABY I'M YOURS', 'I WANT TO KNOW YOUR NAME', etc.

R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes a 'NO. 1' star section at the top.

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

Riley Rolls Out Hard Grooves On New Set

WB Sets Promo Wheels In Motion For Label Debut

BY LARRY FLICK

NEW YORK—After five years and two Columbia albums, Cheryl "Pepsi" Riley is enjoying a breath of fresh musical air.

Joining the Warner Bros. family for her Forceful/Reprise debut, "All That," the Brooklyn, N.Y.-bred belter is happy to have the opportunity to show radio programmers there is more to her creative profile than heart-tugging ballads such as her 1988 breakthrough, "Thanks For My Child." With that in mind, choosing the spunky jack/funk jam "Gimmie" as the set's first single seems quite appropriate.

"It was definitely time for me to break a few preconceived notions," she says. "I had to show people that I can throw down to a hard groove just as well as I can to a ballad."

Riley also wanted to take a moment away from the socially conscious tone prevalent in her past recordings to tackle more romantic and joyful fare. Although the album's closing track, "Stephanie," is an empowering diary of a child's recovery from physical abuse, much of "All That" casts Riley in a fun and sassy light.

Still working under the guiding hands of venerable R&B act Full Force, Riley exerted some creative control this time out by co-writing seven songs and producing two tracks on her own.

"With each project, I've grown more, and taken on a lot more responsibility," she says. "[The members of] Full Force are like my brothers—we've known each other since way before we started working together. But it's been exciting to stretch out with my songwriting and take a few risks. The beauty of my situation with Full Force is that I can take chances and feel like I've got people I can truly trust to catch me if I fall."

Riley's roots can be traced back to a childhood of church choirs and community theater. While still a teenager, she fronted a group called Stargaze, later joining Full Force as a backing vocalist.

"That was a fun time," she recalls. "Working onstage keeps your chops up. I could never bear to be one of those girls who lives in the studio. I need to be out there working it!"

After hooking up with Full Force, Riley made a fateful decision to pass on recording a tune called "I Wonder If I Take You Home," with a developing act named Cult Jam. "It just didn't feel right," she says. "Even though I was nervous after the song made Lisa Lisa famous, I knew the right track would come along."

And it did. The tune "Thanks For My Child" topped Billboard's Hot R&B Singles chart and crossed into the top 20 of the Hot 100. It fueled interest in the subsequent Columbia albums "Me Myself I" and "Chapters." A desire for a change of pace triggered Riley's move to Reprise.

"There was a whole other regime when I was signed," she says. "And

then everything changed. I guess it's like if you inherit a pet; you don't look at it the same way you would if you chose it yourself. It was clearly time to move on."

While the paperwork for her switch from Columbia to Warner Bros. was being processed, Riley kept her voice in shape by touring with the company of "I Need A Man," a gospel musical that trekked across the U.S. for six months. "It was an experiment that worked really well," she says.

With "All That" moments away from its June 29 street date, Riley is knee-deep in promotional chores. A tour of radio and television outlets is about to begin. In the meantime, she is preparing to lens a videoclip for "Gimmie" with director Jessie Vaughan. Further down the line is a U.S. concert jaunt.

"The energy surrounding this project is gratifying," she says. "Creating is only half of the process. The other half is reaching people and making an impact. I'm glad there's such a push to make that happen with this album."



Go Girls. Capitol Records' VP/GM of black music, Jean Riggins, front, is smiling for good reasons. Angie & Debbie, the youngest siblings of the Winans family, will debut on Capitol in early August. The duo is managed by Whitney Houston. Shown with Riggins, from left, are Angie Winans, Tracie Spencer (whose next Capitol album is due in early fall), and Debbie Winans.

ARTIST DEVELOPMENTS

(Continued from page 29)

possible."

Wild Pitch has the trio (Boots, E-Roc, and DJ Pam) on a 40-day, 33-city promotional tour. It began June 10 in Houston and, Fine says, "They'll hit Georgia, the Carolinas, Washington, D.C., Cleveland, Milwaukee, Detroit—as much of the South, East, and Midwest as possible." The Coup will be doing radio, retail, press, and club appearances. "There'll be loads of T-shirts and stickers, flats, and product. We'll be tracking [airplay] every day through BDS. We're totally buzzed," continues Fine. "This is the first time we've been able to do this, to put a group out there for this long."

The Coup's work is funky, with smatterings of jazziness. E-Roc, with his twangy East Oakland style, adds a seductive touch of the streets. The

next single, "Dig It," a rap outlining a conspiracy to eliminate minority leaders, is newly remixed, and other album cuts, especially "I Ain't The Nigga" and the title track, are smart, provocative, and sonically solid.

The Coup is a part of a loosely organized larger crew called the Mau Mau Rhythm Collective. "All of us are active politically and culturally in the Bay Area. We have strong beliefs that the black communities should be in the hands of the black community."

The Coup and Wild Pitch don't go out of their way to announce it, but the trio's DJ, DJ Pam, is female. "She's not 'good for a girl,'" says Boots of Pam, a former member of the group Female Funk, which recorded for Palo Alto, Calif.-label Buck 50 Records. "She's a good DJ,

period." Wild Pitch plans on DJ Pam being a contestant in this year's Battle For World Supremacy DJ competition at New York's New Music Seminar in mid-July. Miguel Baguer, Wild Pitch's director of publicity, reports that Boots will be on a panel at the seminar, as well.

The Coup's chart beginnings have been slow, but Fine is not worried. "I'm reminded of the way people reacted to Cypress Hill at first. It took eight months to create a groundswell, because they were so new and different. There's no doubt in our minds that the public will begin to recognize the Coup for how special they are in due time."

DANYEL SMITH

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(GOT That Flavor!...)

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This
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On
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Billboard®

FOR WEEK ENDING JUNE 26, 1993

Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					ARTIST
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	6	7	HEAD OR GUT (C) (M) (T) (X) ROWDY 5010/ARISTA	◆ ILLEGAL 2 weeks at No. 1
2	2	2	11	LOTS OF LOVIN (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH
3	3	3	10	CREWZ POP (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S
4	4	4	9	PASSIN' ME BY (C) (M) (T) DELICIOUS VINYL 98434/AG	◆ THE PHARCYDE
5	5	8	7	SIX FEET DEEP (C) (T) RAP-A-LOT 53823/PRIORITY	◆ GETO BOYS
6	9	12	4	SLAM (M) (T) JMJ/CHAOS 74882*/COLUMBIA	◆ ONYX
7	8	9	6	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830*/REPRISE	◆ BIG DADDY KANE
8	10	11	6	WHOOT, THERE IT IS (M) (T) WRAP 0150*/ICHIBAN	◆ 95 SOUTH
9	7	7	9	TRUTHFUL (C) (M) (T) (X) UPTOWN 54593/MCA	◆ HEAVY D. & THE BOYZ
10	11	14	5	TRIGGA GOT NO HEART (M) (T) JIVE 42136*	◆ SPICE 1
11	6	1	10	DEEPER (C) (M) (T) DJ WEST/CHAOS 74853/COLUMBIA	◆ BOSS
12	15	17	8	WHERE I'M FROM (C) (M) (T) (X) PENDULUM 64648/ELEKTRA	◆ DIGABLE PLANETS
13	13	13	6	THE POSSE (SHOOT'EM UP) (C) (T) TUFF BREAK 0236/A&M	◆ INTELLIGENT HOODLUM
14	18	25	4	IBWIN' WIT MY CREW/BONNIE & CLYDE (M) (T) EASTWEST 96054*	◆ YO-YO
15	20	26	3	REIGN OF THE TEC (C) (T) VIOLATOR 1194/RELATIVITY	◆ THE BEATNUTS
16	14	19	6	WHAT'CHA GONNA DO? (C) (T) (X) EPIC 74938	◆ SHABBA RANKS/QUEEN LATIFAH
17	17	28	3	DRE DAY (C) (M) (T) DEATH ROW 53827/INTERSCOPE	◆ DR. DRE
18	19	20	6	HIT IT FROM THE BACK (M) (T) 4TH & B'WAY 440567/ISLAND	◆ MOBB DEEP
19	21	24	4	AIN'T NO CRIME (C) (M) (T) ISLAND 864 924/PLG	◆ POSITIVE K
20	24	29	3	HITTIN' SWITCHES (C) (T) UPTOWN 54644/MCA	◆ ERICK SERMON
21	26	—	2	HUMPS FOR THE BLVD. (M) (T) PSYCHOTIC 1203*	◆ RODNEY O & JOE COOLEY
22	12	5	12	ROLL WIT THA FLAVOR (M) (T) (X) FLAVOR UNIT 74897*/EPIC	◆ THE FLAVOR UNIT MC'S
23	29	—	2	40 BELOW TROOPER/ALL I THINK... (C) (M) (T) WARNER BROS. 40764*	◆ JUNGLE BROTHERS
24	NEW	1	1	WHOOPI! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
25	NEW	1	1	THIS IS IT/RIP IT UP (C) (T) RUFFHOUSE 74764/COLUMBIA	◆ LIN QUE
26	16	15	7	BOUNCE TA THIS (C) (T) PAYDAY/LONDON 857 086/PLG	◆ SHOWBIZ & A.G.
27	NEW	1	1	VAN FULL OF PAKISTANS (C) (M) (T) (X) ROWDY 5016/ARISTA	◆ Y'ALL SO STUPID
28	NEW	1	1	TONIGHTS THE NIGHT (M) (T) (X) DEF JAM/CHAOS 74958*/COLUMBIA	◆ REDMAN
29	28	23	14	DOWN WITH THE KING (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C.
30	22	10	14	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM

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.

Sabrina Johnston Returns; Club 69's New Tack

AND THE BEAT GOES ON: The road to success sure has been a tough one for Sabrina Johnston. The New Jersey-based siren wooed pundits with the now-classic "Peace" in 1991, sliding into a major-label deal with EastWest.

And then everything went sour. A flawless album was recorded, but never released—despite an ardent DJ response to the singles "I Want To Sing" and "Friendship" both here and abroad. After she survived miles of legal red tape that kept her out of action, it's a pleasure to welcome back Sabrina with "You Got Me," a smoked slice of diva-house available on East Orange, N.J., indie Perfect Pair Records. Produced by the singer with her husband, Ken Johnston, the track lays that big, beautiful voice over a rich, R&B-soaked groove. A framework of energetic gospel choir chants provides an anthemic punch for easy peak-hour access.

Among the five mixes of "You Got Me" is a wrenching pop/R&B ballad version that some will liken to Whitney Houston. A special record by an extra-special artist.

Club 69, the festive act that is responsible for 1992's cheeky "I Wanna Be Your Underwear," returns with "Take A Ride" (GIG, Austria), a jiggy house romp with a slightly more subtle lyrical tack. Connie Harvey and Kim Cooper deftly swap roles as iron-lunged diva and lip-smacking temptress. Meanwhile, Peter Rauhofer clearly has been taking notes from his U.S. counterparts, constructing a groove base with a deep, universal appeal. For flavor, he wisely embellishes the track with slick European vibes. Climb aboard for a jaunt that will tickle you in places you didn't think possible.

The flood of disco-era covers rages



by Larry Flick

on with a warm and engaging updating of Melba Moore's thrilling "This Is It" by Dannii Minogue. Mike Percy and Tim Lever handle production of the tune with a reverent house-vibed touch, while Minogue continues to evolve from her previous role as oh-so-sweet kid sis of Kylie into a charming pop pixie who is now ready to take on the exacting U.S. market. Club DJs will be pleased with hearty mixes by Miami's fierce Murk Boys, and the underrated Phil Kelsey. Out on MCA in the U.K.; now if only the label's U.S. arm would take a chance on something that wasn't born out of the new-jack community for a change.

The long-dormant Maxi Records in New York gets back into the race with "Satisfy Me" by Frank Delour & Kisha Ingram, a tasty jam on the label's Next Phase subsidiary. Deep, horn-rimmed house grooves are embellished with able vamping by Ingram, and a Freedom Williams-like rap from Delour. Although they are cleverly constructed, the rhymes are a bit of a weak link in the track, especially when placed alongside Ingram's star-powered performance. Dip into the "Symphony" for a good time—not to mention the cute B-side ditty, "Smoothie."

Remember the Beats International 1991 hit "Dub Be Good To Me"? That song's singer, Lindy Layton, is back on the boards with "We Got The Love" (EPM/PWL, U.K.), a

sweet lil' pop/disco twirler produced by Steve Mac. He deftly surrounds Layton with a flurry of retro-soul horns, plush strings, and happy beats. Jocks at rave, house, and hi-NRG levels are courted with five varied and well-executed mixes. We can't get enough of Tony King's hypnotic rendering.

Speaking of pretty disco fare, it doesn't get more sugary than Saint Etienne's interpretation of "Who Do You Think You Are" (Warner Bros.), a '70s pop radio nugget made famous by Bo Donaldson & the Heywoods.

shim's 1983 smash, "Al-Naaflysh (The Soul)." Others included are Corina, SaFire, and Giggles.

TID-BEATS: Talk about 11th-hour changes. The bidding war for red-hot Pocketown Records act Nuttin Nyce has ended in a split-second switch from Michael Jackson's MJJ Records to Jive. The female trio, which set much of the underground abuzz with the wildly catchy "In My Nature," will take its major-label bow within a month. Fresh club mixes are in the works... Bronski Beat has inked an album deal with ZYX Records (West Babylon, N.Y.). The act will be rejoined by singer John-John Foster, who sang on its late-'80s smash "Hit That Perfect Beat." Look for a stateside concert trek and a revision of the hit "Why" this summer... Haddaway's glorious "What Is Love" finally has found its way to the U.S. via Arista. This kinetic pop/house ditty recently scored in the English pop charts and was an international club hit on Germany's Coconut Records nearly a year ago... Sister Sledge fans, be aware! Atlantic and Rhino have jointly issued genius Sure Is Pure trance and house mixes of "We Are Family" and "Lost In Music." We're just a shameless mass of twitching, excited nerve endings—and we think you will be, too... Michael Damian, the pouty star of soapdom's "The Young & The Restless," takes a convincing spin around the dancefloor with his Scotti Bros. debut, "Reach Out To Me." Created by the singer/actor with his brothers, Tom and Larry Weir, the track is an essential addition to hi-NRG playlists... As expected, ex-Esquire VP George Hess is back in circulation with an indie company, ADM Marketing, based in New York. Hess and staff specialize in raising the profile of dance records at club, retail, and radio mix-show levels. Ventures into other areas of music are on the agenda for later this year... Moonshine Records in Los Angeles continues to build its rave cachet by inking a U.S. distribution deal with the juicy Harthouse Records in Germany. The first single resulting from the deal will be "Aperience" by Hartford... The third edition of the International DJ Expo/West is confirmed for Aug. 23-26 at the Universal City Hilton & Towers in Los Angeles. Sponsored by Testa Communications, the confab will emphasize changes in technology and equipment, as well as the problems facing mobile and club DJs. Call Testa in Port Washington, N.Y., for more information.

SOME FINAL THOUGHTS: Once again, it is the end of another Gay & Lesbian Pride Month, and it seems as good a time as any to contemplate the status of openly gay and lesbian people in the music industry—as well as the ongoing perception of queers inside the music, itself. While politicians bounce our basic civil rights back and forth like a volleyball over our heads, the climate in our back-



Call Her A Brady. Japanese pop star Nokko, left, recently launched "Call Me Nightlife," her first stateside album on Epic, at Club USA in New York. She performed her current single, "I Will Catch U," which makes its debut on Billboard's Club Play chart this week at No. 43. The track also advances to No. 30 on the Maxi-Singles Sales chart. Nokko, who will tour U.S. clubs this summer, is joined by actress Susan Olsen, right, who is best known as Cindy Brady from the classic sitcom "The Brady Bunch."

yard is still mostly cloudy—with minor breaks of sunlight.

Gratefully, the industry has begun to acknowledge the needs of people with HIV and AIDS. Major labels, in particular, are straining to support groups like the Red Hot Organization and LIFEbeat through benefits and charity records. But guess what? AIDS is no longer an exclusively gay issue. Yes, our community is still disappearing at a frightening rate. However, AIDS has become a universal problem—like it or not.

With that in mind, it is time for the industry at large to look beyond people dealing with the disease, and see gay and lesbian people as living and productive people. We're not all dying—and we're not all swishing, sex-crazed deviants. Continue lending a hand to those in need, but don't forget, ignore, or shun the living. Sometimes, it feels like impending death is what it takes to validate the life of a homosexual.

Musically speaking, some double standards remain in place. And while pure club music is mostly untainted, other dance-oriented genres continue to be littered with a lack of human understanding. Frequently we see homophobic song lyrics gliding past label scrutiny. It is time for the labels to learn the same sensitivity to gays as they have learned for other victims of offensive lyrics. Though some street-rooted acts can be forgiven for their limited cultural reach and lack of education, we cannot excuse well-heeled execs who should know better.

All we ask is that you occasionally pause to recall the discrimination you have, no doubt, faced in your lifetime. Now, remember how badly it made you feel as a human being. How could you want to inflict that kind of pain on another person?

Billboard. Dance HOT Breakouts

FOR WEEK ENDING JUNE 26, 1993

CLUB PLAY

1. CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE ARISTA
2. HUMAN BEHAVIOUR BJORK ELEKTRA
3. PENTHOUSE AND PAVEMENT '93 HEAVEN 17 VIRGIN
4. LOOK GOOD JOHNNY P. RELATIVITY
5. LET ME GO URBAN SPEECH REPRISE

MAXI-SINGLES SALES

1. I LIKE IT JOMANDA BIG BEAT
2. BABY I'M YOURS SHAI GASOLINE ALLEY
3. CRITICAL WALL OF SOUND EIGHT BALL
4. DUR DUR D'ETRE BEBE! JORDY COLUMBIA
5. MOVE TO THE RHYTHM BASS BUMPERS ZYX

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

A dreamy vocal by Debsey wafts softly over a pillowy house beat, fluffed with a warm hand by Roger S. Far more interesting than the group's previous releases.

DOES IT EVER STOP? If the topic of discussion is club compilations, the answer is an unwavering *no*. With a heaving sigh of "if you can't beat 'em, join 'em," we direct your attention to several noteworthy items... "Club Class" on U.K. indie Esoteric Records craftily crams 13 gems into one CD. The vibe is dark, underground house, with its entries plucked from various corners of the world. You'll need a copy of this album, if only for hard-to-find kickers "Falling From Grace" by Romanthony and "Ecstasy" by Mordechai... The Scandinavian music scene is well showcased on "Country Code 46: Northern Dance Culture" (Clubvision, Stockholm). Besides several well-known hits, such as "Take Me Up" by Soundsource, juicy bits include "Flow," a trance/house anthem by Hypernature, and "Come With Me" by Dragon Fly. Up-and-coming producer Stonebridge is amply featured... Freestyle historians should climb aboard "Dance Express 1," a festive chronicle of early hits by the influential New York indie Cutting Records. The material stems back to Ha-



Redeeming Grooves. DJs Susan Morabito, Mark Tarbox, and Ronnie Ventura, pictured, were behind the turntables for "Redemption: A Portrait Of Safer Sex," a recent benefit for the Manhattan Center For Living. The event, which drew roughly 2,000 punters to nightclub Light, Wisdom & Sound, raised \$15,000 for the organization, which provides nonmedical support for New Yorkers with HIV and AIDS. Photographers Francesco Scavullo and Tom Bianchi, among others, auctioned work communicating safe-sex messages. Performers included underground diva Barbara Tucker.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	2	6	6	THAT'S THE WAY LOVE GOES VIRGIN 12661 1 week at No. 1	◆ JANET JACKSON
2	3	9	6	PLASTIC DREAMS EPIC 74992	◆ JAYDEE
3	6	8	8	QUEENIE DALI 66305/ELEKTRA	◆ ETHYL MEATPLOW
4	10	10	6	GOTTA KNOW (YOUR NAME) A&M 0255	◆ MALAIKA
5	5	5	9	RUSHING NERVOUS 20048	◆ LONI CLARK
6	9	11	7	YOUR TOWN CHAOS 74959	◆ DEACON BLUE
7	11	12	7	WIND IT UP ELEKTRA 66319	◆ THE PRODIGY
8	13	23	4	U R THE BEST THING SIRE/GIANT 40853/WARNER BROS.	◆ D.REAM
9	4	4	8	BUDDY X VIRGIN 12665	◆ NENEH CHERRY
10	7	1	8	REGRET QWEST 40760/WARNER BROS.	◆ NEW ORDER
11	8	3	11	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	◆ UTAH SAINTS
12	1	2	10	PHOREVER PEOPLE EPIC 74898	◆ THE SHAMEN
13	17	28	4	TUBALE (EXTASY) ANGEL EYES 5411	WARNING
14	16	21	6	CATCH ME SIRE 40819/WARNER BROS.	BETTY BOO
15	21	29	4	BACK TO MY ROOTS TOMMY BOY 565	◆ RUPAUL
16	12	7	10	PRESSURE US COLUMBIA 74916	◆ SUNSCREEN
17	18	24	5	GLAMMER GIRL SEXY 1001/MAXI	THE LOOK
18	26	36	4	BOY POP SIRE 40806/WARNER BROS.	◆ BOOK OF LOVE
19	31	45	3	BAD MOOD SBK 197B2/ERG	◆ LONNIE GORDON
20	37	—	2	VOICE OF FREEDOM COLUMBIA 74943	◆ FREEDOM WILLIAMS
★★★ POWER PICK★★★					
21	36	41	3	SHINE COLUMBIA 74948	MIDI RAIN
22	28	34	4	NASTY GROOVE CRAP 030	COLD AUTOMATIC EYES
23	19	14	11	JUMP THEY SAY SAVAGE 50034	◆ DAVID BOWIE
24	34	40	3	JUST CAN'T GET ENOUGH SONIC 201 7/INSTINCT	TRANSFORMER 2 FEATURING ASLI
25	14	13	13	MORE AND MORE A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
26	23	25	6	SWEET HARMONY ATLANTIC 85759	◆ THE BELOVED
27	39	—	2	RUNAROUND RCA 62542	MARTHA WASH
28	22	15	10	JUST A DREAM MCA 54595	◆ DONNA DELORY
29	29	38	3	HEROIN CHRYSALIS 24826/ERG	◆ BILLY IDOL
30	40	43	3	YOU MAKE ME HAPPY FREEZE 50036	THE DARRYL JAMES/DAVID ANTHONY PROJECT
31	41	46	3	GET FUNKY WITH ME MEDICINE 40828/WARNER BROS.	FIERCE RULING DIVA
32	32	37	5	LOVE SENSATION '93 DOUBLE J 5507/SALSOL	LOLEATTA HOLLOWAY
33	33	35	5	YOU GOT ME WORKIN' GREAT JONES 530 625/ISLAND	GLENN "SWEETIE G" TOBY
34	42	—	2	HYPNOMANIA SMASH 880 004	◆ LATOUR
35	45	—	2	BANG TO THE RHYTHM! CAROLINE 2527	COLD SENSATION
36	24	20	7	I BELIEVE MOONSHINE MUSIC 55306	LUNATIC FRINGE
37	30	22	10	GO AWAY EPIC 74843	◆ GLORIA ESTEFAN
★★★ HOT SHOT DEBUT★★★					
38	NEW ▶	1	1	I WANT YOU BACK COLUMBIA 74940	◆ GEORGE LAMOND
39	46	—	2	STAND ABOVE ME VIRGIN PROMO	◆ O.M.D.
40	15	16	14	I CAN'T GET NO SLEEP CUTTING 273	◆ MASTERS AT WORK FEATURING INDIA
41	35	31	5	IN CHARGE CITI 015	EL BARRIO
42	20	18	12	SWEET LULLABY EPIC 74919	◆ DEEP FOREST
43	NEW ▶	1	1	I WILL CATCH U EPIC 74968	◆ NOKKO
44	38	26	11	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
45	NEW ▶	1	1	PUT ME IN A TRANCE RADIKAL 12418	APOTHEOSIS
46	NEW ▶	1	1	TRIBAL DANCE RADIKAL 12423/CRITIQUE	◆ 2 UNLIMITED
47	44	33	6	THAT'S THE WAY LOVE IS MCA 54619	◆ BOBBY BROWN
48	48	44	7	SENTINEL-RESTRUCTURE REPRISE 40749/WARNER BROS.	MIKE OLDFIELD
49	27	19	14	INDEPENDENCE SBK 19777/ERG	◆ LULU
50	25	17	12	WHO IS IT EPIC 74406	◆ MICHAEL JACKSON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
★★★ No. 1 ★★★					
1	1	1	6	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661 4 weeks at No. 1	◆ JANET JACKSON
2	2	2	11	MORE AND MORE (M) (T) (X) A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
3	3	3	9	REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	◆ NEW ORDER
4	5	7	8	SWEET LULLABY (T) (X) EPIC 74919	◆ DEEP FOREST
5	6	5	16	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	◆ ROBIN S.
6	4	4	9	GO AWAY (T) (X) EPIC 74843	◆ GLORIA ESTEFAN
7	10	28	3	BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565	◆ RUPAUL
8	20	—	2	PLASTIC DREAMS (T) (X) EPIC 74992	◆ JAYDEE
9	7	6	10	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	◆ THE PHARCYDE
10	11	29	4	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	◆ MARY J. BLIGE
11	16	32	3	RUNAROUND (M) (T) (X) RCA 62542	MARTHA WASH
12	15	30	4	SLAM (M) (T) JMJ/CHAOS 74882/COLUMBIA	◆ ONYX
13	8	11	6	BUDDY X (T) VIRGIN 12665	◆ NENEH CHERRY
14	12	24	4	WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556	◆ HOUSE OF PAIN
15	30	—	2	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	◆ DR. DRE
16	14	19	7	KNOCKIN' DA BOOTS (M) (T) LUKE 461	◆ H-TOWN
17	17	21	5	BAD BOYS (THEME FROM "COPS") (T) (X) BIG BEAT 96056/AG	◆ INNER CIRCLE
18	13	18	7	CATCH ME (T) (X) SIRE 40819/WARNER BROS.	BETTY BOO
19	26	42	3	U R THE BEST THING (T) (X) SIRE/GIANT 40853/WARNER BROS.	◆ D.REAM
20	29	33	4	RELIGION (T) (X) EPIC 74928	FRONT 242
21	27	36	3	WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS.	◆ DEPECHE MODE
★★★ POWER PICK★★★					
22	37	43	4	WHOOPI! (THERE IT IS) (M) (T) LIFE 79001/BELLMARK	TAG TEAM
23	9	12	7	WHAT'CHA GONNA DO? (T) (X) EPIC 74938	◆ SHABBA RANKS (FEATURING QUEEN LATIFAH)
24	31	37	4	BABY BE MINE (M) (T) MCA 54634	◆ BLACKSTREET
25	41	35	5	WHOOT, THERE IT IS (M) (T) WRAP 0150/CHIBAN	◆ 95 SOUTH
26	38	41	3	BOY POP (T) (X) SIRE 40806/WARNER BROS.	◆ BOOK OF LOVE
27	22	25	5	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830/WARNER BROS.	◆ BIG DADDY KANE
28	18	13	9	EVERY LITTLE THING U DO (T) (X) UPTOWN 54613/MCA	◆ CHRISTOPHER WILLIAMS
29	44	—	2	PRESSURE US (T) (X) COLUMBIA 74916	◆ SUNSCREEN
30	47	—	2	I WILL CATCH U (T) EPIC 74968	◆ NOKKO
31	43	44	3	HITIN' SWITCHES (T) UPTOWN 54644/MCA	◆ ERICK SERMON
32	35	27	8	DEEPER (M) (T) DJ WEST/CHAOS 74737/COLUMBIA	◆ BOSS
33	46	—	2	I WANT YOU BACK (M) (T) (X) COLUMBIA 74940	◆ GEORGE LAMOND
34	24	15	6	THAT'S THE WAY LOVE IS (M) (T) (X) MCA 54619	◆ BOBBY BROWN
★★★ HOT SHOT DEBUT★★★					
35	NEW ▶	1	1	GOTTA KNOW (YOUR NAME) (T) A&M 0255	◆ MALAIKA
36	32	23	5	LET'S GO THROUGH THE MOTIONS (T) (X) UPTOWN 54636/MCA	◆ JODECI
37	50	—	2	RUSHING (T) NERVOUS 20048	LONI CLARK
38	28	16	14	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	◆ MASTERS AT WORK FEATURING INDIA
39	NEW ▶	1	1	WEAK (T) RCA 62521	◆ SWV
40	34	14	14	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
41	RE-ENTRY	10	10	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUICE
42	42	39	14	DOWN WITH THE KING (T) (X) PROFILE 7391	◆ RUN-D.M.C.
43	40	22	11	LOVE ME THE RIGHT WAY (T) (X) LOGIC 62529/RCA	◆ RAPINATION & KYM MAZELLE
44	33	31	5	TRUTHFUL (M) (T) (X) UPTOWN 54614/MCA	◆ HEAVY D. & THE BOYZ
45	48	40	18	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
46	21	10	9	JUMP THEY SAY (M) (T) (X) SAVAGE 50034	◆ DAVID BOWIE
47	19	17	7	JUST A DREAM (M) (T) MCA 54595	◆ DONNA DELORY
48	25	8	9	WHO IS IT (M) (T) (X) EPIC 74406	◆ MICHAEL JACKSON
49	45	34	13	TOOK MY LOVE (T) (X) COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
50	23	9	12	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	◆ THE SHAMEN

○ 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.

start rolling those "r"s."

Gloria ESTEFAN

mi tierra

the first 12 inches of unstoppable rhythm from her new Spanish language album, "mi tierra," with remixes by Tommy Musto and Pablo Flores.

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Additional production & remix by Tommy Musto for Northcott Productions Ltd. Remix & additional production by Pablo Flores. Management: Emilio Estefan, Jr.

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Country Rosters Show Slight Drop Number Down By 3 During Past 6 Months

BY EDWARD MORRIS

NASHVILLE—The total number of country acts signed to the 12 top labels here has declined only slightly from that of six months ago—from 203 to 200. Of the new total, 117 are male acts, 41 female, and 42 are duos or larger groups.

Sony and Warner Bros. have the most acts under contract—27 each, followed by Curb (24), Liberty (22), Mercury (19), MCA (18), RCA (15), Arista (11), Giant (11), BNA (11), Atlantic (10), and Asylum (5).

Among the artists who have left these labels since the last tally are Rob Crosby, Aaron Barker, Martin Delray, Jeff Stevens, Libby Hurley, Dana McVicker, Paulette Carlson, Lee Greenwood, Gary Morris, Jason Ringenberg, Eddie Rabbitt, Curtis Wright, Karen Brooks, Randy Sharp, Jeff Chance, the Normaltown Flyers, Don Williams, Ray Price, Dixiana, Waylon Jennings, Holly Dunn, Jim Lauderdale, and Molly & the Hey-makers.

Arista: Brooks & Dunn, Diamond Rio, Firehawk, Rodney Foster, Alan Jackson, Dude Mowrey, Lee Roy Parnell, Pam Tillis, the Tractors, Steve Wariner, Michelle Wright.

Asylum: Guy Clark, Brother Phelps, Emmylou Harris, Bob Woodruff, Stephanie Davis.

Atlantic: Roger Ballard, Confederate Railroad, Dean Dillon, Kieran Kane, Ray Kennedy, Tracy Lawrence, Robin Lee, Marilyn Martin, Neal McCoy, John Michael Montgomery.

BNA: John Anderson, Marc Beeson, Dale Daniel, Kim Hill, Jesse Hunter, Lorrie Morgan, the Remingtons, Tim Ryan, Lisa Stewart, Doug

Supernaw, Turner Nichols.

Curb: Kippi Brannon, Cee Cee Chapman, Jackson Claypool, Desert Rose Band, Merle Haggard, Boy Howdy, Kimberly Clayton, Hal Ketchum, Delbert McClinton, Ronnie McDowell, Tim McGraw, Marie Osmond, Sawyer Brown, T.G. Shepard, Six Shooter, Ray Stevens, Karla Taylor, Tony Toliver, Rick Vincent, Billy Yates; **Curb/MCA:** Wynonna Judd, Lyle Lovett; **Curb/Capitol:** Buck Owens; **Curb/Capricorn:** Hank Williams Jr.

Giant: Deborah Allen, Dennis Robbins, Zaca Creek, Cathy Burch, Kenny Rogers, Carlene Carter, Clay Walker, Rhonda Vincent, Daron Norwood, Hank Flamingo, Chad Mullins.

Liberty: Asleep At The Wheel, John Berry, Suzy Bogguss, Lisa Brokop, Garth Brooks, the Cactus Brothers, Glen Campbell, Charlie Daniels, Skip Ewing, Charlie Floyd, Cleve Francis, Ricky Lynn Gregg, Highway 101, David Lynn Jones, Chris LeDoux, Ronnie Milsap, the Nitty Gritty Dirt Band, Palomino Road, Pearl River, Pirates Of The Mississippi, Tanya Tucker; **Liberty/SBK:** Billy Dean

MCA: Marty Brown, Tracy Byrd, Mark Chesnutt, Jerry Clower, Mark Collie, Joe Ely, Vince Gill, George Jones, the Mavericks, Mac McAnally, McBride & the Ride, Reba McEntire, Bill Monroe, Run C&W, George Strait, Marty Stuart, Kelly Willis, Trisha Yearwood.

Mercury: John Brannen, Corbin/Hanner, Ronny Cox, Billy Ray Cyrus, Davis Daniel, Tom T. Hall, Toby Keith, the Kentucky Headhunters, Sammy Kershaw, Jeff Knight, Craig Martin, Kathy Mattea, Ronna Reeves, the Statler Brothers, Bo "T,"

Shania Twain, Twister Alley, John & Audrey Wiggins, Becky Williams.

RCA: Alabama, Eddy Arnold, Clint Black, Andy Childs, Michael Henderson, Martina McBride, Jamie O'Hara, Robert Ellis Orrall, Paul Overstreet, Restless Heart, Shenandoah, the Smith Brothers, Larry Stewart, Aaron Tippin, Lari White.

Sony/Columbia: Chet Atkins, Larry Boone, Stacy Dean Campbell, Mary-Chapin Carpenter, Rodney Crowell, Vern Gosdin, Great Plains, Matthews Wright & King, Willie Nelson, Dolly Parton, Mike Reid, Riders In The Sky, Earl Scruggs, Ricky Van Shelton, Rick Trevino, Joy White; **Sony/Epic:** Bobbie Cryner, Joe Diffie, Darryl & Don Ellis, Gibson/Miller Band, Garrison Keillor, Patty Loveless, Ken Mellons, Collin Raye, Ricky Skaggs, Doug Stone, Tammy Wyn-

(Continued on page 39)



The Cowboy Way. That most haberdashing of all hat acts, Riders In The Sky, explains the broadcasting ropes to singer Rob Crosby as he preps for his role on "Riders Radio Theater." The program, aired on National Public Radio, is produced in Cincinnati. From left, Too Slim, Woody Paul, Crosby, and Ranger Doug.

Fan Fair A Hot Time In Music City Loyal Crowds Beat The Heat In Packed Bleachers

IN HOT PURSUIT: Fan Fair has waxed and waned for another year. At considerable risk to life and complexion, Billboard's associate country music editor, Peter Cronin, agreed to chronicle that torrid event. Here is his report:

What was this year's Fan Fair like? It was like a giant frying pan with the flame turned all the way up, that's what. The key word was "hot." Country music is about as hot as it's ever been, the fans were even hotter than usual to get close to their favorite performers, and the huge slab of cement known as the Tennessee State Fairgrounds was a constant, breezeless, 90-plus degrees.

Sitting in the onstage bleachers with a performer's eye view of the proceedings, it was refreshing to see audiences of between 15,000 and 18,000 country-music lovers waving fans in their faces and singing along with every word of every song. I'm here to tell you everything you've heard about the loyalty of country fans is true. And with every major label in town putting their best acts onstage, these folks felt like they'd died and gone to heaven—even if it was hotter than hell.

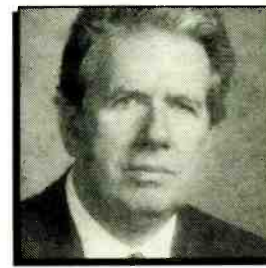
In the middle of one of **Vince Gill's** flaming guitar solos, I noticed that the guy sitting next to me was **Bryan Adams**. When I asked the Canadian rocker what brought him here, he stole a cowboy hat from the kid next to him, popped it on his head, and said, "I'm getting more country all the time!"

Not all the music took place at the fairgrounds, though. An impromptu guitar pull in the parking lot of Sony Music's offices on Music Row turned into one of the musical events of the week, with **Joe Diffie** filling in the **George Jones** part as he sang "Golden Rings" with **Tammy Wynette**. And **Patty Loveless** wowed the crowd with a stunning acoustic set. The week wound up in fine musical style with a Friday afternoon cookout at the offices of the newly resurrected Asylum label. Signees **Brother Phelps**, **Bob Woodruff**, **Guy Clark**, and **Stephanie Davis** proved beyond a doubt that cutting-edge country is alive and sharp in Music City.

MAKING THE ROUNDS: **Garth Brooks** sold out the 65,000-seat Texas Stadium in an hour and 32 minutes. The

singer's Sept. 24 concert at the stadium will be filmed for television (Billboard, June 19). Until Brooks' feat, the record for most tickets sold for a musical event at the venue was held by **Paul McCartney**, who filled 54,000 seats . . .

G. Gerald Roy, producer of the City of Hope Celebrity All-Star Softball Challenge & Concert, held June 6 in Nashville, reports the event drew 14,000 fans and raised approximately \$150,000 . . . Tropicana Twisters will sponsor a 60-city concert tour by **Reba McEntire**, to begin July 2 in Charleston, S.C. . . . **Danny Davis & the Nashville Brass** is in its fifth season of performance in Branson, Mo. This year, the group performs every afternoon but Friday at the New Foggy River Boys Theatre.



by Edward Morris

Hallway Inc. has licensed two of its longform videos for laserdisc: "Willie Nelson: My Life" and "Remembering Patsy," the latter a commemoration of the 30th anniversary of **Patsy Cline's** death . . .

Confederate Railroad's new single, "Trashy Women," will be featured on the soundtrack of the movie "Son In Law," which stars **Pauly Shore** and which will open during the July Fourth weekend . . . Cherry Lane Music continues its strong country music activity with the release of several new songbooks. Recent titles include "Once In A Very Blue Moon: A Pat Alger Songbook," **Lucinda Williams' "Sweet Old World,"** **Johnny Cash's "A Man And His Music,"** **Hal Ketchum's "Sure Love,"** "The Best Of Steve Wariner," and **Paul Overstreet's "Love Is Strong."** Cherry Lane's publications are distributed by Hal Leonard Publishing . . . Music Row veteran **Tandy Rice** is representing the W.R. Case & Sons Cutlery Co. to license promotional tie-ins with country stars for the famed knife manufacturer.

MARK YOUR CALENDAR: "Video Playback," an hourlong special that focuses on the impact of music videos in country music over the past decade, will air at 9 p.m. (Eastern time) July 5 on The Nashville Network . . . Author and lyricist **Sheila Davis** will be a guest speaker at the Nashville Songwriters Assn. International's 13th annual summer seminar, July 16 and 17. The seminar will be held at Loews Vanderbilt Plaza Hotel in Nashville. Da-

(Continued on page 39)

MCA Records, Jones Hope To Knock Down Programming Walls

NASHVILLE—The thin edge walked by older country artists (Billboard, May 29) is underscored in a plea MCA Records has sent to radio programmers on behalf of George Jones' optimistically titled new single, "Walls Can Fall."

Generally agreed to possess the most awe-inspiring voice in country music, Jones nonetheless is hampered in the mind of some programmers by his age—61. He alluded to this prejudice recently at the Academy of Country Music awards show, saying, "I wish that radio would pay a little more attention to us older artists. We're not dead yet."

The MCA letter—dated June 1 and signed by Shelia Shipley, the label's senior VP of national country promotion—begins by recalling the days when radio considered the quality of the song the paramount factor in programming it.

"Of late," the letter continues, "there seems to be concern that listeners can somehow look inside the

radio and see the artists, measuring their like or dislike based on the age or look of the artist. There is talk about 'young country' and not turning off the 12+ listeners. I understand your concern and see it expressed in our own marketing meetings because we are trying to reach the same people. But I can't help but wonder if we sometimes overanalyze what is supposed to be the fun part of our jobs. We forget this is about music and how it makes us feel."

Shipley adds the label "met great resistance" from many programmers when it released Jones' "I Don't Need Your Rockin' Chair" on the grounds that Jones was "just too old" for their listeners. She notes that more stations, however, rallied to the song and that the album which contains the single has sold more than 420,000 copies.

In conclusion, Shipley says, "All I ask is that you give 'Walls Can Fall' a listen, and then give it an opportunity to reach your listeners if you like what you hear."

Billboard® TOP COUNTRY ALBUMS™

FOR WEEK ENDING JUNE 26, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	5	WYONNNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
(2)	2	3	39	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	2
(3)	3	2	16	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
4	4	5	31	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
5	5	4	56	BILLY RAY CYRUS ▲ 7 MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
6	6	6	26	REBA MCENTIRE ▲ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
7	8	8	38	GARTH BROOKS ▲ 9 LIBERTY 98743 (10.98/16.98)	THE CHASE	1
				★★★GREATEST GAINER★★★		
(8)	10	12	36	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
9	7	7	12	DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
10	9	9	14	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
11	12	11	96	BROOKS & DUNN ▲ 2 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
12	11	10	50	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
13	13	14	41	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
14	15	13	16	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
15	14	15	144	GARTH BROOKS ▲ 10 LIBERTY 93866 (9.98/13.98)	NO FENCES	1
16	17	17	36	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	16
17	16	20	8	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
(18)	19	23	59	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	18
(19)	21	25	8	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	19
20	18	19	43	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
21	24	21	66	AARON TIPPIN ● RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
22	23	24	44	ALABAMA ● RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
23	22	18	8	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
24	25	27	92	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
25	27	26	14	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
26	26	22	63	WYONNNA ▲ 2 CURB 10529/MCA (10.98/15.98)	WYONNNA	1
27	20	16	12	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
(28)	35	36	5	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	28
29	28	29	215	GARTH BROOKS ▲ 4 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
30	30	33	70	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
31	29	28	36	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
32	31	31	7	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
33	33	32	37	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23
34	34	34	8	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
(35)	36	35	7	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
36	32	30	35	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
37	37	38	11	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
(38)	38	40	109	ALAN JACKSON ▲ 2 ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
39	40	37	20	BILLY DEAN SBK 98947/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	39	33	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
(41)	44	44	8	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG	37
(42)	45	45	42	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
(43)	46	43	42	SAWYER BROWN CURB 77574 (9.98/13.98)	CAFE ON THE CORNER	23
44	41	42	113	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
45	43	41	44	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
46	47	50	41	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
(47)	48	47	89	REBA MCENTIRE ▲ 2 MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
(48)	52	52	46	CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
49	42	46	36	SUZY BOGUSS LIBERTY 98585 (9.98/15.98)	VOICES IN THE WIND	31
(50)	54	56	49	MARTY STUART ● MCA 10596 (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
51	49	51	39	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
52	50	49	48	CLINT BLACK ▲ RCA 66003 (10.98/15.98)	THE HARD WAY	2
				★★★PACESSETTER★★★		
(53)	67	69	22	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38
(54)	61	66	167	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
55	55	55	39	RANDY TRAVIS ● WARNER BROS. 45044 (10.98/15.98)	GREATEST HITS, VOL. 1	14
56	51	48	43	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
(57)	65	62	59	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
58	58	61	118	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
59	53	54	107	TRAVIS TRITT ▲ 2 WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
(60)	68	—	2	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	60
61	59	60	63	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
62	63	57	44	RICKY VAN SHELTON ● COLUMBIA 52753/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
63	57	53	6	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
64	60	68	3	PATTY LOVELESS MCA 10653 (9.98/15.98)	GREATEST HITS	60
65	56	63	136	DWIGHT YOAKAM ▲ REPRISE 26344/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
66	62	59	81	TRACY LAWRENCE ● ATLANTIC 82326/AG (9.98/13.98)	STICKS AND STONES	10
67	64	65	36	KATHY MATTEA MERCURY 512567 (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
68	71	—	37	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
69	66	58	16	THE KENTUCKY HEADHUNTERS MERCURY 12568 (9.98 EQ/15.98)	RAVE ON!	22
70	69	72	102	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
(71)	RE-ENTRY	164	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4	
72	75	—	36	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
(73)	RE-ENTRY	30	GEORGE JONES MCA 10652 (9.98/15.98)	WALLS CAN FALL	24	
74	74	—	82	COLLIN RAYE ● EPIC 47468* (9.98 EQ/13.98)	ALL I CAN BE	7
75	73	—	89	BILLY DEAN ● SBK 96728/LIBERTY (9.98/13.98)	BILLY DEAN	22

○ 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 Graduates 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 JUNE 26, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	—	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	1
2	2	PATSY CLINE ▲ 4 MCA 12* (7.98/12.98)	GREATEST HITS	110
3	—	CONWAY TWITTY FEDERAL 6502/HIGHLAND MUSIC (7.98/10.98)	BEST OF THE BEST OF	1
4	—	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	1
5	6	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	50
6	9	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	95
7	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	108
8	—	CONWAY TWITTY ● MCA 1488 (4.98/11.98)	NUMBER ONES	1
9	3	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	110
10	7	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	83
11	5	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	110
12	8	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	67
13	14	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	55

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	109
15	13	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	93
16	10	HANK WILLIAMS, JR. ▲ 2 CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	97
17	—	CONWAY TWITTY HOLLYWOOD 463/HIGHLAND MUSIC (5.98/9.98)	GOLD	1
18	12	GEORGE STRAIT ▲ 2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	108
19	11	ALABAMA ▲ 3 RCA 7170* (9.98/13.98)	GREATEST HITS	109
20	—	CONWAY TWITTY MCA 1574 (4.98/No CD)	CLASSIC CONWAY	1
21	18	ALABAMA ▲ 3 RCA 4939* (7.98/11.98)	ROLL ON	99
22	—	CONWAY TWITTY MCA 10027 (4.98/11.98)	CRAZY IN LOVE	1
23	17	GEORGE STRAIT ▲ MCA 5913* (4.98/11.98)	OCEAN FRONT PROPERTY	87
24	20	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	98
25	—	CONWAY TWITTY MCA 20231 (4.98/11.98)	BEST OF	1

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

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★ 2 weeks at No. 1	
1	1	2	13	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS (C) (V) EPIC 74906
2	2	7	8	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
3	8	12	12	NO FUTURE IN THE PAST T. BROWN (W. GILL, C. JACKSON)	VINCE GILL (C) (V) MCA 54540
4	10	13	9	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
5	9	11	13	OH ME, OH MY, SWEET BABY M. POWELL, T. DJBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
6	5	6	15	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE (C) (V) EPIC 74911
7	3	4	12	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLO)	ALABAMA (V) RCA 62495
8	12	14	14	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (C) (V) MCA 54601
9	11	16	13	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
10	21	31	7	CHATTAHOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (C) (V) ARISTA 1-2573
11	6	1	17	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) MERCURY 864 342
12	14	15	11	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
13	13	17	7	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK WITH WYONNNA (C) (V) RCA 62503
14	4	3	13	TELL ME WHY T. BROWN (K. BONOFF)	WYONNNA (C) (V) CURB 54606/MCA
15	17	18	11	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
16	7	5	14	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
17	19	19	7	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	◆ REBA MCENTIRE (C) (V) MCA 54496
18	18	24	7	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 1-2563
19	22	26	13	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
20	20	21	9	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (C) (V) MCA 54642
				★★★ AIRPOWER ★★★	
21	28	32	6	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630
22	15	9	16	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
				★★★ AIRPOWER ★★★	
23	27	28	9	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
24	24	22	12	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. K. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
				★★★ AIRPOWER ★★★	
25	26	27	12	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
26	16	8	16	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (C) (V) WARNER BROS. 18590
27	25	23	12	AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
28	29	35	8	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
29	35	47	4	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE ATLANTIC ALBUM CUT
30	23	10	17	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART (V) RCA 62474
31	36	44	5	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527/WARNER BROS.
32	38	43	6	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
33	30	20	17	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523
34	33	34	20	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
35	31	29	19	ALIBIS J. STROUD (R. BOUDREAUX)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372
36	32	25	18	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
37	34	33	19	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
38	43	50	5	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
39	42	48	6	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	◆ DOUG SUPERNAW (V) BNA 87356

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	47	56	4	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	◆ SHENANDOAH (V) RCA 62504
41	37	36	16	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNEY)	◆ RICKY LYNN GREGG (C) LIBERTY 44948
42	58	—	2	WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON)	DOUG STONE (V) EPIC 77025
43	41	39	19	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
44	48	64	3	TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
45	51	70	3	DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
46	60	—	2	MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASSNER, C. J. QUARTO)	HAL KETCHUM CURB ALBUM CUT
47	40	38	11	HEY BABY R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	◆ MARTY STUART (C) (V) MCA 54607
48	50	53	7	LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE)	LARI WHITE (V) RCA 62511
49	53	61	4	SHAME SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	◆ MARK COLLIE (C) (V) MCA 54668
50	54	59	5	SEEDS B. MAHER (P. ALGER, R. MURPHY)	KATHY MATTEA (V) MERCURY 862 064
51	44	45	11	IF YOU'RE NOT GONNA LOVE ME R. VAN HOY, D. ALLEN (D. ALLEN, R. VAN HOY, M. COLLIE)	◆ DEBORAH ALLEN (V) GIANT 18530/WARNER BROS.
52	62	72	3	EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER)	RADNEY FOSTER (V) ARISTA 12564
53	56	58	20	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
54	72	—	2	HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH)	◆ TRACY BYRD (V) MCA 54659
55	55	57	17	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
56	70	—	2	I GOT A LOVE R. SCRUGGS (J. LEAP)	◆ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
57	63	67	3	STANDING ON THE EDGE OF LOVE R. PENNINGTON (T. SEALS, J. P. PENNINGTON)	◆ CLINTON GREGORY (C) (V) STEP ONE 461
58	65	65	4	A MIND OF HER OWN C. HOWARD (C. JONES, J. BERRY)	◆ JOHN BERRY LIBERTY ALBUM CUT
59	66	—	2	A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN)	BOY HOWDY CURB ALBUM CUT
60	57	54	16	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
61	52	37	14	HEARTACHE J. BOWEN, S. BOGGUSS (L. GEORGE, I. ULZ)	◆ SUZY BOGGUSS (V) LIBERTY 56972
				★★★ HOT SHOT DEBUT ★★★	
62	NEW		1	WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD)	◆ AARON TIPPIN (V) RCA 62520
63	61	55	15	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
64	67	62	20	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
65	NEW		1	UNDER THIS OLD HAT J. BOWEN, J. CRUTCHFIELD (M. ANTHONY, L. CORDLE)	CHRIS LEDOUX (V) LIBERTY 17443
66	69	66	20	SOMEONE TO GIVE MY LOVE TO T. BROWN (J. FOSTER, B. RICE)	◆ TRACY BYRD (C) (V) MCA 54497
67	71	68	14	WHAT MADE YOU SAY THAT H. SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
68	64	60	9	MORE WHERE THAT CAME FROM S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) (V) COLUMBIA 74954
69	59	52	11	SOME GAVE ALL J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 865 096
70	NEW		1	GRACELAND P. SIMON, R. HALEE (P. SIMON)	WILLIE NELSON COLUMBIA ALBUM CUT
71	NEW		1	WALK OUTSIDE THE LINES D. GRAY, J. EUBANKS (G. BROOKS, C. STEFL)	◆ THE MARSHALL TUCKER BAND CABIN FEVER ALBUM CUT/NAVARRÉ
72	NEW		1	A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (C) (D) (V) REPRISE 18528/WARNER BROS.
73	NEW		1	NEVER LET HIM SEE ME CRY C. BROOKS, H. SHEDD (K. RICHEY, J. KIMBALL)	◆ RONNA REEVES (C) (V) MERCURY 862 260
74	73	71	3	COLD DAY IN JULY B. CHANCEY, P. WORLEY (R. LEIGH)	◆ JOY WHITE (V) COLUMBIA 74952
75	74	69	8	WALKIN' J. BOWEN, J. CRUTCHFIELD (W. ROBINSON, T. NICHOLS)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT

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



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by Lynn Shults

RESIDING AT NO. 1 FOR the second consecutive week on the Hot Country Singles & Tracks chart is "Blame It On Your Heart" by **Patty Loveless**. The track has propelled Loveless' album, "Only What I Feel," to No. 17 on Billboard's Top Country Albums chart. Just nine months ago, Loveless had her doubts about ever completing the album. It was in October 1992 when her voice problems reached the breaking point. But she was also changing record labels and managers, which meant replacing many members of her staff. Much has been written about the surgery performed on her vocal cords, but one of the most touching aspects of this frightful experience was how her longtime friend **Dolly Parton** came to Loveless and helped her deal with the reality of her situation. The two first met when Loveless was 14 years old. **Porter Wagoner** had heard some of her songs and introduced the two. Parton took her by the hand, letting Loveless hang out with her at the Grand Ole Opry, TV tapings, etc. Says Loveless, "Imagine being a little bitty kid and getting to hang around the Opry. Why, Dolly used to take me into the bathroom at the Ryman and show me how to put makeup on between shows." And it was Parton who once again became Loveless' friend and mentor, helping her get through a tough transition period.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "Why Didn't I Think of That" (58-42) by **Doug Stone**, followed by "Chattahoochee" (21-10) by **Alan Jackson**; "Mama Knows The Highway" (60-46) by **Hal Ketchum**; "Can't Break It To My Heart" (35-29) by **Tracy Lawrence**; "Love On The Loose, Heart On The Run" (12-8) by **McBride & the Ride**; "Money In The Bank" (10-4) by **John Anderson**; "Janie Baker's Love Slave" (47-40) by **Shenandoah**; "What Might Have Been" (43-38) by **Little Texas**; "Down On My Knees" (51-45) by **Trisha Yearwood**; and "Somebody Else's Moon" (11-9) by **Collin Raye**.

COUNTRY ALBUM SALES were up significantly this week. This should come as no surprise, since Fan Fair creates an enormous media blitz. This frenzied event—combined with TNN's live coverage, the TNN Music City News Awards show, and large doses of co-op dollars for the retail sector—created a powerful marketing opportunity for country product. Among the albums benefiting most on the Top Country Albums chart are this week's Greatest Gainer, for the second consecutive week, "A Lot About Livin' (And A Little 'Bout Love)" (10-8) by **Alan Jackson**, and this week's Pacesetter (the title with largest percentage sales increase), "Mark Collie" (67-53) by **Mark Collie**. Impressive sales gains were chalked up by "Hard Workin' Man" by (3-3) **Brooks & Dunn**; the "Pure Country" soundtrack (2-2) by **George Strait**; "It's Your Call" (6-6) by **Reba McEntire**; "Some Gave All" (5-5) by **Billy Ray Cyrus**; and "Alibis" (9-10) by **Tracy Lawrence**.

BILLBOARD'S NEW PUBLICATION: The Country Airplay Monitor is a new weekly publication geared to provide radio programmers and music directors with specific airplay data obtained from stations monitored by Broadcast Data Systems. The Airplay Monitor will feature data on the amount of airplay a record is actually getting on stations being monitored by BDS. It also will show the specific amount of plays the top videos are getting on CMT and TNN. Obviously, we are excited about the Country Airplay Monitor and look forward to receiving input on ways we can continue to better serve the industry and individual readers.

11 Acts To Make Music City Music

NASHVILLE—Eleven acts will perform during the Nashville Entertainment Assn.'s Music City Music '93 series of new talent showcases here. The showcases will be held July 7 and 8 at 328 Performance Hall. Finalists were chosen from among 150 submissions.

Local acts on the bill will be Cayenne, George Hamilton V, Shara Johnson, Sandy Knox, Karen Staley, and Ron Wallace. Out-of-town acts are Chad Brock (Ocala, Fla.), Maura Fogarty (Queens, N.Y.), Montana Rose (Bozeman, Mont.), the Paul Thorn Band (Nettelton, Miss.), and the Selby Brothers (Hays, Kan.).

Pearl River, an act from last year's lineup now signed to Liberty Records, also will perform.

The Nashville Network, Country Music Television, and Laredo Boots again will sponsor the series.

NASHVILLE SCENE

(Continued from page 36)

vis will present a two-day program on "Whole Brain Songwriting: Making Your Lyrics Work" . . . Vince Gill will stage his own pro-celebrity golf tournament Aug. 1-3 at the Golf Club of Tennessee in Kingston Springs, near Nashville. He's calling the event "The Vinny" . . . The International Bluegrass Music Assn.'s trade show and Fan Fest will be held Sept. 20-26 in Owensboro, Ky., where the IBMA headquarters are located.

ROSTERS DROP

(Continued from page 36)

ette. Warner Bros.: David Ball, Branson Bros., Deanna Cox, Iris Dement, Jeff Foxworthy, Faith Hill, Greg Holland, Brian James, Little Texas, Mark O'Connor, Dan Seals, Russ Taff, Randy Travis, Travis Tritt. Reprise: Shawn Camp, Judd Erickson, Texas Tornados, Kevin Welch, Michael White, Dwight Yoakam. Warner/Western: Waddie Mitchell, Don Edwards, Herb Jeffries, Bill Miller, Michael Martin Murphey, Sons Of The San Joaquin, Red Steagall.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
26 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL	58 A MIND OF HER OWN (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP
35 ALIBIS (Sony Tree, BMI/Thanxamillion, BMI) HL	4 MONEY IN THE BANK (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM
30 ALRIGHT ALREADY (Collins Court, ASCAP/J B Rudd, BMI) CPP	68 MORE WHERE THAT CAME FROM (Velvet Apple, BMI) CPP
13 A BAD GOODBYE (Blackened, BMI) CPP	73 NEVER LET HIM SEE ME CRY (Mighty Nice, BMI/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP)
1 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL	3 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM
29 CAN'T BREAK IT TO MY HEART (Lobby Bayou, ASCAP/Mike Dunn, ASCAP/JMW, ASCAP)	5 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WBM/HL
10 CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM	27 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM
23 CLEOPATRA, QUEEN OF DENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM	39 RENO (Supernaw, ASCAP)
74 COLD OAY IN JULY (EMI, ASCAP/Lion Hearted, ASCAP)	64 ROMEO (Velvet Apple, BMI) CPP
5 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI)	50 SEEDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Howlin' Hits, ASCAP/Murfzeonges, ASCAP) HL
45 DOWN ON MY KNEES (BMG, ASCAP) HL	49 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL
52 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St Julien, ASCAP/Mighty Nice, BMI) HL	34 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL
31 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL	11 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram, BMI/Tokeco, BMI) HL
70 GRACELAND (Paul Simon, BMI)	9 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/CP
15 THE HARD WAY (EMI April, ASCAP/Getarealjob, ASCAP) HL	69 SOME GAVE ALL (Songs Of PolyGram, BMI/Sly Dog, BMI/Polygram Int'l, ASCAP/Music Express, ASCAP) HL
28 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL	66 SOMEONE TO GIVE MY LOVE TO (Polygram Int'l, ASCAP) HL
61 HEARTACHE (Naked Snake, ASCAP)	57 STANDING ON THE EDGE OF LOVE (WB, ASCAP/East 64th, ASCAP/Pacific Island, BMI/Music Of The World, BMI) HL
37 HEARTS ARE GONNA ROLL (Foreshadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL	12 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp Of America, BMI/Frankly Scarlett, BMI) WBM/HL
43 THE HEART WON'T LIE (Moonwindow, ASCAP/Donna Weiss, BMI)	14 TELL ME WHY (Seagrape, BMI)
47 HEY BABY (Songs Of PolyGram, BMI/Irving, BMI/Littlearch, BMI) HL/CP	33 TENDER MOMENT (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Gutar, ASCAP) HL
53 HIGH ROLLIN' (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL	44 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
54 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp. Of America, BMI)	2 THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP
7 HOMETOWN HONEYMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/Alter Berger, ASCAP/Patrick Janus, ASCAP/WB, ASCAP) WBM	72 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI)
6 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL	16 TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI)
41 IF I HAD A CHEATIN' HEART (Polygram Int'l, ASCAP/Songs Of PolyGram, BMI) HL	65 UNDER THIS OLD HAT (BMG, ASCAP/Jack and Bill, ASCAP/Amanda-Lin, ASCAP/Welk, ASCAP/Polygram Int'l, ASCAP)
51 IF YOU'RE NOT GONNA LOVE ME (Posey, BMI/Royzboy, BMI/BMG, ASCAP/Judy Judy Judy, ASCAP) HL	75 WALKIN' (Maypop, BMI/Wildcountry, BMI/Hannah's Eyes, BMI/Bro 'N Sis, BMI) WBM
56 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI)	71 WALK OUTSIDE THE LINES (Major Bob, ASCAP)
19 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP)	32 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patrick, BMI) CPP/WBM
22 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI) CPP	18 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL
21 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM	67 WHAT MADE YOU SAY THAT (Millhouse, BMI/Songs Of PolyGram, BMI) HL
17 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)	38 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
24 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL	20 WHEN DID YOU STOP LOVING ME (Acuff-Rose, BMI) CPP
40 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM	25 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City, ASCAP/EMI April, ASCAP) HL
60 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL	42 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI)
48 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, Ascip/Swell Kid, ASCAP) WBM	62 WORKING MAN'S P.H.D. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP)
63 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/JKids, ASCAP/Zomba, ASCAP) WBM/CP	55 YOU SAY YOU WILL (BMG, ASCAP/EMI April, ASCAP/Ideas Of March, ASCAP) HL
8 LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of PolyGram, BMI/Millhouse, BMI) HL	
36 MADE FOR LOVIN' YOU (Sony Tree, BMI) HL	
46 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI)	

REPRINTS

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HOT COUNTRY RECURRENTS

1	1	1	3	NOBODY WINS S.FISHELL, R.FOSTER (R.FOSTER, K.RICHEY)	◆ RADNEY FOSTER ARISTA
2	3	—	2	MY BLUE ANGEL E.GORDY, JR. (A.TIPPIN, K.WILLIAMS, P.DOUGLAS)	◆ AARON TIPPIN RCA
3	2	2	4	WHEN MY SHIP COMES IN J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK RCA
4	—	—	1	T-R-O-U-B-L-E G.BROWN (J.CHESNUT)	◆ TRAVIS TRITT WARNER BROS.
5	4	—	2	BORN TO LOVE YOU D.COOK (M.COLLIIE, D.COOK, C.RAINS)	◆ MARK COLLIE MCA
6	7	3	6	HEARTLAND T.BROWN (S.DORFF, J.BETTIS)	◆ GEORGE STRAIT MCA
7	5	4	8	WHAT PART OF NO R.LANDIS (W.PERRY, G.SMITH)	LORRIE MORGAN BNA
8	6	5	4	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY, R.MURRAH)	◆ TANYA TUCKER LIBERTY
9	—	—	1	HARD WORKIN' MAN D.COOK, S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN ARISTA
10	8	6	12	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON, K.LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
11	11	7	4	SHE'S NOT CRYIN' ANYMORE J.SCAIFE, J.COTTTON (B.R.CYRUS, T.SHELTON, B.CANNON)	◆ BILLY RAY CYRUS MERCURY
12	—	—	1	TONIGHT I CLIMBED THE WALL K.STEGALL, S.HENDRICKS (A.JACKSON)	◆ ALAN JACKSON ARISTA
13	9	10	38	BOOT SCOOTIN' BOOGIE S.HENDRICKS, D.COOK, B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA

14	10	8	19	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN, S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
15	13	12	19	I CROSS MY HEART T.BROWN, G.STRAIT (S.DORFF, E.KAZ)	◆ GEORGE STRAIT MCA
16	—	—	1	LEARNING TO LIVE AGAIN A.REYNOLDS (S.DAVIS, D.SCHLITZ)	GARTH BROOKS LIBERTY
17	12	9	17	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL, P.WASNER)	◆ VINCE GILL MCA
18	14	11	10	I WANT YOU BAD (AND THAT AIN'T GOOD) G.FUNDIS, J.HOBBS (J.LEAP)	◆ COLLIN RAYE EPIC
19	16	17	20	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO, L.M.LEE, ALABAMA (R.MURRAH, R.VANWARMER)	◆ ALABAMA RCA
20	—	19	23	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIIE, D.COOK)	◆ MARK COLLIE MCA
21	15	15	10	CAN I TRUST YOU WITH MY HEART G.BROWN (T.TRITT, S.HARRIS)	◆ TRAVIS TRITT WARNER BROS.
22	21	23	16	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K.STEGALL (A.JACKSON, R.TRAVIS)	◆ ALAN JACKSON ARISTA
23	—	25	32	I FEEL LUCKY J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
24	17	14	7	PASSIONATE KISSES J.JENNINGS, M.C.CARPENTER (L.WILLIAMS)	◆ MARY-CHAPIN CARPENTER COLUMBIA
25	19	13	6	LET THAT PONY RUN P.WORLEY, E.SEAY (G.PETERS)	◆ PAM TILLIS ARISTA

◆ 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.

Mingus At The Library; Les Paul's School Of Experience

SHOES OF THE FISHERMAN Found Here: The Library of Congress has just announced the acquisition of manuscripts, scores, recordings, photographs, and related materials belonging to bassist/composer **Charles Mingus**, who died in 1979. The Library is touting the acquisition as an important one, placing the collection alongside the archival holdings of American composers **George Gershwin**,

Aaron Copeland, and **John Philip Sousa**. Mingus is the first African-American composer whose legacy will be housed at the facility... **Sue Mingus**, Charles' widow, has just completed the studio work on a tribute album performed by the **Charles Mingus Big Band** featuring **Lew Soloff**, **Randy Brecker**, **Craig Handy**, and **Michael Formanek**. A summer release is expected for this **Dreyfus Jazz** production.

THE WIZARD FROM Waukesha, By Way Of Conn.: Aside from his guitaristry, **Les Paul** is, among other things, a recording wizard responsible for many of the multi-track techniques common to the studio today. His interests have always been sound and music. So much so that in addition to his studio innovations, he is credited with

being among the inventors of the solid-body electric guitar. The Gibson company's Les Paul guitars (the designs are many, but the first model appeared in 1952) remain favorites among instrumentalists in all musics. That said, it seems appropriate that the **Univ. of New Haven** (Conn.), which offers programs in sound recording and the music business, should award Paul an honorary degree "in recognition

of his contributions to the worlds of music and sound recording technology."

BENSON'S BURNERS: Guitarist **George Benson**, whose 1976 breakthrough album "Breezin'" continues to sell (the last-look numbers are somewhere between 3 million and 4 million), has returned to the scene after a three-year absence. His "Love Remembers," on Warner Bros., gets a boost from the likes of **Bob James**, **Kirk Whalum**, **Hubert Laws**, **Randy Brecker**, and **Wah Wah Watson**, among players, and no fewer than seven—count 'em—producers.

STUFF: Pianist **Bross Townsend**, bassist **Bob Cunningham**, and drummer **Bernard "Pretty" Purdie** are stalwart players who always seem to turn up on other peo-



BILLBOARD SPOTLIGHTS

AUDIO BOOKS

Audio books and spoken word labels are carving the niche in the home entertainment industry. The perfect compliment to audio and video, Billboard examines what is no longer last year's trend, but now a force in home entertainment retail.

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ISSUE DATE: AUGUST 14
AD CLOSE: JULY 20



by Jeff Levenson

ple's records, or on other people's gigs. They're usually working, somewhere. Now they've banded together, with an initial release on their own label. "After House With The 3B's" (catchy name, don't you think?) can be found on **3B's Music and Records** (catchy name, once again), to be followed by a second record any day now. **Nova Records** has entered an agreement with **Polystar** to market and distribute **Soul Coast**, a West Coast-based label dedicated to contemporary jazz and blues. The label's current roster includes keyboardist **Clifford Cater**, bassist **Max Bennett**, bluesman **Kal David**, and vocalist **Shelby Flint**... Violinist **Michael Urbaniak** has been awarded a high five from the **Polish Jazz Society and Culture Minister** for his contributions to Polish culture... **GRP** saxophonist **Eric Marienthal**, who counts **Chick Corea**, **David Benoit**, and the **GRP All-Stars** among his important associations, is about to hit the road on his own. The tour, in support of "One Touch," has him working 20 cities or so... Brazilian pianist **Tania Maria** has returned to the **Concord Picante** label with "Outrageous"... Guitarist **Charlie Byrd**, who has done tasty soundtracks for the PBS television series "Great Chefs Of..." (Chicago, San Francisco, New Orleans, etc.), did the obvious—he released an album titled "Music To Dine By." It's on **Leisure Records** and consists of the episodes' most gastro-friendly melodies.

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Top Latin Albums

Compiled from a national sample of retail store and one-stop sales reports.

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	49	JON SECADA ▲ ²	JON SECADA	SBK 98845/EMI LATIN
	2	10	9	LOS FANTASMAS DEL CARIBE	CAMELO	RODVEN 3015
	3	4	29	PAULINA RUBIO	LA CHICA DORADA	EMI LATIN 42750
	4	3	45	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
	5	2	27	ANA GABRIEL	THE BEST	GLOBO 80871/SONY
	6	6	81	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
	7	5	73	ALVARO TORRES	NADA SE COMPARA CONTIGO	EMI LATIN 42537
	8	8	27	GLORIA TREVI	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
	9	7	29	RICARDO MONTANER	LOS HIJOS DEL SOL	RODVEN 2995
	10	15	29	EDNITA NAZARIO	METAMORFOSIS	EMI LATIN 42709
	11	9	19	RAUL DI BLASIO	EN TIEMPO DE AMOR	ARIOLA 3466/BMG
	12	12	23	JOSE JOSE	40 Y 20	ARIOLA 3442/BMG
	13	19	67	LOS BUKIS	QUIEREME	FONOVIISA 9040
	14	14	19	ALEX BUENO	TERNURAS	J&N 80899/SONY
	15	24	3	YOLANDITA MONGE	ANTOLOGIA VOL. 1	SONY LATIN 80844/SONY
	16	16	35	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/EMI LATIN
	17	11	47	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVIISA
	18	17	25	DANIELA ROMO	DE MIL COLORES	EMI LATIN 80767
	19	13	11	RICARDO ARJONA	ANIMAL NOCTURNO	SONY LATIN 80966/SONY
	20	20	7	MIJARES	ENCADENADO	EMI LATIN 81474
	21	22	43	ANA GABRIEL	SILUETA	SONY LATIN 80818/SONY
	22	23	5	RICKY MARTIN	ME AMARAS	SONY LATIN 81044/SONY
	23	—	3	MANA	DONDE JUGARAN LOS NINOS	WEA LATINA 90818
	24	18	9	MALDITA VECINDAD	EL CIRCO	ARIOLA 3192/BMG
	25	—	3	MAGGIE CARLES	AMOR SIEMPRE TU	RODVEN 3037
TROPICAL/SALSA	1	3	25	REY RUIZ	REY RUIZ	SONY TROPICAL 80848/SONY
	2	1	55	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
	3	2	11	MARC ANTHONY	OTRA NOTA	SOHO SOUNDS 80958/SONY
	4	4	31	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P. 6076
	5	—	1	VARIOS ARTISTAS	MERENGUE EN LA CALLE 8-'93	RODVEN 3031
	6	6	15	WILFRIDO VARGAS	ITINERARIO	RODVEN 3005
	7	12	9	LA GRANDE DE MADRID	PARA PUERTO RICO Y EL MUNDO	M.P. 6086
	8	7	25	COCOBAND	EL AROLLADOR	KUBANEY 325
	9	9	49	OLGA TANON	SOLA	WEA LATINA 77478
	10	—	1	LUIS ENRIQUE	DILEMA	SONY TROPICAL 81062/SONY
	11	10	25	JUAN LUIS GUERRA Y 4.40	AREITO	KAREN 3456/BMG
	12	8	17	EDDIE SANTIAGO	INTENSAMENTE	EMI LATIN 42755
	13	21	7	ANTHONY SANTOS	LA BATALLA	PLATANO 5009
	14	—	19	EDGAR JOEL Y SU ORQUESTA	EN EL TOPE	RTP 80729/SONY
	15	18	37	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
	16	—	9	GRUPO WAO	PA' TO' EL AÑO	SONY TROPICAL 80976/SONY
	17	16	29	MAYRA Y SELINES	MAYRA Y SELINES 18.75	PARADISC 3305/BMG
	18	11	17	ZONA ROJA	PURA CANDELA	CANDELA 003/TTH
	19	14	31	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
	20	5	29	TONY VEGA	APARENTEMENTE	RMM 80915/SONY
	21	—	7	SARABANDA	A GOLPE DE MAREA	PLATANO 5008
	22	—	1	VICO C. MARIA	PRIME 14496/BMG	
	23	—	1	EDWIN RIVERA	DAME UN DIA MAS	BGR 2004
	24	13	7	ROKABANDA	ELEJIDOS POR EL PUEBLO	J&N 748
	25	17	5	ORLANDO	Y NO ME IMPORTA NADA	PRIME 3458/BMG
REGIONAL MEXICAN	1	1	29	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	2	2	55	SELENA	ENTRE A MI MUNDO	EMI LATIN 42635
	3	3	25	ALVARO TORRES	HOMENAJE A MEXICO	EMI LATIN 42758
	4	4	29	BANDA MACHOS	CON SANGRE DE INDIO	FONOVIISA 9069
	5	7	51	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	6	8	3	SELENA	LIVE!	EMI LATIN 42770
	7	6	11	GRUPO LABERINTO	ES BANDA	RODVEN 7113
	8	5	5	ALEJANDRO FERNANDEZ	PIEL DE NINA	SONY DISCOS 81043/SONY
	9	10	5	INDUSTRIA DEL AMOR	VERANO DE AMOR	FONOVIISA 2001
	10	11	13	PEPE AGUILAR	RECUERDAME BONITO	MUSART 821/BALBOA
	11	18	5	BANDA VALLARTA SHOW	PROVOCAME	FONOVIISA 9087
	12	17	5	ELECTRO BANDA	CON EXITOS DE HOY	RODVEN 3036
	13	15	45	MAZZ	LO HARE POR TI	EMI LATIN 42593
	14	9	31	BRONCO	POR EL MUNDO	FONOVIISA 3032
	15	16	7	LALO Y LOS DESCALZOS	PURO ZACATECAS	WEA LATINA 90817
	16	14	5	BRYNDIS	TE ESPERARE	DISA 462
	17	13	41	BANDA MACHOS	CASIMIRA	FONOVIISA 5161
	18	20	9	FAMA	COMO NUNCA	SONY DISCOS 80835/SONY
	19	19	7	LOS TIGRES DEL NORTE	LA GARRA DE	FONOVIISA 9085
	20	21	5	CHALINO SANCHEZ	LAS NIEVES DE ENERO	MUSART 710/BALBOA
	21	12	29	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
	22	—	1	BANDA R-15	SE VENDE ESTE BAND	DISA 481
	23	—	67	EMILIO NAVAIRA	UNSUNG HIGHWAYS	EMI LATIN 42626
	24	25	23	JUAN VALENTIN	QUE LASTIMA	EMI LATIN 42760
	25	22	53	ALEJANDRO FERNANDEZ	A. FERNANDEZ	SONY DISCOS 80770/SONY

Gloria In All Her Glory; Gipsy Kings Concert MTV Latin Link; Llord's Love For Children

FIESTA ESTEFAN: Epic singer/songwriter **Gloria Estefan** kicked off the release of her Spanish-language solo debut, "Mi Tierra," with a splashy press conference/cocktail reception June 8 in Miami. (See story, page 1).

Among the 500 or so revelers on hand for the swank soiree were a host of top Sony executives from the U.S. and Latin America, including **Dan Beck**, **Frank Welzer**, **George Zamora**, **Jed Doherty**, **Marco Bissi**, and **Raúl Vásquez**.

Artists were in attendance, as well, including "Mi Tierra" guest musicians **Juanito Márquez**, **Israel "Cachao" López**, **Arturo Sandoval**, **Chamín Correa**, **Paquito D'Rivera**, **Nestor Torres**, and **Miami Sound Machine** members **Clay Oswald**, **Jorge Casas**, **Teddy Mulet**, and **Randy Barlow**. **Whitesnake** bassist **Rudy Sarzo** and **Miami Heat** center **Rony Seikaly** also popped in for the festivities.

Estefan's lead-off single, "Mi Tierra," incidentally, bows this week on the **Hot Latin Tracks** chart at No. 18, making it the second-highest-debuting **Hot Latin Tracks** single in 1993.

GIPSY KINGS ROLL: The Gipsy



by John Lannert

Kings launched their 11-show U.S./Canada run with a rollicking stomp June 11 at Miami's **James L. Knight Center**. It is rather amazing that five years after the band released its self-titled label bow on **Elektra**, the near-sellout house still reacted most strongly to tracks from that album, particularly the concert-closer, "Bamboleo," and "Bem, Bem María."

The two-hour and 15-minute set for the most part was entertainingly familiar, save an annoying half-hour intermission inserted just when the crowd was warming up to the septet. Raspy-voiced front man **Nicolas Reyes** was as emotive as ever, while master guitarist **Tonino Baliardo** chipped in with tasty, though too-brief solo rides.

The French-based gypsy crew offered little new musically, as it stayed close to its trademark flamenco rock groove. And the vocal throng couldn't

have cared less as they filled the aisles on galloping guitar-driven entries, such as "Baila Me" and "Sin Ella."

Musical changes are afoot, however, comments manager **Pascal Imbert**, who says the band is looking to add reggae and Brazilian touches to its sixth release, due out in September.

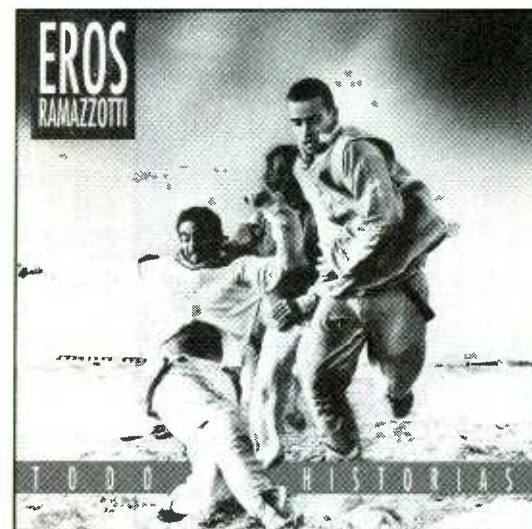
THE ROAD MUST GO ON: **Julio Iglesias'** seemingly nonstop road show made two interesting, though supremely disparate stops recently. First, his performance at the closing of the **East Asian Games** May 18 in Shanghai was seen by an estimated 1.5 billion Asian TV viewers. **Iglesias'** show featured a duet with Chinese singing star **Wei Wei**, after which he promised to cut a track in Mandarin with his vocal partner.

Then on May 30, the veteran **Sony Latin** balladeer made his debut at Nashville's country music landmark, the **Grand Ole Opry**. He also was the first European to appear at the **Opry**. **Iglesias** currently is performing several U.S. dates while cutting his fourth English-language disc, set for release in September. The album sports a duet with **Dolly Parton**.
(Continued on next page)



15256-4-2

Hermanos Rosario "Los Mundialmente Sabrosos". Follow up album to their "Insuperable" release. With the release of the first single "Amor, Amor" the Rosarios continue setting the pace when it comes to the best in Merengue Music.



14742-4-2

Eros Ramazzotti "Todo Historias". His first all new studio album in almost 3 years. This release promises to be the album that takes Eros to superstar status in the U.S. adding this market to his huge following in Europe and South America.



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THIS WEEK	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		ARTIST	TITLE
★ ★ NO. 1 ★ ★						
1	2	7	MICHAEL ENGLISH	WARNER ALLIANCE 4148/SPARROW	1 week at No. 1	HOPE
2	1	29	D.C. TALK	FOREFRONT 3002/STARSONG		FREE AT LAST
3	4	41	MICHAEL W. SMITH ●	REUNION 0071/WORD		CHANGE YOUR WORLD
4	6	13	CARMAN	SPARROW 1339		ABSOLUTE BEST
5	31	3	SANDI PATTI	WORD 53939/EPIC		LEVOYAGE
6	3	5	DAVID MEECE	STARSONG 8189		ONCE IN A LIFETIME
7	5	49	STEVEN CURTIS CHAPMAN	SPARROW 1328		GREAT ADVENTURE
8	13	3	MARGARET BECKER	SPARROW 1343		SOUL
9	7	35	4 HIM	BENSON 2960		THE BASICS OF LIFE
10	10	31	BRYAN DUNCAN	MYRRH 6953/WORD		MERCY
11	NEW ▶		STEVE CAMP	WARNER ALLIANCE 4146/SPARROW		TAKING HEAVEN BY STORM
12	8	9	ACAPPELLA	WORD 9393		SET ME FREE
13	12	5	THE BROOKLYN TABERNACLE CHOIR	WARNER ALLIANCE 4147/SPARROW		LIVE... WE COME REJOICING
14	NEW ▶		DEGARMO & KEY	BENSON 2088		HEAT IT UP
15	11	29	STEVE GREEN	SPARROW 1348		HYMNS: A PORTRAIT OF CHRIST
16	19	87	MICHAEL ENGLISH	WARNER ALLIANCE 4104/SPARROW		MICHAEL ENGLISH
17	9	27	TWILA PARIS	STARSONG 8252		HEART THAT KNOWS YOU
18	15	49	RON KENOLY	INTEGRITY 044/SPARROW		LIFT HIM UP WITH RON KENOLY
19	RE-ENTRY		GRAHAM KENDRICK	HEART CRY 9389*/WORD		KING OF THE NATION
20	18	83	CARMAN ●	BENSON 2809		ADDICTED TO JESUS
21	16	17	PHILLIPS, CRAIG & DEAN	STARSONG 8256		PHILLIPS, CRAIG & DEAN
22	28	5	VARIOUS ARTISTS	BRENTWOOD 5342		AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
23	25	49	SUSAN ASHTON	SPARROW 1327		ANGELS OF MERCY
24	17	15	PHIL KEAGGY	MYRRH 6954/WORD		CRIMSON & BLUE
25	20	23	OUT OF THE GREY	SPARROW 1344		THE SHAPE OF GRACE
26	14	11	GUARDIAN	PAKADERM 2517/WORD		MIRACLE MILE
27	22	65	RAY BOLTZ	DIADEM 2094/SPECTRA		MOMENTS FOR THE HEART
28	RE-ENTRY		MICHAEL CARD	SPARROW 1179*		SLEEP SOUND IN JESUS
29	24	355	AMY GRANT ▲	MYRRH 3900/WORD		THE COLLECTION
30	38	5	D.O.C.	STARSONG 8258		PULLING NO PUNCHES
31	35	31	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR	TYSCOT 1403/STARSONG		WE WALK BY FAITH
32	26	139	MICHAEL W. SMITH ●	REUNION 0063/WORD		GO WEST YOUNG MAN
33	27	3	HOSANNA! MUSIC	INTEGRITY 050/SPARROW		REJOICE AFRICA
34	36	15	PHIL KEAGGY	MYRRH 6965/WORD		REVELATOR
35	40	37	WAYNE WATSON	DAYSRING 4232/WORD		HOW TIME FLIES
36	34	11	KEITH BROWN	STARSONG 8275		THIS SIDE OF HEAVEN
37	23	33	NEWSBOYS	STARSONG 8251		NOT ASHAMED
38	29	3	JULIE MILLER	MYRRH 6957/WORD		ORPHANS AND ANGELS
39	30	43	RAY BOLTZ	WORD 52991		SEASONS CHANGE
40	21	31	PETRA	STARSONG 8266		PETRAPHONICS

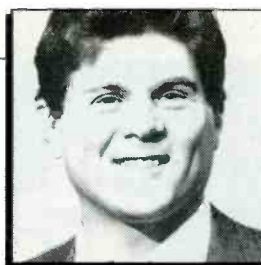
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Artists & Music



by Bob Darden

THERE HAVE BEEN LeFevres singing gospel music for more than 70 years. But in August 1989, there was one LeFevre who thought he wasn't going to make it through the summer, much less another 70 years.

"I had a heart attack while working on what would be released as 'Crank It Up,'" Mylon LeFevre recalls. "Of course, when you've had a heart attack, the *last* thing you want to do is crank it up. I had a hard time relating to the songs. It's hard to stay focused when you're fighting for your life. Doing interviews, watching chart positions, calling radio stations, trying to promote Dove and Grammy stuff—that all seems very unimportant when there is the possibility that your wife could become a widow and your child an orphan."

Obviously, LeFevre survived that heart attack—and several more besides. He says his heart was completely, miraculously healed. And that sort of thing tends to change a person.

Until the release of "Faith, Hope And Love" for Star Song, LeFevre had been known as one of the premiere hard-rockers and road warriors in contemporary Christian music. An avowed workaholic, his music ministry was expanding at a sonic clip—almost as fast as his debts.

But after a self-imposed vacation following the heart attack, LeFevre cut his trademark long hair, lost weight, hired a new band (**Friends**) and went in a completely new musical direction as well.

"God just slowly put together the best band I've ever had," he says. "They're all master musicians. It's like being in front of a freight train, they've got so much energy and

love. Touring is fun again, it's fun being onstage. There's a fresh anointing about this ministry.

"There's not as much rocking on record or in concert; we're going in more of an AC direction now," he continues. "Part of it is growing up. You just do ballads at my age better than you scream and stomp and grunt! Friends is probably a better rocking band than I've ever had. It's just that we do it five times instead of 15 times per concert now."

Not surprisingly, "Faith, Hope And Love" is a praise and worship album, much like some of the early releases on the fabled Maranatha! label. The songs are simple, singable, and very worshipful. The guest list on the release is equally impressive: **Michael W. Smith, Ricky Skaggs, Carman, Dez Dickerson, Steven Curtis Chapman**, and others.

"The bottom line is, I'm writing again," LeFevre says. "I love it. I always communicate better that way. Songs are just musical autobiographies to me. I'm biased, but I think this is the best I've ever sounded."

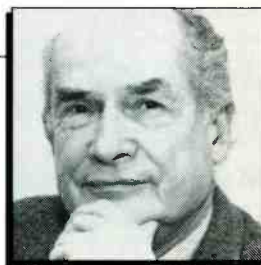
"The last few records I've made while I had heart trouble, I just couldn't sing as well. I ain't **Johnny Mathis** or **Michael English**. And since I don't have the greatest voice in the world, my gift is communication."

By the way, if the name Mylon LeFevre has you scratching your head—don't be alarmed. This is the same LeFevre who, at age 17, wrote "Without Him" for **Elvis**—and the 126 other artists who covered it in the next year.

This also is the same LeFevre who once toured with the likes of **Eric Clapton, Duane Allman, and Stephen Stills** with a series of inspired rock albums on Atlantic and Warner Bros.

"Just a year after the doctor told me I was living with one-third of my heart dead, I'm playing 2½ hours of kamikaze racquetball," LeFevre says. "I believe with all my heart that I have a new heart. The pain in my chest has stopped. I'm singing the best, with more control, with more fullness, than I've ever done. Even my mind is clearer."

"And it wasn't that long ago that I was to the point of almost quitting," he continues. "Hey, when dying or quitting are the options, you do what you gotta do!"



by Is Horowitz

BIG BUCKS: Karel Husa has won the 1993 Grawemeyer Award for Music Composition for his Cello Concerto. At \$150,000, the award administered by the Univ. of Louisville is certainly the most generous among those offered annually to writers of new large-scale concert works.

Perhaps to keep composers of modest means from splurging all in a display of sudden affluence, the prize is doled out at \$30,000 a year for five years.

CHANDOS RECORDS has set up a Stateside marketing facility to help exploit a growing catalog and more frequent appearances here by artists on its roster. **Ed Bezursik**, former Steinway exec, has been named GM. He will work closely with the U.K. label's domestic distributor, Koch International.

High among Bezursik's priorities is promotion of Detroit Symphony recordings made with music director **Neemi Jarvi**; as a team, they're an exclusive Chandos attraction. Particular attention will be paid to Jarvi's recordings of American music.

Record tie-ins with domestic tours by other artists featured on the label will occupy much of his attention, says the newly named GM. He cites recent and upcoming concert junkets by conductor **Mariss Jansons**, the **Borodin Trio**, and pianists **Louis Lortie** and **Howard Shelley**.

The Chandos catalog now numbers about 1,000 titles. As many as 10 new titles are released monthly, says Bezursik, who is based in Tarrytown, N.Y.

At Koch, meanwhile, the distributor is preparing to take

on ASV's full-price line July 1. The product has most recently been handled by Harmonia Mundi. Koch already distributes the U.K. company's midprice titles.

THE BUSINESS OF MUSIC: Knowing lots about music doesn't always grease the fast track to advancement in today's classical record industry, especially where marketing is the prime job responsibility.

So it's good to see that two recent promotions at PolyGram Classics and Jazz have fallen to people whose credits not only satisfy close business scrutiny but also indicate personal insight into a performer's role.

Lynn Hoffman-Engel, just-named senior VP, marketing and sales, at PC&J, is a trained singer, as is **Steve Winn**, her replacement as VP of London Records. One likes to believe that those who consider a recording more than just a product still can make a difference.

MUSICMASTERS, which has been recording **Eliot Fisk** since 1980, has signed the guitarist to an exclusive contract. His first disc under the new agreement will feature George Rochberg's "Paganini Variations," as arranged from the violin original by Rochberg and Fisk. Sessions are being held this month in London, with **John Taylor** as producer.

Jeffrey Nissim, MM president, says future Fisk projects under discussion include collaborations with harpsichordist **Albert Fuller**, and flautist **Paula Robison**. Just released is Fisk's first orchestral disc, an all-Vivaldi program.

PASSING NOTES: In December **Russell Sherman** launches a five-year project to record all the Beethoven piano sonatas for GM Records, with label head/composer/educator **Gunther Schuller** as producer. Some years back, Sherman cut the Beethoven piano concerto cycle with **Vaclav Neumann** and the Czech Philharmonic for ProArte.

It takes more than 21 hours of nonstop listening to hear all the Tchaikovsky music issued by the Vox Music Group on nine multidiac VoxBoxes commemorating the 100th anniversary of the composer's death this November.

In the SPIRIT



by Lisa Collins

ARE YOU READY for John P. Kee dolls, apparel, and coloring books? Well, it's all that much more likely with the deal Kee says he'll sign with Jive/Zomba Records this week. As part of the new pact, Tyscott would be distributed by Jive/Zomba and Kee would sign a production deal directly to Jive. Kee says he'll get production freedom as part of the latter with full rein to use it with his own staple of groups, which now numbers eight and includes the Charlotte, N.C.-based **Inner City Mass Choir** and **New Image**, an all-male vocal group composed of some of the best voices from his **New Life Community Choir**. This new deal comes after Tyscott's announcements of two other distribution pacts for Kee product: Starsong, targeting the contemporary Christian marketplace, and Atlanta International Records, directed at the gospel marketplace.

In the meantime, "the queen of gospel meets the prince" is how Kee says they'll market the duet he recorded with **Shirley Caesar** for her upcoming release, "Stand," on Word Records. Kee's own solo album (featuring vocals from **Rance Allen**) is slated for a late-summer release. And while he's canceled his annual Victory In Praise Music & Arts Seminar, a "VIP Praise Fellowship Weekend" is scheduled for July 29-Aug. 1 in Charlotte. On a personal note, Kee says he'll marry later this year. He's been secretive about the lucky lady, who is an actress he met last year.

THE NINTH ANNUAL Chicago Gospel Festival drew some of the top names in gospel—Kee, **Willie Neal Johnson** & the **New Keynotes**, **Rev. Milton Brunson** & the **Thompson Community Singers**, **Hezekiah Walker**, **Yolanda Adams** and **Al Green**—but may have to relinquish its title of being the world's largest outdoor gospel music festival. Organizers projected 125,000, but attendees put crowd estimates at a fraction of that. The festival paid homage to the late **Thomas A. Dorsey**, who passed away earlier this year. Dorsey, dubbed "the father of gospel music," was given a special tribute by **Andrae Crouch**, the **Barrett Sisters**, and **Dr. Lena McLin**.

FOCUS ON GLORY: Hezekiah Walker is eagerly anticipating the release of his new "Live In Toronto" album Tuesday (22). He enjoyed unprecedented success with his last album, "Focus On Glory" (on Benson), and projects even more sales for the new one. "I really think that gospel is getting ready to break in the secular market," says the 30-year-old director, who often is mistaken for a teenager. "People are starting to realize that gospel music has some commercial backbone, that we can reach the kinds of crowds we would not have been able to reach 15-20 years ago" . . . Other choir director/artists focusing on glory this month include **Oscar Hayes**, whose new album, "Simply Determined," due out June 27 on Tyscott, and **Ricky Dillard**. Earlier this month, Dillard celebrated the release of his second and final album for Malaco Records, "A Holy Ghost Takeover," leaving him a free agent. Dillard recently was tapped by Disney as a choir consultant for its upcoming film "Sister Act II," and he's prepping his **New Generation Chorale** for a live recording (later this month) with **Jennifer Holliday**. Meanwhile, the choir's just completed work on **Albertina Walker's** new project, due later this summer on Benson. Dillard says he's lying low and "seeing what label is going to be interested in what we have to offer to the industry."

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	25	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH 7 weeks at No. 1
2	2	35	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYS-COT 1403/ATLANTA INT'L	WE WALK BY FAITH
3	3	33	GEORGIA MASS CHOIR SAVOY 7102*	I SING BECAUSE I'M HAPPY
4	5	27	TM MASS YOUTH CHOIR TM 2001	SEND YOUR ANOINTING
5	NEW▶		MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
6	7	9	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
7	4	43	THE ANOINTED PACE SISTERS SAVOY 14812/MALACO	U KNOW
8	8	67	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784/EPIC	MY MIND IS MADE UP
9	9	13	D.F.W. MASS CHOIR SAVOY 7109/MALACO	ANOTHER CHANCE
10	6	19	DR. CHARLES G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
11	10	49	DARYL COLEY SPARROW 1234	WHEN THE MUSIC STOPS
12	13	11	BISHOP JEFF BANKS AND THE RIVAL SAVOY 7108/MALACO	HE'S ALL OVER ME
13	23	3	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
14	12	17	DOROTHY NORWOOD MALACO 4457	BETTER DAYS AHEAD
15	24	5	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
16	11	77	SHIRLEY CAESAR WORD 48785/EPIC	HE'S WORKING IT OUT FOR YOU
17	20	11	THE WILLIAMS BROTHERS BLACKBERRY 5437/MALACO	THE BEST OF AND MORE "LIVE"
18	14	19	TRI-STATE MASS CHOIR PARADISE 27008	GOIN' BACK
19	19	9	MARY FLOYD BORN AGAIN 999	GOD IS ABLE
20	26	41	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10180*	STAND STILL UNTIL HIS WILL IS CLEAR
21	15	37	MELVIN WILLIAMS BLACKBERRY 2203301211/MALACO	IN LIVING COLOR - "LIVE"
22	16	33	CALVIN BERNARD RHONE CGI 514161111	IT'S IN THE PRAISE
23	27	13	LUTHER BARNES AND THE SUNSET JUBILAIRE ATLANTA INT'L 10182	ENJOYING JESUS
24	28	35	MARVIN WINANS SELAH 7509/SPARROW	PERFECTING CHURCH
25	17	15	MICHAEL FLETCHER SOUND OF GOSPEL 196	MICHAEL FLETCHER LIVE
26	22	13	KENNETH MARTIN AND VOICES IN PRAISE SOUND OF GOSPEL 202	A MORE EXCELLENT PRAISE
27	21	29	RUBY TERRY MALACO 4455	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
28	25	13	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204	PURE GOLD
29	30	5	FRED HAMMOND BENSON 0092	DELIVERENCE
30	NEW▶		TRINITY TEMPLE GOSPEL CHOIR TYS-COT 4037/ATLANTA INT'L	HOLY ONE
31	18	15	VANESSA BELL ARMSTRONG JIVE 42129	SOMETHING ON THE INSIDE
32	29	7	THE ANGELIC VOICES OF FAITH CGI 0077	A GIFT TO YOU
33	39	3	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
34	33	7	VARIOUS ARTISTS BENSON 0087	A TRIBUTE TO "THE MAESTRO" THOMAS A. WHITFIELD
35	37	55	THE RICHARD SMALLWOOD SINGERS SPARROW 1283	TESTIMONY
36	NEW▶		MARK S. HUBBARD & THE UNITED VOICES FOR CHRIST SUITE 9/TYS-COT 1003/ATLANTA INT'L	TRUST IN JESUS
37	40	3	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 0001	ANGRY FOLKS
38	38	49	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
39	31	19	THE GOSPEL MUSIC WORKSHOP OF AMERICA BENSON 0056/A&M	DAWN OF A NEW ERA
40	35	57	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT

● 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.

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Live
AIR 1018

The Lynzy Sisters
Precious
AIR 10188

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Music Video

ARTISTS & MUSIC

Idol Video Lands At Editel/L.A. *Postpro Firm Handles 'Shock To System'*

■ BY IAIN BLAIR

LOS ANGELES—When Jeff Panzer, VP of video development at EMI Records Group, needed to post the home video "The Making Of Shock To The System: Billy Idol Cyberpunk," he went straight to Editel/L.A.

"For a project as complex and down-to-the-wire as this, I needed [a place] that not only was on the cutting edge technically, but that was able to deal with a ton of last-minute editorial changes and additions," Panzer says.

Editel/L.A. was able to satisfy Panzer on both scores. As one of the town's top postproduction facilities, the company caters to a wide array of music video and commercial clients, and its credits include everything from clips for Diana Ross and Hammer to ads for Lexus, AT&T, and Miller Lite.

During the past year, Editel/L.A., which is owned by New York-based Unitel Inc., has beefed up its graphics and special-effects departments. The company, which has been servicing the Hollywood community for two decades, is one of Unitel's seven outlets in the U.S.

The Hollywood-based unit recently acquired the new digital film-to-tape transfer system Rank URSA, as well as the new digital paint, graphics, and editing system Quantel Henry (one of the first in Los Angeles).

New personnel include president Ralph Horan, formerly of Charlex in New York, special-effects producer Michael Morreale, and digital graphics designer Gerta Lind.

"I like to use Editel because of the people there as much as the equipment," notes Panzer, who cuts company presentations and many videos there,

and who once again teamed with editor Dennis Phillips on the Idol project.

"We've done a ton of stuff together, including the recent Boy George video for 'The Crying Game,' and [Phillips] can really handle off-the-cuff editing," says Panzer. "He can rock'n'roll, and that's exactly the approach we needed to make this project work."

Panzer says the "Cyberpunk" project had its genesis in a meeting between Idol and director Brett Leonard of "Lawnmower Man" fame.

"They both got heavily into this whole cyberpunk feel," Panzer says. In the futuristic video, Idol's character actually becomes a mutated half-man, half-machine.

To achieve the right look, Oscar-winning special-effects designer Stan Winston ("Terminator II," "Jurassic Park") was enlisted to build various masks and prosthetics for the singer. "We spent over three weeks in preproduction, which is unheard of in music video," reports Panzer. The three-day, three-night shoot was set in downtown Manhattan, and the 35mm footage was then shipped to Editel/L.A.

"Most of the special effects were actually done in camera; stuff like wires sprouting out of Billy's head and his eyeball becoming the lens of a camera," explains Panzer. "But in addition to that footage, [Leonard] used over a half-dozen Hi-8 cameras, or what we termed 'swarm cams,' which just roved all over the shoot catching footage on the fly.

"So in post we have all this 'blenderized' extra footage to cut into the piece, and that's where an editor like [Phillips] is invaluable," continues Panzer. "He's used to rolling with the punches, and with someone like Billy Idol, there

are always changes."

Phillips, who has been at Editel/L.A. for three years, notes he and Panzer had planned to use a number of effects, but ended up scrapping most of them because the piece was "already so visually extravagant."

Instead, the team decided to use the digital video effects system Kaleidoscope, a picture manipulator that can produce mosaics, flips, spins, and twirls, at the beginning and end of the video.

"We took the video output off the Lightworks, which is a fairly unusual step in itself," adds Phillips, "then transferred it to Betacam and then mastered on [the composite digital format] D2."

Regarding digital, Phillips reports Editel/L.A. is creating a new D1 room for the component digital editing system, which should be operational by October.

"We're also adding a new digital telecine and setting up a whole all-digital department," he adds, noting several other upgrades and renovations are planned for the next two years.

But Editel won't be phasing out its analog room, he says. "We still have a great client base for that and, in fact, we're adding four-channel audio to it," reports Phillips. "We get a lot of requests for that now."

Meanwhile, Idol's home video, at 23 minutes, includes Leonard's own cut of "Shock To The System," which is exclusive to the sell-through title, followed by a "making of" segment. The home video also includes an alternate "blendo" version of "Shock To The System," as well as one of the six video mixes Idol created for the "Heroin" single. The video is in stores June 29.

PRODUCTION NOTES

LOS ANGELES

• Director Albert Hughes is the eye behind MC Eiht's new video, "Streihit Up Menace," which comes from the Jive soundtrack to "Menace II Society." Rubin Mendoza produced for Oil Factory Films.

• 1171 Production Group director Steve Payne directed Love/Hate in "Spinning Wheel." Grant Cihlar produced the shoot for RCA/London. Bruce

Martin directed photography.

• Director Daniel Zirilli of Pop Art Film Factory directed Wilton Felder's Par Records video "Forever," which features vocals by Bobby Womack.

• Panic Films director Marty Thomas and producer Bruce Spears lensed Jade's new Giant video, "One Woman," and Threat's Mercury clip "Let The Dogs Loose."

• Artist Sara Hickman directed her

own Loophole Records video "Joy" with Red Hots producer Chip Miller.

NEW YORK

• Director Manuel Arteta of Flan De Coco is the eye behind Walt Mink's latest Caroline clip, "Fragile."

• Marcus Raboy directed Naughty By Nature's latest Tommy Boy video, "It's On," with producers Jeanne Muller and Victoria Strange.

• Planet Pictures director Neil Pollock shot Sacred Reich's new Hollywood Records video, "Crawling." Russell Fine directed photography; Sharon Ullman produced.

OTHER CITIES

• Mark Chesnutt's MCA video "Sure Is Monday" is a Scene Three production directed by John Lloyd Miller. Marc Ball directed photography on the North Carolina-based shoot; Selby Miller produced. Scene Three's Ball also directed George Jones' MCA clip "Walls Can Fall" with Anghel Decca directing photography. Anne Grace produced the Franklin, Tenn.-based shoot.

• Jean Pellerin directed Allgood's "It's Alright" video on location in Athens, Ga. Lawrence Novitch produced the A&M clip for Hero.

MOR's Basic Instincts; 'Runaway' Finds Success

MOR, MOR, MOR: As implementation of the new cable rate-regulation legislation grows near, cable operators nationwide are scrambling to add basic services in order to maintain or increase current fees.

That scramble appears to be working to the benefit of St. Petersburg, Fla.-based MOR Music TV, the direct-marketing music video network through which viewers can mail-order audio and video product while viewing middle-of-the-road videos.

Cable operators seeking to beef up their systems at low cost are attracted to the 1-year-old MOR because the service is available for free and operators earn a 5% commission on music sales in the ZIP codes covered by their cable system, says MOR's Bill Berman, executive VP of sales and marketing.

"We're tailored for operators who need additional basic programming at zero cost and who want to earn a revenue stream in the face of this rate regulation," he says.

He reports MOR went into the National Cable Television Assn. convention in San Francisco June 8 with about 1 million cable subscribers, and left the meet with commitments for at least another 500,000.

"We're now in serious negotiation with at least five of the top 10 cable operators in America, and we have system launches or signed deals with about a dozen of the top 100 [multiple system operators] in America," he says, declining to name any of them. MOR is now on cable systems in 37 of the 50 states and is available by satellite nationwide, as well as in Canada and the Caribbean.

OUR SOURCES attending the San Francisco cable confab report former MTV president John Reardon resurfaced there as president of his own Connecticut-based company, Zing. Zing is marketing an interactive, remote-control device.

LOST AND FOUND: At least three of the missing youths featured in Soul Asylum's latest Columbia video, "Runaway Train," have contacted their parents since the clip's release. However, a Columbia spokesperson was reluctant to take complete credit for the reunions.

Apparently, in an uncanny coincidence, the three youths phoned home just before the clip was added to MTV's rotation. It is possible the runaways saw themselves on TV when "Entertainment Tonight" reported on the video, but short of tracking the missing persons and asking why they were compelled to call their parents, we have to be satisfied with the mysteriously happy ending.

Capitol, too, is using music video to further a good cause. The label has produced a 16-minute black-and-white

video, "The Story Of Jonathon," written and narrated by WASP's Blackie Lawless. Ralph Ziman directed the short movie, which tells the tale of an abused child who turns to rock'n'roll to escape reality.

Capitol hopes to use the video to help troubled kids find a productive conduit for their misery. "The Story Of Jonathon" likely will be included in a future WASP longform.

REEL NEWS: Pearl Lieberman has resigned as producer of Burbank, Calif.-based "Friday Night Videos." She'll remain in L.A. at 818-557-8747 through the end of July. Then she'll relocate to New York ... Jon



by Deborah Russell

Faulkner, former co-producer on "Request Video," is back on the air with the alternative-music program "Notes From The Underground," broadcast late-night Fridays at 12:30 a.m. on L.A.-based UHF network KMET-TV ... Jeff Clark says he has almost acquired enough equipment to produce his alternative music show "Channel Zero" at home, with the hope of airing it on cable in Birmingham, Ala., sometime soon. TCI of Alabama recently pulled "Channel Zero" from its menu for a variety of reasons.

IN PRODUCTION: Milliecent Shelton will shutter her N.Y.-based Fat Films by September and is signing for representation by Santa Monica, Calif.-based Original Films. The director is working on a clip for Tené Williams and says she plans to remain in N.Y. Original, meanwhile, also has signed director Stephen Johnson, the eye behind the Peter Gabriel classic "Sledgehammer," as well as the more recent "Steam." He is working on a clip for Cracker.

The End has been acquired by the publicly owned production company Harmony Holdings of Burbank, Calif. The End will remain autonomous, but the new association with Harmony will facilitate more commercial production. New directors at The End include Claudia Castle, Drew Carolan, and Marcus Raboy.

ENOUGH ALREADY! While we're loathe to publicize the uncensored version of Danzig's new video, "It's Coming Down," directed by Original Films' Jonathan Reiss (Nine Inch Nails' "Happiness In Slavery"), we're disgusted enough to play into Def American's hands—just this once.

Watching a man masturbate, urinate, and mutilate himself in the name of music video is just plain moronic. This video has nothing to do with music at all. It will never air on a music network, and who really cares? The tattooed amputees cast in the clip are bound to generate more publicity than a good song or talented act ever could.



Tooling Around. Zoo Entertainment act Tool recently reeled the video "Sober" with director Fred Stuhr. Pictured on the set, from left, are video producer Kenny Solomon; Tool's Adam Jones and Paul D'Amour; Stuhr; Sandy McKinney, manager of video production and promotion at Zoo; and Tool's Danny Carey and Maynard James Keenan. The clip is the first track from the band's Zoo debut, "Undertow."

Billboard. Video Monitor™

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



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

- 1 Mary J. Blige, Love No Limit
- 2 SWV, Weak
- 3 Janet Jackson, That's The Way...
- 4 Bobby Brown, That's The Way...
- 5 Johnny Gill, The Floor
- 6 Robin S, Show Me Love
- 7 Backstreet Baby Be Mine
- 8 H-Town, Knockin' Da Boots
- 9 Sade, Feel No Pain
- 10 95 South, Whooot, There It Is
- 11 Levert, ABC-123
- 12 Dr. Dre, Dre Day
- 13 Onyx, Slam
- 14 Boss, Recipe
- 15 Silk, Girl U For Me
- 16 Vertical Hold, Seems You're...
- 17 2Pac, I Get Around
- 18 Brian McKnight, One Last Cry
- 19 Yo-Yo, Ibwini' Wit My Crewin'
- 20 LL Cool J, Pink Cookies In A...
- 21 U.N.V., Something's Goin' On
- 22 Guru, Loungin'
- 23 Ice Cube, It Was A Good Day
- 24 Boss, Deeper
- 25 Intelligent Hoodlum, The Posse
- 26 I D Extreme, Cry No More
- 27 Bell Biv DeVoe, Above The Rim
- 28 MC Lyte, Ruff Neck
- 29 P.O.V., Anutha Luv
- 30 Penny Ford, Daydreaming

★ ★ NEW ADDS ★ ★

- Chante Moore, As If We Never Met
- Fu-Schnickens, What's Up Doc?
- Jomanda, I Like It
- Natalie Cole, Take A Look
- Onyx, Slam!
- Portrait, Day By Day
- Toni Braxton, Another Sad Song



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Joe Diffie, Honky Tonk Attitude
- 2 Reba McEntire, It's Your Call
- 3 Larry Stewart, Alright Already
- 4 Lorrie Morgan, I Guess You Had...
- 5 Suzy Bogguss, Heartache
- 6 Confederate Railroad, When You...
- 7 Sammy Kershaw, Haunted Heart
- 8 Patty Loveless, Blame It On Your...
- 9 Randy Travis, An Old Pair Of Shoes
- 10 John Anderson, Money In The Bank
- 11 Carlene Carter, Every Little Thing

- 12 Clint Black With Wynonna, A Bad...
- 13 Alan Jackson, Chattahoochee
- 14 Mark Chesnut, It Sure Is Monday
- 15 Aaron Tippin, Working Man's...
- 16 Pam Tillis, Cleopatra, Queen Of...
- 17 Shelby Lynne, Feelin' Kind Of...
- 18 Steve Wariner, If I Didn't Love You
- 19 Tracy Byrd, Holdin' Heavent
- 20 Matthews, Wright & King, I Got...+
- 21 Andy Childs, I Wouldn't Knowt
- 22 Trisha Yearwood, Down On My...+
- 23 Rodney Foster, Easier Said...+
- 24 Kelly Willis, Whatever Way The...+
- 25 Brother Phelps, Let Go!
- 26 Zaca Creek, Fly Me South!
- 27 George Jones, Walls Can Fall
- 28 Travis Tritt, T-R-O-U-B-L-E
- 29 Dwight Yoakam, Ain't That Lonely...
- 30 Little Texas, What Might Have Been
- 31 Billy Ray Cyrus, Some Gave All
- 32 Nanci Griffith, Speed Of The...
- 33 Ricky Lynn Gregg, If I Had A...
- 34 Marty Stuart, Hey Baby
- 35 Deborah Allen, If You're Not...
- 36 Dolly Parton, More Where That...
- 37 Dean Dillon, Hot, Country, And...
- 38 Mark Collie, Shame Shame...
- 39 Clinton Gregory, Standing On The...
- 40 Doug Supernaw, Reno
- 41 Lisa Stewart, Under The Light Of...
- 42 John Berry, A Mind Of Her Own
- 43 Boy Howdy, A Cowboy's Born...
- 44 Shenandoah, Janie Baker
- 45 John Brannen, Never Say Never...
- 46 Ronna Reeves, Never Let Him See...
- 47 Bobbie Cryner, Daddy Laid The...
- 48 Shania Twain, Dance With The...
- 49 Remingtons, Wall Around Her Heart
- 50 Jim Witter, Everything And More

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Darryl & Don Ellis, Ten Minutes Till
- Lari White, Lead Me Not



Continuous programming
1515 Broadway, NY, NY 10036

- 1 PM Dawn, Looking Through...
- 2 Dr. Dre, Dre Day
- 3 Stone Temple Pilots, Plush
- 4 Ice Cube, It Was A Good Day
- 5 Janet Jackson, That's The Way...
- 6 Soul Asylum, Runaway Train*
- 7 Aerosmith, Livin' On The Edge
- 8 H-Town, Knockin' Da Boots
- 9 Inner Circle, Bad Boys
- 10 Duran Duran, Come Undone
- 11 Aerosmith, Eat The Rich**
- 12 Porno For Pyros, Pets*
- 13 Bon Jovi, In These Arms
- 14 AC/DC, Big Gun
- 15 New Order, Regret
- 16 4 Non Blondes, What's Up
- 17 Radiohead, Creep
- 18 Anthrax, Only

- 19 Billy Idol, Shock To The System
- 20 Rod Stewart, Have I Told You Lately
- 21 Terence Trent D'Arby, She...*
- 22 Depeche Mode, Walking In My...+
- 23 SWV, Weak
- 24 Robin S, Show Me Love
- 25 Proclaimers, I'm Gonna Be
- 26 R.E.M., The Sidewinder Sleeps...
- 27 Spin Doctors, Two Princes
- 28 Sting, Fields Of Gold
- 29 Ugly Kid Joe, Busy Bee
- 30 UB40, Can't Help Falling In...
- 31 Spin Doctors, Little Miss Can't...
- 32 Gin Blossoms, Hey Jealousy
- 33 Madonna, Fever
- 34 Lenny Kravitz, Are You Gonna Go...
- 35 Eddie Murphy, Whatzupwitu
- 36 Spin Doctors, What Time Is It?
- 37 Naughty By Nature, O.P.P.
- 38 Arrested Development, People...
- 39 Pearl Jam, Jeremy
- 40 Screaming Trees, Dollar Bill
- 41 Raging Slab, Anywhere But Here
- 42 Onyx, Slam
- 43 Posies, Dream All Day
- 44 Robert Plant, Calling To You
- 45 Black Crowes, Hard To Handle
- 46 Van Halen, Right Now
- 47 Pearl Jam, Alive
- 48 Guns N' Roses, November Rain
- 49 Metallica, Nothing Else Matters
- 50 Red Hot Chili Peppers, Give It Away

** Indicates MTV Exclusive
* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

- Madonna, Rain
- Stereo MC's, Step It Up
- Silk, Girl U For Me
- Neil Young, Long May You Run
- Megadeth, Angry Again
- Jackyl, When Will It Rain



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

- 1 John Michael Montgomery, I Love...
- 2 Lorrie Morgan, I Guess You Had...
- 3 John Anderson, Money In The Bank
- 4 Dwight Yoakam, Ain't That Lonely...
- 5 Joe Diffie, Honky Tonk Attitude
- 6 Patty Loveless, Blame It On Your...
- 7 Alan Jackson, Chattahoochee
- 8 Reba McEntire, It's Your Call
- 9 Suzy Bogguss, Heartache
- 10 Marty Stuart, Hey Baby
- 11 Dolly Parton, More Where That...
- 12 Doug Supernaw, Reno*
- 13 Mark Chesnut, It Sure Is Monday
- 14 Shenandoah, Janie Baker
- 15 Little Texas, What Might Have Been
- 16 Trisha Yearwood, Down On My...
- 17 Aaron Tippin, Working Man's Ph.D
- 18 Wayne Jennings, Cowboy Movies

- 19 George Jones, Walls Can Fall
- 20 Shelby Lynne, Feelin' Kind Of...
- 21 Dixiana, Now You're Talkin'
- 22 Travis Tritt, T-R-O-U-B-L-E
- 23 Doug Stone, Made For Lovin' You
- 24 Ricky Lynn Gregg, If I Had A...
- 25 Larry Stewart, Alright Already
- 26 Paul Overstreet, Take Another Run
- 27 Confederate Railroad, When You...
- 28 Sammy Kershaw, Haunted Heart
- 29 Deborah Allen, If You're Not...
- 30 Brian James, One Single Night

★ ★ NEW ADDS ★ ★

- George Jones, Walls Can Fall
- Toby Keith, He Ain't Worth Missing
- Shelby Lynne, Feelin' Kind Of Lonely
- Steve Wariner, If I Didn't Love You
- Dwight Yoakam, A Thousand Miles...



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Janet Jackson, That's The Way...
- 2 Rod Stewart, Have I Told You Lately
- 3 David Crosby & Phil Collins, Hero
- 4 George Michael, Somebody To...
- 5 Gloria Estefan, Go Away
- 6 Sting, Fields Of Gold
- 7 V. Williams & B. McKnight, Love Is
- 8 Expose, I'll Never Get Over You...
- 9 Kenny G, By The Time This Night...
- 10 Paul McCartney, Off The Ground
- 11 Tina Turner, I Don't Wanna Fight
- 12 David Bowie, Black Tie White Noise
- 13 Proclaimers, I'm Gonna Be
- 14 Michael Jackson, Who Is It
- 15 Madonna, Fever
- 16 Marc Cohn, Walk Through The...
- 17 Aaron Neville, Don't Take Away...
- 18 Taylor Dayne, Can't Get Enough...
- 19 Steve Winwood, Higher Love
- 20 En Vogue, My Lovin'
- 21 Elton John, Simple Life
- 22 UB40, Can't Help Falling In
- 23 Bruce Hornsby/B. Rait, Rainbow'
- 24 Wynonna, Tell Me Why
- 25 B-52's, Love Shack
- 26 Billy Joel, We Didn't Start The Fire
- 27 Robert Palmer, Addicted To Love
- 28 Paul Simon, You Can Call Me Al
- 29 Gloria Estefan, Live For Loving You
- 30 Genesis, I Can't Dance
- 8 Indicates Five Star Video

★ ★ NEW ADDS ★ ★

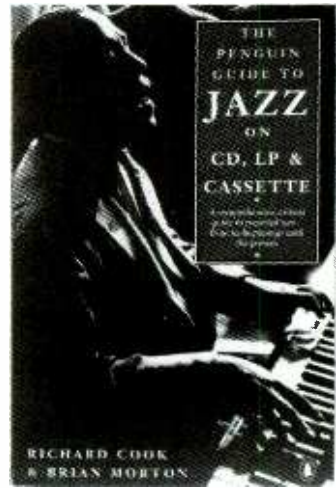
- Lyle Lovett, North Dakota
- Jon Secada, I'm Free

the Medialine™



THE PENGUIN GUIDE TO JAZZ ON CD, LP & CASSETTE

Richard Cook and Brian Morton
(Penguin, \$22.50)



No one can diminish the appeal of a weighty, authoritative reference book, and jazz fans can now take intellectual comfort in Penguin's 1,287-page critical compendium of that music's recorded output. All entries are filed by artist, with their albums (and personnel) compiled chronologically. The frank, opinionated Cook and Morton write expansively about such lesser-known artists as pianist Horace Tapscott or arranger Gerald Wilson, while dismissing some of the music's top sellers. ("[Diane] Schuur is a singer who tries too hard" begins her entry.) Jazzophiles will love flipping through this guide at random to see how their favorite albums rate with Cook and Morton, and to learn more about those they might consider acquiring. Not unlike the late British film critic Leslie Halliwell in his massive movie guide, the authors may appear unduly rigid at times, but seem to believe the strictest assessments to be the most reliable.

Cook and Morton's broad knowledge of jazz makes readers yearn for more biographical information—as though this phonebook-thick tome isn't fact-laden enough. Coverage of artists is hemmed in by their albums currently in print, and since the rate

of reissued jazz albums outruns newly released ones, the authors' effort to keep pace was a Sisyphean task at best.

The enormity of this project excuses the authors' occasional errors, such as listing the death of Duke Ellington partner Billy Strayhorn as happening in 1957 (it was 1967), or omitting Eric Dolphy and others from Charles Mingus' brilliant, if curiously named, "Mingus Mingus Mingus Mingus Mingus" album. In the face of Cook and Morton's impressive and exhaustive work, such nits are a bit too small to be picked.

DREW WHEELER

FROM THE VELVETS TO THE VOIDOIDS

A Pre-Punk History
For A Post-Punk World
By Clinton Heylin
(Penguin, \$14)

This history of the generations of American proto-punk and punk bands and their development in such scattered locales as New York, Detroit, Cleveland, and Boston is a useful but flawed text.

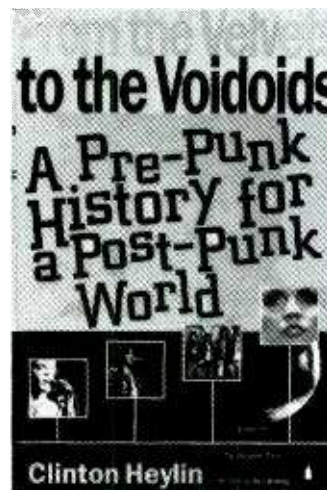
Heylin, author of the Bob Dylan bio "Behind The Shades" and editor of "The Penguin Book Of Rock & Roll Writing," has done a superlative job of pulling together data on the rise of the genre; he is less capable when it comes to delineating the feel and flavor of the music.

Taking the noisy, art-derived explorations of the Velvet Underground (the New York outfit that most observers acknowledge as the great progenitor of all latter-day punk bands) as his springboard, Heylin offers a detailed picture of the ascent and decline of such seminal late-'60s/early-'70s acts as the MC5, the Stooges, the Modern Lovers, Suicide, the New York Dolls, and the Heartbreakers. He offers an especially adept recounting of the vital, infrequently covered Cleveland scene, which spawned Pere Ubu and such relatively unsung units as the Electric Eels and Mirrors; his research on Peter Laughner, a pivotal figure in that city in the early '70s, is particularly welcome.

The book also takes a deep look at the groups that rose out of CBGBs—Patti Smith, Television, the Ramones, Richard Hell & the Voidoids, and, later, Blondie and Talking Heads. Again, original interviews and research are faultless.

But, unhappily, Heylin is also a flat writer who fails to adequately capture the vitality of the music or the vivacity of its creators; it's especially frustrating to find music of such overwhelming electricity described in such shop-worn and tepid language. Thus "From The Velvets To The Voidoids" in the end works better as a source book than as a comprehensive critical text.

CHRIS MORRIS



THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 29, 1993.



Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

BOX TOPS

- 95 South, Whooot, There It Is
- Dr. Dre, Dre Day
- Duice, Dazzy Duks
- H-Town, Knockin' Da Boots
- Luke, Work It Out
- M.C. Breed, Gotta Get Mine
- MC Eht, Streipt Up Menace
- Silk, Girl U For Me
- Smooth, You Been Played
- SWV, Weak

ADDS

- Aaron Neville, Don't Take Away ...
- Billy Idol, Shock To The System
- Brian McKnight, One Last Cry
- Cypress Hill, Insane In The Brain
- Def Leppard, I Wanna Touch You
- Eddie Murphy, Desdamaona
- Fat Joe, Flow Joe
- Greg Osby, Mr. Gutterman
- Heavy D. & The Boyz, Blue Funk
- Hoodratz, Bootlegga
- Jimmi Hendrix, Are You Experienced?
- Jon Secada, I'm Free
- Jungle Brothers, 40 Below Trooper
- Kam, Still Got Love 4 'Um
- Kenny G/P Bryson, By The Time ...
- MC Lyte, Ruffneck
- Nokko, I Will Catch You
- Paperboy, Bumpin'
- Parliament, Give Up The Funk ...
- Poizon Posse, This Is It Y'all
- Prime Minister Pete, Kick The Bobo
- Raging Slab, Anywhere But Here
- Sade, Feel No Pain
- Sweet N Lo, 40 Dog
- Tears For Fears, Break It Down Again
- To Be Continued, Free To Be
- X, Country At War
- YBT, Roll With The Flavor



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

- White Zombie, Welcome To The Planet
- Cyndi Lauper, Who Let The Rain In
- Stereo MC's, Step It Up
- Porno For Pyros, Pets
- Greg Osby, Mr. Gutterman
- 4 Non Blondes, What's Up
- Dream Theatre, Another Day
- Brother Cane, Got No Shame
- Shai, Baby I'm Yours
- Auteurs, How Could I Be Wrong
- Mighty Bossstones, Someday I Suppose
- Sky Crys Mary, 2000 Light Years ...
- Blues Traveller, Conquer Me
- Billy Idol, Shock To The System
- N2Deep, The Weekend
- Masters At Work, I Can't Get No Sleep
- Gutterball, Trial Separation Blues
- RuPaul, Back To My Roots
- Jordy, Dur Dur D'etre Bebe
- Gibson/Miller Band, Texas Tattoo



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

- Bell Biv DeVoe, Above The Rim
- Bobby Brown, Get Away
- Biz Markie, Let Me Turn You On
- Brand Nubian, Allah U Akbar
- Digable Planets, Where I'm From
- Da Youngsta's, Crewz Pop
- Dr. Dre, Dre Day
- Mary J. Blige, Love No Limit
- Funkdoobiest, Bow Wow Wow
- H-Town, Knockin' Da Boots
- Janet Jackson, That's The Way Love ...
- Jodeci, Let's Go Through The Motions

- Johnny Gill, The Floor
- Lee Ritenour, Waiting In Vain
- LL Cool J, Pink Cookies
- Mad Cobra, Legacy
- Michael Jackson, Who Is It?
- Naughty By Nature, It's On
- Parliament, Give Up The Funk
- Silk, Freak Me

Lightmusic

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

- ETW, Stay Together
- DOC/Bride, God Gave Rock & Roll
- Newsboys, I Cannot Get You
- Dakota Motor Co., Grey Clouds
- Julia Miller, SOS
- Phil Keaggy, I Will Be There
- Michael Card, So Many Books
- Mark Lowry, Baby Baby Why Not Me
- Amy Grant, Baby Baby
- Corbin/Hammer, Just Another Hill
- DeGarmo & Key, Classic Rock Medley
- Various Artists, Sun City
- Michael W. Smith, Somebody Love Me
- Crosby/Collins, Hero
- Soul Asylum, Runaway Train
- Sting, If I Ever ...
- Johnny Clegg, Cruel Crazy Beautiful
- Paul & Linda McCartney, Put It There
- Robert Ellis Orrall, Little Bit
- Mylon Lefevre, Shower The People
- Paul Overstreet, Seeing My Father
- Hammer, Pray
- Vince Ebo, Make It Work



One hour weekly
216 W Ohio, Chicago, IL 60610

- Paul Westerberg, World Class Fad
- Bad Religion, American Jesus
- Dada, Here Today
- Porno For Pyros, Pets
- Maria McKee, I'm Gonna Sooth You
- Billy Idol, Shock To The System
- Firehose, Witness

- Proclaimers, I'm Gonna Be ...
- Fishbone, Swim
- World Party, Is It Like Today
- Deacon Blue, Your Town
- Radiohead, Creep
- Dillon Fence, Collapsis
- X, Country At War



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

- Black Crowes, Thorn On My Pride
- PM Dawn, I'd Die Without You
- Sade, Ordinary Love
- Eric Clapton, Layla
- Annie Lennox, Walking On Broken...
- U2, Who's Gonna Ride ...
- En Vogue, Free Your Mind
- Madonna, Deeper And Deeper
- Eddie Murphy, I Was A King
- Bob Marley, Redemption Song
- Boyz II Men, End Of The Road



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

- Lorrie Morgan, I Guess You Had ...
- Joe Ely, Highways & Heartaches
- Reba McEntire, It's Your Call
- Little Texas, What Might Have Been
- Bruce Hornsby, Harbor Lights
- Trisha Yearwood, Down On My Knees
- Mac McAnally, Not That Long Ago
- Lisa Stewart, Under The Light ...
- Lee Ritenour, Waiting In Vain
- Bill Ray Cyrus, Some Gave All
- Kentucky Headhunters, Dixie Fried
- Robert Earl Keen, Daddy Had A Buick
- Matthews, Wright & King, I Got A Love
- Shenandoah, Janie Baker's Love Slave
- Marilyn Scott, You Don't Know Me
- Guy Clark, Boats To Build
- Mark Collie, Shame Shame Shame ...
- Pam Tillis, Cleopatra Queen Of Denial
- Ramsey Lewis, People Make Me ...
- John Anderson, Money In The Bank

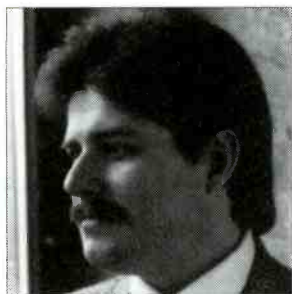
CONGRATULATIONS TO OUR 1992 WINNERS

GRAND PRIZE



WINNER
ASHLEY DE LA ROCHA
Los Angeles, CA
"Without You" - R&B / RAP

FIRST PLACE WINNERS



GOSPEL

Joseph Bright
Kankakee, IL
"God Can Heal A Wounded Heart"



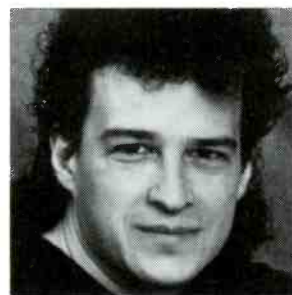
COUNTRY

Ken Burkhardt, Steve Burkhardt
Cincinnati, OH
"Turn Off The Moon"



LATIN

Peter Jorgensen, Coral Thuet
Del Mar, CA
"Si Ya No Me Quires Mas"



JAZZ

Michael Morris
Antioch, TN
"Another Place, Another Time"



POP

Lori Ellsworth
Chicago, IL
"It Doesn't Really Matter Now"



ROCK

Tom Beyer, Rossie Kane
Revere Beach, MA
"Never Say Never"



D.A.R.E.

John Henry Miller
(Mozie B.)
"Drug Free Society"

S E C O N D P L A C E W I N N E R S

GOSPEL

Jerry Boyce
Memphis, TN
"Give Me A Chance"

Randy Mayfield
St. Louis, MO
"There Is A Love"

COUNTRY

Rick Ryan,
Joel Plimmer
Gardenia, CA
"Firsthand"

R.B. Stone,
Clarence Mower
Estill Springs, TN
"Daddy Hide Your
Daughters"

LATIN

Gloria Gonzalez
Carolina, PR
"Ahora O Nunca"

Frank Collazo,
Annivar Salgado
Stickney, IL
"Si Vu Plea"

R&B / RAP

John Henry Miller,
(Mozie B.)
Brooklyn, NY
"Drug Free Society"

Andrew Sarnoff,
Pat Maiorino
New York, N.Y.
"Through My Tears"

JAZZ

Fred Hirsch
New York, NY
"Evanessence"

Jean Marc Belkadi
Los Angeles, CA
"The Time Was Right"

POP

David Michelson,
Paul Shapiro
Brookling, MA
"Make My Move"

Lennie Savoie,
John La Cava
Wilton, CT
"Silence"

ROCK

Chris Reardon,
Tony Lopacinsky,
Edger Anzueto, Jr.
Fairfax, VA
"Thin Ice"

Len Michael
Upper Darby, PA
"Caught You Walkin'"

T H I R D P L A C E W I N N E R S

GOSPEL

Kevin Lane Rogers
Kansas City, MO
"Eternity"

Curtis Cumbo
Hempstead, NY
"Shine Your Light On
Me"

Joseph Morford
Grand Rapids, MI
"Where Do I Go Now"

COUNTRY

Rok E. Campbell
Brentwood, TN
"If It's The Last Thing"

Gary Heyde,
Kevin Norris
Boonville, IN
"One Stone At A Time"

Craig Martin
Nashville, TN
"She'll Never Know"

LATIN

Jose Gomez
New York, NY
"Si Me Dejo Llevar"

David Pro,
Sylvia Pro
N. Hollywood, CA
"Quintame Estas
Manos"

Ron Skies
Meriden, CT
"Maria"

R&B / RAP

Lori Weinhouse
Santa Monica, CA
"Today Tomorrow and
Always"

Jeffrey Lowe,
Cindy Cowan
Hallandale, FL
"Break Down The
Walls"

T. Leisner-McDermott,
Lincoln Adler,
Glen Chipkar
Valley Village, CA
"Little Bit Of Love"

JAZZ

Steven Kujala
Sherman Oaks, CA
"Pipe Dreams"

Paula Owen
Muncie, IN
"Does She Know How
Lucky She Is"

Bruce Gertz
Brighton, MA
"Blueprint"

POP

J. DeChristopher,
Cherryl Fontara
Dennis Johnson,
Amy Lowe
Riverside, IL
"Love Found Me (Just In
Time)"

Timothy Scott,
Bill Braun,
Scott Strong
Chatsworth, CA
"Ready Or Not"

Marc Weber,
Christine Weber
Sacramento, CA
"Take It To Heart"

ROCK

John Hussey
Manhattan Bch., CA
"Give A Little"

Heritage
Rochester, NY
"I Feel Fine"

Hungover Mary
Ottawa, Ontario
Canada
"Run With Me"

• OFFICIAL RULES AND PRIZES •

1. Send the following with each entry, a. Completed entry form (or photocopy). All signatures must be original. b. One audio cassette recording for the song contest, or VHS video cassette recording for the video category, including your name and address on cassette. Only VHS video cassettes accepted for the video category. c. Lyrics typed or printed legibly in English. In latin category, lyrics may be written in Spanish with an English translation. In jazz category, lyrics not required. d. Check or money order made payable to 5th Annual Billboard Song Contest, or credit card approval for \$15.00 (U.S.) for each entry submitted. CONTESTANT'S NAME, ADDRESS, AND SONG TITLE MUST APPEAR ON EACH ITEM ALONG WITH ANY CO-AUTHOR'S NAMES (IF APPLICABLE).

2. Mail entries to: 5th Annual Billboard Song Contest P.O. Box 35346, Tulsa, OK 74153-0346. ENTRIES MUST BE RECEIVED NO LATER THAN AUGUST 31, 1993.

3. SONGWRITING ENTRIES: Each song submitted must be contestant's original work. Songs may be no longer than five minutes. VIDEO PRODUCTION ENTRIES: Songs do not have to be original. Video may be no longer than ten minutes. Video production prizes will be awarded to the video producers/directors, name on the winning entry form. Contestants may enter as many songs as they wish, but each song must have its own entry form and be recorded on separate cassette accompanied by typed or printed lyric sheet. Check or money order must reflect the total number of entries submitted. Contestant may enter in more than one category, however each submission constitutes a separate entry, requiring its own entry form, entry fee, cassette and lyrics. Entry fee is not refundable. Copyright registration is not required. If song is registered, contestants must put copyright notices on entries and file under U.S. copyright laws. Billboards Song Contest not responsible for entries late, lost, damaged, misdirected, mailed with insufficient postage, stolen or misappropriated. CASSETTES AND LYRICS WILL NOT BE RETURNED.

4. SONGWRITING PRIZES and estimated maximum retail value: One (1) Grand Prize - \$5,000 cash, Gibson Chet Atkins SST Guitar, approx. \$1,199.00 value, Dean Markley K150 amplifier, approx. \$500.00 value, BMG Publishing Contract for winning song. Six (6) First Prizes (one in each category excluding the Grand Prize winner) - \$1,000.00 cash, Gibson Chet Atkins SST Guitar, approx. \$1,199.00 value, BMG Publishing Contract for winning song. Seven (7) Second Prizes (one in each category) - Gibson Epiphone PR-350 Guitar approx. \$363.00 value. The top 500 song writers in the contest will receive a pair of BlueBlocker Sunglasses, approx. \$60.00 value. 2,500 Honorable Mention Certificates of Achievement to writers judged among best signed by Billboards publisher. VIDEO PRODUCTION PRIZES and estimated maximum retail value: One (1) First Prize - camcorder, approx. \$750.00 value. Two (2) tickets to the annual Annual Billboards Video Music Awards Conference, valued at \$700.00.

5. Song Contest open to persons averaging less than \$5,000 per year total royalties earned from music since 1969 including prize winnings from previous song contests. Video Production Contest open to amateur music video producers/directors. Employees of Billboard Magazine, Billboard Publications, Inc., J.A. Halsey and Associates, Inc., BMG Music/Bertelsman Inc., Gibson Guitars, Joseph Sugarman and Associates, Dean Markley Strings, Inc., Laughton Promotional Marketing and their families, subsidiaries, affiliates, advertising, public relations and promotion agencies are not eligible.

6. Winners will be selected by a Blue Ribbon Panel under supervision of Laughton Promotional Marketing, an independent judging agency whose decision in all matters pertaining to contest is final. Blue Ribbon Panel will be composed of noted professional songwriters and other music industry professionals who may be substituted due to availability or at contest discretion. Semi-finalists will be selected for consideration by Blue Ribbon Panel by preliminary panels supervised by songwriting professionals. All song entries judged equally on Originality, Lyrics, Melody and Composition. Production and performance quality not considered. No duplicate winners in a single category. Video production prize winners entries judged equally on: Creativity, Originality, Concept, Visual Techniques, and Aesthetic Composition. Winners will be determined by 10/1/94. No transfer and no substitution of prizes except as necessary due to availability, in which case prize of equal or greater value will be awarded. Division of prizes among co-authors is responsibility of winners and awarded to first name on entry form. All prizes will be awarded. Taxes responsibility of winners. Void where prohibited. All Federal, State and Local laws and regulations apply.

7. Winners will be notified by mail and must sign return affidavit of eligibility / liability / publicity release within 14 days of notification date. Song Contest affidavit includes statement that winner's song is original work and winner holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by Laughton Promotional Marketing and its agents. By accepting prize the winner releases sponsors from all liability regarding prizes awarded. Entry constitutes permission to use winners' names, likenesses and voices for future advertising and publicity purposes without additional compensation.

For additional entry form or winners list, send self-addressed stamped envelope to: 5TH ANNUAL BILLBOARD SONG CONTEST (PLEASE SPECIFY ENTRY FORM OR WINNERS LIST) P.O. BOX 35346, TULSA, OK 74153-0346. Requests for entry forms must be received by July 31, 1993. Requests for winners list must be received by January 15, 1994. If you have any questions regarding contest call 918-627-0351, Mon-Fri between 9am and 5pm central time.

THE BILLBOARD SONG CONTEST OFFICIAL ENTRY FORM

Enter the Fifth Annual Billboard Song Contest for the opportunity to win cash, music publishing contracts and more! SONG AND VIDEO CATEGORY ENTRIES ARE NOW ACCEPTED. Video directors can enter for video production prizes. For each song you submit send a completed entry form, lyrics typed or printed legibly in English, an audio cassette for song contest or VHS video cassette for video category and a check, money order, VISA or MasterCard payment authorization for the \$15 fee per entry. Make sure your name, address and song title appear on each item submitted. See official rules for details. MAKE CHECK OR MONEY ORDER FOR \$15 PER ENTRY PAYABLE TO: 5TH ANNUAL BILLBOARD SONG CONTEST

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE NUMBER _____ AGE _____

If paying by credit card, circle one: VISA MC

CARD NUMBER _____ EXP. DATE _____

SIGNATURE _____

CATEGORY: (Circle One)

ROCK COUNTRY LATIN R&B OR RAP

POP JAZZ GOSPEL/CONTEMPORARY CHRISTIAN

SONG TITLE _____

For VIDEO PRODUCTION prize eligibility, enter producer/director here:

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

Mail your entry to: 5TH ANNUAL BILLBOARD SONG CONTEST

P.O. BOX 35346 • TULSA, OK 74153-0346 • phone: (918) 627-0351

I certify that I have read and understand the 5th Annual Billboard Song Contest Official Rules and I accept the terms and conditions of participation in this contest as stated in the official rules. If entrant is under 18 years old, the signature of a parent or guardian is required.

Signature _____ Date _____

Parent/Guardian Signature _____ Date _____

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EMI Names Polish License Partner Pomaton Gets Catalog As Piracy Wanes

■ BY DOMINIC PRIDE

LONDON—Poland's market prospects are beginning to improve, according to EMI Music, which has struck an exclusive license deal with local record company Pomaton.

Japan's Avex Hopes To Be All The Rave

■ BY STEVE McCLURE

TOKYO—Tokyo dance label Avex Trax has gone raving mad. In a bid to further boost its profile following the unprecedented success of its "Juliana's" techno compilations, Avex is planning Japan's biggest-ever rave party Aug. 7 in the Tokyo Dome.

There will be no admission charge to Avex Rave '93. Avex Trax chairman Tom Yoda says the label expects to give away 40,000 tickets to the event, the first free concert ever held in the Tokyo Dome.

"We would like to reciprocate to our customers and have them experience the fun of a rave directly," says Yoda.

"We're also trying to establish a strong image and position in this field, not only in Japan, but also to our supporters overseas. We want to make them aware that a small company like Avex can be a success, and that this is good for the dance-music industry."

Since Yoda and five other partners set up Avex in 1988, sales have risen from 100 million yen (\$780,000) in the first year to a projected 7 billion yen (\$65 million) in the year ending this August. Avex releases about 100 titles per year.

Avex Rave '93 will feature Rage and Dream Frequency from the U.K., Belgium's Pragma Khan, Spain's Chimo Bayo, Italy's DJ Herbie, and the Netherlands' L.A. Style, as well as four of Avex's in-house artists: TRF, John Robinson, Starr Gazer, and Maximizer.

Artists will perform alternately on two stages at opposite ends of the floor during the three-hour show, which Avex will film for release on video later this year.

Yoda says Avex will launch a nationwide publicity campaign, including TV and print ads and a special CD compilation of acts appearing at Avex Rave '93, in the weeks leading up to the event.

Avex also is gearing up for its first overseas releases. The Japanese label has licensed two mini-albums, "Tokyo Techno Revolution," by various artists and "Open Your Mind," by Tokyo techno group TRF, to New York's Radical Records. The two four-track collections are due out this month.

The licensing deal follows Avex's establishment of a one-man branch office in New York in March.

Yoda says that in expanding its overseas presence, Avex will cultivate an international rather than a Japanese image.

"We are based on international music," he says. "This is a multinational, cosmopolitan concept."

Piracy, though still prevalent, is being brought under control, and IFPI says it is on the verge of turning major pirates into legitimate producers and coming closer to unlocking a market of 48 million buyers.

Pomaton was founded in January 1991 by its current managing director, Piotr Kabaj, and three other partners. It claims a 15% share of the legitimate Polish market and is moving from its original base of ballads, singing poetry, cabaret, and film music into rock and pop.

The deal is for all of EMI's repertoire. As an EMI licensee, Pomaton will take part in all release schedules, putting product out at the same time as in neighboring European markets.

Tony Salter, EMI Eastern Europe business development director, says, "The idea is that they are treated the same way as an EMI record company, linked into our marketing and support systems."

"We shouldn't see this as a conventional license deal, where we charge a crippling license fee and then go home. We will support them with our knowledge," he continues.

Salter says EMI has not taken a shareholding in Pomaton. "If we spend a lot on equity, it's like when we sign a big artist deal. If that relationship

with the artist doesn't work out, then we have lost an enormous opportunity cost."

"It's not something where we expect them to make drastic investments," says Salter. "We don't want them to overheat."

The deal, encompassing EMI's whole catalog, marks a different approach to doing business in Poland. Until now, EMI has given licenses only for individual releases.

Having concluded deals in all three major Eastern European territories, Salter is returning to London. EMI has a share in EMI-Quint in Hungary, and a deal similar to the Pomaton arrangement with Monitor in the Czech Republic.

BMG also has a record company in Poland, but until now most major record companies have looked at Poland as a lost cause, producing a chicken-and-egg situation: Without major producers, the fledgling recording industry has little political clout, but without stronger laws, majors have been reluctant to move in.

Poland until now has been regarded as having worse piracy problems than Hungary or the Czech Republic, due to the absence of a law protecting producers rights. However, ZPAV, the

(Continued on page 54)

EC Green-Lights Work To Close Holes In C'right Law

■ BY MIKE HENNESSEY

BRUSSELS—The peaks and troughs of Europe's uneven terms of protection for music likely will be leveled by 1994, closing some of the notorious gaps in the community's copyright laws.

The upward harmonization of protection duration for authors, producers, and performers in the European Community seems likely to take place two years from now, following political agreement reached June 14 here by member states.

The agreement—which came unexpectedly early, since it was thought not to be due until the fall—is on a common position for a draft directive that would provide for 70 years of postmortem protection for authors and a 50 years protection for producers and performers for all recordings and performances.

In a statement on the agreement, the commission notes it was achieved "by a qualified majority," with Ireland, Luxembourg, the Netherlands, and Portugal voting against the adoption of a common position.

Welcoming the agreement, Philippe Kern, head of the IFPI European office in Brussels, said, "The projected harmonization of producers and performers rights is a very welcome development, particularly since the protection will apply to all works and performances which are still protected in at least one member state."

However, Kern says the IFPI has strong reservations about one element in the agreement, which would allow

protection for an undefined period "for persons who undertook in good faith the exploitation of works at a time when they were in the public domain."

This means in effect that producers of recorded repertoire that has fallen into public domain in such short-term protection countries as Luxembourg (20 years) and Italy (30 years) would be allowed to continue marketing the repertoire without being required to pay royalties.

"This is a dangerous, apparently open-ended situation which the IFPI will do all it can to change," says Kern.

The present EC situation regarding duration of performers and producers rights is that Britain, Denmark, France, Greece, Ireland, and the Netherlands give 50 years protection to performers and producers; Germany gives 50 years to performers and 25 to producers; Spain gives 40 years to both categories; Portugal, 40 years to performers and 25 to producers; Italy, 30 years to producers and 20 to performers; and Luxembourg, 20 to both categories. Belgium gives no protection to producers or performers.

Where duration of authors rights are concerned, 10 of the 12 EC member states have adopted the minimum term of 50 years as provided for in the Berne Convention, but German copyright law gives a protection of 70 years postmortem and Spain grants a term of 60 years postmortem. On top of the general term of 50 years, France grants 70 years postmortem to the composers of music, with or without words.

Norway Alters Copyright Act Amendment Disallows Parallels

■ BY KAI ROGER OTTESEN

OSLO—Major record labels here breathed a sigh of relief June 11 when His Majesty King Harald signed an amendment to the country's copyright act, immediately prohibiting parallel import of CDs, cassettes, video tapes, and laser discs.

Royal assent to the bill (Billboard, June 19) follows intense lobbying from the music industry in Norway, which has suffered significant losses

from imports of new releases, back catalogue, and a high share of piracy (Billboard, Dec. 5).

In 1992, this "grey" market accounted for 42% of total sales, according to labels here, and the high percentage is due largely to the presence of wholesalers in the market. Sources here say one wholesaler, M&R OneStop, owned by the Phonomatic group, dominates the market.

(Continued on page 53)



Paris Congress. Sony Music execs gathered in Paris in May for the European Management Committee and Central European Licensed Territories meetings. Pictured, from left, are Jochen Leuschner, managing director, Sony Music Germany; Henri de Bodinat, managing director, Sony Music France; Franco Cabrini, managing director, Sony Music Italy; Mel Ilberman, president, Sony Music Entertainment International; and Bob Sherwood, VP, Sony Software.



Sony Music Austria managing director Martin Pammer, left, meets Bob Bowlin, senior VP/CFO, Sony Music Entertainment International.



Bob Campbell, Sony Music's VP, creative operations & talent, shares a little secret with Epic recording star Sade.

Toubon Backs French Music Channel

■ BY PHILIPPE CROCCQ

PARIS—French Culture Minister Jacques Toubon has declared his support for a land-based French music television channel. But, in common with his predecessor, Jack Lang, he acknowledges there are serious economic problems to be confronted in establishing such a channel.

Speaking after presenting Elton John with the insignia of Officier des Arts et Lettres, Toubon said it was essential to find a viable means of operating the channel.

He noted some serious proposals had been made, notably that of the French record industry association SNEP, and it was now up to the Conseil Supérieur de l'Audiovisuel to make a decision very rapidly—at least before the end of this year.

In addition to economic factors, the CSA also faces total opposition from the

M6 channel, 40% of whose programs are musical. Says Nicolas de Tavernost, managing director of M6, "Special-interest channels should be the exclusive preserve of cable and satellite operations for two reasons—firstly, they cannot finance themselves by advertising because of the segmented nature of their audiences, and must therefore rely on subscription revenue; and secondly, cable and satellite companies need to have specialist channels in order to prosper and develop."

SNEP has been working for more than a year on a project to create a youth channel with predominantly musical programming. Discussions regarding collaboration with the Quebec music channel, Musique Plus, have reached an advanced stage. Initial plans are to operate in the Paris region on the 35 Hertz frequency, which is free, and to extend the service into provincial areas by syndication.

Compilations Out On Swedish Chart

■ BY KEN NEPTUNE

STOCKHOLM—A double-platinum compilation album abruptly vanished from the top of the official GLF sales charts here last month.

The disappearance of "Absolute Music 15" had nothing to do with its performance, and the album was not the victim of an early deletion scam.

Instead, May 24 marked the debut of a new chart in Sweden, which takes compilations out of the mainstream listing.

GLF, the Swedish music retailers association, decided to isolate compilations after months of discussion and debate. The decision was made to allow the albums chart to promote new material by individual acts rather than compilations, which mainly feature catalog.

The decision had the desired effect: the top-selling "Absolute Music 15," with 210,000 units sold to date, made room at the top of the chart for the previous No. 2 album, Swedish singer Thomas Ledin's "Du Kan Lita Pa Mig."

The move follows more than three months of discussions within the IFPI group. Key concern was how to define a compilation. In the end, compilations were defined as having at least 50% newly recorded material. BMG MD Hasse Breitholtz explains, "Under the old rules, 'Abba: The Tribute' would not have been a compilation. But even if all the songs are old songs, they are newly recorded. The 'Bodyguard' soundtrack is another example where more than half of the material is newly recorded."

The arguments for and against the separate chart have been strongly argued. On the "no" side, was the argument that the sales chart should do what it was meant to do, that is show the best-selling records. Virgin Sweden MD Andres Hjelmtorp was a proponent of this argument. "I think it's dangerous to manipulate the sales chart. The chart should reflect how records are selling all over Sweden and nothing else."

The argument from the pro-compilation side was equally adamant, with Hasse Breitholtz saying, "In today's economic climate, I think it's more important that we have individual artists on the sales chart. We put quite a bit into the marketing of compilations and we have to be careful so that it doesn't get out of hand and work against us."

The producers of the most successful compilation CDs, Eva Records and Stockholm radio station Radio City, have a different view of the decision. Eva Records MD Lasse Hogland does not see the validity of arguments from the major labels for a separate chart.

"Absolute Music comes out twice a year, so I don't see how compilations upset anything. In total, compilations only represent 10% of industry sales."

Since its start in January 1990, Eva Records reportedly has sold close to 3 million units with 17 compilations.

Radio City program director Jesse Wallin says Sweden no longer has a sales chart. "The GLF chart is supposed to be a sales chart, but if you take away compilations, then it isn't really a sales chart anymore. What's next? Maybe separate Swedish and foreign sales charts or finally each record company with their own sales chart."

White Nights Fest Takes On Many Dimensions

LONDON—The second annual White Nights International Cultural Festival is planned for June 17-21 in St. Petersburg with a lineup that organizers say will include concerts by Western pop and rock acts, an international band contest, live theater, ballet, auctions, fashion shows, and a formal banquet for VIPs in attendance.

Organizers could not confirm by press time the bands due to perform

during the festival. Among the acts expected to appear, they say, are David Clayton Thomas of Blood, Sweat & Tears, Doctor Dre & Ed Lover, Turbo B of Snap, Falco, and Vanilla Ice.

Three nights of concerts at Oktyabrsky Hall are due to be followed by an outdoor concert Monday (21) beside the walls of the Peter and Paul Fortress, built by Peter the Great to protect the city, beside the Neva River.

An international jury is expected to judge a talent contest of performers from more than 20 countries.

A Los Angeles theater group, the Met, is due to give five performances of a play titled "Fragging," set in Vietnam in 1970. The Kirov Ballet will perform at the festival June 19.

Auctions of items, said to include boxing gloves from Muhammed Ali and an autographed hat from Michael Jack-

son, also will be held.

Designers including Yves St. Laurent, Hermes, and Bettina Riedel will be featured during several fashion shows.

The White Nights Festival, named for the 24 hours of daylight enjoyed by St. Petersburg during summer, is co-produced by the City of St. Petersburg and U.S.-based Comspan Entertainment, which will syndicate TV rights to the U.S. and other markets.

Billboard

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BILLBOARD SPOTLIGHTS
SOUTHEAST ASIA
MUSIC'S NEW FRONTIER

The Southeast Asian territories have developed a strong creative climate, contributing to the forward direction of music and the home entertainment industry.

In Billboard's second annual Southeast Asia spotlight, an overview will pin point the A&R trends, regional activity & business advances. Special features will include a report on regional marketing, MTV Asia, and music and business oriented reports on each country. These reports will involve artist and producer interviews, as well as input from the managing directors of the multinational and key independent labels and companies.

ISSUE DATE: AUGUST 21

AD CLOSE: JULY 27

Billboard is showing the world its commitment to Southeast Asian music. This spotlight is your chance to do the same!

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CHINA

Japan Gets Kick Out Of Soccer Tunes

■ BY STEVE MCCLURE

TOKYO—Record companies here are hoping to score some hits with soccer-related product, as the game's popularity continues its winning streak.

Japan has created its first professional soccer league, and foreign talent, including England's Gary Lineker, has been recruited as trainers. The nation aims to host the 2002 World Cup.

On May 15, Sony Music Entertainment (Japan) began releasing seven CD singles of J-League team songs and six videocassettes featuring such teams such as the Nagoya Grampus Eight and the Red Diamonds.

Sony also is producing a video digest of J-League activities, "The Digest," which comes out every two weeks in 60-70-minute cassettes. The company earlier produced a video called "J-League

Heroes," which introduced the league to Japanese sports fans.

Boosting Sony's efforts to market the CDs and videos is Sony Creative Products, which has the exclusive right to sell certain J-League-related goods.

Sony Music's J-League CDs and videos won't be on sale at stadium shops, because, a Sony spokesman explains, CDs and videos are aimed at a separate market—couch-potato sports fans.

The spokesman says Sony hopes to sell 100,000 copies of each CD single.

"Our target is students from junior high school age up to people aged 25 or so," he says. He adds that while record stores will be the main marketing outlet for the CDs and videos, the products also will be available in bookstores and convenience stores.

At MCA Victor, the emphasis is on things Latin, since stars like Pelé and

Maradona have helped to give the game a Latin image in Japan. The Matsushita-affiliated company plans a Wednesday (23) release of an album titled "Del Sol," which features Japanese salsa band Orquesta del Sol singing the praises of Panasonic Gamba Osaka, a J-League team sponsored by Matsushita.

On the same day, MCA Victor plans to market a video titled "Kick Off Gamba," whose soundtracks consists of songs from the "Del Sol" CD.

And Pony Canyon has released an album called "Ole Ole Ole The Soccer Album" featuring a collection of songs on the soccer theme by Japanese artists including the Wave and Kalapana. Pony Canyon also is releasing another CD featuring versions in various languages of soccer anthem "Ole Ole Ole We Are The Champs," as well as an album of remixed versions of the song.

I R E L A N D



a BILLBOARD SPOTLIGHT

The talent of the Irish abounds and has gained greater prestige in the international music arena. Boosted by Grammy-winning acts like The Chieftains, Enya and U2, there is great worldwide support for new Irish talent.

Billboard's Ireland special will be written by Irish journalist-broadcaster Ken Stewart and will herald new opportunities for the Irish music & home entertainment industries across the globe!

ISSUE DATE: AUGUST 28

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contact: London/Pat Rod Jennings 71-323-6686

FAX: 71-323-2314/2316

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: After 20 years as a much-admired recording artist, singer, and songwriter, **Konstantin Wecker** finally has hit the chart for the first time with his album "Uferlos" (meaning Boundless, released on Global Records). Produced by jazz musician **Peter Herbolzheimer**, the album also has been awarded the Deutsche Schallplatten Prize by the critics who have judged it to be one of the year's outstanding rock/pop releases. "Boundless" is not a bad description of Wecker himself: a broadly talented man with a seemingly limitless lust for life (motto: enough is never enough). Having studied classical piano and voice, Wecker has matured into a modern-day troubadour, a husky singer with a wide-ranging, poetic imagination whose work nevertheless maintains a firm grounding in reality. His music incorporates elements of blues, rock, and jazz, while his lyrics range from romantic (and sometimes ironic) love songs to politically charged messages such as in his current single, "Sag' Nein!," (Say No!—to discrimination and hatred). Over the years, he has scored music for television, films (including this year's Oscar-nominated comedy "Schtonk"), and symphony orchestras (a double CD of his compositions, "Classics," recorded by the **Bavaria Radio Orchestra**, is available on Global). Wecker's current marathon tour ends in September, by which time he will have played more than 80 cities without even leaving the country.

ELLIE WEINERT

SPAIN: Gypsy flamenco musicians made favorable headlines at the end of May after performing two concerts in Madrid to raise money to enable 11-year-old Miguel Gabarre to have a double lung and heart transplant in a London hospital. Thousands of people were turned away from the packed 3,000-capacity theater for the shows, titled "Flamenco With A Heart." The lucky ones, who paid \$16 a head to get in, saw chaotic performances by some of the country's leading flamenco artists: **Enrique Morente**, **Pepe & Juan Habechuela**, **Ketama**, **La Barberia del Sur**, **Miguel el Rubio**, **Aurora**, **Antonio Carbonell**, **Jose el Frances**, **Jeronimo Maya**, **Antonio Canales** . . . and a 9-year-old singing discovery who stunned everybody, the tiny **Maria del Carmen Grilo**. The concerts were organized by the Spanish Assn. of Gypsy Integration.

HOWELL LLEWELLYN

BELGIUM: **Blue Blot**, a six-piece band founded in 1985, has given blues the European dimension and funk sauce it deserves. The band's music is so distinctive that a special word, "blunk," has been coined to describe its unique blend of styles—a mixture of blues and funk that doesn't hark back at all to the original "roots blues" of the American veterans. The title track of Blue Blot's debut album, "Bridge To Your Heart" (BMG Ariola), released in 1991, was produced by Vaya Con Dios' **Dani Klein**. More recently, **Tony Joe White** invited the band to Muscle Shoals Sound studios in Alabama, where he wrote and co-produced its two most recent singles, "These Arms Of Mine" and "Love Bug," the latter released this week. But the success Blue Blot has enjoyed, particularly the strong sales of its albums, owes little to outside help and everything to the quality of its music. The band has earned a strong reputation for its live work, which is where the full impact of **Luke Walter Jr.**'s deep blues voice and **Marty Townsend**'s catchy guitar playing is felt. BMG is keen to introduce Blue Blot to an international audience, and a special "abroad" album titled "Sep-

tember," featuring the best of the band's first two albums and the White songs, will be released across Europe before autumn.

MARC MAES

ITALY: A three-piece rock band called **Flor De Mal** is in the vanguard of a new generation of musicians from Catania, Sicily, who have rocked the critics into wondering whether the city is turning into an Italian version of Seattle. The band debuted in 1991 with a self-titled English-language album on the Catanian indie label Cyclope, owned by **Francesco Virlinzi**, who has rapidly developed a reputation as tastemaker, talent scout, producer, and a man with good international connections. The group performed at New York's New Music Seminar in 1991 and at the South By Southwest music festival earlier this year in Austin, Texas. Recording sessions for Flor De Mal's new album, "Revisioni," were split between Virlinzi's studio in Catania, the **John Keane** studio in Athens, Ga., and New York. R.E.M.'s **Peter Buck** plays Sicilian mandolin on the country song "Intra 'N' Cubu" and 12-string guitar on "Julie," while 10,000 Maniacs singer **Natalie Merchant** duets with Flor De Mal singer/songwriter **Marcello Cunsolo** on the sparse and haunting ballad "Talking With Myself." Although these and many other high-caliber American guest contributions lend it an international flavor, the sound and feel of the album remain proudly Italian, or as the band itself would insist, Sicilian.



DAVID STANSFIELD

NORWAY ALTERS COPYRIGHT ACT

(Continued from page 50)

Wholesalers asked for and have been granted large discounts and other benefits to make less-popular repertoire and local music available in the wholesaler-controlled outlets. These include gas stations and racks.

Major record companies have welcomed the move. Alexis Rotelli, president EMI Music Europe, says, "The law will be a big help, although parallels are not as much of a problem as they used to be in Norway. But they could start to be a problem again at any time. I just wish we had similar legislation in places such as Holland."

The move means that local A&R has better prospects. Comments BMG Ariola Norway managing director Erling Johannessen, "The wholesalers claim options of return, free goods, and discounts, or else they won't buy from the labels. Ever since I started with BMG, I've been squeezed every day for the best terms. This new legislation will be an advantage for the retailers and a disadvantage for those who have been [parallel importing]."

"The money we have been spending on discounts to wholesalers can be put back into local A&R, retail, and promotion," he adds. "The wholesalers don't break any artists for us."

Changes have been made to the Copyright Act of May 12, 1961. The law now provides for imprisonment for those importing and selling copies of recordings, if the local rights-holder does not give consent. If copies of the same recording are available in the country, import is forbidden.

Clifford Maylam, managing director of M&R OneStop, says the company will abide by the law, but several issues need to be clarified. "In many re-

spects this law was brought in by the back door, at a very late hour in the day. It's not clear whether we can take advantage of the gaps between U.S. and Norwegian release dates, when the record companies have product out here."

M&R OneStop is owned by the same company as Sound Solutions, a budget company also active in Norway. The two companies are merging their warehousing.

Maylam says the change in the law will not necessarily mean the company will suffer: "It will mean that we buy our product from the majors here. But if we wanted to, we could fill all the racks with budget product."

Maylam confirms that parallel importing has been one way of putting pressure on majors "who don't want to play ball with us," and also confirms that relations between M&R and majors have been tough.

According to IFPI Norway director general Saemund Fiskvik, the change in the copyright act corresponds with the future legislation in EC countries. The EC adopted its rental and lending directive in December 1992 with implementation expected in the summer of 1994. This directive includes provision for distribution rights.

The music industry also is confident that it will have a positive effect on piracy. Comments Fiskvik, "Usually there are identical forces behind parallel import and piracy. With stronger border control, we can handle two problems at the same time."

The news of Norway's new copyright act was applauded at IFPI's June 11 council meeting in Brussels.

Changes to the law met with no effective political opposition. But after measures were approved, the price authorities said they were against the new legislation.

newsline...

SWEDISH MUSIC is to be given a higher international profile through a new organization, Swedish Music Export. The new body has the backing of Swedish IFPI members, independent label organization SOM, authors rights society STIM and its Swedish Music Information Centre, as well as musicians union SAMI. Yearly budget is 350,000 kroner (\$48,000), plus sums from sponsors.

CHRYSALIS GROUP reported interim profits up of \$159,000 (104,000 pounds) on sales of \$59.8 million for the six months ended Feb. 28. Sales were up 2.8% over the same period last year, when profits were \$16.2 million after the sale of 50% of Chrysalis Records to Thorn-EMI. The group plans to launch a new label.

DURAN DURAN ON TRACK FOR '93 WORLD COMEBACK

(Continued from page 18)

Kong, Venezuela, Mexico, Brazil, South Africa, New Zealand, and Australia.

"'Ordinary World' has an appeal that is universal," says Taylor. "People are hungry for music like this."

The album's second single, "Come Undone," is following suit and is already in the top 10 in the U.S. Meanwhile, worldwide sales of "Duran Duran" have reached 2 million since its release Feb. 15. (Billboard, Jan. 30).

Allen Kovac, head of Left Bank Management, credits Duran Duran's booking agent, John Giddings of the Solo Agency in London, for alerting Left Bank to the band's continued potential as a worldwide touring act.

Left Bank previously enjoyed substantial success with Richard Marx outside the U.S. by focusing on international marketing. The company saw similar potential with Duran Duran. Allen Kovac notes that his brother, Lewis Kovac, and Tommy Manzi at Left Bank have been most closely involved with the management company's day-to-day efforts.

Since Duran Duran was one of the first acts to achieve superstardom through the power of MTV exposure in the early '80s, Allen Kovac acknowledges that "the perception was that this was a band that was fashion and style over substance."

Left Bank's initial goal when it assumed management of the band prior to the release of the new album was to

remind the industry and fans alike of Duran Duran's musical history and credibility. That included not only its own string of hits but Taylor's collaboration in the Power Station, Simon LeBon and Nick Rhodes' recordings as Arcadia, and Warren Cuccurullo's previous work with Frank Zappa and Missing Persons.

Following the Los Angeles concert, Duran Duran brought the same show to London, where EMI flew in press from 10 international markets (Billboard, April 4).

An international promotion tour followed, beginning in Johannesburg, South Africa, where the band arrived amid the turmoil ignited by the assassination of black Communist Party leader Chris Hani. They went ahead with nine concerts in the country, including a live television broadcast on MNET. A seven-date South American tour followed with shows in Paraguay, Uruguay, Chile, and Argentina, including a sold-out concert at the 40,000-capacity Velez Sarsfield Stadium in Buenos Aires.

After promotional visits to Mexico in May and European markets this month, the band is set to play four concerts in Mexico July 4-11, then open a summer tour of the U.S. July 14 in Tampa.

"Management is largely responsible for that motivation and push," says Broughton at EMI Music International. "The Kovac brothers are very

internationally minded. They've actually put some of the American promotion on hold to do things around the world."

The success in international markets, in turn, has encouraged Capitol Records to increase its focus on Duran Duran in the U.S.

Broughton says the band today is not only drawing support from its original fans but "from a whole generation that wasn't around when 'Rio' was a hit. All around the world, you've got this new audience, which is why the band's catalog eventually is going to have such a good run."

While artists signed to U.S. or U.K. labels customarily receive lower royalties for international sales, Kovac says that for established artists like Marx or Duran Duran "the difference is fractional" and offset by higher CD retail prices abroad and long-term potential from touring, merchandising, and publishing.

A European tour is planned for the fall, followed by dates in Southeast Asia, Japan, and the Australasian region, and a return to the U.S. late in the year.

When Duran Duran finally reaches territories such as Germany and Japan, two traditionally strong markets, "we're going to have a real explosion in record sales," predicts Broughton. "This band could be the hottest property we've got at the moment. Everybody wants them."

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U.K. National Music Day Takes In Vast Array Of Acts

THE IDEA OF a National Music Day in the U.K. summons forth images of scores of guitar-waving, **Suede** wanna-bes cranking up the volume across the British Isles.

But the organizers of the second annual National Music Day (two days, actually) June 26 and 27 aim to do far more than celebrate Britain's indefatigable indie rock scene.

Among the more than 1,000 events to be staged nationwide during the weekend under the Music Day banner are several recognizing the cultural mix of Britain in the '90s. They include an all-night concert of Indian classical music at Queen Elizabeth Hall in London; sounds of Russia and Bosnia at the Holy Rood Club in Watford; a Caribbean steel band jamboree in London's Trafalgar Square; music from Greece and Japan in a churchyard alongside the Thames in Fulham; Peruvian folk music in Birmingham and more.

On the classical front, nine cathedrals across the land will host concerts.

Adding a touch of soul to the weekend will be **Alexander O'Neal** and **Dina Carroll** Saturday (26) at the Alexandra Palace in London, while **Al Jarreau**, **Courtney Pine**, and others share a jazz bill at the same site the next day.

And to be sure, there will be no shortage of rock, old and new, during National Music Day, with the **Buzzcocks** returning to live performance in Northampton, **Roger Daltrey** hosting a songwriting contest in London, a drumming extravaganza in Kent, and much more, all marking the continuing strength and diversity of Britain as a musical crossroad.

BLENDING NEAPOLITAN songs with hints of American country and blues, the rumbas of Naples and the rhythms of New Orleans, veteran Italian performer **Renzo Arbore** recorded the album "Napoli Punto E A Capo (Naples On the Dot and From the Top)" with his **L'Orchestra Italiana** and has enjoyed sales of 500,000-plus in his home market. Arbore has been signed to Elektra Nonesuch and plays a six-date U.S. tour this month, concluding June 27 at Radio City Music Hall in New York.

ELVIS LIVES, IN Birmingham: On the heels of its No. 1 U.K. remake of **Elvis Presley's** "I Can't Help) Falling In Love With You," **UB40** headed back to its Midlands home town of Birmingham, England, June 16 for a launch party for its upcoming Virgin Records album, "Promises & Lies," due for worldwide release July 27.

CHАОS ON TOP: **Herbert Grönemeyer's** new EMI Electrola album, "Chaos," entered the German album chart in the No. 1 slot for the week ended June 5, a first for the veteran artist. The album achieved gold status with in excess of 250,000 units sold on its first day of release, while its title track has hit the top 20 on the Germany singles chart.

HIS WAY: **Frank Sinatra's** five German concerts, May 31-June 6 (Billboard, June 12), were seen by 34,000 people who paid between \$25 and \$200 per ticket for a box-office gross of \$3.5 million, according to **Marcel Avram** of **Mama Concerts+** Rau. Sinatra played three open-air shows, in Stuttgart, Hamburg, and Cologne, and two indoor shows, in Dortmund and Berlin, with RCA/Novus artist **John Pizzarelli** as opening act. "My best-ever trip to Germany and the Berlin concert was one of the three best of my whole career," says the 77-year-old singer.

RADIO Netherlands has released the latest in its series of samplers of the Dutch music scene. Copies of "Dutch Rock Alive And Well IV" are available to U.S. and Canadian radio programmers from **Goran Andersson** at **Modern World Music** in New York at 212-529-5881.

BORDER CROSSINGS: The London office of the Country Music Assn. reports more than 100 press and record company staffers from Europe traveled to this year's Fan Fair in Nashville June 7-11... **Bruce Hornsby** has had the harbor lights of Europe in his eyes this month with a promotion tour that opened June 9 in Amsterdam and includes a date at **London's Jazz Cafe Monday (21)**... Touring and promotion outside the U.S. will be **Harry Connick Jr.'s** focus for the coming year-plus, manager **Ann Marie Wilkins** commented after the second of Connick's three sold-out shows at **Royal Albert Hall** in London recently, part of a lengthy European spring tour by the Sony artist. Among Wilkins' goals: Connick's first performances in China.

Assistance in preparing this column was provided by Mike Hennessey in Munich.

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

MCA Taking Stock In Cargo Records Distrib/One-Stop Gets Boost In Alternative Camp

■ BY LARRY LeBLANC

TORONTO—In contrast to many dire industry forecasts, **Cargo Records** is projecting Canadian sales of \$10 million (Canadian) and \$4 million (U.S.) from its American operations for 1993.

Headquartered in Montreal and co-owned by **Randy Boyd**, **Eric Goodis**, **Phil Hill**, and **Phillip Hertz**, the import distributor and domestic one-stop began operations in 1987. With 75 employees, offices in Chicago, San Diego, and London, the firm distributes more than 25,000 imported titles and 5,000 domestically issued releases in this country.

The company exclusively represents some 50 independent alternative-style labels, including **Sub Pop**, **Restless**, **Taang**, **Triple-X**, **Dischord**, **Amphetamine Reptile**, and **murderrecords**.

Cargo also maintains several in-house labels, including **Cargo** (**Shadowy Men On A Shadowy Planet**, **Asexuals**, **Change Of Heart**, **NoMeansNo**), **Headhunter** (**Rocket From The Crypt**), **Fist Puppet** (**Sugar Shack**, **John Wayne**), **Patois** (**My Dog Popper**, **Loud Speaker**, **Bliss**), and **Reconstruction** (**Numb**, **Leatherstrip**).

Last year, **Cargo** received a major profile boost here via a unique distribution agreement with **MCA Canada**. The tie-in has provided more comprehensive distribution and substantial sales here for releases by such U.S. alternative acts as **Mudhoney**, **Green River**, **Afghan Whigs**, and **Suicidal Tendencies**, and for Canadian acts such as **Shadowy Men On A Shadowy Planet**, **Asexuals**, **Change Of Heart**, **Me Mom & Morgentaler**, **Sloan**, **Eric's Trip**, **Furnaceface**, and the **Thomas Trio & the Red Albino**.

"It's ironic the same music we've always sold happens to be what people want to buy right now," says **Boyd**. "There's also a whole slew of phenomenally self-sufficient, hard-working Canadian bands right now that fully deserve every copy they're selling."

Cargo's link with **MCA** came about after **Cargo** contracted out the national distribution of **Nirvana's** "Bleach" EP, on **Sub Pop**, to **MCA** in 1991. While **Cargo** had sold 15,000 units of the EP, the distributor lacked clout with major retail chains to take **Nirvana's** debut further.

Immediately after the **MCA** deal, "Bleach" sold 11,000 copies within the first week. Sales since have climbed to 35,000 units.

"This deal with **MCA** has been good for us, but it's taken a year for it to jell," says **Boyd**. "We had to learn what **MCA** needed, and they needed to get

MAPLE BRIEFS

THE **ATTIC Music Group** has entered a licensing agreement with **First Night Records**. Upcoming releases include the rerelease of the original London cast of "Les Misérables" and a three-CD boxed set, "The **Andrew Lloyd Webber Songbook**."

CANADIAN PUNK from 1977-92 is profiled in a new 140-page discography "Smash The State," compiled by **Frank Manley** on **No Exit Books**.

a bit of confidence in the records we give them. The truth of the matter is that **MCA** is much better at working a record at retail than we are. The combination of financial credibility, marketing, and general manpower makes stores trust a record from them more.

"**MCA**, however, only gets the cream of our records that have proven there's more demand than **Cargo** can fill," continues **Boyd**. "They don't end up in **MCA's** hands unless they can sell 5,000 copies or better. If it's some new band we're trying out we'll keep it with the **Cargo** distribution."

"The deal has exceeded our expectations," says **Randy Lennox**, VP of sales at **MCA Canada**. "While **Cargo** is the beneficiary of full distribution, it's a cost-effective way for **MCA** to recruit talent. For example, **Thomas Trio & the Red Albino** and **Furnaceface** possibly will go **MCA** direct on their next records. Also, **Cargo** has on its plate four bands which we recommended."

Boyd points out that one aspect of the deal provides alternative groups with far greater access to retail, the media, and the record industry itself. "With **Me Mom & Morgentaler** there wasn't a major [label] in the country willing to make them a serious offer for a direct signing," he says. "Yet, on their last record ["Clown Heaven & Hell"], they've proved to us, and on this record ["Shiva Space Machine"], with **MCA**, that people want to buy them. They're a big college hit right now."

Despite the higher profile with the **MCA** connection, **Cargo** acts continue to fare poorly at mainstream radio. "We have an incredible relationship with college radio but college airplay doesn't sell records," says **Boyd**. "It gives the bands a basis to tour on. We have no choice but to service college radio because nobody else will even pay attention to our records."

EMI NAMES POLISH LICENSE PARTNER

(Continued from page 50)

Polish Assn. of Audio and Video, and the **Polish IFPI** already have made significant inroads into the pirate market.

IFPI's regional director for Eastern Europe, **Bianca Alicia Kortlan**, is based in **Polish capital Warsaw**, indicating where **IFPI** believes its key task lies.

Poland's copyright law dates from 1952 and is a classical authors-rights-centered law. "There has been a proposal on the table for three years," says **Kortlan**. "This proposal includes provision for neighboring rights."

However, three separate government commissions have responsibility for this issue, causing political confusion. The copyright bill has to have another two readings before being passed in the **Polish parliament**.

"When it happens, there will be specific provisions for anti-piracy," says **Kortlan**. "There will be a copyright bill and also changes to the criminal law." **Prison** terms of up to three years could be given to anyone infringing copyright in a commercial context. If the infringement occurs "in conspiracy" (i.e., in organized crime), then the prison term is up to five years.

Many pirates already have seen that their days are numbered and have quit the business. Current estimates put

While the link with **MCA** gives **Cargo** further credibility with new Canadian groups, many of which do not wish to sign directly with a major, **Cargo's** Canadian signings also have access to international markets through the company's U.S. offices. "We do most of our exporting from our American offices," says **Boyd**. "Before we opened offices there, we found trying to sell Canadian bands on Canadian labels to be a huge fiasco. It's easier for us to sell a German [distributor] a **Shadowy Men** record from the States because he can combine it with the other American product he's buying."

"We've tried to be near major markets but sidestep the competition, which has worked out well for us, especially with **San Diego**. We do 90% of the records that come out of **San Diego** on our **Headhunter** label."

There's some irony in **Cargo's** affiliation with **MCA**, because Canadian multinationals often have complained that, by importing foreign goods (unreleased here), **Cargo** shafts their later sales.

"No major has ever phoned me and told me we're diluting their market, but I hear weird stories sometimes that they're going to take some sort of draconian reactionary response to something we've brought in," says **Boyd**. "But how can the big labels break new bands if they don't allow some sort of underground to carry a whole slew of imports? And, once you get to a **Depeche Mode** or **Prince** level, so what if 400 avid collectors buy a CD single that's unavailable here."

"If the chains manage to squelch independent stores and the majors manage to squelch importers, who's going to find the next big acts? It's sure not going to be [labels'] A&R departments."

the level of piracy at 80% of the legitimate market, down from 95%. For **Polish-language** repertoire, however, the figure is some 20%, reflecting the fact that mostly international product is pirated.

"We are trying to convert pirates into legitimate companies," says **Kortlan**. "We have been successful with two." The largest and most advanced company, **Takt**, with an estimated 25% of the pirate market, has agreed to stop producing pirate product, says **Kortlan**, and can see the value in selling legitimate cassettes. It is believed to be positioning itself to become a local manufacturer or licensee.

Until **Poland** gets a specific right for producers, **IFPI** is using existing laws, targeting artwork, for example, which is protected. Stricter border controls with **Germany** have also cut off some of the export market for pirates.

Education is seen as one of the key weapons in the fight, and **IFPI** is using TV, radio, and concerts as vehicles for the anti-piracy message. In addition, police are being educated on copyright and anti-piracy as part of a program of cooperation. Local police forces have been given information on identifying pirate product.

HITS OF THE WORLD

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EUROCHART HOT 100 6/19/93			MUSIC & MEDIA
THIS WEEK	LAST WEEK	SINGLES	
1	3	WHAT IS LOVE? HADDAWAY COCONUT	
2	4	ALL THAT SHE WANTS ACE OF BASE MEGA	
3	1	TRIBAL DANCE 2 UNLIMITED BYTE	
4	2	INFORMER SNOW EASTWEST AMERICA	
5	5	ENCORES DIRE STRAITS VERTIGO	
6	7	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL	
7	6	NO LIMIT 2 UNLIMITED BYTE	
8	10	TWO PRINCES SPIN DOCTORS EPIC	
9	9	OH CAROLINA SHAGGY GREENSLEEVES	
10	8	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN	
ALBUMS			
1	2	2 UNLIMITED NO LIMIT BYTE	
2	1	DIRE STRAITS ON THE NIGHT VERTIGO	
3	4	JANET JACKSON JANET. VIRGIN	
4	3	EROS RAMAZZOTTI TUTTE STORIE DDD	
5	7	GEORGE MICHAEL & QUEEN FEATURING LISA STANSFIELD FIVE LIVE (EP) PARLOPHONE	
6	6	ACE OF BASE HAPPY NATION MEGA	
7	11	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.	
8	5	SOUNDTRACK THE BODYGUARD ARISTA	
9	8	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM	
10	10	ERIC CLAPTON UNPLUGGED DUCK/REPRISE	

17	15	CA PLANE POUR MOI LEILA K COMA	
18	16	P.O.W.E.R OF A.MERICAN N.ATIVES DANCE 2 TRANCE BLOW UP/INTERCORD	
19	18	WALKING IN MY SHOES DEPECHE MODE MUTE	
20	NEW	CHAOS HERBERT GROENEMEYER ELECTROLA	
ALBUMS			
1	1	HERBERT GROENEMEYER CHAOS ELECTROLA	
2	3	TOTEN HOSEN KAUF MICH VIRGIN	
3	2	ACE OF BASE HAPPY NATION METRONOME	
4	4	2 UNLIMITED NO LIMIT ZYX	
5	5	EROS RAMAZZOTTI TUTTE STORIE DDD	
6	18	JANET JACKSON JANET. VIRGIN	
7	6	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM	
8	7	DIRE STRAITS ON THE NIGHT VERTIGO	
9	8	GEORGE MICHAEL & QUEEN FIVE LIVE PARLOPHONE	
10	14	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM	
11	10	SNOW 12 INCHES OF SNOW EASTWEST	
12	11	MATTHIAS REIM SABOTAGE POLYDOR	
13	9	AEROSMITH GET A GRIP GEFEN	
14	13	ERIC CLAPTON UNPLUGGED DUCK/REPRISE	
15	12	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE	
16	16	QUEEN A KIND OF MAGIC EMI	
17	15	PETER MAFFAY DER WEG 1979-93 NO SPACE AROUND DASHES EASTWEST	
18	19	PATRICIA KAAS JE TE DIS VOUS COLUMBIA	
19	20	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC	
20	17	SOUNDTRACK THE BODYGUARD ARISTA	

THIS WEEK	LAST WEEK	ALBUMS
1	1	T-BOLAN HEART OF STONE ZAIN
2	NEW	MULTI-MAX RE-BIRTH TOSHIBA/EMI
3	NEW	PERSONZ THE SHOW MUST GO ON TOSHIBA/EMI
4	2	YMO TECHNODON TOSHIBA/EMI
5	3	WANDS TOKINO TOBIRA TOSHIBA/EMI
6	4	UNICORN SPRINGMAN SDNY
7	8	ROD STEWART UNPLUGGED & SEATED WARNER MUSIC JAPAN
8	NEW	ZI: KILL ROCKET KING
9	7	ZOO ZOO FOR SALE FOR LIFE
10	10	MAKI OHGURO DA DA DA TOSHIBA/EMI

5	4	MICHEL SARDOU BÉRYC '93 TREMA
6	5	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
7	9	HELENE HELENE AB/BMG
8	7	SOUNDTRACK THE BODYGUARD RCA
9	6	2 UNLIMITED NO LIMITS SCORPIO/POLYGRAM
10	NEW	CYNDI LAUPER HAT FULL OF STARS EPIC
11	8	MICHAEL JACKSON DANGEROUS EPIC
12	11	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
13	NEW	FELDMAN, FRANCOIS INDIGO PHILIPS
14	NEW	LAURENT VOULZY CACHE DERRIERE BMG
15	NEW	RENAUD RENAUD CANTE AL' NORD VIRGIN
16	14	GARY MOORE BLUES ALIVE VIRGIN
17	16	JANET JACKSON JANET. VIRGIN
18	12	DEPECHE MODE SONGS OF FAITH AND DEVOTION VOGUE/BMG
19	15	JORDY POCLETTE SURPRISE SONY MUSIC
20	10	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN

AUSTRALIA (Australian Record Industry Assn.) 6/20/93

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW WARNER
2	2	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
3	3	TWO PRINCES SPIN DOCTORS SONY
4	4	STONE COLD JIMMY BARNES MUSHROOM/FESTIVAL
5	8	THE RIGHT KIND OF LOVE JEREMY JORDAN BMG
6	7	TRIBAL DANCE 2 UNLIMITED LIBERATION/FESTIVAL
7	10	DEEP EAST 17 POLYDOR
8	5	EASY FAITH NO MORE LIBERATION/FESTIVAL
9	13	THE HITMAN A.B.LOGIC WARNER
10	9	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA
11	6	YOU WERE THERE SOUTHERN SONS BMG
12	11	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
13	14	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
14	20	FUNKY JUNKY PETER ANDRE MELODIAN/FESTIVAL
15	NEW	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE BMG
16	15	CAT'S IN THE CRADLE UGLY KID JOE PHONOGRAM
17	NEW	BELIEVE LENNY KRAVITZ VIRGIN/EMI
18	NEW	OH CAROLINA SHAGGY VIRGIN/EMI
19	17	RUMP SHAKER WRECKX-N-EFFECT MCA
20	16	I WANT YOU TONI PEAREN MUSHROOM/FESTIVAL
ALBUMS		
1	NEW	JANET JACKSON JANET. VIRGIN/EMI
2	1	SPIN DOCTORS POCKET FULL OF KRYPTONITE SONY
3	NEW	ANTHONY MARLOW BACK IN THE SWING POLYDOR/POLYGRAM
4	NEW	2 UNLIMITED NO LIMITS LIBERATION/FESTIVAL
5	4	THE HONEYMOON IS OVER THE CRUEL SEA RED EYE/POLYGRAM
6	3	KENNY G BREATHLESS BMG
7	6	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
8	2	ERIC CLAPTON UNPLUGGED WARNER
9	7	THE SEEKERS THE SILVER JUBILEE ALBUM EMI
10	9	RICK PRICE HEAVEN KNOWS COLUMBIA/SONY
11	5	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/EMI
12	8	TERENCE TRENT D'ARBY SYMPHONY OR DAMN COLUMBIA/SONY
13	10	SOUNDTRACK THE BODYGUARD BMG
14	18	LED ZEPPELIN REMASTERS WARNER
15	NEW	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC/SONY
16	NEW	SOUNDTRACK ALADDIN SONY
17	12	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
18	13	WENDY MATTHEWS LILY ROOART/POLYGRAM
19	11	NEW ORDER REPUBLIC POLYDOR/POLYGRAM
20	16	DIRE STRAITS ON THE NIGHT PHONOGRAM/POLYGRAM

JAPAN (Music Labo) 6/21/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	HADASHINO MEGAMI B'Z BMG/ROOMS
2	NEW	HATESHINAI YUMEWO ZYGG, REV, ZARD & WANDS ZAIN
3	2	YATSURO OMOI ZARD B GRAM
4	3	NURUWO MACHIKIRENAKUTE TUBE SONY
5	6	WE ARE THE CHAMPS, THE WAVES PONY CANYON
6	5	MIGAGA HOSHIKUTE TAMARANAI ZYGG B-GRAM
7	8	HAJIMETENO NATSU SMAP VICTOR
8	4	MELODY/BABY BABY MASAHARU FUKUYAMA BMG/VICTOR
9	NEW	FOREVER ROMANCE TAKAKO OKAMURA FUN HOUSE
10	NEW	SABOTENNO LLANA KAZUO ZAITSU PIONEER/LDC

FRANCE (Nielsen/Europe 1) 6/12/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ENCORE DIRE STRAITS VERTIGO
2	2	NO LIMITS 2 UNLIMITED SCORPIO/POLYGRAM
3	3	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
4	10	TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM
5	5	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
6	6	ALISON JORDY COLUMBIA
7	9	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS
8	4	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
9	12	ALL THAT SHE WANTS ACE OF BASE BARCLAY/POLYGRAM
10	7	ORDINARY WORLD DURAN DURAN EMI
11	11	PINOCCHIO PIN-OCCHIO FLAR/MUSIDISC
12	8	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC
13	14	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOL/POLYGRAM
14	20	ONLY THE VERY BEST PETER KINGSBERY EPIC
15	13	UN AMOUR DE VACANCES CHRISTOPHE RIPPERT BMG
16	NEW	INFORMER S.N.O.W. WARNER
17	NEW	WHAT IS LOVE HADDAWAY BMG
18	NEW	SWEET THING MICK JAGGER ATLANTIC
19	15	DES HAUTS, DES BAS STEPHAN EICHER BARCLAY
20	18	L'AIGLE NOIR MARIE CARMEN EMI
ALBUMS		
1	1	DIRE STRAITS ON THE NIGHT VERTIGO
2	NEW	JEAN-MICHAEL JARRE CHRONOLOGIE POLYDOR
3	2	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
4	3	LIANE FOLY LES PETITES NOTES VIRGIN

SWEDEN (GLF) 6/16/93

THIS WEEK	LAST WEEK	SINGLES
1	4	SOMEBODY DANCE WITH ME D.J. BOBO 12 INC
2	1	TWO PRINCES SPIN DOCTORS EPIC
3	2	TRIBAL DANCE 2 UNLIMITED CNR/BYTE
4	10	LOVE SEES NO COLOUR U96 POLYDOR
5	NEW	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 VIRGIN/EMI
6	NEW	HERE WE GO STAKKA BO SONY/WARNER MUSIC
7	3	INFORMER SNOW WARNER MUSIC
8	6	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
9	9	ALMOST UNREAL ROXETTE EMI
10	5	WHAT IS LOVE HADDAWAY COCONUT
ALBUMS		
1	1	TOMAS LEDIN DU KAN LITA PA MEJ RECORD STATION
2	2	RONNY & RAGGE LET'S POK ALPHA
3	3	2 UNLIMITED NO LIMITS CNR
4	8	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
5	4	ULF LUNDELL MANE OVER HAVANG ROCKHEAD
6	5	JANET JACKSON JANET. VIRGIN
7	6	AEROSMITH GET A GRIP GEFEN
8	10	ROD STEWART UNPLUGGED... AND SEATED WARNER
9	7	ACE OF BASE HAPPY NATION MEGA
10	9	DONALD FAGEN KAMAKIRIAD WARNER

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
2	NEW	DREAMS GABRIELLE GO! DISCS
3	6	WHAT IS LOVE HADDAWAY LOGIC/ARISTA
4	2	ALL THAT SHE WANTS ACE OF BASE METRONOME
5	3	TWO PRINCES SPIN DOCTORS EPIC
6	13	TEASE ME CHAKA DEMUS & PLIERS MANGO
7	7	CAN YOU FORGIVE HER PET SHOP BOYS PARLOPHONE
8	4	SWEAT INNER CIRCLE MAGNET
9	5	THREE LITTLE PIGS GREEN JELLY ZOO
10	9	IN ALL THE RIGHT PLACES LISA STANSFIELD MCA
11	10	DO YOU SEE THE LIGHT... SNAP FEATURING NIKI HARIS LOGIC/ARISTA
12	8	SHOUT LOUCHE LOU & MICHIE ONE MFR
13	12	BLOW YOUR MIND JAMIROQUAI ORENDA/SONY
14	21	NO ORDINARY LOVE SADE EPIC
15	14	I DON'T WANNA FIGHT TINA TURNER PARLOPHONE
16	NEW	FIELDS OF GOLD STING A&M
17	25	THINKING OF YOU ('93 REMIXES) SISTER SLEDGE ATLANTIC
18	11	TRIBAL DANCE 2 UNLIMITED PWL INTERNATIONAL
19	NEW	DELICATE TERENCE TRENT D'ARBY COLUMBIA
20	24	THE POWER ZONE (EP) THE TIME FREQUENCY INTERNAL AFFAIRS
21	15	JUMP AROUND/TOP O' THE MORNING TO YA HOUSE OF PAIN RUFFNESS
22	16	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
23	17	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
24	29	HUMAN WORK OF ART CLIFF RICHARD EMI
25	28	FROM DESPAIR TO WHERE MANIC STREET PREACHERS COLUMBIA
26	19	DARK IS THE NIGHT A-HA WARNER BROS.
27	47	IN YOUR EYES NIAMH KAVANAGH ARISTA
28	NEW	LIKE A SATELLITE THUNDER EMI
29	18	FACE THE STRANGER (EP) THERAPY? A&M
30	20	EVERYBODY HURTS R.E.M. WARNER BROS
31	22	IN THESE ARMS BON JOVI JAMBCO
32	NEW	RESURRECTION BRIAN MAY WITH COZY POWELL PARLOPHONE
33	NEW	QUEEN JANE KINGMAKER SCORCH
34	23	THE JUNGLE BOOK GROOVE THE JUNGLE BOOK CAST HOLLYWOOD
35	17	BUDDY X NENEH CHERRY CIRCA
36	NEW	HUMAN BEHAVIOUR BJORK ONE LITTLE INDIAN
37	NEW	UNITED (WE LOVE YOU) MANCHESTER UNITED LIVING BEAT
38	33	IN A WORD OR 2/THE POWER MONIE LOVE COOLTEMPO
39	NEW	BUSY BEE UGLY KID JOE MERCURY
40	NEW	MORE THAN LIKELY P.M. DAWN FEATURING BOY GEORGE GEE STREET

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE
2	2	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
3	1	2 UNLIMITED NO LIMITS PWL CONTINENTAL
4	7	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
5	NEW	TEARS FOR FEARS ELEMENTAL MERCURY
6	5	ROD STEWART UNPLUGGED... AND SEATED WARNER BROS
7	5	JANET JACKSON JANET. VIRGIN
8	10	THE STEREO MC'S CONNECTED 4TH+B'WAY
9	6	DINA CARROLL SO CLOSE A&M
10	4	VAN MORRISON TOO LONG IN EXILE EXILE/POLYDOR
11	8	DONALD FAGEN KAMAKIRIAD WARNER BROS.
12	12	KENNY G BREATHLESS ARISTA
13	13	SYBIL GOOD'N'READY PWL INTERNATIONAL
14	17	STING TEN SUMMONER'S TALES A&M
15	15	BON JOVI KEEP THE FAITH JAMBCO
16	11	LUTHER VANDROSS NEVER LET ME GO EPIC
17	14	ABBA MORE ABBA GOLD-MORE ABBA HITS POLYDOR
18	9	THE WATERBOYS DREAM HARDER GEFEN
19	18	UTAH SAINTS UTAH SAINTS FFRR
20	20	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
21	NEW	ACE OF BASE HAPPY NATION METRONOME/LONDON
22	NEW	METALLICA METALLICA VERTIGO
23	19	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
24	NEW	FUGAZI IN ON THE KILLTAKER DISCHORD
25	16	ROBERT PLANT FATE OF NATIONS FONTANA
26	29	CLIFF RICHARD THE ALBUM EMI
27	21	CLANNAD BANBA RCA
28	25	JEAN-MICHEL JARRE CHRONOLOGIE POLYDOR
29	23	SUEDE SUEDE NUDE
30	30	BRYAN FERRY TAXI VIRGIN
31	33	ABBA GOLD-GREATEST HITS POLYDOR
32	37	HARRY CONNICK JR. FOREVER FOR NOW COLUMBIA
33	22	NEW ORDER REPUBLIC CENTREDATE CO/LONDON
34	28	GUNS N'ROSES USE YOUR ILLUSION II GEFEN
35	24	MARC COHN THE RAINY SEASON ATLANTIC
36	34	TASMIN ARCHER GREAT EXPECTATIONS EMI
37	36	ANNIE LENOX DIVA RCA
38	26	MARIA MCKEE YOU GOTTA SIN TO GET SAVED GEFEN
39	27	EVERYTHING BUT THE GIRL HOME MOVIES-THE BEST OF BLANCO Y NEGRO
40	NEW	SADE LOVE DELUXE EPIC

NETHERLANDS (Stichting Nederlandse 40) 6/19/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT IS LOVE HADDAWAY JIVE
2	2	P.O.W.E.R OF A.MERICAN N.ATIVES DANCE 2 TRANCE BLOW UP
3	4	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 VIRGIN
4	5	ENCORES DIRE STRAITS VERTIGO
5	6	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
6	3	TRIBAL DANCE 2 UNLIMITED BYTE
7	10	TWO PRINCES SPIN DOCTORS EPIC
8	7	ALL THAT SHE WANTS ACE OF BASE METRONOME
9	NEW	DO YOU SEE THE LIGHT SNAP LOGIC
10	NEW	DON'T WALK JADE GIANT
ALBUMS		
1	1	2 UNLIMITED NO LIMIT BYTE
2	2	DIRE STRAITS ON THE NIGHT VERTIGO
3	4	EROS RAMAZZOTTI TUTTE STORIE DDD
4	3	GEORGE MICHAEL & QUEEN FIVE LIVE PARLOPHONE
5	7	JANET JACKSON JANET. VIRGIN
6	6	BON JOVI KEEP THE FAITH JAMBCO/MERCURY
7	11	CLANNAD BANBA RCA
8	5	BZN GOLD MERCURY
9	8	ERIC CLAPTON UNPLUGGED REPRISE
10	9	PAUL DE LEEUW PLUGGED VARAGRAM

GERMANY (Der Musikmarkt) 6/8/93

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW EASTWEST
2	2	WHAT IS LOVE HADDAWAY COCONUT
3	3	TRIBAL DANCE 2 UNLIMITED ZYX
4	4	WHEEL OF FORTUNE ACE OF BASE METRONOME
5	6	MR. VAIN CULTURE BEAT DANCE POOL
6	8	LOVE SEES NO COLOUR U96 POLYDOR
7	5	OH CAROLINA SHAGGY VIRGIN
8	7	SING HALLELUJAH! DR ALBAN LOGIC
9	13	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
10	9	ALL THAT SHE WANTS ACE OF BASE METRONOME
11	10	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
12	11	NO LIMIT 2 UNLIMITED ZYX
13	12	DO YOU SEE THE LIGHT SNAP LOGIC/ARISTA
14	35	SWEET HARMONY THE BELOVED EASTWEST
15	14	BED OF ROSES BON JOVI JAMBCO/POLYGRAM
16	17	FOREVER NUMBER ONE F.C. ANDR BAYERN & WHITE POLYDOR

CANADA (The Record) 6/14/93

THIS WEEK	LAST WEEK	SINGLES
1	1	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
2	8	OH CAROLINA SHAGGY VIRGIN/CEMA
3	5	HAVE I TOLD YOU LATELY ROD STEWART WARNER BROS./WEA
4	6	SLEEPING SATELLITE TASMIN ARCHER CAPITOL/CEMA
5	4	NO LIMIT 2 UNLIMITED QUALITY
6	NEW	REGRET NEW ORDER POLYDOR/PLG
7	9	SHOW ME LOVE ROBIN S ATLANTIC/WEA
8	2	COME UNDONE DURAN DURAN CAPITOL/CEMA
9	3	LOOKING THROUGH PATIENT EYES P.M. DAWN ISLAND/PDG
10	7	DOWN WITH THE KING RUN-D.M.C. ATTIC/PROFILE
ALBUMS		
1		

Spec's Posts 12% Comp-Store Gain

■ BY DON JEFFREY

NEW YORK—Spec's Music Inc. says sales for stores open at least one year rose 12% in the third fiscal quarter, increasing company revenues and profits.

But an after-tax restructuring charge of \$1.63 million related to store closings and a reduction in video-rental inventory forced Spec's to report a net loss of \$1.08 million in the quarter. In the same period last year, the Miami-based retailer posted a net profit of \$374,000. Without the restructuring charge, Spec's would have realized a net profit of \$556,000, 48.6% higher than last year's.

Part of the charge was to cover

An after-tax charge forced the chain to report a \$1M net loss

expenses for the closing of three stores during the quarter. At the end of the period, the chain counted 59 stores, one more than a year ago. Eleven new outlets were opened during the 12 months, but 10 were closed, including two that were destroyed by Hurricane Andrew. In the current, fourth quarter, the company's big push is its new store prototype in St. Petersburg, Fla., an existing unit that is being redesigned.

Another component of the big, one-time charge was a writeoff to cover the anticipated shutdowns of the chain's video-rental departments. Video rental is now in 26 stores.

OUT OF RENTAL RACE

Peter Blei, CFO, says, "We are removing it as it makes sense operationally to do it. In a lot of stores, video does well. We're in no hurry to be rid of those stores." Spec's decided, after several quarters of declining comp sales, to get out of the rental business. In the third quarter, rental revenues declined 19% from a year ago; on a comp-sales basis, they fell 9%.

Product sales, which include video sell-through as well as music, soared

24% in the quarter and rose 14% on a comp-store basis.

Blei says, "It was a very good quarter for music. The only weakling is cassettes, and even they're showing signs of life."

He adds, "A lot of it has to do with the amount of inventory we've been putting in our stores. We've made a greater commitment because we saw the demand was there. The

more we put in, the more we're selling."

He says the number of "actively managed SKUs" rose to 38,000 from 27,000 a year ago. One SKU (stock-keeping unit) represents one specific type of merchandise.

Overall revenues for the three months that ended April 30 rose 18.6% to \$17.5 million from \$14.7 million a year ago.

For the nine months that ended April 30, Spec's reports net profit of \$585,000 on revenues of \$55.2 million, compared with a profit of \$2.02 million on revenues of \$47.5 million in the same period last year.

Spec's stock closed at \$4 a share in over-the-counter trading at press time, about 43% lower than its 52-week high of \$7.

Buyers Find Hot Rock In New Hampshire Indie Store Occupies Niche Among Area Chains

■ By GREG REIBMAN

SALEM, N.H.—In a town best known for its giant shopping malls, tax-free status, and proximity to heavily taxed Massachusetts, the fledgling Hot Rock Records store is a rebel with a cause.

Within less than a mile of the 1,200-square-foot independent retailer lie most of the region's top record chains, including Strawberries, Lechmere, Sam Goody, Tape World, and, most recently, Newbury Comics.

But somehow Hot Rocks manages to keep a foothold in what would seem to be an oversaturated, recession-battered market. Owner Brian DeCunto says the secret to his success is catering to a niche that wants "competitive pricing but also a little more respect and product knowledge than they can find in chain stores."

Hot Rock's specialty is independent-label heavy metal, hardcore, and alternative rock. Metal releases on labels such as Roadrunner, Relativity/Earache, and Mechanix are always among the top movers, as are acts such as Biohazard, Carcas, and Kreator. Hot Rock also enjoys brisk sales of hardcore vinyl (most recently Quicksand products on Revelation and PolyGram) and rounds out its selection with related videos, posters, T-shirts, and fanzines.

According to DeCunto, heavy metal accounts for close to half of Hot Rock's sales, followed by hardcore and alternative at about 20% each, with the balance going to top



100 chart titles. In the last year, demand for CDs has surpassed cassettes, by a 6-to-4 margin. The retailer's all time best seller is Metallica's self-titled album, of which DeCunto says he has sold approximately 3,000 units. Recent releases by Anthrax and Brad also have been big movers.

"When I first opened this store four years ago, I was an alternative fan who had been working in a supermarket," the 27-year-old DeCunto recalls. "We tried to offer what the chain stores didn't, but back then there wasn't a big market for alternative music."

"As I found out what would sell, I changed the look of the store," he continues. "That hasn't always been easy because a lot of metal bands on alternative labels don't put out any point-of-purchase materials. You can't display things that you don't have, so sometimes we look more alternative than we are."

In the process of transforming his store to a headbangers' haven, DeCunto says the store has received requests to carry two seemingly incompatible genres: country and new age.

"I've found that while the kids are coming in for the metal, their parents have been asking for country and new age," he explains. "So, in

the next few months, we'll be expanding both sections."

DeCunto says Hot Rock—which is scheduled to join the SoundScan network in late June—has enjoyed annual sales increases of 20%-40%, in spite of a recession that has hit this region hard. And contrary to Hot Rock's unassuming presence in an easy-to-miss strip mall located on a busy highway, the operation is probably one of the few in the area that doesn't owe its success to Salem's tax-free reputation.

"I don't think kids [drive 40 minutes from Boston] to save 60 cents on a tape," DeCunto says. "They come here because we have the selection they're looking for."

But with several chain stores surrounding him, DeCunto says it has always been important to keep prices competitive.

"We try to keep prices below manufacturers' suggested prices," he explains. "The highest price we've ever charged is \$13.99 for a \$16.98 list. We try to keep CDs below \$10.99 and \$11.99 and also sell and buy used products to encourage trade-ins and experimentation."

Of course, that's not easy because we don't have the advantages of the chain stores that buy direct," he adds. "My philosophy is, if I can sell more pieces at a low profit I'll make more money in the long run. Sometimes it works, sometimes it doesn't."

The biggest challenge for Hot Rock could prove to be this spring's opening of a Newbury Comics outlet

(Continued on page 63)

The Samples Learn W.A.R.? Is Not Hell

NEW YORK—The label does no national—and very little local—advertising. Some of the most eager members of its sales force are unpaid volunteers. And its bands have to pay to produce their own albums.

Despite what might seem like a prescription for failure, 1-year-



The Samples, a Boulder, Colo.-based band on the indie W.A.R.? label, take some time on the beach at Norwalk, Conn., before a show that night at The Palace Theater in Stamford. At front is Sean Kelly (guitar, vocals). At rear, from left, are Andy Sheldon (bass, vocals), Jeep MacNichol (drums, percussion), and Al Laughlin (keyboards, vocals).

old New York-based independent label What Are Records?, or simply W.A.R.?, has sold more than 85,000 albums and signed three bands.

One of those bands—the one that attracts the not-for-profit field marketing staff—is the Samples, a Boulder, Colo.-based quartet that has gained a national following through nearly nonstop touring. Their music can sound like the folk-rock of R.E.M. or the reggae-rock of the Police, with many individual touches that mark it as an original band.

The group's reputation even landed it a major-label deal (with

(Continued on page 59)

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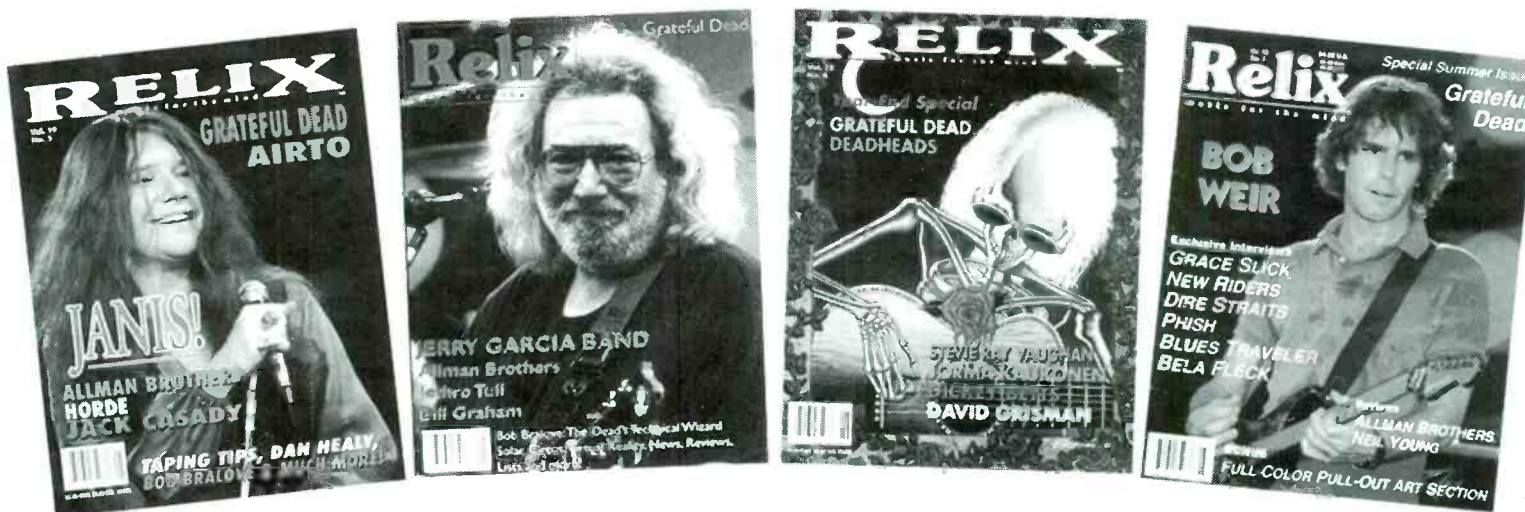
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NARM Plans Used-CD Study; CEMA Opens Fire On Returns

NARM GETS INTO THE ACT: With no letup in sight of the dispute between used-CD dealers and four major distributors, the National Assn. of Recording Merchandisers has announced it will conduct a research project on the subject. Until now, the used-CD issue mainly has been dealt with on an emotional basis, with label and distribution executives depicting it as leading to the end of civilization as we know it and retailers painting it as the music industry's salvation, especially in breaking new artists.

But Pam Horovitz, NARM executive VP, says at the trade group's recent board of directors meeting, the organization decided "it is time to look at [used CDs] from a cold, hard business standpoint, rather than from an emotional standpoint."

Although a timeframe and format for the project have yet to be decided, the research is expected to "zero in on the overall size of the [used-CD] business and the number of stores involved; and how much of a store's inventory is devoted to used CDs." It also will examine the customers of used-CD stores as well as try to determine what percentage of used-CD inventory comes from record club product and promotional CDs given to radio stations.

MEANWHILE, CEMA has turned up the heat on retailers in the used-CD business. In a letter dated June 14, the company says it will no longer allow retailers in the used-CD business to return opened CD product. According to the letter, the move was made because the percentage of open CDs being returned has increased significantly in the past few years, and it is impossible for the company to distinguish between used CDs and those being returned because of defects.

WHILE OTHERS may be arguing emotionally over the used-CD business, Terry Currier, a co-partner in Portland, Ore.'s Music Millennium, has taken a more pragmatic approach. Unlike other independent retailers that now refuse to promote product from distributors that have an anti-used-CD policy, he wrote in a widely distributed letter dated April 16, when only WEA had such a stance, "We will still promote [their] product. We owe it to our customers to turn them on to good music." He says that position stands even though three other majors—CEMA, Sony, and Uni—have issued anti-used-CD policies.

Recently, Currier counted up his used-CD inventory and found he had only 249 titles in that section. Moreover, he says used CDs comprise less than 1% of his business. You would think that with such a small stake in the used-CD business, he would rather quit that business in favor of the thousands of dollars a year in co-op advertising the four majors are dangling like a carrot in front of him. But Currier says he has no intention of withdrawing

from the used-CD business. "It's the principle of the thing," he says. "I don't like the idea of the [manufacturers] telling me what I can and can't sell in my store."

FINALLY, according to one merchant at the forefront in defending the used-CD business, the big question circling among retailers now is: "Who has the balls to withstand the Christmas season without the support of the labels' advertising dollars?"

FINANCIAL STUFF: Trans World Music Corp. announced it has completed negotiations for a new \$75 million multiyear revolving credit facility, replacing the existing one. The four banks included in the new revolver are the Chemical Bank and Chase Manhattan Bank, both in Albany, N.Y., the National Westminster Bank in White Plains, N.Y., and the NBD Bank in

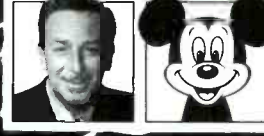
Detroit... Bill Teitelbaum, chairman, president, and CEO of Carnegie, Pa.-based National Record Mart, says his chain has just completed a deal for a \$27 million revolving credit facility. That facility is a "LIBOR-based loan that is the London Inter Bank Offer Rate convertible to prime" and was arranged for NRM by Remsen Partners, a New York-based financial company also owned by Teitelbaum... In Minneapolis, The Musicland Group has completed its sale of \$107.2 million in debentures. According to a release, the senior subordinated notes, due 2003, will offer a yield of 9%, and will be used to redeem \$53.5 million in junior subordinated notes and for general corporate purposes. The offering is managed by Donaldson, Lufkin & Jenrette Securities Corp. and J.P. Morgan Securities.

ON THE MOVE: HMV USA, formerly based in Westport, Conn., has moved its corporate headquarters to Stamford, in the same state.

NEW CHAIN YET AGAIN: Smith/Alster & Co., the liquidator and cutout wholesaler in the music and video business that announced with great fanfare in the early part of the year it was getting into the retail business, apparently has rethought that strategy. Instead of pursuing the company's stated intention of building a chain of "outlet" stores, it has decided to focus on the cutout and wholesale side of its business. Consequently, it has closed two of its stores and agreed to sell the remaining three Entertainment Warehouse stores to Steve Rosengarten, CEO of Sitsam Corp., a Long Island, N.Y.-based company, according to a press release. Principals of Smith/Alster didn't return phone calls. Rosengarten couldn't be reached for comment. But the release states he intends to expand Entertainment Warehouse first in Manhattan and then in other metro areas.

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Norman Foote — that wild, witty singer-songwriter from Disney's Music Box Artist Series.



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SAMPLES DISCOVER W.A.R.? IS NOT HELL

(Continued from page 56)

Arista Records in 1990) but that is history now, a casualty of irreconcilable differences, according to the Samples, between band and label A&R.

Now the members of the Samples are able to produce records that maintain their vision and concept and keep their focus on what they enjoy most: touring.

Their label, W.A.R.?, is the creation of 27-year-old Rob Gordon, a former A&R man at EMI, who shares the same attitude toward major-label meddling in music-making as does his premier band.

"I had a lot of conversations with A&R people with other companies. We were unhappy with the way the companies we worked for worked," says Gordon. "So we fantasized about starting a label."

W.A.R.? STORY

Gordon left EMI at the end of 1990, co-managed the band Cowboy Mouth for a while, worked as a consultant to various record firms, and then, after a call from Ted Guggenheim, manager of the Samples, decided it was time to make his fantasy a reality.

W.A.R.? was incorporated in February 1992, and two months later the critically acclaimed second album by the Samples, "No Room," was released.

Without all the usual avenues of distribution and retail support, W.A.R.? has sold 65,000 copies of "No Room" and about 20,000 of a live album by the band, "Underwater People."

Half of those copies were sold through direct sales to retailers—not just moms-and-pops, but also chains like Strawberries and Rose Records. W.A.R.? also uses four regional distributors and key one-stops.

Gordon calls his promotional ef-

fort "select consumer marketing" and it involves such resources as the Samples' 20,000-member fan club. He recruited 108 zealous fans "to work as a field force across the country." They put up fliers, visit retailers to help promote the band when it's in town, and generally create a buzz for the musicians. For their efforts, they receive such non-cash perks as concert tickets, backstage passes, special newsletters, and—in the works—a special for-fans-only album of the band's outtakes.

ROAD WARRIORS

For its part, the band keeps to the road—four out of every six weeks, according to Gordon. Two band members, he says, don't even have permanent homes; they live in hotels. The group consists of Sean Kelly (guitar, vocals), Al Laughlin (keyboards, vocals), Andy Sheldon (bass, vocals), and Jeep MacNichol (drums, percussion).

Meanwhile, W.A.R.? is in negotiations with Arista to release the one eponymous release the Samples put out on the major. Dubbed "The Blue Album," it sold 45,000 copies for Arista and is said to be extremely hard to find. "There's a lot of pent-up demand for it," Gordon claims. He hopes to have it out by the end of July.

In addition, W.A.R.? is putting out the fourth Samples album, "The Last Drag," in late August.

The Samples can be seen this summer as part of the second annual H.O.R.D.E. Festival, which starts July 2 in Denver and winds up Aug. 15 in Birmingham, Ala. They will be playing arts centers and amphitheatres with seating capacity ranging from 5,000 to more than 21,000.

The label has two other bands on its roster that fit the Samples mold

of building an enthusiastic fan base through constant touring.

One is Between The Lines, a New Jersey-based group whose self-titled debut, was released last winter. The marketing strategy for that album is similar to the one for the Samples. Gordon says, "The band tries to coordinate with the stores in each market where they tour. The clubs' advertising mentions the stores on the fliers. The band talks about the stores in the clubs. And the stores give the band in-store play." The album has sold 2,000-3,000 units to date.

Just signed to the label is Cycotomogoat, another New Jersey band, described by Gordon as "psychedelic grunge." Its first record, an EP, was shipped in mid-June.

"Our marketing philosophy is touring," says Gordon. "It's the desire for every band to earn their career instead of having it bestowed on them."

Gordon does not plan big changes in that philosophy. "We'll probably do more consumer print but we're not going to do a lot dramatically different. Our sales have been 3,500 to 10,000 every month since we've been in business. We'd like to keep that."

He concludes, "The majors do push marketing. We try to do pull marketing—by word of mouth."

DON JEFFREY

Billboard

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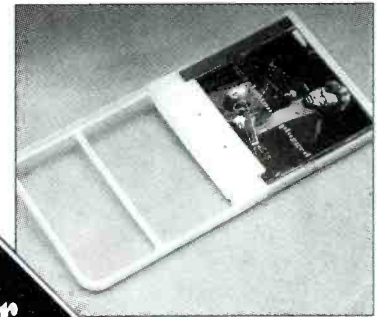


'Soul' Singer. Sparrow recording artist Margaret Becker signs autographs at the release party for her album "Soul" at Theophilus Bible Store in Bellaire, Texas. The party followed her concert at Houston's Sam Houston Coliseum before an audience of 3,700. Shown in front row, from left, are Becker and Reunion artist Rich Mullins, who also performed at the concert. In back row, from left, are Jan Eric, manager, Creative Management Group; Paul Emery, manager, Creative Management Group; Scott McKinley, road sales representative, Sparrow Distribution; Paul Dunne, marketing/public relations, Theophilus Bible Store; John and Mary Foust, owners, Theophilus Bible Store; Charlie Ferguson, field sales representative, Sparrow Distribution; and Bill Hearn, president, Sparrow Communications Group.

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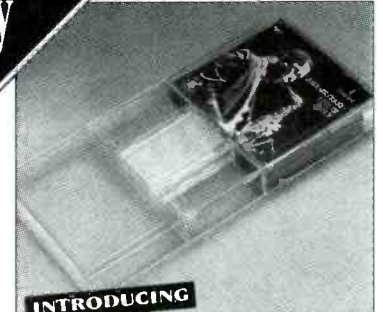
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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

SUN 60

Only
PRODUCER: David Russo
Epic 53447

On its second album, L.A. alternative-rock unit continues to craft memorable tunes, at times reminiscent of Mary's Danish and Voice Of The Beehive. Joan Jones and Russo divide lead-vocal duties throughout, achieving maximum success on first single "Merry XMess" (which is building momentum at modern-rock radio), "Never Seen God," "U Decide," "Adam's Tree," and "Tell Me Like You Know." Guest appearance by ex-Jane's Addiction axeman Dave Navarro and production overview by Scott Litt could give the group the commercial boost it deserves.

MERCURY REV

Boces
PRODUCERS: Mercury Rev
Columbia 53217

Maverick noisemakers' second outing is at times grating, at times surprisingly accessible, much like the work of alternative bands such as FIREHOSE and Dinosaur Jr. Some tracks, including "Bronx Cheer," have the fuel to fire up college and alternative playlists, while some of the group's more outlandish ruminations are likely to remain fodder for diehards only.

ENGINES OF AGGRESSION

Speak
PRODUCERS: Tripp & David Cremin
Priority 53804

Hardcore rap label's rock sortie is debut EP from this hard-driving alternative outfit tutored in the modern grunge school. Although the L.A. group has a tendency to imitate rather than innovate, its industrial rock track "Illusion Is Real" makes ingenious use of sampling, vocal processing, and performance dynamics; the album as a whole is impressive, given that it was recorded primarily in a home four-track studio. With some development, group could mold itself into a considerable force in the headbanging universe.

MINDFUNK

Dropped
PRODUCER: Terry Date
Megaforce 202866914

Having learned most of its tricks from Seattle sludge manufacturers such as Pearl Jam and Alice In Chains, New Jersey band fortunately musters enough intensity to overcome its shortcomings in the originality department. Lead track "Goddess" is getting some notice on MTV and hard-rock outlets; other standouts include "In The Way Eye" and "Mama, Moses, And Me."

GUTTERBALL

PRODUCERS: Gutterball
Mute 61510

Personnel lineup for this group couldn't be more auspicious: Steve Wynn (Dream Syndicate), Bryan Harvey and Johnny Hott (House Of Freaks), Stephen McCarthy (Long Ryders), and Bob Rupe (Silos; latter two played in Freaks' touring unit). Together, quintet makes unassuming, rocking music with a slightly skewed edge that should hit the nail on the head with modern rockers. "Trial Separation Blues," "One By One," and "Patent Leather Shoes" are among radio-friendly tracks.

CHUCK PROPHET

Balinese Dancer
PRODUCERS: Richard Benoit, Jim Scott & Chuck Prophet
China 2027

Green On Red guitarist has stepped out on his own, looking and sounding uncannily like Tom Petty (no kidding). Strong collection of sidemen for solo debut includes drummers David Kemper and Donald Linley, bassist Roly Salley, mandolinist David Grisman, guitarist Greg Leisz, and former Brothers Figaro accordionist Phil Parlapano. "Baton Rouge," "Heart Breaks Like The Dawn,"

SPOTLIGHT



NATALIE COLE

Take A Look
PRODUCERS: Andre Fischer & Tommy LiPuma
Elektra 61496

Cole, whose last record made her a multiplatinum seller, a multi-Grammy winner, and a superstar, has a lot to live up to with her new project. Her superior oldies material and her salutes to other singers are broader now than they were on "Unforgettable"; the album's vocal and instrumental craft remains high. Title-track single is a timely call for brotherhood by Clyde Otis, recorded by Aretha Franklin in the '60s. Album also offers heartfelt readings of "As Time Goes By" and "I Wish You Love."

and "Angel" all show Prophet's assured way with melodic folk-oriented rock.

★ DICK DALE

Tribal Thunder
PRODUCERS: Scott Mathews, Joel Selvin, Dick Dale
Hightone 8046

The King of the Surf Guitar, out of the limelight (and the studio) for many years, burns back with a ferocious instrumental package that will have axe nuts vibrating like tuning forks. Backed by a band that includes Mathews, Prairie Prince, and Roly Salley, Dale bears down hard on reverberating rockers such as "Nitro," "The New Victor," and aptly named "Shredded Heat." A whiz-bang return by a true originator.

★ PINETOP PERKINS

Portrait Of A Delta Bluesman
PRODUCERS: George Kilby Jr., Bob Ward
Omega 3017

Charming album—the first solo recording ever by the noted blues pianist—combines brief spoken reminiscences spanning the history of modern blues with soulfully played unaccompanied numbers on the 88s. Perkins keeps the recollections short and sweet, and turns in wonderfully understated versions of tunes by Walter Davis, Jimmy Reed, Little Brother Montgomery, Howlin' Wolf, Ivory Joe Hunter, and his own material.

EILEEN FARRELL

Here
PRODUCER: Shirley Cowell
Eiba 5008

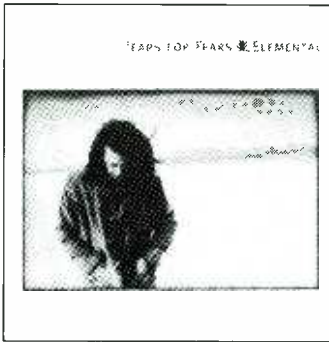
Farrell's albums have been among the finest vocal sets of recent years; only when necessary does she turn to her background as an opera diva. The mood here is late-night musings of romance gone right, with the arrangements by England's Robert Farnon gently, inventively buttressing the sentimental point. The songs are standards and lesser-known items alike.

VARIOUS ARTISTS

People Get Ready: A Tribute To Curtis Mayfield
PRODUCERS: Joe Ferry & Jon Tiven
Shanachie 9004

Half the royalties from this fine homage will benefit veteran R&B writer/performer Mayfield, who was paralyzed in a 1990 concert accident. Honoree's compositions get memorable readings from a cavalcade of stars, including

SPOTLIGHT



TEARS FOR FEARS

Elemental
PRODUCERS: Tim Palmer, Roland Orzabal & Alan Griffiths
Mercury 314 514 875

It's been four years since TFF sowed the seeds of love, and now vocalist Orzabal has taken over sole proprietorship of the venerable synth-oriented modern-rock/pop unit. Songs are typically introspective, with the occasional streak of bitterness surfacing (fangs-out "Fish Out Of Water" appears directed at ex-partner Curt Smith). Several tracks boast enough melodic charm to hook radio, including title track, "Cold," "Goodnight Song," and quite wonderful and stylistically faithful homage "Brian Wilson Said."

former Impressions compatriot Jerry Butler, Delbert McClinton, Don Covay, David & Jonathan Sanborn, Angela Strehli, Huey Lewis & the News, Vernon Reid, Bunny Wailer, and Kim Wilson; Steve Cropper and Living Colour's Will Calhoun anchor the band.

JAZZ

ERNESTINE ANDERSON

Now And Then
PRODUCER: Stix Hooper
Qwest/Reprise 45249

Veteran vocalist who began her career in the '50s gets a label lift from Quincy Jones, with whom she played in Lionel Hampton's unit. An expressive, natural, and never overbearing stylist, Anderson sings things simply, but still wrings fresh emotion from such well-thumbed material as "This Can't Be Love," "My Funny Valentine," and "I'll Be Seeing You." Less familiar numbers also receive deluxe treatment; top sidemen include Oscar Brashear, Ernie Watts, Joe Sample, and Ron Eschete. A smoothie for jazz radio.

VITAL REISSUES™

JOHN COLTRANE

Transition
PRODUCERS: Bob Thiele & John Coltrane
Impulse!/GRP 124

ARCHIE SHEPP

On This Night
PRODUCER: Bob Thiele
Impulse!/GRP 125

Two of the '60s most innovative tenor men are featured in GRP's new batch of Impulse! reissues. First released posthumously, "Transition" spotlights Trane's peerless McCoy Tyner/Jimmy Garrison/Elvin Jones band at its most powerful—as evidenced by the thunderous title track and the extended "Suite." Shepp's album features a stellar "free" crew, including Bobby Hutcherson and Ed Blackwell, blending avant-garde forays with a deep respect for jazz roots—from the playful reflections of "The

SPOTLIGHT



GLORIA ESTEFAN

Mi Tierra
PRODUCERS: Emilio Estefan Jr., Clay Ostwald, Jorge Casas
Epic 53807

Estefan's solo Spanish-language bow takes a breathtaking turn from her patented Latin pop sound toward time-honored Cuban musical idioms that helped form the basis of many of her Anglo hits. Better still, Estefan's legion of knowing fans will eagerly scoop up her urgent confessionals of bittersweet romantic situations, as well as her dramatic tales of Cuba's rich musical heritage. Evocative titular leadoff single—a pleading lament about longing for one's homeland—is already a Latin pop hit for Estefan.

BOB BERG

Enter The Spirit
PRODUCER: Jim Beard
Stretch/GRP 1105

Saxophonist Berg straddles contemporary and traditional formats in this bright, energetic set, which features Chick Corea on several cuts. Highlights include such fine originals as the snappy, funky "Second Sight," the tense, smouldering "Nature Of The Beast," and the strong, modal "Blues For Bela." Cover material includes a rhapsodic, practically arrhythmic version of "I Loves You Porgy," the sweet, lyrical "Sometime Ago," and a remake of Sonny Rollins' "No Moe."

THE BUNK PROJECT

PRODUCER: none listed
MusicMasters 65098

The New Orleans jazz tradition is proudly upheld under the musical direction of banjoist Eddy Davis and features talented amateur Woody Allen on clarinet. Recorded recently but primitively, its lo-fi sound creates an appropriate jazz-age ambience. Set consists primarily of blues and strut

numbers, plus some ragtiming of gospel themes like "The Old Rugged Cross," "Over In Gloryland," and "What A Friend We Have In Jesus" (not to mention the decidedly secular "All The Whores Like The Way I Ride").

COUNTRY

DEAN DILLON

Hot, Country, And Single
PRODUCER: Garth Fundis
Atlantic 82430

Long revered as a songwriter, Dillon has had a tough time making his mark as a recording artist. This album should move him considerably toward that end. Here, Dillon writes and sings of the home and honky-tonk. But he transcends mere theme through his keen eye for detail and his hooks and phrases that explode like delayed-action fuses. Of the many fine cuts here, the best are the rueful "Some Days It Takes All Night," the rollicking-but-wholesome "I Just Came In Here To Have A Good Time," the grasping-at-straws "When Hell Freezes Over," and the lament "What'll I Do With It Now."

GOSPEL

VARIOUS ARTISTS

Hymns International—Ireland
PRODUCER: Don Hart
Benson Records 8441829934

This is a startlingly nice piece of work, an instrumental tone poem that evokes a mist-haunted Ireland—without the clichés. Using traditional Irish instruments, various musicians transform familiar hymns into elegant, wistful Gaelic ballads. Audiences responding to Enya and Clannad will find this music authentic and moving.

LATIN

★ MARCO RIZO

Ernesto Lecuona—A Musical Legacy
PRODUCERS: Bob Katz, Marco Rizo
Brio 101

Rizo, former pianist/arranger/conductor of "I Love Lucy," delivers a magnificent set of Latin-flavored classical compositions honoring legendary Cuban composer Lecuona. Mellifluous, waltz-like danzas form the musical core of the hourlong suite, whose spirited last two tracks, "Danza De Los Negros" and "Recuerdos De Lecuona," could find a slot on more progressive Latin radio stations. Contact: 212-369-2932.

MARIA MARTA SERRA LIMA

Como Nunca
PRODUCERS: Rudy Pérez, Carlos Castellón
Sony Latin 81058

Classy Argentinian chanteuse returns with another predictable, yet likable, package of romantic narratives spotlighting her lovely, full-bodied mezzo. With a nudge from Sony, pop stations might latch on to smouldering love odes "En Este Ontono," "Que Voy A Hacer Sin Ti," and "Otro Como Tú (Otra Como Tú)."

NEW AGE

PAUL WINTER CONSORT

Spanish Angel
PRODUCERS: Les Kahn & Paul Winter
Living Music 0027

The Winter Consort possesses an uncanny ability to soothe and delight, always dodging pitfalls of the genre. On this disc, recorded live in Spain last year, the six-person ensemble performs enchanting compositions written for and during the tour, older repertoire, and on-stage improvisations impressive for their fluidity. Particularly touching is Winter and company's musical tribute to their flautist, Rhonda Larson, who embarked on a solo career.

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. 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.

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3	5	5	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
4	4	13	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162	ADRIAN LEGG
5	3	19	CURTAIN CALL MOULIN D'OR 932	DANNY WRIGHT
6	7	212	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.	ENYA
7	10	15	THE LONDON CONCERT VARESE SARABANDE 5399	CHRISTOPHER FRANKE
8	6	15	ROMANCE AMERICAN GRAMAPHONE 103	CHIP DAVIS
9	8	11	LINK WINDHAM HILL 11123	OYSTEIN SEVAG
10	11	63	SOLO PARA TI EPIC 47848	OTTMAR LIEBERT + LUNA NEGRA
11	13	11	THE ELEVENTH HOUR REAL MUSIC 0022	MARS LASAR
12	16	7	BLUE NIGHT INOVATIVE COMMUNICATION 51582	BLUE KNIGHTS
13	23	3	MONTERY NIGHTS GTS 4570	JOHN TESH
14	17	55	THE VISIT WARNER BROS. 26880	LOREENA MCKENITT
15	9	13	NARADA COLLECTION 4 NARADA 63910	VARIOUS ARTISTS
16	14	7	BEYOND THE MIND'S EYE MIRAMAR 2902	JAN HAMMER
17	15	5	2002 HIGHER OCTAVE 7051	CUSCO
18	22	3	ETCHED IN STONE SILVER WAVE 709	FOWLER AND BRANCA
19	19	165	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
20	18	49	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
21	12	17	SOMA HEARTS OF SPACE 11033	STEVE ROACH & ROBERT RICH
22	21	21	THROUGH THE RAINDROPS HIGH HARMONY 1000	ROBERT BONFIGLIO
23	25	3	SPANISH ANGEL LIVING MUSIC 272	PAUL WINTER CONSORT
24	20	87	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
25	NEW▶		CHRONICLES NARADA 64007	DAVID ARKENSTONE

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	11	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS. 5 weeks at No. 1	ZAP MAMA
2	2	21	GLOBAL MEDITATION ELLIPSIS 00171/RELAXATION	VARIOUS ARTISTS
3	3	11	ANAM ATLANTIC 82409/AG	CLANNAD
4	5	13	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
5	4	5	LAM TORO MANGO 9925/ISLAND	BAABA MAAL
6	6	13	MYSTICAL TRUTH MESA 79044/RHINO	BLACK UHURU
7	8	13	WAKE UP QUALITY 19121	BIG MOUNTAIN
8	10	7	THE WORLD SHOULD KNOW HEARTBEAT 119/ROUNDER	BURNING SPEAR
9	15	3	SELENIKO GREEN LINNET 4006	VARTTINA
10	9	35	SONGS OF FREEDOM TUFF GONG/ISLAND 512280/PLG	BOB MARLEY
11	14	3	EKSTASIS AXIOM 14518/ISLAND	NICKY SKOPELITIS
12	13	11	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE	SHEILA CHANDRA
13	11	27	KALFOU DANJERE MANGO 39927/ISLAND	BOUKMAN EKSPERYANS
14	NEW▶		PUTUMAYO: WORLD MUSIC VOL. 1 RHINO 71202	VARIOUS ARTISTS
15	NEW▶		LET ME PLAY MY DRUMS BURNSIDE 0010	OBO ADDY & KUKRUDU

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Wherehouse Reports Another Revenue Loss

■ BY ED CHRISTMAN

NEW YORK—For the second year in a row, Wherehouse Entertainment, the 344-store chain based in Torrance, Calif., was negatively impacted by the weak California economy.

According to the company's 10-K form, filed with the Securities and Exchange commission in May, Wherehouse posted a net loss of \$9.3 million on total revenues of \$448.5 million last year. That total represents a 1.95% decrease in the previous year's total revenue of \$457.4 million. In that year, the company had a net income of \$3.9 million.

As of Jan. 31, the end of the company's 1993 fiscal year, Wherehouse operated 314 stores. Of that number, 85% were in California, a state still mired in recession. Since the end of its fiscal year, Wherehouse has acquired 29 stores from the Record Shop.

The company's weak performance in 1993 was anticipated. During fiscal 1992, Wherehouse experienced a 4.8% decrease in comparable-store sales, and in company documents filed last year with the SEC, the company forecasted similar results for fiscal 1993. According to this year's filing, the chain turned in a 4.9% decrease in same-store sales. That decrease was partially offset by sales generated by a net gain of 12 new stores.

In May 1992, the company was acquired from Adler & Shaykin by Merrill Lynch Capital Partners. Similar to Adler & Shaykin's deal for the company, Merrill Lynch's acquisition was a leveraged buyout. As a result of that buyout, more equity was infused into the company. At the end of fiscal 1993, shareholders' equity totaled \$62.5 million, vs. \$3.7 million in the previous years.

But the buyout also increased the company's debt. Long-term debt, including \$4.4 million in capital lease obligations, totaled \$171 million. In the preceding year, long-term debt was \$110 million.

During fiscal 1993, Wherehouse's net interest expense and other income, according to the SEC documents, was \$20.6 million, or 4.6% of total revenues, up from the 3.9% of revenues it paid out in debt service in the previous year. Debt service will be funded through internal cash flow or through refinancing, according to the filing.

The company's debt is structured so that \$10.5 million matures in 1994; \$7.7 million in 1995; \$9.7 million in 1996; \$19.5 million in 1997; \$23.7 million in 1998, and the remainder in subsequent years.

On Jan. 31, the company's total assets were valued at \$370.7 million.

As part of the buyout, 23 members of management were given a total ownership stake of 12.8%, with Merrill Lynch Capital Partners, its affiliates, and limited partnerships formed by the company owning the remainder of 87.2%.

Of the management stake, Scott Young, Wherehouse chairman, CEO, and president, owns 6.4% and Barbara Brown, senior VP of sales, owns 1.1%. Cathy Wood, senior VP of planning and development, and Scott Hessler, senior VP of marketing and merchandising, each had a 0.3% stake, while John F. Hoffner, the CFO who resigned April 6,

(Continued on next page)

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It's Coffee, Tea, Or Kenny G On United In-Flight Music Promos Target Captive Audience

BY TRUDI MILLER ROSENBLUM

NEW YORK—When it comes to promoting artists, the sky's the limit—literally.

Three current promotions are targeting airline passengers, with albums and videos being played on in-flight audio and video channels. All three promotions are tagged to The Musicland Group, and all the promotions were created and coordinated by AEI Music Network, a Seattle-based firm that supplies background music for stores and airlines.

During July and August, United Airlines flights will run a promotion for Kenny G's Arista album "Breathless." Airline customers will be exposed to in-flight videos, print ads in the in-flight magazine, and an audio channel devoted to the artist. Each element will refer to the others (i.e., the print ad will mention the audio channel) and mention that the album can be purchased at Minneapolis-based Musicland. The videos also will include tour dates.

"Breathless" already has reached No. 2 on The Billboard 200, but the goal of the promotion is "just to get a wider audience," says Arista product manager Kris Wrech.

Also coming in July and August is a promotion for Nana Mouskouri's Philips album "Falling In Love Again: Great Songs From The Movies," which will be promoted on American Airlines with an audio channel and in-flight print ad, but without video. The print ad will feature a toll-free number through which passengers can order the album from Musicland. Philips also hopes to monitor the success of the promotion via response to the toll-free number, says product manager Nate Herr.

"With an in-flight promotion, you have an audience that basically is stuck in an airplane looking for something to do," Herr notes, adding that the demographics of frequent fliers fit in well with Mouskouri's fan base. The album was released in March and to date has sold "six figures," he says.

A similar promotion, for David Bowie's Savage album "Black Tie White Noise," began in May, with portions of the video for the single "Jump They Say" being shown on Continental Airlines' in-flight magazine show "Profiles." AEI airline media manager Diane Boush says despite the sudden demise of Savage Records as a label (Billboard, June 12), the promotion will continue as planned. "They're still supplying the CDs to us, and I just got the next video from them yesterday [June 10], so as far as I know it's still running," she says.

During July and August, an entire audio channel on Continental will be devoted to a 90-minute program on Bowie, spotlighting the new album along with old Bowie classics and interviews with the artist. The program's host will mention that the album is available at the Musicland chain. Also in July, the second video, "Black Tie White

Noise," will air on "Profiles," with a tag referring passengers to the audio channel.

Additionally, AEI Music will put a half-page, four-color ad in the in-flight magazine containing a \$2 discount coupon for the Bowie album good at all Musicland stores, and the magazine's audio listings section will show a photo of the album along with the logos of Musicland, BMG, and AEI Music. More than 500,000 passengers will be exposed to the promotion, says Continental VP of marketing programs Earl Quenzel.

One label executive who has used AEI says the company's in-flight promotions are a good way to expose albums to an older—and captive—audience. If the promotion features a veteran artist, chances are most travelers have heard and like the artist, "but at this point in their lives they're going to business meetings. They don't have time to listen to radio or watch MTV. This is a great way to reach them."

AEI pays for these promotions by means of a marketing fund. The company licenses music from record labels and supplies background music to 85,000 locations throughout the country. "Instead of paying royalties to the record labels, we convert those dollars into a marketing fund, and use that money to create promotions for the record companies," explains AEI director of business affairs A.J. Correale. The marketing fund allots a certain

amount of money to each label through a formula "based on the number of songs or masters used from that label that quarter of the year on our tapes, compared to the total number of songs used," says Correale. "Based on that, they get a pro-rated share of the royalties," which determines how much of the marketing fund is available for the label's promotions, he says.

"Today, with the economy the way it is, alternative marketing becomes more important. So that marketing fund in the long run generates record sales," says Correale. He adds that AEI does pay licensing fees directly to ASCAP, BMI, and publishers, "so the songwriters are still getting paid." The Bowie promotion is costing AEI approximately \$30,000-\$40,000, he says.

AEI's first audio/video airline promotion was its 1991 campaign for Epic's "Disc-Overly" CD sampler. Songs from the sampler were played on a Continental in-flight channel, and the airline's in-flight entertainment brochure (which since has been discontinued) included a mail-in coupon by which passengers could receive a free copy of the CD sampler and a chance to win a CD player. About 3,000 samplers were sent out as a result of the promotion, says AEI's Boush. But the current promotions are AEI's first audio/video airline campaigns to focus on a single artist, she says.

WHEREHOUSE REPORTS ANOTHER REVENUE LOSS

(Continued from preceding page)

had a 0.4% interest. The SEC document didn't reveal the other management members with equity participation.

Among other financial information revealed in the documents was that the company generated \$11.6 million in income from operations last year, down from \$21.9 million in fiscal 1992, primarily due to decline in revenues, increases in rent and occupancy costs, and a decrease in gross profit rate related to amortization of rental inventory.

In looking at financial margins, SGA expenses were 40.7% of total revenues in fiscal 1993, compared with 39.2% the previous year. Gross profit, meanwhile, was 37.3%, compared with 37.1% in fiscal 1992.

During the last four years, the company's expansion has yielded a net increase of 125 new stores. It also has become an active participant in acquisitions, thanks to Merrill Lynch's deep pockets. Last year, it acquired five units from Rocky Mountain Records and this year, it completed the Record Shop deal.

Currently, the company is in eight western states. Of its total stores, 264 are in strip centers or are free-standing, and 80 are in malls. In total, the company has 2.01 million square feet of sales space, which means it generates sales per square foot somewhere slightly above \$224. In previous years going back to fiscal 1989, that total was \$244, \$262, \$256, and \$243, respectively.

The average size of strip center stores

is 6,500 square feet; it can range up to 15,000 square feet. Mall stores range in size from 1,600 square feet to 6,600 square feet. Cash investment for new stores, excluding inventory, ranged from \$100,000 to \$450,000.

In the past five years, Wherehouse has remodeled 180 stores. Last year, it spent \$4 million for a new distribution center.

In breaking out the company's business, sales were \$354.5 million, or 78.6% of total revenue, with the remainder, \$94.1 million, coming from video rental. Music accounts for \$287 million, while sell-through video was \$26.9 million, and accessories were \$40.6 million.

The sales side of Wherehouse's business last year declined 1.1% from the \$358.6 it generated in the previous year.

A typical stores carries 10,000-60,000 titles. Of the music sales, CDs accounted for \$174.3 million and cassettes, \$112.7 million.

Last year, the company revamped its video rental business, according to its 10-K, decreasing rental pricing. That move increased rentals, but overall, the company's rental revenues declined, going to \$94.1 million, down from the previous year's total of \$98.8 million.

Last year, gross profit, as a percentage of video rental, was 65.9%, compared with 68.7% in the previous year.

In other strategic moves, Wherehouse says it expanded its offering of personal electronics and began to test the sale of used CDs.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		TITLE	WKS. ON CHART
		ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		*** NO. 1 ***			
1	1	BOB MARLEY AND THE WAILERS ▲ ³	TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND	99
		6 weeks at No. 1			
2	3	ERIC CLAPTON ▲ ³	POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	110
3	2	JIMMY BUFFETT ▲ ²	MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	110
4	4	ENYA ▲ ²	REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	87
5	5	JOURNEY ▲ ⁴	COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	110
6	8	AEROSMITH ▲ ⁶	COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	108
7	7	STEVE MILLER BAND ▲ ⁶	CAPITOL 46101 (7.98/11.98)	GREATEST HITS	110
8	9	THE EAGLES ▲ ¹²	ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	110
9	6	PINK FLOYD ▲ ¹²	CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	110
10	10	JAMES TAYLOR ▲ ⁴	WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	110
11	12	PINK FLOYD ▲ ⁸	COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	110
12	14	METALLICA ▲ ³	ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	101
13	11	MEAT LOAF ▲ ⁷	CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	110
14	15	THE EAGLES ●	ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	108
15	—	CONWAY TWITTY ▲	MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	1
16	17	ELTON JOHN ●	POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	104
17	19	METALLICA ▲ ²	ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	95
18	16	CREEDEEN CLEARWATER REVIVAL	FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	22
19	18	GUNS N' ROSES ▲ ¹⁰	GEFFEN 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	110
20	29	JANIS JOPLIN ▲ ²	COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	69
21	25	METALLICA ▲ ²	ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	96
22	20	BEASTIE BOYS ▲ ⁴	DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	48
23	21	THE DOORS ▲ ²	ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	99
24	24	U2 ▲ ⁵	ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	78
25	28	BILLY JOEL ▲ ⁴	COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	110
26	22	ENYA ●	ATLANTIC 81842/AG (7.98/11.98)	ENYA	65
27	26	THE BEATLES ▲ ⁸	CAPITOL 46442* (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	43
28	32	MICHAEL JACKSON ▲ ²¹	EPIC 38112 (9.98 EQ/15.98)	THRILLER	22
29	34	DEF LEPPARD ▲ ¹⁰	MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	100
30	30	CHICAGO ▲	REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	101
31	43	RIGHTEOUS BROTHERS ▲	CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	107
32	40	BON JOVI ▲ ⁹	MERCURY 830264 (7.98 EQ/11.98)	SLIPPERY WHEN WET	49
33	35	PATSY CLINE ▲ ⁴	MCA 12* (4.98/10.98)	GREATEST HITS	110
34	33	THE POLICE ▲ ³	A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	89
35	27	ELTON JOHN	MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	29
36	36	FLEETWOOD MAC ▲	WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	89
37	38	LED ZEPPELIN ▲ ¹⁰	ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	106
38	37	LYNYRD SKYNYRD ▲	MCA 42293 (7.98/12.98)	BEST - SKYNYRD'S INNRYRDS	26
39	41	GRATEFUL DEAD ▲	WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	28
40	31	PETER GABRIEL ▲ ³	GEFFEN 24088 (9.98/13.98)	SO	12
41	39	JIMI HENDRIX ▲ ²	REPRISE 2276*/WARNER BROS. (7.98/11.98)	SMASH HITS	55
42	49	BOB SEGER & THE SILVER BULLET BAND ▲ ³	CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	68
43	—	CONWAY TWITTY	FEDERAL 6502/HIGHLAND MUSIC (7.98/10.98)	BEST OF THE BEST OF	1
44	—	CONWAY TWITTY	MCA 6391 (4.98/11.98)	GREATEST HITS #3	1
45	—	AC/DC ▲ ¹⁰	ATLANTIC 16018/AG (9.98/16.98)	BACK IN BLACK	83
46	—	RAY STEVENS	CURB 77312 (6.98/10.98)	HIS ALL-TIME GREATEST COMIC HITS	3
47	42	VIOLENT FEMMES ▲	SLASH 23845/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	44
48	—	METALLICA ▲	ELEKTRA 60766 (9.98/15.98)	KILL 'EM ALL	66
49	44	THE BEATLES ▲ ⁹	CAPITOL 46446 (9.98/15.98)	ABBEY ROAD	34
50	—	REO SPEEDWAGON ▲	EPIC 44202 (9.98 EQ/15.98)	HITS	29

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.

Roughage/CMH Share Space; Human Drama Gets Cover-age

STRANGE BEDFELLOWS Dept.: Now here's something you don't see every day: Chauncey—a death-metal label sharing office space with one of the best-known bluegrass imprints in the country.

But it's for real: The newly founded **Roughage Records** occupies the same offices as 17-year-old **CMH Records**, the L.A.-based home of such bluegrass titans as the **Osborne Brothers**, **Joe Maphis**, **Jim & Jesse Mac Wiseman**, and many more.

Says the metal label's GM, **Gregg Ginsburg**, "When you put people on hold, they hear bluegrass music."

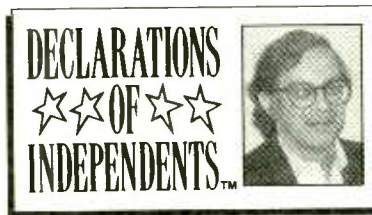
There's a simple explanation for all this. Roughage president **David Haerle** is the son of CMH founder **Martin Haerle**, and he currently heads up CMH as well.

"We were looking for something that had an extreme kind of sound," says Ginsburg of Roughage, which has just released "The Heralds of Oblivion," a 15-song compilation of twisted metal by such decidedly non-country acts as **Catalepsy**, **Decomposed**, and **Mutilage**.

Ginsburg says that Roughage is being distributed by **Caroline**, but is also being handled by the regional companies that work CMH's product—**Navarre**, **Action Music**, **Rounder**, **Rock Bottom**, and **Select-O-Hits**.

Ginsburg says his company dreads any potential confusion over the sister labels: "We hope people don't mix them up. We'd hate to send some nice old lady in North Carolina a death-metal tape."

BITS & PIECES: Sara Rubinstein will be joining **Restless Records** as head of promotion. She comes to the label from the L.A.-based independent promotion/marketing firm **One Way Inc.** . . . The **REP Co.** has added **Deborah Cardenas** to its sales staff, based in Denver; she will handle sales in Colorado, Wyoming, Utah, and New Mexico. Also signing on with REP in its Texas sales office is **T.J. McGuire** . . . **Mark Nawara**, former president of **Red Light Entertainment Group** in Des Plaines, Ill., which encompasses the **Red Light** and **Grind Core International** labels, has resigned to head up **Pavement Music Inc.**, a new RED-distributed label based in Roselle, Ill. . . . **Wagon Wheel Records**, a new indie imprint based in New York and distributed exclusively by **Caroline**, makes its bow July 1 with "From Town To Town," the debut by the **Paul Collins Band**. Collins, new wavers may recall, was a central member of two fondly remembered power-pop bands of the late '70s and early '80s, the **Beat** and the **Nerves**. His



by Chris Morris

new unit teams him with ex-dBs member **Will Rigby** . . . **Sugar Hill Records** has signed former **Columbia** country duo **Sweethearts Of The Rodeo**. A label debut is expected this fall . . . **Navarre Corp.** of Minneapolis has signed an exclusive distribution pact with L.A.-based **Rust Records**. On Aug. 24, the label will issue its first album, "Building Our House," the debut by **three walls down**, an Athens, Ga., band featuring **Mitch Mills**, brother-of **Mike Mills** of **R.E.M.** The latter produced; **John Keane** engineered . . . **Island Records** has changed the name of its independently distributed label **Indigo** (which issued **PJ Harvey's** 1992 debut) to **Red Label**. The first act on the renamed imprint will be **Tripping Daisy**, the much-sought-after Dallas band signed by Island's traveling A&R team of **James Dowdall** and **Rose Noone**. The group's first album, "Bill," is due July 20 . . . L.A.-based

Polaris Records has announced the formation of **Polaris Interactive**, a division devoted to the development of interactive video games. The label says Polaris artists will write original music for the games.

FLAG WAVING: At just a cursory glance, browsers in a record store might think they're seeing double when they catch the cover of **Human Drama's** new **Triple X** album, "Pinups."

The cover of the record is an almost exact duplicate of **David Bowie's** 20-year-old collection of covers, except that it's **Human Drama's** lead singer **Johnny Indovina** who stares out from the sleeve, a woman's head resting on his shoulder.

The **Human Drama** "Pinups" also duplicates the concept of Bowie's retrospective work. Whereas Bowie saluted such English precursors of the '60s as the **Who**, the **Kinks**, the **Pretty Things**, **Them**, the **Yardbirds**, **Pink Floyd**, and the **Merseys**, Indovina tips his hat to his own mixed bag of icons—Bowie (of course), **Lou Reed**, **Tom Waits**, **John Lennon**, **Nico**, the **Rolling Stones**, **Mink DeVille**, **Genesis**, and **Joy Division**.

Indovina says of Bowie, "If it hadn't been for his persona standing

out so much, I wouldn't have had the interest in music I did, when I did."

The singer says he made his own "Pinups" to explicate the roots of his group's unusual, string-based sound: "People always said, 'I can't really spot any influences in your band,' so I've always wanted to show what our influences were."

Indovina notes he was tempted to include a couple of highly eccentric choices on the album: A country fan, he almost covered **Roy Clark's** "Yesterday When I Was Young" and the **Willie Nelson** hit "Blue Eyes Crying In The Rain." But, ultimately, a desire for consistency prevailed.

Indovina currently is fronting an eight-piece band that includes two cellists. Among **Human Drama's** dates this summer will be a show at L.A.'s **Club Lingerie** (where the musician was a fixture for years, before his move to New York last fall, as one of the venue's doormen).

Says Indovina, who issued a 1989 album, "Feel," on **RCA** and made his **Triple X** debut last year with "The World Inside," "I'm going to make every attempt to make a live record when we come back [to L.A.] in September."

BUYERS FIND HOT ROCK IN NEW HAMPSHIRE

(Continued from page 56)

in Salem. The Boston-based web is not only known for its competitive pricing and brash ad campaigns but also specializing in alternative sales.

"I've been worried about them, but so far they haven't hurt us," says **DeCunto**, who runs **Hot Rock** with just one part-time employee—even

though during major sales there can be as many as 300 customers in the store during the day. "So far we've matched or beat all of their CD sales. Overall, our sales may be off 5% because of Newbury, but I think that's just temporary."

He says, however, that the store

plans to beef up its advertising this summer and has just completed filming a TV spot to air locally on **MTV**.

"A lot rests on the type of personnel you have in the store and the more knowledgeable you are," he adds. "We don't harp on people when they come in the door; we make sure we know everything we have and we try to be helpful but laidback."



Maximum Maxim. Teldec violinist Maxim Vengerov, center, was feted by Teldec at a luncheon March 15 at New York's Dish of Salt restaurant. Pictured with him, from left, are **Arthur Moorhead**, senior director of label operations for Teldec and **Erato**, and **Denise Pineau**, classical buyer for **Trans World Music Corp.**

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Broadcast News Promised At APRS But Some Music Recording Players Bow Out

■ BY ZENON SCHOEPE

LONDON—APRS '93, to be held Wednesday through Friday (23-25) at Olympia 2 here, promises many U.K. firsts and some new developments since the AES Convention in Berlin.

"It's significant that we have more than 160 exhibitors, which is more than last year, and more than a third of these are from the broadcast product sector," said APRS chief executive Philip Vaughan. "That is an interesting evolution for an exhibition that started more than 25 years ago purely to serve the music recording business. It has grown and spread and it is now clearly a significant show for the radio and TV broadcast sectors."

MISSING PLAYERS

However, the show will be marred by the absence of a number of main players, most notably Solid State Logic, Akai, and, for the second year, Toa. SSL's absence has been interpreted in some quarters as a snub to the U.K. industry that has supported it over the years, but, according to marketing director Colin Pringle, it was "a very difficult decision" as the APRS show coincides exactly with the AES Convention in Japan.

"The standard to which SSL likes to do trade shows is not a half-hearted attempt at demonstrating products, and this ties up a lot of equipment and people," says Pringle. "The logistics of doing two shows of this type in opposite halves of the world simultaneously is not easy."

Akai's lack of presence was explained by a rethink and diversification of its efforts, while Toa's nonparticipation for the second year running was again expressed as a function of its products—the IX11000 was deemed more appropriate to other shows.

Of those attending, AT&T will occupy the largest stand and show its DISQ digital mixer, which now can be controlled by the recall and automation systems of Neve and SSL desks.

U.K. FIRSTS

Another first for the U.K. is Soundcraft's price-busting DC2000 moving-fader desk, which now has direct competition from old enemy Soundtracks with the new Solitaire "affordable" motor fader desk. It slots in between the Megas and Quartz ranges, offering a 24-channel version for about 12,000 pounds with optional patchbay, VCA automation, and assignable dynamics similar to those on the Jade. "The cost of moving faders has come down dramatically and the automation processor is one we developed for the Solo Logic," says Soundtracks technical director John Stadium.

Amek is taking automation and recall to the live sound market with the Recall by Langley reconfiguration of the Big studio console and has "moved the goal posts in the sound-reinforcement industry," according to Amek chairman Nick Franks.

Sennheiser will reveal the TLM193—the first large diaphragm Neumann for less than 1,000 pounds

for quite some time—and B&K will show a derivative of the 4011 cardioid that can cope with SPLs of 158dB.

Digitally controlled analog desks will again take a high profile with Neumann's Strategy 2002, Calrec's T-Series broadcast production console, the Euphonix 2000, which takes over where the CSII left off, and Otari's Concept 1, which is the company's first attempt at a "mass-market" console. Raindirk has added stereo modules to the Symphony, Cadac has enhanced the J-Type and released outboard EQ and remote mike amps, and DDA will show the Q2 live sound desk with LCR in the U.K. for the first time.

U.K. firsts continue with DAR's Sabre and Fairlight's MFx2 Tower hard-disc systems, while Studer will push for what company managing director Brian Whittaker describes as

the "radically different" Dyaxis II and low-key analog. "We will have analog machines but they will be in support roles," says Whittaker. "It doesn't mean that we don't make analog machines anymore, but it does mean that we're not going to release new ones."

Sony's long-awaited entry into large-scale digital desks, the DMX-S6000, will make its U.K. debut along with the 20-bit PCM9000 Master Disc and its DAT Station editing package. AMS's Logic 3 "mini" digital desk will have its first official European airing alongside the new four-layer Logic 1 and the Neve Capricorn. For many Brits it will be the first opportunity to view Tascam's DA99 and RA4000 hard-disc editor and certainly the first sight of Fostex's RD8 postproduction-oriented ADAT format digital.



Dreams Date. David Lanz and Paul Speer recently were in Bad Animals/Seattle's Studio X mixing on the SSL 4064G console for their forthcoming album, "Bridge Of Dreams," due in August on Narada Records. Lanz and Speer co-produced, with Bad Animals/Seattle's Reed Ruddy as mixing engineer and assistance by Sam Hofstedt. Pictured in back, from left, are Ruddy and Hofstedt. In front, from left, are Lanz and Speer.

Remix & Match: Dave Way Forges New Paths In R&B

■ BY MARILYN A. GILLEN

NEW YORK—If, as Dave Way admits, the general public has no idea what a remixer does, that's OK with him—for the most part.

And for the time being.

**PRO
FILE**

"It's important," he says, "but it's not and won't ever be high-profile in the mass-recognition sense. But remixing can lead to production, which can take you to that next step if you're good

enough. Shep Pettibone, a friend of mine, is just one example I'd think of for that."

Production is definitely on Way's agenda now, a seemingly natural next step for the 29-year-old, whose chart-heavy list of engineering/mixing/remixing credits thus far includes projects for the likes of Christopher Williams, the Boys, Keith Sweat, Guy, Heavy D. & the Boyz, Bell Biv DeVoe, Bobby Brown, Whitney Houston, TLC, Michael Jackson... and, it seems, the rest of the acts that have roamed the Hot R&B Singles list during the last few years.

But it is also production, he would tell that general public, that he has been doing all along.

"Remixing is more producing than it is mixing," Way says from his home in Los Angeles, to which he moved from New York about a year ago. "I do both, but when I'm doing a remix [I'm] wearing a producer's hat. Then after you've worn a producer's hat for a couple of days, you put on your mixing hat. The remixer is responsible for taking a song and probably redoing most of the music and creating a different feeling, a different approach to it that the label is going to take to a different market. So, in effect, you be-

come the producer for this particular version of the song."

There are differences, of course, and the bottom line tops the list. "The budgets are a lot lower," Way says, adding, "but that's because the basic track is already done. So instead of giving you two weeks to come up with this song and a budget that relates to that, you've got two or three days to come up with something and a budget down in that arena. It's intense—kind of the beginner's guide to production and trial by fire at the same time."

When he does enter the production ranks, Way likely will do so with a sympathetic eye to the engineers down the line. By doing a click track, for instance.

"You wouldn't believe how many hours of tedious, boring work is spent trying to get locked up," Way says. "The number one thing I would ask any producer to do to make my job easier is that. I mean, so many hours are wasted just trying to lock up, where if you had a click track on tape, you're done; that's all you need, five minutes."

STEP BACK

Way has made a name for himself as one of the most in-demand R&B engineers in the business with his self-described style of "probably down pretty hard and raw but still polished enough to where it feels comfortable being on the radio," but it wasn't something he necessarily set out to build.

"It's just the way things took me," he says. "I could have gone in any direction musically because I love all kinds of music. But I'm happy with the direction I went."

A musician and basement engineer throughout his school years in Long Island, N.Y., Way attended Berklee College of Music and left in 1986 with a degree in engineering and production. Not long after, he was at the Hit Factory in New York.

"I didn't really get to blossom there,

which is a nice way of saying I was a gofer," Way recounts. "But the place I really did 'blossom' was right across the street at a place called Sound Works." It was at Sound Works that Way hooked up with producers Pettibone and Teddy Riley and got his first mixing assignment—Blondie's "Heart Of Glass." ("I think someone had called in sick," Way deadpans.)

After that, Way became Riley's right-hand man for a while, a stint that included engineering Jackson's "Dangerous" album. "Working on an album of that scale is something you never

'The remixer is responsible for taking a song and probably redoing most of the music'

forget," he says. "There's nothing you can't do. So many times budget dictates things to you. With something like Jackson's album, anything you can think of you can do. If you want to add a 500-piece tuba band, you could put it on there."

Which isn't to say that typifies the Way approach to a project, more accurately summed up by "appropriate measures. I always let the music suggest a direction or tell me where to go and try to just go with it," he says. "Try to experiment, but all the time while you are experimenting, don't try to force things. I don't use an effect or some kind of a trick only for the sake of doing it."

Way also says older music holds sway in the studio. "Things have gotten so retro over the last couple of years that I really try to incorporate a lot of older type of engineering techniques because people have become accustomed to hearing old sounds and

old reverbs and old types of compressors through the old records they sample," he says. "I try to bring this old sound into the new record without having to do the sample, by creating it in the engineering process."

ROCK'N'ROLL?

Way's early successes in the R&B arena led to more R&B jobs and still more—and the pattern was set. "In this business, you tend to get pigeonholed into whatever style you happen to take off in, which is great because I love R&B," Way says. "I'm certainly not complaining, but I don't get any offers to do anything else. And that would be nice once in a while—I'd really love to do a rock band."

Way also hopes to be able to devote more time to songwriting, an area he already has had success in with the No. 1 Hi-Five single "I Like The Way (The Kissing Game)," co-written with Riley. Other Way/Riley co-credits include Guy's "The Future," "Do Me Right," and "Dog Me Out."

"I love songwriting and that's more what got me into music than anything else. I was trying to make demos of the songs that I was writing as a kid that got me started in this."

Still, mixing and remixing are disciplines Way feels strongly about, whether the general public recognizes his efforts or not.

"A record can be lost in the mix, and a record that maybe nobody is all that hyped about can all of a sudden come to life in the mix," he says. "Just the right type of treatment can add so much to a song. You can have a simple song and if it's mixed right, it can carry a lot of weight, vs. if you try this and you try that and you end up forcing things that become distractions.

"Because for me, mixing is drawing attention to certain things at certain times and hopefully you're drawing attention to the right things at the right times," he concludes. "And that's the whole ballgame."

AUDIO TRACK

NEW YORK

SUE MINGUS recently brought the Charles Mingus Big Band into **Clinton Recording** to record a tribute album to her late husband, Charles Mingus. Chief engineer **Ed Rak** recorded the band through the Neve 8078 onto 32-track digital.

Kid 'N Play have been in **Bayside Recording** working on a new single, titled "Void," for their upcoming EP on Select Records. **Parris Robinson** engineered.

At **East Hill Studios**, MCA recording act Bell Biv DeVoe has been in with producer **Carl Bourelly**, remixing the song "Lovely." **Tom Vercillo** engineered behind the 64-input SSL with Ultimotion.

Former Del Lord **Eric Ambel** has been in Brooklyn's **Coyote Studios** doing preproduction for an upcoming release. Ambel produced, and **Albert Caiati** engineered behind the MCI 528 console.

Jive recording act **Fu Schnickens** has been working on its upcoming release with various producers in **Giant Recording Studios**. Engineering the sessions on the SSL 4056 was **Ron Allaire** with assistance from **Mike Glowick**.

LOS ANGELES

CESAR ROSAS of Los Lobos has been in **NRG Studios** producing Alligator recording act the **Paladins**, with engineer **Wade Norton** behind the Neve 8068 console.

PolyGram duo **Lowen & Navarro** has been at **Skip Saylor Recording**, tracking and mixing their upcoming album. Working on the SSL 4080G console was producer/engineer **Jim Scott**, with **Louie Teran** and **Eric Flickinger** assisting.

Producer **Keith Forsey** is working with Virgin recording act **Simple Minds** at **Conway Recording Studios**. **Brian Reeves** is engineering, with assistance from **Gil Morales**.

OTHER CITIES

At **TORONTO'S McClear Pathe Recording Studios**, **Rush** has been in tracking with producer **Peter Collins**. **Kevin Shirley** engineered the sessions, assisted by **Bill Hermans**. They recorded through an **SSL 6000E Series** console onto a **Studer D-820** 48-track digital recorder and a **Studer A-820** analog machine.

All material for the Audio Track column should be sent to **Peter Cronin**, *Billboard*, Fifth Floor, 49 Music Square West, Nashville, Tenn. 37203.

Shape Molds New Future Manufacturer Emerges From Chapt. 11

NEW YORK—Shape Inc. says it has successfully emerged from Chapter 11 reorganization.

The company, founded in 1973 and based in Biddeford, Maine, filed for protection under Chapter 11 of the Federal Bankruptcy Act on Nov. 7, 1988.

"This is a significant milestone in the history of this company and represents a healthier and leaner Shape that is positioned to be a major player in the business environment of the '90s," says **Michael Thomas**, VP/COO of Shape, long a leader in the shell manufacturing business.

Thomas says Shape, which launched a video division in 1981 and produced its 300 millionth video shell 10 years later, will be moving to expand its current manufacturing base by introducing new products and moving into different markets. "We will bring to existing and future customers a renewed commitment to excellence and a re-energized vision for R&D," he says. "We will rely on our technical capabilities and strengths that have been proven over the years in areas such as product design, plastics molding, and assembly automation."

Thomas adds Shape plans to expand its plastics injection molding capabilities.



Dangerous Company. Toastmaster/band leader/musician **Paul Shaffer**, left, has been holding court at New York's Hit Factory working on his "The World's Most Dangerous Party" album along with his longtime band—featuring **Anton Fig**, **Sid McGinnis**, and **Will Lee**—and producer **Todd Rundgren**, right.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 19, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	KNOCKIN' DA BOOTS H-Town/ B.Burrell (Luke)	BLAME IT ON YOUR HEART Patty Loveless/ E.Gordy Jr. (Epic)	PETS Porno For Pyros/ P.Farrell M.Hyde (Warner Bros.)	ARE YOU GONNA GO MY WAY Lenny Kravitz/ L.Kravitz (Virgin)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	LUKE (Miami,FL) Eddie Miller Ted Stein	WOODLAND DIGITAL (Nashville) Russ Martin Bob Bullock	CRYSTAL (Los Angeles) Matt Hyde Rob Seifert	WATERFRONT (Hoboken,NJ) Henry Hirsch
RECORDING CONSOLE(S)	Harrison MR4 Series 10	Soundcraft 2400	Neve 8068	Neve 8248	Custom Andrew Berliner
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100 (Dolby SR)	MCI JH 24	Mitsubishi X-850	Sony APR 24	Studer A827
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	JBL 4435 Yamaha NS10	Westlake	Custom UREI 813	JBL
MASTER TAPE	Ampex 499	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	LUKE (Miami,FL) Eddie Miller	MASTERFONICS (Nashville) John Guess	CRYSTAL (Los Angeles) Matt Hyde Rob Seifert	WATERFRONT (Hoboken,NJ) Henry Hirsch
CONSOLE(S)	Harrison MR4 Series 10	Soundcraft 2400	SSL 4000E G Computer	Custom Andrew Berliner	Tridnet A Range
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827	Otari MTR10	Otari DTR 900II	Studer A827	3M 56 2 Track
STUDIO MONITOR(S)	Westlake HR1	JBL 4435 Yamaha NS10	Hidley/Kinoshita	JBL	Alrec 604E
MASTER TAPE	Ampex 499	Ampex 456	Ampex 467	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	FULLERSOUND Mike Fuller	MASTERFONICS Glenn Meadows	BERNIE GRUNDMAN Chris Belman	STERLING SOUND Greg Calbi
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Nimbus	Sony Manufacturing	WEA Manufacturing	EMI Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Cassette Productions	Sony Manufacturing	WEA Manufacturing	EMI Manufacturing

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JUNE

June 21, "The Distaff Side of the Music Business," panel on women in music, presented by The B'nai B'rith Music and Performing Arts Unit, Sutton Place Synagogue, New York. Hank Bordowitz, 914-368-4882.

June 21-23, International Music Market, Westin Stamford Plaza Hotel, Singapore. John Kanina, 011-44-71-437-3665.

June 22, "Getting Attention In A World Gone Mad," seminar presented by the Los Angeles Music Network, featuring Cary Baker of Morgan Creek Records, Bryn Bridenthal of Geffen/DGC and Fletcher Foster of Arista, Jack's Sugar Shack, Los Angeles. 818-980-2911.

June 24-26, Bobby Poe Convention, Sheraton Premiere Hotel, Tysons Corner, Va. 301-951-1215.

June 24-July 4, Summerfest '93, Marcus Amphitheater, Milwaukee, Wis. 414-273-3378.

June 25, "Hip-Hop You Don't Stop," seminar on hip-hop careers and demo critique session, presented by Music Career Services, Eighth Ave. Studios, New York. Antonia Martinez, 212-996-9590.

June 25-26, Rocky Mountain Music Assn. Sixth Annual Musicfest, various locations, Denver/Boulder, Colo. 303-623-6910.

June 26, Manager/Producer Seminar and Artist Showcase, presented by the Midwest Membership Office of ASCAP, Cubby Bear Nightclub, Chicago. 312-527-9775.

June 28, "Shake It Up...Put Out Your Own CD!," seminar presented by Women In Music, followed by a networking social and buffet, Lone Star Roadhouse, New York. 212-459-4580.

June 29, "Copyrights, Trademarks and Patents—How To Protect Your Work," seminar presented by entertainment lawyer Wallace Collins and sponsored by the Learning Annex, New York. 212-570-6500.

JULY

July 7-9, Pro Audio & Light Asia '93, fifth annual international trade exhibition for professional

recording, sound reinforcement, duplication, lighting, lasers, and special effects for the entertainment industry for the Asian region, New World Trade Center, Singapore. 011-852-865-2633.

July 7-11, Midwest Radio & Music Business Conference, Fairmont Hotel, Chicago. Makeda Smith, 818-848-6056.

July 11-14, Video Software Dealers Assn. 1993 Home Entertainment Convention, Las Vegas Convention Center, Las Vegas, Nev. 609-231-7800.

July 15-17, Second Annual 360 Degrees Black Hip-Hop Seminar, Embassy Suites Hotel, New York. 212-664-0360.

July 15-18, Upper Midwest Communications Conclave, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 20-24, New Music Seminar '93, Sheraton New York. 212-473-4343.

AUGUST

Aug. 12-15, Jack The Rapper 17th Annual Family Affair Convention, Atlanta Marquis Hotel, Atlanta. Maria Catalan, 212-460-8012.

Aug. 23-26, 1993 International DJ Expo, Universal City Hilton and Towers, Hollywood. Patricia Torrisi, 516-767-2500.



Hark, The Super Mario Bros. Sing. Hark, one of the creatures from the film "Super Mario Bros.," congratulates EMI Music Publishing Worldwide on acquiring the worldwide rights to Roxette's "Almost Unreal," the first single from the "Super Mario Bros." soundtrack. Shown, from left, are Pat Lucas, executive VP and GM, film soundtrack division, EMI Music Publishing; Per Gessle of Roxette; Hark; Marty Bandier, chairman and CEO, EMI Music Publishing Worldwide; and Robert Thorne, a partner in Loeb & Loeb, Roxette's legal representative worldwide.

GLORIA ESTEFAN'S SPANISH-LANGUAGE ALBUM HITS CLOSE TO HOME

(Continued from page 1)

vailed in Cuban music during the '30s, '40s, and '50s.

The Epic release, due Tuesday (22), will be accompanied by a visual-heavy international marketing campaign focusing on videos and television appearances.

"I think that this record is going to expose people to a different kind of sound and show a side of Gloria that they may have not seen before," says Emilio Estefan, the singer's husband/manager, who originated the project and co-produced it with Miami Sound Machine members Clay Ostwald and Jorge Casas. "We also wanted to do something international that would open doors for a lot of Latin musicians and help younger Cubans become more aware of their musical roots."

The evenly paced record is rooted in Cuba's rural, guitar-propelled guajiro sounds, exemplified by the lively montunos and son montunos. Romantic boleros, as well as a climactic number based on Cuba's signature, waltz-flavored idiom danzón, round out the package.

But contemporary themes dealing with Latino solidarity and living without a country do add a '90s color to the release.

Because they wanted the album to adhere closely to sounds of mid-20th-century Cuba, the Estefans enlisted the musical expertise of arranger/composer Juanito Márquez and mambo progenitor Israel "Cachao" López.

"What we had were two men that were in Cuba creating the music of that time," says Gloria, who was lead vocalist

of the Miami Sound Machine until 1989. "They knew what sound we were going for. We wanted even to get closer to guajira music, the stuff that came from the campo, or outback of Cuba."

Márquez penned three tracks, and the Estefans co-authored six.

"When I was doing the lyrics I would think of what words would be used at that time because then it was lot more romantic with double-entendres," the singer says. "It was a challenge to me because I write pop songs, and pop songs tend to use words and phrases we know in our culture. So we tried to do something timeless."

By contrast, she points out that laying down vocals was a snap because she had performed so many Latino tropical songs during Miami Sound Machine's early days in the late '70s.

"Even though as a singer I have a very simple style, doing this record has freed me a lot. I did all of the improvisations, which came naturally and were done at the time of the recording."

Estefan was supported instrumentally by a cadre of mostly Latino musicians assembled by Emilio. "I wanted to get the best players I could to really make this album an authentic high-quality product that in most cases was recorded

live," he says. Players and vocalists include Márquez, López, Ostwald, Casas, Tito Puento, Sheila E., Arturo Sandoval, Paquito D'Rivera, Nestor Torres, Luis Enrique, Jon Secada, Mexico's standout guitarist Chamin Correa, and Miami Sound Machine trumpeters Randy Barlow and Teddy Mulet.

Despite the album's possible linguistic barrier, the singer is confident her long-time, international fans will be comfortable with material only hinted at in her percussive pop hits such as "Conga" and "Rhythm Is Gonna Get You."

"Sometimes," she says, "you have to lead your audience little by little, which through the years is what I've tried to do—nudge them in the direction I'm going, because I want to be able to creatively do what I want to do."

Dan Beck, Epic's VP of product development, seconds the singer's motion, saying, "We have an artist whose consumer awareness is massive and whose roots are very well understood by a mass market. And as the country's demographics change, there's a greater influence from the Hispanic community in all walks of life and that sets it up for a very exciting, progressive campaign."

Beck is implementing a visual-heavy

(Continued on page 75)

LIFELINES

BIRTHS

Boy, Griffin Eli, to Jeff and Sharon Grabow, May 28 in Burbank, Calif. He is Virgin national singles sales director.

Boy, Elliot Joseph, to George Struja and Ellen Moraskie, May 31 in Miami Beach, Fla. She is director of Sony Discos Music Publishing.

Boy, Alexander Robert, to Bob Underwood and Heather Gifford, June 1 in Los Angeles. He is a writer/TV producer. She is project manager at NARAS.

Twins; boy, Sean Michael, and girl, Robin Sydelle, to Riek and Robin Rieger, June 4 in Los Angeles. He is sales manager for PolyGram Group Distribution.

Boy, James Scott, to James and Lisa Jackson, June 5 in New York. He is director of creative services for MCA. She is director of marketing, black music and jazz, for BMG Distribution.

MARRIAGES

Ed Leffler to Katrina Woodard Campoy, May 22 in Los Angeles. He is manager of the band Van Halen.

Steve Meyer to Lisa Loiacano, May 26 in Las Vegas. He is president of The Music Business Entertainment Co., an industry consulting firm in Los Angeles. An industry veteran of two decades, he was senior VP of product development and promotion at MCA Records until 1991. Prior to that, he worked for Capitol.

DEATHS

Mort Goode, 80, of cancer, June 9 in New York. Goode was a songwriter, fitting some of his lyrics to jazz compositions, and a writer of album liner notes, ranging from Broadway cast albums to

collected donations in "Counter-AID" buckets.

BOLTON TO PERFORM: Michael Bolton will perform at a special concert Saturday (26) at the Dorothy Chandler Pavilion to benefit the "Ladders Of Hope" program of the United Negro College Fund. Honorary chairs are William H. Gray, president of the fund, and Tommy Mottola, president of Sony Music Entertainment. Co-chairs are David Glew, president of Epic Records, and Don Ienner, president of Columbia Records. For more info, call Henry Eshelman or Jamey Gottlieb at 310-278-1460.

AVANT FUND HONOREE: Clarence Avant, president of Tabu Records, Avant Garde Music Publishing, and Interior Music, is this year's honoree of the Children's Choice Award from the Neil Bogart Memorial Fund, the West Coast division of the T.J. Martell Foundation. The event is scheduled for Nov. 13 at Santa Monica Airport's Barker Hangar. Along Came Mary will perform. For more info, contact Nadine Ono at 310-274-7800.

jazz. He also wrote comedy routines. He is survived by his sister, Marjorie Berlow of Hollywood, Fla., two nephews, and a niece.

Root Boy Slim, (real name Foster MacKenzie III), 48, of natural causes, June 8 in Orlando. (See story, page 16.)

John Campbell, 41, of heart failure, June 13 in New York. (See story, page 16.)

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

In the R&B Spotlight in the June 12 issue, incorrect information was provided about a recent video by Chaka Khan. The clip was promoted by Class & Sass Video Promotions.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Disney Mounts 'Fraggle Rock' Promo 69 Store Monitor: VDSA Looks To Future..... 71
 Child's Play: New LIVE Line 70 'Alligator Story' Comes To Life 74

PICTURE THIS

By Seth Goldstein



TRACKING PPV: New York-based Flash Distributors is surveying consumers in malls and video stores, trying to find out how many have illegal pay-per-view decoders. Preliminary results indicate about 20%-25%, says president Steve Scavelli, who believes black boxes "are really cutting into rentals. It's getting worse and worse." He expects to collect about 5,000 responses. "I never realized how big an issue this is until I got cable" and was pitched a decoder, Scavelli admits. He'll submit his answers to VSDA, which earlier hired consultant Dick Kelly to survey the legal and the illegal sides of PPV. Says Kelly, "It looks like less than 5% of U.S. households have ever bought the service." A.C. Nielsen diaries also show "really low" buy rates, he adds. "One of the traps we came up with" to test black-box penetration was to ask 200 respondents whether they'd seen any of five movies on "cable" that in fact weren't available on pay TV—"Honey I Blew Up the Kid," "Sister Act," "Lethal Weapon 3," "Death Becomes Her," and "Boomerang." Kelly acknowledges the sample's too small to be considered "conclusive." He did conduct 1,000 interviews of legit buyers with "more data than I can use" for his VSDA presentation.

BAD NEWS, GOOD NEWS: Veteran retailer Gary Messenger suffered damage at his original North American Video store in Durham, N.C., when a portion of the mall was torched in an arson fire. He lost considerable inventory, including 35 hard-to-get copies of "Bambi" and two of "Martin Guerre," the precursor of "Sommersby," but figures to be back in business within weeks in the 2,000-square-foot space "rebuilt from the shell." Messenger says insurance adjusters bought his formula for valuing inventory, such as the effect of water vapor and smoke particles on tape (with the help of an International Tape Assn. technical paper). His recovery will be complete when Messenger marries staffer Debra Shipper July 10, (Continued on page 73)

Baker & Taylor Settles In At Simi New Facility Is Entryway To Interactive

BY EARL PAIGE

INDIAN WELLS, Calif.—Home video distributors are quickly gearing up for the interactive multimedia future. In fact, the future is now, according to senior Baker & Taylor executive James Warburton.

Wearing two hats these days, Warburton sees the interactive multimedia world of CD-ROM, CD-I, and other emerging formats from two vantage points.

One is directing wholesaler Baker & Taylor Video, as well as being president of the National Assn. of Video Distributors, which met here recently for its 10th anniversary conference (Billboard, May 15). Warburton was just elected to a second term at NAVD. The other is Baker & Taylor Software, which he heads at its new offices in Simi Valley, Calif. It's from there B&T will jump into interactive programming.

The company, generating just under \$1 billion in annual sales at 21 operations and branches including Tokyo, Sydney, and London, now will have a 100,000-square-foot state-of-the-art distribution and administration center at the west end of the San Fernando Valley, just north of L.A. The facility also will house a home video distribution

wing. Customers can also order home video or audio from Chicago and books from the Charlotte, N.C., and New Jersey branches.

"We're different than some software and educational wholesalers, such as Marisel, for example," says Warburton. "We're not like Ingram, which does a lot of bundling—we are more entertainment-oriented. This started right after the W.R. Grace sale a year ago. We wanted to service all kinds of accounts across our various divisions, be they bookstores, video stores, music, computer software," or combo operations such as the new Media Play stores Musicland is building.

He continues, "Product knowledge remains a major factor. We are still dependent on sales, merchandising, and marketing, even though there is a big difference between a school or library and a video store, or a food chain. We want an 800 number that all kinds of stores can call. We grew up watching a TV screen passively, but kids today want to interact with the screen."

Regardless of the bullish projections for interactive multimedia and data compression, home video should survive, Warburton declares. "It will add another tier, not obviate home video; I don't believe home

video executives like [Disney's] Bill Mechanic believe it will either."

Only a handful of home video distributors are addressing all segments of multimedia, including Ingram entertainment, Major Video Concepts, which is heavily into CD-ROM, and ETD.

B&T's Frank Wolpert, directly responsible for home video, believes the newly created megastores "combine it all" in multimedia. "We are seeing the true total entertainment stores. Media Play has the end caps we have always dreamed of. They have executed it."

Even though wholesalers continue branch expansion, "where a warehouse is situated geographically is largely irrelevant," Warburton maintains. "Where you pick, pack, and ship from makes little difference. Marketing and sales is another matter. The reason books are in Charlotte and New Jersey is that the publishing industry is based in New York. The same for why we located Softkat and now B&T Software in L.A. Essentially, software is

(Continued on page 74)

CIC Establishes Trading Platform To Handle Indies

BY PETER DEAN

LONDON—CIC (UK) Ltd., video distributor of Paramount and Universal movies, has restructured its sales and distribution base by setting up a sub-distribution structure, the Trading Platform, to handle independent retailers.

National wholesalers Terry Blood Distribution and S. Gold & Sons, plus regional wholesalers Major Distribution and Changeover, have been appointed to start canvassing stores in June. CIC is left to handle a small number of key rental accounts, including Blockbuster Entertainment. It currently services 600-700 direct accounts, compared to 3,000 for TBD and 2,500 for Gold. Each subdistributor will negotiate trading terms, although there will be no change to official policy here (Continued on page 70)

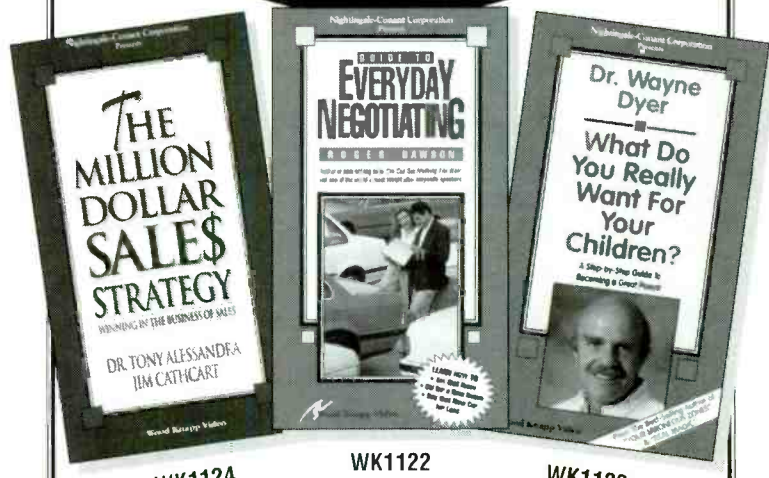


Keep Those Reels Turning. John Patton, Northeast regional sales manager of Republic Pictures Home Video, left, joins with John Nucifora of Syracuse, N.Y.-based Chimney's Video Superstores, center, and actor Daniel Baldwin at a benefit screening of "Knight Moves" at the Landmark Theater in Syracuse. Baldwin, who co-stars in the movie, helped raise money for the theater's restoration. The cassette edition reached stores earlier this month.

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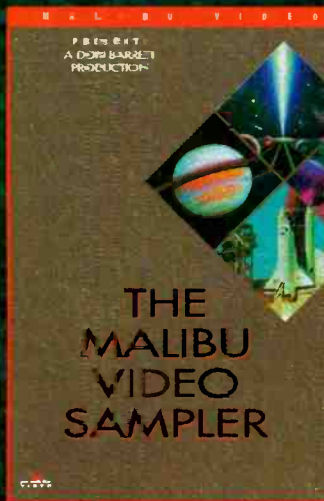
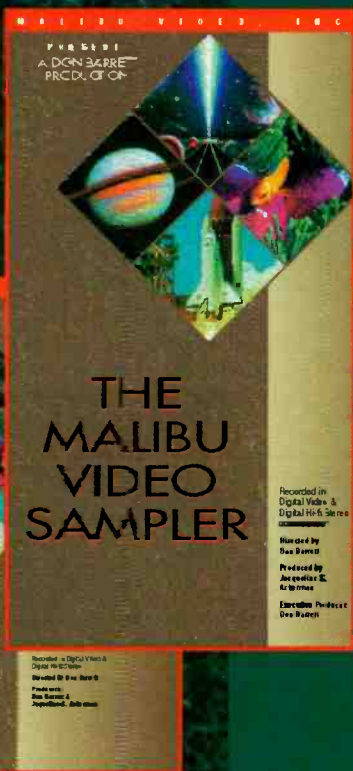
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

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	157	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	33	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	4	4	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
4	5	8	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
5	3	13	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
6	6	6	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
7	7	62	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
8	8	18	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
9	9	10	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
10	11	4	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
11	14	7	THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
12	13	7	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
13	10	17	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
14	16	16	GREEN JELLY: CEREAL KILLER ●	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
15	22	20	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
16	25	3	VALLEY OF THE DOLLS	FoxVideo 1047	Patty Duke Sharon Tate	1967	PG	19.98
17	18	17	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
18	12	19	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
19	21	11	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
20	15	5	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
21	24	5	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
22	34	2	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
23	19	83	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
24	17	5	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
25	26	18	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
26	33	3	BEYOND THE VALLEY OF THE DOLLS	FoxVideo 1101	Dolly Read Edy Williams	1970	NC-17	19.98
27	NEW ▶		OZZY OSBOURNE: LIVE & LOUD	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
28	28	7	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
29	20	15	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
30	31	13	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
31	23	18	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
32	29	13	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
33	RE-ENTRY		FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
34	32	19	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
35	RE-ENTRY		PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95
36	RE-ENTRY		THE PREMIERE COLLECTION ENCORE	PolyGram Video 4400861533	Andrew Lloyd Webber	1993	NR	19.95
37	36	7	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
38	30	19	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
39	37	2	PETER, PAUL AND MOMMY, TOO	Warner Reprise Video 3-38339	Peter, Paul And Mary	1993	NR	14.98
40	RE-ENTRY		PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

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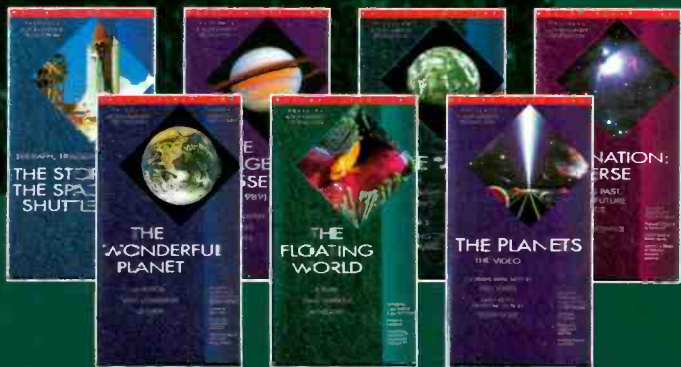
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\$12.98 VHS (72333-80036-3)
 \$24.98 LASER (72333-80036-6)
 Running Time: 30 Minutes

STREET DATE: JULY 27, 1993
 ORDER DATE: JULY 6, 1993



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Disney To Tout 'Fraggle Rock' In Mag Promos

BY SETH GOLDSTEIN

NEW YORK—From Jim Henson by way of Disney. With a blood line like that, how can "Fraggle Rock" go wrong?

Disney's Buena Vista Home Video doesn't think the kid-vid programming can. To guarantee consumer acceptance of the first four \$12.99 "Fraggle Rock" titles, due July 30, the studio has planned a massive print campaign that's supposed to generate more than 85 million impressions. The promotional push supporting the entire Jim Henson Video library is expected to reach its potential audience 500 million times during the next six months.

"Fraggle Rock," featuring characters developed on PBS' "Sesame Street," was a staple on Home Box Office for several years. The cassettes now are being pitched to the readership of key women's and parenting magazines, including Family Circle, Child, and Family Fun.

Buena Vista will offer two 32-page, full-color "Fraggle Rock" books with the purchase of two tapes via Family Circle in two September issues and on 40,000 rack cards at supermarket checkouts nationwide. In addition, the August issue of Child features a "Fraggle Rock" sweepstakes with the grand prize a Windjammer Caribbean cruise (plus a set of tapes).

Disney's Tania Steele expects an opening order of "hundreds of thousands" of cassettes for viewers ages 4-5 to preteens. "This is not a toddler audience," she says. Because of the cable-only connection, it's "not huge" either, "which is why we're doing such a strong consumer-awareness program."

Steele expects that "the association between 'Fraggle Rock' and Jim Henson" will drive sales. Henson, she says, "is the only other brand name in the business."

The six Henson titles on the market already have sold in excess of 3 million units, Steele claims. "The line is doing very well," she says. Buena Vista recently introduced "Billy Bunny's Animal Songs," the first Henson program made expressly for home video, a step that could be taken with "Fraggle Rock" as well.

(Continued on page 73)



Buena Vista Home Video expects to do a ton of business with "Fraggle Rock," another entry from the Jim Henson library. It's the first exposure for these Muppets outside Home Box Office, one reason why they're singing up a storm. Buena Vista plans a massive, 85 million-impression print campaign.

TWO BRAND-NEW FOLLOW-UPS TO PENTHOUSE'S BEST-SELLING VIDEOS.

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These two alluring models are what you think of when you think of *Penthouse*. Celebrate the crowning of our new Queen, Julie Strain, and her Runner-Up, Mahalia, with brand-new videos that leave nothing to the imagination!



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\$24.95

Order Due Date: 7/27/93

Street Date: 8/11/93

"Pet of the Year Winners"
Approx. 45 min.
Cat. # 50423-3

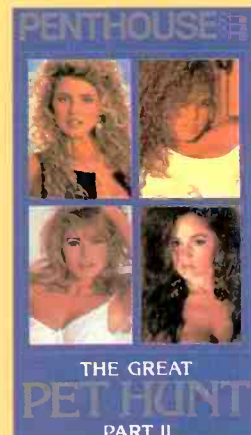
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Where can you find the most desirable, inviting women in the U.S.A.? On the trail of the Great Pet Hunt! You've loved them as centerfolds; imagine what they can do for you on video!



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Street Date: 8/11/93

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Approx. 60 min.
Cat. # 50424-3

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PENTHOUSE

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Yep, it's the latest music video story from the award-winning Kidsongs series!

"Play-Along Songs"

(VHS 3-38353)

It's that wacky Professor Majorchord inviting you to join in on some musical fun and games — follow along with whatever instrument you can find!



Also, tie a string around your finger so you'll remember that the Kidsongs summer special has been extended. You can still save 15% on the complete Kidsongs catalog: 14 home videos, two laser discs and five audio cassettes in all. And save 20% on the prepack — our completely self-contained counter display.

Can 4 million singing children be wrong? Well maybe, but one thing's for sure — they're LOUD!

On Warner Reprise Video.

Directed by Bruce Gowers
Produced by Carol Rosenstein



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Home Video

LIVE Widens Circle Of Family Vids Also, Learning Station Teaches Kids Life Lessons

FAMILY AFFAIR: A pair of home video manufacturers already prominent in the kid-vid field has intensified its commitment to family fare via new product lines.

LIVE Home Video has established a line of family-oriented product under its Family Home Entertainment imprint. Called Family Home Entertainment Theatre, the line includes children's movies that can be viewed by the entire family.

Street date for the first five titles, priced at \$14.98 each and close-captioned, is June 30. Those titles are "Where The Red Fern Grows," "The Wild Pony," "The Eyes Of Amaryl-llis," "The Point," and "On Golden Pond." LIVE will continue to release G- and PG-rated family titles for rental, including Miramax's upcoming feature film "Tom and Jerry—The Movie."

Video Treasures, based in Troy, Mich., and **Pacific International Enterprises** have entered a long-term U.S.-Canada licensing arrangement involving the release of 14 family features into the home video market beginning Aug. 1. All titles, including several priced initially as rentals, will be repackaged and remastered with stereo soundtracks.

Some of the movies have never been available on home video, and others have not been available for years, according to Video Treasures spokeswoman **Sandra Weisenauer**. Titles include "Adventures Of The Wilderness Family," "Wilderness Family Part 2," "Windwalker," and "Vanishing Wilderness."

"In a market where the average consumer seems to be assaulted by one R and NC-17 release after another, we know that evergreen product of this type . . . will be very well received," says Video Treasures president **George Port**.

LIFESAVER: Not only is **The Learning Station's** "All Aboard," from **CRM Group** in Melbourne, Fla., one of the finest children's videos **Child's Play** has ever had the pleasure of viewing, it has helped save a life. "All Aboard" producer **Cheryl Coleman** received a call earlier this month from a preschool director, who said a 4-year-old boy successfully warded off an abduction attempt, thanks to what he learned from the featured song "Say No."

"Josh was approached while playing in his front yard by a man in a car," says Coleman. "This incident is exactly the kind of scene we created in 'Say No.' The song has vignettes and play-acting to help children recognize, in a nonthreatening manner, an abduction attempt, and then shows them how to properly react. We're grateful the program was able to reinforce a very important message for him."

NEW & NOTED: "The Teddy Bears' Jamboree," from **BMG-distributed Lightyear Entertainment**, a new concert video by pioneering kid-rock duo **Rosenshontz**, hit stores May 11. The hourlong video, filmed at the pair's annual **Teddy Bears** concert in Boston Common, features 15 of Rosenshontz's greatest hits. Plus, Lightyear has completed a music video for **Bill Shontz's** "Everybody's Got To Have A Home," a cut from his solo album "Animal Tales." The clip features live action integrated with animated children's drawings . . . **Mary-Kate and Ashley Olsen** of **ABC** sitcom "Full House" filmed portions of their new music video in Minneapolis-St. Paul, where the **Olsen Twins** suited up with the **Minnesota Twins** and played catch with star outfielder **Kirby Puckett** . . . "Play-Along Songs," the newest installment in **Warner Reprise Video's** best-selling Kidsongs series, was released May 25. The 30-minute, \$14.98 title includes childhood favorites like "Ten In The Bed" and "Three Little Fishes" . . . "Joe Scruggs In Concert" from **Shadow Play Video**, Austin, Texas, the latest video release from children's star **Joe Scruggs**, has been selected as a 1993 Notable Children's Video by the **American Library Assn.**



by **Moira McCormick**

RANDOM NOTES: **Random House Home Video** debuted a new series, "Shakespeare: The Animated Tales," on June 1. Companion books were released in conjunction with the **Home Box Office** specials, which began airing in November 1992. Both video and books feature visuals from Russian studio **Soyuzmultfilm**, and have been abridged by children's author and Shakespearean scholar **Leon Garfield**. First six titles are "Hamlet," "Macbeth," "A Midsummer Night's Dream," "Romeo and Juliet," "The Tempest," and "Twelfth Night" . . . **Bo Beatty** was recently appointed marketing manager responsible for **Random House Home Video, Book, and Cassettes for Young Listeners**, and the publisher's **Happy House** imprint. Prior to joining Random House, Beatty was president and founder of **Entertainment Promotions Inc.**, a promotional consulting firm for home video suppliers.

MORE MONTESSORI: The fourth title in the excellent **Preschool Power!** video series was recently released by **Concept Videos**, College Park, Md. Based on the **Montessori** method of early childhood learning, the videos feature absorbing visuals, charming original music, and an endearing cast of preschoolers, who demonstrate everything from tying shoes to baking bread to making bubble mix. The series recently won the top award for new children's series at the

(Continued on page 74)

CIC ESTABLISHES TRADING PLATFORM TO HANDLE INDIES

(Continued from page 67)

garding order cut-off, delivery times, and returns.

CIC has set up the Trading Platform to better cope with an unstable marketplace that has seen mini-wholesalers offering competitive discounts, second-hand rental product on the market soon after initial release date (devaluing list price), and independents deferring orders until they get the last, best discount. With a simpler, more streamlined sales structure, CIC is hoping that all parties now can devote more time and resources to delivering a clear message to consumers.

The company blames an unstable market structure for a lack of distributor investment and a delay in its own strategies for expanding rentals. Earlier this year CIC announced it would earmark 7 million pounds (about \$10 million) for marketing, and looks to make additional investments in rental—so long as the sup-

ply chain is better controlled.

Business could be better. CIC estimates rental revenues have declined even further than the 19% drop registered in 1992, with volume down more than 5%. By going to subdistributors, who get either more favorable margins or a fee, CIC figures to gain wider sales representation—adding eight to 50 to its field staff—and an anticipated rise in sales. Subdistribution also is a key to maintaining list price on blockbuster titles, which, at 49.95 pounds (\$75), are the U.K.'s most expensive.

CIC is re-allocating unspecified internal resources, worth 750,000 pounds (\$1.2 million), as a carrot to increase volume. It remains opposed to encouraging sales through discounts. Window displays and consumer advertising campaigns are to be offered to more aggressive accounts. The money CIC will be saving by acquiring sales partners is

pledged to be reinvested into consumer campaigns, the first a TV advertising campaign for the July release of Universal's "Death Becomes Her." The company also has set up a retailer Help Line aimed at handling individual dealer's requests.

Karl Oliver, director of marketing and sales, says subdistribution is a panacea that should provide long-term benefits. "It is also a better way of servicing the independent retailer basically and dealing with an unstable marketplace," he adds.

Oliver refuses to reveal what increase in sales is necessary to fund the operation or how long the trial will last. Its direction will be assessed after six months. The sales restructuring had been anticipated, but is believed to have been speeded up by the recent merger of **TBD** and **Ingram Entertainment**. **TBD** was the survivor, reducing by one the number of platform negotiations and partners.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★★★ NO. 1 ★★★							
1	1	5	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
2	4	3	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
3	2	9	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
4	6	2	HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
5	3	10	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
6	9	2	TOYS	FoxVideo 1992	Robin Williams	1992	PG-13
7	8	8	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
8	5	10	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
9	35	2	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
10	10	3	GLENGARRY GLEN ROSS	Live Home Video 69921	Alec Baldwin Al Pacino	1992	R
11	7	5	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Paxton Ice-T	1992	R
12	15	2	USED PEOPLE	FoxVideo 1993	Shirley MacLaine Jessica Tandy	1992	PG-13
13	11	8	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
14	13	10	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
15	12	6	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
16	14	10	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
17	16	14	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
18	17	16	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
19	20	3	HELLRAISER III: HELL ON EARTH	Dimension Paramount Home Video 15162	Terry Farrell Paula Marshall	1992	NR
20	18	11	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
21	19	6	BOB ROBERTS	Live Home Video 69898	Tim Robbins Giancarlo Esposito	1992	R
22	21	6	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
23	22	17	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
24	23	6	DR. GIGGLES	Largo Entertainment MCA/Universal Home Video 81422	Larry Drake	1991	R
25	25	12	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
26	24	6	LEPRECHAUN	Vidmark Entertainment VM5503	Warwick Davis Jennifer Aniston	1992	R
27	26	5	THE GUN IN BETTY LOU'S HANDBAG	Touchstone Pictures Touchstone Home Video 1463	Penelope Ann Miller	1992	PG-13
28	29	12	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
29	28	8	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	R
30	27	7	PET SEMATARY TWO	Paramount Pictures Paramount Home Video 32747	Edward Furlong Anthony Edwards	1992	R
31	NEW ▶		JOHNNY SUEDE	Miramax Home Video Paramount Home Video 15115	Brad Pitt	1992	R
32	33	7	ASPEN EXTREME	Hollywood Pictures Hollywood Home Video 1766	Paul Gross Peter Berg	1993	PG-13
33	36	17	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
34	40	9	HUSBANDS AND WIVES	Columbia TriStar Home Video 51553	Woody Allen Judy Davis	1992	R
35	32	8	EDEN	Playboy Home Video Uni Dist. Corp. PBV0910	Barbara Alyn Woods Jack Armstrong	1993	NR
36	31	7	NIGHT AND THE CITY	FoxVideo 1987	Robert De Niro Jessica Lange	1992	R
37	30	16	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
38	37	12	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
39	39	2	DOPPELGANGER: THE EVIL WITHIN	FoxVideo 5882	Drew Barrymore George Newbern	1992	R
40	38	18	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

VSDA Exhibit Creates Heat; At Dude, Name's The Game

VIRTUAL VSDA: The creative sparks continue to fly as the Video Software Dealers Assn. readies a futuristic exhibit for its annual convention July 11-14 in Las Vegas.

According to Dawn Wiener, convention chairperson, the project has taken different turns. Wiener is taking full responsibility for the exhibit. "If it falls on its face it's my problem," she says.

Wiener vigorously denies earlier reports (Billboard, June 12) that VSDA had been trying to get Nintendo to participate. "There were never any negotiations," she says. The giant games manufacturer is not scheduled to be involved.

The exhibit, once dubbed "store of the future," has been the subject of debate and has kept a number of exhibitors guessing, according to Lee Gimbel, regional sales manager at Video Store Services, one of three store interior design companies involved in the show.

Although people close to the project downplay any political tension, two of the three exhibitors involved are widely known to have differences.

"It's just competition, that's all that's happening," says Gimbel, who acknowledges he is aware of tension between Atlanta-based Shannon Display and J.D. Store Equipment of Los Angeles. "As long as nobody lies, what's the problem?" Gimbel asks.

At Shannon, which is constructing a futuristic store counter, marketing VP Ken Anderson complains that J.D. president John Maioriello has an unfair advantage because he's on Wiener's convention committee.

"I really don't know what J.D. could contribute," says Anderson. "I suppose there could be some use of wire," a type of fixture J.D. is known for. Anderson suggests wire is likely to have little application in the exhibit.

In Los Angeles, Maioriello downplays the rivalry. "They're a regional fixture manufacturer, and we are national. There's no real problem" that could hurt the exhibit, he says. J.D. manufactures fixtures of all types and also furnishes store blueprints to its clients.

The VSDA exhibit is very much on the cutting edge, says Shannon director of engineering Randy Gunnels and graphic designer Carrie Smith. They describe a store counter, in Gunnels' words, "that's more like the console on the spaceship Enterprise in 'Star Trek.'"

At its present size of 16-by-16 feet, the counter would cost \$7,500-\$8,500, according to Gunnels, who says Shannon can "build it out to any size."

VSS' Gimbel is no stranger to video retail—his brother, Milwaukee distributor Noel Gimbel, was among the founders of VSDA. Video Store Services will supply a number of hi-

tech signs and neon effects. "The exhibit will be very colorful, needless to say," he adds.

NAME OF THE GAME: There is no way to estimate the volume of used video games, according to Herb Davis of Los Angeles-based Game Dude, except that it's big.

One reason, says Davis, is that "it seems every video dealer in town comes by and picks up our price list. I've even thought of how I could protect it with some copyright lawsuits."

Davis says prices on used product

fluctuate wildly and daily, if not hourly. "It's really a supply and demand thing. It's like the stock market. We could run a print-out

every hour and there would be changes."

A recent Game Dude's list had 190 Super Nintendo titles with three price columns, "We Buy Used," "We Sell Used," and "We Sell New." Other lists tout Genesis, Neo Geo, Game Boy, Game Gear, TurboGrafx, and Atari Lynx.

Game Dude generally won't pay more than \$25 for a title, suggesting that the games don't hold their value on the resale market. However, there are exceptions.

One title either in short supply or being withheld by smart traders is "Romance Three Kingdoms II." Game Dude offers \$35 and resells it for \$49, adding the caveat that the game needs "map and instructions."

Unlike some used dealers who don't pay for trade-ins, Game Dude shells out cash on the spot. There is a deduction of \$2 if the instructions are missing and another \$2 if the box is not available. Customers queue up at a special set of windows just inside the front door with the action more like that at a race track or check-cashing service than a retail store.

Some of the other higher-priced titles include "Desert Strike," which Game Dude buys for \$26 and resells for \$47; "Fatal Fury," \$26 and \$46; "Game Genie" (without code book), \$25 and \$48; "Ka-Blooye," \$26 and \$43; "On The Ball," \$26 and \$44; "Shadow Run," \$25 and \$49; and "Super Soccer Champ," \$25 and \$48.

At the other end of the spectrum, Game Dude pays only \$5 for "John Madden," which it sells for \$12. Some titles bought for \$6 include "Pilot Wings," "Super Ghouls 'N' Ghosts," "Super Play Action Football," and "Super R-Type." Titles worth \$7 are "Gradius III," "HyperZone," and "Super Tennis." Those worth \$8 include "Bill Laimbeer Basketball," resold for \$17 used, \$22 new; "Drakkhen," \$8 and \$16; and "Paperboy 2," \$8 and \$16.

The volatility in used games prices is also reflected at the 56-store FunCo chain. President David Pomije says the average selling price of

(Continued on page 74)



by Earl Paige

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Ozzy Osbourne, "Live & Loud," Epic Music Video, 112 minutes, \$29.98.

Hot on the heels of Columbia's video paean to Judas Priest comes this tribute to Ozzy, the first release from newly reorganized Epic Home Video. A montage of sweaty, head-swaying clips culled from several U.S. concert dates during his two-year "No More Tours" jaunt, "Live & Loud" is just that. Director Jeb Brien chronicles some of the magical on-stage moments of the now fit-and-trim rocker, who has lost none of his bite in his bid for better health. Among the classics are "Crazy Train," "Mr. Crowley," and "Mama, I'm Coming Home," as well as soft ballad "Changes." And for those dreaming of a Black Sabbath reunion, here's a hint: The video concludes at the last gig on the tour, with Sabbath mates Tony Iommi, Geezer Butler, and Bill Ward taking the stage for a miniset, including the song "Black Sabbath," with a billboard reading "I'll Be Back" gleaming in white light behind them. Special limited-edition case a treat for diehards.

CATHERINE APPLEFELD

Bobby Brown, "Bobby," MCA Entertainment, 75 minutes, 19.95.



The solo career of former New Edition star Bobby Brown is effectively chronicled through familiar music videos, concert performances, and interview footage. While clips such as "Every Little Step" and "Get Away" display a smooth image and limber dancing that borders on overly contrived and studied, candid behind-the-scenes footage of Brown chatting and clowning offers a warmer, more engaging persona. His stock in trade as a charismatic stage performer—and as a formidable urban/pop radio groundbreaker—is strongly felt by tying together such well-constructed early jams as "My Prerogative" and newer slammers like "Humpin' Around" within one package. Although repeated screenings will be hindered somewhat by pat interview footage, this tape is a must for diehards and contemporary R&B music fans.

LARRY FLICK

CHILDREN'S

"The Tom Ungerer Library," Children's Circle (800-KIDS-VIDEO), 35 minutes, \$14.95. From the company that began adapting children's literature 40 years ago comes this

animated collection celebrating the award-winning author/illustrator. "The Three Robbers" opens with a tale of criminals reformed by an orphan named Tiffany. Next up is "Moon Man," who lives out a fantasy of coming to earth. "The Hat" magically transforms the fortunes of an old soldier; and, finally, "The Beast Of Monsieur Racine" puzzles the scientific world until it reveals its true self in a surprise ending. Wrapping up the tape is a minidocumentary on Ungerer himself. Featuring his unique artwork and gentle humor, this "Library" offers a story treasure parents can enjoy as much as their children will.

CATHERINE CELLA



"Kidsongs: Play-Along Songs," Warner Reprise Video, 30 minutes, \$14.98.

Fourteenth in the award-winning, best-selling sing-along series, "Play-Along" has what it takes to join its predecessors. Set in a colorful village square, the tape stars Professor Majorchord and his young students. Unlike the co-stars of a certain purple dinosaur, these kids come off as natural, real kids. Best cuts include the silly-jazzy "Three Little Fishies," "Chickie Chickie Beat," with its maraca rhythms, and the traditional favorite "Down By The Station." Songs such as "Come On And Join The Game" encourage kids to get up and move to the music. Another classic Kidsongs.

C.C.

"Invasion Of The Dinosaurs," Rhino Home Video (212-275-2930), 30 minutes, \$9.95.

Oh, what Barney hath wrought! Rhino's foray into the age of dinosaur obsession exists to educate youngsters—and the whole family—about the giant creatures and to show them not all dinosaurs are of the purple and fluffy nature. A brief overview of the era that gave rise to the dinosaurs is followed by descriptions of some of the better-known creatures (Stegosaurus, Tyrannosaurus Rex, etc.). Children also are shown oohing and aahing over (or should I say under) lifelike Dinomation replicas, used as educational tools. "Invasion Of The Dinosaurs" presents solid information in an easy-to-understand manner, but the program-closer, a dream sequence in

which a young boy is being chased by Dinomation creatures, is a bit absurd and out of context.

C.A.

DOCUMENTARY

Great Explorers: "The Explorers," 90 minutes, "Cameramen Who Dared," 60 minutes, "Return To Everest," 60 minutes, "For All Mankind," 80 minutes, National Geographic/Columbia TriStar Home Video, \$79.95.

National Geographic brings four extraordinary new titles to home video in a collector's boxed set that is sure to delight viewers of all ages. "For All Mankind" takes viewers on the greatest adventure of the 20th century—America's first manned flights to the moon. Film maker Al Reinert sifted through more than 6 million feet of previously unseen NASA film to create this Academy Award-nominated documentary. In "Return To Everest," Sir Edmund Hillary and his climbing companion Sherpa Tenzing Norgay are joined as they return to Mount Everest to recount and celebrate the 30th anniversary of their historic climb. Someone has to shoot the picture, and "Cameramen Who Dared" celebrates the courage and vision of the documentary film maker. These incredible professionals often are more adventurous than the adventurers they film. And in "The Explorers: A Century Of Discovery," the viewer is given a front-row seat to some of the most thrilling adventures of the last 100 years. Among the highlights: Robert Peary's harrowing North Pole expedition and Richard Byrd's equally risky flight to the South Pole.

Highly recommended.

MARC GIAQUINTO



TRAVEL

"Hidden Canyons," Black Rabbit Productions (800-359-2234), 60 minutes, \$32.95.

Equal parts travelog and tutorial on the art of photographing nature, "Hidden Canyons" follows award-winning shutterbug Robert Howard on a sojourn to capture the glorious aura of the canyons of the Colorado Plateau. Beginning in southern Utah and winding through the Antelope

Canyons of northern Arizona, the program is visually stunning. And it is step-by-step in every sense: Travelwise, directions to the canyon sites are detailed down to the trees marking various routes, and inclusion of addresses of lodges and tourist boards appear at the end of the program. The photography instruction is equally thorough, as Howard details basics such as adjusting the shutter for light and also more specific issues such as how to lower equipment into narrow crevices without damaging it. The inclusion of several of Howard's framed photos allows viewers to glimpse the beautiful finished product. Portions of the canyonland are located inside Navajo Nation territory, and as a courtesy partial proceeds from the tape are earmarked for the Le Chee Chapter.

C.A.

ANIMATION

"Spike & Mike's Sick And Twisted Festival Of Animation Volume One," Mellow Manor Productions (619-459-8707), 70 minutes, \$39.95.



If nothing else, this not-for-the-kiddies collection is true to its title. It begins slowly with "Pink Komkommer," a long "anijam," or animators' invitational, where multiple cartoon makers examine one theme—but in this case, the stylistically diverse series of surrealistic porn-vignettes were mostly dull. (Also forgettable was cult gross-out 'toon "Quiet Please," which was a tad more vile than funny.) Hardcore gore splatters "Mutilator," the haunting "Lullabye" describes a child's garden of horrors, and David Anderson's "Deadsy" is a striking, multimedia dance of death. But most of the 18 compiled cartoons are embarrassingly funny, especially Mike Judge's grotesque rustics of "Honky Problem," and his similarly grotesque teen duo Beavis and Butthead, now of MTV fame. Hard-to-offend viewers will guffaw guiltily at Mel The Monster From Hell, the ever-viscerating Chainsaw Bob, a vomiting Schwarzenegger called the "Buliminator," and the Popeye of the disgusting animation-generation, Lupo The Butcher. Like a bad tuna-fish lunch, one can only wonder how long before "Sick And Twisted Vol. Two" comes up.

DREW WHEELER

MARKET VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Love Field" (1992), PG-13, Orion Home Video, prebooks July 6.

Michelle Pfeiffer is Lurene Hallett, a charmingly chatty Dallas beautician and Kennedy supporter whose fandom may border on obsession. It is November of 1963, and shortly after a starry-eyed Lurene sees Jack and Jackie arrive at Dallas' Love Field, the President is assassinated. Determined to attend JFK's funeral—and defying her beer-swilling husband—the grieving Lurene boards a Greyhound bus, where she meets the quiet, melancholy Paul Cater (Dennis Haysbert), who's traveling with his withdrawn, abused young daughter (Stephanie McFadden). As Lurene becomes involved with

the taciturn duo, she gains a perspective on black American life that white women would seldom see. "Love Field" is a funny, poignant, socially aware road picture, whose greatest asset is a radiant Pfeiffer as the sweet, Camelot-struck idealist transformed by the realities of '60s race relations.

"American Friends" (1993), PG, Vidmark Entertainment, prebooks July 5.

The Rev. Francis Ashby (Michael Palin) is a learned, celibate Oxford Don—the epitome of Victorian intellectuality and reserve—who finds his life sadly wanting when he meets clever young American Elinor (Trini Alvarado) and her guardian Caroline (Connie Booth). In a milieu of strict social

(Continued on page 74)

Billboard®

FOR WEEK ENDING JUNE 26, 1993

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★					
1	1	190	PINOCCHIO Walt Disney Home Video 239	1940	24.99
2	3	5	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730	1993	12.99
3	2	33	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
4	7	17	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091	1992	14.95
5	4	17	BARNEY IN CONCERT The Lyons Group	1992	14.95
6	6	61	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
7	8	9	BARNEY'S BEST MANNERS The Lyons Group 99021	1993	14.95
8	5	15	LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
9	11	23	ROCK WITH BARNEY The Lyons Group 98081	1992	14.95
10	NEW ▶		BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031	1993	14.95
11	16	111	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
12	9	23	BARNEY'S BIRTHDAY The Lyons Group 99011	1992	14.95
13	13	7	X-MEN: ENTER MAGNETO PolyGram Video 4400866593	1993	9.95
14	12	7	X-MEN: DEADLY REUNIONS PolyGram Video 4400866613	1993	9.95
15	21	21	BARNEY GOES TO SCHOOL The Lyons Group 98061	1992	14.95
16	10	9	THE LITTLE ENGINE THAT COULD MCA/Universal Home Video 80929	1993	12.98
17	17	13	BARNEY: CAMPFIRE SING-A-LONG The Lyons Group 98051	1992	14.95
18	14	21	BARNEY'S THREE WISHES The Lyons Group	1992	14.95
19	18	7	PETER, PAUL & MOMMY TOO Warner Reprise Video 3-38339	1993	14.98
20	15	15	ARIEL'S UNDERSEA ADVENTURES: VOL. 1 Walt Disney Home Video	1993	12.99
21	19	404	DUMBO Walt Disney Home Video 24	1941	24.99
22	24	91	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
23	NEW ▶		DENNIS THE MENACE: BOYS WILL BE BOYS FoxVideo (CBS/Fox) 5850	1993	9.98
24	NEW ▶		DENNIS THE MENACE: ANIMAL ANTICS FoxVideo (CBS/Fox) 5849	1993	9.98
25	NEW ▶		DENNIS THE MENACE: SPIES, ROBBERS & GHOSTS FoxVideo (CBS/Fox) 5851	1993	9.98

♦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 PEOPLE

Harold Weitzberg is promoted to marketing and sales VP, Wood Knapp Video.

Paul Tashjian advances to home video sales and marketing director of BBC Lionheart.

Richard Ross, formerly of Columbia TriStar Home Video, and **Steven Splitgerber**, formerly of Fox Lorber Associates, join New York-based Triboro Entertainment as Northeast regional sales manager and marketing manager, respectively. **Randi Bell** is promoted to sales and marketing coordinator.

Nancy Jones becomes national director of sales, distribution, for LIVE Home



WEITZBERG



JONES



MERRILL

Video. **Craig Van Gorp**, director sales, national accounts, will take on expanded responsibilities. LIVE continues to look for a marketing VP to replace senior VP **Stuart Snyder**, who left

to join Turner Home Entertainment.

Stephen Merrill is appointed sports and fitness director, PolyGram Video. **Raymond Zinar**, formerly of WEA, is named Western regional sales manager. He is based in Dallas.

Susan Luksik is named to head Academy Entertainment's new label, Academy Elite, which will release three specialty titles a quarter.

Tim Spika and **Lynelle Kerstine** are named director of creative services and manager of editorial services, respectively, at MGM/UA Home Video. MGM/UA has relocated to MGM Plaza in Santa Monica, Calif.

James Law is appointed Northeastern field sales rep for New Market Sales in Vermont. **Julia Kirby**, formerly of Artec, is named customer service rep.

William French joins Cinram in Scarborough, Ontario, as VP of business development, including expansion of its video business.

DISNEY TO TOUT 'FRAGGLE' IN MAG PROMOS

(Continued from page 69)

Although she would not quantify the number of "Fraggle Rock" episodes, Steele says, "We will continue to add to the line," and perhaps produce more episodes.

Meanwhile, Disney has begun duplication of "Aladdin," which will be the industry's all-time sell-through hit when it arrives in October. Will the stu-

dio move 30 million units, as predicted by the trade press? "It's certainly a nice number to shoot for," Steele responds.

At the very least, "Aladdin" should be the overwhelming hit of the VSDA convention, July 11-14 in Las Vegas, where Disney will woo retailers with its usual, Broadway-quality dinner show.

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	Jurassic Park (Universal)	50,159,460	2,404 20,865	—	50,159,460
2	Cliffhanger (TriStar)	7,621,185	2,431 3,135	2	49,625,534
3	Made in America (Warner Bros.)	4,718,016	2,048 2,304	2	29,014,907
4	Guilty as Sin (Buena Vista)	3,652,154	1,300 2,809	1	11,435,253
5	Dave (Warner Bros.)	3,034,040	1,805 1,681	5	51,698,446
6	Menace II Society (New Line Cinema)	2,634,648	540 4,879	2	12,861,517
7	Life With Mikey (Buena Vista)	2,104,016	1,719 1,224	1	6,923,534
8	Hot Shots! Part Deux (20th Century Fox)	2,091,605	1,777 1,177	3	30,845,272
9	Sliver (Paramount)	2,041,908	1,803 1,132	3	32,168,843
10	Super Mario Bros. (Buena Vista)	1,748,193	1,872 934	2	16,911,711

PICTURE THIS

(Continued from page 67)

prior to the start of the VSDA convention in Las Vegas. The place: the ever-popular Chin's.

VIDBITS: MCA/Universal continues its search for new video store accounts. Based on what it calls positive results from an initial test mailing (Billboard, April 24), the studio has picked another territory that will be surveyed for specialists who thus far have avoided detection. Data should be available in 60 days, after which MCA/Universal may acquire enough names for an even bigger effort... "Jurassic Park" fallout: Taking its cue from concerns that the monster hit (in every sense) is too violent for kids, Pacific Arts Video has suggested its four-tape documentary "The Dinosaurs!" as a G-rated alternative. PAV is distributed by Uni, a subsidiary of MCA, which made the movie. Quality Video, in Minneapolis, calls its entry, "The Jurassic Age," a tad arcane for most folks until Steven Spielberg

educated them... Paramount seems inclined to help video retailers with a McDonald's message "that basically lets the consumer know this [\$5.99 offer] is a special promotion," much less than what the titles "normally would cost," according to VSDA executive VP **Don Rosenberg**. When last heard from, he says,

Paramount was "pretty sure they would do it"... PR veteran **Phil Meyer**, who worked with CBS/Fox Video years ago, has landed Orion Pictures as an account. His client at both: **Len White**, once president of CBS/Fox, now chairman of Orion. Meyer, with **Sitrick & Co.** in Los Angeles, will attend VSDA.

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Billboard.

FOR WEEK ENDING JUNE 26, 1993

Top Special Interest Video Sales™

RECREATIONAL SPORTS™					HEALTH AND FITNESS™				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★					★★ NO. 1 ★★				
1	2	15	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	1	1	35	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	7	76	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	2	2	31	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
3	12	51	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98	3	9	73	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
4	1	5	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98	4	5	61	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
5	9	3	WWF: WRESTLING'S GREATEST MATCHES Coliseum Video WS921	9.95	5	7	19	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
6	16	3	WWF WORLD TOUR Coliseum Video WS920	9.95	6	12	5	THIGHS OF STEEL WITH TAMILEE WEBB The Maier Group TMG158	9.95
7	6	121	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	7	11	61	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
8	3	17	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98	8	14	145	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
9	10	3	THE ULTIMATE WARRIOR Coliseum Video WS923	9.95	9	6	77	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
10	18	27	HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95	10	3	43	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
11	15	49	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	11	4	113	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
12	13	11	THE IMMORTAL HULK HOGAN Coliseum Video WS918	9.95	12	10	5	BUNS OF STEEL 7 WITH TAMILEE WEBB The Maier Group TMG159	9.95
13	5	85	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	13	8	51	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
14	NEW		LT PolyGram Video 4400863893	19.95	14	18	13	ARMS AND ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG142	9.95
15	11	83	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	15	RE-ENTRY		DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT Parade Video 84	14.98
16	RE-ENTRY		WHEN IT WAS A GAME HBO Video 90538	19.98	16	RE-ENTRY		CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
17	8	64	NBA AWESOME ENDINGS FoxVideo (CBS/Fox) 2422	14.98	17	16	21	LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141	9.95
18	RE-ENTRY		DAZZLING DUNKS AND BASKETBALL BLOOPERS ♦ FoxVideo (CBS/Fox) 2229	14.98	18	19	161	BEGINNING CALLANETICS ♦ MCA/Universal Home Video 80892	24.95
19	17	188	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98	19	NEW		JACLYN SMITH: WORKOUT FOR BEAUTY AND BALANCE FoxVideo (CBS/Fox) 5782	19.98
20	NEW		MARCH OF THE TARHEELS FoxVideo (CBS Video) 5773	19.98	20	20	15	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.

BMG Releases Alligator Records Documentary On VHS, Laser

BY MOIRA McCORMICK

CHICAGO—BMG Video's first theatrical release, the concert movie "Pride And Joy: The Story Of Alligator Records," is now available on cassette (\$29.98) and laserdisc (\$39.98). The 87-minute documentary, which chronicles the groundbreaking, Chicago-based independent blues label, was shown at U.S. film festivals in San Francisco, New York, Memphis, and Philadelphia prior to its video release (shipping date was May 25).

"Pride And Joy" was produced by film maker Robert Mugge, in cooperation with BMG Video, and directed by Mugge. Executive producer David Steffen, senior VP/GM of BMG Video, says Alligator founder and president

Bruce Iglauer knew "I'd wanted to get a video production [about Alligator] going for some time, and when Bruce and Bob Mugge called to see if I was still interested, I jumped. I saw it as an opportunity to get into the film business."

Mugge, whose previous film projects include "Deep Blues," which explored the musical traditions of Memphis and Mississippi, shot concert footage for "Pride And Joy" at Philadelphia's Chestnut Cabaret in March 1992. Captured live during the Alligator Records 20th Anniversary Tour were Lonnie Brooks, Koko Taylor, Elvin Bishop, Katie Webster, and Lil' Ed & the Blues Imperials. Concert sequences are interspersed with breezy behind-the-scenes looks at Alligator's history and current operation, with Iglauer as guide.

"I've known David Steffen since I put out the first Alligator album in 1971," says Iglauer. "He was the Milwaukee and Madison, Wis., salesman for Summit Distributors—he was out there at 19 selling my Hound Dog Taylor & the Houserockers record. Then, when David was a vice president with A&M, we'd talked about a P&D deal for Alligator."

"I'd read about Bob Mugge in Musician magazine—he'd just done a feature about Hawaiian music—and he sounded like an interesting guy. I put him on our promo list. After he finished 'Deep Blues,' he wanted to do a film on Alligator."

Financing was difficult at first, says Iglauer, until he suggested approaching Steffen, who at the time "was taking over BMG Video. BMG gave Bob Mugge the seed money to make the film."

Steffen says BMG's marketing plans for "Pride And Joy" call for substantial trade advertising at the outset, followed by consumer magazines in August. "We're going after the media preferred by young people, the college crowd—which is the primary blues audience—as well as mass-market publications."

According to Iglauer, Alligator and

BMG have set up cross-marketing programs with individual retailers. Also, the video and the corresponding album plug each other in their packaging. All but one of the songs from the feature (a Lil' Ed studio number) are included on the disc, along with 10 extra cuts. The double CD is \$19.98, and the double cassette \$13.98.

Alligator's CD, released April 10, has sold 34,000 copies so far, according to Iglauer. "It's outselling our biggest album, 'The Alligator Records 20th Anniversary Collection,' which has sold 210,000 copies since its March '92 release."

STORE MONITOR

(Continued from page 71)

games at FuncoLand stores is \$22, half of which are at least \$50 when purchased new.

GAME DUDE ADDS CD: An entirely new business for Davis is used CDs, severely straining the present physical size of his store, now being renamed **Game Dude Rocks**.

"We see this as allowing us to appeal to new customers we're not getting, and also being more valuable to our present clientele," says Davis.

Davis has devised a novel way of displaying a lot of product in a minimum of space by using a thin, clear 6-by-12-inch sleeve with the CD booklet, racked in browser bins. The actual discs and jewel boxes are kept behind the counter.

Game Dude is known nationally as well as in and around L.A. Davis believes this is due in part to regular advertising of a mail-order service in video games magazines.

"I get calls all day long from distributors and other dealers around the country," he says.

Davis got started five years ago with the purchase of 10 Nintendo games "for my girlfriend. She didn't like nine of them, so I set them out on the counter of the computer store I was operating. I quickly saw that I had another business on my hands."

Game Dude has the bare-bones look of a warehouse store inside and out. "Our people keep after me to paint the place up and make it fancy. That's probably not a good idea," according to Davis, who says the bare walls look as though the store "just happened, we didn't do this deliberately."

Fortunately, there is additional

B&T AT SIMI

(Continued from page 67)

centered in L.A. Video distribution started in Chicago."

B&T dates its lineage to the acquisition of Sound Video Unlimited, where it's been claimed the Video Software Dealers Assn. held its first strategy session. "We have a good nucleus of people who have had varied experience. Frank was with books two years, while Jim [Ulsamer] was in home video for five years. He's now back with books, where he started."

space. He is now expanding next door, knocking out offices formerly occupied by industrial tenants.

PLAYBOY POSTSCRIPT: Blockbuster Entertainment's decision to pull Playboy and Penthouse titles from its music subsidiaries, **Sound Warehouse** and **Music Plus** (Billboard, June 19), continues to buzz throughout the business.

One source at a music chain that doesn't offer either is hardly happy about the situation. He sees it as likely to keep his stores from adding the product.

"You can't rationalize carrying an album cover with strange artwork or nudity on the cover and the lyrics are all over the road and then not have a tasteful Playboy centerfold video," the source complains.

Also unhappy is **Gene Ross**, a senior editor at Adult Video News: "It's pretty hypocritical on Blockbuster's part considering that they stock related type material in their stores. It's an absurd situation."

Nevertheless, several buyers at music chains are reflective about Playboy and Penthouse, noting they often pass on certain titles. **Barry Erra**, video buyer for the 60-store **Spec's Music** chain, based in Florida, avoids some releases he considers explicit. Box art gets particular scrutiny.

However, the quality of both lines impresses Erra, who spent 12 years with Commtron. "The Playboy is very, very well done, the quality is good, the production value is good, and obviously the girls are all pretty. There's certainly a market out there for it."

"One thing about both lines is that they're always looking for new things," says Erra, lauding introduction of Playboy's Celebrity line. "They're not just sitting back and it's the same centerfold month after month. It keeps the consumer always wondering what's coming out next." Spec's rarely runs Playboy or Penthouse on sale and thus makes the full markup on \$19.95 cassettes.

The category still is attracting new buyers. **Dan Schaefer**, video buyer for 25-store **Streetside Records**, says the chain decided to go with Playboy at the National Assn. of Recording Merchandisers convention, "and we're testing it now."

MARQUEE VALUES

(Continued from page 72)

and sexual repression, Elinor pushes against rigid contemporary mores in an effort to reach the ambivalent Ashby. Rather than affecting any nutty, Pythonesque characters, Palin plays it convincingly straight; he also wrote the story, based on the experiences of a 19th century Palin ancestor. One of the most enjoyable in this monsoon of British costume dramas, it should appeal to "Howards End"-ers and Python completists alike.

"Conflict Of Interest" (1993), R, HBO Video, prebooks July 7.

Detective Mickey Flannery (Christopher McDonald), who rejoins the force after the trauma of his wife's killing, becomes alarmed when his teenage son is mixed up with high-living criminal Gideon (Judd Nelson). A weird combination kingpin/nightclub owner/garage mechanic, Nelson's Gideon is one of the dopest bad guys in recent filmdom. (Wearing a succession of increasingly silly outfits, Gideon has dark rings drawn around his eyes like the villain in a Mary Pickford melodrama.) This B-grade cop show treats its characters equally, as both its good guys and bad guys find it hard to conjoin two and two—and many are so dim that cries of "Aw, go ahead, shoot him!" may be hard to suppress. Some may be interested in its several ineptly handled sex scenes, but this movie is perfect for those who like to feel superior to something. (But then, those unable to feel superior to this movie probably couldn't find the video store.)

"Dead Ahead" (1993), not rated, Imperial Entertainment, prebooks July 6.

This docudrama about the 1989 Exxon Valdez disaster proves any news event to be docu-fodder, even without Amy & Joey-styled titillation. The story, like the spill, is ugly and shapeless, with a large cast of real-life characters headed by John Heard as a local environmentalist, Christopher Lloyd as the chief of Exxon Shipping, and David Morse as a salmon fisherman. Most Exxon and Bush administration officials are played as uncaring or uninvolved, but the film is more persuasive describing the disaster's amplification by a string of numbingly incompetent moves by nearly everyone. If not precluded by good taste, this comedy of ecological errors should've had a Spike Jones score of slide whistles and bulb horns, ending with Capt. Hazelwood—the nuttiest navigator since Bullwinkle's Capt.

Peachfuzz—being hauled off in the Keystone Kops' wheezing paddywagon. Should interest Greens and other fans of Gore (Al, that is).

"Nowhere To Run" (1993), R, Columbia TriStar Home Video, prebooks July 6.

Action-movie journeyman Jean-Claude Van Damme again makes up in physique what he lacks in dialog, this time as a convict who gets busted out of prison to recover his ill-gotten cash. The on-the-lam Van Damme, discovered by the children of single mother Rosanna Arquette, is allowed to stay on as a Mysterious Handyman and soon earns his keep defending the family from avaricious developers out to take their land. Nothing explains what turns a crook and escaped con into a pec-flexing guardian angel, but soon Van Damme is thwacking thugs like he's the Terminator, only not as verbose. Slow-moving, but ending suspensefully (and featuring a love scene that may appeal to lusty Van Damme or Arquette fans), "Nowhere To Run" might just find its romantic-thriller audience.

"David Holzman's Diary" (1967), unrated, Fox Lorber Video, prebooks July 7.

This short, black-and-white 1967 film by Jim McBride—who would later direct such movies as "The Big Easy"—is a cinematic journal of a driven young film maker. Actually bogus cinema ve-

rit, "David Holzman's Diary" is a curious artifact from the late '60s that mingles the film-intoxicated diarist, his irritated girlfriend Penny, interviews with friends and neighbors, and random broadcasts on radio and TV. Although a rough-hewn but engrossing period piece, its sharp observations about how movie-makers see the world should generate enthusiasm with the present-day art crowd.

"Mandroid" (1993), R, Paramount Home Video, prebooks July 22.

While impressive-sounding, the title creature is really just a remote-control robot, but American scientist Brian Cousins treks to a generic Eastern European ex-communist country to purchase it. (The locals don't seem to know what country they live in, and refer to their home only as "Eastern Europe.") Into a story goofily embellished with detours about human mutation and a fungus that's convertible into a crystal power source comes America-hating Eastern European bad guy Drago (Curt Lowens). Drago vows, implausibly, to turn Mandroid into an unstoppable killer. The utter silliness of this cheap-looking movie—a part of a continuing science fiction series to boot—would make it an ideal rental for younger viewers. Why the film makers didn't cut a few moments of needless violence and nudity for a PG-13 rating is anyone's guess.

CHILD'S PLAY

(Continued from page 70)

New York International Film and Video Festival. "Preschool Power 5!" will be released Aug. 28.

KIDBITS: Another recent award winner is "Peter Cottontail: How He Got His Hop" from **Bogner Entertainment** in Los Angeles. The music-and-puppetry video rated the **Film Advisory Board's Award of Excellence**... **A&M** artist **Frank Cappelli's** award-winning children's TV show "Cappelli & Company," which originated on Pittsburgh's **WTAE-TV**, has debuted on **Nickelodeon**. The program airs weekdays on "Nick Jr." at 11:30 a.m. (ET/PT)... **Rabbit Ears**, Rowayton, Conn., checks in with two more videos in its top-notch American Heroes And Legends series. "The Song Of Sacajawea," about the Native American woman who guided Lewis and Clark, with music by **David Lindley**, and "Johnny Appleseed," told by

Garrison Keillor with music by Grammy-winning fiddler **Mark O'Connor**, hit the street May 5... **Republic Pictures Home Video** has released "The Secret Garden" for sell-through, at a suggested price of \$14.98. The **Hallmark Hall Of Fame** title was released for rental in September; it's based on the classic **Frances Hodgson Burnett** novel... **Stage Fright Productions**, Geneva, Ill., has bowed a new music title, "A Great Day For Singing" (30 *minutes, \$14.95), featuring singer **James Durst** performing 25 favorite nursery rhymes and children's songs. A previous Stage Fright release, "Farm Animals... Close Up And Very Personal," comes with a recommendation from **Siskel and Ebert**... **Educational Activities**, Baldwin, N.Y., has released a delightful new music video featuring tunes by **Hap Palmer** of "Babysongs" fame. It's called "Sammy."

GLORIA ESTEFAN

(Continued from page 66)

project with initial emphasis on live television performances, attractive videos, and eye-catching, in-store merchandising. He expects the video for the titular leadoff single, released June 1, to be picked up by VH1, where Estefan long has been a programming staple.

Meanwhile, the singer's TV slate in the coming weeks is rigorous. She is slated to perform two tracks from "Mi Tierra" Monday (21) on "The Tonight Show," and to be featured Wednesday (23) on "Good Morning, America" and Friday (25) on "Live With Regis & Kathy Lee." Additionally, a press conference/cocktail reception is slated for Wednesday at the Copa in New York.

The following week, Estefan heads for London to appear on TV programs "The Michael Ball Show," "Later," and, tentatively, "Top Of The Pops." Subsequent press and TV stops are booked for Madrid, Munich, Amsterdam, and Milan. Moreover, a 1994 summer theater tour is being discussed.

According to Beck, Epic's initial U.S. album shipment for "Mi Tierra" is "a little over 300,000 units." He adds the label's marketing campaign will be determined by local branches, particularly those with heavy Hispanic populations. "We've created English- and Spanish-language radio spots that will be used locally by branches as they read their own market," says Beck. "We've serviced the 'Mi Tierra' single to Spanish radio, we have mixes that will take us to the clubs, and we're servicing the album to AC and CHR radio.

"We're simply trying to create the right chemistry to connect the consumer to this record and to identify it to radio as to how mass-appeal Gloria is," Beck continues. "From a creative programming standpoint, there's going to be a lot of people in radio out there who are going to look for a way to program this record."

Shipment figures for "Mi Tierra" outside the U.S. were unavailable, but George Zamora, VP/GM of Sony Discos Inc., estimates that 500,000 units would be shipped throughout Latin America. Zamora remarks that Sony Discos also has embarked on an extensive press and TV campaign for the Latino market. "On the day of the release," says Zamora, "we begin a two-month TV campaign on Univision, where we will run six to seven 30-second spots every day. It's probably the biggest television campaign ever done on an artist."

Recent history suggests that "Mi Tierra" seems destined to become a strong seller for Estefan. "Canciones De Mi Padre," Linda Ronstadt's 1987 return to her Mexican roots, went platinum in the U.S., with sales there reaching 1.2 million units since its release.

Estefan's 1991 Spanish-language effort, "Exitos," a compilation of her English-language hits, sold more than 500,000 units worldwide. But that album did not receive the international marketing attention that is expected to help "Mi Tierra" become an international smash.

However, the singer emphasizes that for her, the album transcended commercial interests.

"It was a good time for me to just be able to do a project that is very close to my heart and has nothing to do with the pop world," she says. "I think I'm at that point in my career I have that freedom, and I'm not so much nailed to the wall where I have to come up with a pop album, which are often synthesized and programmed."

"I think the best music is made when there is interaction between the musicians and vocalists, which is what happened on this record. I would like to do a pop record the same way."

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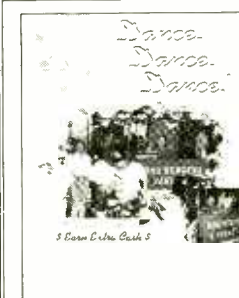
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Two Vegas Stations Bet On Classic-Rock Format

BY ERIC BOEHLERT

NEW YORK—How much Bad Company can one market full of listeners request? If the city is Las Vegas, the answer is plenty. Since last December, the city of sin has been playing host to two classic-rock stations, KKLZ and KFBI.

For a classic-rock station to have a local, direct-format competitor is rare. (Besides Las Vegas, only San Francisco, San Diego, Pittsburgh, and Dayton, Ohio, fall into that category.) For the two classic-rock stations to land in Arbitron's 12-plus top 10, though, as KKLZ and KFBI both do, is unusual.

The Las Vegas battle began last November when KFBI (then oldies KUDA) picked up syndicated morning man Howard Stern, who is heard almost entirely on classic-rock stations across the country. Not surprisingly, Stern's angry-man rants combined with the nostalgic, good-time sounds of "Baby Love" did not make for such a great programming marriage.

KFBI PD Bill Tod confirms the station had little success in luring Stern fans to stick around and listen to the rest of the station's lineup. The switch to classic rock in late December, therefore, seemed like a natural move.

"It was a matter of time," says crosstown KKLZ PD Bob Edwards, explaining that "oldies and Howard Stern were incompatible." Nevertheless, Edwards admits that a year ago he did not expect to have a direct competitor for KKLZ, which is in its seventh year of classic-rock programming.

The ratings fallout from the Arbitron winter book showed that in the 12-plus arena, KFBI jumped 3.9-4.6, KKLZ dropped 5.4-4.8, and crosstown album-rock station KOMP fell 6.2-5.0. (KOMP PD Richard Reed, who not long ago had to deal with the arrival of modern-rock KEDG, admits that "anytime you add another rock signal" in Las Vegas, that means more competition for KOMP.)

HOWARD THE KNIFE

Stern, whose first Las Vegas ratings book was one of his best debut showings, was undoubtedly responsible for a bulk of KFBI's growth. "Howard was the knife that cut through all the noise," says Tod.

"Stern is that station," says a less-charitable Edwards, who wonders out loud how KFBI can make money when it pays so much for the rights to carry Stern.

"Last month was our largest billing month ever," counters Tod. (Not surprisingly, both PDs insist they're concentrating on their own programming and that it's the oth-

er guy who's obsessed with the competition and busy doing all the reacting.)

While KKLZ and KFBI are classic rock, their sounds do differ. Tod describes KFBI as more acoustic-sounding, noting that the station dips into America, Elton John, and Bob Dylan, and fills what he says is an underserved niche. "Our sound is entrenched in the '70s and goes back to the '60s," he explains, while describing KKLZ's sound as "dark and heavy."

THE L.A. CONNECTION

Andy Bloom, PD at Los Angeles classic-rock station KLSX, has been consulting KFBI, which explains the two stations' similar sound and feel. Edwards takes note of that fact: "KFBI is the same station [as KLSX], period. Andy backed the software up and that was it."

Tod makes no apologies for the L.A. connection. "I appreciate sounding like the classic rock in the No. 2 market," he says.

From his perspective, Edwards says KFBI "is certainly softer than we are" and adds the feedback he's heard from listeners suggests that they perceive KFBI as "an updated oldies station."



A recent KFBI afternoon hour included the following:

- Cream, "Sunshine Of Your Love"
- Boston, "More Than A Feeling"
- Steely Dan, "Rikki Don't Lose That Number"
- Tom Petty, "Runnin' Down A Dream"
- Beatles, "Get Back"
- Kansas, "Carry On My Wayward Son"
- Steve Miller Band, "The Joker"
- Dire Straits, "So Far Away"
- James Taylor, "Fire And Rain"
- Bad Company, "Burning Sky"
- Creedence Clearwater Revival, "Lodi"
- ZZ Top, "Tush"

Along with the two classic-rock outlets, Las Vegas is packed with plenty of other rock heard on

KOMP, KEDG, and the hard rock of Satellite Music Network "Z-Rock" affiliate KMTW.

"Las Vegas is a great rock'n'roll market," says Edwards. He points out "75% of the workforce is blue collar," which, he says, translates into lots of aggressive fans. Tod agrees and says the fact that Las Vegas recently was dubbed the fastest-growing market in the country means more broadcast professionals are arriving and creating better and more competitive radio.

BIG ENOUGH FOR TWO?

But does the desert have room for two classic-rock stations? And will both stations be spinning the Doors in 12 months? Right now, KKLZ and KFBI are responsible for 13% of the market's radio listening. Edwards thinks after listeners settle on one of the two stations (rather than jumping back and forth), that number will soon dwindle to 9%, 6% of which will belong to KKLZ in a year. Edwards doubts KFBI will still be in the classic-rock business by next summer.

Naturally, Tod is equally optimistic about KFBI's future. Asked if there will still be two classic rock stations next year, Tod in-

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ROCK STATION

A recent afternoon hour on KKLZ included the following: Bad Company, "Burning Sky" Boston, "Foreplay-Longtime" Journey, "Don't Stop Believin'"

- Grand Funk, "We're An American Band"
- Eagles, "In The City"
- Golden Earring, "Radar Love"
- Tom Petty, "Learning to Fly"
- Thin Lizzy, "The Boys Are Back In Town"
- Neil Young, "Hey Hey My My"
- Steppenwolf, "Magic Carpet Ride"
- Led Zeppelin, "D'Yer Maker"
- Van Halen, "Dance the Night Away"

sists, "It's entirely up to them [KKLZ]. We'll still be classic rock."

Ginsburg Another Wrench In FCC's Indecency Battle

BY BILL HOLLAND

WASHINGTON, D.C.—Broadcasters at odds with the FCC rules for indecent programming may have found the name of Clinton administration Supreme Court nominee Ruth Bader Ginsburg familiar. As a member of the U.S. Court of Appeals for the D.C. Circuit, Ginsburg wrote the opinion in 1988 overturning the FCC policy to restrict indecent programming to the safe-harbor hours of midnight to 6 a.m.

Upholding the general rule to restrict such programming in some manner, Ginsburg remanded the case to the FCC and said the commission had to find another way to channel such programming; she also said the agency should have taken into consideration whether children in the audience are supervised.

Since 1988, the FCC has found itself further entangled in the issue, first with the congressional mandate for a 24-hour indecency ban, since struck down and, most recently, with similar midnight to 6 a.m. safe-harbor hours mandated by Congress, which also have been challenged.

The commission had been employing interim rules allowing such programming from 8 p.m.-6 a.m.

COMMISSION SAYS NO TO FAIRBANKS

The FCC has told Fairbanks Communications it could find no sizable interference problem stem-

WASHINGTON ROUNDUP™

ming from Greater Media's WMJX Boston.

The full commission affirmed an earlier decision by its Mass Media Bureau which denied a complaint filed by Fairbanks charging that WMJX had violated blanketing in-

terference rules when it modified its facilities, and was causing reception problems at Fairbanks' crosstown WVBF (now country WCLB).

3 STATIONS HAVE DARK FCC FUTURE

The FCC has notified the owners of two dark stations, KCNY Moab, Utah, and KBZB Sierra Vista, Ariz., that they face renewal hearings and may have to pay \$250,000 apiece if the commission finds they

have violated FCC rules requiring owners to advise the commission that a station has gone dark and will not resume operations.

No hearing dates are set yet for The Rex Co., licensee of KBZB, off the air since 1988, and Moenkopi Communications Inc., licensee of KCNY, off the air since December 1989.

Also facing a renewal hearing and a possible \$250,000 fine is the Petroleum V. Nasby Corp. in the renewal for WSWR Sandusky, Ohio. Nasby will have to convince the commission it did not repeatedly violate FCC rules concerning unauthorized transfer of control.

The case also may hinge on licensee character qualifications. It involves disbarred communications lawyer Thomas L. Root, who was a director of Nasby and is alleged to have transferred the shares without commission permission. Root is serving 33 years for a number of fraud convictions.

NAB WANTS RADIATION ANSWERS

The National Assn. of Broadcasters is seeking bids to develop guidelines to help radio and TV broadcasters comply with the FCC's new proposed rules on tower emission radiation.

The commission is proposing a voluntary standard, and the NAB plans to submit the guidelines developed to the commission later this year.



Stars Meet Stars. Backstage at the 14th annual WXKS-FM (Kiss 108) Boston listener appreciation concert, the young mingle with the not-so-old. Pictured, from left, are Terence Trent D'Arby; five-year-old French pop star Jordy; and Kiss 108 jock Matt Siegel.

WMMX staffer files \$50 million suit vs. WJFK's Don & Mike. ... see page 85

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	26	*** No. 1 *** HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART 5 weeks at No. 1
2	2	4	7	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	◆ KENNY G/P. BRYSON
3	3	3	10	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
4	5	7	10	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
5	4	2	18	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
6	8	12	9	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
7	7	6	21	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
8	11	14	9	MOMENTS OF LOVE POLYDOR 859 054/PLG	CATHY DENNIS
9	6	5	18	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
10	14	21	7	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
11	9	9	13	A SONG FOR YOU WARNER BROS. 18611	◆ RAY CHARLES
12	15	18	11	CAN'T DO A THING (TO STOP ME) REPRISE 18604	◆ CHRIS ISAAK
13	17	19	13	IF I COULD COLUMBIA 74864	◆ REGINA BELLE
14	13	17	11	HARBOR LIGHTS RCA 62487	◆ BRUCE HORNSBY
15	10	8	17	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	◆ GO WEST
16	12	10	19	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON
17	23	35	4	FIELDS OF GOLD A&M 0259	◆ STING
18	21	26	6	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
19	19	13	23	ANGEL SBK 50406/ERG	◆ JON SECADA
20	18	16	21	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
21	34	—	2	*** POWER PICK *** RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
22	22	23	8	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
23	24	24	7	YOU READ ME WRONG MERCURY ALBUM CUT	LAUREN CHRISTY
24	16	11	19	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
25	20	15	24	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
26	27	28	9	SLEEPING SATELLITE EMI 50426/ERG	◆ TASMINE ARCHER
27	31	34	4	COLORS OF LOVE ELEKTRA 61498	LISA FISCHER
28	29	31	6	WALK THROUGH THE WORLD ATLANTIC 87350	◆ MARC COHN
29	33	36	4	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582	◆ TAYLOR DAYNE
30	30	32	5	LITTLE MIRACLES EPIC 74945	◆ LUTHER VANDROSS
31	25	22	21	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
32	26	20	15	WATER FROM THE MOON EPIC 74809	◆ CELINE DION
33	41	—	2	I'M FREE SBK 50434/ERG	◆ JON SECADA
34	35	38	5	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
35	32	25	32	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
36	37	41	3	SOMEONE LIKE YOU WARNER BROS. 18531	◆ JAMES INGRAM
37	39	—	2	TAKE A LOOK ELEKTRA 64636	◆ NATALIE COLE
38	36	29	15	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	◆ BOY KRAZY
39	28	27	7	OFF THE GROUND CAPITOL 44924	◆ PAUL MCCARTNEY
40	NEW ▶	1	1	*** HOT SHOT DEBUT *** TOMORROW'S GIRLS REPRISE 18502	◆ DONALD FAGEN
41	40	37	32	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
42	43	43	4	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
43	NEW ▶	1	1	TELL ME WHY CURB 54606/MCA	WYNONNA
44	NEW ▶	1	1	ONE LAST CRY MERCURY 862 404	◆ BRIAN MCKNIGHT
45	42	45	35	NEVER A TIME ATLANTIC 87411	GENESIS
46	NEW ▶	1	1	EVERYTHING'S SO DIFFERENT WITHOUT YOU JIVE 42135	BILLY OCEAN
47	45	—	2	ALMOST UNREAL (FROM "SUPER MARIO BROS.") CAPITOL 89526	◆ ROXETTE
48	NEW ▶	1	1	THE WHEEL COLUMBIA 74973	◆ ROSANNE CASH
49	44	44	30	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
50	38	33	15	THE CRYING GAME SBK 50437/ERG	◆ BOY GEORGE

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

Billboard's PD of the week™

Andre Carson
WWDM Columbia, S.C.



NOT ONLY IS WWDM (The Big DM) Columbia, S.C., celebrating 20 years as an urban station this year, it also is celebrating 20 years of consistently topping the ratings. It currently holds down the No. 1 spot in the Arbitron ratings.

Despite a few wobbles (18.4-20.1-18.0 in the last three books), the station routinely has maintained its ratings powerhouse position, partly by playing more oldies during the day than most of its format counterparts.

Although the target audience is women ages 25 to 34, PD Andre Carson says playing so many oldies has resulted in "a lot of spillover in 35-44 as well," resulting in "a nice, sellable 25-54."

The oldies, which date back to the mid-'60s, are carefully dayparted between 6 a.m. and 5 p.m., where they represent approximately 30% of the mix. At night, the station becomes 100% current/recurrent-intensive with the exception of the late-night "Quiet Storm" show, which is recurrent and oldies based.

Other music features include the 11 a.m.-noon "Slow Jam" show, the noontime "DM Connection" all-request show, and the hourlong evening "Ladies' Choice" program, in which requests are taken only from female callers. There also are occasional special weekend programming features like the recent Memorial Day "Classic Jam" weekend, which featured oldies and R&B classics.

Music is fine-tuned based on the results of weekly call-out and annual perceptual studies and focus groups, a research emphasis unusual for a market the size of Columbia.

Carson blames the summer ratings spike and the fall loss on increased summer listening, which he encouraged by playing more rap and young-end music during the day in the summer before dayparting it back to evenings in the fall. The summer programming resulted in what Carson says was "the first 20 share in the market in about 10 years."

Despite another nice ratings spike from fall to winter, Carson says, "We didn't really make any changes in the programming. We did a little fine-tuning and stuck to our guns."

Currently, most rap is carefully dayparted after 6 p.m. in most cases and after 4 p.m. for raps that test particularly well in call-out.

Here's a recent afternoon hour: II D Extreme, "Cry No More"; Dionne Warwick & the Spinners, "Then Came You"; H-Town, "Knockin' Da Boots"; Mary J. Blige, "You Don't Have To Worry"; Gerald Alston, "Send For Me"; Barry White, "Never Never Gonna Give Ya Up"; Luther Vandross, "Little Miracles (Happen Every Day)"; Vertical Hold, "Seems You're Much Too

Busy"; Babyface, "My Kinda Girl"; Tené Williams, "Give Him A Love He Can Feel"; En Vogue, "Love Don't Love You"; R. Kelly & Public Announcement, "Dedicated"; and Tevin Campbell, "Round And Round."

WWDM's primary format competitors include urban WOIC, which was 13th in the market in the winter book, and urban AC WKWQ/WKSO, which was 12th in the market. But Carson says he shares the most audience with top 40 WNOK.

The air staff includes morning man Curtis Wilson and ND Brenda Jones, midday host Doug Williams, afternoon hostess Vernessa Pendergrass, evening jock Paul Jackson, and overnigher Dwayne Fisher.

The station currently is running a free money listen-and-win contest, as it did during the fall. Other promotions include the regular ticket and occasional trip giveaways.

The station also encourages in-office listening with "The Big DM Daytimers Club," whose members submit postcards for random prize drawings, and a morning coffee-break feature in which donuts are delivered to winning offices.

To mark its anniversary, the station sponsored a May Fest in a downtown park and brought in several acts, including Men At Large, Trey Lorenz, and Levert. Carson estimates the event attracted between 30,000 and 50,000 people.

Station marketing is focused on outdoor advertising with a year-round billboard campaign and occasional busboards in order to "really stay visible in the community," according to Carson.

Carson began his radio career in 1981 at top 40 KRUS Ruston, La., where he worked for a year as a jock and MD. His next stops were the night shift at top 40 WOJV West Palm Beach, Fla., and urban WTHB Augusta, Ga. He eventually was transferred to WTHB's sister AC station, WZZW, for middays. After an ownership change in Augusta, Carson moved on to his first PD job at WHYZ Greenville, S.C. He joined WWDM as PD in 1987.

His goals for the station include recapturing the fall's 20-share and emphasizing its position as the voice of the black community. "We really want to solidify ourselves as the force in the marketplace when it comes to the black community," he says. In the winter book, the station's ethnic audience composition was 76.4% black.

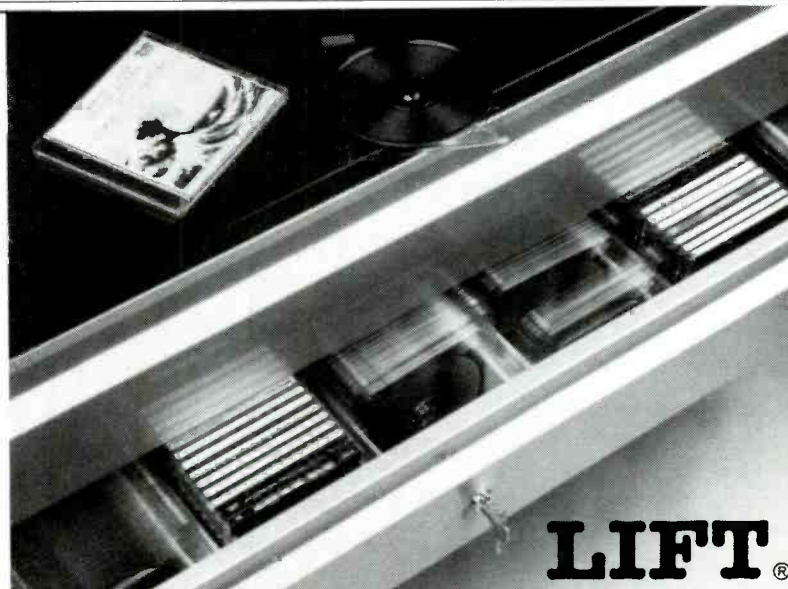
Carson's personal goals include programming in a larger market "provided management gives me the tools needed to win," and eventually becoming a GM.

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COUNTRY'S RADIO/ARTIST RELATIONSHIPS BEAR MUTUAL BENEFITS

(Continued from page 1)

his reasons for the decision, thus forming a personal relationship with the artist that exists to this day. In a recent interview, Tippin said of Dearstone, "I hope Mickey considers me a friend. I certainly consider him one."

This scenario typifies the kind of artist-programmer interaction unique to country.

"When I went to my first Country Radio Seminar, the first thing I saw was these big million-selling artists standing around talking to PDs and acting like they were old buddies," says BNA director of national promotion Chuck Thagard. "I spent a lot of time in pop promotion, and in pop the artist would be there but would have an entourage around him keeping everyone at arm's length."

Although no one disagrees that the relationship between country radio and its artists is closer than most other formats have with their artists, it is difficult to find a good explanation for it beyond the oft-cited answer "it's just always been that way."

Arista artist Pam Tillis notes that country, now a booming business, was once the puny, overlooked stepchild of the thriving pop record business. Because of its secondary status, Tillis says, country artists and radio "tried harder," much like the claims made by

the No. 2 rental car business, Avis, in its marketing campaign.



SUPERNAW

Dearstone suggests another explanation. "Other formats are shorter term," he says. "These pop artists have one record and then you never hear from them again."

Country artists are in it for a longer period of time. Even the worst of them are smart enough not to alienate radio."

BENEFITS BOTH SIDES

Although new artists in nearly every format are often launched with whirlwind radio promotional tours, country artists, at the prompting of their labels, nurture personal friendships with programmers on those tours and also make themselves more available to radio for everything from playing at station-sponsored concerts to cutting personalized liners, or simply calling in to the morning show occasionally to say hello.

For radio, the benefits are obvious. The artists and their labels, meanwhile, hope that having those kinds of relationships will help them when it comes time for airplay on a new single. Most PDs say

there is no question that it helps.

"That sort of relationship makes you smile fondly when you get a certain artist release across the desk," says Larry Pareigis, OM for KRAK-FM Sacramento, Calif. "It still has to be a hit to get on my radio station, [but] the good will [these artists] engender among the staff, listeners, and management comes back to them tenfold."

KNEW/KSAN San Francisco PD Lee Logan agrees. "When someone asks you to make something happen for a record, you're willing to work a little harder for someone you know and you feel you have a vested interest in," he says.

The relationship also works the other way. "When you develop good enough relationships with [artists], they are very willing to do special promotions when they come to town," says Pareigis. "Everyone is trying to get something first and best, and if you have a relationship with them, you are a few steps up from the competition."

WUBE/WYGY Cincinnati OM Tim Closson says having those relationships with artists has helped his stations tremendously. "We've been able to pull off some fan appreciation things and pull some backstage meet-and-greets out of our hat that other stations can only dream of," he says.

ARTIST APPRECIATION

For others, the benefits of the relationships are not as calculated as record sales and airplay. As a result of her station visits, Tillis says, "I've made some good personal friends. It doesn't mean they'll automatically play my songs, but I value those friendships."

BNA artist Doug Supernaw,

whose album, "Red And Rio Grande," debuted on the Top Country Albums chart last week, visited about 100 stations in December and January. Referring to the programmers at the top country reporting stations, Supernaw says, "There are 231 people out there that decide whether I'm an auto mechanic or a recording artist and decide if my kids go to college or not, so I want to be very close to those people." For radio's part, Supernaw says, "They feel the need to be close with you because you could become a really big artist and could do things for them."

Supernaw's label mate, Lisa Stewart, visited 115 stations in eight weeks in support of her self-titled debut album, and says she actually jotted down notes about each station and its personnel so she could later remember them and send a follow-up postcard to the PD. Although her single, "Drive Time," never really made a dent in the charts, Stewart says, "I think none of it was in vain. It takes a while to see results. If I keep working smart [it will pay off]."

"You meet the same people coming up as you do coming down, so [you should] be really nice to everyone," Stewart adds. "Music careers don't last that long—six to eight years on average, so that's not too long to . . . be nice to people."

Some more established artists, including Tillis and Liberty's Suzy Bogguss, appreciate the radio supporters who have taken a personal interest in them over the years. "I have people that have helped me from day one with my first record that have almost become part of the team," says Bogguss. "It's almost like they have a vested interest in my career. Having these people that are loyal to me has been a tremendous benefit."

With some stations, Tillis says, "You get a lot of personal support and it helps in your career. You're

almost like their artist. They say 'we helped break her' or 'we went early on her record.' You also get honesty. If they feel they know you on a personal level, they won't think twice of telling you they hate your record," which actually is a benefit, Tillis says.

"Our policy at Arista is 'whatever you need.' It's a real you-scratch-my-back-I'll-scratch-yours kind of deal," Tillis adds.

lis adds.

STARTS WITH LABELS

Closson and others note that the relationship with the artists really starts with establishing close relationships with the labels. "[It's] the personal relationships you forge through the record companies that help establish those relationships [with artists]," he says.

"What transcends to the artist starts with the label," agrees Atlantic VP/promotion Bryan Switzer. "I think we have great relationships with radio and that helps our artists as well."

With so many new artists on the scene, including some that may not be around for the long haul, one might expect that establishing and maintaining relationships between radio and artists has become more difficult. Dearstone, however, claims it has gotten even easier. "The newer artists today bend over farther backwards initially to establish a relationship with people in radio," he says.

Label reps recognize that the competition makes it even more important for their artists to forge friendships with radio. Switzer tells his performers, "For every artist who can't spend time with radio, there is someone else who will."

According to Arista VP of promotion and artist development Allen Butler, "Everyone wants to do whatever they can for radio in the beginning." He adds, however, that "the smart ones" understand that they need to keep those relationships going.

But some programmers are concerned that the growing number of country stations, each making demands on the artists, will eventually take its toll on the carefully cultivated label-artist relationships. "There are a lot of people in radio that ask too much of these artists and I hope that doesn't hinder these relationships," Dearstone says. "I'd like to see radio a little bit more sensitive. I hope [programmers] realize they are not the only station that the artist has to accommodate."



BOGGUSS



Star Quality. The members of the influential alternative rock group Big Star, at the request of college station KCOU Columbia, Mo., recently reunited for a concert. Members of the Posies lent their help to fill in some gaps. Pictured, from left, are KCOU's Mike Mulvihill and Jeff Breeze; Ken Stringfellow and Jon Auer of the Posies; Zoo Entertainment VP, A&R Bud Scoppa; Big Star band members Jody Stephens and Alex Chilton; and producer Jim Rondinelli.

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S 36 CTY

Radio

'Hearts Of Space' Syndicated Show Breaks New Ground In New-Age Programming

LOS ANGELES—When "Music From The Hearts Of Space" producer and host Stephen Hill gave up his architectural training for work in the music industry, he didn't really relinquish architecture altogether.

"Architects create environments with physical materials," he explains. "I create environments with sound."



HILL

The genre of sound environments he creates on the weekly nationally syndicated public radio program is called "space music"—a mix of classical adagios, ethereal jazz pieces, quiet chorales, and contemplative music from around the world.

"Music From The Hearts Of Space" has been one of the most successful and widely heard shows on public radio for the past 10 years. It even has spawned a label to support the music, called Hearts Of Space Records, which also has enjoyed some commercial success.

What sets Hill's new-age program apart from the others is its thematic



programming. "We don't just do 15-minute sets. We have one theme and do it in a long, uninterrupted sequence of about 55 minutes of material each hour."

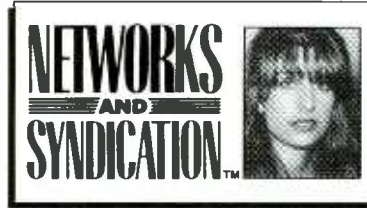
Artists featured on the show run the gamut from more commercial-radio-friendly artists, such as Sting, Daniel Lanois, and Enya, to artists lesser-known to commercial stations in the U.S., such as Tomas Luis de Victoria, Gurdjieff & DeHartman, and Stomu Yamashta.

"Our only limitation [in choosing artists] is that we try not to use too much completely unavailable material on it. We will play lesser-known, more esoteric artists, but we're slower to program those that don't have some domestic source so that our audience doesn't get frustrated."

With a label full of new-age artists, Hill says he has always tried to maintain a tasteful percentage of how many of his own artists appear on the program.

"My interest is with the audience and, with a quarter-million people listening, I have to do the right thing," he says, adding, "My promo people nag me about getting them on."

Hill started the show locally in 1973 on KPFA San Francisco and began syndicating it on 35 public outlets via



by Carrie Borzillo

National Public Radio's satellite distribution division in 1983. The show now claims 284 affiliates nationwide.

The success of the show led to the creation of the Hearts Of Space label in 1984.

The show also is one of few that are privately funded, with no government grants. Hill charges a yearly subscription to affiliates and stations get local underwriters for each show.

AROUND THE INDUSTRY
Unistar Radio Networks' "Summer Of '68" will air July 16-18. It focuses on the year Pete Townshend announced plans for the rock opera "Tommy," the Beatles movie "Yellow Submarine" was released, and that Yes, Led Zeppelin, and Crosby, Stills & Nash got started.

Unistar also debuted a new daily service for album- and classic-rock stations June 14 called **Rock Quotes**, taken from the network's library and relating to that day in music history... WWRC Washington, D.C.'s weekday evening magazine show, "Date-line Washington," hosted by Pat Korten, will be syndicated by Radio America.

Murray/Walsh Radio Programming is syndicating "Sounds Of The (Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 96 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. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	4	15	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
2	3	5	4	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC COLUMBIA
3	5	7	5	EVERYBODY LAY DOWN GRAVITY'S RAINBOW	PAT BENATAR CHRYSALIS/ERG
4	8	13	3	REAL WORLD "LAST ACTION HERO" SOUNDTRACK	◆ QUEENSRYCHE COLUMBIA
5	1	1	15	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
6	7	6	9	EAT THE RICH GET A GRIP	◆ AEROSMITH Geffen
7	4	3	7	CALLING TO YOU FATE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
8	6	2	12	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
9	10	—	2	SHOCK TO THE SYSTEM CYBERPUNK	◆ BILLY IDOL CHRYSALIS/ERG
10	20	29	3	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
11	9	14	4	CHANGES LIVE & LOUD	◆ OZZY OSBOURNE EPIC
12	16	24	4	CRYIN' GET A GRIP	AEROSMITH Geffen
13	13	17	5	WHEN WILL IT RAIN JACKYL	◆ JACKYL Geffen
◆◆◆ AIRPOWER ◆◆◆					
14	24	—	2	WIDE RIVER WIDE RIVER	STEVE MILLER BAND POLYDOR/PLG
15	17	18	8	DOWN INCOGNITO PULL	◆ WINGER ATLANTIC
◆◆◆ AIRPOWER ◆◆◆					
16	25	33	4	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
17	19	15	15	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
◆◆◆ AIRPOWER ◆◆◆					
18	36	—	2	TAKE ME FOR A LITTLE WHILE COVERDALE/PAGE	◆ COVERDALE/PAGE Geffen
19	14	9	15	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS GIANT
20	23	25	4	ENGLISH BOY PSYCHODERELICT	PETE TOWNSHEND ATLANTIC
21	26	27	7	ANYWHERE BUT HERE DYNAMITE MONSTER BOOGIE CONCERT	◆ RAGING SLAB DEF AMERICAN/REPRISE
22	15	16	9	SISTER OF PAIN EXPOSED	◆ VINCE NEIL WARNER BROS.
23	21	12	16	ROOSTER DIRT	◆ ALICE IN CHAINS COLUMBIA
24	11	10	10	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
25	18	11	14	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
26	30	32	6	ONLY SOUND OF WHITE NOISE	◆ ANTHRAX ELEKTRA
27	34	40	4	TOMORROW'S GIRLS KAMAKIRIAD	◆ DONALD FAGEN REPRISE
28	38	—	2	ANOTHER DAY IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
◆◆◆ FLASHMAKER ◆◆◆					
29	NEW ▶	1	1	29 PALMS FATE OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC
30	NEW ▶	1	1	ANGRY AGAIN "LAST ACTION HERO" SOUNDTRACK	◆ MEGADETH COLUMBIA
31	22	26	5	I LOVE IT LOUD KISS ALIVE III	◆ KISS MERCURY
32	27	23	12	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	◆ 4 NON BLONDES INTERSCOPE
33	33	37	3	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
34	28	21	7	CUT ACROSS SHORTY UNPLUGGED...AND SEATED	ROD STEWART WARNER BROS.
35	12	8	10	THE HUNTER MUDDY WATERS BLUES-A TRIBUTE TO MUDDY WATERS	PAUL RODGERS VICTORY/PLG
36	40	—	2	GLORIA TOO LONG IN EXILE	VAN MORRISON POLYDOR/PLG
37	35	35	12	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
38	29	30	6	WHAT TIME IS IT? POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
39	RE-ENTRY	4	4	CONQUER ME SAVE YOUR SOUL	◆ BLUES TRAVELER A&M
40	37	31	20	DOWN ON ME JACKYL	◆ JACKYL Geffen

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	—	2	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
2	1	—	2	BLACK TEN	PEARL JAM EPIC
3	3	1	37	EVEN FLOW TEN	◆ PEARL JAM EPIC
4	4	2	23	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
5	6	4	25	JEREMY TEN	◆ PEARL JAM EPIC
6	—	—	28	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC
7	5	5	20	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG
8	—	—	8	DREAM ON AEROSMITH	AEROSMITH COLUMBIA
9	8	—	9	MORE THAN A FEELING BOSTON	BOSTON EPIC
10	—	6	38	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE

Modern Rock Tracks™

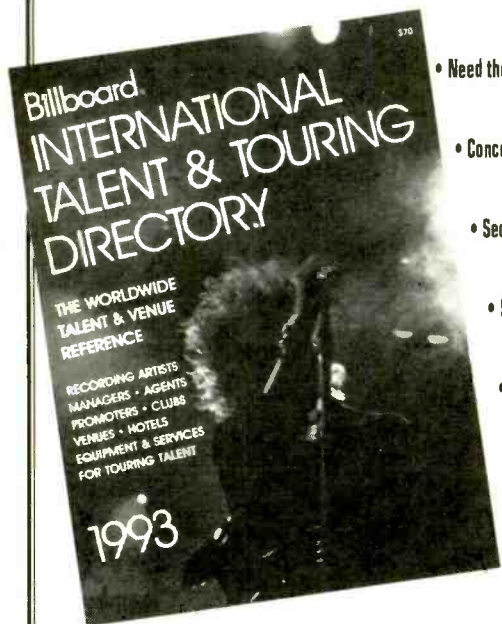
COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	4	6	PETS PORN FOR PYROS	◆ PORN FOR PYROS WARNER BROS.
2	5	15	4	BREAK IT DOWN AGAIN	◆ TEARS FOR FEARS MERCURY
3	3	2	11	CREEP PABLO HONEY	◆ RADIOHEAD CAPITOL
4	2	1	11	REGRET REPUBLIC	◆ NEW ORDER QWEST/WARNER BROS.
5	4	3	10	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTE/SIRE/REPRISE
6	7	6	8	SHE KISSED ME SYMPHONY OR DAMN	◆ TERENCE TRENT D'ARBY COLUMBIA
7	9	9	9	METAL MICKEY SUEDE	◆ SUEDE NUDE/COLUMBIA
8	6	7	6	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC
9	10	13	12	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
10	12	18	4	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
11	11	8	6	HANG ON TO YOUR EGO FRANK BLACK	◆ FRANK BLACK ELEKTRA
12	8	5	11	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
13	15	11	9	CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	◆ UB40 VIRGIN
14	23	27	3	STAND ABOVE ME LIBERATOR	O.M.D. VIRGIN
15	19	16	7	COUNTRY AT WAR HEY ZEUS!	◆ X BIG LIFE/MERCURY
16	16	26	5	I SHOULD'VE KNOWN WHATEVER	◆ AIMEE MANN IMAGO
17	13	19	5	HAYFEVER I'VE SEEN EVERYTHING	◆ THE TRASH CAN SINATRAS GODDISCS/LONDON/PLG
18	14	14	6	THE RETURN OF PAN DREAM HARDER	◆ THE WATERBOYS Geffen
19	21	20	9	I'M GONNA BE (500 MILES) SUNSHINE ON LEITH	◆ THE PROCLAIMERS CHRYSALIS/ERG
20	17	12	7	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
21	27	—	2	RAIN JUNK PUPPETS	◆ AN EMOTIONAL FISH ATLANTIC
22	18	17	7	NOTHINGNESS STAIN	◆ LIVING COLOUR EPIC
23	22	24	7	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
24	20	22	5	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND
25	25	—	2	WORLD CLASS FAD 14 SONGS	◆ PAUL WESTERBERG SIRE/REPRISE
26	29	—	2	SHOCK TO THE SYSTEM CYBERPUNK	◆ BILLY IDOL CHRYSALIS/ERG
27	24	10	13	IS IT LIKE TODAY? BANG!	◆ WORLD PARTY ENGLISH/CHRYSALIS/ERG
28	26	21	9	MY NAME IS MUD PORK SODA	◆ PRIMUS INTERSCOPE
29	NEW ▶	1	1	SUNSHINE SMILE AGAINST PERFECTION	◆ ADORABLE CREATIONS/SBK/ERG
30	28	23	15	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN

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

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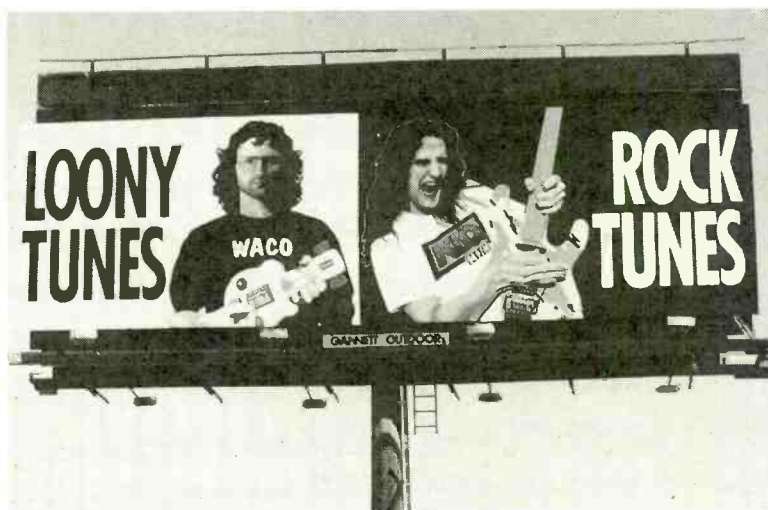
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Radio



Cult Music. WQLQ Grand Rapids, Mich., recently unveiled its David Koresh-themed billboard "in an attempt to bring a little levity to the Waco tragedy," as station president Bart Brandmiller put it. The latest installment is part of a continuing series of controversial boards used by the station.

Black Radio Listeners Spend More Time Tuned In

NEW YORK—Black radio listeners continue to make greater use of the medium than all other listeners. According to the newly published 1993 edition of "Black-Formatted Radio," the black audience listens to radio an average of 26 1/2 hours per week, three hours and 18 minutes longer than the average for all listeners age 12-plus.

Among black listeners 12-plus, 53.5% tune into urban radio, 11.5% listen to N/T, 8.1% dial up a religious station, 7.6% tune into AC, 5.9% listen to top 40, and 5.2% choose adult alternative. Among black listeners ages 18-34, urban's audience share is 65.4%. In the 25-54 demo, urban radio grabs 52.7% of listening, according to the annual

report, which is prepared by Arbitron and the Suffern, N.Y.-based Landsman Media, Inc.

The largest black audience demographic group reached by radio in the average week is the 25-34 cell, followed by 18-24, and 35-44. 25-34 is also the strongest age cell for morning drive listening.

In time spent listening levels, black women outpace black men only in morning drive and on week-ends.

The information in the report is based on the Billboard/Arbitron national format ratings from the spring of 1992, and Arbitron's Black National Database for the same period.

NETWORKS AND SYNDICATION

(Continued from preceding page)

New York Underground," a two-hour weekly show hosted by WQHT (Hot 97) New York midday jock Deborah Rath... Album Network and SJS Entertainment are offering "Foreigner: Live From Electric Ladyland" through June 27.

Motor Sports Radio has put its features "Race Talk" and "Radio Road Test" on satellite and plans to supply the Army's Soldiers Radio Network with those shows...

Trans World Radio has signed an agreement with Radio Moscow to broadcast its Christian programming into South Asia.

Ron Huntsman Entertainment Marketing offers the one-hour special "The John Anderson Story" July 6-Aug. 1... NPR will celebrate Independence Day with the two-hour "American Roots Fourth Of July Special."



Anything Goes. Having some fun down on the bayou in Houston are members of the KZFX airstaff. The station entered its Egyptian Love Barge in the "Anything That Floats" charity barge race held on the nearby Buffalo Bayou. Pictured, from left, are KZFX's Crash Collins, Stephanie Franklin, and Bob Ford.

Hits! in Tokio

Week of June 6, 1993

- 1 That's The Way Love Goes Janet Jackson
- 2 Swim Papa's Culture
- 3 Regret New Order
- 4 Coming To Life Michael Franks Terence Trent D'Arby
- 5 Do You Love Me Like You Say?
- 6 Tomorrow's Girls Donald Fagen
- 7 Move On Cecilia Ray
- 8 Really Into You Around The Way
- 9 Sing Vivienne McKone
- 10 Informer Snow
- 11 Guilty Perception
- 12 Twenty Five Hours A Day The Hooters
- 13 Somebody To Love George Michael & Queen
- 14 I Never Felt Like This Before Mica Paris
- 15 Livin' On The Edge Aerosmith
- 16 Silent Way Angie Giles
- 17 Dream Sweet Dreams Aztec Camera
- 18 Too Young To Die Jamiroquai
- 19 Have I Told You Lately Rod Stewart
- 20 That's The Way Love Is Bobby Brown
- 21 Kiss Of Life Sade
- 22 Wannagirl Jeremy Jordan
- 23 Don't Take Away My Heaven Aaron Neville
- 24 Tribal Dance 2 Unlimited
- 25 I'm Not In Love Pretenders
- 26 Who Let In The Rain Cyndi Lauper
- 27 Believe Lenny Kravitz
- 28 Buddy X Neneh Cherry
- 29 Soaky' US3
- 30 Sister Di Pain Vince Neil
- 31 Sax-A-Go-Go Candy Dulfer
- 32 Almost Unreal Roxette
- 33 I'm So Into You SWV
- 34 Sweet Lullaby Deep Forest
- 35 Naked With You Monday Michiru
- 36 Comme D'Habitude Claire Chevalier
- 37 What You Won't Do For Love
- 38 I Have Nothing Whitney Houston
- 39 Dh Carolina Shaggy
- 40 Sunshine Romance Original Love
- 41 Freak Me Silk
- 42 One More Chance Maxi Priest
- 43 Go Away Gloria Estefan
- 44 La Mecanique Elenore
- 45 Jack Le Jazzman David Dexter D
- 46 So Close Dina Carroll
- 47 Loungin' Guru
- 48 Ruby Tuesday Rod Stewart
- 49 Das Modell Robert
- 50 Hero David Crosby & Phil Collins

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKIO.

J-WAVE 81.3FM

Single Reviews

EDITED BY LARRY FLICK

POP

► **TLC** *Get It Up* (4:00)
PRODUCERS: Dallas Austin, Tim & Bob
WRITER: Prince
PUBLISHERS: Tionna/WB, ASCAP
REMIXER: Vincent Herbert
Epic Soundtrax 77059 (c/o Sony) (cassette single)

Now here's a genius pairing: sassy and charismatic female trio brings the Time's delicious nugget to the hip-hop era. On loan from LaFace, TLC throws down with the ease and finesse of seasoned veterans on this single from the soundtrack to "Poetic Justice." Playful vocals creep and boogie to a slinky beat—with just the right dose of pop sweetener. A ferocious summer radio entry that demands instant sales and chart action.

► **JOEY LAWRENCE** *Stay Forever* (4:04)
PRODUCERS: Steve Barril, Tony Peluso
WRITERS: J. Lawrence, A.L. Bacon, A. Shalit, N. Bacon
PUBLISHER: not listed
Impact/MCA 2748 (c/o Uni) (cassette single)

We have yet to see the heights this hugely popular teen idol can reach at pop radio. This glistening ballad from the "Blossom" sitcom star's self-titled album is equipped with oh-so-sweet words of love and a flexing vocal shaded with just the right amount of seductive groans. Aimed directly at teenage girls, track is poised for a major top 40 explosion. You have been warned.

★ **MICHAEL JACKSON** *Will You Be There* (3:39)
PRODUCER: Michael Jackson, Bruce Swedien
WRITER: M. Jackson
PUBLISHERS: Mijac/Warner-Tamerlane, BMI
MJJ/Epic 77060 (c/o Sony) (cassette single)

The King of Pop takes another dip into his enduring "Dangerous" collection and pulls out this highly inspirational, gospel/pop tune. Cut also is the theme from the film "Free Willy," the soundtrack for which is the first release from his new MJJ label. Jackson offers one of his purest vocals in a long while, wisely sidestepping busy instrumentation and studio gimmicks. As a result, listeners are reminded how special and unique he truly is. Popsters should find room for this one.

JOMANDA *I Like It* (3:44)
PRODUCER: Buff Love
WRITER: not listed
PUBLISHER: not listed
REMIXER: Eric "E-Smooove" Miller
Big Beat 2015 (c/o Atlantic) (cassette single)

House music trio trades in club glitter for new-jill-swing beats and harmonies à la Jade and SWV on this cutie-pie cover of a tune first recorded by DeBarge. Formulaic track fits the mold of current radio fashions, and likely will push all the right consumer buttons. But it does not lay the groundwork for creating the image for an act that will last beyond an immediate trend.

RAVEN-SYMONÉ *That's What Little Girls Are Made Of* (3:52)
PRODUCER: Chad "Dr. Ceuss" Elliott
WRITERS: C. Elliott, M. Elliott
PUBLISHER: not listed
REMIXERS: Maxi Priest, Herbert Harris, Phillip Smart, Ratael Allen, Tootie Wayne
MCA 54654 (c/o Uni) (12-inch single)

Youngster from the now-defunct "Cosby" television series bows as a rapper on this ragga-hip-hopper. Raven-Symone is made of a lot more than sugar and spice, as evident in her precocious rhymes. Adult musical context sounds a little weird next to her twee little voice. Could work on stations as a novelty.

★ **MICHAEL DAMIAN** *Reach Out To Me* (3:37)
PRODUCERS: Larry Weir, Michael Damian, Tom Weir
WRITERS: L. Weir, M. Damian, T. Weir, M. Pamell
PUBLISHER: St. Cecilia, BMI
Scotti Bros. 75365 (c/o BMG) (cassette single)

Star of soapdom's "The Young & The Restless" offers the strongest single of his musical career. Created by Damian with his brothers, Larry and Tom Weir, the track is a sunny dance/pop twirler, empowered with a chorus that is positively unshakable. Excellent entry has the juice to be one of this season's sleeper hits, given the right amount of promotional TLC.

R & B

► **TONE LOC** *Posse Love* (5:50)
PRODUCERS: A. Smith, M. Walk
WRITERS: A. Smith, M. Walk
PUBLISHERS: Polygram International/Loc'ed Out
A&M 5431 (c/o PGD) (cassette single)

From the familiar flute at the beginning to the haunting moodiness of the end of this track, Tone Loc proves that his feet still stand on fertile hip-hop ground. Sure to do extremely well in urban markets, Loc's delivery is eerie and heartfelt. In this song about friendship and male bonding, from the soundtrack to "Posse," he manages to be vulnerable without losing any of his cool, and he flows over hypnotic, hard-hitting, supremely funky beats (the guitar is especially soulful).

CHANTAY SAVAGE *Don't Let It Go To Your Head* (3:56)
PRODUCER: Steve "Silk" Hurley
WRITERS: Hurley, Williams, Savage, Principle
PUBLISHERS: Last Song/Third Coast, ASCAP
REMIXER: Dave Shaw
ID/RCA 62572 (c/o BMG) (cassette single)

Savage tries to prove that she can jack it up with the best of 'em on this familiar jam from her debut, "Here We Go..." The song's hook is undeniably contagious, and is ready for action at urban and top 40 formats. Dave Shaw's remix should do the trick luring the right folks to the party.

ZIGGY MARLEY & THE MELODY MAKERS *Brothers And Sisters* (4:39)
PRODUCERS: Ziggy Marley & The Melody Makers
WRITER: D. Marley
PUBLISHERS: Colgems-EMI Music/Ziggy Music, ASCAP
Virgin 12804 (CD promo)

Sweet, bouncy reggae track is ripe for radio's picking. Rich lyrics provide some food for thought, and vocals are uniformly pleasing to the ears. A sunny addition to playlists.

► **SAWYER BROWN** *Thank God For You* (3:00)
PRODUCERS: Mark Miller, Mac McNally
WRITERS: M. Miller, M. McNally
PUBLISHERS: Travelin' Zoo/Beginner, ASCAP
Curb 1053 (7-inch single)

A hard-driving devotional with a punchline. Mark Miller's flippantly delivered lead vocals leaven the dead-serious tribute with a sense of comedy and proportion.

► **DWIGHT YOAKAM** *A Thousand Miles From Nowhere* (3:26)
PRODUCER: Pete Anderson
WRITER: Dwight Yoakam
PUBLISHER: Coal Dust/Warner-Tamerlane, BMI
Reprise 6282 (c/o Warner Bros.) (CD promo)

Hamlet sings again. Scourged by a hard-driving lead guitar, a gloomy and pensive Yoakam bewails his emotional isolation.

NEW & NOTEWORTHY

ROBIN ZANDER *I've Always Got You* (3:40)
PRODUCERS: Jimmy Iovine, Robin Zander
WRITERS: R. Zander, M. Campbell, J.D. Souther
PUBLISHERS: Art An Zee, BMI; Wild Pitch/Ice Age, ASCAP
Interscope 5013 (c/o Atlantic) (cassette single)

Cheap Trick front man takes a long-anticipated solo journey with this bright and breezy pop strummer. Richly textured arrangement has crisp guitar doodling, and layers of Zander's engaging and distinctive voice. At the core of the track is an instantly memorable chorus that will open doors at adult-leaning pop and album-rock stations. A promising peek into his upcoming eponymous collection.

HADDAWAY *What Is Love?* (6:40)
PRODUCERS: Halligan, Torello
WRITERS: D.D. Halligan, J. Torello
PUBLISHER: A La Carte
REMIXERS: The Rapino Brothers
Coconut/Arista 12574 (c/o BMG) (12-inch single)

Glorious pop/house ditty recently topped English pop charts, and was an international club hit almost a year

► **JOHN MICHAEL MONTGOMERY** *Beer And Bones* (3:38)
PRODUCER: Doug Johnson
WRITERS: S.D. Shafer, L. Wilson
PUBLISHERS: Acuff-Rose/Lazy Gator, BMI
Atlantic 5108 (7-inch single)

With echoes of Hank Williams and Ernest Tubb, Montgomery describes the state to which bad love has reduced him.

► **GEORGE JONES** *Walls Can Fall* (3:10)
PRODUCER: Emory Gordy Jr.
WRITERS: B. Yates, B. Bouton, F. Dycus
PUBLISHERS: Songs Of PolyGram International/Young World, BMI
MCA 54687 (c/o Uni) (7-inch single)

The greatest voice in country music sounds a hopeful theme, buoyed by an eloquent steel guitar and crystalline backup vocals from Vince Gill and Patty Loveless.

► **LARRY STEWART** *I'll Cry Tomorrow* (4:03)
PRODUCERS: Scott Hendricks, Larry Stewart
WRITERS: S. Bogard, R. Giles
PUBLISHER: not listed
RCA 62546 (c/o BMG) (7-inch single)

This has the rueful-but-resolute bounce of "Walk On By." Stewart does a fine job of conveying a sense of determination under pressure.

► **THE REMINGTONS** *Wall Around Her Heart* (3:11)
PRODUCERS: Larry Michael Lee, Josh Leo
WRITERS: D. Henson, S.K. Wilson
PUBLISHERS: JoQuan/Darell, ASCAP
BNA 62527 (c/o BMG) (7-inch single)

This trio has one of the sweetest/bittersweetest vocal sounds in the business, and it's put to good use here in this up-tempo assertion that love will conquer all.

ZACA CREEK *Fly Me South* (3:20)
PRODUCERS: James Stroud, Gary Smith
WRITERS: J. Foss, S. Foss, G. Foss, J. Foss
PUBLISHER: Big Giant, BMI
Giant 6198 (c/o Warner Bros.) (CD promo)

From the bottle-neck guitar intro to the bluesy lead vocals, this sounds more rock than country. But the theme of homesickness is as traditional as "Detroit City" (if not as intense).

JOHNNY PAYCHECK *Next Of Kin* (2:43)
PRODUCER: Jack Gale
WRITERS: Wills, Mize
PUBLISHER: Wesley Dewayne, BMI
Playback 20 (7-inch single)

Paycheck sounds as fresh and feisty as ever in this engaging combination of sass and self-pity. Distributed by Laurie Records.

DANCE

► **SAINT ETIENNE** *Who Do You Think You Are?* (6:57)
PRODUCERS: Ian Catt, Saint Etienne
WRITERS: Dyer, Scott
PUBLISHER: September, ASCAP
REMIXER: Roger S.
Warner Bros. 40910 (12-inch single)

English modern-pop act delves into Bo

Donaldson & the Heywoods' pop evergreen with fanciful, disco-minded results. Singer Debsey offers a soft, sugar-coated vocal with a pleasant, cushiony house groove resting beneath. Roger S. lends a helping hand with fluffy remixes that should tickle the hearts of mainstream and hi-NRG DJs. Far more interesting and effective than the group's previous releases.

► **SABRINA JOHNSTON** *You Got Me (Love So Sweet)* (6:25)
PRODUCERS: Sabrina Johnston, Ken Johnston
WRITER: S. Johnston
PUBLISHERS: Perfect Pair/MCA, BMI
REMIXERS: Sabrina Johnston, Ken Johnston
Perfect Pair 002 (12-inch single)

The voice that raised roofs in '91 with "Peace" stomps back into view with a sizzling slice of diva-house. Sabrina's gorgeous soprano (which sounds more like Whitney Houston's every day) glides atop an R&B-soaked groove that derives some of its energy from backing gospel choir chants. A special record by an extra-special artist. Contact: 201-672-8474.

TRINERE *Rockin' To The Rhythm* (4:22)
PRODUCER: "Pretty" Tony Butler
WRITERS: T. Butler, T. Farrington
PUBLISHER: not listed
REMIXER: Mohamed Moretta
Pandisc 094 (CD single)

Freestyler vixen combines old-school vibes and current club trends with mixed results. She vamps and preens respectably, though the song and production do not quite match her output. Moretta does an admirable job in keeping the bass fat and the breaks solid. Best programming bet is the "Hypnotic" mix, which works a couple of catchy loops and has live percussion. Contact: 305-538-4880.

AC

► **DAVE KOZ** *You Make Me Smile* (4:17)
PRODUCERS: Jeff Koz, Dave Koz
WRITERS: J. Koz, D. Koz
PUBLISHER: not listed
Capitol 79731 (c/o CEMA) (cassette single)

Photogenic (or should that be videogenic?) saxophonist previews his second set, "Lucky Man," with a lively, percussive instrumental. Deft interplay between fluid solos and agile acoustic guitar plucking maintains a hip nouveau-jazz vibe, while a wash of warm synths provides the pop gloss needed to make the grade at AC radio. A sweet prelude to a quiet evening—alone or with the one you love. Heavy sigh.

ROCK TRACKS

► **URGE OVERKILL** *Sister Havana* (3:49)
PRODUCERS: The Butcher Brothers
WRITERS: Uрге Overkill
PUBLISHER: King/Kato Ltd., BMI
Geffen 4527 (c/o Uni) (CD promo)

This brilliantly catchy, cool cut is a natural for album-rock and modern-rock rotation, and should serve as a bouncy springboard into the band's major-label bow, "Saturation," where programmers can find a host of fab radio-ready (but never formulaic) cuts. Chicago act could be Geffen's next surprise stars.

► **FRANK BLACK** *Hang On To Your Ego* (3:23)
PRODUCERS: Eric Drew Feldman, Frank Black
WRITER: B. Wilson
PUBLISHER: Rondor Music Ltd.
4AD/Elektra 8762 (CD single)

Boppy take on Beach Boys tune has Black's unmistakable vocal marks on it, but despite those (and light, programmed drums and buried riffs), he doesn't quite transform it into something all his own. Modern-rock radio will find it a fun add. CD also has two pleasant, meandering rock instrumentals, one of which, the spacey "Surf Epic," tops 10 minutes(!).

★ **LISA GERMANO** *You Make Me Want To Wear Dresses* (2:57)
PRODUCER: Malcolm Burn
WRITER: L. Germano
PUBLISHER: not listed
Capitol 70747 (c/o CEMA) (CD promo)

Major-label debut from former Mellencamp

fiddle player keeps things simple and track is all the more effective for it. Snappy, bluegrass bowing duets with tangy rock chords, and Germano's lyrics loop over themselves in dreamlike fashion, with each new twist providing different meaning. A fresh sound for modern-rock programmers, and album rock might want to look into it, too.

DRAMARAMA *Work For Food* (4:09)
PRODUCERS: Chris Carter, John Easdale
WRITER: J. Easdale
PUBLISHER: Longitude Music Co./Binky Music, BMI
Interscope 8753 (c/o Atlantic) (CD promo)

Relentlessly pounding rhythms create a solid base for lazily melodic vocals and medium-weight, energetic guitars. A strong pop-rock (along the lines of Hüsker Dü) that should draw interest at modern-rock outlets.

JIVE BIBLE *Fish Farmers* (4:15)
PRODUCERS: Jive Bible, Joseph Miselis
WRITERS: Jive Bible
PUBLISHER: Dirt Merchant Music, BMI
Kokopop 9 (7-inch single)

Strong A and B sides feature tight band that manages a pretty clean mix of power-pop, hardcore, and grunge. Shifting tempos keep things lively. Vocalist seems not to have gotten completely over hardcore, however, and tends to favor a sort of screaming style where a tempered approach might serve the band's talents better.

RAP

► **CYPRESS HILL** *Insane In The Brain* (3:31)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
RuffHouse/Columbia 5209 (c/o Sony) (12-inch single)

One of the hip-hop community's leading acts returns with a slamin' romp. Resting on a beat-bed of loopy samples and nimble scratches, act drops rhymes that are even sharper than on previous efforts. A head-bobbin' midtempo groove leads them into a brain-embedding hook that will help knock down urban and pop radio doors. Be sure to check out the hard and raunchy "When The Shit Goes Down" on the flpside.

► **YO YO** *The Bonnie & Clyde Theme* (3:58)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
EastWest 5138 (c/o Atlantic) (cassette single)

A vicious little ditty featuring hip-hop kingpin Ice Cube, the duet splendidly narrates a fantasy crime spree. Cube and Yo Yo trade the packed verses like the pros they are, but while the song has lots of lyrical juice, it lacks a certain musical fierceness that would have turned it into an immediate smash. A deft remix with a firm grip on urban tastes could change things quickly, though.

KRASH MAN *Booty Mack* (3:41)
PRODUCER: Peter Black
WRITERS: J. Burton, P. Black
PUBLISHER: C.P.S.B., ASCAP
4th & B'way 573 (c/o Island) (maxi-cassette single)

You can probably figure out what "booty mack" means within the context of this boisterous ode to the female derriere (and all of the assorted uses it provides for a happy, self-involved rapper). Although it is all clearly in good fun, track doesn't offer anything different from the gazillion other records on the same topic. Oh well, what's a booty-obsessed dude to do? How 'bout finding a more obscure body part to rhapsodize over?

BIG BUB *24/7 (Good Lovin')* (3:52)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
EastWest 5110 (c/o Atlantic) (CD promo)

Bub does his soulful best on the LP edit and delivers a performance of some measure, though thin synth arrangements wind up sounding overworked as they strain to support his vocal. Stronger-sounding instruments and a livelier mix would better suit the Bubster.

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.

Don & Mike's Mouths Cause Trouble Again; WQYX-AM Goes Talk; Air Shifts At KMPC

IT WAS A BUSY WEEK for lawyers, with suits against several radio personalities keeping quite a few of them busy.

WMMX Baltimore director of public relations Dawn Tritiak has filed a \$50 million suit against WJFK-FM Washington, D.C., hosts Don Geronimo and Mike O'Meara, who allegedly called her a lesbian and an "obese, grotesque, wild beast" during a live broadcast April 5. Tritiak's attorney, Joanne Suder, says the plaintiff's family and co-workers were not aware that she is a lesbian.

Also named as defendants in the suit are WJFK parent company, Infinity Broadcasting, GM Ken Stevens, and PD Cerphe Colwell.

A previous \$15 million suit against the jocks, filed in 1991 by public relations executive Carol Sewell, was settled last November. Sewell had also alleged the pair called her offensive names on the air.

In Chicago, two strippers have filed a \$1.5 million suit against WLUP-AM midday host Kevin Matthews for including footage of them wrestling on stage in tapioca pudding in his video "The Sick And Disgusting Blues Show," according to the Chicago Sun-Times. The suit seeks damages for defamation and invasion of privacy. A spokesman for Matthews told the paper's Robert Feder the suit is "totally ludicrous and unbelievable."

In Norfolk, Va., meanwhile, a jury ordered WNOR and its morning man, Henry "The Bull" Del Toro, to pay \$45,000 in damages to the recipient of a prank phone call that aired on the station eight years ago. According to the Daily Press, Del Toro called the plaintiff, Jacqueline Alcox, pretending to be from the North Carolina game commission after Alcox was arrested for spotlighting deer (an unlawful hunting tactic). Del Toro told Alcox she was being held in contempt of court for "mouthing off and yelling obscenities at the judge," and faced a possible three months in prison.

It took the jury just a half-hour to determine Del Toro had defamed Alcox, according to the paper.

A San Francisco judge ruled that KSOL (Wild 107) San Francisco morning man Mancow Muller's haircut-on-the-bridge stunt will cost him a \$1,000 fine, 100 hours of community service, and three years of probation.

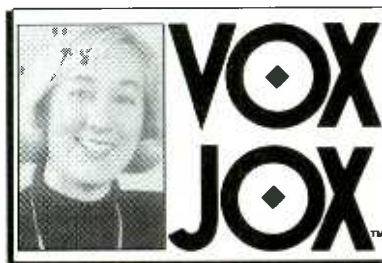
In other news, the Radio Advertising Bureau now is offering correspondence radio training courses for radio salespeople and sales managers in conjunction with Chris Lytle and Associates. The self-study courses are being offered for three levels of experience and run either six or 13 weeks. The program originally was piloted in Canada, where 18% of sales people and managers participated, according to the RAB.

Canada's ratings service, the BBM Bureau of Measurement, has signed an agreement committing \$1 million toward the development of Arbitron's pocket people meter passive measurement device (Billboard, Dec. 19, 1992). BBM plans to measure at least two Canadian markets using the device by the spring of 1995. Arbitron plans to

deploy meters here by the end of '94.

A public outcry over adult alternative WJZE Washington, D.C.'s flip to oldies WBIG last week (Billboard, June 19) is being fueled by former PD Bob Linden, who was ousted in the move. Linden ran an ad in the Washington City Paper inviting listeners to launch a grass-roots campaign to raise enough money to invest in another station and flip its format to jazz.

Linden writes, "Whether millionaires step forward or every listener steps forward with \$20, I can assure you that we will be back for you." He also includes his home phone number.



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

SECOND-PHASE TRENDS

Arbitrends from the second phase of the spring ratings book have begun rolling in. In New York, the only major news was the 3.5-2.8 spiral of album WNEW from the winter book. The top five stations were urban WRKS (5.8-5.9 from the book), AC WLTW (5.3-5.5), oldies WCBS-FM (4.8-4.7), N/T WABC (3.8-4.2), and classic rock WXRK (3.8-4.1).

In Los Angeles, Spanish powerhouse KLAX was off dramatically from the winter book (7.2-5.5), but still led the market. It was followed by AC KOST (5.5-5.3), top 40/rhythm KPWR (5.0-5.0), N/T KFI (4.3-4.4), and top 40 KIIS (4.3-4.2).

In Chicago, top 40/rhythm WBBM-FM (B96) was up 5.0-5.8 from the book and oldies WJMK rose 2.2-2.8, while N/T WLS-AM-FM was off 4.3-3.6. Other major moves came from classic rock WCKG (2.4-2.9), album WWBZ (3.3-2.8), classical WNIB (1.9-1.4), and Spanish WIND (1.8-1.3).

The top five stations were urban WGCI-FM (7.4-7.0), N/T WGN (6.5-6.2), country WUSN (6.2-6.0), B96, and AC WLIT (4.6-4.7).

PROGRAMMING: WQYK-AM TO TALK

As expected, Infinity-owned WQYK-AM Tampa, Fla., has ditched its Satellite Music Network "Real Country" format in favor of syndicated talk as "1010 Talks." WQYK now features WFAN New York's newly syndicated morning man, Don Imus, WJFK Washington, D.C.'s midday host G. Gordon Liddy, and WJFK's Don Geronimo and Mike O'Meara in afternoons. All three shows are syndicated by Unistar Radio Networks. At press time, the evening lineup remained up in the air.

In other syndication news, Imus debuts on WEEI Boston July 12 and Don & Mike ink new affiliate WWKB

Buffalo, N.Y.

Doc Jordan is the new PD/MD/afternoon drive jock at WTMP Tampa, replacing Chris Turner, who was recently upped to GM. Jordan arrives from WYLD-AM New Orleans, where he was morning man . . . Don Tracy joins KGFJ Los Angeles as PD/MD/afternoon jock from the Armed Forces Radio Network. Interim PD Johnny Morris returns to his chief engineer duties.

Another example of television managers overseeing portions of co-owned radio stations (Billboard, May 22) has appeared, as expected, in Philadelphia. KYW-TV ND Scott Herman is now responsible for news on both TV and KYW radio, with the new title director of news programming.

Smokey Rivers joins KYKY St. Louis as OM, replacing Barry James (aka B.J. McCarty), now at WTMX Chicago. Rivers previously was OM at WMC Memphis . . . After a six-month local marketing agreement, Jacor Communications' has closed on its acquisition of WKRC Cincinnati, and quickly flipped the calls to WLWA, as expected. Jacor also owns crosstown WLW.

Premiere Radio Networks' national marketing director, "Banana" Joe Montione, segues to the PD post at co-owned KZDG Denver, replacing Brian Norton, who exits. Montione will continue to host his Sunday-night show, "Banana Joe Flashback," on KIIS Los Angeles, and will fly back and forth weekly. Replacing him at Premiere is VP/international Ed Mann.

After a one-year hiatus away from radio, Ron Finn returns to WWWW-FM Toledo, Ohio, as PD, replacing Mark Roberts. Finn previously had served as the station's MD. Mark Standriff, who was filling in as interim PD, returns to his morning shift.

WMET Washington, D.C., and nearby WPGC-AM are back in business together. From 1991-92, WMET had been simulcasting WPGC's business radio format. Last February, that agreement ended. Now, WMET is back on board, broadcasting WPGC's signal deeper into neighboring Maryland.

MD Tony Wright adds the newly created OM duties at WVOL/WQKK Nashville . . . Following MD/night jock Bruce Melvin's exit from WHJX-FM Jacksonville, Fla., the station has added SMN's "The Touch" to fill his slot and upped midday host Mary K. to MD.

WXLK Baton Rouge, La., flips from AC to country. Rick Daniel joins as PD/afternoon jock from the APD job at crosstown WYNK. New MD/midday host Kevin Harger joins from crosstown KQXL . . . Top 40 KRNO Des Moines, Iowa, flips to AC "Star 102.5" and has applied for the new calls KSTZ.

WHB Kansas City, Mo., will flip from oldies to a mix of country and farm news as "Missouri's Farm Voice," following its sale from Shamrock Broadcasting to Kanza Inc., owner of KAOL/KMZU Carrollton, Mo.

Z-Spanish Radio Network, a Sa-

newsline...

BOB MOORE, executive VP of Westwood One's station group, exits for the newly created position of executive director of corporate development at Metro Networks. He will not be replaced, since WW1 no longer owns any stations.

STATION SALES: KRTH Los Angeles from Beasley Broadcast Group to Infinity Broadcasting for an unprecedented \$110 million; WCOS-AM-FM Columbia, S.C., from U.S. Radio, L.P., and WHKZ Columbia from Universal Communications to Benchmark Communications for an undisclosed price; KFIZ/WFON Fond du Lac, Wis., from Independence Broadcasting to Lakeside Broadcasting for \$3.5 million; WDSC/WXNS Florence, S.C., from co-receivers Banking Services Corp. and Roger Akin to Metropolitan Broadcasting Associates for \$800,000; WFBL Syracuse, N.Y., from Wilks-Schwartz Broadcasting to Crawford Broadcasting for \$425,000.

SALE CLOSINGS: KQLZ (now KXEZ) Los Angeles from WW1 to Viacom International for \$40 million; WTFX Louisville, Ky., from Tom Joyner to Prism Radio Partners for \$3.3 million; WWKY/WVEZ Louisville from Wilks-Schwartz Broadcasting to Prism for \$6.375 million.

STEVE PEPPARD exits CBS to join Scarsdale, N.Y.-based RCS as head of its new radio traffic division.

SHEILA OLIVER has been upped from director of sales/regional manager to VP/sales at rep firm D&R Radio in Atlanta.

cramento, Calif.-based network of Spanish stations, has filed to acquire a fourth station, KKIS-FM San Francisco. The network already has acquired KZSA (formerly KWWN) Sacramento as well as KHOT (AM) and KXXM Fresno, Calif. All three FM stations broadcast on 92.1. Network owner Amador Bustos plans to eventually air KZSA's "Z-Spanish hit radio" format on all of the stations and also is looking for additional West Coast affiliates.

WJMO-FM (Jammin' 92) Cleveland has launched a new evening program, "92-Channel X," billed as "a radio version of Lollapalooza" combining elements of hip-hop, grunge, and urban pop and targeted at the 12-24 demo.

"Renegade Radio," a techno format similar to that of the late KOCM/KSRF (Mars-FM) Los Angeles, now is airing as a brokered time program from midnight Fridays to 7:30 a.m. Saturdays and again from 10 to 11 p.m. Saturdays on KWIZ-FM Riverside, Calif. Former Mars-FM jock Swedish Egil's syndicated show, "Groove Radio," airs as part of "Renegade Radio" 1-4 a.m. Renegade is hoping to expand the format to 24 hours by the end of the summer.

Lani Barrett, who has held the positions of GM, MD, and promotion director at college station WRAS Atlanta, exits the station to join Los Angeles-based Entertainment Marketing Group, an independent marketing and promotion company. Dave Hill has been promoted from music assistant to MD at WRAS.

PEOPLE: MORE KMPC CHANGES

More changes at KMPC Los Angeles, as afternoon host Doug Krikorian and midday hosts Brian Golden and Paola Boivin exit. Night jock Tony Femino takes over middays. His slot will be filled by American Sports Network.

WXTR Washington, D.C., evening jock Bob "The Bopper" O'Brien and morning man Dave Kellogg swap shifts . . . WMAL Washington mid-morning host Karen Leggett exits and is replaced by Washington Post columnist Bob Levey.

Nat Lamp, last at KLAQ El Paso,

Texas, is the new APD at KUPD Phoenix. He replaces Larry Mac, who exits . . . Trevor Joe Lennon has been upped from overnights to nights on WMAX-FM Rochester, N.Y., replacing Chris Kalen. P/T jock Jonathan Sherwood takes Lennon's shift.

KRAK-AM Sacramento, Calif., picks up the G. Gordon Liddy show in middays, replacing Hal Murray, who exits. Night host Jerry Chambers also exits and has not been replaced. Also, KRAK's LMA partner, KQBR, has flipped to an all-music presentation and eliminated midday host Margaret Carrero, night jock Rex McNeill (aka Kris Kodiak), and overnights Jerr-Bear. Morning man Rick Marino stays on for production. McNeill segues to KMIX Modesto, Calif., for weekends/swing.

Jane Shapiro joins ABC Radio Networks as director of research from a similar position at the RAB . . . Robin Hume joins KMOX St. Louis as research director from crosstown KTVI-TV.

Katz Radio Group has hired consultant Walter Sabo to consult its syndication unit . . . Robin Ragland Smith is upped from P/T to promotions coordinator at KFH/KXLK Wichita, Kan.

WISS Berlin, Wis., morning man Greg Heiar exits radio, and night jock Heather Hunter moves to P/T at WDLM Detroit Lakes, Minn. Martin Jury is upped to middays. PD Race Bannon takes over the morning shift. Hunter has not been replaced.

Jeff Joniak joins Metro Networks Chicago Sports as sports director. He previously held that position with the Illinois News Network and was a P/T announcer at WMAQ Chicago . . . Following the closing of Long Island, N.Y.-based Rush Traffic, reporter Mark Mueller moves to rival traffic service Inform as traffic coordinator. Rush provided traffic reports for Long Island stations WRCN, WLIX, and WNYG.

Former Unistar Radio Networks director of artists relations Cindy Sivak has returned to the U.S. after a stint in London and is looking for a new opportunity. Reach her at 908-541-6287.

ITALY'S CENTRI SOCIALI PROVE A BREEDING GROUND FOR RAP

(Continued from page 1)

ety. But what emerged first as protest against a list of ills—including the Mafia, government corruption, racism, homelessness, and unemployment—has since become a potentially important money-spinner for major record companies in Italy.

The race by the multinationals to sign, distribute, or license rap/ragga-muffin acts has led to conflict between different rap camps. Some acts want to get their messages across to the widest possible audience. But others strive fervently to retain a radical independence by maintaining control over record production, distribution, and live concerts through a loose network of centri sociali housed in old buildings—including deserted cinemas, schools, and theaters that have been seized by young, unemployed people.

Centri sociali are an important part of Italian rap culture, serving as combination talent pools, recording sites, and retail outlets. Alba Solaro, youth culture/music journalist for the national daily newspaper L'Unita and contributor to the book "Posse Italiane" (Tosca Press), says, "Centri sociali are an alternative to society for young people. Courses like theater, pottery, or even gymnastics are organized without external funding. And although centri sociali were traditionally strong bases for the politics of the extreme Left, the new wave is more into music."

Solaro remains unsure why rap was chosen as the musical genre of choice. "In the '80s, the type of kids who now perform rap chose punk as their musical expression of existential revolt," she says. "Kids in centri sociali still have the need to recover and reconstruct a radical cultural identity through music. Rap doesn't cost a lot to produce. The words are important and are easily delivered in the Italian language."

Rap groups such as Rome-based Assalti Frontali and AK47 stick rigidly to the loose network of centri sociali. And in an effort to keep the concept of a cultural movement alive, they release self-produced cassettes and rarely give press interviews or pose for publicity photos.

On the other side of the coin, rap has joined the mainstream. It is now easy to buy mass-produced, cheap-quality, "rap clothing" in most stores and novelty rap records by TV stars and comedians are commonplace.

RAP & RAGGA ON THE RISE

With more than 80 centri sociali existing throughout Italy, the number of rap and ragga groups has risen rapidly. A number of specialist indie record companies have been launched in response, with the Bologna-based firm Century Vox credited as the first serious player. Set up by music journalist Pierfrancesco Pacoda and DJ 'R,' the label bowed with the single "Fueco" by Sud Sound System in 1991. It gained prominence by signing other key groups and rappers like the Isola Posse Allstars, Papa Ricky, Fuckin' Camels 'N Effect, and Sa Razza before signing a distribution deal with Sony Music Italy earlier this year.

Century Vox has retained strong links with centri sociali, and DJ 'R' dismisses any claim of a sellout following the deal with Sony.

"Pacoda and I launched Century Vox as an initial act of passion and not as a business move," he explains. "Distribution is difficult to self-finance, so we finally signed with



NUOVI BRIGANTI

Sony, insisting on a number of conditions."

Under its arrangement with Century Vox, Sony cannot censor the political or ideological content of recordings, says DJ 'R,' nor review the contracts between Century Vox and its acts. While Sony distributes Century Vox titles to mainstream retailers, the most important provision of its contract allows Century Vox to distribute its Sony-manufactured product to alternative outlets such as the centri sociali.

"That means it can be sold to centri sociali at ultrapolitical [low] prices and profits can remain centri sociali's," he says. "Century Vox has put a major company in the position of being politically competent."

The first Century Vox product released following the Sony deal was the 15-track compilation album "Fondamentale! Vol. 1," a valuable documentation of the music of some of Italy's most representative rap/ragga acts. Albums by Sud Sound System and Isola Posse Allstars also would go through the new deal with Sony.

PolyGram Italy is one of the few major companies to put its full weight behind rap and ragga by launching Black Out, a specialist label through Phonogram, headed by Giuseppe Galimberti, who has had experience in Italy's indie sector as a musician and producer.

"A lot of people don't realize the real Italian music situation, in which a new generation of local-language rap, raggamuffin, hip-hop, or even



LELE GAUDI

rock acts and artists have developed real public followings," says Galimberti. "PolyGram is intelligent enough to realize that these new genres of music need completely different promotional strategies. Black Out takes some of its inspiration from the examples set by [U.K.] labels such as Talkin Loud, London, or Ffreedom."

The acts signed to Black Out so far include ragga artist Lele Gaudi, rap act Comitato, and Casino Royale, the ex-ska band that has developed into a skull-slapping powerhouse outfit similar to Holland's Urban Dance Squad. All three pepper their lyrics with references to social and political issues, and Galimberti says that "if a major can help to get [political] messages across in areas where an indie label can't, that's a conquest."

CREDIBILITY FACTOR

Galimberti also dismisses claims that the PolyGram deal is a sellout by his acts. "Comitato have been in-

involved in hip-hop culture for 10 years, long before it became the 'exclusive property' of centri sociali," he says. "The act was rapping about immigration and housing problems, which was welcomed as a miracle here in Italy. But along comes a posse like Assalti Frontali and the press write that anything less than that act's own militant message is not right on."

The credibility factor is obviously a moot point with Galimberti, and he's keen to defend rappers who record for other labels.

"Frankie HI NRG MC, who raps against long-running feuds between Mafia families on the song 'Fight The Faida,' is attacked because he doesn't come from Sicily and, therefore, doesn't know anything about the situation. But he feels the whole Mafia thing just like you and me who live here in Italy!"

Frankie HI NRG MC is a mover and shaker on the domestic market.



CASINO ROYALE

His track "Fight The Faida" on Irma Records was the first politically charged rap single to get heavy radio airplay and rotation in discos. The song also has been featured on eight rap/dance compilation albums.

Frankie HI NRG MC will be the first Italian rapper to cross over to the domestic musical mainstream, according to his manager, Luca De Gennaro, who heads Rome-based DGP Entertainment. De Gennaro has firmed an album deal with BMG for the artist and dismisses all notions of conflict regarding a radical rapper signing with a major company.

"Selling a lot of records means artist power," says De Gennaro. "All the important radical rappers in the world make their records through majors and most of them don't lose integrity. If we live in a society where you need money to have power, why not make it?"

LOCAL DIALECTS CAUSE CONFUSION

Many rappers and posses have opted to deliver their lyrics in local dialects, a confusing trend perhaps for the casual observer who may argue that provincialism has no place in an era when Europeans are seeking a new sense of unity.

But the use of dialect in rap and ragga reflects a rediscovery of roots, according to Vulcano, lead rapper with the Sicilian posse Nuovi Briganti. It fits these genres perfectly, he says, just as Creole or Jamaican patois fits reggae.

Nuovi Briganti was formed in Fanta Morgana, a centro sociali based in Messina, Sicily. The group released singles plus an EP on the Rome-based indie label X Records before meeting its manager, Francesco Virlinzi.

Virlinzi, who owns the Cyclope label in Cantania, has a long-term production deal with Polydor Italy, and Nuovi Briganti's debut album, released this month, will be licensed to Polydor.

Nuovi Briganti fuses Italian language rap with Sicilian dialectic, blends Arabic influenced music into

one song, and spits out words fueled with fire and anger. But the act does seem to have conjured up an overall sound that seems destined to have wide commercial appeal.

The three members of Nuovi Briganti are proud to be Sicilian as the track "Sono Siciliano" (I'm Sicilian) underlines. Nuovi Briganti member Lupo confirms that the act chose rap because the spoken word is the most direct way of getting messages across to as wide a public as possible. "And we have a lot of things to say, particularly coming from the South, with its problems of Mafia, corruption, and unemployment," he adds.

Nuovi Briganti is well aware of Sicily's current problems but remains fiercely proud of the island, which Lupo describes as having a rich and magical history.

"We did our own cultural research and one reason we chose dialect is because we don't want it to die," he explains. "The Arabic musical influences are there because North African and Middle-Eastern cultures have existed in Sicily for centuries. Did you know that there are even mosques in Palermo?"

Nuovi Briganti has no qualms about being distributed and promoted by a major such as Polydor as long as the company doesn't try to interfere with the group's lyrics or music.

"We still believe in centri sociali, but that part of the Italian rap movement is becoming like a ghetto," says Lupo. "We're proud to be Sicilian and want the whole country to know it. That requires radio airplay and a good distribution service."

VIBRANT NEW GENRES

Italian rap and ragga serve as fine examples of new and vibrant music



FRANKIE HI NRG MC

genres created in a market that, to outsiders, is often known only for its traditional Mediterranean melody. The recording quality of rap has improved from cheap, self-produced cassettes to sophisticated album product that could well have international appeal.

The divide between centri sociali and young, hungry rappers desperate for a break seems set to continue, but what will the future bring? Solaro comments, "There's a whole new generation of street kids, 15- and 16-year-olds, who are not connected with centri sociali, but who form posses and organize their own concerts. Maybe they will develop the rap scene into something else. Who knows? There's a French professor who is still studying this phenomenon in Italy and in France, where there's a similar situation. Maybe we're witnessing the birth of a whole new European hip-hop generation."

PGD OFFERING ACCOUNTS REBATE INCENTIVES

(Continued from page 8)

PGD's initiative tied the distributor's six-cent price reduction plan to the decrease in packaging costs that has resulted from the elimination of the longbox.

When the six majors unilaterally decided to eliminate the longbox, they agreed to give accounts a rebate—ranging anywhere from 10 cents to 25 cents per CD, depending on the distributor—to help them recoup the cost of preparing stores for a jewel-box-only world.

At the time, accounts argued the rebate should be a permanent discount, since the cost of the longbox was being eliminated.

Several months ago, PGD announced there would be no further price reduction when the rebate period ended. Subsequently, WEA said it would reduce CD prices by 12 cents, although it took pains to disassociate the move from the accounts' earlier request for permanent rebates.

Meanwhile, even as it was announcing it would not give a price reduction when the rebate period ended, PGD already had begun a series of meetings with accounts to discuss, among other issues, a revamping of distribution policy and procedures.

In concert with the six-cent price reduction, PGD announced a rebate program that encourages accounts to increase their PGD business and be rewarded based on the percentage net increase. For cases where an account generates large dollar increases but the overall percentage in-

crease is not large enough to qualify, PGD also specifies dollar amounts in its rebate formula. In calculating the rebate, PGD will use whichever figure is greater.

According to the formula PGD is using to calculate the rebate:

- A 5% to 9.99% net increase (or \$1.25 million to \$2.49 million) is rewarded by a rebate of .5% of the net increase.

- A 10% to 14.99% net increase (or \$2.5 million to \$3.7 million) results in a rebate of 1% of the net increase.

- A 15% to 19.99% net increase (or \$3.8 million to \$4.99 million) generates a rebate of 1.25% of the net increase.

- A net increase of 20% and above (or \$5 million and higher) returns a rebate of 1.5% of the net increase.

"The rebate program is for sales of all merchandise, not just the CD," Caparro notes. "If accounts move their business up, they will enjoy, accordingly, that rebate for all incremental volume. What we are looking to do is to provoke and motivate our customers to do more business."

Of course, as one account points out, the rebate for a net increase is also contingent on PolyGram not going "cold."

As the industry gets more sophisticated in controlling inventory and trafficking product, it likely will result in smaller, more frequent orders, according to the letter. In order to facilitate the shift toward that evolution, PGD is lowering its boxlot and the threshold of its minimum order.

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

"THAT'S THE WAY LOVE GOES" by Janet Jackson (Virgin), now in its seventh week at No. 1, has a serious challenger for the top slot poised at No. 2: "Weak" by SWV (RCA) passes Jackson's single in sales, and is second in airplay. "Knockin' Da Boots" by H-Town (Luke) remains No. 1 in sales, but is off slightly in total points and holds at No. 3 overall without a bullet.

THREE TITLES EXPLODING FROM strong sales and top 40/rhythm-crossover airplay include the biggest overall point gainer on the chart: "Whoomp! (There It Is)" by Tag Team (Life/Bellmark) jumps 8-5 in sales, and 15-8 overall. It's No. 1 in airplay at WHYT Detroit, KUBE Seattle, and Z90 San Diego. "Slam" by Onyx (JMJ/RAL/Chaos) wins the Power Pick/Sales at No. 30, two weeks after scoring the Power Pick/Airplay. Radio remains strong with three top 10 showings: WPGC Washington, D.C., Q102 Philadelphia, and WCKZ Charlotte, N.C. This week's Power Pick/Airplay goes to Jodeci's cover of Stevie Wonder's "Lately" from the "Uptown MTV Unplugged" album (Uptown/MCA). It zooms 42-29 on the Top 40 Radio Monitor with top five airplay at KBXX Houston (No. 5), WJMH Greensboro, N.C. (No. 3), and Hot 101.5 Jacksonville, Fla. (No. 3).

THREE SINGLES FROM MAJOR motion pictures also are among the top 10 point gainers. "Can't Help Falling In Love" by UB40 (Virgin) from the "Sliver" soundtrack is the second-biggest point gainer overall at No. 13. It's No. 2 in airplay at Q106 San Diego, KUTQ Salt Lake City, and WXXL Orlando, Fla. "I'm Gonna Be (500 Miles)" from the soundtrack to "Benny & Joon" by Scottish group the Proclaimers (Chrysalis/ERG) makes a major chart move, up 34 places to No. 39 with No. 1 airplay at Z100 New York and WPST Trenton, N.J. And Tina Turner's "I Don't Wanna Fight" (Virgin), from her autobiographical movie "What's Love Got To Do With It," zooms 17 places to No. 41 on the Hot 100, fueled by early top 15 airplay at WKDD Akron, Ohio (No. 5), and KDWB Minneapolis (No. 12).

QUICK CUTS: Two new groups make their Hot 100 bows this week: "Do Da What" by 1 Of The Girls (EastWest) enters at No. 91. The female quartet from Cleveland was discovered and produced by Gerald Levert. "Creep" by Radiohead (Capitol), a group from Oxford, England, debuts at No. 92 after a long run on the Modern Rock Tracks chart. It's currently top 20 in airplay at KRBE Houston... The order of the titles on the double-sided L.L. Cool J single "Back Seat Of My Jeep/Pink Cookies In A Plastic Bag" (Def Jam/RAL/Columbia) at No. 58 has been reversed because the title with greater airplay is always listed first and "Back Seat" has passed "Cookies" in airplay points. Sales from the just-released single exploded, fueling a 38-place jump on the Hot 100... Four records slip backward despite gaining points: "Bad Boys" by Inner Circle (Big Beat/Atlantic) from 8-10; "Passin' Me By" by the Pharcyde (Delicious Vinyl/Atlantic) from 52-54; Johnny Gill's "The Floor" (Motown) down 56-60; and "Almost Unreal" by Roxette (Capitol), 94-99... "Dazzey Duks" by Duice (TMR/Bellmark) has been on the Hot 100 for 25 weeks, not 34 as listed incorrectly on last week's chart and in this column.

IFPI Launches Source Code Campaign Sound-Carrier ID Nos. To Aid Anti-Piracy Efforts

■ BY ADAM WHITE

LONDON—International record industry trade federation IFPI this month embarks on a campaign to promote the use of the source identification code (SID) by labels' manufacturing arms and independent CD makers. The group is working with CD co-inventor Philips to encourage implementation of the code, which would identify the mastering facility and manufacturing site for a disc.

Within two weeks, Philips will be mailing information to all its licensees, recommending ways and means of implementing SID.

The campaign follows an IFPI/Philips "memo of understanding" late last year (Billboard, Dec. 12, 1992). The codes are released to plants after execution of a CD manufacturing license with Philips.

The Dutch firm also is said to be mandating the use of a source identification code in its DCC manufacturing licenses. The information is intended to help the recording industry worldwide in its anti-piracy efforts.

IFPI says SID is the means for legitimate CD makers to identify themselves. As part of the disc mastering process, microscopic numbers will be etched onto the glass master, which will show up on the disc's surface. A number also will be embossed on the outer edge of the CD.

"I think this will require the CD manufacturing industry to decide

which way it wants to go," says IFPI director general/chief executive Nic Garnett. "If a plant isn't entirely pirate, he's going to want to identify himself."

The device is "a new departure" for IFPI, says Garnett. "We're trying for the first time to provide very practical advice, through a very practical system, which uses the new technology to protect sound recordings. From a legal point of view, this is being presented to our members as a system which they should carefully consider incorporating into their pressings."

Use of SID could not be made a condition of granting future CD manufacturing licenses (or renewals) by Philips because the sound-carrier has been in existence for 10 years. However, with a new carrier such as DCC, it can be made mandatory, according to Garnett. He notes that IFPI talks are continuing with Sony for a similar identification code to be used for MiniDisc manufacturing. "We're close to some kind of agreement; we're confident Sony will do this," says Garnett.

IFPI will be a repository of all codes that identify manufacturers who employ SID, says Garnett. He expects the first numbers to be allocated within the next month. Philips has its own database set up for the SID information, notes IFPI legal adviser Funkazi Koroye-Crooks, who is directing the program for the

record industry organization. IFPI also provides Philips with information about new CD plants that come on-line, since there are sites setting up without licenses. "For example, none of the 12 plants in [the People's Republic of] China have applied for licenses," she says.

She estimates IFPI members account for 70% of worldwide CD manufacturing capacity. "Roughly 30 plants are major-label owned," she adds, noting there are at least 185 CD plants worldwide. "We hope to set the ball rolling with 'our' plants."

Philips says the costs of developing SID are "minimal," pointing out that there is no new technology involved and implementing SID codes at the mastering and molding stages poses no technical problems. SID is unrelated to the International Standard Recording Code, a copyright ownership number used to identify recordings. ISRC is intended to help copyright owners track the use of their recordings.

In related news, at the REPLItech conference June 15-17 in Santa Clara, Calif., Philips unveiled the DCC tape checker, designed to read the SID code through a computer.

At press time, Philips was to conduct a meeting with CD manufacturers at the close of the confab on June 17.

Assistance in preparing this story was provided by Marilyn Gillen.

IFPI RENEWS PURPOSE WITH FIVE-YEAR PLAN

(Continued from page 4)

ment on copyright reform. Technology's surge could, Ficsor said, "lead to a situation where the classic rights of reproduction and distribution may lose their importance, and producers may be unable to exploit their phonogram unless they are given appropriate rights in respect of the new, more relevant means of exploitation: digital delivery."

Garnett says, "We're particularly happy about how WIPO thinking is advancing on the new national instrument and legislation generally... What's also important is that the WIPO proposals are very clear. There are one or two issues where we're not satisfied, but it's early days, and it's vital that work on the new national instrument proceed."

In addition, Garnett stressed the importance of Ficsor's comments that there should be "explicit recognition of... the right of importation" for phonogram producers, which is part of the copyright reform agenda.

Ficsor's comments are particularly relevant to the U.K., where efforts to alter copyright law to allow parallel imports are under way. "If there are suggestions that U.K. law should be changed on that point, then [the proponents] should think again."

MARKET-DEVELOPMENT INITIATIVES

While Ficsor and other Brussels speakers focused on IFPI's rights-development program, there were also presentations on its market-development initiatives. China, Central and Eastern Europe, and Latin America are priorities, says Garnett. "We already have clear-

ance for one IFPI office in Canton [China], and we anticipate offices in Shanghai and Beijing before the end of the year." A director for the three People's Republic offices, Cheng Ching Ming, already has been appointed.

In addition, the IFPI board will meet in Hong Kong and China in November and will visit with local legislators and government officials. "The board has endorsed the allocation of major anti-piracy resources to deal with the problem in China," says Garnett.

REGIONAL EXPANSION

In Central and Eastern Europe, the IFPI director general says, the organization is considering expanding its Warsaw office, where legal adviser Bianka Kortlan is based. "Then she will have sufficient resources to begin commuting to the Baltic states and Moscow. The board has pointed out that with the completion of modern copyright law in Russia, it's vital we get in there before it degenerates into an entirely pirate market."

In Latin America, the IFPI board has given the go-ahead to strengthen the organization's presence there. "In due course, we may appoint a regional anti-piracy coordinator through the FLAPP office or a new IFPI office," Garnett states. Notable in the Latin American context, he says, is the appointment of board member Rodolfo Rodriguez from Venezuela's Rodven Discos. The other new board member is from Eastern Europe: PolyGram Hungary's Lazlo Hegedus.

Elaborating on the IFPI direc-

tors' meeting with EC minister D'Archirafi, Garnett says he feels it succeeded in differentiating music industry interests from those of the movie business. "In European legislators' minds, I think the record industry until now has been closely related to the U.S. film industry, where there are different issues and far less common ground between the U.S. and Europe."

"It was very valuable that someone like Jim Fifield could say EMI has just signed a major Irish band, for example, and that Bob Summer could reel off a list of French artists signed to Sony Music. The point was that the industry has a very European dimension. It was a real eye-opener for the Commission, that these [board members] aren't just a bunch of American lobbyists." Even so, Garnett acknowledges, "there's still a lot of work to be done in Brussels, getting the identity and profile of the record industry better understood by European legislators."

Beginning next month, IFPI is switching its financial year from January-December to July-June.

Based in London, it has a worldwide operating budget of 7 million pounds (\$10.5 million). Garnett estimates that 40% of this is spent fighting piracy. Its funding comes from national IFPI groups around the world—which pay an annual percentage of sales and rights income—and from lump-sum payments from the U.S., Canada, and Japan. The U.S. is the largest single contributor to IFPI funds; Recording Industry Assn. of America president Jay Berman is on the IFPI board.

BUBBLING UNDER HOT 100® 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	6	U DON'T HEAR ME THO' RODNEY O & JOE COOLEY (PSYCHOTIC)	14	25	2	SPECIAL KIND OF LOVE DINA CARROLL (A&M)
2	7	7	TELL ME WHY WYNNONNA (CURB/MCA)	15	22	2	LET'S GET INTO SOMETHING SEXY ERIK HICKS (RIOT/RCA)
3	—	1	BIG GUN AC/DC (COLUMBIA)	16	—	1	I LIKE IT JOMANDA (BIG BEAT/ATLANTIC)
4	9	2	TEDDY BEAR G-WIZ (SCOTTI BROS.)	17	—	1	CHIEF ROCKA LORDS OF UNDERGROUND (PENDULUM)
5	—	1	BELIEVE LENNY KRAVITZ (VIRGIN)	18	—	1	WHAT'S UP DOC? FU-SCHNICKENS (JIVE)
6	—	1	I GET AROUND 2PAC (INTERSCOPE)	19	3	5	TELLIN' ME STORIES BIG BUB (EASTWEST)
7	5	7	AIN'T THAT LONELY YET DWIGHT YOAKAM (REPRISE/WB)	20	—	1	BUMPIN' PAPERBOY (NEXT PLATEAU/FFRR/PLG)
8	12	3	T-R-O-U-B-L-E TRAVIS TRITT (WARNER BROS.)	21	—	1	BLAME IT ON YOUR HEART PATTY LOVELESS (EPIC)
9	4	2	ABOVE THE RIM BELL BIV DEVOE (MCA)	22	6	4	BACK TO MY ROOTS RUPAUL (TOMMY BOY)
10	14	7	JUST TO BE CLOSE TO YOU TREY LORENZ (EPIC)	23	16	8	TRUTHFUL HEAVY D. & THE BOYZ (UPTOWN/MCA)
11	11	3	GO AWAY GLORIA ESTEFAN (EPIC)	24	23	7	I'M RAVING L.A. STYLE (ARISTA)
12	15	2	I TOTALLY MISS YOU BAD BOYS BLUE (ZOO)	25	—	1	UNCONDITIONAL LOVE HI-FIVE (JIVE)
13	8	2	SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A&M)				

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

Monitor TOP 40 AIRPLAY

JUNE 7—JUNE 13, 1993



DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 67 top 40/mainstream and 34 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTREAM	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			*** NO. 1 ***	
1	1	9	THAT'S THE WAY LOVE GOES VIRGIN 5 weeks at No. 1	JANET JACKSON
2	3	10	COME UNDONE CAPITOL	DURAN DURAN
3	2	13	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
4	4	8	HAVE I TOLD YOU LATELY (FROM "UNPLUGGED") WARNER BROS.	ROD STEWART
5	6	8	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
6	5	20	TWO PRINCES EPIC	SPIN DOCTORS
7	10	6	REGRET QWEST/WARNER BROS.	NEW ORDER
8	8	8	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
9	16	4	WEAK RCA	SWV
10	9	13	FREAK ME KEIA/ELEKTRA	SILK
11	15	4	CAN'T GET ENOUGH OF YOUR LOVE ARISTA	TAYLOR DAYNE
12	12	7	WANNAGIRL GIANT	JEREMY JORDAN
13	7	17	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT VANESSA WILLIAMS & BRIAN MCKNIGHT	
14	22	4	CAN'T HELP FALLING IN LOVE (FROM "SLIVER") VIRGIN	UB40
15	13	10	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
16	18	7	IN THESE ARMS JAMBCO/MERCURY	BON JOVI
17	11	19	DON'T WALK AWAY GIANT	JADE
18	14	9	I'M SO INTO YOU RCA	SWV
			*** AIRPOWER ***	
19	24	5	MORE AND MORE IMAGO CAPTAIN HOLLYWOOD PROJECT	
20	17	10	SLEEPING SATELLITE SBK/ERG TASMIN ARCHER	
			*** AIRPOWER ***	
21	23	5	WHAT'S UP INTERSCOPE 4 NON BLONDES	
22	20	10	LIVIN' ON THE EDGE GEFLEN AEROSMITH	
23	28	4	SHOW ME LOVE BIG BEAT/ATLANTIC ROBIN S.	
24	19	12	WHO IS IT EPIC MICHAEL JACKSON	
25	40	2	I'M GONNA BE (500 MILES) (FROM "BENNY & JOON") CHRYSALIS/ERG THE PROCLAIMERS	
26	21	14	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA JOEY LAWRENCE	
27	27	21	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG BOY KRAZY	
28	32	3	GIRL, I'VE BEEN HURT EASTWEST SNOW	
29	30	19	ANGEL SBK/ERG JON SECADA	
30	31	4	BY THE TIME THIS NIGHT IS OVER ARISTA KENNY G WITH PEABO BRYSON	
31	33	3	GOOD TIMES WITH BAD BOYS NEXT PLATEAU/LONDON/PLG BOY KRAZY	
32	29	21	THE RIGHT KIND OF LOVE GIANT JEREMY JORDAN	
33	NEW		RUNAWAY TRAIN COLUMBIA SOUL ASYLUM	
34	34	6	I'M GONNA GET YOU COLUMBIA BIZARRE INC FEATURING ANGIE BROWN	
35	26	16	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA WHITNEY HOUSTON	
36	37	2	FIELDS OF GOLD A&M STING	
37	NEW		I DON'T WANNA FIGHT VIRGIN TINA TURNER	
38	25	9	SOMEBODY TO LOVE HOLLYWOOD GEORGE MICHAEL & QUEEN	
39	36	18	IF I EVER LOSE MY FAITH IN YOU A&M STING	
40	NEW		IF I HAD NO LOOT WING/MERCURY TONY! TONI! TONE!	

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			*** NO. 1 ***	
1	1	12	WEAK RCA 2 weeks at No. 1	SWV
2	2	9	THAT'S THE WAY LOVE GOES VIRGIN JANET JACKSON	
3	3	9	KNOCKIN' DA BOOTS LUKE H-TOWN	
4	5	10	SHOW ME LOVE BIG BEAT/ATLANTIC ROBIN S.	
5	4	22	FREAK ME KEIA/ELEKTRA SILK	
6	6	19	I'M SO INTO YOU RCA SWV	
7	7	27	DON'T WALK AWAY GIANT JADE	
8	11	3	IF I HAD NO LOOT WING/MERCURY TONY! TONI! TONE!	
9	10	8	DRE DAY DEATH ROW/INTERSCOPE DR. DRE	
10	8	21	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE DR. DRE	
11	18	4	WHOOPI! (THERE IT IS) LIFE/BELLMARK TAG TEAM	
12	12	10	DAZZEY DUKS TMR/BELLMARK DUICE	
13	9	6	GIRL, I'VE BEEN HURT EASTWEST SNOW	
14	13	26	DITTY NEXT PLATEAU/FFRR/PLG PAPERBOY	
15	19	6	LOVE NO LIMIT UPTOWN/MCA MARY J. BLIGE	
			*** AIRPOWER ***	
16	22	3	WHERE ARE YOU NOW VIRGIN JANET JACKSON	
17	16	15	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG P.M. DAWN	
18	14	21	HIP HOP HOORAY TOMMY BOY NAUGHTY BY NATURE	
19	15	26	COMFORTER GASOLINE ALLEY/MCA SHAI	
20	20	8	MORE AND MORE IMAGO CAPTAIN HOLLYWOOD PROJECT	
21	17	17	DEDICATED JIVE/RCA R. KELLY & PUBLIC ANNOUNCEMENT	
			*** AIRPOWER ***	
22	24	3	SLAM JMJ/CHAOS ONYX	
			*** AIRPOWER ***	
23	25	3	LATELY UPTOWN/MCA JODECI	
			*** AIRPOWER ***	
24	28	2	ONE LAST CRY MERCURY BRIAN MCKNIGHT	
25	21	14	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT VANESSA WILLIAMS & BRIAN MCKNIGHT	
26	26	8	GIRL U FOR ME KEIA/ELEKTRA SILK	
27	33	4	BABY I'M YOURS GASOLINE ALLEY/MCA SHAI	
28	23	16	IT WAS A GOOD DAY PRIORITY ICE CUBE	
29	27	5	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC INNER CIRCLE	
30	30	12	TOUCH MY LIGHT QUALITY BIG MOUNTAIN	
31	NEW		ONE WOMAN GIANT JADE	
32	35	19	I'M GONNA GET YOU COLUMBIA BIZARRE INC FEATURING ANGIE BROWN	
33	29	25	INFORMER EASTWEST SNOW	
34	40	2	LOSE CONTROL KEIA/ELEKTRA SILK	
35	NEW		HUMPS FOR THE BLVD. PSYCHOTIC RODNEY O & JOE COOLEY	
36	NEW		TEDDY BEAR SCOTTI BROS. G-WIZ	
37	31	5	WANNAGIRL GIANT JEREMY JORDAN	
38	NEW		LET'S GET INTO SOMETHING SEXY RCA ERIK HICKS	
39	NEW		WHOOT, THERE IT IS WRAP/CHIBAN 95 SOUTH	
40	NEW		CAN'T HELP FALLING IN LOVE (FROM "SLIVER") VIRGIN UB40	

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

RED HOT ORGANIZATION OFFERS ALTERNATIVE

(Continued from page 12)

and the 'That's What Friends Are For' project, so it just seemed like the right project to do," says Roy Lott, Arista's executive VP/GM.

Because contractual obligations usually restrict RHO from releasing commercial singles from projects, alternative routes of exposure are generally sought. For "No Alternative," Carlin says RHO is relying heavily on MTV.

"MTV has committed to giving us a week of their 'Alternative Nation' show," says Carlin. "We'll use that either by premiering some of the new videos we'll make or have some live minisets by some of

the bands on the project." Carlin says RHO then plans to take that week of shows and boil it down to an hour of highlights that will be broadcast around the world and released on home video. A home video distributor has not yet been announced.

Arista will pay the production costs of the videoclips. However, Lott says until the whole project is completed, it's too early to say which songs will get clips. Similarly, no decision has been made as to which tracks will be pushed to radio.

Other ancillary ways of promot-

ing the album are being discussed, including the possibility of Arista helping support a minitour that would package some of the "No Alternative" artists together.

'GIVING SOMETHING BACK'

Regardless of any off-shoot projects, Lott says the whole reason for Arista's involvement with "No Alternative" is that "you feel like you're giving something back," he says. "You're creating something. It's an event that wouldn't exist without the charity. But it raises consciousness better than a year-end check."

A full slate of Red Hot Organization projects are forthcoming. Scheduled for release between now and early 1994 are, tentatively titled, "Red Hot + Country," "Find A Cure: Red Hot + Disco," "Love Supreme: Red Hot + Jazz," and a Brazilian record featuring remakes of Antonio Carlos Jobim songs called "Red Hot + Rio." Additionally, work continues on a rap project that originally had been scheduled for a September release. "It's been extremely difficult to develop in terms of firming the commitment of the label involved and some of the key artists," says

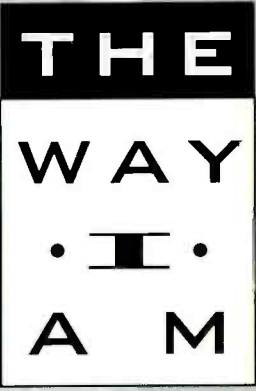
Carlin. "We've raised the financing of the TV show, so we're still plugging away on it."

In the meantime, Carlin is focused on "No Alternative." "It's really hard to predict how this one will do; I hope that we at least do gold on this record, but a lot of that will have to do with support from radio and retail. Our struggle, marketing-wise, is to let people know this is not an odds-and-ends compilation, but one where some of the best bands of this generation have come together, and there's a unity to the whole project."

"OOH CHILD"

THE FIRST SINGLE FROM

DINO his self-produced
remake of this 1970's smash
hit from the five stairsteps.
From his eastwest
debut album



PRODUCED BY DINO
FOR ONID
PRODUCTIONS, INC.
MANAGEMENT:
STEVIE G.
MANAGEMENT, INC.

The singer/songwriter/
producer that flew up the pop
charts in 1989 with the Top
5 gold single, "I LIKE IT" &
followed-up in 1990 with
SWINGIN', and the top 5
"ROMEO" returns with
"OOH CHILD"

Dino

THE ATLANTIC GROUP
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NOW ON EASTWEST **DINO** IS BACK!!!

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
JUNE 26, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	4	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1	
2	2	2	3	ROD STEWART WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2	
3	3	8	26	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3	
4	4	3	30	SOUNDTRACK ▲ ⁸ ARISTA 18699 (10.98/15.98)	THE BODYGUARD	1	
5	10	12	25	STONE TEMPLE PILOTS ▲ ATLANTIC 82418/AG (9.98/15.98)	CORE	5	
6	5	4	30	KENNY G ▲ ⁴ ARISTA 18646 (10.98/15.98)	BREATHLESS	2	
7	7	5	52	SPIN DOCTORS ▲ ² EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3	
8	6	6	8	AEROSMITH GEFEN 24455 (10.98/16.98)	GET A GRIP	1	
9	8	—	2	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	8	
10	9	9	23	SWV ▲ RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8	
11	11	21	3	SOUNDTRACK JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11	
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★			
12	NEW ►		1	SOUNDTRACK COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	12	
13	12	13	14	STING ▲ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2	
14	NEW ►		1	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14	
15	13	14	42	ERIC CLAPTON ▲ ⁵ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1	
16	19	17	21	SNOW ▲ EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5	
17	21	20	16	DURAN DURAN CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7	
18	14	10	3	DONALD FAGEN REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10	
19	15	16	14	LENNY KRAVITZ ● VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12	
20	17	18	10	H-TOWN LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16	
21	27	31	13	4 NON BLONDES INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	21	
22	22	19	25	SILK ▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7	
23	23	—	2	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23	
24	25	24	78	PEARL JAM ▲ ⁵ EPIC 47857 (10.98 EQ/15.98)	TEN	2	
25	16	7	3	ANTHRAX ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7	
26	18	15	32	SADE ▲ ² EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3	
27	24	33	11	ONYX JMJ/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	24	
28	20	11	5	WYONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5	
29	NEW ►		1	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29	
30	29	25	39	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6	
31	32	23	16	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9	
32	26	22	3	BOSS DJ WEST/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22	
33	33	29	23	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27	
34	35	26	56	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1	
35	36	30	26	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8	
36	28	28	7	PORNO FOR PYROS WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3	
37	31	27	13	GREEN JELLY ● ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23	
38	30	34	56	JON SECADA ▲ ² SBK 98845/ERG (9.98/15.98)	JON SECADA	15	
39	39	36	38	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1	
40	54	47	10	YANNI PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	38	
41	59	60	36	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20	
42	38	35	12	DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25	
43	44	37	14	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25	
44	46	61	32	SOUL ASYLUM ● COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	44	
45	37	39	5	NEW ORDER QWEST 45250/WARNER BROS. (10.98/15.98)	REPUBLIC	11	
46	43	38	12	P.M. DAWN ● GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	30	
47	40	32	4	KISS MERCURY 514777 (10.98 EQ/15.98)	ALIVE III	9	
48	41	51	16	NAUGHTY BY NATURE ▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3	
49	56	57	96	METALLICA ▲ ⁶ ELEKTRA 61113* (10.98/15.98)	METALLICA	1	
50	47	45	81	MICHAEL JACKSON ▲ ⁵ EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1	
51	45	49	5	SOUNDTRACK MILAN 35644/RCA (9.98/13.98)	BENNY & JOON	45	
52	51	56	30	ICE CUBE ▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1	
53	57	72	37	10,000 MANIACS ▲ ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28	
54	48	43	37	ALICE IN CHAINS ▲ COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6	
55	65	50	81	BROOKS & DUNN ▲ ² ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
56	42	44	31	SOUNDTRACK ▲ ² WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6	
57	NEW ►		1	LUKE LUKE 200 (9.98/14.98)	IN THE NUDE	57	
58	60	42	50	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31	
59	34	73	3	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34	
60	49	41	9	CHRIS ISAAK REPRISE 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35	
61	61	55	25	SHAI ▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6	
62	62	65	11	L.L. COOL J ● DEF JAM 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5	
63	52	54	12	LEVERT ● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35	
64	68	90	6	INNER CIRCLE BIG BEAT 92261/AG (9.98/15.98)	BAD BOYS	64	
65	67	66	20	PAPERBOY NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	48	
66	58	53	63	ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	7	
67	66	59	32	BON JOVI ▲ JAMBCO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5	
68	50	48	12	DEPECHE MODE ▲ SIRE/REPRISE 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1	
69	75	68	40	UGLY KID JOE ● STARDOG 512571/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27	
70	53	46	8	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7	
71	71	—	2	VARIOUS ARTISTS UPTOWN 10858/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	71	
72	55	40	6	RUN-D.M.C. PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	7	
				★ ★ ★ GREATEST GAINER ★ ★ ★			
73	134	200	3	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	73	
74	72	77	7	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72	
75	70	58	32	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15	
76	64	63	14	GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11	
77	63	70	3	MARC COHN ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	63	
78	74	74	39	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11	
79	81	97	109	BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/13.98)	COOLEYHIGHHARMONY	3	
80	77	93	17	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24	
81	89	75	41	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10	
82	69	62	13	COVERDALE/PAGE ● GEFEN 24487 (10.98/15.98)	COVERDALE PAGE	5	
83	93	69	16	DOLLY PARTON ● COLUMBIA 53199 (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16	
				★ ★ ★ PACESITTER/HEATSEEKER GRADUATE ★ ★ ★			
84	112	139	15	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	84	
85	91	132	5	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	85	
86	78	81	11	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	75	
87	90	107	21	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	87	
88	82	89	23	JADE ● GIANT/REPRISE 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56	
89	87	84	82	ENYA ▲ ² REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17	
90	80	71	8	GEORGE MICHAEL & QUEEN HOLLYWOOD 61479/ELEKTRA (8.98/10.98)	FIVE LIVE	46	
91	92	79	145	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	3	
92	94	105	7	95 SOUTH WRAP 8117/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	92	
93	79	64	7	VINCE NEIL WARNER BROS. 45260 (10.98/15.98)	EXPOSED	13	
94	76	78	8	MIDNIGHT OIL COLUMBIA 53793 (10.98 EQ/15.98)	EARTH & SUN & MOON	49	
95	83	88	46	MARY J. BLIGE ▲ ² UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411?	6	
96	84	67	10	BRUCE HORNSBY RCA 66114 (10.98/15.98)	HARBOR LIGHTS	46	
97	97	85	35	LORRIE MORGAN ● BNA 66047 (9.98/15.98)	WATCH ME	65	
98	95	91	8	PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69	
99	86	83	15	CLANNAD ATLANTIC 82409/AG (10.98/15.98)	ANAM	46	
100	98	104	38	JACKYL GEFEN 24489 (9.98/13.98)	JACKYL	81	
101	88	80	64	EN VOGUE ▲ ³ EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS	8	
102	107	103	30	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	91	
103	111	111	7	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	103	
104	85	—	2	PAT BENATAR CHRYSALIS 21982/ERG (10.98/15.98)	GRAVITY'S RAINBOW	85	
105	73	52	3	BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR...	52	
106	99	108	4	GURU CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	94	
107	100	87	43	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	27	
108	104	112	173	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46	
109	NEW ►		1	RUPAUL TOMMY BOY 1058* (10.98/16.98)	SUPERMODEL OF THE WORLD	109	

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 Graduates are titles removed from Heatseekers this week. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

The Perfect Frozen Asset.

Imported English Gin, 47.3% Alc/Vol (94.6°), 100% Grain Neutral Spirits. © 1993 Scheffelin & Somerset Co., New York, NY



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	101	92	8	AARON NEVILLE A&M 0086 (10.98/16.98)	GRAND TOUR	77
111	103	95	17	REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98)	PASSION	63
(112)	126	100	52	AARON TIPPIN ● RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	50
113	108	116	122	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
114	124	106	44	ALABAMA ● RCA 66044 (9.98/15.98)	AMERICAN PRIDE	46
115	116	86	7	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	65
116	105	101	57	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	23
117	113	115	14	STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98)	CONNECTED	92
118	119	110	29	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	9
119	102	96	36	R.E.M. ▲ 2 WARNER BROS. 45138 (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
120	96	94	18	DIGABLE PLANETS ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)		15
121	133	117	92	GARTH BROOKS ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
122	114	109	6	FUNKDOOBIEST IMMORTAL 53212/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B?	56
123	115	124	82	U2 ▲ 4 ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
(124)	144	113	14	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
125	118	128	161	VAN MORRISON ▲ MERCURY 841970* (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
126	135	157	10	INTRO ATLANTIC 82463/AG (9.98/15.98)	INTRO	111
127	127	129	46	HOUSE OF PAIN ▲ TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	14
(128)	143	140	33	AC/DC ▲ EASTWEST 92215/AG (10.98/15.98)	LIVE	15
129	136	102	63	WYONONNA ▲ 2 CURB 10529/MCA (10.98/15.98)	WYONONNA	4
130	123	133	50	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98)	SINGLES	6
131	121	131	10	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	121
132	122	98	37	MICHAEL BOLTON ▲ 3 COLUMBIA 52783 (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
(133)	147	159	22	CHANTE MOORE SILAS 10605*/MCA (9.98/15.98)	PRECIOUS	101
134	138	165	9	GIN BLOSSOMS A&M 54039 (9.98/13.98)	NEW MISERABLE EXPERIENCE	134
(135) NEW	1			STEVE MILLER BAND POLYDOR 519441/PLG (10.98 EQ/16.98)	WIDE RIVER	135
(136)	149	136	4	DAVID CROSBY ATLANTIC 82484/AG (10.98/16.98)	THOUSAND ROADS	136
137	109	82	12	WILLIE NELSON COLUMBIA 52752 (10.98 EQ/15.98)	ACROSS THE BORDERLINE	75
138	146	158	14	D.J. MAGIC MIKE MAGIC 9413/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
139	110	114	24	CHRISTOPHER WILLIAMS UPTOWN 10751/MCA (9.98/15.98)	CHANGES	63
140	139	126	33	NEIL YOUNG ▲ REPRISE 45057/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
141	132	151	14	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
142	125	120	19	BELLY SIRE/REPRISE 45187/WARNER BROS. (7.98/11.98)	STAR	59
143	150	154	68	TLC ▲ 2 LAFACE 26003/ARISTA (9.98/15.98)	000000HHH...ON THE TLC TIP	14
(144)	189	185	4	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	144
145	120	134	14	BLOODS & CRIPS DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX	86
146	142	146	34	SOUNDTRACK MORGAN CREEK 20015 (10.98/15.98)	THE LAST OF THE MOHICANS	42
147	137	122	37	PETER GABRIEL ▲ GEFEN 24473 (10.98/15.98)	US	2
148	131	125	16	VAN HALEN ▲ WARNER BROS. 45198 (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
149	151	130	164	GARTH BROOKS ▲ 4 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
(150)	164	193	11	LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
151	128	135	18	PAUL MCCARTNEY ● CAPITOL 80362 (10.98/15.98)	OFF THE GROUND	17
152	130	147	5	TERENCE TRENT D'ARBY COLUMBIA 53616 (10.98 EQ/15.98)	SYMPHONY OR DAMN	119
(153)	172	150	70	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	35
154	156	155	112	MICHAEL BOLTON ▲ 6 COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
155	117	118	10	BLUES TRAVELER A&M 0080 (10.98/15.98)	SAVE HIS SOUL	72

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)	184	—	6	MC BREED WRAP 8120/ICHIBAN (9.98/16.98)	THE NEW BREED	156
157	159	121	36	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
(158)	178	143	6	K.T. OSLIN RCA 66227 (9.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	126
159	160	162	78	ROD STEWART ▲ WARNER BROS. 26300 (9.98/15.98)	VAGABOND HEART	10
160	145	190	7	RAY CHARLES WARNER BROS. 26735 (10.98/15.98)	MY WORLD	145
(161)	185	198	4	EXPOSE ARISTA 18577 (10.98/15.98)	EXPOSE	161
162	153	137	103	BONNIE RAITT ▲ 4 CAPITOL 96111* (10.98/15.98)	LUCK OF THE DRAW	2
163	140	148	34	MADONNA ▲ 2 MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98)	EROTICA	2
164	176	173	17	JOEY LAWRENCE IMPACT 10659/MCA (9.98/15.98)	JOEY LAWRENCE	74
165	158	174	50	SOUNDTRACK ▲ 2 LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG	4
(166)	183	144	37	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
167	177	164	63	DEF LEPPARD ▲ 3 MERCURY 512185 (10.98 EQ/15.98)	ADRENALIZE	1
168	171	161	63	KRIS KROSS ▲ 4 RUFFHOUSE 48710/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
(169)	187	153	8	JOE DIFFIE EPIC 53002 (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
170	129	99	3	FISHBONE COLUMBIA 52764 (9.98EQ/15.98)	GIVE A MONKEY A BRAIN AND HE'LL SWEAR HE'S THE...	99
171	141	119	4	WINGER ATLANTIC 82485/AG (10.98/15.98)	PULL	83
172	166	175	91	GUNS N' ROSES ▲ 4 GEFEN 24415* (10.98/15.98)	USE YOUR ILLUSION I	2
173	106	76	3	DANZIG DEF AMERICAN 45286/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE	76
174	165	138	42	BOBBY BROWN ▲ 2 MCA 10417* (10.98/15.98)	BOBBY	2
(175) RE-ENTRY	6			TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	115
176	163	152	63	CELINE DION ▲ EPIC 52473 (10.98 EQ/15.98)	CELINE DION	34
177	169	—	4	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/13.98)	RAGE AGAINST THE MACHINE	169
178	154	163	12	ARRESTED DEVELOPMENT ● CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	60
179	174	179	48	MEGADETH ▲ CAPITOL 98531 (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
180	162	180	6	WALTER & SCOTTY CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER	151
181	161	123	51	ELTON JOHN ▲ 2 MCA 10614 (9.98/15.98)	THE ONE	8
182	157	145	65	K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98)	INGENUUE	18
183	179	142	34	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	116
184	167	172	66	QUEEN ▲ HOLLYWOOD 61311/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
185	170	176	68	PANTERA ● EASTWEST 91758/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
186	155	160	8	WORLD PARTY ENSIGN/CHRYSALIS 21991/ERG (10.98/15.98)	BANG!	126
187	186	—	89	GUNS N' ROSES ▲ 4 GEFEN 24420* (10.98/15.98)	USE YOUR ILLUSION II	1
188	196	—	10	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON	154
189	148	127	8	SOUNDTRACK UPTOWN 10794*/MCA (9.98/15.98)	WHO'S THE MAN?	32
190	190	181	90	NIRVANA ▲ 4 DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
191	173	156	10	TASMIN ARCHER SBK 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS	115
192	191	192	135	MADONNA ▲ 3 SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
(193) RE-ENTRY	8			VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	125
(194) RE-ENTRY	106			ALAN JACKSON ▲ 2 ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
195	192	—	77	CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
196	198	—	2	SOUNDTRACK ELEKTRA 61498 (10.98/15.98)	MADE IN AMERICA	196
197	152	141	5	DIRE STRAITS WARNER BROS. 45259 (10.98/16.98)	ON THE NIGHT	116
(198) RE-ENTRY	4			AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER	127
199	168	149	34	SOUNDTRACK GIANT 24465/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
(200) RE-ENTRY	86			OZZY OSBOURNE ▲ 2 EPIC 46795 (10.98 EQ/15.98)	NO MORE TEARS	7

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 80	Mary Chapin Carpenter 58	Gloria Estefan 75	Michael Jackson 50	Paperboy 65	Benny & Joon 51	Tanya Tucker 115, 157
4 Non Blondes 21	Ray Charles 160	Expose 161	Alan Jackson 41, 194	Dolly Parton 83	Beverly Hills, 90210 199	U2 123
AC/DC 128	Clannad 99	Donald Fagen 18	Jackyl 100	Pearl Jam 24	The Bodyguard 4	Ugly Kid Joe 69
Aerosmith 8	Eric Clapton 15	Fishbone 170	Jade 88	The Pharcyde 86	Boomerang 165	Van Halen 148
Alabama 114	Marc Cohn 77	Funkdoobiest 122	The Jerky Boys 131	Robert Plant 59	Jurassic Park 73	Luther Vandross 9
Alice In Chains 54	Confederate Railroad 102	Kenny G 6	Eiton John 181	P.M. Dawn 46	Last Action Hero 12	VARIOUS ARTISTS
John Anderson 153	Coverdale/Page 82	Peter Gabriel 147	Big Daddy Kane 105	Porno For Pyros 36	The Last Of The Mohicans 146	Today's Hit Country 193
Anthrax 25	David Crosby 136	Geto Boys 76	Toby Keith 103	Primus 70	Made In America 196	Uptown MTV Unplugged 71
Arrested Development 66, 178	Cypress Hill 195	Johnny Gill 14	Sammy Kershaw 124	The Proclaimers 84	Menace II Society 11	Singles 130
Regina Belle 111	Billy Ray Cyrus 34	Vince Gill 81	Kiss 47	Queen 78, 184	Silver 23	Who's The Man? 189
Belly 142	Terence Trent D'Arby 152	Jimmi Hendrix 74	Lenny Kravitz 19	R.E.M. 119	Spin Doctors 7	Winger 171
Pat Benatar 104	D.J. Magic Mike 138	Bruce Hornsby 96	Kris Kross 168	Radiohead 85	Stereo MC's 117	World Party 186
Big Head Todd & The Monsters 141	Danzig 173	Guns N' Roses 172, 187	L.L. Cool J 62	Rage Against The Machine 177	Steve Miller Band 135	Wreckx-N-Effect 118
Mary J. Blige 95	Def Leppard 167	Guru 106	k.d. lang 182	Bonnie Raitt 162	Rod Stewart 2, 159	Wynonna 28, 129
Bloods & Crips 145	Depeche Mode 68	Jimi Hendrix 74	Joey Lawrence 164	Restless Heart 183	Sting 13	Yanni 40
Blues Traveler 155	Joe Diffie 169	Bruce Hornsby 96	Tracy Lawrence 43	Run-DMC 72	Stone Temple Pilots 5	Dwight Yoakam 42
Michael Bolton 132, 154	Digable Planets 120	House Of Pain 127	Annie Lennox 116	RuPaul 109	George Strait 30	Neil Young 140
Bon Jovi 67	Celine Dion 176	H-Town 20	LeVert 63	Sade 26	SWV 10	
Boss 32	Dire Straits 197	Ice Cube 52	Little Texas 144	Jon Secada 38	Tasmin Archer 191	
Boyz II Men 79	Dr. Dre 3	Inner Circle 64	Lords Of The Underground 150	Shai 61	10,000 Maniacs 53	
Brooks & Dunn 31, 55	Duice 87	Intro 126	Patty Loveless 98	Silk 22	Pam Tillis 166	
Garth Brooks 39, 91, 121, 149	Duran Duran 17	Chris Isaak 60	Madonna 163, 192	Snow 16	Aaron Tippin 112	
Bobby Brown 174	En Vogue 101	Janet Jackson 1	Meek Mill 198	Soul Asylum 44	TLC 143	
Butthole Surfers 188	Enigma 113		MC Breed 156	SOUNDTRACK	Travis Tritt 107	
Tracy Byrd 175	Enya 89			Aladdin 56		

Microsoft Joins Time Warner, TCI Cable In Interactive Quest

BY DON JEFFREY

NEW YORK—Microsoft Corp., the largest computer software company in the U.S., continues to seek a dominant role in the entertainment business. Reports say it is teaming up with Time Warner Inc. and Tele-Communications Inc., the two biggest cable companies, in the race to develop a software standard for interactive television.

The companies reportedly are forming a joint venture called Cablesoft to manufacture software that will allow consumers to interact with their TV sets. Spokespersons for all three companies decline comment on

the speculation, but one industry source believes an announcement may come at a digital conference this month.

At a media industry convention earlier this year, Microsoft demonstrated technology that would enable people to order movies, record albums, and concert tickets by pushing buttons on their TV control devices at home.

Later, Microsoft announced a joint venture in which it will create the operating software for a cable set-top converter, a device that will make the TV interactive. Intel Corp. is manufacturing the microprocessor chip and General Instrument Corp. is

building the box. One of its first uses will likely be on-screen electronic program guides that help consumers make choices in cable systems that could include 500 or more channels.

Various entertainment and telecommunications companies have linked up to test interactive TV. Time Warner is developing a high-speed, interactive, fiber-optic system for cable subscribers near Orlando, Fla., with regional phone company U S West Inc. as a strategic partner. Viacom Inc. has a venture with AT&T Co. to test interactive cable in Castro Valley, Calif. And Tele-Communications is engaged in a test of video-on-demand in the Denver area with U S

West and AT&T.

Earlier this month Time Warner and TCI said they had agreed to work together to come up with standards for the hardware and software to be used for interactive TV.

Lee Isgur, analyst with brokerage firm Volpe, Welty & Co., says, "If you can achieve a standard, everyone in the creative community can basically build according to that standard. They know if they create something it can be formatted."

A standard is important because without it an array of software and hardware from competing companies could cause problems of incompatibility. An interactive television will be

more like a computer than an ordinary TV set, and executives fear that hard-to-use, problem-plagued systems could turn viewers off to the new media.

Microsoft is not the only technology company trying to bring Silicon Valley to the world of show business.

Apple Computer Inc. and IBM Corp.—which manufacture competing, incompatible computer systems—last year formed a joint venture, Kaleida Labs, to come up with a standard for multimedia. Its main product is called ScriptX. Spokeswoman Diane Samples says Kaleida's standard could be used for cable networks as well as for desktop computers and any new multimedia consumer products. Kaleida recently announced an alliance similar to Microsoft's to develop a set-top converter. Its partners are Motorola, which will make the chip, and Scientific-Atlanta, which will make the box.

Samples says Kaleida has had "talks with many cable companies" but has not formed any agreements.

On the hardware side, startup firm the 3DO Co. is developing a multimedia player it hopes will become the industry's standard for interactive consumer electronics. Philips Electronics N.V. already has a CD-I multimedia player on the market.

But development of standards is no guarantee that interactivity will indeed be the next big thing in home entertainment, as many executives in the cable, computer, telecommunications, and entertainment industries are predicting.

"Standards are going to help the concept of interactivity evolve in terms of the entertainment sector," says Isgur. "But nothing's going to make it fly like the content. You have to have the Jurassic Parks, the Pac-Mans, the flight stimulators, to make it fly."

In a recent news release, Microsoft chairman William Gates said: "A wide variety of new programming and services must be created to entice the consumer into the digital revolution. At the same time, it must be as easy and natural for the consumer to use as TV is today."

BERTELSMANN TALKS RETAIL WITH TIME WARNER

(Continued from page 1)

to a letter sent out by a headhunter, the New York-based WTW Associates Inc., and obtained by Billboard, two of the largest entertainment conglomerates are searching for a senior executive to direct the launch of "what they expect could be the first of a chain of giant superstores around the world." Sources confirm that the two companies are Bertelsmann and Time Warner.

The letter suggests the first location will be in the heart of New York City in a 45,000-square-foot, five-story facility, which would house a four-theater movie complex, a large restaurant, a performance stage, and related acoustic, lighting, and multi-

media equipment.

Sources say the facility is in the newly occupied Bertelsmann building in Times Square. That building, which had been placed in bankruptcy prior to being acquired by Bertelsmann, houses a vacant five-story shopping center. Bertelsmann began filling the office space earlier this year by moving in its large divisions—BMG and Doubleday/Dell/Bantam. It is known to be seeking a way to turn the lower floors into profitable retail space.

Of the supposed talks between the two conglomerates, Trish Heimers, BMG's VP of communications, says, "We always talk to Time Warner and we talk to them about a lot of things. One of the things discussed was a retail opportunity, but the talks have been about one store, which will be a showcase. This definitely is not a chain. It's only an idea under discussion; we are not trying to get into retail."

Warner Music executives believed to be involved in the discussions could not be reached for comment. Margaret Wade, a Warner representative, says she knows of no discussions between the two companies, but adds, "Knowing the way [Warner Music executives] think, our company is not interested in going into competition with music retailers."

But another source says, "Both parties are very concerned not to piss off music retailers. They don't want to overtly appear to be thinking about a chain."

However, another source, who is privy to Warner executives' thinking on the project, disagrees with that

assessment. That source says Warner's goal is along the lines of building "a retail laboratory, which will try radical new approaches to selling, and if those approaches work, they can turn around and give it to other home entertainment retailers. They want to make it a consumer destination, but being in retail is the last thing they want."

A lot of issues must be resolved before the two companies can move forward, that individual says. For instance, even the planned location of the store in the BMG building is being questioned by Time Warner, he says.

Music chains with superstore concepts have been approached about occupying the Times Square location, but executives at those chains told Billboard they are not interested.

In addition, Tony Hirsch—who formerly headed HMV USA but left that company after a dispute over the direction of its U.S. operations—proposed putting a lifestyle superstore in the space that would combine music, video, books, food, magazines, interactive media, and more. During the last six months in background discussions with Billboard, Hirsch said that he was looking for backers to finance a superstore in the Bertelsmann tower, that if successful, would translate into a chain rollout.

Initially, Hirsch said he would build the store with financing from a retail chain, but would not confirm reports that BMG would have some kind of minority stake in the project. But that deal fell apart, although Hirsch continued to pursue the project and subsequent conversations apparently involved Bertels-

mann and Warner Music Group.

The headhunter letter clearly indicates that Hirsch no longer is a part of the discussions. Other than confirming that he was out of the picture, Hirsch referred all questions to Bertelsmann and Time Warner.

Another source says discussions between the conglomerates predate Hirsch's involvement. "Evidently about a year and a half ago, there was a meeting between BMG and Time Warner about doing some collaborative projects. One of the things that fell out was doing a landmark retail project, and for whatever reason it fell through the cracks."

He adds, "[Time Warner has] talked about a lot of things in their proposals that would create a landmark retail project, but my understanding is they are not thinking about a chain." Although he concedes that if they had success with a first store, Time Warner might build another one "in, say, Tokyo. Look, right now it is not a chain but who knows what will happen down the line?"

While most music retailers contacted by Billboard were unaware of the Bertelsmann/Time Warner discussions, in the past they have reacted angrily when suppliers treaded on their turf. For instance, the push into the U.S. by HMV, which is owned by Thorn-EMI, resulted in a lot of grief for CEMA labels. Also, the manufacturer's moves into direct marketing are viewed by merchants as cannibalizing their sales.

Time Warner already has one retail venture—the Warner Bros. Studio Store—that opened its first site in the fall of 1991 and now has 23 outlets.

'MOHICANS' VID

(Continued from page 9)

tions, a 16-unit floor or counter display and a 32-unit floor display that converts into two 16-unit counter displays.

Dealer order date is Aug. 6 for the audio/video bonus pack. The offer expires Jan. 15, 1994, with the movie going on moratorium at that time. Observers project unit sales for the bonus pack to be in the 500,000 range.

"Rather than go from traditional rental price to sell-through [\$19.98] we are going to a \$24.98 price for both [the video and audio cassette]," explains DeLellis. The audiocassette has a suggested list price of \$10.98.

The "audio/video bonus pack," DeLellis says, will be a traditional collector's edition VHS box of the movie attached to a similar size box housing the audiocassette, which the consumer can discard. A bellyband will surround the two boxes, which also will alert the consumer to the offer.

"We think it's something different for the business," DeLellis says. "The movie was very high profile, while the soundtrack did very well on CD. This becomes a great gift and value pack, especially for the fourth quarter. The penetration of CD in cars is not that high, thus the audiocassette becomes a great item for the car stereo."

DeLellis says the rationale for the promotion stems from FoxVideo's core marketing philosophy of "wanting to do various things and offer a consumer bonus. We tend to test a lot of different things."

The company, for example, has had poster offers on previous high-profile titles, as well as a free game offer for "Ferngully: The Last Rain Forest."

REPUBLIC CLAIMS 'WONDERFUL LIFE' RIGHTS

(Continued from page 9)

According to Tierney, Republic came to him after he had won another underlying rights case in 1990 for the estate of the owner of the story that was the basis of "Rear Window," also starring Jimmy Stewart. "The light went on," Tierney says, and it took time "to make sure all the ducks were in a row."

A deal with the publishers was finally struck several weeks ago. Until then, he adds, the publishers had "every right to presume that people had taken out licenses. It's an honor system."

Republic, still settling what it owes the publishers, may have particular problems with Video Treasures. The home video subsidiary of rackjobber Handleman Co., based in Troy, Mich., has a colored version of "Wonderful

Life" licensed from Hal Roach Studios, which did the conversion. Video Treasures president George Port says, "Every right we need we have." Beek demurs: "The version has to be taken off the shelves. It's unauthorized."

Nevertheless, at least one budget supplier already is having second thoughts about the title. Don Matthews, executive VP of sales for United American Video in Fort Mill, S.C., thinks "we would probably back away from" at least one of two editions. "Obviously, we're not interested in getting involved" in litigation, he says.

UAV's second "Wonderful Life," acquired in the buyout of the old Vid America label, may be protected by a prior license. However, the company

seems prepared to drop that one as well. The total loss would amount to 200,000-300,000 tapes, Matthews calculates, including those sold to third parties to be given away as premiums—a favorite use of the movie. And he suggests, "It makes sense for us to re-evaluate other [PD] titles" which could be booby-trapped by underlying rights.

That may be one outcome of Republic's action, although features with the market clout of "It's A Wonderful Life" are hard to find. "There are lots of prominent titles that have been long available in PD where [music and story] owners could have proceeded a long time ago," says entertainment lawyer James Bouras. "I think this is a fairly unique situation," Tierney responds.

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MTV FINDS TIME TO STOP THE MUSIC

(Continued from page 1)

Live music programs, such as MTV's "Unplugged" and VH1's "Center Stage," offer artists a new conduit for exposure, while such series as MTV's "Rockumentary" and VH1's "1 To 1" explore artists' musical careers and personalities.

"Our challenge as programmers is to serve the demographic with their taste in music while we provide them with the kind of information they want to know," says Juli Davidson, senior VP, VH1 programming. "VH1 is where pop music meets pop culture."

Both networks have learned to package programs in a network-based fashion, creating short, theme-oriented blocks and assigning consistent times to specific shows in order to drive the tune-in factor and encourage viewers to "make appointments" with the networks, says Davidson.

MTV Networks chairman/CEO Tom Freston says while exposing music is the foremost charter for MTV and VH1, it was clear from the beginning the networks would have to deliver more than music videos.

"As irresistible as a good video could be, we knew that to run them back to back would not give us much of a business," he says.

Kennedy Offers 'Alternative' VJ Sheds Light On Underground

BY DEBORAH RUSSELL

LOS ANGELES—MTV personality Kennedy Montgomery is looking to incorporate more of the "alternative lifestyle" into the network's late-night video show, "Alternative Nation."

As the host of MTV's most "underground" music video show, Montgomery recently returned from a jaunt to Memphis, where she hosted a special celebrating the kickoff of the network-sponsored "Alternative Nation" tour, one of the hottest tickets this summer, headlined by the Spin Doctors and featuring Soul Asylum and Screaming Trees. The trip, of course, included a tour through Graceland, onetime home to the late King of rock'n'roll.

"It was one of the heaviest experiences I've had in my VJ tenure," says Montgomery, known for her caustic wit. Her voice, however, lacks any note of sarcasm.

The VJ tenure to which Montgomery refers began in late 1992, when she left her job as DJ at the progressive-rock station KROQ-LA and relocated to join the team at MTV. Relegated to overnights, her "big break" came in December, when MTV tapped her to host "Alternative Nation," posited as a "hipper MTV than the rest of the day" and featuring cutting-edge videos that complement the weekly "120 Minutes" and "Buzz Bin" clip segments.

"Alternative Nation," currently produced by Mike Powers, runs Monday-Friday from midnight-1 a.m.

And while the charter of the show is steeped in music, Montgomery says it is her goal in the coming months to expand the program mix to include more coverage of the "alternative lifestyle" (or "lifetool" as she notes in a classic Freudian slip).

"So much of alternative music goes way beyond pop songs and hit singles," she says. "There's a sense of community, a feeling that there's

Thus it was essential, from MTV's birth in 1981 through VH1's debut in 1985, to develop trademarks and network sensibilities with value and personality, Freston says.

"We were one of the first companies to adopt this approach," he says. "And as 'the little guy' in the network game, we knew our networks had to stand for something. We didn't want to be a place where a large bunch of unrelated programs run."

MTV's personality began its most dramatic evolution in the mid-'80s, says Freston, with the addition of Kurt Loder to the network's news team. "That signaled to our audience that we were going to try to go about our business in a more serious and credible way," he says.

In 1988, the network joined the music industry's Rock The Vote campaign, providing on-air support in news and entertainment, which evolved in 1992 into MTV's "Choose Or Lose" campaign.

"No one was really talking to these people, and we saw that we could exploit an opportunity to demystify politics for them," Freston says.

The "Choose Or Lose" campaign included coverage of the Republican and Democratic conventions and fea-

commiseration in numbers ... and a lot more tattoos!"

In her quest to define just what an "alternative nation" really is, Montgomery says she hopes to begin mixing cutting-edge music clips by such acts as Radiohead, the Butthole Surfers, and Henry Rollins with segments profiling experts well-versed in the ways of the alternative underworld. An exploration of sex shops and tattoo parlors could be on the agenda soon.

"You'll see stuff on 'Alternative Nation' that won't see the light of day on MTV," says Montgomery. "You're not going to see Henry Rollins' 'Low Self Esteem' on [the network's early-morning show] 'Rude Awakening' anytime soon."

"The cool thing is," she adds, "the suits' at MTV are all really into 'Alternative Nation' and they're all very cool people. They're as in touch as possible for being suits. And even cooler: They all go to bed around 10 or 11 o'clock."

ROOT BOY SLIM DIES AT 48

(Continued from page 16)

weight, harmlessly threatening, mentally unfit, drug-besotted bum/jester, and turned setbacks in his troubled real life into such musical misfit docudramas as "Boogie Till You Puke," "Too Sick To Reggae," and "Dozin' and Droolin'."

Although his groups, including the Sex Change Band, were always well-rehearsed, razor-sharp R&B outfits, band members said MacKenzie, once he wrote songs, had little to do with the arrangements and often had trouble keeping time and keeping track of when to sing his craggy vocals. "It was part of his charm," said veteran tenor player Ron Holloway.

Warner Bros. signed MacKenzie to a reported \$250,000 contract in 1977, but the relationship was rocky and short-lived. "They paid us \$40,000 to



DAVIDSON



MCGRATH

tured unprecedented interviews with Presidential candidates George Bush, Ross Perot, and Bill Clinton.

The President's endorsement of the network and its impact on its viewers has not gone unnoticed by MTV sponsors, such as Apple Computer and AT&T, which tailor their campaigns to speak to young viewers.

Following the election, the network launched its pro-social "Free Your Mind" campaign, which recently targeted "hate rock."

"Our strategy always has been to build a loyal core audience and have a bond with them. To do that, you have to be relevant in young people's lives," Freston says. "As we grew into a network that was about more than just music, we realized our audience had a lot of concerns, and we felt a certain responsibility to address those concerns."

The current VH1 audience, meanwhile, comprises the same group for which MTV was created 12 years ago, says Freston. As baby boomers, their key pro-social concern focuses on the environment, Freston says.

"The theme at VH1 is to be about all of the things that music is about—that whole pop-culture beat," Freston says. "And the spice we add to our programming schedule just makes it more relevant and likely to be turned to. It's also more salable on Madison Avenue."

Since debuting in January 1985,



BEAVIS & BUTT-HEAD

VH1 has targeted a 25-49 demographic and most recently has honed in on the 25-34 core. MTV, meanwhile, strives to meet the 12-34 demographic, serving an elusive young adult market with a variety of programs.

DEMOGRAPHIC LOCK

Stan Gerber of the Union, N.J.-based agency J.L. Media, whose clients include longtime MTV advertiser British Knights, says MTV has a "lock" on its primary demographic, which had been expensive and difficult to reach in the age before MTV.

VH1's demographic is less confined, and operates more like a traditional network audience, he says.

"The reasoning for [MTV and VH1] to expand is not so much a function of trying to retain viewer interest as much as it is to convince advertisers that this is more than just radio television," says Gerber, whose clients Evian and Snapple are new advertisers on VH1.

However, Judy McGrath, MTV's creative director and executive VP, contends that the two issues go hand in hand. "We create programming our viewers want to see," she says. "This is an audience whose appetite for change is great and whose attention span flags pretty quick. If they don't like it, the advertising won't support it."

But MTV's move to diversify was driven as much by striving to satisfy viewers as it was to stimulate the network's own off- and on-air talent, McGrath says, noting she encourages the program development staff to "keep the music part of our culture alive" in creating new shows.

Both MTV and VH1 research their constituents' taste: MTV uses call-out research and focus groups, while VH1 screens programming for auditorium-sized audiences four times per year. In addition, both networks have access to parent company Viacom's New Media Lab, which boasts a number of interactive and technological advances that may soon appear in promotions and programs on each of the outlets.

While McGrath and Davidson are reluctant to reveal imminent new projects, MTV's McGrath does say the network hopes to test two new live music programs by the end of the year. Its most talked-about new addition is the animated "Beavis & Butt-head," a video-driven show in which two empty-headed teens "watch" the clips and comment accordingly.

VH1, whose brand-new promotion campaign carries the tagline "keeping 48 million Americans from becoming their parents," will premier its new "Fools For Love" standup/sketch comedy show in August, and recently launched its new pop-culture game show "Rumor Has It."

STILL CLIP-DRIVEN

For the most part, the record labels support the networks' decision to expand their programming bases, but they clearly lean toward the music-oriented shows.

"The good news is that most of the nonclip programming is still clip-driven," says Steve Leeds, director of alternative and video promotion at PolyGram Label Group. "I'd rather have more opportunities for video, but they are offering platforms for specific genres of music, and I'm quite happy with the situation."

But taking on such responsibility, particularly as it relates to the youth-oriented MTV audience is "scary when a music-formatted station tries to take on everything," says Bart Phillips, VP at Entertainment Resources International Inc., which represents Arrested Development and Kris Kross. "It helps that the kids are hearing some news, but you've got to give them the right news and give it to them fairly."

The following is a list of MTV and VH1 programming:

VH1:
COUNTRY COUNTDOWN, Monday and Friday, 2-3 p.m.
VH1 COUNTRY, Tuesday-Thursday, 2-3 p.m.
RUMOR HAS IT, Monday-Thursday, 7-7:30 p.m. and 11-11:30 p.m.
CENTER STAGE, Tuesday, 8-8:30 p.m.; Saturday 6-6:30 p.m.; Sunday, 2-2:30 p.m.
VH1 TO 1, Sunday, 1:30 p.m.
TOP 21 COUNTDOWN, Friday (premier) 7-9 p.m.; Saturday (rerun) 2-4 p.m.; Sunday (rerun) 3-5 p.m.; Tuesday (final) 9-11 p.m.

MTV:
BEAVIS & BUTT-HEAD, Monday-Thursday, 7-7:30 p.m., and 11-11:30 p.m.; also: Tuesday, 10-10:30 p.m.; Wednesday 10:30-11 p.m.; Saturday, 8:30-10:30 p.m.; Saturday, 2-4 a.m.; Sunday 9-9:30 p.m.
ALTERNATIVE NATION, Monday-Friday, midnight-1 a.m.;
UNPLUGGED, Irregular programming
THE GRIND, Monday-Friday, 5:30-6 p.m.
MTV JAMS, Monday-Friday, 6-6:30 p.m.
WEEK IN ROCK, Saturday, 11:30 a.m.-noon and 6:30-7 p.m.; Sunday 12:30-1 p.m., and 6:30-7 p.m.

JOHN CAMPBELL

(Continued from page 16)

best-selling recordings; Cray's former rhythm section appears on "One Believer." The records were distinguished by a highly charged, doom-laden atmosphere and Campbell's craggy voice and sizzling guitar playing, which betrayed a deep knowledge of the country blues tradition.

"His amazing musical ability was based on 20 years of playing—he really did learning traveling around Texas and Louisiana," says Gormley. "He was also a very, very intelligent man, and there was a spiritual aspect to John I was just learning about in the last couple of months ... an understanding of the spiritual side of things, and he put that into his music."

Campbell is survived by his wife, Dolly; his 5-month-old daughter, Paris; a sister, Ellen Searcey; a brother, William Campbell; and his father John Campbell Sr.

CHRIS MORRIS

MERCURY NASHVILLE GIVING ALL TO PROMOTE SECOND CYRUS ALBUM

(Continued from page 12)

"Achy Breaky Heart" songwriter Don Von Tress to write or co-write four of the album's 11 songs, "In The Heart Of A Woman," the album's first single, was penned by guitarist Keith Hinton, who played on both albums.

The album, which carries a \$16.98 list price for CD and \$10.98 for cassette, runs just under 40 minutes. The 11 tracks on the album are "In The Heart Of A Woman," "Talk Some," "Somebody New," "Only Time Will Tell," "Ain't Your Dog No More," "Words By Heart," "It Won't Be The Last," "Throwing Stones," "Right Face Wrong Time," "Dreamin' In Color, Livin' In Black And White," and "When I'm Gone."

Some of the songs, including the title track, were written before the success of "Achy Breaky Heart," and

deal with the dissolution of Cyrus' marriage. The somber closing track features backing vocals by the Jordanaires.

STEERING CLEAR OF HYPE

According to Lewis, Mercury Nashville has been quietly plotting a marketing plan that steers clear of hype. "We chose not to send advance music to everyone on earth," Lewis notes. Instead, the label invited key retailers, radio consultants, press, and PGD branch managers to listen to the album May 22 in Key Largo, Fla.

"Basically, we wanted to put everyone in a comfortable environment to hear it for the first time," Lewis says, noting the album received a positive reaction.

Following the initial listening ses-

sion, each PGD branch held listening parties for key retailers where the marketing plan was laid out.

On June 16, the label began running 15-second network television teasers, which will air through Monday (21). Also on June 16, the video for "In The Heart Of A Woman" was premiered on CMT and TNN.

On Monday (21), Cyrus will be featured on "Entertainment Tonight." The following day, he will be interviewed on "Good Morning, America."

On Tuesday (22), the album's release date, Cyrus will perform two songs on "Arsenio Hall." Also on that day, 30-second TV spots announcing the album's release will begin running on network TV.

On July 12, Cyrus will be the subject of a special hourlong "Phil Donahue" show.

According to Lewis, Mercury Nashville has invested approximately \$250,000 in the TV advertising campaign.

RADIO SPECIAL

Another key element in the marketing plan is a radio special, hosted by TNN's Charlie Chase, which was shipped to every country station in the U.S. and Canada June 16, the same day the album and first single were shipped to radio.

The 90-minute CD special was funded by Mercury Nashville and produced by Tim Riley and Associates.

In a unique move, the special is being offered to radio stations with the entire 18 minutes of commercial time open for the stations to sell in their markets, allowing the broadcasters to run the special free of charge, without bartering commercial time with a syndicator, which is the common practice.

"We thought about radio time buys with co-op advertisers, but a lot of major customers don't spend a lot on that," Lewis says. "We wanted to find a way to reach radio listeners, and this seemed like an efficient way to do it, while allowing the stations to garner some revenue."

Riley, who has produced similar label-funded radio specials for Dolly Parton, Garth Brooks, and Alan Jackson, says the special will go out to approximately 2,640 stations in the U.S. and Canada. He expects more than 1,000 to run the show.

Additionally, the show will be heard on Voice Of America, Armed Forces Radio Network, and BBC 2, giving it a potential reach of 300 million listeners worldwide. The show will be broadcast in 43 different languages in 129 different countries.

WYNY New York plans to run portions of the special over a three-hour period Monday (21). According to program director Johnny Michaels, the station has been receiving nothing but positive response to Cyrus: "There's a lot of interest from our listeners. They're wondering if he can top himself and when it's coming out."

As for bringing Cyrus to top 40, Mercury is taking a wait-and-see approach. "If one song raises its head and pop radio wants to deal with it, then we will work it, but the focus is on country and the audience that bought the first album," says Mercury senior VP/GM Larry Stessel.

According to Marilyn Ramsey, major-label buyer for the 132-store Wax-Works chain in Owensboro, Ky., anticipation over the new album is building at retail. "He's got a solid

group of fans out there," she says.

However, there has been some what of a backlash against Cyrus. At the recent Academy of Country Music Awards, the artist was nominated in four categories but went home empty-handed. Cyrus also was subject to boos from the audience (Billboard, May 22).

Lewis says Cyrus is not a one-hit wonder. "I think most people in the industry realize that we are way past that. Billy has had four hits since 'Achy Breaky Heart.'"

While two of those singles—"Some Gave All" and "Wher'm I Gonna Live?"—failed to break into the top 20 of the Hot Country Singles &

Tracks chart, "She's Not Cryin' Any more" reached No. 6, while "Could've Been Me" peaked at No. 2.

However, it's "Achy Breaky Heart," which crossed over to the Hot 100 Singles chart and peaked at No. 4, that Cyrus is best known for. And that incredible success helped to prompt the backlash.

"Every sword definitely has two edges," says Cyrus. "A lot of people have judged Billy Ray Cyrus like a book by the cover, by the first impression, but 9 million people around the world took time to listen to 'Some Gave All,' to listen to the pages between the chapters."



by Geoff Mayfield

UP: Paced by sales from three top 30 debuts—including two in the top 20—volume of unit sales on The Billboard 200 is 2% ahead of last week's sum. That is not a large increase, but might offer hope that summertime sales will heat up as they did in years gone by. Not long ago, summer was guaranteed to be a key selling period, but the pace has slackened in recent years. A slate of strong sellers—like those by Janet Jackson and Rod Stewart and others that will chart in weeks to come by Natalie Cole, Barbra Streisand, and U2—just might restore the sales heat that music merchants once associated with the season.

LIGHTS, CAMERA, ACTION: Hollywood often has impact on summertime music sales, and a glance at The Billboard 200 shows us that maxim is true once more. The Hot Shot Debut belongs to the multiartist soundtrack from Arnold Schwarzenegger's "Last Action Hero," while Greatest Gainer—which signifies the chart's largest unit increase—goes to John Williams' "Jurassic Park" album. The latter obviously was stoked by the movie's record-breaking opening during the weekend of June 11-13... In addition to having the biggest unit gain, "Jurassic Park" also has the chart's biggest percentage gain. But, as we explained a couple of weeks ago when we introduced the new sales awards (Billboard, June 12), in weeks when one title has both the largest unit and percentage gain, the Pacesetter goes to the title with the second-largest percentage jump. Thus, Pacesetter goes to the Proclaimers at No. 84 (see Popular Uprisings, page 26).

WHILE HARD-ROCKING albums often see a sales drop after making a high debut, "Last Action Hero" holds a couple of trump cards. Hoopla stirred by the film's opening weekend, June 18-20, should give the soundtrack the same sort of boost that the "Jurassic Park" album enjoyed on this week's chart, and, Album Rock Tracks chart manager Anthony Columbo points out that three of the tracks on "Hero" are bulleted in the top 30 on his chart: AC/DC's "Big Gun" jumps 3-2, Queensryche's "Real World" moves 8-4, and Megadeth's "Angry Again" debuts at No. 30... Speaking of movies, Tina Turner's "What's Love Got To Do With It," which is a soundtrack and greatest-hits album wrapped into a single package, debuts next week.

LITTLE SCREEN: There were two talk-show hosts on Billboard charts last week, when John Tesh's "Monterey Nights" entered The Billboard 200 while Kathie Lee Gifford continued her Heatseekers run. Tesh falls off this week, but his new NBC daytime show with Leeza Gibbons could revive his sales.

FLYING HIGH: In its 15th week on Album Rock Tracks, Stone Temple Pilots' "Plush" picks up the most Broadcast Data Systems detections, and thus moves to No. 1. Impact of that radio exposure and MTV Buzz Bin rotation can be seen in the Pilots' album, "Core," which has the only bullet in the top 10 of The Billboard 200. "Core" has the largest unit increase in the top 50 and the largest percentage gain in the top 30.

ALMOST A SWEEP: The jazz and progressive music department at Warner Bros. came within an inch of completing a unique chart sweep this week. The house that Bugs built held the top slot last week on both of our biweekly jazz charts, with Joe Sample riding herd over Top Jazz Albums and Michael Franks taking over No. 1 on Top Contemporary Jazz. With Zap Mama retaining the top slot on the World Music Albums list, Warner came close to hitting the cycle, but in the end, the hot-selling Gianni displaced Enya on New Age Albums.

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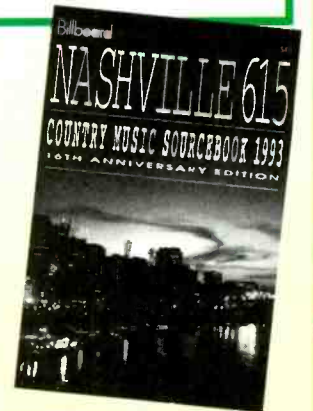
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A glance ahead at Billboard Specials

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AD CLOSE: JUNE 15-CLOSED

REGGAE

ISSUE DATE: JULY 10
AD CLOSE: JUNE 15-CLOSED

VSDA SUPERSECTION

ISSUE DATE: JULY 17
AD CLOSE: JUNE 22

TAPE DUPLICATION

ISSUE DATE: JULY 17
AD CLOSE: JUNE 22

POPULAR UPRISINGS

ISSUE DATE: JULY 24
AD CLOSE: JUNE 29

INTERACTIVE MEDIA

ISSUE DATE: AUGUST 7
AD CLOSE: JULY 13

AUDIO BOOKS

ISSUE DATE: AUGUST 14
AD CLOSE: JULY 20

SOUTHEAST ASIA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

ATLANTA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

HOLIDAY PRODUCT SHOWCASE/ CHILDREN'S ENTERTAINMENT

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

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ISSUE DATE: AUGUST 28
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The Billboard Bulletin...

EDITED BY IRV LICHMAN

RUTHLESS SPLITS WITH PRIORITY

Eazy-E's Ruthless Records has severed ties with Priority Records over what GM Jerry Heller calls "a variety of reasons, including creative differences." According to Heller, Ruthless has been negotiating with a number of major-label and indie distributors and will be finalizing a new distribution agreement within a week. Once the deal is signed, the label will issue new releases by Eazy-E, M.C. Ren, and Blood Of Abraham.

GROUPS PRIMED FOR 'SIN TAX' SUIT

The South Carolina legislature passed a "sin tax" June 14 as part of its budget appropriations bill that would put a \$1 levy on the sale of films, videocassettes, and sound recordings depicting nudity or sexual activity. At deadline, the bill was on Gov. Carroll Campbell's desk, with music and movie trade groups RIAA, NARM, and MPAA and book and magazine publishers asking Campbell to use his line item veto power. If not, say the groups, they will challenge the amendment in court on constitutional grounds that government cannot levy a tax based on content (Billboard, June 19).

DUBOIS STAYS AT ARISTA

After months of negotiation, Tim DuBois has decided to keep his post as Arista Records' Nashville chief. DuBois already has announced his decision to his staff, and an official announcement will be made within a few days... Mike Murray, former-

ly VP of Radio Shack International, has been named VP/GM of Blocbuster Music, the retail web... Jim Dobbe, VP of product allocation at 355-unit Torrance, Calif.-based Wherehouse Entertainment, has resigned.

RETAILERS ADOPT 'BROTHER' DAY

As many as 1,500 outlets of various music retail chains are expected to participate in the first "Brother Can You Spare A Dime Day" drive, sponsored by the National Coalition For The Homeless. The fundraiser's centerpiece is to be a CD compilation of various performances of the Depression era song. So far, the organization says, some 400 stores are on board via Strawberries/Waxie Maxie's, Tower Records & Video, and HMV. Other chains such as Musicland and Rose Records are expected to OK participation, which starts Nov. 18 and runs through the end of the month. Negotiations are taking place for a label outlet for the charity CD, currently being mastered at Hit Factory in New York.

MY SON, THE MUSIC MAN

For President Clinton's Supreme Court nominee, Judge Ruth Bader Ginsburg, the music industry is all in the family. Her son, James, in 1989 founded Chicago-based classical indie Cedille Records, which has released 13 albums. Now on leave as a law student at the Univ. of Chicago, Ginsburg, 27, has been a reviewer for the American Record Guide

and is a former intern with None-such Records. Bulletin hears that following White House ceremonies introducing his mom to the press, he told her he had to get back to Chicago and finish the details on some upcoming CD releases. Judge Ginsburg's daughter, Jane, is an attorney specializing in copyright law.

ALAN DOUGLAS ADDED TO HENDRIX SUIT

An amended complaint filed in Al Hendrix's lawsuit seeking confirmation of his ownership of his son Jimi Hendrix's musical legacy (Billboard, May 1) has added producer Alan Douglas' name to the list of defendants. The amended complaint, filed June 8 in U.S. District Court in Seattle, also alleges that Douglas, who produced several posthumous albums by the late guitarist, and his company Are You Experienced? Ltd. violated federal RICO racketeering statutes in concert with other defendants in the suit; these charges were not made in Hendrix's original April 16 filing.

EMERY TO DEPART 'NASHVILLE NOW'

Ralph Emery will cease hosting The Nashville Network's "Nashville Now" talk and music show Oct. 15. He has helmed the program throughout its 10-year history. TNN says Emery is leaving to develop and produce specials for the network, but some sources speculate that TNN is making the move to attract younger viewers. Emery is a former DJ and syndicated radio personality.

Summer Soundtracks In Dead Heat

SURE, "THE BODYGUARD" is still the highest-charting soundtrack on The Billboard 200, but the Kevin Costner/Whitney Houston film was released last year. What about the current crop of summer movies that are battling it out at the box office?

The biggest showdown is between DNA-duplicated dinosaurs and a movie hero who jumps from reel life to real life. "Jurassic Park" is the big winner at the box office, taking in more than \$50 million in its first weekend of release. On The Billboard 200, Columbia's "Last Action Hero" leaps onto the chart as the Hot Shot Debut at No. 12 while MCA's "Jurassic Park" score moves from No. 134 to No. 73.

So Schwarzenegger rules? Not so fast, Arnold. Standing one notch higher than the "Last Action Hero" is the soundtrack of "Menace II Society." The movie has been ranked in the box office top 10 for three weeks in a row and the Jive release is holding at No. 11 in its third week on the chart. Remarkably, the album moves to No. 1 on the Top R&B Albums chart, displacing "janet."

The summer soundtrack battle will have a new contender next week, when Tina Turner's "What's Love Got To Do With It" debuts. The album from the biopic entered the U.K. chart at No. 1 this week and is Turner's second album to top the British chart. Her first wasn't "Private Dancer"—it was her 1989 disc, "Foreign Affair."

YOU CAN CALL ME WILLIE: Paul Simon has never charted on Hot Country Singles & Tracks, either as part of Simon & Garfunkel or on his own. But he is a guest star this week, as he appears on Willie Nelson's cover of "Graceland," which debuts at No. 70. Simon has been a

frequent visitor to the chart as a songwriter. Buck Owens took "Bridge Over Troubled Water" to No. 9 in 1971, Emmylou Harris went to No. 13 in 1980 with "The Boxer," Brenda Byers' version of "Homeward Bound" peaked at No. 66 in 1970, and there were two remakes of "50 Ways To Leave Your Lover"—Sonny Curtis took the song to No. 70 in 1980 and Bob Yarborough reached No. 85 in 1976.

IT'S WHERE YOU FINISH: The good news is that Whitney Houston's fourth single from "The Bodyguard" is this week's Hot Shot Debut. The not-so-great news is that "Run To You" enters at No. 82, the lowest debut in chart history for a Houston single. Her first solo effort, "You Give Good Love," and the 1991 release, "My Name Is Not Susan," were her previous low marks. Both entered at No. 67. The old cliché about "it's not where you start" is true—for proof, Whitney's highest-debuting single is "The Star-Spangled Banner," which entered at No. 32. It turned out to be the lowest-charting single of her career to date, tied with "My Name Is Not Susan." Both peaked at No. 20. Her most successful single, "I Will Always Love You," entered at No. 40, was No. 1 by its third week, and went on to become the longest-running No. 1 single of the rock era.

ONE SNAP UP: Christopher Arndt of Kinderhook, N.Y., noticed that "Rhythm Is A Dancer" by Snap had a 39-week run on the Hot 100, good enough to place it in a five-way tie for sixth place in the rock era longevity sweepstakes. It also spent 30 weeks in the top 40, matching the record set by Jon Secada's "Just Another Day."



by Fred Bronson

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