

Billboard

\$4.95 (U.S.), \$5.95 (CAN.), £3.95 (U.K.)

NEWSPAPER

***** 3-DIGIT 908
 BI GEE4EM740M099 90 04 0311
 MAR26941 03
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH, CA 90807



Hollywood Launches
Interactive Spinoffs

Mapping The Many
Multimedia Platforms

FOLLOWS PAGE 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 7, 1993

ADVERTISEMENTS

AFTER 7 MONTHS AT #1 ON THE NEW YORK TIMES BESTSELLER LIST AND 2.5 MILLION IN BOOK SALES, AUTHOR ROBERT JAMES WALLER OFFERS ANOTHER ROUTE TO A VERY SPECIAL PLACE...

THE BALLADS OF MADISON COUNTY

THE DEBUT ALBUM OF MUSIC FROM ROBERT JAMES WALLER

A COLLECTION OF STANDARDS AND ORIGINAL SONGS FROM THE HEART INCLUDING "THE MADISON COUNTY WALTZ," "TANGIERINE," "GIRL FROM THE NORTH COUNTRY" AND "AUTUMN LEAVES"

PRODUCED BY: ARIF MARDIN

THE ATLANTIC GROUP
 © 1993 ATLANTIC RECORDING CORP., A TIME WARNER COMPANY

THE 15TH ANNUAL Billboard Music Video Conference and Awards

NOVEMBER 3-5
 HOTEL SOFITEL
 LOS ANGELES, CA

(Watch Billboard for Details)

Zap Mama Rides World Wave

Afro-European Quintet Bridges Cultural Gaps

BY THOM DUFFY

LONDON—Zap Mama is riding the crest of world music's growing wave of domestic and international acceptance. Its U.S. debut, "Adventures In Afropea 1" has commanded the No. 1 position on the World Music Albums chart for 11 consecutive weeks.

The success of the album in the U.S., where it is released on David Byrne's Warner Bros.-distributed Luaka Bop Records, is part of the on-



ZAP MAMA



BYRNE

going acclaim the vocal quintet has received throughout Europe for the (Continued on page 77)

Veteran Acts Prove To Be Solid Summer Concert Draw

BY CRAIG ROSEN

LOS ANGELES—Lollapalooza '93 may be grabbing headlines as sum-



MOODY BLUES

BUFFETT

mer's hottest tour, but a growing number of veteran acts—the antithesis of that cutting-edge package—are

Mature-Pop Buyers Bust Genre Stereotypes

BY CARRIE BORZILLO

LOS ANGELES—The strength of adult-oriented albums this summer seems to refute the commonly held belief that mature music fans do not frequent traditional record stores. But a string of mature pop hits (Continued on page 81)

Luaka Bop: Global Pop

BY PAUL VERNA

NEW YORK—Contrary to prevailing perception, a Luaka Bop is not a rare bird from New Guinea, a board game from Borneo, or an unrecorded Charlie Parker tune. It is a small record label funded by Warner Bros., operated by former Talking Heads leader David Byrne and world-music expert Yale Evelev, and named after a brand of tea from Sri Lanka.

Even though most of the music released on Luaka Bop falls under the rubric of "world music," Byrne and Evelev think of it as pop music that happens to come from areas that some consider exotic.

"I get excited about music and, like a lot of musicians, I don't put it in a category," says Byrne. "That's a marketing thing, or a sales thing, or a critic's thing, or whatever. But most musicians don't put [music] in a category. They just hear stuff and they (Continued on page 77)

quietly filling venues nationwide, often without benefit of a current hit album.

While veteran acts have a history of attracting loyal concert business, (Continued on page 73)

Women Rockers Create Their Own Alternatives

BY EVELYN McDONNELL

NEW YORK—As "alternative" continues to develop into a lucrative and high-profile musical genre, a number of women artists, music business professionals, and fans are increasingly asking the question: Alternative to what? From grunge to hardcore to Lollapalooza, alternative seems to be repeating many of the old patterns of rock'n'roll chauvinism,

they charge.

The experiences of a few exceptional artists such as PJ Harvey and L7 raise tantalizing possibilities. But the difficulties those acts still face have sent many of the new generation of women rockers underground.

For example, Bikini Kill and Bratmobile, two bands whose feminist punk anthems, intensely personal and political fanzines, and (Continued on page 14)



CD-ROM Plants Find Adult Fare Hot To Handle

BY EARL PAIGE and SETH GOLDSTEIN

LOS ANGELES—The burgeoning market for interactive programming has attracted suppliers to the adult trade, but producers of titles like "The Interactive Adventures Of Seymour Butts" have run into a snag.

U.S. manufacturers of CD-ROMs, including WEA Manufacturing, Sony's Digital Audio Disc Corp. (DADC), and Cinram, refuse to replicate discs they consider explicit. Companies lusting af- (Continued on page 80)

Hall Re-Explores Soul On Epic Debut

BY MELINDA NEWMAN

NEW YORK—As one of the '70s and '80s premier hitmakers, Hall & Oates were noted for their soulful pop music, which drew as much from their Philadelphia roots as from their rock



DARYL HALL

influences. That R&B reverence was often missing on Daryl Hall's solo records. That is, until now.

On "Soul Alone," his first solo re- (Continued on page 76)

HOME & ABROAD

Major-Label Clout For Earache In N. America

PAGE 39

THE SOUNDTRACK TO DIE FOR.

SO I MARRIED AN AXE MURDERER

MUSIC FROM THE MOTION PICTURE

FEATURING THE KILLER PARTY TRACK:
 SATURDAY NIGHT BY NED'S ATOMIC DUSTBIN
 NOW EXPLODING AT MODERN ROCK RADIO!!
 (WATCH MIKE MYERS, NANCY TRAVIS, PHIL HARTMAN, STEVEN WRIGHT, AND MICHAEL "KRAMER" RICHARDS IN THE NED'S VIDEO)
 VIDEO IN ACTIVE ON MTV

PLUS MORE MUSIC FROM:
 BIG AUDIO DYNAMITE II, SPIN DOCTORS, THE BOO RADLEYS, TOAD THE WET SPROCKET, SOUL ASYLUM, SUEDE, CHRIS WHITLEY, THE LA'S, SUN-60, THE DARLING BUDS, AND MIKE MYERS

MOVIE AND SOUNDTRACK PLAYING EVERYWHERE NOW.

SOUNDTRACK ALBUM PRODUCED BY DANNY BRAMSON. MOTION PICTURE PHOTOGRAPHY & ARTWORK TITLE: © 1993 TRISTAR PICTURES, INC. ALL RIGHTS RESERVED. CHAOS AND CHAOS DESIGN ARE TRADEMARKS OF SONY MUSIC ENTERTAINMENT INC. / © 1993 SONY MUSIC ENTERTAINMENT INC.

3 2

0 71486 02552 8

**The #1 R+B album and Top 20 POP LP
for 7 consecutive weeks**

**The street soundtrack of the year from the New Line Cinema
top 10 box office smash has sold over 800,000 albums
and is fast approaching PLATINUM**

The Original Motion Picture Soundtrack

**MENACE
II
SOCIETY**

© 1993 NEW LINE CINEMA. ALL RIGHTS RESERVED.

**Featuring the singles:
Spice 1 "Trigga Gots No Heart"
Hi-Five "Unconditional Love"
MC Eiht "Streit Up Menace"
And introducing
Smooth "You Been Played"**

**Also featuring Too \$hort, BDP, Ant Banks, U.G.K.(Underground Kingz),
The Cutthroats, Mz. Kilo, Da Lench Mob, Brand Nubian, DJ Quik,
Pete Rock & CL Smooth and Kenya Gruv**

**Album Executive Produced and Film Directed by Allen Hughes and Albert Hughes
Co Executive Producer: Toby Emmerich**



© 1993 Zomba recording Corporation.

TOP
ALBUMS

HOT
SINGLES

TOP
VIDEOS

| | |
|--|----|
| <ul style="list-style-type: none"> THE BILLBOARD 200 BLACK SUNDAY • CYPRESS HILL • RUFFHOUSE | 78 |
| <ul style="list-style-type: none"> ADULT ALTERNATIVE / NEW AGE IN MY TIME • YANNI • PRIVATE MUSIC | 51 |
| <ul style="list-style-type: none"> ADULT ALTERNATIVE / WORLD MUSIC ADVENTURES IN AFROPEA I ZAP MAMA • LUAKA BOP | 51 |
| <ul style="list-style-type: none"> CONTEMPORARY CHRISTIAN FREE AT LAST • D.C. TALK • FOREFRONT | 32 |
| <ul style="list-style-type: none"> COUNTRY IT WON'T BE THE LAST • BILLY RAY CYRUS • MERCURY | 24 |
| <ul style="list-style-type: none"> GOSPEL IT REMAINS TO BE SEEN MISSISSIPPI MASS CHOIR • MALACO | 33 |
| <ul style="list-style-type: none"> HEATSEEKERS DEBUT BJORK • ELEKTRA | 15 |
| <ul style="list-style-type: none"> THE BILLBOARD LATIN 50 GLORIA ESTEFAN • MI TIERRA • EPIC | 29 |
| <ul style="list-style-type: none"> R&B BLACK SUNDAY • CYPRESS HILL • RUFFHOUSE | 17 |
| <ul style="list-style-type: none"> THE HOT 100 CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN | 74 |
| <ul style="list-style-type: none"> ADULT CONTEMPORARY I DON'T WANNA FIGHT TINA TURNER • VIRGIN | 69 |
| <ul style="list-style-type: none"> COUNTRY CHATTAHOOCHEE • ALAN JACKSON • ARISTA | 27 |
| <ul style="list-style-type: none"> DANCE / CLUB PLAY SHINE • MIDI RAIN • COLUMBIA | 22 |
| <ul style="list-style-type: none"> DANCE / MAXI-SINGLES SALES SLAM • ONYX • RAL/CHAOS | 22 |
| <ul style="list-style-type: none"> LATIN MI TIERRA • GLORIA ESTEFAN • EPIC | 30 |
| <ul style="list-style-type: none"> R&B CHECK YO SELF • ICE CUBE • PRIORITY | 19 |
| <ul style="list-style-type: none"> HOT R&B AIRPLAY LATELY • JODECI • UPTOWN | 18 |
| <ul style="list-style-type: none"> HOT R&B SINGLES SALES CHECK YO SELF • ICE CUBE • PRIORITY | 18 |
| <ul style="list-style-type: none"> RAP INSANE IN THE BRAIN • CYPRESS HILL • RUFFHOUSE | 20 |
| <ul style="list-style-type: none"> ROCK / ALBUM ROCK TRACKS CRYIN' • AEROSMITH • GEFEN | 70 |
| <ul style="list-style-type: none"> ROCK / MODERN ROCK TRACKS BREAK IT DOWN AGAIN • TEARS FOR FEARS • MERCURY | 70 |
| <ul style="list-style-type: none"> TOP 40 AIRPLAY / MAINSTREAM CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN | 73 |
| <ul style="list-style-type: none"> TOP 40 AIRPLAY / RHYTHM-CROSSOVER WEAK • SWV • RCA | 73 |
| <ul style="list-style-type: none"> HOT 100 AIRPLAY CAN'T HELP FALLING IN LOVE • UB40 • VIRGIN | 75 |
| <ul style="list-style-type: none"> HOT 100 SINGLES SALES WHOOPI! (THERE IT IS) • TAG TEAM • LIFE | 75 |
| <ul style="list-style-type: none"> TOP VIDEO SALES PINOCCHIO WALT DISNEY HOME VIDEO | 58 |
| <ul style="list-style-type: none"> HEALTH & FITNESS CINDY CRAWFORD / SHAPE YOUR BODY WORKOUT GOODTIMES HOME VIDEO | 62 |
| <ul style="list-style-type: none"> KID VIDEO PINOCCHIO WALT DISNEY HOME VIDEO | 60 |
| <ul style="list-style-type: none"> RECREATIONAL SPORTS NBA JAM SESSION FOXVIDEO | 62 |
| <ul style="list-style-type: none"> RENTALS A FEW GOOD MEN COLUMBIA TRISTAR HOME VIDEO | 57 |

Top Acts Getting In The Christmas Spirit

Yuletide Albums To Span Musical Spectrum

BY ED CHRISTMAN

NEW YORK—With four newly recorded Christmas albums each having moved more than 600,000 units last year, a number of top recording acts are issuing yuletide albums in hopes of winning this year's holiday sweepstakes.

Among the artists scheduled to release Christmas albums this fall are Boyz II Men, Harry Connick Jr., Gloria Estefan, Alan Jackson, and the Three Tenors.

While Christmas albums had been marginal sellers until a few years ago, the industry now sees them as a vital component of the holiday selling season.

Last year, albums from Amy Grant, Garth Brooks, and Neil Diamond and "A Very Special Christmas II" all sold better than 600,000 units, according to the labels and distributors of those albums. According to SoundScan data, in the six-week period that Billboard published a Christmas album chart, those four albums together sold about 3 million units.

With that type of volume as an incentive, other artists getting into the Christmas spirit this year are Lorrie Morgan, Aaron Neville, John Prine, Kathy Mattea, Johnny Mathis, Vince Gill, Kathy Lee Gifford, and Wendy and Carnie Wilson. In addition, LaFace Records will try to score with an album featuring holiday songs from various artists on its roster; Windham Hill will issue "A Winter Solstice Vol. 4"; CBS Masterworks will issue "Christmas In Vienna," featuring Placido Domingo, Jose Carreras, and Diana Ross; and GRP will release "GRP Christmas Vol. 3." In addition Rhino may try to cash in on both the holiday season and the hype surrounding the coming Flintstones movie when it issues "The Flintstones Present A Christmas In Bedrock."

Besides the lure of large-scale Christmas sales, many artists have an affinity for recording a collection of holiday songs, label and distribution executives say. Curt Eddy, VP of sales and marketing at PGD, says that in many instances, "a number of artists do highly regard the recording of Christmas music. I think it's a labor of love."

Rich Kudolla, senior VP of sales at Columbia, says Connick wanted to make a Christmas album last year but didn't get to it. So it was easy for him to get a head start this year. But as for the large number of artists coming out with holiday albums this year, he says, "I think some of the artists see the kind of success that Neil Diamond,

Garth Brooks, and Amy Grant had last year."

Richie Gallo, senior VP of sales and distribution at A&M, says Christmas music is "a very lucrative business." Moreover, he predicts that as the music-buying audience gets older, more name artists will record Christmas music. "Years ago, it was taboo for rock stars to do Christmas albums. It would have been tough for Janis Joplin and Jimi Hendrix to do 'Jingle Bells.' Nowadays, many major artists, from U2 to Springsteen have done Christmas songs."

A&M had the No. 1 and No. 2 albums in Amy Grant and "A Very Special Christmas" on Billboard's Christmas charts last year, as well as the No. 7 spot with the original "Special Christmas"; the No. 10 spot with the Carpenters' "Christmas Album"; and the No. 30 album with Sounds Of Blackness' "The Night Before Christmas." So naturally, Gallo proclaims A&M was the "Christmas label of the year" last year. This year, the label has high hopes for the Aaron Neville holiday album, he

adds.

Oscar Fields, senior VP of sales at Motown, meanwhile, hopes his label will win A&M's self-proclaimed award this year. In addition to the Boyz II Men album, Motown will issue a various-artists Christmas album titled "Christmas In The City," featuring previously unreleased tracks by Stevie Wonder, Marvin Gaye, and the Supremes, among others.

Fields reports that he expects to ship gold on each of the two new Christmas albums the label is releasing this year. "Last year with our Christmas catalog, we reached 700,000 in sales," he says. "This year, with the addition of the compilation album and Boyz II Men, we expect to go well over 1 million units between our 12 Christmas titles."

Arista Records also is getting into the Christmas spirit in a big way, according to Kirk Bonin, senior director of sales and marketing at the label. In fact, Arista is covering many musical bases this year. In

(Continued on page 71)

VJN's New Suitor Would Give Satellite Access For The Box

BY DEBORAH RUSSELL

LOS ANGELES—The Video Jukebox Network Inc. has found a potential partner that will provide it with a \$1.2 million cash infusion and satellite access for its interactive music video network The Box. The satellite access should bring The Box into many new, small markets, but will reduce the amount of "interactivity" for those markets.

Miami-based VJN has agreed in principle to sell 1.5 million shares of its common stock to StarNet/CEA Partners II, says VJN acting president Jules Haimovitz. The agreement, announced July 27, follows the termination of similar talks with Bahamas-based Island Trading Inc. (Billboard, May 29).

Conditions of the proposed deal require the investor to purchase additional blocks of shares from certain VJN stockholders in a series of transactions that would give StarNet/CEA Partners II an approximate 55% stake in VJN. The deal also would re-

align VJN's top management structure.

"Most of the terms of the deal have been negotiated and finalized," says Haimovitz. It is likely the deal will close within 30 days, he says.

With all transactions completed, StarNet/CEA would own or control the voting rights to about 8.69 million shares of VJN stock.

Under terms of the deal, StarNet will begin distributing The Box via one of its transponders on Satcom C4, a primary cable satellite that will bring The Box to small cable companies and satellite dish users. To date, says Haimovitz, it has been impractical for VJN to locate the dedicated equipment needed to customize the viewer-requested video service at small cable systems. Now those systems can pull the signal directly off the satellite, he notes.

However, viewers who receive The Box via satellite will see a less-customized service than those who receive it via cable

(Continued on page 80)

THIS WEEK IN BILLBOARD

NOT OUT OF THE WOODS YET

Long a supporter of the effort to preserve Walden Woods, Don Henley is spearheading a Sept. 8 benefit concert to help pay the costs of protecting the land from development. Joining him onstage at Mass.'s Foxboro Stadium will be Sting, Elton John, and Aerosmith, among others. Melinda Newman reports in The Beat.

Page 10

ROLLING WITH NAT'L RECORD MART

Once on the brink of financial collapse, Carnegie, Pa.-based National Record Mart now is celebrating its return to form with a return to convention headquarters in Champion, Pa., and the impending rollout of its initial public offering. Ed Christman reports from the convention.

Page 42A

©Copyright 1993 by BPI Communications. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$225.00. Continental Europe £195. Billboard, Quadrant Subscription Service Ltd., Stuart House, 41-43 Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan ¥109,000. Music Labo Inc., Dempa Building, 2nd Floor, 1-1-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription Information call 1-800-669-1002 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

| | | | |
|-------------------------|----|---------------------------|----|
| Album Reviews | 52 | Hot 100 Singles Spotlight | 76 |
| Artists & Music | 8 | In The Spirit | 33 |
| Between The Bullets | 81 | International | 37 |
| The Billboard Bulletin | 82 | Jazz/Blue Notes | 32 |
| Box Office | 62 | Latin Notas | 29 |
| Boxscore | 13 | Lifelines | 54 |
| Canada | 42 | Medialine | 36 |
| Chart Beat | 82 | Music Video | 34 |
| Child's Play | 49 | Popular Uprisings | 15 |
| Classical/Keeping Score | 31 | Pro Audio | 63 |
| Clip List | 36 | R&B | 16 |
| Commentary | 7 | Radio | 67 |
| Country | 23 | Retail | 42 |
| Dance Trax | 21 | Rossi's Rhythm Section | 20 |
| Declarations of | | Single Reviews | 53 |
| Independents | 48 | Studio Action | 64 |
| Executive Turntable | 9 | They're Playing My Song | 13 |
| Global Music Pulse | 38 | Top Pop Catalog | 46 |
| Gospel Lectern | 32 | Update | 54 |
| Hits Of The World | 40 | Vox Jox | 72 |
| Home & Abroad | 39 | | |
| Home Video | 55 | CLASSIFIED | 65 |

Warner Delays PPV On Two Titles Offers Vid Retailers Incentive To Buy

BY SETH GOLDSTEIN

NEW YORK—Warner Home Video is extending a carrot to rental stores in the hopes of drumming up more business for two late summer titles, "Boiling Point" and "This Boy's Life." The studio has pushed back its normal 30-day window for pay-per-view release of both features to 66 and 60 days, respectively.

If retailers respond by ordering at least up to the goals set for each, Warner would consider stretching cassette exclusivity more often, according to a letter sent to distributors via Federal Express July 23. In the letter, Warner says it expects whole-

salers to "feature this important news in telemarketing and sales calls."

Warner's strategy for the titles may be to lift a dull market for less-than-A titles. However, shipment quotas on the selected Warner titles are not being increased, according to one distributor, who thinks the studio will be happy to ship 150,000-175,000 copies of "Boiling Point," due Aug. 25, and 110,000-120,000 of "This Boy's Life," due Sept. 1. "This little push could help," he adds. "People I've approached on it said they'd order more."

The studio has not applied the 60-day rule to "Point Of No Return,"

starring Bridget Fonda, its biggest September title, or to a pair of lesser features arriving next month, "Crush" and "No Place To Hide."

Although a far smaller market than home video, PPV still has been a thorn in the side of the Video Software Dealers Assn. Thus it's no surprise newly elected president Dawn Wiener and rank-and-file members support the Warner move. Blockbuster Entertainment senior VP Ron Castell thinks a "very appreciative" industry could buy more units, although he declined to reveal what the chain will do.

VP Steven Apple says West Coast Enterprises "might ask franchisees to step up and buy more to show Warner we're serious" about supporting a program "we applaud 100%." At the same time, he adds, West Coast is preparing a position paper that would enable stores "to take action against plans detrimental to the industry."

Some retailers, like RKO Warner Video head Larry Kieves, say they are unsure whether more rentals result from shorter PPV windows, but others are believers. Pat Koney, owner of Network Video, Bay Village, Ohio, says titles are active longer; (Continued on page 80)

Hurdles Remain, But RIAA Is Upbeat On D.C. Action

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America has more than one reason to be pleased with action on the legislative front this summer—it is not only celebrating the introduction of the long-awaited performance right bill, but also the successful handling of exemptions from two potentially damaging tax bills. But potential problems are beginning to surface with the performance right legislation.

In addition to fervent opposition to the bill by broadcasters, there is a potential new storm on the horizon—from the performing rights societies.

Performing rights groups ASCAP and BMI and music publishing trade group NMPA, are scrutinizing the language of the bill to see if the granting of a performance right might make the rights granted to their clients, songwriters, and music publishers, "inferior" or less weighty. The issue was raised July 12 at the annual NMPA meeting in New York (Billboard, July 24).

For instance, said one source, the language of the bill possibly could allow the record industry to ban the performance of a sound recording in a digital transmission, thus setting up a potential situation in which there would be no resultant sound recording songwriter/publisher royalties to be collected through their blanket licenses.

Rep. William Hughes, D-N.J., chairman of the House intellectual property subcommittee, introduced the long-awaited Digital Performance Right in Sound Recordings Act of 1993, H.R. 2576, on July 1.

The legislation, the first of its kind in a decade, would amend current U.S. copyright law, and would provide protection to labels that the industry says it needs in the digital delivery age, when companies, if not restricted or licensed, could provide consumers with transmissions of entire CDs and other master-quality digital media.

The bill, which bypasses traditional analog AM and FM radio, gives record label copyright owners "the exclusive right to do and to authorize [the performance of] the

(Continued on page 71)

Blockbuster's Profit Surge Boosts Wall St. Outlook

NEW YORK—Blockbuster Entertainment Corp.'s surging profits and revenues have driven its stock price to a yearly high, as Wall Street forgets its fears of retail video's demise and embraces the company's diversification strategy.

For the second quarter, the Fort Lauderdale, Fla.-based company reports that net profit jumped 59% to \$47.6 million from \$29.9 million in the same period last year. Operating income (before taxes and interest charges) rose at an even better rate, up 64.2% to \$79.8 million from \$48.6 million.

Company revenues increased 72.3% to \$456.1 million from \$264.6 million. The big gain reflects Blockbuster's move into music retailing. Last October it acquired 237 music stores in the Sound Warehouse and

Music Plus chains.

Same-store video sales, which reflect the health of retail chains by taking into account only those units open at least one year, grew 5.4% in the quarter.

On June 30, the end of the quarter, there were 1,134 franchised and 2,124 company-owned Blockbuster Video stores. Systemwide revenues from all 3,258 video outlets rose 45.9% to \$654.1 million from \$448 million a year ago.

The mix will shift more toward company-owned stores after Blockbuster completes its acquisition of its two largest franchisees, WJB Video Limited Partnership and UI Video Holdings, which operate a total of 321 stores (Billboard, July 31).

The company's stock rose 9% to a (Continued on page 80)

JVC To Back DCC & MD Manufacturer Keeps Ball In 2 Courts

BY STEVE McCLURE

TOKYO—JVC (Victor Company of Japan) is hedging its bets in the DCC-MD digital audio war by becoming the first hardware maker to market machines in both formats.

The company's decision to back both formats is significant given DCC co-developer Matsushita Electric Industrial's majority stake in JVC.

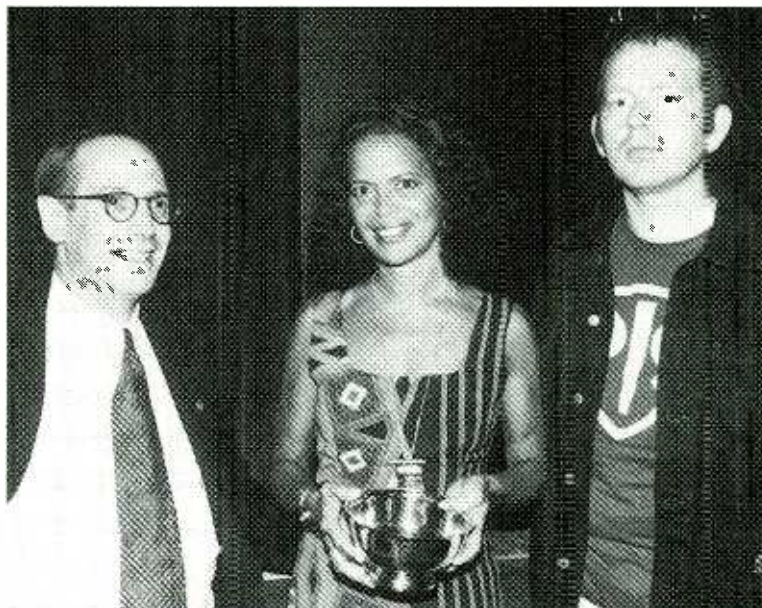
JVC says it believes both formats will help stimulate the stagnant audio market. "In view of strong demand for high-quality digital recording and reproduction capabilities, the advanced digital features of both DCC and MD have attracted great attention in the market and prompted high expectations among consumers," says JVC.

JVC's ZD-1 portable DCC player, a playback-only unit, was to be launched in Japan at the end of July priced at 59,800 yen (\$553). It will be supplied to JVC on an original equipment manufacturing (OEM) basis by Matsushita, which launched the same machine June 10 as the RQ-DP7.

JVC's palmtop XM-D1 MD unit, featuring both recording and playback capabilities, is set to go on the market here at the end of September for 99,800 yen (\$924).

The XM-D1 is the first MD unit with a graphic display that includes the capacity to register album and song titles in the Japanese "katakana" phonetic script as well as Roman characters and Arabic numerals, according to JVC.

The company also announced plans to launch an MD- and DCC-compatible micro-component system, the DX-1, at the end of August. When con- (Continued on page 77)



The New Music Seminar was highlighted by celebrity keynote addresses and the presentation of the Joel Weber Prize. Top photo: NMS executive director Mark Josephson, left, presents the Weber Prize to EastWest Records chairman/CEO Sylvia Rhone and Creation Records founder/president Alan McGee. Bottom left photo: Keynote speaker Chuck D, founder of Public Enemy, addresses the New Music Seminar audience. Bottom right photo: Keynote speakers Boy George, recording artist, left, and Jack Lang, former French Minister of Cultural Affairs, chat during the seminar. (Photos: Chuck Pulin)

NMS Takes Steps To Re-Establish Sharp Profile

NEW YORK—Beleaguered by a flagging reputation within the industry and falling attendance, the 1993 New Music Seminar took steps toward regaining its position as one of the preeminent U.S. music events with its July 20-24 confab.

NMS executive director Mark Josephson, who took sole control of the conference this year, says the revitalization process is about "25% of the way there. My impression is that people were very favorably impressed by the changes and are prepared to believe it when we say we're changing something."

One of the seminar's main goals was to revive label participation. This year, it instituted a series of symposia, not open to general registrants, that were designed to appeal to mid- and high-level label executives.

"We didn't get too far in [meeting] that goal," admits Josephson. "We invited people too late and we didn't organize the meetings tightly enough, but we did generate some excitement."

According to Josephson, this year's convention drew 7,400 attendees. (Josephson claims that is ahead of last year's attendance, although it is below the figure the seminar officially reported.) No breakdown between industry and nonindustry registrants was available.

The seminar opened with keynote speeches by Jack Lang, France's former minister of culture, and artists Boy George and Chuck D.

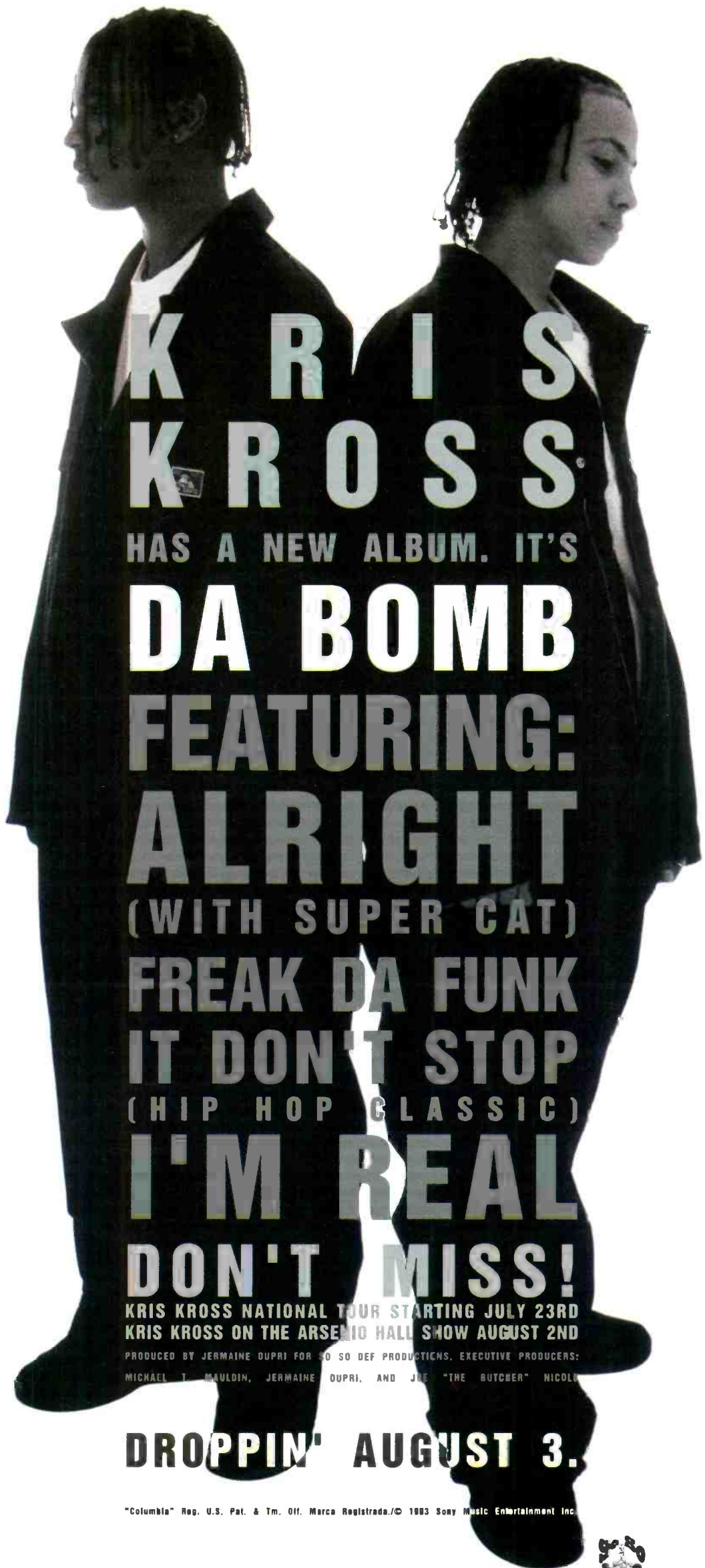
Lang and Boy George directed their comments at freedom of speech and censorship. Chuck D. declared his love for rap artistry, before discussing the state of its business practices (Continued on page 71)

Billboard Reunites Music Review Pages

NEW YORK—Beginning this week, Billboard is reuniting two old friends, the Album Reviews and the Single Reviews. The two pages ran next to each other until 1991, when they were pulled apart for production reasons.

Now, Billboard is able to bring these two features back together in a single spread, which will run each week in the Retail section (see pages 52-53).

Also this week, Billboard's Top 40 Airplay charts have been redesigned (see page 73).



K R I S K R O S S

HAS A NEW ALBUM. IT'S

DA BOMB

FEATURING:

ALRIGHT

(WITH SUPER CAT)

FREAK DA FUNK

IT DON'T STOP

(HIP HOP CLASSIC)

I'M REAL

DON'T MISS!

KRIS KROSS NATIONAL TOUR STARTING JULY 23RD
KRIS KROSS ON THE ARSENIO HALL SHOW AUGUST 2ND

PRODUCED BY JERMAINE DUPRI FOR SO SO DEF PRODUCTIONS. EXECUTIVE PRODUCERS:
MICHAEL T. MAULDIN, JERMAINE DUPRI, AND JOE "THE BUTCHER" NICOLA

DROPPIN' AUGUST 3.



"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1993 Sony Music Entertainment Inc.



COLUMBIA



• LIVING PROOF •

DREAMS
into
REALITY

"We had arrived in Las Vegas to do a warm-up show for our summer concert tour when we found out that our single 'Weak' went No. 1 on the BILLBOARD HOT 100. Terry Anzaldo (RCA Records National Director, West Coast Promotion/National Director, Rhythm Crossover Promotion) met us at the airport, and he was carrying a dozen long-stemmed roses for each of us. When he told us the news, we were thrilled -- it was something we'd been hoping and praying for, and we had waited for this moment for so long. We remember saying, 'We can't believe it,' and our manager, Maureen Singleton smiled at us and said, 'Believe it!'"

Coko

Coko

LeLee

LeLee

Taj

Taj

SWV, 1993

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

Billboard

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: KEN SCHLAGER
Deputy Editor: Irv Lichtman
News Editor: Susan Nunziata
Director of Special Issues: Gene Sculatti; Dalet Brady, Assistant Director
Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington)
John Lannert (Caribbean and Latin America)
Art Director: Jeff Nisbet
Copy Editor: Barbara Davies
Radio: Phyllis Stark, Editor (N.Y.), Eric Boehlert, Features Editor (N.Y.)
Talent: Meinda Newman, Editor (N.Y.), Chris Morris, Senior Writer (L.A.)
R&B Music: Danyl Smith, Editor (N.Y.)
Country Music/Nashville: Edward Morris, Editor, Peter Cronin, Associate Ed.
Dance Music: Larry Flick, Editor (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.)
Home Entertainment: Jim McCullough, Editor (L.A.)
Marketing: Earl Paige, Editor (L.A.), Paul Verna, Associate Editor (N.Y.)
Retail: Ed Christman, Senior Ed. (N.Y.), Don Jeffrey, Associate Ed. (N.Y.)
Music Video: Deborah Russell, Editor (L.A.)
Pro Audio: Marilyn Gillen, Editor (N.Y.)
Editorial Assistants: Trudi Miller Rosenblum (N.Y.), Carrie Borzillo (L.A.)
Administrative/Research Assistant: Terri Horak (N.Y.)
Contributors: Jim Bessman, Fred Bronson, Lisa Collins, Bob Darden, Is Horowitz, Larry LeBlanc, Jeff Levenson, Moira McCormick, Havelock Nelson

INTERNATIONAL

International Editor-in-Chief: ADAM WHITE
European News Editor: Dominic Pride
International Deputy Editor: Thom Duffy
Tokyo Bureau Chief: Steve McClure
Chief European Correspondent: Mike Hennessey
Special Issues Editor: Peter Jones (London)

CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS
Associate Director of Charts/Retail: Geoff Mayfield (L.A.)
Associate Director of Charts/Radio: Kevin McCabe (N.Y.)
Chart Managers: Suzanne Baptiste (Rap/Jazz/Gospel), Anthony Colombo (Album Rock), Ricardo Companioni (Dance), Roger Fitton (Adult Alternative), Steven Graybow (Adult Contemporary), John Lannert (Latin), Mark Marone (Modern Rock/Studio Action), Geoff Mayfield (Billboard 200), Kevin McCabe (Hot 100), Terri Rossi (R&B), Lynn Shults (Country), Marc Zabatkin (Video/Classical)
Chart Production Manager: Roger Fitton
Assistant Chart Production Manager: Paul Page
Archive Research Supervisor: Silvio Pietrolungo
Administrative Assistants: Steven Graybow (N.Y.), Brett Atwood (L.A.)
Chart Surveyor: David Runco

SALES

Associate Publisher: GENE SMITH
National Advertising Director: Jim Beloff
European Advertising Manager: Patricia A. Rod Jennings
Advertising Services Manager: Michele Jacangelo
New York: Ken Karp, Norm Berkowitz, Ken Piotrowski, Nancy Bowman, Maureen Ryan, Doug Ferguson
Classified (N.Y.): Jeff Serrette, Roseanne Amorello
L.A.: Jodie LeVitus, Jon Guynn, Gary Nuell, Michael Nixon, Melinda Bell, Alyse Zigman
Nashville: Lee Ann Pack
Europe: Christine Chinetti (London)
Tokyo: Bill Hersey
Southeast Asia: Grace Ip, 310-330-7888 (L.A.)
Milan: Lidia Bonguardo, 011-3936-254-4424
Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)
Canada: Norm Berkowitz, 212-536-5016
Miami: Angela Rodriguez, 305-441-7976
Mexico City: Giselle Trainor 525-658-7461

MARKETING

Director of Marketing: JANE RANZMAN
Promotion Director: Elissa Tomasetti
Promotion Art Director: Tom Senif
Special Projects Coordinator: Melissa Subatch
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Assistant Circulation Manager: Adam Waldman

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Production Assistant: Cindee Weiss
Editorial Production Manager: Terrence C. Sanders
Assistant Editorial Production Manager: Drew Wheeler
Specials Production Editor: John Treglia
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Marc Giaquinto, Morris Kliegman
Directories Production Manager: Len Durham

ADMINISTRATION

VP/Director of Licensing: Georgina Challis
Director of Operations/R&B Music Group: Terri Rossi (N.Y.)
Director of Operations/Country Music: Lynn Shults (Nashville)
VP & Executive Editorial Director: Lee Zhitto
Directories Publisher: Ron Willman
Director of Database Services: Raymond H. Heitzman
Distribution Director: Edward Skiba
Group Sales Administrator: Carlton Posey
Billing: Debbie Liptzer

PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

| | | |
|--|---|---|
| New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055 | Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833 | Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454 |
| Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 telex 66-4969 fax 213-525-2394/2395 | London 3rd Floor 23 Ridgmount St. London WC1E 7AH 71-323-6686 Fax: 71-323-2314 71-323-2316 | Tokyo Hersey-Shiga Int'l. 6-19-16 Jingumae Daisan Utsunomiya Bldg. 402 Shibuya-ku, Tokyo 150 sales 011-81-3-3498-4641 sales fax 011-81-3-3499-5905 edit 011-81-3-3867-0617 edit fax 011-81-3-3867-0216 |

BPI COMMUNICATIONS

President & Chief Executive Officer: GERALD S. HOBBS
Vice Chairman & Chief Operating Officer: Arthur F. Kingsbury
Executive Vice Presidents: John Babcock Jr., Martin R. Feely, Robert J. Dowling, Howard Lander
Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett
Vice Presidents: Georgina Challis, Glenn Heffernan
Chairman Emeritus: W.D. Littleford

Commentary

Seeking A Solution To Used CDs

BY LAURENCE H. RUDOLPH

The resale of CDs is one of the most emotionally charged issues in the music industry today. It affects the income of record companies, distributors, publishing companies, recording artists, songwriters, and producers.

Many in the industry, from major record companies to Garth Brooks, are publicly airing their frustrations with the music retailers of America. They are of the opinion that when a music consumer purchases a disc, he or she is buying the intangible music contained thereon for private consumption; the consumer's sale of a disc back to a retailer, and the retailer's subsequent resale to the public is, in essence, a royalty-free exploitation of valuable copyrights. Additionally, many in the industry believe that if a consumer seeking a particular disc is able to purchase it used for half the price of a new one, then that new disc will remain on the shelf, and profits to the copyright holders will be lost.

The question thus becomes what, if anything, can be done to prevent the sale of used CDs, or at least what can be done to create an environment where both music retailers and copyright holders can reasonably agree and peaceably co-exist on this issue?

Legally, retailers have every right to sell used CDs. Section 109 of the Copyright Act grants copyright holders the right to dictate the "first sale" of their works. After that, the law allows the owner of a lawfully made copy to dispose of that copy as he or she pleases. Accordingly, mom-and-pop retailers are free to sell a used copy of, for example, Michael Jackson's "Dangerous" for less than Sony's wholesale price to dealers without facing any danger at all from the multibillion dollar Sony Music Corp. Although trade embargoes and the rescission of co-operative advertising dollars have been attempted by the record companies to discourage such sales, these actions have not yet proven their effectiveness.

Is there a solution? Certainly the best solution would be a voluntary one, with retailers either agreeing to discontinue their sales of used discs in recognition of the inherent unfairness of their actions, or reaching some sort of mutual agreement with copyright holders.

Since no such resolutions appear likely in the future, we must turn our attention to possible legislative solutions.



'The used-CD controversy could spiral out of control'

Larry Rudolph is an attorney with the New York-based entertainment law firm Rudolph & Beer.

In at least 36 countries (mostly in Europe), a legal concept called "droit de suite" exists in various forms. The theory behind droit de suite is that artists should be entitled to participate in profits derived from the resale of works of art which they have sold or otherwise disposed of (made a "first sale" of). This is an attempt to compensate artists for situations not otherwise adequately addressed by copyright law. Although it has been the topic of discussion between the Copyright Office, Congress, and the president a number of times in the past, to date only California has enacted legislation granting such rights to artists. The California law requires the payment of a royalty of 5% of the resale price to creators of fine arts when their works are resold in California or by a California resident anywhere outside of the state.

To date, droit de suite legislation has mainly applied to works of fine art, in an attempt to compensate creators of paintings, drawings, sculptures, etc. for increases in the value of their works after the artists' sale of the originals. Notwithstanding the prior use of droit de suite,

there appears to be no reason why it could not be tailored to fit the specific needs of the recording industry in the United States.

The obvious problem with implementing a form of droit de suite for the resale of CDs is one of collection and monitoring. Obviously, record and publishing companies cannot monitor the sale of every used CD by each retailer throughout the entire United States.

The search for a solution to this implementation problem leads to an analogous situation faced by our predecessors in the music business. When radio play of recorded music began to emerge earlier in the century, music publishers began to realize the massive potential for new licensing royalties to be derived from mass public performances of their copyrighted compositions. They also realized that negotiating individual licenses with each radio station for each individual composition would be ridiculous and impossible. So ASCAP, and later BMI, were born.

Similarly, the collection of resale royalties on CDs could be handled by a royalty collection society such as ASCAP or BMI through the granting of blanket licenses to retailers engaged in the business of reselling CDs, the cost of which would be determined based upon the volume of each retailer's used-CD business. Such a system would either force individual retailers selling used product to share their profits with the copyright holders of the compositions and sound recordings, or it would deter them from selling used product in order to avoid paying the blanket license fees. Either way, such a system would at least level the playing field.

If left unresolved, the used-CD controversy could very well spiral out of control. Whether the problem will be solved legally or through an agreement between the music retailers and music manufacturers of America has yet to be determined. Either way, a solution must be found.

LETTERS

CHEERS FOR STREISAND

Jeff Levenson's condescending and implicitly homophobic column (Billboard, July 31) chastises Barbra Streisand for taking a stand against Colorado's Amendment 2 and calling for a boycott. By introducing the idea that Streisand's motivations are just "a political power play auguring her next career move," you diminish the importance of her message.

Denying human rights for anyone based upon race, religion, sex, or sexual orientation is wrong. For me, as a gay man, Streisand has long played an important part in my social culture, but it is because she has taken the stands she has—not just for gay rights, but for all human rights—that she is a true hero to me and many that I know. To think her agenda here is career-motivated seems vicious in light of the fact that, after 30 years as one of the most consistently successful persons in music, film, theater and television, she hardly seems in need of career opportunism. If anything, she might run the risk of alienating some of her more politi-

cally conservative audience by being as outspoken as she is.

Streisand chose to call for a boycott and speak out for what she thought was right, just as the musicians who played at Jazz Aspen chose to ignore her. Everyone was within their right to do as they pleased. Everyone except the gay people in Colorado who, by law, do not have the same basic rights as others. Please remember that.

Steven Lippman
 Manager, Video Production & Marketing
 Elektra International Classics
 New York

Jeff Levenson responds: I reject Mr. Lippman's assertions that my column is homophobic, and that Barbra Streisand's actions and/or motives are above scrutiny. She is a powerful public figure who called for a significant political action. The cultural boycott of Aspen has more than one side; my column was meant to give the issue the attention it deserves.

KUDOS ON REGGAE CHART

Congratulations on the new reggae charts. Although we are primarily known as a blues club, a partial list of reggae acts that have been featured at the Grand Emporium includes Pato Banton, Baaro, Yellowman, Wailers, Wailing Souls, Inner Circle, Itals, Majek Fashek, Sugar Minott, Andrew Tosh, Human Rights, and Pablo Moses.

I can imagine how large a task it was for an organization as dedicated to accuracy as yours is to get to a point that it felt comfortable with the information stream. I hope that doesn't deter you from trying to do the same thing for the musical art form upon which all popular music is based, the blues.

George Myers
 Co-owner
 Grand Emporium
 Kansas City, Mo.

Note: Billboard introduced a half-year reggae sales chart in the July 10 issue. We'll have a year-end chart, and then it will appear regularly after Christmas.

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.

Artists & Music

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

Shanachie Tributes Celebrate The Soul Of R&B Songwriting

■ BY JIM BESSMAN

NEW YORK—An offshoot of Shanachie Records' "Soul Of R&B" series has taken root with a less formal group of releases celebrating the work of great R&B songwriters.

With "It's Alright," from the album "People Get Ready—A Tribute To Curtis Mayfield," a Hot Adult Contemporary hit for Huey Lewis & the News, the label is readying a similar all-star tribute, "Back To The Streets: Celebrating the Music Of Don Covay," for Sept. 15 release. Recording also has commenced on the tentatively titled "Have Songs Will Travel: Celebrating The Music Of Otis Blackwell," which is slated for next year.

These albums, and possible future ones focusing on R&B songwriters of similar stature, rose out of Shanachie's three "Soul Of R&B" packages from last year: Darlene Love/Lani Groves' "Bring-



Taking a break during the Don Covay tribute project, from left, are Sally Tiven, producer Jon Tiven, Covay, and Dan Penn. (Photo: Charlie Feldman)

ing It Home," Chuck Jackson/Cissy Houston's "I'll Take Care Of You," and Nona Hendryx/Billy Vera's "You Have To Cry Sometime."

Those sets were produced by Joe Perry, with Randall Grass, Shanachie's executive VP of A&R, executive producing. Perry then co-produced the Mayfield and Covay tributes with songwriter/producer Jon Tiven, who is now co-producing the
(Continued on page 80)

Rykodisc Nabs Costello Catalog Plans Extensive Reissue Program

NEW YORK—Following in the footsteps of its prestigious Frank Zappa and David Bowie catalog reissue programs, Rykodisc has obtained the North American rights to Elvis Costello's Columbia Records output, and will begin reissuing the material in October with a major promotional effort.



COSTELLO

Released between 1977 and 1986, the body of work encompassed in the acquisition—11 al-

bums and an assortment of prized B sides, giveaway singles, EPs, and promo-only discs—represents one of the most valued songwriter catalogs of the modern rock era.

According to Rykodisc president Don Rose, the label, in close association with Costello, his long-time manager Jake Riviera, and their co-owned label Demon Records, will reissue the albums in "universal editions," not only reconciling early differences between U.K. and U.S. versions of the same album, but also including the contemporaneous additional tracks.

"Anything that was originally included on the U.S. or U.K. album versions will be included in the universal edition," says Rose, "along with certain B sides or outtakes or extra tracks that are appropriate in a specific album's context. They're being very careful to keep within the character of the original recordings, so there will be some separation—like a band of silence—between where the original album leaves off and the

odds and ends begin."

The Columbia albums, in order of original release, are "My Aim Is True," "This Year's Model," "Armed Forces," "Get Happy," "Trust," "Almost Blue," "Imperial Bedroom," "Punch The Clock," "Goodbye Cruel World," "King Of America," and "Blood And Chocolate."

One album excluded from current plans is "Taking Liberties," Columbia's 20-track compilation of off-album tracks.

The initial release calls for a multi-album special configuration, with the rest to follow "over many months,"
(Continued on page 73)

Abdul Takes The Stand At Virgin Trial Citing 'Weak' Case, Judge May Halt Proceedings

■ BY CHRIS MORRIS

LOS ANGELES—Following a surprise statement by U.S. District Court Judge A. Wallace Tashima that the case may not make it to the jury, testimony by Paula Abdul took the spotlight at the trial of Yvette Marine's federal suit against Virgin Records here last week.

Virgin is defending itself in federal court against Marine's claim that she was denied credit as co-lead vocalist on two tracks on Abdul's 1988 debut album, "Forever Your Girl."

Abdul's testimony on July 27 followed a victorious round for Virgin: The day before, Tashima, hearing a motion by the label out of the jury's presence, threw out Marine's claim

Cypress Debuts At Top Of The Hill 'Black Sunday' Shines On Billboard 200

■ BY CRAIG ROSEN

LOS ANGELES—The dramatic debut of Cypress Hills' second Ruffhouse/Columbia album, "Black Sunday," at the top of The Billboard 200 this week may shock many in the industry. Although several close to the project say they saw it coming, even they are surprised by the number of units moved during the album's first week of release.

"We expected a very large debut, but if I told you I expected more than 260,000 copies over the counter, I'd be lying to you," says Columbia Records senior VP of sales Rich Kudolla.

"Black Sunday" isn't the first rap album to debut at No. 1. Ice Cube's "Death Certificate" opened at No. 1 on Dec. 5, 1992, but Cypress Hill's single-week sales of more than 260,000 units tops Ice Cube's debut-week tally of more than 193,000, according to SoundScan.

With a street-oriented marketing campaign (see story, page 16), Ruffhouse/Columbia created a huge buzz on the project weeks before the release, says Columbia VP of artist development Angela Thomas.

Ruffhouse CEO Chris Schwartz notes there was an incredible amount of anticipation for the release. The rap act's self-titled debut was released nearly two years ago, but has retained a high profile with tracks appearing on soundtrack albums for "Juice," "White Men Can't Jump," and "Last Action Hero."

The June release of the "Insane In The Brain" single, which has sold more than 1 million copies, according to the label, only furthered anticipation for the new album.

The platinum-selling "Cypress Hill" has been on The Billboard 200 for 83 weeks. The week prior to release of "Black Sunday," the album climbed to No. 161 with a bullet, al-

though this week it drops to No. 175, probably due to competition with the new album.

"We had been getting calls over the last nine months asking when the next album was coming out," says Schwartz. He adds that the debut album's resurgence suggests Cypress Hill may be the "first rap group with catalog sales."

Possibly increasing the anticipation for "Black Sunday" was the one-week delay of the release, due to production problems. Kudolla insists the delay was "not by design."

Judy Neubauer, director of marketing for the 13-store, Chatsworth, Calif.-based Tempo chain confirms there were frequent inquiries about the album at the chain, whose stores are mostly located in suburban areas.

"People were asking for it for weeks," she says. "Once it came out we had a hard time keeping it in stock."

New Reggae Fest Plans To Make A Splash In August

■ BY MAUREEN SHERIDAN

MONTEGO BAY, JAMAICA—The 15-year Jamaican musical festival monopoly enjoyed by Reggae Sunsplash is over. With Sunsplash '93, Wednesday-Saturday (4-7), moving from its traditional base to a new Kingston venue, Reggae Sunfest, with its similar name and similar logo, has emerged to pick up the Montego Bay slack.

Rumors of plans by a well-financed competitor to mount a similar fest began to circulate as soon as Synergy Ltd., the Sunsplash production company, announced it was vacating its traditional Montego Bay location and presenting Sunsplash in Kingston in the future, beginning with this year's event. The rumors were confirmed in June when Summerfest Productions outlined details of the August 11-14 debut of its Reggae Sunfest, to be based in large part on proven Sunsplash production concepts. The rival festivals will feature many of the same acts, including Tony Rebel, Garnett Silk, Ninjaman, Dennis Brown, Wayne Wonder, and Tiger.

The Sunsplash contracts' clause that prohibits performers from appearing in Jamaica any time within the two weeks before and after Reggae Sunsplash has been ignored by some acts.

Although early press releases indicated that Sunfest would likely present several top international acts such as Arrested Development and UB40, Naughty By Nature was the only such act confirmed.

Acts exclusive to Sunsplash include Snow, who will appear there
(Continued on page 80)



His Video Is The Talk Of The Town. Bruce Hornsby takes a break during the shooting of his video "Talk Of The Town" in New York's East Village. The song, about an interracial relationship, is featured on Hornsby's album "Harbor Lights." Pictured, from left, are Spike Lee, who directed the video; Hornsby; and Branford Marsalis, who performs on the album and appears in the video.

for royalties.

The typically blunt Tashima characterized Marine's case as "weak," and told her attorneys that he may pull the plug on the trial before jury deliberations. Virgin is expected to file another motion for dismissal; trial testimony is expected to continue through Friday (6), if it goes the distance.

Abdul, saying she was appearing in court "partly to support my record company, and to defend myself," truculently faced harsh examination by an attorney for Marine during a fiercely combative day of testimony. Abdul is not a defendant in the suit.

Marine's lawyers rested on July 23, after industry consultant Thomas White and former CBS Records exec-

utive Lawrence Harris, expert witnesses for the plaintiff, maintained that Marine had served as co-lead vocalist on two numbers on Abdul's album, and was entitled to proper credit.

Under direct examination by Virgin co-counsel Dave Parker before a packed courtroom, Abdul presented what amounted to a résumé, taking the jury through her stint as a Laker Girl and into her career as an award-winning stage, music video, and movie choreographer.

Abdul told the jury she spent "thousands and thousands and thousands" of hours on the making of "Forever Your Girl" and "hundreds and hundreds and hundreds" of
(Continued on page 76)

Garth, Mariah Lead Parade Of Aug. Releases

BY LARRY FLICK

NEW YORK—Garth Brooks, Mariah Carey, Billy Joel, and Kris Kross are the top-selling acts rounding out the summer music season with new albums in August.

Also delivering key releases this month are Jade, Oleta Adams, Bob Dylan, Kenny Loggins, Michael McDonald, and David Morales.

Less than a year after issuing the No. 1 smash "The Chase," country music superstar Garth Brooks unveils his sixth album, "In Pieces" (Liberty Records, Aug. 31). Produced by longtime cohort Allen Reynolds, the set is preceded by "Ain't Goin' Down (Til The Sun Comes Up)," which debuted this week at No. 37 on Billboard's Hot Country Singles & Tracks chart. Brooks co-wrote several of the album's 10 songs, and joins the momentarily regrouped New Grass Revival on the act's evergreen "Calling Baton Rouge."

On Aug. 31, pop diva Mariah Carey offers "Music Box," her third full-length collection on Columbia. The singer played a larger

creative role behind the scenes this time around, writing and producing a large portion of the album. In fact, she collaborated on the first single, "Dreamlover," which ships to radio Monday (2).

Carey's label mate Billy Joel ends a four-year absence from the pop competition on Aug. 10 with "River Of Dreams." Danny Kortchmar produced the 10-song opus. The title track debuted last week on the Hot 100. An extensive world tour supporting the album is planned.

What happens when a couple of cute kids who rap begin those awkward

(Continued on page 81)



Ave Maria. Atlantic Records executives threw a party at Nell's in New York to celebrate the release of Maria Christensen's self-titled debut album. At the party, Christensen performed songs from the album, including the single "Just A Little Bit Of Love." Pictured, from left, are producer Ric Wake; Atlantic co-chairman/co-CEO Doug Morris; Christensen; and Atlantic co-chairman/co-CEO Ahmet Ertegun.

Immediate's Future Uncertain As Backer Puts Plans On Hold

LONDON—Plans to resurrect the Immediate label for the third time appear uncertain following disagreements between the two main parties.

The label's backer, Dutch/German MMS Group, claims to have frozen plans for the new label, Immediate Soundvision III. By contrast, one of the original founders, Tony Calder, maintains the label will release material in September.

Immediate, famous for its status as a trendy British label in the '60s, was to re-form with original partners Andrew Loog Oldham and Calder (Billboard, July 3). New releases were to include albums by Brian Wilson and Bill Wyman.

MMS says it hasn't bought Calder's Orca licensing operation and that he no longer works for the company.

Sources say various claims of rights to the original Immediate catalog have made it impossible to proceed with the label, even though resurrecting the original recordings was not the top priority.

Comments Oldham, "My original intention was [something] that dealt with a musical future. My immediate past decided it had to be part of my immediate future, therefore I cannot continue with it."

However, Calder says the new Immediate imprint will go ahead as planned with the "Immediate Death" compilation of metal acts, a tie-in with novelty cigarette brand Death, due in September.

Michael Berresheim, CEO of the MMS group, says the deal could not go ahead once the companies had been examined. "After due diligence everything looks very different."

MMS says the New York offices of the planned Immediate/MMS will now represent just the MMS group, and will be staffed by Barry Ehrman.

Meanwhile, MMS has purchased the masters of the U.S. King Biscuit catalog, containing more than 700 live recordings of major artists dating from 1973.

DOMINIC PRIDE

Chrysalis To Unveil Echo Label Aug. 9

BY DOMINIC PRIDE

LONDON—Chrysalis Music Division has appointed a two-member A&R team to its new record label, which, it confirms, will be called Echo. The label is to open for business Aug. 9.

Last November, Chrysalis Group CEO Chris Wright and newly ap-

pointed music division CEO Steve Lewis announced their intention to form a label to re-create some of the spirit of Chrysalis (Billboard Nov. 28). At that time, Lewis said the new label, which then had no name and no staff, would be operational by January 1993.

Chrysalis Group sold the remain-

ing 50% of Chrysalis Records to EMI in November 1991, leaving it without its original core music label. The new label will operate from Chrysalis' west London headquarters.

Jason Guy, formerly marketing director of A&M, was installed last month as managing director of Echo.

U.S.-born producer and songwriter Steve Ferrera will join Echo as the senior A&R staffer. Ferrera's credentials include production work with Shakespear's Sister, Mica Paris, and Dave Stewart.

Cheryl Robson also joins Echo, most recently from signing bands at CR Management. From 1987 Robson was GM at Electrotec Productions, organizing tours for Prince, Billy Idol, and Rod Stewart.

"We've spent some time building this team," says Lewis. "The A&Rs are busy already seeing bands and listening to tapes."

Lewis says the label will attempt to position itself as a "major indie. We want to be perceived as a creative company. We want to have a creative approach but be able to provide financial stability."

(Continued on page 73)

Country Community Kicks Off Red-Hot AIDS Fund-Raiser

NASHVILLE—The Red Hot + Country project to raise funds for AIDS prevention and research is kicking off with a giveaway cassette single from Kathy Mattea and a pledge of up to \$200,000 for the cause from Clairol.

The release, which will be followed by a Red Hot + Country album from Mercury in 1994, is a followup to such other music-related fund-raising efforts as Red Hot + Blue and Red Hot + Dance. All are sponsored by the Red Hot Organization, founded in 1989 to fight

AIDS. Joining the organization and Clairol in the promotion is New Woman magazine, which will carry free ads for Red Hot + Country, as will the magazine's sister publications, Seventeen, New York, and Premiere.

Clairol will make a donation to the organization for each purchase of its hair-color products during August and September.

In turn, each purchaser can send away for a free copy of the Mattea cassette single. It contains "Seeds,"

from Mattea's current "Lonesome Standard Time" album, and her cover of the 1977 Jackson Browne hit, "Here Come Those Tears Again." The latter song will be featured on the Red Hot + Country album.

According to the Red Hot Organization, Clint Black, Mary-Chapin Carpenter, and Trisha Yearwood also have committed to participating in the album. A network special based on the country segment of the charity is also being planned.

EDWARD MORRIS

EXECUTIVE TURNTABLE

RECORD COMPANIES. Matthew Allison is appointed managing director of Sony Music Entertainment (Taiwan) in Taipei. He is also responsible for developing the company's business in mainland China. He was previously with Booz Allen Hamilton in Singapore.

Michelle Kerrigan is promoted to VP of marketing services for Sony Music in New York. She was senior director of marketing services.

Attic Records Ltd. in Toronto promotes Kevin Shea to VP of promotion and press and Peter Piasecki to VP of sales and marketing. They were, respectively, director of promotion and press and director of sales and marketing.

Michael Gallelli is named VP of A&R at Private Music in Los Angeles. He was director of A&R at Columbia.

Capricorn Records in Nashville appoints Philip Walden director of



ALLISON



KERRIGAN



SHEA



PIASECKI



GALLELLI



WALDEN



WEISS



CARVELLO

business affairs and Lou Ann McClelland accounting manager. They were, respectively, an associate for the law firm of King & Spalding in Atlanta, and business manager at the Nashville accounting firm of Williams, Crosslin, Sparks & Vaden.

Margaret Weiss is promoted to associate director, special marketing administration for Sony Music International in New York. She was manager of special marketing administration.

Dorothy Carvello is promoted to associate director of A&R at RCA

Records in New York. She was manager of A&R.

Paula Tuggey is promoted to associate director of national singles promotion at MCA Records in Los Angeles. She was regional promotion manager.

Jeffrey Harleston is appointed associate director of business and legal affairs for MCA Music Entertainment Group in Los Angeles. He was associate independent counsel for the Office of Independent Counsel: Iran/Contra in Washington, D.C.

Joe Pizzella is named product

manager for Giant Records in Los Angeles. He was founder of management and consulting firm Organic Entertainment.

Tommy Chaltas is appointed regional manager of promotion and marketing for Zoo Entertainment in Los Angeles. He was regional promotion manager for Scotti Bros.

Josh Sarubin is promoted to manager of A&R at Columbia Records in New York. He was manager of rock/metal retail.

A&M Records in Los Angeles promotes Shari Guynn to national sales

manager for A&M Records in Los Angeles and Prashant Bhatia to national publicity coordinator. They were, respectively, executive assistant/office manager for the sales department, and assistant to the VP of publicity.

DISTRIBUTION. Ed Bunker is promoted to product development coordinator, mainstream/rock and metal music, at BMG Distribution in Los Angeles. He was product development coordinator, alternative music.

Robin Zander Pulls Solo Trick

Interscope Hopes Set Is A Top 40 Treat

BY DAVID SPRAGUE

NEW YORK—When a member of a superstar act decides to test the waters with a solo album, it's often a harbinger of storm clouds on the horizon. But Cheap Trick front man Robin Zander insists his self-titled solo debut, released in July on Interscope, is far less ominous than that.

"With the band leaving Epic Records and looking for another deal, it just seemed like the right time," Zander insists. "There's absolutely no dissatisfaction within the Cheap Trick realm. It's sort of like when you have this career, you need a hobby on the side. That's how I think of it."

Zander's casual approach to the project—which actually required nearly two years of gestation—may sound somewhat surprising, but it complements the laidback music within, which he describes as a return to his days playing folk coffee houses.

"It's not a half-baked Cheap Trick

album," he says. "A lot of the solo albums I've heard over the years sound just like the band the person used to be in, or is in, and I didn't want to do that."

While not a radical departure, the album, which Zander co-produced with Interscope president Jimmy Iovine, does see the singer expand his range on songs such as a highly unusual cover of Nilsson's 1972 hit "Jump



ROBIN ZANDER

After 7-Year Term, Columbia Bows Scialfa's 'Rumble Doll'

BY MELINDA NEWMAN

NEW YORK—The gestation period for Patti Scialfa's solo debut lasted longer than the average rock musician's career. The singer, who was signed to Columbia Records in 1986, released her premiere effort in mid-July. This July.

Seven years in the making, "Rumble Doll" features updated girl-group melodies with Scialfa's shimmering vocals cascading over the imagery-laden tales of love's foibles.

Of course, the singer is quick to point out that she's hardly been toiling away

in the studio for seven straight years. Since she inked her deal, she toured with Bruce Springsteen as a backup singer on the "Tunnel Of Love" and Amnesty International outings, later married the singer, and has had two children. The pair recently announced that a third is on the way.

Prior to the "Tunnel Of Love" tour, Scialfa had begun work on the album with Pete Anderson, best known for producing Dwight Yoakam and Michelle Shocked. When she resumed work on the project in 1989, Scialfa hooked up with Tom Petty & the Heartbreakers' guitarist Mike Campbell.

"I thought it would be nice to work with someone who came from a different camp from mine, but had a clear identity, a completely different sound," says Scialfa. "He gave me the greatest gift he could have when doing the record, he gave me my own autonomy—you know how you can tell that when you meet somebody—and he was just very focused on my music."

Even with Campbell in place, and the songs written (Scialfa penned much of material in the mid-'80s, prior to getting signed) recording still occurred in fits and starts: Campbell would go off

(Continued on page 12)



PATTI SCIALFA

Into The Fire." He and hip-hop specialist Matt Dike approximated the original by piecing together samples of songs by such acts as Public Image Ltd., Free, and the Buzzcocks.

"Nilsson has been a hero to me," Zander says. "That was probably the most fun for me because there were no musicians involved. We did the vocals first and then built the track bit by bit."

Of course, there are more conventional elements as well—such as the ballad "I've Always Got You." That song, released to radio in mid-June,

(Continued on next page)



Higher Ground. Higher Octave artist Craig Chaquico takes the high road at the release party for his solo project, "Acoustic Highway." From left are Chaquico's manager, Laura Engel; Chaquico; Higher Octave president Matt Marshall; and label chairman Dan Selene.

Henley Brings Walden Benefit On Line; Capitol Roster Cuts; Summer Sounds

LABOR OF LOVE: One of the biggest concerts of the summer is sure to be the Walden Woods Project benefit set for Labor Day at the Foxboro (Mass.) Stadium. Organized by Don Henley with assistance from Irving Azoff, the Sept. 6 show will also feature Sting, Elton John, Aerosmith, and Melissa Etheridge (Billboard, May 8).

Henley's conservative estimate is that the concert will raise \$1 million toward retiring the approximately \$4.5 million owed on the 18.6 acre portion of the famed woods, the inspiration for Henry David Thoreau's "Walden." After a long struggle to keep the land from being developed, the Walden Woods Project purchased the Concord, Mass., acreage from Boston Properties in April.

The idea of a stadium concert has been brewing in Henley's mind for more than eight months, he says. "But it didn't come together until Elton agreed," says Henley. "Sting agreed to join us first, he's my buddy, but we knew the two of us couldn't fill this place alone." John came aboard a few weeks ago, followed by Aerosmith, who pledged their support last week.

According to Azoff, the number of participating artists is being kept small because "as it is now, it's probably at least a six-hour show and Foxboro isn't one of the largest stadiums. This is a major superstar event with all A-level artists."

The show is the fourth in a series of fundraising concerts to pay for the land, and the first stadium show. According to Walden Woods project executive director Kathi Anderson, the previous three events raised approximately \$1.8 million.

Ticket prices for the show, promoted by Don Law Co., are \$35, \$50, \$125, and \$375. Purchasers of the top-tier tickets also will be admitted to a special party catered by The Hard Rock Cafe and attended by the performers.

Plans for donations and sponsorships are still being worked out. The 52,000-seat Foxboro Stadium is foregoing its rent, share of the merchandise revenues, and some other costs; presenting sponsor Revlon, which has underwritten previous Walden Woods events, has donated \$50,000. Henley adds that the possibility of a syndicated radio broadcast, which could raise another \$250,000 to \$350,000, is being explored.

To raise awareness further, there will be brochures about Walden Woods available at the concert site. Also available will be information on the Global Re-Leaf program, through which people can purchase saplings grown from seeds gathered in Walden Woods to plant in their areas. Proceeds from on-site merchandise sales, including T-shirts and copies of Henley's book, "Heaven Is Under Our Feet," also will be donated to the fund.

Although none of the country artists appearing on the upcoming benefit album of Eagles covers will be involved in the Sept. 6 concert, Henley already has something else in store for them. "We're going to try to do something with

the CMA awards in October. The album will be out before then, and we'd like to have some people participating in the album do a medley of songs on the show, and then a concert the following evening."

While Henley stresses that all these plans are tentative, perhaps it's more telling that a slogan for the events has already been created: "If we're going to have country music, we have to save some country."

CAPITOL LOSSES: According to sources at Capitol Records, a number of acts have been lopped from the talent roster following Gary Gersh's installation as president/CEO. Among the acts reportedly dropped by the company are Smitherens, Graham Parker, Thelonus Monster, Casey Scott, Billy Squier, Subject To Change, and Remy Zero. Although never announced, Television, Great White, and Maggie's Dream parted ways with the label during the last few weeks of the former regime. A Capitol spokesperson declined comment on the cuts.



by Melinda Newman

MUSIC, MUSIC EVERYWHERE: Among the acts generating rave reviews during New York stints last week: Matador's Liz Phair wowed the crowd with her singer/songwriter-meets-Rolling-Stones-sound... Matador's Pavement surprised audiences with a makeshift lineup that showcased some superb new songs... Mammoth Records' New Zealand signee the Bats floated a sparkling set of smart, powerful pop... Japanese experimental noise act the Boredoms got to show their full range when they stormed the stage at Irving Plaza after a previous show at Club USA was cut short... Boston alternative four-piece the Dambuilders played an electrifying set of hard-edged tunes that combined guitar and violin feedback with potent, sometimes dissonant vocals... Stalwart punk act the Buzzcocks had a triumphant performance at The Academy, where the band's new material was as enthusiastically received as some of its classic numbers.

THIS AND THAT: Bob Dylan has been added to John Mellencamp/Blind Melon's July 31 flood relief concert in St. Louis... A Shreveport, La., court has decided that local metal band Society Of The Damned did have its First Amendment rights violated when the band was allegedly yanked from a city park performance due to political content of the preshow pamphlets handed out by the group. The city was ordered to reschedule the concert. The band was represented by the local chapter of the American Civil Liberties Union.

Assistance in preparing this column provided by Chris Morris, Barbara Davies, Paul Verna, and Ed Christman.

SHURE®

The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS® ... WORLDWIDE



Bel Biv DeVoe

House Subcommittee Reviews Labor Status Of Local Acts

■ BY BILL HOLLAND

WASHINGTON, D.C.—The House labor-management relations subcommittee held a hearing July 21 on legislation that would give local musicians negotiating power and the right to union representation on short-term engagements, a right denied under U.S. labor law.

The Live Performing Artists Labor Relations Act, H.R. 226, intro-

duced by Dale E. Kildee, D-Mich., is backed by the American Federation of Musicians, and would change the legal status of a local musician working short-term jobs, union member or not, from that of "independent contractor" to that of employee.

Club, lounge, and hotel owners, and other "casuals" employers are not required under existing law to negotiate with band leaders. Further, the band leader, even when he or she is simply a band member who

books the group, is viewed by law as the employer, although it is the club owner who sets all the terms and conditions of the gig.

AFM proponents told lawmakers that there have long been gross inequities in wages and standards at the "nonstar" local level, with many musicians forced to take whatever wages and conditions are offered.

Opponents from the licensed beverage and hotel industries testified that such changes in the law would

force clubs and hotels to hire union entertainment, which would drive up operating costs.

Proponents countered that the change would just give AFM a platform and a legal opportunity to negotiate. These supporters note that there is nothing in the proposed legislation to mandate union membership.

The Senate version of the bill, S. 481, introduced by Sen. Paul Simon, D-Ill., may be scheduled for a post-

Labor Day hearing, according to an AFM spokesperson.

AFM had introduced a similar bill in every session of Congress since 1982. There are changes in the language of this year's proposal that some observers say might increase support of the bill, including the elimination of a provision that would have allowed the AFM to picket rooms that violated negotiated contracts and allowed support-union boycotts.

ROBIN ZANDER

(Continued from preceding page)

has logged five weeks on the Album Rock Tracks chart and garnered airplay at top 40 and adult alternative stations.

Interscope senior executive Michael Papale says the label is hoping to make further inroads into the latter two formats with the power-pop "Reactionary Girl" and "Show Me Heaven," both of which feature Maria McKee.

"This is a very deep, very diverse album," says Papale. "It shows a much more emotionally exciting side to Robin."

Since Cheap Trick currently is in Los Angeles recording its first album for Warner Bros., Zander has been unable to embark on a full-scale tour. Still, both the artist and Interscope have notions about promoting the album through less conventional outlets—such as appearances on syndicated radio shows and selected in-stores.

"Despite all the things he has going on, he's been very accessible," says Papale.

"We've been talking about different ways of doing things," Zander adds. "Maybe doing some unplugged radio things where we could use Cheap Trick members to do the songs acoustically."

The 41-year-old singer is reluctant to accentuate the connection between the band and his solo work, though, and Interscope's marketing hasn't dropped the Cheap Trick name gratuitously. "We're not emphasizing it," says Papale. "But Cheap Trick has a tremendous history, and if other individuals want to say that, we'll certainly agree with them."

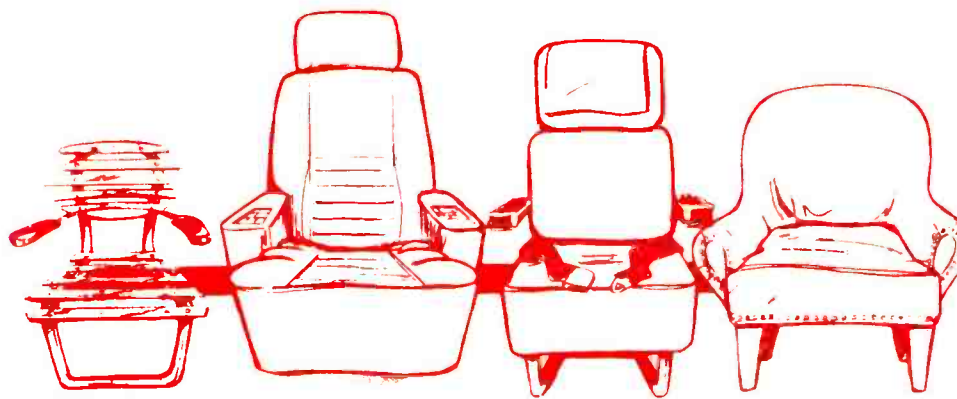
Zander is quick to point out that—after a period of mild anxiety—it didn't take long for his band mates to share his enthusiasm for his solo work. "I don't think they knew what I'd end up doing," he explains. "I talked about doing nothing but country songs or an all-instrumental album with an orchestra. But after they heard some of it they calmed down a little bit."

In fact, guitarist Rick Neilson and bassist Tom Petersson "calmed down" enough to put in cameo appearances, joining an array of guests that also included Dave Stewart, Mick Fleetwood, and Dr. John. Still, the singer insists that even when Neilson and Petersson took part, the atmosphere was markedly different from band sessions.

"There weren't four captains—I was the captain of the ship," he laughs. "And I took on that Napoleon role very easily—after all, it's fun to be a dictator."

**TINA RETURNS AFTER SIX YEARS!
LOLLAPALOOZA STRIKES AGAIN!
STEELY DAN STEALS THE STAGE!
COUNTRY TAKES TO THE ROAD!**

**THEY'RE FILLING THE SEATS ...
AND WE CAN INSURE IT'S SRO!**



BILLBOARD'S 1994 INTERNATIONAL TALENT & TOURING DIRECTORY

PUBLICATION DATE: OCTOBER 13, 1993

AD CLOSE: AUGUST 13, 1993

Touring is Back. During an optimistic touring year, Billboard's 1994 ITTD will rapidly fill the seats - from venues and facilities, to charter and limo services, to hotels!

Sit back and let Billboard do the selling for you. From the hot acts that draw the crowds, to services, suppliers and equipment manufacturers, Billboard's ITTD fills thousands of seats every day of the year, with over 50,000 buyers! If your goal is to sell-out, then Billboard's ITTD is the book for your display ad.

YOU'LL REACH: ARTISTS, MANAGERS, AGENTS, SPONSORS, PROMOTERS, ADVERTISING AGENCIES, TALENT BUYERS, MERCHANDISERS, AND MORE!

NY: (212) 536-5004
LA: (213) 525-2300
NASHVILLE: (615) 321-4294
UK & EUROPE: 44-71-323-6686
ITALY: 0362-58-44-24
PACIFIC RIM: (310) 330-7888
CANADA: (212) 536-5016
JAPAN: 03-498-6686

Producer's Ex-Associate Stakes Court Claim Seeks Payment For Work With Mariah Carey

■ BY IRV LICHTMAN

NEW YORK—A former associate of songwriter/producer Ben Margulies contends in U.S. District Court here that he is entitled to receive 50% of monies earned by Margulies through sales of millions of copies of albums by superstar Mariah Carey.

Chris Toland claims in his legal action that, starting in 1986, he and Margulies worked with Carey for 2½ years to develop her artistry and material. This association, the suit continues, led to her first Columbia release in 1990, which has sold some 10 million copies worldwide, according to the suit. In addition, the complaint cites a total worldwide sale of 20 million copies of her three albums to date.

The action claims Margulies has received more than \$5 million on behalf of Marland Productions, the alleged partnership, as a result of sales of albums resulting from the production agreement with Carey, exclusive of royalties paid to her. Also, the claim is made that more than \$1.5 million was earned in publishing royalties associated with Margulies' songwriting collaborations with Carey.

Toland seeks 50% of these sums plus

50% of all future sums received by Margulies based on his contention that he was a business partner with Margulies. Toland, the suit says, has made far less than he is entitled to, with the suit noting a total of \$100,000 received by Toland through Marland. Neither Carey nor Columbia is a party to the action.

According to the June 23 complaint, Margulies and Toland, who had worked together in musical groups before their business relationship started, were the owners of Marland Productions, whose name is formed by the conjunction of Margulies and Toland's names.

Although the complaint concedes that no written partnership agreement existed between Toland and Margulies, Toland is claiming an implied partnership in their creative and business relationship.

Also raised in the complaint is fraudulent misrepresentation, in that Margulies claimed to be the sole proprietor of Marland Productions when a deal was struck with CBS Records (now Sony Music) in November 1988, following a bidding war between CBS and Warner Bros. Records. According to the suit, the Margulies and Toland relationship with Carey came about in March 1987 when Toland was ap-

proached by "his friend, Morgan Carey, who asked Toland to render music production services for his sister, Mariah Carey, on a specific date on which Morgan Carey had already reserved time in a recording studio." Although Toland was unavailable to supply his production services, the complaint says, he referred the matter to Margulies, who "agreed to render the requested services."

Also, the suit charges that after Toland presented to Margulies a partnership certificate in late 1988, Margulies prepared and filed a sole proprietorship business certificate dated Dec. 28, 1988, in his own name. The action says that after Toland was made aware of this, he was told by Margulies that "my attorney said it would be easier this way."

In another instance, cited to show that Toland often wanted Margulies to clarify Toland's rights in the partnership, the action claims that Margulies, rather than execute the production agreement on behalf of the alleged Marland partnership, inserted his name and Carey's name as the parties thereto.

In commenting on the Toland charges, Don Zakarin, Margulies' attorney, states, "Our knowledge of the facts, which we fully expect to come out in discovery, is that Chris Toland worked for Margulies and that they have indeed worked together on some songs recently, but that at no time was Toland ever a partner with Margulies and that his claim, which is based on a partnership relationship, is baseless."

In the most recent development, Margulies' lawyers have filed a motion seeking to shift the case from federal court to state court.

U.S. District Court Judge M. Hugh Kasey has ordered the motion and reply returnable Tuesday (3). Margulies contends that the issue at hand, whether the plaintiff had a partnership with Margulies or was in Margulies' employ, has state court jurisdiction because two corporations at the center of the complaint are based in New York. In the complaint, Margulies is described as a resident of Connecticut.

talent coming out of England very soon."

Former MCA act Lightning Seeds will be the first release from Acme, with a title set for January. Future Primitive also has signed to the label.

Hollywood Records will provide worldwide marketing and promotion for Acme, with distribution by WEA through Hollywood's deal with Elektra. Kahane will oversee the label operation with his associate Mark Shimmel, who has been named senior VP/GM at

(Continued on next page)

Kahane Ready To Ride Next New Wave With Acme Label

■ BY DEBORAH RUSSELL

LOS ANGELES—Artist manager Rob Kahane, who announced the formation of his own label recently, is predicting a "new wave" of U.K.-based talent from which he plans to mine signings for his Acme Records imprint. (Billboard, July 24).

"Our strengths are in the U.K. pop/alternative scene," says Kahane, who manages George Michael and Morrissey, "and I'm betting on the fact that there's going to be a huge new wave of

COLUMBIA BOWS SCIALFA'S 'RUMBLE DOLL'

(Continued from page 10)

to do a Petty tour or album, Scialfa would have a child, and on it went.

"So we had a lot of breaks in between," she recalls. "But it served me well because I was putting my family together. But I wouldn't want to take that long again... ever."

Another byproduct of the delay was that the Columbia regime to whom she turned in the record was completely different than when she was signed in 1986. "What's sad is all the people who signed me and helped champion me and make me feel really at home there were gone by the time I started to record," says Scialfa. However, she adds that she's developed relationships with the current crop of Columbia execs and "they've been really good to me. They left me alone, which was good because I really needed that. I knew what I wanted; I just knew it would take me time to get there and they gave me that trust. So I was very glad for that."

If the label gave her autonomy when it came to making the record, she did

the same when it came to marketing and promoting the album. The only thing she asked was that "Come Tomorrow"—in which the protagonist contemplates a tryst with a married man—not be the first single.

"When Columbia picked the single, I just said please don't pick anything really provocative, [so] I certainly did not want that song. I didn't need that kind of attention, and that's not what the record is all about." Ironically, Scialfa says, "When I had written that tune, it was still based in fiction."

The confessional tone of many of the lyrics combined with Scialfa's very public private life could have made less confident artists worry that every song would be subject to scrutiny, with the listener looking for hidden meanings. However, Scialfa says that at some point, she had to quit troubling herself with that notion. "You know that's going to happen, but if I had worried too much about it, I wouldn't have put out this kind of record; I would have had

about 12 innocuous tunes on the album. At the end of the day, I didn't want that to make up my choices for me."

Ultimately, the label opted for "As Long As I (Can Be With You)," an uplifting tale of love hard won, as the first single.

"It's a wonderful song," says Jay Krugman, Columbia's East Coast VP of marketing. "It well represents the scope of the artist, and I think it's a song that can work at multiple formats. It's a very strong way to begin the project."

The single has been serviced to adult contemporary, adult album alternative, and album-rock outlets. A video, directed by Meiert Avis, has been delivered to various outlets.

Although Scialfa had planned to tour in late summer, her pregnancy has made those plans tentative. "Right now, it's unclear if she's going to tour," Krugman says. "Touring was part of the equation. Obviously, we're not sure that's possible now."

Goldsen's Call To Arms; New 'Fools' Trial Denied

AFTER Mickey Goldsen, president of 50-year-old Criterion Music in Hollywood, filled Words & Music in on the new success for Frank Comstock's "Rocky & Bullwinkle" TV themes (Words & Music, July 24), he turned to raising issues for music publishers on the federal and California state levels.

Goldsen was asked to put his and other independent publishers' woes on paper. The following are his thoughts:

"On a federal level, the IRS recently formed a task force in California to investigate the entertainment field with

regards to write-offs on questionable expenditures in the movie industry. However, they also included music publishers in their 'net.'

"In auditing Criterion Music, the only thing they could complain about was an accounting procedure dating back more than 50 years in which advance royalties to writers were written off as royalty expense in the year of issue.

"The IRS auditor had never inspected a music publishing firm and made a claim that advance royalties to writers were assets for three years or when they subsequently were canceled out by earnings or when they apparently were never going to earn any money.

"His findings included going back three years and undoing all the tax work on hundreds of songs for a small firm and demanding an estimated income on all new songs.

"The last requirement is an impossibility; the other one an accounting nightmare. The status of the audit is now in the pre-appeal stage, in which we're trying to reason with the IRS on the impracticability of these findings."

"As for the state issue, a 70-year-old law regarding 'personal service' contracts was updated from a guaranty of \$6,000 a year for a person's exclusive services to \$50,000 a year. This law, SB 1459, was designed to protect actors who worked for movie studios on a salary. Unfortunately, the law also affected music publishers and the record industry in that you could lose the personal services of a songwriter or artist and be unable to sue him if he is paid less than \$50,000 a year. Because of protests from the record industry independents, a bill, SB 32, introduced by state Sen. Henry Mello was passed to delay implementing the \$50,000 guaranty until January 1994 to give objectors an opportunity to state their case.

"In a letter to me, Sen. Mello, the bill's author, stated that he had only heard objections from record people, which I took as a kindly hint to wake up other publishers."

NO NEW 'FOOLS' TRIAL: Federal Judge Naomi Buchwald in New York has denied a motion by the "Morris Levy defendants" for a new trial on

the copyright of "Why Do Fools Fall In Love." As a result, a jury decision that Jimmy Merchant and Herman Santiago co-wrote the hit with the late Frankie Lyman, a fellow Teenager, remains. Because the judge ruled that Merchant and Santiago should have sued earlier despite a jury finding to the contrary, they will be able to collect for the song beginning only three years prior to the suit's filing in 1987.

DEALS: The Pangaea Music House, the Toronto-based publisher operated by Tony Tobias, has made

two sub-publishing deals with Next Decade Entertainment Inc., the New York-based publisher headed by Stu Cantor and Murray

Deutch. The deal agreement centers on rights in Canada to film catalogs owned by Golden Harvest Films and two works from Unison Music Co.: Vic Mizzy's "The Addams Family Theme" and an interest in rapper Hammer's "Addams Groove," his hit heard in the film and on his "Too Legit To Quit" album. The Golden Harvest catalog includes music from more than 50 films, including "Teenage Mutant Ninja Turtles" and its two sequels... Philadelphia-based producer Jim Salamone, whose producing and/or writing credits include sessions for the Rude Boys, Teddy Pendergrass, Kris Kross, Crystal Johnson, Bon Jovi, and Patti LaBelle, has signed an exclusive co-publishing agreement with Rufftunes Music.

THE ADMINISTRATION GAME: Four industry figures have formed Full Court Press Music in New York, a publishing administration company. The four have retained Wlodinger, Erk & Chanzis to exclusively handle royalty administration and auditing duties. Two principals in Full Court Press Music are David Cooper and Andy Zipfel, who are partners in Fox Management, an artist management company, while George Gilbert is a music and entertainment attorney. The fourth partner is Richard Steinberg, former A&R VP at Atlantic Records and, later, PolyGram Records. Steinberg also is the owner and founder of A Minor Music Co., an artist management and production company. It's a joint venture with Concrete Marketing. Full Court Press will administer publishing firms for 10% of the earnings and does not intend to own copyrights.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Inc.:

1. 10,000 Maniacs, Anthology
2. 10,000 Maniacs, Our Time In Eden
3. Red Hot Chili Peppers, Blood Sugar Sex Magik
4. The Anthology Of Blues Guitar
5. Tori Amos, Little Earthquakes.



by Irv Lichtman

ARTISTS IN ACTION

MUSIC PUBLISHING

PETER GABRIEL
Madison Square Garden
New York

AS ONE OF A HANDFUL of alternative artists who has crossed over to the mainstream without compromising a shred of his artistic integrity, Peter Gabriel is perpetually saddled with the dilemma of how to present his music anew to the masses.

Of course, the setting most conducive to conveying the intensity of Gabriel's songs would be a small theater or club. However, given the impracticality of such an option, the arena becomes by default the only viable venue.

To his credit, Gabriel and his first-rate band—longtime cohorts Tony Levin on bass and stick, David Rhodes on guitar, Shankar on violin, and Manu Katche on drums, plus

Joy Askew on vocals and keyboards and Jean-Claude Naimro on keyboards—took full advantage of the large format, emulating U2's use of video-camera tricks and a runway leading to a satellite stage in the middle of the floor. These techniques lent the Gabriel show an air of intimacy not possible in the standard arena configuration.

Nevertheless, there were too many moments when the link between artist and audience was severed. The first of these took place during the transition from the early hit "Games Without Frontiers" to the far less familiar "Across The River," featuring Shankar and musicians from the World Of Music And Dance (WOMAD) troupe. The interplay between Gabriel and the violinist—vital to the song—was lost on the crowd.

The same occurred toward the

end of the show, after the band had picked up plenty of momentum with "Solsbury Hill" and "Digging In The Dirt," and then peaked with "Sledgehammer," only to bring the pitch down again with the meandering, anticlimactic "Secret World." Had conventional wisdom prevailed, "Sledgehammer" or a comparably dramatic number like "Steam" would have served as the showstopper.

But then, Gabriel has never followed conventions in any aspect of his craft, including the pacing of his shows. In fact, the artist's constant gear-shifting may have been a deliberate invitation—or a challenge—to the audience to shut up and listen. And even though the crowd by and large did not accept the invitation, at least Gabriel could rest easy knowing that he did his part to be a good host.

PAUL VERNA

'THEY'RE PLAYING MY SONG'

Fredy Johnston made some major alternative waves in 1992 with his "Can You Fly" album. He was soon snapped up by Elektra, but before leaving Bar/None, his current indie-label home, the Kansas native released "Unlucky," an EP that features a cover of Glen Campbell's 1969 smash, "Wichita Lineman." But if you think Johnston was saluting his home state, think again.



JOHNSTON

"I never even thought about the Kansas connection," he says. "It took someone asking me the question, 'Hey, is this a tribute to your home state?' Well, no, not at all. I just love the song. It's a part of my life. It would be on the radio in the kitchen while my mother was cooking or in my dad's car," says Johnston. "I have a very early memory of it being discussed. 'This song is not about Wichita, Kansas.' I don't know where my dad got that information. It's not in the lyrics. This is the first time I've ever recorded a cover. I was a little kid when I first heard 'Wichita Lineman,' so I wanted to be kind of respectful of what was already there. But you can also say that trying to do a totally faithful cover of a song is kind of like wanking off, and trying to fill your hero's shoes. There's no way I'm going to sound like Glen Campbell. I guess there has to be a balance. You have to try to keep the good things from the original that are essential, and take it in your own direction. Jimmy Webb's melodies can't be denied. He can write a song about a guy working on the phone lines, and it's heart-breaking. I heard the original recently, and [Glen Campbell's] vocal performance is just amazing. But I'm used to hearing it with a rhythm section, so it sounded pretty sedate."

"Wichita Lineman" was written by Jimmy Webb and published by Canopy Music Inc. (ASCAP).

Edited By Peter Cronin



AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|--|--|-------------------|------------------------------------|--|--|
| TINA TURNER LINDSEY BUCKINGHAM (12-13) CHRIS ISAAK (14-17) | Radio City Music Hall New York | July 12-14, 16-17 | \$1,205,320 \$50/\$40/\$35/\$30 | 29,075 five sellouts | Radio City Music Hall Prods. |
| LOLLAPALOOZA '93: PRIMUS ALICE IN CHAINS, DINOSAUR JR., FISHBONE ARRESTED DEVELOPMENT, FRONT 242 BABES IN TOYLAND, RAGE AGAINST THE MACHINE | Milan Dragway Milan, Mich. | July 9 | \$866,493 \$30/\$28.50 | 30,309 sellout | Cellar Door Ritual Inc. |
| GIPSY KINGS | Greek Theatre Los Angeles | June 24-26 | \$517,042 \$32/\$30/\$17 | 17,188 18,591 three shows, two sellouts | Nederlander Organization |
| SPIN DOCTORS SOUL ASYLUM SCREAMING TREES | World Music Theatre Tinley Park, Ill. | July 25 | \$492,360 \$20/\$15 | 29,428 sellout | Tinley Park Jam Corp. |
| LOLLAPALOOZA '93: PRIMUS ALICE IN CHAINS, DINOSAUR JR., FISHBONE ARRESTED DEVELOPMENT, FRONT 242, TOOL RAGE AGAINST THE MACHINE | Hardee's Walnut Creek Amphitheatre Raleigh, N.C. | July 23 | \$439,588 \$29.75/\$13 | 16,642 20,000 | Sony Music PACE Concerts Cellar Door Prods. |
| PETER GABRIEL PAPA WEMBA | Great Western Forum Inglewood, Calif. | July 22 | \$377,448 \$40/\$25 | 13,351 sellout | Avalon Attractions |
| TINA TURNER CHRIS ISAAK | Jones Beach Theatre Wantagh, N.Y. | July 20 | \$311,125 \$35.50/\$25.50 | 10,979 sellout | Delsener/Slater Enterprises |
| BARRY MANILOW | Jones Beach Theatre Wantagh, N.Y. | July 25 | \$306,081 \$35.50/\$25.50 | 10,800 sellout | Delsener/Slater Enterprises |
| VAN HALEN VINCE NEIL | Hardee's Walnut Creek Amphitheatre Raleigh, N.C. | July 21 | \$301,058 \$28.75/\$13 | 13,881 20,000 | Sony Music PACE Concerts Cellar Door Prods. |
| COCA-COLA SUMMERFEST: L.L. COOL J SHAI SILK HEAVY D | Target Center, Minneapolis, Minn. | July 22 | \$287,985 \$25 | 12,918 sellout | A.H. 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.

ACME IMPRINT

(Continued from preceding page)

Acme. Label staff includes Monique Rozendal, A&R director, and Brett Merritt, head of alternative promotion.

Label offices will be housed in Kahane Entertainment's Sherman Oaks, Calif., headquarters, which will continue to operate as before.

In addition, a new publishing company, Acme Music, is being handled by Warner/Chappell. Future Primitive is the first signing.

Kahane also has pacted with Disney to launch a new film production company called Generation Films, which will be housed at the Disney studio lot in Burbank, Calif. The company will have a first-look producer deal with Disney's Touchstone Pictures division. Music/film veteran Richard Silverman will oversee the operation as VP.

Acme likely will release a number of soundtracks for Generation Films, Kahane says, including the soundtrack for the urban comedy "Black Market." Acme is negotiating to acquire the rights to the soundtrack of the British film "Shopping," which features tracks by Marianne Faithfull, Jesus Jones, and Utah Saints.

In addition, Kahane says Generation plans to develop a film project for Morrissey, who has written and developed a script in which he would star. Michael also is set to appear in a British ensemble piece, currently in development at Generation.

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$70.00 1000 - \$95.00

COLOR

1000 - \$396.00

Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters
Composites - Cards - Other Sizes

Send For Catalog & Samples

APC PICTURES
1867 E. Florida, Dept. 88
Springfield, MO 65803
(417) 869-9433 or 869-3456



FRENCH COUNTRY CHARM IN THE HEART OF WEST HOLLYWOOD.

Junior and One Bedroom Suites with Fireplaces, Kitchenettes and Multi-line Telephones, Suite Service, Rooftop Pool and Water Spa, One Block to Sunset Boulevard and Close to Beverly Hills



Le Reve
HOTEL DE VILLE

8822 Cynthia St., West Hollywood, CA 90069
310/854-1114 • 800/835-7997

© 1993 L'ERMITAGE HOTELS. A COLLECTION OF ORIGINALS.

WOMEN ROCKERS CREATE THEIR OWN ALTERNATIVES

(Continued from page 1)

confrontational shows have made them a recent center of media attention, refuse to talk to major record labels. (Bikini Kill also will not talk to the press.) Instead, they release records on Kill Rock Stars, a label run by two friends in Olympia, Wash. "We didn't know if majors were into our agenda," says Bratmobile guitarist Erin Smith. "It's easier for us to do what we're doing with people we know."

Bikini Kill and Bratmobile are two of the most well-known bands associated with the Riot Girl, or "Riot Grrrl," movement. Other bands include Olympia's Heavens To Betsy and England's Huggy Bear. Through fanzines, homemade cassette tapes, and letter-writing, Riot Grrrls have created an informal, international network of women dissatisfied with current outlets for both feminism and underground music.

Although not limited to musicians or music lovers, Riot Grrrls have adopted the do-it-yourself aesthetic of punk rock as a general form of empowerment. Riot Grrrl meetings, fanzines, and concerts seek to provide a safe space for women to support each other in taking creative control of their lives.

Large record companies are not seen as such safe spaces. "Most girls who ID themselves as Riot Grrrls, I don't think any of them would even want to be on a major," says Candice Pedersen, who co-runs the Olympia-



TRIBE 8

based indie K Records, home to such women-led bands as Mecca Normal and Tiger Trap. "The ultimate political statement is they're not for sale."

At a time when many acts long considered staunchly independent have signed with majors, the Riot Grrrls' resolve is notable. Fueled by their feminist politics, Riot Grrrls confront ways that men have dominated underground music. For example, they don't allow men to crowd women out of the front of the audience at shows, and they attack misogynist lyrics.

The artists' awareness of the history of sexism in the music business makes them especially wary of major label interest. "What would some straight, white A&R guy want from Tribe 8?" wonders Leslie Mah, the guitarist for that San Francisco punk band, whose members are all self-proclaimed dykes.

GENDER CURIOSITIES

"It was constant," says Joan Jett, recalling the sexism she encountered with the Runaways in the '70s. "If it was a photo session, they'd want us to lay down with our guitars. And we were there as musicians—we don't lay down with our guitars... And when it was from the press, we'd get 'Well, when are you going to get over this fixation and settle down and have some kids?'"

As a female rock veteran, Jett knows what the Riot Grrrls fear. She is actively supportive of current

women bands: She produced Bikini Kill's new single and has worked with L7 and Babes in Toyland. Jett, who also recently signed a deal with Warner Bros., describes one of the most pervasive ways women musicians continue to be exploited: by being presented as sexual objects rather than as artists.

Many of the recent articles on women in rock reduce artists to gender curiosities, bands complain. "Women are still a commodity, still a novelty," says Mah. "That's what the industry tried to do with the Riot Grrrls thing, or the foxcore thing: Just try to have this commodity instead of seeing women as real bands, with valid music—instead of just having real respect for women as musicians."

Many acts, including Tribe 8, L7, and the Breeders, are so tired of being lumped together with bands by gender instead of according to musical affinities, they refuse to be interviewed for articles on "women in rock." Similarly, the Riot Grrrls and other women rockers feel that the media have trivialized the seriousness of the issues they address, which include rape and incest. For example, Restless act Band Of Susans' song "Stained Glass" tells the story of a young Irish woman who became pregnant after being raped by a friend's father and was prevented by Irish authorities from going to England to have a legal abortion.

"The media are playing a significant role in misrepresenting these bands, or these women, or the concept," says Jean Smith, the singer and songwriter for Mecca Normal, a Vancouver duo. "For instance, I'm only called a feminist. I could sing about anything at this point, or be as creepy and weird as I wanted to be, and I think people would say, 'Oh, that's Jean Smith the feminist, obviously singing about some further tragedy in her feminist existence.' I mean, sure I'm a feminist, but I'm tons of other things too."

I'M EVERY WOMAN

Kristin Hersh, the leader of Throwing Muses, an influential college-radio band since the mid-'80s, says the industry limits women's power and careers by allowing them only narrow pigeonholes to fill. "There's that adolescent sexuality thing, or you could be girly and flirtatious with no sexuality, or you could be a guy and they call that feminism, or you can be politically correct, which is even scarier now because it makes people think that they're filling their quota of smart women in rock, but those women are very self-conscious about being that," Hersh says. "None of that is honest, and you've never met people like that because they don't exist. It's like choosing one expression and just pasting it on your face. In the industry they think I'm the one that doesn't exist because I don't fit in those categories, when I'm every woman they've ever met."

Many industry insiders say the majors are actually more open to women artists now. "There are more women in A&R positions, which does make it easier," says Carol Cooper, a journalist and former A&R rep for Columbia. Sue Drew, VP of A&R at Chrysalis, says the fact that two out of three A&R reps at her company are women makes the label a more receptive place for female artists. "Women feel like they've found a buddy or partner in crime," she says.

Others are more skeptical of ma-



MECCA NORMAL

jors' interest. Matador Records co-label manager and founder Gerard Cosloy points out that there was a flood of offers for Bettie Serveert, a pop-tinged band led by the attractive, tomboyish Carol van Dijk, "but I don't know if labels are breaking down doors to Barbara Manning and Jean Smith," he says, referring to two less conventional artists.

Smith confirms that Mecca Normal is not being courted. "Look at the music we do," she says. "Is anybody really going to consider this a marketable phenomenon?" She says she wouldn't be interested if someone pursued her. "If it ever did come to that, it would be time to do something different."

Most of the female artists who do succeed in the alternative market tend to be more upbeat, softer, and less threatening than punk-influenced bands like Bikini Kill. As Silver, a New York-based Riot Grrrl, puts it in one song, "Rock girls don't make it, pop girls always do." This isn't necessarily a reflection of A&R decisions alone; often the hard or peculiar edges of artists are toned down when they are marketed. The Go-Go's, for instance, started as a punk rock band but were soft pop by the time their major-label career was through.

STEREOTYPED IMAGES

The packaging of their images by marketing departments seems to be one of the biggest hurdles female artists face. Record companies often seem to be as determined as the media to label women in stereotyped and demeaning ways, artists and their representatives report. "Men are allowed to be more diverse than women are," says Hersh. "We're not allowed to have characters. [We] are just makeup without faces."

"Boys can be tough and ugly," agrees K Records' Pedersen. "Girls have to be pretty and thin, or you're going to be in the background." This emphasis on images, always part of rock packaging, has been sharpened by MTV. "Looks-ism was a less important factor in the '60s," says Cooper. "In the '80s, if you had the right look, you didn't have to develop a local following or have something to say."

While MTV has happily promoted the careers of sexually explicit performers like Madonna or pop chanteuses like Whitney Houston, some say the network has been increasingly less supportive of women rockers. "If it's a woman [pop] singer, she has as good a chance as a man at getting MTV play," says Warner Bros. A&R director Tim Carr, who signed Jett, Babes in Toyland, and Lush. "As far

as rock, they're much more apt to push the boys' club than the girls' club. As far as women and guitars, you can count them on one hand. They've played the Go-Go's, to Joan Jett, to the Bangles, to L7 in dwindling returns."

Yet some feel that marketing departments are conquerable. "There's a prejudice against fat, racially ambiguous, ugly women," says Warner's Cooper, who also manages ESG, the New York-based girl group that has been labeled in all of the above ways. "But enough people make it despite that. Talent can still win out."

MARKETING REMAINS A BATTLE

"Record companies are starting to lose the imperious attitude that only they know how to market," says Richard Grabel, lawyer for Babes in Toyland, Bettie Serveert, and Liz Phair. "The people who do the marketing are becoming aware that not every woman artist fits into a preconceived mode."

Grabel concedes that marketing is still a battle. "Artists who want to be self-directed in terms of marketing have to always keep fighting," he says. For women, who face extreme pressure on looks throughout society, that fighting can be particularly acute, and even self-defeating. Women artists who stand up for their rights frequently are dismissed by their record companies as "difficult."

The battle can overwhelm artists' lives in exactly the ways they'd like to avoid. "Women in general can stop exploitation in their personal lives, but it's unfortunate, because once you make that decision, that becomes the No. 1 campaign in your life," says Debbie Southwood-Smith, an A&R manager at Chrysalis. For example, having taken some public stances against sexism inside and outside the music world, L7 now have to constantly answer questions about their feminism, instead of about their music.

It is precisely this sort of struggle that has sent the Riot Grrrls seeking alternatives completely outside major labels and the mainstream media. "Bikini Kill are fiercely independent. Their commitment to principles is more important than anything else," says Slim Moon, founder of the label Kill Rock Stars. "Def American calls and says send records, and [Bikini Kill singer] Kathleen [Hanna] shrieks and hangs up the phone."

This resolute independence is not simply a product of the artists' feminism: It's part of the general grassroots spirit of a punk-rock community that is outspoken against corporations and other authority figures.

"A basis of our band is trying to create something positive and good with your life and not to give away your power, whether it's giving it away to a corporate concern like a major label, or giving it away at election time and never giving another thought to what you can do in your own community to make positive change or communicate ideas," says Mecca Normal's Smith. "It's really part of what [our band] is: The essence of it is challenging the rules that exist in rock music, in relationships between men and women, and the idea that society tells you how to structure your life."

Moon sees Kill Rock Stars not as an entrepreneurial venture, but as his contribution to a community of artists. "It's my intention to pay bands and try to be a moral and fi-

nancially responsible record label," he says. "Doing the right thing and putting out good records is better than getting rich." He backs up such altruistic statements by running the label more as a co-op than a small business, splitting the profits from all record sales 50-50 with the bands.

Of course, Kill Rock Stars' success is largely supported by Bikini Kill's fame, which gives the label clout with distributors. The label has been picked up by Mordam, a San Francisco-based distribution cooperative that handles such well-established indie acts as Alternative Tentacles. Moon and Bikini Kill look to Washington, D.C., label Dischord and its flagship band Fugazi, who can sell more than 100,000 records without any mainstream promotion, as prime examples of how to succeed without the majors.

Still, 100,000 is nothing compared to Guns N' Roses' millions—and Moon admits the most any KRS record has sold so far is 20,000 units worldwide. Fans of Bikini Kill, including Joan Jett, would like Hanna to have as big an impact as Axl Rose. "I think Kathleen [Hanna] and Bikini Kill are one of those types chosen to lead," Jett says. "Women are not going to turn back—



THROWING MUSSES

they will not take it anymore."

Southwood-Smith adds, "Bands like Bikini Kill and L7 having their message absorbed by popular culture is going to help dispel the ways we've been socialized. The more women are platinum-selling artists, the better off we're going to be."

But many of the new female artists understandably chafe at such responsibilities being placed on their shoulders. "I don't need to reach everybody in America," Mecca Normal's Smith says. "My idea of a large scale is selling 10,000 records. We're not in a format of trying to reach more and more people."

The bands associated with Riot Grrrls aim specifically for the community that movement tries to empower. "They don't see their music as changing the whole world, just alienated teenage girls who need to know they're valued," says Moon. Bratmobile's Smith says they have already begun accomplishing that aim. "A lot of girls feel like they can have a place now and be positive," she says.

That sentiment reflects the do-it-yourself credo that's at the heart of the connection between independent rock and feminism, and which it may be intrinsically impossible for majors to accommodate. "It's about control and supporting the community you come from," says Pedersen. "And freedom."

POPULAR • UPRIISINGS

BILLBOARD'S WEEKLY NATIONAL REPORT ON NEW AND DEVELOPING ARTISTS



Exact Change. Candlebox, a rookie rock band signed to Madonna's Maverick label, has seen its "Change" video move into rotation at MTV. Thus far, the Seattle-based quartet's self-titled album is ringing up most of its sales in the Pacific region. Two of the set's songs come from a self-produced demo recorded at the start of the band's career.



In The Posse. In-A-Minute's R.B.L. Posse managed to clock 24 weeks on Top R&B Albums without the benefit of a single or video, but the Oakland, Calif., rap unit now has both in the song "Don't Give Me No Bamma." Much of its sales have been in the Bay Area, but the label says the Detroit and Atlanta markets are also joining the Posse.



Deadly Serious. Death, the metal band being touted now in a Relativity promotion that invites retailers to build product displays while pondering the "meaning of death," has recently fattened up its press clip file. Rip, Hit Parader, Tower Records' Pulse!, and Musicland's Request are among the magazines that have given coverage to Death.

THE STORY'S STORY: Elektra says more than 50 radio stations, most of them of the album-alternative variety, have added the Story's "So Much Mine," the lead track from the duo's new "The Angel In The House."

The song is No. 1 at WYEP Pittsburgh. Other key stations playing it include KTCJ/KTCZ "The Cities 97" Minneapolis, WWCD "CD 101" Columbus, Ohio, WRLT Nashville, WBOS Boston, WDET Detroit, KERA Dallas, KGSR Austin, Texas, KIOT Sante Fe, N.M., and college outlets WFUV New York and WXPB Philadelphia.

As Billboard goes to press, the Story is lensing a video for "So Much Mine" in Los Angeles.

Another shot in the arm is the glowing review of the Green Linnet/Elektra album that ran in the July 25 issue of the Sunday New York Times. Elektra says it has received some 6,000 reorders since the title's July 20 release.

The twosome will hit the road in late September.

BROADCAST NEWS: Jordy, the 5-year-old French rapper who made chart history when he entered Hot 100 Singles (Chart Beat, June 19), will be featured in an upcoming segment on the prime-time CBS News show "Day One." No firm airdate has been set, but producers for the show expect it will air in September... What with his oft-referred-to "lesbian dial-a-date" segment, it is no surprise that multi-city morning radio star Howard Stern featured "lipstick lesbian" act Fem II Fem on his July 23 show. Members of the Critique quintet, whose marketing campaign was described in last week's Popular Uprisings, also have recorded an episode of the "Jane Whitney" talk show. No air date has been set, but the label expects it to run sometime in August... You've heard of the Alternative Nation tour, but are you hip to the Industrialized Nation tour? The concert series—which is being promoted by Alternative Press magazine and features

Metal Blade/Warner Bros. act Skrew, Fifth Colvmn/Metal Blade's Chemlab, and Rotten's STG—started in New York City the first week of July, and runs for two months. Westwood One has plans to tape Skrew and Chemlab for inclusion in an upcoming program when the tour hits the Roxy

in Los Angeles Aug. 8. STG's appearance at the same date will be taped for an upcoming videoclip.

ON-THE-JOB TRAINING: Efficient and effective are the key elements to the approach that Sire and Warner Bros. are taking for John Wesley Harding's "Pett Levels: The Summer EP," released July 13.

The lead track, "Summer Single," has an accompanying video from a most unusual source—the California state education system. Thirty students of video and film were chosen to participate in a week-long, interactive seminar on the video-making process. The final product is something that pleases Harding and Sire—a quality video on a low budget. The program began in 1990, and Harding has participated each year.

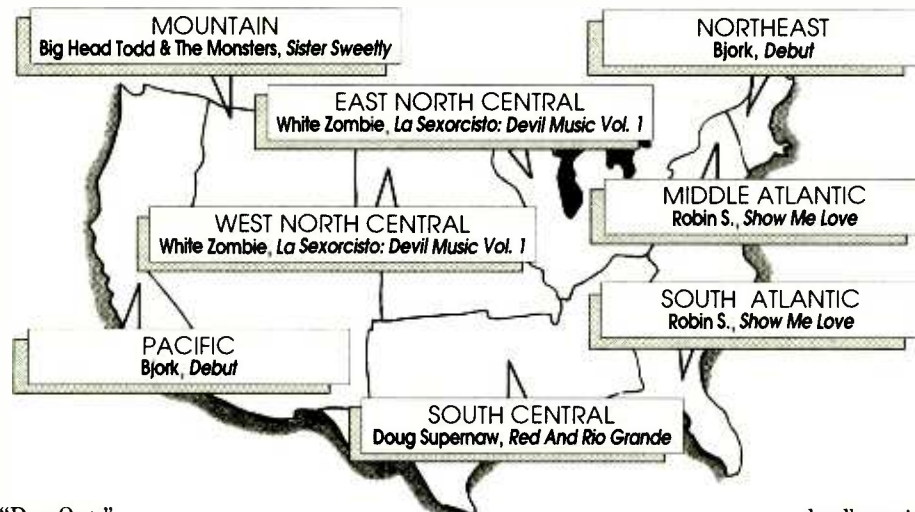
"This has been so overwhelmingly positive that I can't imagine ever doing a video any other way," says Harding. "The attitude of the students is so refreshing. They really care about what they are doing." Previous videos from the program have aired on MTV's "120 Minutes."

KILLER INSTINCT: Relativity is deadly serious about promoting metal act Death's latest, "Individual Thought Patterns." The label recently linked with the makers of Black Death vodka for an intoxicating, much-sought promotional item—a black wooden coffin packaged with a bottle of vodka and a Death tape. The item was sent out to key retail and radio players.

The label also sponsored an in-store display contest rewarding the most innovative interpretation of death (not the band) and the most innovative display of Death (definitely the band).

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

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

| EAST NORTH CENTRAL | SOUTH ATLANTIC |
|--|--|
| 1. White Zombie, La Sexorcisto: Devil Music... | 1. Robin S., Show Me Love |
| 2. Tool, Undertow | 2. Bjork, Debut |
| 3. Bjork, Debut | 3. White Zombie, La Sexorcisto: Devil Music... |
| 4. Big Head Todd/Monsters, Sister Sweetly | 4. Vertical Hold, A Matter Of Time |
| 5. Ganksta N-I-P, Psychic Thoughts | 5. Tool, Undertow |
| 6. Vertical Hold, Matter Of Time | 6. RuPaul, Supermodel Of The World |
| 7. Butthole Surfers, Independent Worm... | 7. Captain Hollywood Project, Love Is Not Sex |
| 8. Robin S., Show Me Love | 8. The Posies, Frosting On The Beater |
| 9. Nemesis, Temple Of Boom | 9. Big Head Todd/Monsters, Sister Sweetly |
| 10. Mark Collie, Mark Collie | 10. 2 Unlimited, No Limits |

BILLBOARD'S HEATSEEKERS™ ALBUM CHART

COMPILED FOR WEEK ENDING AUGUST 7, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

| THIS WEEK | LAST WEEK | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE |
|-----------|-----------|---------------|--|-----------------------------------|
| 1 | 3 | 2 | BJORK ELEKTRA 61468 (10.98/15.98) | DEBUT |
| 2 | 5 | 24 | WHITE ZOMBIE GEFEN 24460/MCA (9.98/13.98) | LA SEXORCISTO: DEVIL MUSIC VOL. 1 |
| 3 | 6 | 10 | TOOL ZOO 11052 (9.98/15.98) | UNDERTOW |
| 4 | 2 | 3 | ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98) | SHOW ME LOVE |
| 5 | 7 | 22 | BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98) | SISTER SWEETLY |
| 6 | 11 | 9 | DOUG SUPERNAW BNA 66133* (9.98/13.98) | RED AND RIO GRANDE |
| 7 | 16 | 4 | VERTICAL HOLD A&M 0010 (9.98/13.98) | A MATTER OF TIME |
| 8 | 13 | 7 | RUPAUL TOMMY BOY 1058* (10.98/16.98) | SUPERMODEL OF THE WORLD |
| 9 | 9 | 4 | NEMESIS PROFILE 1441 (10.98/15.98) | TEMPLE OF BOOM |
| 10 | 12 | 18 | BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98) | INDEPENDENT WORM SALOON |
| 11 | 17 | 5 | THE POSIES DGC 24522 (9.98/13.98) | FROSTING ON THE BEATER |
| 12 | 15 | 7 | CAPTAIN HOLLYWOOD PROJECT IMAGO 21027 (9.98/13.98) | LOVE IS NOT SEX |
| 13 | 14 | 6 | FUGAZI DISCHORD 70* (6.98/8.98) | IN ON THE KILLTAKER |
| 14 | 10 | 4 | GANKSTA N-I-P RAP-A-LOT 53860/PRIORITY (9.98/15.98) | PSYCHIC THOUGHTS |
| 15 | 18 | 6 | DEEP FOREST EPIC 53747 (9.98 EQ/15.98) | DEEP FOREST |
| 16 | 8 | 2 | PRIME MINISTER PETE NICE/DADDY RICH DEF JAM/RAL 53454*/COLUMBIA (9.98 EQ/15.98) | DUST... |
| 17 | 24 | 46 | SCREAMING TREES EPIC 48996* (9.98 EQ/15.98) | SWEET OBLIVION |
| 18 | 21 | 5 | MARIA MCKEE GEFEN 24508 (9.98/13.98) | YOU GOTTA SIN TO GET SAVED |
| 19 | 19 | 29* | MARK COLLIE MCA 10658 (9.98/15.98) | MARK COLLIE |
| 20 | 23 | 10 | MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98) | DON'T KNOW HOW TO PARTY |

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 | 25 | 11 | 2 UNLIMITED RADIKAL 15415/CRITIQUE (10.98/15.98) | NO LIMITS |
| 22 | 22 | 2 | BASS PATROL JOEY BOY 3009 (9.98/14.98) | NOTHIN' BUT BASS |
| 23 | 20 | 13 | RODNEY O & JOE COOLEY PSYCHOTIC 1101* (9.98/15.98) | F..K NEW YORK |
| 24 | 26 | 36 | BASS OUTLAWS NEWTOWN 2210 (9.98/13.98) | ILLEGAL BASS |
| 25 | 28 | 12 | PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98) | RID OF ME |
| 26 | 27 | 35 | RADNEY FOSTER ARISTA 18713 (9.98/13.98) | DEL RIO, TX 1959 |
| 27 | 30 | 11 | AIMEE MANN IMAGO 21017 (9.98/15.98) | WHATEVER |
| 28 | 37 | 7 | BAD RELIGION EPITAPH 86420* (8.98/14.98) | RECIPE FOR HATE |
| 29 | 38 | 46 | SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98) | GISH |
| 30 | 29 | 36 | DADA I.R.S. 13141 (7.98/11.98) | PUZZLE |
| 31 | 32 | 4 | CHAKA DEMUS & PLIERS MANGO 9930*/ISLAND (9.98/15.98) | ALL SHE WROTE |
| 32 | 33 | 13 | RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98) | RICKY LYNN GREGG |
| 33 | — | 1 | SHELBY LYNNE MORGAN CREEK 20018/MERCURY (9.98/13.98) | TEMPTATION |
| 34 | 39 | 8 | GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98) | WHERE THERE'S SMOKE |
| 35 | — | 1 | CATHERINE WHEEL FONTANA & MERCURY (9.98/13.98) | CHROME |
| 36 | — | 2 | SHANIA TWAIN MERCURY 514422 (9.98 EQ/13.98) | SHANIA TWAIN |
| 37 | — | 7 | ARCADE EPIC 53012* (10.98 EQ/15.98) | ARCADE |
| 38 | 31 | 18 | TASMIN ARCHER SBK 80134/ERG (10.98/15.98) | GREAT EXPECTATIONS |
| 39 | 40 | 12 | MCBRIDE & THE RIDE MCA 10787 (9.98/15.98) | HURRY SUNDOWN |
| 40 | — | 48 | 2 UNLIMITED RADIKAL 15407/CRITIQUE (9.98/13.98) | GET READY |



A Song Worth Singing. Two of the loveseiest men in R&B, A&M recording artist Barry White, left, and Epic recording artist Teddy Pendergrass, chill for a moment during the recording of "Say It." The duet will be included on Pendergrass' new album, "A Little More Magic," due in mid-September. Pendergrass is celebrating his 25th year in the music business.

Braxton Bows With Old-School Sound Arista Set Builds On 'Boomerang' Fame

BY MICHAEL A. GONZALES

ATLANTA—With her sensuous vocals wrapped around lyrics of love, Toni Braxton's self-titled, LaFace/Arista debut is a magical journey filled with passion and pain. "This is an album I've been working on for a long time and I'm very proud of it," says Braxton. "At first I was intimidated, but working with L.A. Reid and Kenny 'Babyface' Edmunds was incredible—they made me feel comfortable and relaxed."

LaFace introduced listeners to Braxton's soulful voice on last year's double-platinum "Boomerang" soundtrack with "Give U My Heart," a duet with Babyface, and her solo "Love Shoulda Brought You Home." Both peaked at No. 2 on Billboard's Hot

R&B Singles chart. Braxton says, "My biggest worry was that I wouldn't be good enough to sing with a vocalist like Babyface, but after recording our duet, I felt that I'd been tested and I'd passed."

Born and raised in Severn, Md., Braxton says, "[I] was singing since I was able to talk." Graced with natural ability, she began singing in the church choir with her younger sisters. "My father was a minister, so my exposure to secular music was rather limited. I used to have to sneak to watch Soul Train."

An early influence on Braxton was a young Janet Jackson. "I remember an episode of 'Good Times' when Janet was singing to [the character] J.J. I figured that if I grew up and became a great singer, he'd fall in love with me." In addition to her sitcom heart-throb, Braxton also was in love with the early '80s sounds of Quincy Jones, Stevie Wonder, and Chaka Khan.



BRAXTON

Braxton paid her dues performing in school productions and local talent shows with her sisters. In 1989, the young women, known as the Braxtons, met producer/songwriter Bill Petteway, who introduced them to Ernesto Phillips, of the recording group Starpoint. After signing the Braxtons to his production company, Phillips secured a record deal, for a single, with Arista Records. The girls' 1990 track, "The Good Life," wasn't a major hit, but it captured the attention of L.A. and Babyface.

But it wasn't the Braxtons the production team was interested in. It was Toni. "The hardest thing I've had to do was make the transition from being with my sisters to going solo. We weren't just a bunch of girls, this was my family," says Braxton. "But they were understanding about the situation and encouraged me to do what I

had to do." Says L.A. Reid, "I feel like a proud father. Over the last year and a half I've watched Toni blossom. I feel we are about to witness the birth of a legend."

Reid, Babyface, and Darryl Simmons produced the album's first single, "Another Sad Love Song," but a number of other producers were used. "My one criterion was that the producers we choose be crafters," says Reid. "This project needed songs that would be eternal, songs that other singers will want to perform 50 years from now." The producers include Vincent Herbert (with whom Braxton co-wrote "How Many Ways"), Tim Thomas and Ted Bishop ("Love Affair"), Three Boys From Newark ("How Many Ways"), former Midnight Starr artists Melvin & Moe ("Spending My Time"), and Ernesto Phillips (with whom Braxton co-wrote and co-produced "Best Friends").

Doug Daniels, VP of promotion at Arista Records, says, "Because of Toni's tracks on the 'Boomerang' soundtrack, radio already has a strong interest in her album. Within the urban adult-contemporary formats, where she is already well-known, there will be album giveaways and Toni will be doing interviews. We're also planning to produce a video profile that will be seen on VH1. One of our main goals is to introduce Toni to other markets [besides urban]."

Though she has the support of high-profile producers, unlike many of the new jills floating on the radio waves, Braxton's sound is as much about her expressive voice as it is about the production. "I want Toni to approach her project in the old-school tradition," says Reid. "I want her to sing her way to the top. The way music is today, an artist has to prove they are genuine. Fans need to know that Toni can really sing outside of the studio."

Braxton says, "This is something I've always wanted. I don't want to have an album out today and nobody hears from me tomorrow."

Clive Honors Whitney's Unstoppable Pop Also, Buju Banter; Beautiful Sounds Of Babyface

PARTY ON: On July 21—yet another too warm, humid New York night—Arista Records' president/CEO Clive Davis threw pop diva Whitney Houston a plush party at New York's Rainbow Room. Sumptuous food and loud music were in abundance, and fellow singers Anita Baker, Eartha Kitt, Bebe & CeCe Winans, Toni Braxton, Trey Lorenz, and Angie & Debbie Winan were there to celebrate Houston's five sold-out nights at Radio City Music Hall. The bash was also to acknowledge "The Bodyguard" soundtrack sales in excess of 21 million internationally (according to Arista).

Davis presented Houston (her husband, MCA recording artist Bobby Brown, at her side) with an enormous plaque. Adorned with tiny versions of her many single and album covers, the big trophy commemorates the sale of a staggering 85 million units since her career began.

Later that week, Mercury Records' party for Buju Banton at New York's SOB's had tropical flavor: pineapple, melon, and strawberries, spicy chicken, and rum punch. Banton performed a song a cappella—his voice and manner are so intensely infused with dancehall sensibilities, the music wasn't missed at all.

Banton recently celebrated his 19th birthday, but he carried his brief performance off like a veteran. The short show was so riveting, it was easy to forget the controversy over Banton's pre-Mercury single "Boom Bye Bye," in which lyrics suggested killing two gay men with an Uzi. (Newsweek reporter Farai Chideya outlines reggae and hip-hop artists' continuing homophobia in an article called "Hip Hop's Black Eye" in the August issue of Spin magazine.) While gay-bashing is not something confined to some members of the hip-hop and reggae communities, it is something that needs to be addressed.)

Banton seems unscathed by the controversy. He says, "I never felt it." No matter how swell his riddims be (and they do be swell), I wish he felt a bit scathed. I wish I knew that even if his mind wasn't

changed, he'd thought a bit about what it means to despise people just because they are who they are.

Banton is a pleasant, sly-looking, cool, enthusiastic guy. At the party he seemed openly overjoyed by the attention and praise. People—label execs, etc.—have tried to explain his strong distaste for homosexuality as a "cultural thing." I guess. But whites hating blacks and men degrading women are "cultural things," too. That explanation is easy and lame. I'm not wishing for him, or for any of us, some vapid, politically correct enlightenment—just a bit of introspection. Empathy maybe? Or something.

THE NEW JOINT:

The new Babyface album is really beautiful. Ever the purveyor of smooth, liquid, soul-tinged pop, Babyface revamps "Tender Lover" territory imaginatively on the "For The Cool In You" album and walks steadfastly on new ground as well. The first single, which is the album's title song, is



by Danyel Smith

a dainty, pretty number with just enough bounce: par for 'Face's course. But the album cut "When Will I See You" is where the singer/songwriter/producer goes for something different. Over the tiniest hint of guitar, Babyface's voice floats, blessedly, alone. The lyrics are poignant—the song is an impressive American version of Tasmin Archer's folksy but full-blown Brit-soul. Rounded out with satiny songs like "Illusions" and the Billy Preston/Bruce Fischer-penned "You Are So Beautiful" that Joe Cocker made famous, the album confirms that Babyface has saved his best stuff for himself.

SO YOU KNOW: Back on Mercury for a minute: folks are sleeping on "Joe." He sounds like a vibrant quartet all by himself... I heard En Vogue's new "Runaway Love" track, and it's slamming. Cindy Herron, Maxine Jones, Dawn Robinson, and Terry Ellis, as well as Bay Area producers Foster & McElroy, are in "Hold On" form, for sure... Singer/songwriter/producer Damien Hall, the third

(Continued on page 20)



Ruffhouse/Columbia Build Buzz On Cypress Hill Set

BY HAVELOCK NELSON

NEW YORK—Cypress Hill has one of those "buzz" records. Retail, video, and consumer buzz was preceded by a marijuana buzz. According to Cypress' Sen Dog, the creation of the group's second album, "Black Sunday," was assisted by pulls from lit blunts and weed-filled bong. "Weed is something that enhances our process," he says. "I don't see it as a drug at all."

The rest of the Ruffhouse/Columbia Records crew is lead voice B-Real and DJ Muggs. The album,



CYPRESS HILL: DJ Muggs, Sen Dog, and B-Real

which hit retail racks July 20 (initial shipment according to the label) (Continued on next page)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING AUGUST 7, 1993

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST | TITLE | PEAK POSITION | |
|-----------|-----------|-----------|--------------|--------------------------|--|--|----|
| 1 | NEW | 1 | 1 | CYPRESS HILL | RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98) 1 week at No. 1 | BLACK SUNDAY | 1 |
| 2 | 1 | 1 | 9 | SOUNDTRACK | JIVE 41509 (10.98/15.98) | MENACE II SOCIETY | 1 |
| 3 | 5 | 5 | 4 | SOUNDTRACK | EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98) | POETIC JUSTICE | 3 |
| 4 | 2 | 2 | 10 | JANET JACKSON | VIRGIN 87825 (10.98/16.98) | JANET. | 1 |
| 5 | 3 | — | 2 | TONI BRAXTON | LAFACE 2-6007/ARISTA (9.98/15.98) | TONI BRAXTON | 3 |
| 6 | 4 | 3 | 5 | TONY! TONI! TONE! | WING 514933/MERCURY (10.98 EQ/15.98) | SONS OF SOUL | 3 |
| 7 | 6 | 4 | 32 | DR. DRE | DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) | THE CHRONIC | 1 |
| 8 | 7 | 7 | 39 | SWV | RCA 66074 (9.98/13.98) | IT'S ABOUT TIME | 2 |
| 9 | 8 | 6 | 8 | LUTHER VANDROSS | EPIC 53231 (10.98 EQ/16.98) | NEVER LET ME GO | 3 |
| 10 | 9 | 9 | 4 | UNV | MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98) | SOMETHING'S GOIN' ON | 7 |
| 11 | 10 | 8 | 6 | TINA TURNER | VIRGIN 88189 (10.98/15.98) | WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) | 8 |
| 12 | 12 | 11 | 17 | ONYX | RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98) | BACDAFUCUP | 8 |
| 13 | 14 | 14 | 23 | 2PAC | INTERSCOPE 92209/AG (9.98/15.98) | STRICTLY 4 MY N.I.G.G.A.Z.... | 4 |
| 14 | 11 | 10 | 9 | BOSS | RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98) | BORN GANGSTAZ | 3 |
| 15 | 19 | 21 | 36 | SOUNDTRACK | ARISTA 18699* (10.98/15.98) | THE BODYGUARD | 1 |
| 16 | 16 | 16 | 36 | KENNY G | ARISTA 18646 (10.98/15.98) | BREATHLESS | 2 |
| 17 | 18 | 17 | 38 | SADE | EPIC 53178 (10.98 EQ/16.98) | LOVE DELUXE | 2 |
| 18 | 13 | 12 | 16 | H-TOWN | LUKE 126* (9.98/16.98) | FEVER FOR DA FLAVOR | 1 |
| 19 | 20 | 20 | 36 | SILK | KEJA 61394/ELEKTRA (10.98/15.98) | LOSE CONTROL | 1 |
| 20 | 21 | 19 | 5 | MC LYTE | FIRST PRIORITY 92230/AG (10.98/15.98) | AIN'T NO OTHER | 16 |
| 21 | 15 | 13 | 7 | JOHNNY GILL | MOTOWN 6355 (10.98/15.98) | PROVOCATIVE | 4 |
| 22 | 17 | 15 | 18 | LEVERT | ATLANTIC 82462/AG (10.98/15.98) | FOR REAL THO' | 5 |
| 23 | 24 | 28 | 55 | BRIAN MCKNIGHT | MERCURY 848605 (9.98 EQ/13.98) | BRIAN MCKNIGHT | 20 |
| 24 | 23 | 23 | 6 | NATALIE COLE | ELEKTRA 61496 (10.98/16.98) | TAKE A LOOK | 14 |
| 25 | 25 | 25 | 16 | INTRO | ATLANTIC 82463/AG (9.98/15.98) | INTRO | 14 |
| 26 | 28 | 29 | 13 | MC BREED | WRAP 8120/ICHIBAN (9.98/16.98) | THE NEW BREED | 16 |
| 27 | 32 | 36 | 17 | LORDS OF THE UNDERGROUND | PENDULUM 61415*/ELEKTRA (10.98/15.98) | HERE COME THE LORDS | 13 |
| 28 | 22 | 22 | 6 | LUKE | LUKE 200* (9.98/14.98) | IN THE NUDE | 8 |
| 29 | 27 | 18 | 5 | BELL BIV DEVOE | MCA 10682 (10.98/15.98) | HOOTIE MAC | 6 |
| 30 | 42 | 34 | 10 | GURU | CHRYSALIS 21998*/ERG (10.98/15.98) | JAZZMATAZZ VOLUME 1 | 15 |
| 31 | 26 | 24 | 5 | YO-YO | EASTWEST 92252/AG (10.98/15.98) | YOU BETTER ASK SOMEBODY | 21 |
| 32 | 33 | 32 | 18 | L.L. COOL J | DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98) | 14 SHOTS TO THE DOME | 1 |
| 33 | 34 | 48 | 5 | VERTICAL HOLD | A&M 0010 (9.98/13.98) | A MATTER OF TIME | 33 |
| 34 | 29 | 27 | 19 | 95 SOUTH | WRAP 8117/ICHIBAN (9.98/15.98) | QUAD CITY KNOCK | 20 |
| 35 | 30 | 26 | 20 | GETO BOYS | RAP-A-LOT 57191*/PRIORITY (10.98/15.98) | TILL DEATH DO US PART | 1 |
| 36 | NEW | 1 | 1 | TAG TEAM | LIFE 78000/BELLMARK (9.98/14.98) | WHOOPI! (THERE IT IS) | 36 |
| 37 | 31 | 33 | 42 | CHANTE MOORE | SILAS 10605*/MCA (9.98/15.98) | PRECIOUS | 20 |
| 38 | 41 | 43 | 85 | MICHAEL JACKSON | EPIC 45400* (10.98 EQ/15.98) | DANGEROUS | 1 |
| 39 | NEW | 1 | 1 | GEORGE HOWARD | GRP 9724 (9.98/15.98) | WHEN SUMMER COMES | 39 |
| 40 | 40 | 35 | 8 | VARIOUS ARTISTS | UPTOWN 10858*/MCA (10.98/15.98) | UPTOWN MTV UNPLUGGED | 17 |
| 41 | 36 | 42 | 31 | SHAI | GASOLINE ALLEY 10762*/MCA (9.98/15.98) | IF I EVER FALL IN LOVE | 3 |
| 42 | 35 | 37 | 37 | ICE CUBE | PRIORITY 57185* (10.98/15.98) | THE PREDATOR | 1 |
| 43 | 37 | 44 | 3 | ROBIN S. | BIG BEAT/ATLANTIC 82509/AG (9.98/15.98) | SHOW ME LOVE | 37 |
| 44 | 38 | 40 | 36 | JADE | GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98) | JADE TO THE MAX | 19 |
| 45 | 47 | 39 | 23 | REGINA BELLE | COLUMBIA 48826 (10.98 EQ/15.98) | PASSION | 13 |
| 46 | 43 | 38 | 12 | WALTER & SCOTTY | CAPITOL 92958 (9.98/15.98) | MY BROTHER'S KEEPER | 14 |
| 47 | 45 | 46 | 52 | MARY J. BLIGE | UPTOWN 10681/MCA (9.98/15.98) | WHAT'S THE 411? | 1 |

| | | | | | | | |
|-----|----------|----|-----|---------------------------------------|---|---|----|
| 48 | 39 | 31 | 9 | BIG DADDY KANE | COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98) | LOOKS LIKE A JOB FOR... | 9 |
| 49 | 76 | — | 2 | SOUNDTRACK | MJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98) | FREE WILLY | 49 |
| 50 | 46 | 41 | 12 | 5TH WARD BOYZ | RAP-A-LOT 53859*/PRIORITY (9.98/15.98) | GHETTO DOPE | 19 |
| 51 | 48 | 47 | 27 | SNOW | EASTWEST 92207/AG (10.98/15.98) | 12 INCHES OF SNOW | 12 |
| 52 | 52 | 50 | 23 | NAUGHTY BY NATURE | TOMMY BOY 1069 (10.98/15.98) | 19 NAUGHTY III | 1 |
| 53 | 51 | 51 | 20 | BLOODS & CRIPS | DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98) | BANGIN ON WAX | 18 |
| 54 | 44 | 30 | 4 | GANKSTA N-I-P | RAP-A-LOT 53860/PRIORITY (10.98/15.98) | PSYCHIC THOUGHTS | 30 |
| 55 | 49 | 45 | 30 | THE PHARCYDE | DELICIOUS VINYL 92222*/AG (9.98/15.98) | BIZARRE RIDE II THE PHARCYDE | 23 |
| 56 | 54 | 54 | 30 | CHRISTOPHER WILLIAMS | UPTOWN 10751/MCA (9.98/15.98) | CHANGES | 12 |
| 57 | 53 | 49 | 4 | NEMESIS | PROFILE 1441 (10.98/15.98) | TEMPLE OF BOOM | 49 |
| 58 | 60 | 57 | 8 | ALEX BUGNON | ORPHEUS 52995/EPIC (10.98 EQ/15.98) | THIS TIME AROUND | 39 |
| 59 | 55 | 56 | 5 | GEORGE BENSON | WARNER BROS. 26685 (10.98/15.98) | LOVE REMEMBERS | 50 |
| 60 | 59 | 60 | 12 | INNER CIRCLE | BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) | BAD BOYS | 41 |
| 61 | 56 | 58 | 12 | RUN-D.M.C. | PROFILE 1440* (10.98/15.98) | DOWN WITH THE KING | 1 |
| 62 | 62 | 59 | 18 | P.M. DAWN | GEE STREET/ISLAND 514517/PLG (10.98/15.98) | THE BLISS ALBUM...? | 23 |
| 63 | 58 | 55 | 28 | DUICE | TMR 71000/BELLMARK (9.98/15.98) | DAZZEY DUKS | 26 |
| 64 | 57 | 94 | 55 | SOUNDTRACK | LAFACE 26006/ARISTA (10.98/15.98) | BOOMERANG | 1 |
| 65 | 67 | 61 | 41 | RACHELLE FERRELL | MANHATTAN 93769/CAPITOL (9.98/13.98) | RACHELLE FERRELL | 34 |
| 66 | 50 | — | 2 | PRIME MINISTER PETE NICE & DADDY RICH | DEF JAM/RAL 53454*/COLUMBIA (9.98 EQ/15.98) | DUST TO DUST | 50 |
| 67 | 69 | 63 | 69 | ARRESTED DEVELOPMENT | CHRYSALIS 21929/ERG (9.98/13.98) | 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... | 3 |
| 68 | 61 | 53 | 4 | C-BO | AWOL 719 (9.98/13.98) | GAS CHAMBER | 53 |
| 69 | 64 | 52 | 4 | D-SHOT | SIC WID IT 715 (9.98/13.98) | SHOT CALLA | 52 |
| 70 | 82 | 78 | 7 | CHAKA DEMUS & PLIERS | MANGO 9930* (9.98/15.98) | ALL SHE WROTE | 70 |
| 71 | 66 | 67 | 10 | CAMEO | MERCURY 514824 (10.98 EQ/15.98) | THE BEST OF CAMEO | 44 |
| 72 | 73 | 69 | 29 | BIG BUB | EASTWEST 92180/AG (9.98/15.98) | COMIN' AT CHA | 30 |
| 73 | 65 | 71 | 26 | PAPERBOY | NEXT PLATEAU/FFRR 1012 (9.98/14.98) | NINE YARDS | 26 |
| 74 | 68 | 77 | 95 | CYPRESS HILL | RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/15.98) | CYPRESS HILL | 4 |
| 75 | 79 | 66 | 23 | KAM | STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98) | NEVA AGAIN | 18 |
| 76 | 75 | 90 | 10 | VARIOUS ARTISTS | FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98) | ROLL WIT THA FLAVA | 29 |
| 77 | 71 | 64 | 5 | B.B.KING | MCA 10710 (10.98/15.98) | BLUES SUMMIT | 64 |
| 78 | 78 | 73 | 42 | REDMAN | RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98) | WHUT? THEE ALBUM | 5 |
| 79 | 72 | 80 | 3 | BASS PATROL | JOEY BOY 3009* (9.98/14.98) | NOTHIN' BUT BASS | 72 |
| 80 | 63 | 62 | 5 | BIZ MARKIE | COLD CHILLIN' 45261*/WARNER BROS. (10.98/15.98) | ALL SAMPLES CLEARED | 43 |
| 81 | 77 | 76 | 37 | UNDERGROUND KINGZ | BIG TIME 41502/JIVE (9.98/13.98) | TOO HARD TO SWALLOW | 37 |
| 82 | 83 | 70 | 24 | DIGABLE PLANETS | PENDULUM 61414*/ELEKTRA (9.98/15.98) | REACHIN' (A NEW REFUTATION OF TIME AND SPACE) | 5 |
| 83 | 93 | 89 | 70 | EN VOGUE | EASTWEST 92121/AG (10.98/16.98) | FUNKY DIVAS | 1 |
| 84 | 85 | 93 | 12 | MARVIN SEASE | JIVE 41512* (9.98/13.98) | THE HOUSEKEEPER | 55 |
| 85 | 94 | 87 | 114 | BOYZ II MEN | MOTOWN 6320 (9.98/13.98) | COOLEYHIGHHARMONY | 1 |
| 86 | 95 | — | 63 | SPICE 1 | TRIAD 41481/JIVE (9.98/13.98) | SPICE 1 | 14 |
| 87 | 90 | — | 6 | PIECES OF A DREAM | MANHATTAN 81496/CAPITOL (9.98/15.98) | IN FLIGHT | 81 |
| 88 | 81 | 65 | 55 | MEN AT LARGE | EASTWEST 92159/AG (9.98/15.98) | MEN AT LARGE | 24 |
| 89 | 87 | 75 | 4 | ZIGGY MARLEY AND THE MELODY MAKERS | VIRGIN 87961 (9.98/15.98) | JOY AND BLUES | 75 |
| 90 | 74 | 74 | 24 | R.B.L. POSSE | IN-A-MINUTE 8000 (9.98/14.98) | A LESSON TO BE LEARNED | 60 |
| 91 | 91 | 83 | 48 | AFTER 7 | VIRGIN 86349 (9.98/13.98) | TAKIN' MY TIME | 8 |
| 92 | 86 | 88 | 7 | THE COUP | WILD PITCH 89047*/ERG (9.98/15.98) | KILL MY LANDLORD | 83 |
| 93 | NEW | 1 | 1 | BROTHA LYNCH HUNG | BLACK MARKET 24 (6.98/9.98) | 24 DEEP | 93 |
| 94 | RE-ENTRY | 68 | 68 | NATALIE COLE | ELEKTRA 61049 (13.98/16.98) | UNFORGETTABLE | 5 |
| 95 | 70 | 68 | 17 | RODNEY O & JOE COOLEY | PSYCHOTIC 51101* (9.98/15.98) | F--K NEW YORK | 50 |
| 96 | 89 | 95 | 5 | ART PORTER | VERVE FORECAST 517997 (9.98/13.98) | STRAIGHT TO THE POINT | 75 |
| 97 | 100 | — | 46 | HOUSE OF PAIN | TOMMY BOY 1056 (10.98/16.98) | HOUSE OF PAIN | 16 |
| 98 | 80 | 82 | 10 | CON FUNK SHUN | MERCURY 510275 (10.98 EQ/15.98) | THE BEST OF CON FUNK SHUN | 43 |
| 99 | 88 | 84 | 9 | TOO MUCH TROUBLE | RAP-A-LOT 57186/PRIORITY (9.98/15.98) | PLAYERS CHOICE | 55 |
| 100 | RE-ENTRY | 2 | 2 | TINA TURNER | CAPITOL 97152 (13.98/19.98) | SIMPLY THE BEST | 99 |

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

RUFFHOUSE/COLUMBIA BUILD BUZZ ON CYPRESS HILL SET

(Continued from preceding page)

bel: 620,000 units), was preceded in June by the gold single "Insane In The Brain" b/w "When The Sh-- Goes Down."

Except for the cut "I Ain't Goin' Out Like That," which T-Ray supervised, the album was produced by Muggs. Texturally, it features his typical arrangements of dusty grooves, pounding beats, and strident noise. "It's just darker," says B-Real. "That's why we called it 'Black Sunday.'"

Conceptually, the album expounds on themes from the

group's eponymously titled platinum debut, which is back on the rise on The Billboard 200 and the Hot R&B Albums charts. The group introduced hip-hop audiences to '90s psychedelia and pot-laced musical style, while also reveling in gun talk. On the new album, there are titles such as "a to the k" and "Hand On The Glock." There also is "Legalize It" and "I Wanna Get High."

The label's campaign for exposing Cypress Hill started early. Ruffhouse/Columbia mailed out

streamers and posters announcing the single and album a month before the single's release date. There was a label-hosted listening party June 3 for retailers and the music press at Sony Music Studio's soundstage in New York. "Everybody just came out," says Angela Thomas, Columbia's VP of artist development. And because the prime supporters of the group's first work were DJs, special, white-label vinyl advances of "Insane In The Brain" were mailed to mix-show jocks (as well

as key retail outlets) two weeks prior to the single's street date. "We shipped 100,000 units of the [regular] single," says Eddie Barretto, Columbia's national retail promotion manager. "It just kept going."

To stir support, the group completed phoners to independent retailers and one-stops. "They were so eager to maintain their connection to the street level," says Barretto. "they reached out to every store I requested them to."

Because Cypress Hill was going

to be performing in Europe (with Funkdoobiest and House Of Pain) when the album dropped, Columbia hosted press days for the group way in advance of the release. Cypress Hill also appeared in a TV spot (which ran on various cable outlets), a number of radio and video IDs, as well as the promotional videoclip for "Insane."

"Video has always been the backbone of this band's base," says Mark Ghunem, director of video promotion for Columbia.

(Continued on page 20)

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 63 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|----------------------------|--|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 1 | 10 | LATELY | JODECI (UPTOWN/MCA) 2 weeks at No. 1 |
| 2 | 3 | 15 | SOMETHING'S GOIN' ON | UNY (MAVERICK/SIRE/WARNER BROS.) |
| 3 | 4 | 19 | WEAK | SWV (RCA) |
| 4 | 2 | 15 | THAT'S THE WAY LOVE GOES | JANET JACKSON (VIRGIN) |
| 5 | 5 | 34 | LOVE NO LIMIT | MARY J. BLIGE (UPTOWN/MCA) |
| 6 | 9 | 11 | ANOTHER SAD LOVE SONG | TONI BRAXTON (LAFACE/ARISTA) |
| 7 | 6 | 19 | KNOCKIN' DA BOOTS | H-TOWN (LUKE) |
| 8 | 7 | 3 | RIGHT HERE (HUMAN NATURE) | SWV (RCA) |
| 9 | 12 | 7 | IF | JANET JACKSON (VIRGIN) |
| 10 | 14 | 15 | CRY NO MORE | II D EXTREME (GASOLINE ALLEY/MCA) |
| 11 | 17 | 6 | GET IT UP | TLC (LAFACE/EPIC SOUNDTRAX) |
| 12 | 13 | 25 | LOSE CONTROL | SILK (KEIA/ELEKTRA) |
| 13 | 10 | 9 | IF I HAD NO LOOT | TONY! TONI! TONE! (WING/MERCURY) |
| 14 | 11 | 16 | SHOW ME LOVE | ROBIN S. (BIG BEAT) |
| 15 | 15 | 14 | SEEMS YOU'RE MUCH TOO BUSY | VERTICAL HOLD (A&M) |
| 16 | 20 | 19 | ONE WOMAN | JADE (GIANT/REPRISE) |
| 17 | 8 | 18 | ABC-123 | LEVERT (ATLANTIC) |
| 18 | 18 | 20 | LET ME BE THE ONE | INTRO (ATLANTIC) |
| 19 | 21 | 4 | IT'S FOR YOU | SHANICE (MOTOWN) |
| 20 | 19 | 11 | GIRL U FOR ME | SILK (KEIA/ELEKTRA) |
| 21 | 22 | 12 | SLAM | ONYX (RAL/CHAOS/COLUMBIA) |
| 22 | 16 | 11 | WHOOPI! (THERE IT IS) | TAG TEAM (LIFE/BELLMARK) |
| 23 | 24 | 31 | I'M SO INTO YOU | SWV (RCA) |
| 24 | 23 | 10 | UNCONDITIONAL LOVE | HI-FIVE (JIVE) |
| 25 | 29 | 5 | HEY MR. D.J. | ZHANE' (FLAVOR UNIT/EPIC) |
| 26 | 27 | 12 | BABY I'M YOURS | SHAI (GASOLINE ALLEY/MCA) |
| 27 | 33 | 4 | I'M IN LUV | JOE (MERCURY) |
| 28 | 25 | 9 | ONE LAST CRY | BRIAN MCKNIGHT (MERCURY) |
| 29 | 34 | 7 | I GET AROUND | 2PAC (INTERSCOPE/ATLANTIC) |
| 30 | 32 | 6 | VERY SPECIAL | BIG DADDY KANE (COLD CHILLIN'/REPRISE) |
| 31 | 36 | 5 | LICK U UP | H-TOWN (LUKE) |
| 32 | 26 | 21 | EVERY LITTLE THING U DO | CHRISTOPHER WILLIAMS (UPTOWN/MCA) |
| 33 | 30 | 14 | DRE DAY | DR. DRE (DEATH ROW/INTERSCOPE) |
| 34 | 35 | 5 | CHECK YO SELF | ICE CUBE (PRIORITY) |
| 35 | 28 | 4 | ALRIGHT | KRIS KROSS (RUFFHOUSE/COLUMBIA) |
| 36 | 42 | 4 | DOWNTOWN | SWV (RCA) |
| 37 | 31 | 19 | THAT'S THE WAY LOVE IS | BOBBY BROWN (MCA) |

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

HOT R&B RECURRENT AIRPLAY

| | | | | |
|----|----|----|-------------------------|---------------------------------------|
| 1 | 2 | 4 | DON'T WALK AWAY | JADE (GIANT/REPRISE) |
| 2 | 1 | 9 | DEDICATED | R. KELLY & PUBLIC ANNOUNCEMENT (JIVE) |
| 3 | 3 | 11 | COMFORTER | SHAI (GASOLINE ALLEY/MCA) |
| 4 | 8 | 5 | FREAK ME | SILK (KEIA/ELEKTRA) |
| 5 | 7 | 10 | HIP HOP HOORAY | NAUGHTY BY NATURE (TOMMY BOY) |
| 6 | 6 | 5 | IT'S ALRIGHT | CHANTE MOORE (SILAS/MCA) |
| 7 | 14 | 15 | REMINISCE | MARY J. BLIGE (UPTOWN/MCA) |
| 8 | 10 | 13 | I'M EVERY WOMAN | WHITNEY HOUSTON (ARISTA) |
| 9 | 4 | 6 | SO ALONE | MEN AT LARGE (EASTWEST) |
| 10 | 5 | 5 | IF I COULD | REGINA BELLE (COLUMBIA) |
| 11 | 9 | 9 | NUTHIN' BUT A "G" THANG | DR. DRE (DEATH ROW/INTERSCOPE) |
| 12 | 13 | 7 | KISS OF LIFE | SADE (EPIC) |
| 13 | 11 | 7 | I HAVE NOTHING | WHITNEY HOUSTON (ARISTA) |
| 14 | 12 | 15 | GET AWAY | BOBBY BROWN (MCA) |
| 15 | 18 | 13 | SWEET THING | MARY J. BLIGE (UPTOWN/MCA) |
| 16 | 15 | 30 | REAL LOVE | MARY J. BLIGE (UPTOWN/MCA) |
| 17 | 16 | 27 | WHAT ABOUT YOUR FRIENDS | TLC (LAFACE/ARISTA) |
| 18 | 22 | 4 | TELLIN' ME STORIES | BIG BUB (EASTWEST) |
| 19 | 20 | 21 | RUMP SHAKER | WRECKX-N-EFFECT (MCA) |
| 20 | — | 17 | HAPPY DAYS | SILK (KEIA/ELEKTRA) |
| 21 | 25 | 5 | IT WAS A GOOD DAY | ICE CUBE (PRIORITY) |
| 22 | 23 | 27 | PEOPLE EVERYDAY | ARRESTED DEVELOPMENT (CHRYSALIS) |
| 23 | 24 | 2 | DITTY | PAPERBOY (NEXT PLATEAU/FFRR/PLG) |
| 24 | — | 10 | IF I EVER FALL IN LOVE | SHAI (GASOLINE ALLEY/MCA) |
| 25 | 17 | 18 | HERE WE GO AGAIN! | PORTRAIT (CAPITOL) |

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

R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

| | | |
|----|--|--|
| 59 | 24/7 (GOOD LOVIN') | (Big Herb's, BMI/Davone Ravone Lee, BMI/Down Low, BMI) |
| 77 | 40 DOG (WB, ASCAP/Third Stone From The Middle, ASCAP/Sweetie Ya', ASCAP/Lowtux, ASCAP/Warner-Tamerlane, BMI/Playful, BMI/G.Q. Romeo, BMI) | |
| 22 | ABC-123 (Trycap, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP | |
| 20 | ALRIGHT (So So Def, ASCAP/EMI April, ASCAP) WBM | |
| 93 | ALWAYS (Do It 4 Me, ASCAP) | |
| 7 | ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM/HL | |
| 72 | APHRODISIA (Avante Garde, ASCAP/New Perspective, ASCAP) | |
| 30 | BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP) | |
| 40 | BACK SEAT (OF MY JEEP) /PINK COOKIES IN A PLASTIC BAG (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM | |
| 38 | THE BONNIE AND CLYDE THEME /BWIN' WIT MY CREWIN' (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) | |
| 69 | BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) | |
| 1 | CHECK YO SELF (WB, ASCAP/Gangsta Boogie, ASCAP/MCA, ASCAP/Soul Assassins, ASCAP) WBM | |
| 94 | CHERISH THE DAY (Angel, ASCAP) | |
| 41 | CHIEF ROCKA (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM | |
| 6 | CRY NO MORE (II D Extreme, ASCAP/MCA, ASCAP) | |
| 65 | DAY BY DAY (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Doinit, ASCAP) WBM | |
| 34 | DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI/Tee Girl, BMI/Shakin' Baker, BMI) | |
| 44 | DO DA WHAT (I OF THE GIRLS (EASTWEST) | |
| 49 | 39 14 LITTLE MIRACLES (LUTHER VANDROSS (EPIC) | |
| 50 | 49 22 DAZZEY DUKS (DUCE (TMR/BELLMARK) | |
| 51 | 41 13 THE FLOOR (JOHNNY GILL (MOTOWN) | |
| 52 | 54 2 ANNIVERSARY (TONY! TONI! TONE! (WING/MERCURY) | |
| 53 | 53 9 I LIKE IT (JOMANDA (BIG BEAT/ATLANTIC) | |
| 54 | 64 3 SOMETHING IN YOUR EYES (BELL BIV DEVOE (MCA) | |
| 55 | 55 9 GIMME (CHERYL "PEPSII" RILEY (REPRISE) | |
| 56 | 47 10 SAY IT ISN'T OVER (FIVE XI (RCA) | |
| 57 | 48 7 RUN TO YOU (WHITNEY HOUSTON (ARISTA) | |
| 58 | 58 4 WANT U BACK (ME-2-U (RCA) | |
| 59 | 57 7 I WANNA HOLD ON TO YOU (MCA PARIS (ISLAND/PLG) | |
| 60 | 63 7 IN MY NATURE (NUTTIN' NICE (POCKETOWN) | |
| 61 | 66 4 THE BONNIE AND CLYDE THEME (YO-YO (EASTWEST) | |
| 62 | 50 14 PASSIN' ME BY (THE PHARCYDE (DELICIOUS VINYL) | |
| 63 | 61 8 DAY BY DAY (PORTRAIT (CAPITOL) | |
| 64 | 75 2 AGAIN (JANET JACKSON (VIRGIN) | |
| 65 | 60 19 WHO IS IT (MICHAEL JACKSON (EPIC) | |
| 66 | 67 3 WHERE ARE YOU NOW (JANET JACKSON (VIRGIN) | |
| 67 | 59 13 UM UM GOOD (MEN AT LARGE (EASTWEST) | |
| 68 | 65 3 CHIEF ROCKA (LORDS OF UNDERGROUND (PENDULUM) | |
| 69 | 73 3 RECIPE (BOSS (RAL/CHAOS/COLUMBIA) | |
| 70 | 62 7 YOU DON'T HAVE TO WORRY (MARY J. BLIGE (UPTOWN/MCA) | |
| 71 | 74 2 YOU BEEN PLAYED (SMOOTH (T.N.T. (JIVE) | |
| 72 | 70 2 GOOD LOVER (D-INFLUENCE (EASTWEST) | |
| 73 | — 1 THERE'S NO LIVING WITHOUT YOU (WILL DOWNING (MERCURY) | |
| 74 | 69 12 APHRODISIA (ALEXANDER O'NEAL (TABU/A&M) | |
| 75 | — 3 BACK SEAT (OF MY JEEP) (LL COOL J (DEF JAM/RAL/COLUMBIA) | |
| 31 | LICK U UP (Pac Jam, BMI/Wreckshop, BMI) WBM | |
| 60 | LITTLE MIRACLES (HAPPEN EVERY DAY) (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL/WBM | |
| 5 | LOSE CONTROL/GIRL U FOR ME (Keith Sweat, BMI/E/A, BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM | |
| 18 | LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP/MCA, ASCAP) WBM | |
| 76 | MEGA MEDLEY (Troutman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) | |
| 82 | MY CUTIE (Tade), ASCAP/Zomba, ASCAP/Donril, ASCAP) CPP | |
| 19 | ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL | |
| 26 | ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) | |
| 86 | OOH, WATCHA GONNA DO (Protons, ASCAP/Rush Grove, ASCAP/Shocklee, BMI) | |
| 54 | PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM | |
| 73 | RECIPE (Def Jam, ASCAP/MCA, ASCAP/EMI April, ASCAP/Bovina, ASCAP) | |
| 8 | RIGHT HERE (HUMAN NATURE) /DOWNTOWN (Warner-Tamerlane, ASCAP/Interscope Pearl, BMI/Bam Jams, BMI/ATV, BMI/John Bettis, ASCAP/WB, ASCAP/Playful, BMI/GG Loves Music, BMI) WBM | |
| 27 | RUFFNECK (Brooklyn Based, ASCAP/Top Billin', ASCAP/Smokin' Sounds, ASCAP/Quick Time, BMI/EMI April, ASCAP/Abdur Rahman, ASCAP/Music Corp. Of America, BMI) WBM | |
| 37 | RUN TO YOU (FROM THE BODYGUARD) (Music City, ASCAP/Nelana, BMI/PSO, ASCAP/Candlelight, ASCAP) | |

Hot R&B Singles Sales

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



| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|--|--|
| | | | ★ ★ NO. 1 ★ ★ | |
| 1 | 46 | 2 | CHECK YO SELF | ICE CUBE (PRIORITY) 1 week at No. 1 |
| 2 | 1 | 12 | WHOOPI! (THERE IT IS) | TAG TEAM (LIFE/BELLMARK) |
| 3 | 3 | 9 | LATELY | JODECI (UPTOWN/MCA) |
| 4 | 2 | 17 | WHOOOT, THERE IT IS | 95 SOUTH (WRAP/ICHIBAN) |
| 5 | 5 | 11 | SLAM | ONYX (RAL/CHAOS/COLUMBIA) |
| 6 | 4 | 13 | SOMETHING'S GOIN' ON | UNY (MAVERICK/SIRE/WB) |
| 7 | 7 | 2 | ALRIGHT | KRIS KROSS (RUFFHOUSE/COLUMBIA) |
| 8 | 8 | 15 | CRY NO MORE | II D EXTREME (GASOLINE ALLEY/MCA) |
| 9 | 22 | 2 | IF | JANET JACKSON (VIRGIN) |
| 10 | 6 | 14 | WEAK | SWV (RCA) |
| 11 | 14 | 7 | I GET AROUND | 2PAC (INTERSCOPE/ATLANTIC) |
| 12 | 13 | 8 | IF I HAD NO LOOT | TONY! TONI! TONE! (WING/MERCURY) |
| 13 | 9 | 39 | DAZZEY DUKS | DUCE (TMR/BELLMARK) |
| 14 | 10 | 11 | DRE DAY | DR. DRE (DEATH ROW/INTERSCOPE) |
| 15 | 12 | 6 | ANOTHER SAD LOVE SONG | TONI BRAXTON (LAFACE/ARISTA) |
| 16 | 20 | 7 | RUFFNECK | MC LYTE (FIRST PRIORITY/ATLANTIC) |
| 17 | 11 | 19 | KNOCKIN' DA BOOTS | H-TOWN (LUKE) |
| 18 | 15 | 16 | SHOW ME LOVE | ROBIN S. (BIG BEAT/ATLANTIC) |
| 19 | 27 | 2 | RIGHT HERE/DOWNTOWN | SWV (RCA) |
| 20 | 24 | 7 | ONE LAST CRY | BRIAN MCKNIGHT (MERCURY) |
| 21 | 19 | 7 | BACK SEAT (OF MY JEEP) | LL COOL J (DEF JAM/RAL/COLUMBIA) |
| 22 | 21 | 3 | VERY SPECIAL | BIG DADDY KANE (COLD CHILLIN'/REPRISE) |
| 23 | 16 | 11 | ABC-123 | LEVERT (ATLANTIC) |
| 24 | 18 | 5 | INSANE IN THE BRAIN | CYPRESS HILL (RUFFHOUSE/COLUMBIA) |
| 25 | 26 | 11 | BONNIE AND CLYDE /BWIN' YO-YO (EASTWEST) | |
| 26 | 17 | 15 | THAT'S THE WAY LOVE GOES | JANET JACKSON (VIRGIN) |
| 27 | 23 | 7 | CHIEF ROCKA | LORDS OF UNDERGROUND (PENDULUM) |
| 28 | 31 | 5 | LET ME ROLL | SCARFACE (RAP-A-LOT/PRIORITY) |
| 29 | 25 | 7 | LOSE CONTROL/GIRL U FOR ME | SILK (KEIA/ELEKTRA) |
| 30 | 28 | 10 | ONE WOMAN | JADE (GIANT/REPRISE) |
| 31 | 29 | 4 | GET IT UP | TLC (EPIC) |
| 32 | 33 | 4 | SOMEBODY ELSE WILL | O'JAYS (EMI/ERG) |
| 33 | 36 | 2 | LICK U UP | H-TOWN (LUKE) |
| 34 | 34 | 8 | I DON'T WANT TO FIGHT | TINA TURNER (VIRGIN) |
| 35 | 38 | 7 | WHAT'S UP DOC? (CAN WE ROCK) | FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE) |
| 36 | 30 | 9 | BABY I'M YOURS | SHAI (GASOLINE ALLEY/MCA) |
| 37 | 32 | 12 | LOVE NO LIMIT | MARY J. BLIGE (UPTOWN/MCA) |
| 38 | 35 | 6 | GOTTA GET MINE | MC BREED (WRAP/ICHIBAN) |
| 39 | 39 | 7 | STREIT UP MENACE | MC EHT (JIVE) |
| 40 | 37 | 17 | PASSIN' ME BY | THE PHARCYDE (DELICIOUS) |
| 41 | — | 1 | BOOM! SHAKE THE ROOM | JAZZY JEFF/FRESH PRINCE (JIVE) |
| 42 | 53 | 3 | THAT'S WHAT LITTLE GIRLS... | RAVEN-SYMONNE (MCA) |
| 43 | 47 | 7 | IT'S ON | NAUGHTY BY NATURE (TOMMY BOY) |
| 44 | 48 | 5 | RUN TO YOU | WHITNEY HOUSTON (ARISTA) |
| 45 | 41 | 5 | SEEMS YOU'RE MUCH TOO BUSY | VERTICAL HOLD (A&M) |
| 46 | 56 | 3 | WILL YOU BE THERE | MICHAEL JACKSON (MJJ/EPIC) |
| 47 | 42 | 14 | SIX FEET DEEP | GETO BOYS (RAP-A-LOT/PRIORITY) |
| 48 | — | 1 | MEGA MEDLEY | ZAPP & ROGER (REPRISE) |
| 49 | 40 | 12 | THE FLOOR | JOHNNY GILL (MOTOWN) |
| 50 | 45 | 13 | BAD BOYS (THEME FROM "COPS") | INNER CIRCLE (BIG BEAT/ATLANTIC) |
| 51 | 43 | 22 | IT WAS A GOOD DAY | ICE CUBE (PRIORITY) |
| 52 | 44 | 7 | WORK IT OUT | LUKE (LUKE) |
| 53 | 50 | 7 | UNCONDITIONAL LOVE | HI-FIVE (JIVE) |
| 54 | 70 | 2 | I'M IN LUV | JOE (MERCURY) |
| 55 | 51 | 13 | GIRL, I'VE BEEN HURT | SNOW (EASTWEST/AG) |
| 56 | 54 | 5 | LET ME BE THE ONE | INTRO (ATLANTIC) |
| 57 | — | 1 | FLOW JOE | FAT JOE (RELATIVITY) |
| 58 | 49 | 27 | NUTHIN' BUT A "G" THANG | DR. DRE (DEATH ROW/INTERSCOPE) |
| 59 | 58 | 6 | MY CUTIE | WRECKX-N-EFFECT (MCA) |
| 60 | 55 | 10 | BY THE TIME THIS NIGHT IS OVER | KENNY G/PEABO BRYSON (ARISTA) |
| 61 | — | 1 | IN MY NATURE | NUTTIN' NICE (POCKETOWN/JIVE) |
| 62 | — | 1 | IT'S FOR YOU | SHANICE (MOTOWN) |
| 63 | 57 | 22 | IF I COULD | REGINA BELLE (COLUMBIA) |
| 64 | 62 | 4 | UM UM GOOD | MEN AT LARGE (EASTWEST) |
| 65 | 52 | 17 | DEEPER | BOSS (RAL/CHAOS/COLUMBIA) |
| 66 | — | 1 | OOH, WATCHA GONNA DO | RUN-D.M.C. (PROFILE) |
| 67 | 60 | 18 | EVERY LITTLE THING U DO | CHRISTOPHER WILLIAMS (UPTOWN/MCA) |
| 68 | 61 | 3 | RECIPE | BOSS (RAL/CHAOS/COLUMBIA) |
| 69 | 69 | 3 | TEDDY BEAR | G-WIZ (SCOTTI BROS.) |
| 70 | 59 | 18 | TELLIN' ME STORIES | BIG BUB (EASTWEST) |
| 71 | — | 2 | PROTECT YA NECK | WU-TANG CLAN (LOUD/RCA) |
| 72 | 64 | 28 | I'M SO INTO YOU | SWV (RCA) |
| 73 | 65 | 5 | I LIKE IT | JOMANDA (BIG BEAT/ATLANTIC) |
| 74 | — | 1 | GIMME | CHERYL "PEPSII" RILEY (REPRISE) |
| 75 | 67 | 5 | DO DA WHAT | I OF THE GIRLS (EASTWEST) |

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

| | | |
|-----|---|--|
| CPP | 47 | SLAY IT ISN'T OVER (EMI Blackwood, BMI/Money In The Bank, BMI/Todski, BMI/Gotta Pay The Rent, BMI) |
| 21 | SEEMS YOU'RE MUCH TOO BUSY (Music Corp. Of America, BMI/Baby Diamond, ASCAP/Colgems-EMI, ASCAP/Mantronik International, ASCAP) | |
| 16 | SHOW ME LOVE (Song-A-Tron, BMI/Champion, BMI) | |
| 78 | SIX FEET DEEP (N-The Water, ASCAP/Jobete, ASCAP/Straight Cash, BMI/EMI Blackwood, BMI) CPP/WBM | |
| 12 | SLAM (JMJ, ASCAP/Chyskillz Muzik, ASCAP/Harris Onyx, ASCAP/EMI April, ASCAP) WBM | |
| 33 | SOMEBODY ELSE WILL (Trycap, BMI/Willesden, BMI/Ramal, BMI/WE, BMI) CPP | |
| 71 | SOMETHING IN YOUR EYES (Sony Songs, BMI/Ecaf, BMI) | |
| 3 | SOMETHING'S GOIN' ON (Undercurrent, ASCAP/Maverick, ASCAP/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Audible Arts, BMI/WB, ASCAP) WBM | |
| 75 | STICKS AND STONES (Rojo Grande, ASCAP/Jasmin Tyler, ASCAP/Ninatom, BMI/Paul Minor, BMI) | |
| 61 | STREIT UP MENACE (FROM MENACE II SOCIETY) (Driveby, BMI/New Line, BMI) | |
| 81 | TEDDY BEAR (Micon, ASCAP/AACI, ASCAP) | |
| 15 | THAT'S THE WAY LOVE GOES (Black Ice, BMI/Flyte Tyme, ASCAP) WBM | |
| 57 | THAT'S THE WAY LOVE IS (Zomba, ASCAP/Donril, ASCAP/Micon, ASCAP/EMI April, ASCAP/Abdur Rahman, ASCAP/Bobby Brown, ASCAP/MCA, ASCAP) | |
| 63 | THAT'S WHAT L | |

Oval Emotion Reaches Out; Under They's Spell

DISC'N'THAT: Sometimes, the most satisfying and exciting albums hit you when you're not looking. Though we have always subscribed to house-rooted musings of Toronto duo **Oval Emotion**, we never expected them to construct a collection with the rich range and depth of "Reach Out," its full-length debut on **Hi-Bias/BMG Canada**.

Front woman **Cissy Goodridge** has a smoky alto delivery that is quite comfy within slinky, string-padded twirlers like "Do It" and "Go Go." Also, she cleanly takes on more challenging fare like the jazzy "Missing You," and "Gimme That Love," a soft and soulful ballad on which she tips her chapeau to **Lisa Stansfield**.

Goodridge's cohort **Kenny Moran** and producer **Nick Fiorucci** are the studio brains behind the project, concocting arrangements that are wisely beat-savvy, but also are punchy and nicely structured. It does not hurt that they are working with songs as good as those featured here.

The campaign supporting "Reach Out" is aided by the 12-inch single "Don't Make Me Wait," a festive, retro-minded ditty that has been revamped by a slew of Canada's leading remixers, including **Derek Brin** and **Mark Ryan**. In all, this is a project with the potential to be one of the surprise hits of the year. Stateside majors, start dialing.

Speaking of surprises, how pleasant it is to discover that long-dormant dance trio **Imagination** has regrouped and is gliding into current club trends with "The Fascination Of The Physical," a fine new album on Switzerland's **Blue Martin Records**.

The late-'80s heroes of the underground strive to lyrically examine the connection between sex and spirituality—and the various roles that romance plays on both ends of the spectrum.

Lee John's reedy falsetto is in good shape, though it's actually his lower register that makes seductive jams like the single-worthy "Work" and "I Like It" interesting. The breaks in his voice (and all of the accompanying groans and whispering) cut through the beat with convincing passion.

The production, handled mostly by the trio, is, for the most part, consistent and plugged into what is filling dancefloors right now. We do feel, however, that tougher remixes will be in order if (or make that when) the album finds its way to U.S. shores. It is important to note that this set does carefully temper its house beats with shades of funk and classic soul—which should only help generate label interest here.

BEATS IN MOTION: Producer/composer **Frederick Jorio's** lovely and sadly underappreciated **Lectroluv** singles series continues with the warm and romantic "If We Try" (**EightBall**, New York). Once again, he starts with an easy-paced house beat, and covers it with thick layers



Luv 4 Robin. Big Beat/Atlantic diva-on-the-rise **Robin S.** recently took to the stage at New York's Webster Hall to sing several tunes from her debut album, "Show Me Love." Among the tracks she performed were the set's title cut, a recent No. 1 on Billboard's Club Play chart, and her new single, "Luv 4 Luv," which is quickly garnering support from club DJs and pop radio DJs throughout the U.S. Robin is trekking across America on a concert and promotional tour. (Photo: Tina Paul)

of dreamy, jazz-inflected keyboards. **Joi Cardwell** provides a mature and somewhat pensive vocal character to the track. The song itself works on the strength of its more fully developed, traditional structure.

"If We Try" is one of two new selections to be featured on the long-promised **Lectroluv** remix album. The set is due later this summer, and will have fresh versions of past singles. Producers on board include **Junior Vasquez** and **Louie "Balo" Guzman**.

It's been a while since **DJ Pierre** served the minions something to sink their teeth into. Operating under the name **Phuture Scope**, he hangs on

an unusually alternative tip with "Plastic" (**Emotive**, New York). Kicking a hearty, rolling break-beat for foundation, he indulges in coarse, Euro-flavored keyboards that have a surprisingly computer/rave undercurrent. The unifying thread is a subtle, sturdy bassline that gives the icy-cool track a splash of soul. Clocking in at more than 13 minutes, there's plenty of room to mix in and out of this jam at whim. Get with it.

Chummy diva **Shey Alexander** dishes out a stylish dose of street sass and attitude on "You Put A Spell On Me" (**House'n'Effect**, Chicago), a smooth jam produced by the **4 On The Floor** dudes. The track has a dark, piano-driven house arrangement that often hearkens back to old-school Chicago dance music. Shey wraps her limited but pleasing voice around a "Gypsy Woman"-like refrain, and a playful nick of the hook from "Love Hangover" by **Diana Ross**—both of which have the potential to seep into punters' brains upon impact. If we have any quibble, it is with the fact that Alexander's voice is sometimes pushed too far back in the mix. Regardless, a highly noteworthy entry.

Producer **Blaze** is in top form on "It Works For Me" (**King Street Sounds**), a good introduction to the crisp and engaging style of singer **Sabrynaah Pope**. She manages to be assertive without breaking open a lung. In fact, she seems to slam-dunk her point without ever breaking a sweat—what a refreshing change of pace! Meanwhile, **Blaze** and remixer **Victor Simonelli** lay a fast, chunky groove that is tailor-made for peak-hour programs. Added pleasure is derived from the anthemic lyrics, which promote self-esteem and the power of positive beliefs. It is a thoroughly uplifting affair that should not be missed.

Newcomer **Mike Walsh** tries to raise a few eyebrows à la **LaTour** with his sharply jaded and chatty "Had It, Done It, Been There, Did That" (**Modus Operandi**, New York). Amid a melange of spine-crawling raw beats and flashes of **Cerrone**-styled synths, he discusses an assortment of allegedly cool and hip that any self-respecting club denizen would aspire to. His deep, baritone speaking voice is the perfect complement to track's spare setting. Four excellent versions of the cut are provided for easy programming. Pick one.

The hi-NRG cover war just never seems to end. Though we are longing for the day when original material will prevail in this community, we will tip our hat to those who at least handle reinterpretations with imagination. Durable chanteuse **Linda Imperial** takes on **Oleta Adams'** "Get Here" with an appropriate amount of pearl-clutching drama. She sings like a dream, and her vocal is adorned with a rumbling, disco-conscious flurry of strings and choral backing, created by **Imperial** with **Ernest Kohl** and **David Frielberg**. Strictly for the NRG purist.



by Larry Flick

Disco-era dynamo **Freddie James** aims for a house-focused career revival with the cute'n'catchy "I Can't Get Enough" (**Monogram**, Toronto). The venerable **Tony Greene** proves he still has a production trick or two up his sleeve, draping James with layers of grand piano lines, slick synth/strings, and a hard bassline. Five varied mixes play on a number of the cut's stronger aspects, most notably its sing-along hook, and James' throaty performance.

By the by, **Monogram** is banking on disco nostalgia further by inking a deal with **France Joli**. No word on when new music will drop, though it has been confirmed that **Greene** (who created the **Joli** classic "Come To Me," among others) will be on hand to produce.

TID-BEATS: **Mariah Carey** returns to clubland later this month with **David Morales'** dance interpretation of her new single, "Dreamlover." The tune is featured on her upcoming **Columbia** set, "Music Box" . . . Belter-on-the-rise **Butch Quick** easily should build upon the momentum started by his fab **Strictly Rhythm** debut, "Higher," with the potent "Pressure." The track, produced by **Lenny Fontana** and **Michael Paternostro**, is due in early autumn . . . **deConstruction** has issued the second edition in its

successful "Full On" compilation series. Once again, the double-CD/cassette set packs 17 hard-to-find house and rave cuts from indies throughout the U.K. and Europe. Among the tastier treats are "All Funked Up" by **Mother**, from Birmingham's **Bosting Records**, and "Compounded" by **Edge #1**, from the small-but-groovy **Edge Records**. We hear that **RCA** in the U.S. will release the album here, with a few additions and subtractions . . . Kudos to the folks at **Positiva Records** in the U.K. not only for licensing the genius "Critical" by **Wall Of Sound Featuring Gerald Lethan** (**EightBall**), but also for having the bravery and vision to sidestep the urban/R&B trap in its new mixes. Although we agree that the song is accessible to radio-friendly jack-swing beats, the trance and quasi-rave versions by **Solitaire Gee** and **Power Circle** are an unexpected, and truly inspired gem. Essential for any fan of the original with an open mind . . . So much for rave being the rebel cry of dance music. The long-rambunctious club subgenre has scaled to new heights of commercial acceptance. First, there is "Cyberstorm," a film described as a "techno music love story for the '90s." It stars **Christina Applegate** and **James Marshall**. Acts already plucked for the soundtrack include **Fierce Ruling Diva**, **U96**, and **Moses On Acid**. Even deeper is the recent rave storyline on **ABC-TV's** "General Hospital." Not only were viewers treated to a faux rave, replete with familiar techno riffs, but they also saw the show's popular ingenue **Cari Shayne** ("Karen") accidentally take ecstasy! We are still gagging on that one!

Dutch Indie Inks Dee To Longterm Pub Deal

AMSTERDAM—Dutch company **Nanada Music**, the leading indie music publisher in **Benelux**, has inked a longterm deal with U.S. producer and club DJ **Lenny Dee**. Dee also owns two New York-based labels, **Industrial Strength** and **Industrial Trance**.

The agreement, which was initiated by **Nanada** managing director **Jochem Gerrius**, was struck at the recent **European Dance Music Convention** in **Amsterdam**. The deal includes all of **Dee's** previous copyrights, as well as future compositions. His catalog currently has more than 100 popular club titles.

Gerrius says **Dee's** music will be used primarily for compilations released in European territories. The first joint venture between **Nanada** and **Dee** will be "The Blood Of An English Muffin," a

rave/house jam recorded by U.S. act **English Muffin**. The track will be featured on the forthcoming **Arcade** techno CD "Thunderstorm." Other acts on the album include **Ramirez** from Italy and **Speedfreak** from Germany.

English Muffin previously has been heard on **Industrial Strength**. Among the other acts on the label are **DX-13**, **Tranzformer**, and **Cyberia**.

Dee will continue to produce music for acts on other labels. He also has recorded for **R&B Records** in Belgium, and has collaborated with U.K. house act **Caspar Pound** for England's **Rising High Records**. **Dee's** biggest hit to date is "Just As Long As I Got You," which he recorded five years ago with **Frankie Bones** for the now-defunct **Nu Groove Records**.

WILLEM HOOS

Billboard. Dance Breakouts
FOR WEEK ENDING AUGUST 7, 1993

CLUB PLAY

1. HARMONY TC 1993 ZYX
2. FIRED UP THE GIRL! EIGHT BALL
3. SLIDE ON THE RHYTHM ARIZONA VIRGIN
4. STUCK MONA LISA OVERDRIVE MAX BILT
5. WE ARE FAMILY '93 SISTER SLEDGE RHINO

MAXI-SINGLES SALES

1. CHECK YO SELF ICE CUBE FEATURING DAS EFX PRIORITY
2. CAN YOU FORGIVE HER? PET SHOP BOYS EMI
3. THAT'S WHAT LITTLE GIRLS ARE MADE OF RAVEN-SYMONÉ MCA
4. OH MY GOSH MR. MIX & DA ROUGHNECK POSSE 4 SIGHT
5. GOTTA GET MINE MC BREED WRAP

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------------|-----------|-----------|---------------|---|--|
| 1 | 3 | 5 | 9 | *** No. 1 *** SHINE COLUMBIA 74948 1 week at No. 1 | MIDI RAIN |
| 2 | 1 | 2 | 9 | BAD MOOD SBK 19782/ERG | LONNIE GORDON |
| 3 | 2 | 3 | 10 | TUBALE (EXTASY) ANGEL EYES 5411 | WARNING |
| 4 | 7 | 15 | 5 | CAN YOU FORGIVE HER? EM: 56279/ERG | ◆ PET SHOP BOYS |
| 5 | 5 | 9 | 6 | CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583 | ◆ TAYLOR DAYNE |
| 6 | 4 | 6 | 8 | VOICE OF FREEDOM COLUMBIA 74943 | ◆ FREEDOM WILLIAMS |
| 7 | 12 | 21 | 4 | GIMME LUV (EENIE MEENIE...) MERCURY 862 327 | ◆ DAVID MORALES & THE BAD YARD CLUB |
| 8 | 11 | 16 | 6 | HUMAN BEHAVIOUR ELEKTRA 66299 | ◆ BJORK |
| 9 | 14 | 18 | 6 | KILLER/PAPA WAS A ROLLIN' STONE HOLLYWOOD 66289/ELEKTRA | ◆ GEORGE MICHAEL |
| 10 | 10 | 7 | 10 | U R THE BEST THING SIRE/GIANT 40853/WARNER BROS. | ◆ D:REAM |
| 11 | 6 | 8 | 8 | STAND ABOVE ME VIRGIN 12668 | ◆ O.M.D. |
| 12 | 18 | 19 | 7 | TRIBAL DANCE RADIKAL 12423/CRITIQUE | ◆ 2 UNLIMITED |
| 13 | 8 | 1 | 10 | BACK TO MY ROOTS TOMMY BOY 565 | ◆ RUPAUL |
| 14 | 9 | 4 | 10 | BOY POP SIRE 40806/WARNER BROS. | ◆ BOOK OF LOVE |
| 15 | 20 | 26 | 5 | LOOK GOOD RELATIVITY 1186 | ◆ JOHNNY P. |
| 16 | 13 | 10 | 9 | YOU MAKE ME HAPPY FREEZE 50036 | THE DARRYL JAMES/DAVID ANTHONY PROJECT |
| 17 | 26 | 34 | 4 | SPECIAL KIND OF LOVE A&M 0062 | ◆ DINA CARROLL |
| 18 | 21 | 14 | 8 | RUNAROUND RCA 62542 | MARTHA WASH |
| 19 | 19 | 17 | 7 | I WILL CATCH U EPIC 74968 | ◆ NOKKO |
| 20 | 23 | 30 | 5 | HAPPY RCA 62568 | ◆ LEGACY OF SOUND FEATURING MEJA |
| 21 | 16 | 13 | 9 | JUST CAN'T GET ENOUGH SONIC 2017/INSTINCT | TRANSFORMER 2 FEATURING ASLI |
| *** Power Pick *** | | | | | |
| 22 | 33 | 45 | 3 | WHO DO YOU THINK YOU ARE WARNER BROS. 40910 | ◆ SAINT ETIENNE |
| 23 | 32 | 39 | 3 | STATE OF MIND WARNER BROS. 40924 | SOFIA SHINAS |
| 24 | 15 | 11 | 12 | GOTTA KNOW (YOUR NAME) A&M 0255 | ◆ MALAIKA |
| 25 | 35 | 42 | 3 | CRITICAL (IF YOU ONLY KNEW) EIGHT BALL 014 | WALL OF SOUND FEATURING GERALD LETHAN |
| 26 | 28 | 35 | 4 | PENTHOUSE AND PAVEMENT (REMIX) VIRGIN 12667 | ◆ HEAVEN 17 |
| 27 | 30 | 38 | 4 | JUMPING TO THE PARTY ZYX 6988 | SPACE MASTER |
| 28 | 25 | 20 | 9 | HEROIN CHRYSALIS 24B26/ERG | ◆ BILLY IDOL |
| 29 | 22 | 22 | 11 | GLAMMER GIRL SEXY 1001/MAXI | THE LOOK |
| 30 | 24 | 27 | 6 | LET 'EM IN ELEKTRA 66291 | ◆ SHINEHEAD |
| *** Hot Shot Debut *** | | | | | |
| 31 | NEW ▶ | 1 | 1 | IF VIRGIN 12675 | ◆ JANET JACKSON |
| 32 | 34 | 40 | 3 | STEP IT UP GEE STREET/ISLAND 862 431/PLG | ◆ STEREO MC'S |
| 33 | 31 | 31 | 6 | LIVING IN THE PAST CHRYSALIS IMPORT/ERG | ◆ JETHRO TULL |
| 34 | 27 | 23 | 8 | HYPNOMANIA SMASH 880 004/ISLAND | ◆ LATOUR |
| 35 | 39 | — | 2 | LOVE CAN SAVE STRICTLY RHYTHM 011 | COOKIE WATKINS |
| 36 | 38 | 49 | 3 | SING HALLELUJAH! LOGIC 1-2597/ARISTA | ◆ DR. ALBAN |
| 37 | 17 | 12 | 12 | PLASTIC DREAMS EPIC 74992 | ◆ JAYDEE |
| 38 | 29 | 29 | 6 | DRE DAY DEATH ROW 53829/INTERSCOPE | ◆ DR. DRE |
| 39 | 49 | — | 2 | U GOT ME UP CAJUAL 206 | DAJAE |
| 40 | 42 | — | 2 | I LIKE IT BIG BEAT 10124/ATLANTIC | ◆ JOMANDA |
| 41 | 48 | — | 2 | DO U FEEL 4 ME A 25031/MAGO | EDEN |
| 42 | NEW ▶ | 1 | 1 | WHAT IS LOVE ARISTA 1-2574 | ◆ HADDAWAY |
| 43 | NEW ▶ | 1 | 1 | RUNNING OUT OF TIME DEF AMERICAN 40934/WARNER BROS. | DIGITAL ORGASM |
| 44 | 50 | — | 2 | YA YAE YA YO YO MAX BILT 83002 | VOICES OF KWAHN |
| 45 | 45 | — | 2 | 10X10 TOMMY BOY 562 | ◆ 808 STATE |
| 46 | NEW ▶ | 1 | 1 | AMBER GROOVE LIQUID MUSIC 3505/INSTINCT | SAS |
| 47 | NEW ▶ | 1 | 1 | JOY WARNER BROS. 40955 | ULTRA NATE |
| 48 | NEW ▶ | 1 | 1 | GET OVER REPRIS 40711/WARNER BROS. | NICK SCOTTI |
| 49 | 46 | 47 | 3 | I WANT IT ALL NIGHT LONG GREAT JONES 530 626/ISLAND | ◆ HEATHER HUNTER |
| 50 | NEW ▶ | 1 | 1 | WHAT'S UP DOC? (CAN WE ROCK) JIVE 42127 | ◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL |

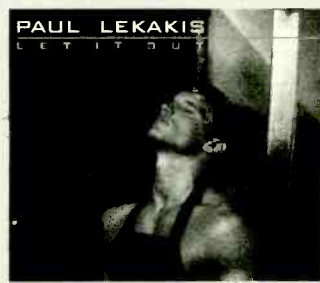
MAXI-SINGLES SALES

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------------|-----------|-----------|---------------|--|---------------------------------------|
| 1 | 3 | 4 | 10 | *** No. 1 *** SLAM (M) (T) (X) JMJ/CHAOS 74882/COLUMBIA 1 week at No. 1 | ◆ ONYX |
| 2 | 4 | 6 | 6 | CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583 | ◆ TAYLOR DAYNE |
| 3 | 1 | 2 | 8 | DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE | ◆ DR. DRE |
| 4 | 2 | 1 | 8 | PLASTIC DREAMS (T) (X) EPIC 74992 | ◆ JAYDEE |
| 5 | 6 | 8 | 6 | IT'S ON (M) (T) (X) TOMMY BOY 569 | ◆ NAUGHTY BY NATURE |
| 6 | 9 | 20 | 3 | GET IT UP (FROM "POETIC JUSTICE") (M) (T) EPIC 77073 | ◆ TLC |
| 7 | 10 | 16 | 4 | INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA | ◆ CYPRESS HILL |
| 8 | 5 | 7 | 9 | U R THE BEST THING (T) (X) SIRE/GIANT 40853/WARNER BROS. | ◆ D:REAM |
| 9 | 8 | 9 | 10 | WHOOOMP! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK | ◆ TAG TEAM |
| 10 | 13 | 18 | 6 | HAPPY (T) (X) RCA 62568 | ◆ LEGACY OF SOUND FEATURING MEJA |
| 11 | 12 | 12 | 8 | I WILL CATCH U (T) EPIC 74968 | ◆ NOKKO |
| 12 | 15 | 19 | 6 | I LIKE IT (M) (T) (X) BIG BEAT 10124/AG | ◆ JOMANDA |
| *** Hot Shot Debut *** | | | | | |
| 13 | NEW ▶ | 1 | 1 | IF (T) (X) VIRGIN 12675 | ◆ JANET JACKSON |
| 14 | 14 | 15 | 11 | WHOOT, THERE IT IS (M) (T) WRAP 0150/ICHIBAN | ◆ 95 SOUTH |
| 15 | 16 | 26 | 5 | I GET AROUND (M) (T) INTERSCOPE 96036/AG | ◆ 2PAC |
| 16 | 17 | 31 | 4 | LATELY (T) UPTOWN 54693/MCA | ◆ JODECI |
| 17 | 7 | 3 | 9 | BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565 | ◆ RUPAUL |
| 18 | 25 | 36 | 3 | WHAT IS LOVE (M) (T) ARISTA 1-2574 | ◆ HADDAWAY |
| 19 | 20 | 27 | 4 | INDO SMOKE (M) (T) EPIC 77026 | ◆ MISTA GRIMM |
| 20 | 22 | 24 | 5 | WHAT'S UP DOC? (CAN WE ROCK) (T) (X) JIVE 42127 | ◆ FU-SCHNICKENS WITH SHAQUILLE O'NEAL |
| 21 | 30 | 41 | 4 | IF I HAD NO LOOT (T) WING 859 057/MERCURY | ◆ TONY! TONI! TONE! |
| 22 | 27 | 34 | 5 | 2 THE RHYTHM (T) (X) RCA 62569 | SOUND FACTORY |
| 23 | 29 | 43 | 3 | STEP IT UP (T) (X) GEE STREET/ISLAND 862 431/PLG | ◆ STEREO MC'S |
| 24 | 11 | 5 | 9 | RUNAROUND (M) (T) (X) RCA 62542 | MARTHA WASH |
| 25 | 34 | — | 2 | THE FUNKIEST/FREAK MODE (M) (T) IMMORTAL 77045/EPIC | ◆ FUNKDOOBIEST |
| 26 | 24 | 23 | 16 | DAZZEY DUKS (T) TMR 3089/BELLMARK | ◆ DUICE |
| 27 | 18 | 14 | 22 | SHOW ME LOVE (M) (T) (X) BIG BEAT 10110/AG | ◆ ROBIN S. |
| *** Power Pick *** | | | | | |
| 28 | 48 | — | 2 | MI TIERRA (T) (X) EPIC 77062 | ◆ GLORIA ESTEFAN |
| 29 | 33 | 35 | 6 | BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA | ◆ SHAI |
| 30 | 45 | — | 2 | CHAINS (T) (X) IMMORTAL 77028/EPIC | ◆ HIS BOY ELROY |
| 31 | 19 | 10 | 10 | LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA | ◆ MARY J. BLIGE |
| 32 | NEW ▶ | 1 | 1 | ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA | ◆ KRIS KROSS |
| 33 | 28 | 25 | 5 | PINK COOKIES.../BACK SEAT (OF MY JEEP) (M) (T) (X) DEF JAM/RAL 74983/COLUMBIA | ◆ L.L. COOL J |
| 34 | 23 | 13 | 12 | THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661 | ◆ JANET JACKSON |
| 35 | 31 | 22 | 7 | WEAK (T) RCA 62521 | ◆ SWV |
| 36 | 39 | 45 | 3 | CHIEF ROCKA (M) (T) PENDULUM 66302/ELEKTRA | ◆ LORDS OF THE UNDERGROUND |
| 37 | 40 | 47 | 4 | MEGAMIX (T) (X) ZYX 6966 | K.C. AND THE SUNSHINE BAND |
| 38 | 26 | 17 | 10 | WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556 | ◆ HOUSE OF PAIN |
| 39 | 44 | — | 2 | KILLER/PAPA WAS A ROLLIN' STONE (T) HOLLYWOOD 66289/ELEKTRA | ◆ GEORGE MICHAEL |
| 40 | 36 | 46 | 4 | BAD MOOD (T) SBK 19782/ERG | LONNIE GORDON |
| 41 | 21 | 11 | 17 | MORE AND MORE (M) (T) (X) A 25028/MAGO | ◆ CAPTAIN HOLLYWOOD PROJECT |
| 42 | 43 | — | 2 | WHO DO YOU THINK YOU ARE (T) (X) WARNER BROS. 40910 | ◆ SAINT ETIENNE |
| 43 | NEW ▶ | 1 | 1 | MY CUTIE (M) (T) (X) MCA 54662 | ◆ WRECKX-N-EFFECT |
| 44 | 32 | 21 | 7 | GOTTA KNOW (YOUR NAME) (T) A&M 0255 | ◆ MALAIKA |
| 45 | NEW ▶ | 1 | 1 | ONLY WITH YOU (M) (T) (X) A 28059/MAGO | ◆ CAPTAIN HOLLYWOOD PROJECT |
| 46 | 47 | — | 2 | LOOK GOOD (M) (T) (X) RELATIVITY 1186 | ◆ JOHNNY P. |
| 47 | 38 | 39 | 8 | PRESSURE US (T) (X) COLUMBIA 74916 | ◆ SUNSCREEN |
| 48 | 37 | 28 | 13 | KNOCKIN' DA BOOTS (M) (T) LUKE 461 | ◆ H-TOWN |
| 49 | 49 | 48 | 3 | U GOT ME UP (T) CAJUAL 206 | DAJAE |
| 50 | 41 | 44 | 16 | PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG | ◆ THE PHARCYDE |

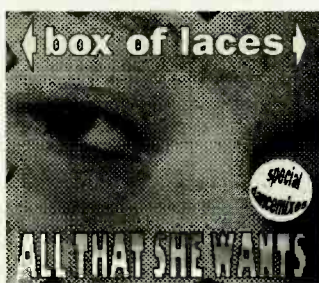
○ Titles with the greatest sales or club play increases this week. ◆ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability.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

ZYX COVERS ALL THE BASES



ZYX 7038-12US / ZYX 7038-8

BACK HOME AND HOTTER THAN EVER!



ZYX 6976-12US / ZYX 6976-8

RIPE FOR RADIO SUMMER JAM!



ZYX 7025-12US / ZYX 7025-8

UNDERGROUND JAZZY HOUSE SCORCHER!

ZYX[®]
MUSIC
ZYX-MUSIC DISTRIBUTION LTD.

72 Otis Street-West Babylon
New York 11704
Phone: 516-253-0800
Fax: 516-253-0128

Sawyer Brown On The 'Outskirts'? Band Seeks New Respect With Curb Set

BY PETER CRONIN

NASHVILLE—As country bands go, Curb act Sawyer Brown has certainly had its share of success, with 12 top-selling albums, five No. 1 singles, and a grueling schedule of sellout concerts that has kept it on the road more than 200 days a year for the past 13 years.

With a solid reputation for high-energy live shows, the dedication of this band's following has never been in question. That fact was brought home at last June's fan-voted TNN/Music City News Awards, where a choked-up Mark Miller accepted the top-vocal-band award on behalf of the outfit he has frenetically fronted for the past 15 years.

But, despite a level of listener loyalty that's intense even by country music standards, critical respect has been elusive for Sawyer Brown. In some ways, the band has spent its entire recording career trying to overcome the effects of its first big success—folks in Music City didn't take too kindly to a Star Search winner. And country singers weren't supposed to be able to dance like that, were they?

These may not seem like capital crimes to the casual observer, but to country music's cognoscenti, Sawyer Brown was a little too uptown and



Once viewed as an assemblage of musical lightweights, Sawyer Brown is now gaining a level of industry acceptance and critical approval that matches its long-standing achievements as a concert act. From left are lead singer Mark Miller, Jim Scholten, Gregg "Hobie" Hubbard, Joe Smyth, and Duncan Cameron.

showbizzy to be taken seriously. Moreover, the band hired an out-of-town publicist who concentrated on presenting Sawyer Brown to the public as lightweight bad boys. In retrospect, the band has done a lot to make country music safe for the bolo-tied slickness of Diamond Rio and the high-energy showmanship of Garth Brooks.

"For years they weren't considered a natural band because of the Star Search thing," says Mac McAnally, coproducer of "Outskirts Of Town," Saw-

yer Brown's upcoming release (due Aug. 10). "But this band has a personality that has forced its way through all that and has overcome it."

Sawyer Brown has indeed gotten serious during the past couple of years, trading in their pastel sports jackets and high-top sneakers for sleeveless flannel shirts and work boots. "I go back and look at some of our record covers, and I laugh," says Miller. "We look like our kids."

The band also has upped the creative ante considerably by hooking up with McAnally, a highly respected songwriter. His "All These Years," an irresistibly melodic, brutally honest look at adultery, was one of three No. 1 singles from last year's "Cafe On The Corner" album. That song, alone
(Continued on page 28)



Anderson's Annals. Celebrating completion of "The John Anderson Story" radio special, from left, are Jim Reyland, Audio Productions; Ron Huntsman, Ron Huntsman Entertainment Marketing; songwriter Lionel Delmore; Stephanie Maynard, the Bobby Roberts Co.; Anderson; Jim Della Croce, the Press Office; and Bobby Roberts, Anderson's manager.

RCA Hoping For A Touchdown With Shenandoah MVP Promo

BY EDWARD MORRIS

NASHVILLE—RCA Records is conducting a monthlong Shenandoah promotion with Camelot Records that also involves participation by The Nashville Network's "Video Morning" show, Country Music Television, Justin Boots, and quarterback Troy Aikman of the Dallas Cowboys.

The promotion, which Shenandoah announced July 26 in a live appearance on "Video Morning," will run through Aug. 20 and spotlight the group's new album, "Under The Kudzu," as well as its first RCA collection, "Long Time Comin'."

At the center of the promotion is the theme "Be Shenandoah's Most Valuable Player." Contestants submit their entries in the sweepstakes at participating Camelots or by sending them to a designated post-office box.

Grand prize is an expense-paid weekend trip for two to Dallas, tickets to a Shenandoah concert and Dallas Cowboys game, dinner with Shenandoah and Aikman, and a pair of Justin boots.

Each of the 25 second prizes is the Shenandoah catalog of albums and a pair of boots. The 25 third prizes each consists of a Shenandoah T-shirt and a Justin T-shirt.

Store managers compete for boot prizes by entering photos of the displays they have created for the promotion. Fifty employees will win a



For a new Shenandoah promo, RCA teamed with Camelot Records, Justin Boots, The Nashville Network, and Country Music Television. From left are band members Mike McGuire, Ralph Ezell, Marty Raybon, Stan Thom, and Jim Seales.

pair of Justin boots.

Both Camelot and Justin outlets will display a 24-inch-by-32-inch poster, illustrated with a photo of Shenandoah and Aikman, for the duration of the promotion. The poster also carries the Camelot, Justin, and CMT logos.

"Video Morning" will carry two live announcements on each show to promote the sweepstakes.

For its part, CMT will air Shenandoah music videos a total of three to five times a day, air approximately 48 promotional spots, and refer viewers to "Video Morning" for additional details.
(Continued on page 28)

Country Stars In AIDS Awareness Effort Three-Pronged Public Service Campaign Planned

COUNTRY COMBATS AIDS: Top performers and music executives here have signed on to the "Country Music AIDS Awareness Campaign," an effort aimed at preventing the spread of the disease. The industry initiative has been endorsed by the Country Music Assn. and the American Advertising Federation.

Central to the campaign is a series of cautionary public service announcements by 35 country stars, including Garth Brooks, Wynonna, and Willie Nelson. The messages will begin running nationally in January on radio, television, and in print.

Mary-Chapin Carpenter and Mark Chesnutt are serving as the campaign's co-chairs. Bill Johnson, design director for Sony Music, heads the organizing team. Committee heads are Walt Wilson, MCA Records, marketing; Mary Hyde, Warner Bros. Records, media; Jack Lameier, Sony Music, radio; Tony Conway, Buddy Lee Attractions, agency; and Ted Hacker and Anita Hoggins, International Artist Management.

The TV spots will be directed and produced by Deaton Flanigen Productions. Carden Cherry Advertising Agency will do the copywriting. Audio Productions will produce and direct the radio spots. Rollof Welch will direct the art for the print campaign. And 615 Productions is in charge of the scoring.

NASHVILLE LAW: Manatt, Phelps & Phillips, the high-profile law firm with offices in Los Angeles and Washington, D.C., is setting up a Nashville division on Music Row. Although it will deal primarily with clients in the entertainment industry, it also will work with those involved in the city's healthcare and banking businesses. Attorney Ken Kraus will head the new operation. He says he intends initially to spend three weeks a month in Nashville and one in the Los Angeles office. And he adds that partners in the firm will travel regularly to Nashville to conduct business.

MAKING THE ROUNDS: During interviews at the recent Jamboree In The Hills festival (Billboard, July 31), Ricky Skaggs and Charlie Daniels said they will be recording gospel albums for their labels. Skaggs also reported that he plans to record a live-album version of his popular "Ricky Skaggs Pickin' Party," a concert tour of bluegrass greets he

headlines. The usually stoic Vern Gosdin delivered one of the most memorable lines from the Jamboree stage as he was introducing "If You're Gonna Do Me Wrong, Do It Right," his heart-wrenching chronicle of a marriage breaking up. "Are there any attorneys out there?" he asked the huge crowd—and elicited no response. "Just as I thought," he lamented. "I've been supporting lawyers for 30 years. You'd think they'd be here supporting country music."

Word Records & Music will move its headquarters from Dallas to Nashville by Oct. 1. The company is now owned by Thomas Nelson Publishers, Nashville. Approximately 40 to 50 Word employees are involved in the relocation (see Gospel Lectern, page 32) . . .

Atlantic Records' Neal McCoy will do a benefit Aug. 12 at the Maude Cobb Convention Center in his hometown of Longview, Texas, for a 12-year-old boy in need of a lung transplant . . . Liberty Records' Pirates Of The Mississippi performed on a flood-relief telethon July 24 in Cape Girardeau, Mo. . . Rhino Records will celebrate the sing-

ing (and gun-slinging) cowboy with the Sept. 14 release of its four-volume collection, "Songs Of The West." The volumes are titled "Cowboy Classics," "Gene Autry & Roy Rogers," "Silver Screen Cowboys," and "Movie & Television Themes."

Jay Collins, former professor of music business at Nashville's Belmont Univ. and former head of American Federation Of Musicians Local 257 in Nashville, has been named director of the entertainment industry center at the Univ. Of North Alabama . . . Step One Records' Clinton Gregory has donated a fiddle, hat, and stage jacket to the Country Music Foundation for display in the Country Music Hall Of Fame & Museum.

MARK YOUR CALENDAR: The Cornersville (Tenn.) Lions Club presents its 11th annual Frog Bottom Bluegrass Festival & Old-Time Music Convention Aug. 6-7 . . . The Country Music Assn. will announce the final nominees for its annual awards Aug. 12 at a press meeting in front of the Grand Ole Opry House . . . Travis Tritt, the Charlie Daniels Band, Suzy Bogguss, Aaron Tippin, and Little Texas will perform Sept. 6 at the Fort Worth Stockyards in an all-day concert sponsored by Budweiser. Proceeds from the event will benefit the Parks & Wildlife Foundation of Texas.



by Edward Morris

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING AUGUST 7, 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 | BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98) 5 weeks at No. 1 | IT WON'T BE THE LAST | 1 |
| 2 | 2 | — | 2 | CLINT BLACK RCA 66239 (10.98/15.98) | NO TIME TO KILL | 2 |
| | | | | ★★★ GREATEST GAINER ★★★ | | |
| 3 | 3 | 2 | 42 | ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98) | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) | 2 |
| 4 | 4 | 3 | 45 | GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 1 |
| 5 | 5 | 4 | 62 | BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/15.98) | SOME GAVE ALL | 1 |
| 6 | 6 | 5 | 11 | WYNONNA ▲ CURB 10822/MCA (10.98/15.98) | TELL ME WHY | 1 |
| 7 | 10 | 7 | 37 | JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420/AG (9.98/15.98) | LIFE'S A DANCE | 4 |
| 8 | 7 | 6 | 22 | BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98) | HARD WORKIN' MAN | 2 |
| 9 | 8 | 9 | 32 | REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98) | IT'S YOUR CALL | 1 |
| 10 | 9 | 8 | 18 | DWIGHT YOAKAM ● REPRISE 45241/WARNER BROS. (10.98/15.98) | THIS TIME | 4 |
| 11 | 11 | 11 | 20 | TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98) | ALIBIS | 5 |
| 12 | 12 | 10 | 44 | GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98) | THE CHASE | 1 |
| 13 | 15 | 13 | 56 | MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98) | COME ON COME ON | 6 |
| 14 | 14 | 14 | 102 | BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98) | BRAND NEW MAN | 3 |
| 15 | 16 | 16 | 65 | CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98) | CONFEDERATE RAILROAD | 15 |
| 16 | 18 | 17 | 150 | GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98) | NO FENCES | 1 |
| 17 | 19 | 18 | 14 | TOBY KEITH MERCURY 514421 (9.98 EQ/15.98) | TOBY KEITH | 17 |
| 18 | 13 | 12 | 5 | JOHN ANDERSON BNA 66232 (9.98/15.98) | SOLID GROUND | 12 |
| 19 | 17 | 15 | 5 | MARK CHESNUTT MCA 10851 (9.98/15.98) | ALMOST GOODBYE | 13 |
| 20 | 20 | 21 | 11 | LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98) | BIG TIME | 20 |
| | | | | ★★★ PACESETTER ★★★ | | |
| 21 | 29 | — | 2 | CHRIS LEDOUX LIBERTY 80892 (10.98/15.98) | UNDER THIS OLD HAT | 21 |
| 22 | 21 | 19 | 47 | VINCE GILL ▲ MCA 10630 (10.98/15.98) | I STILL BELIEVE IN YOU | 3 |
| 23 | 22 | 20 | 42 | LORRIE MORGAN ● BNA 66047 (9.98/13.98) | WATCH ME | 15 |
| 24 | 24 | 23 | 14 | PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98) | ONLY WHAT I FEEL | 13 |
| 25 | 23 | 22 | 22 | DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98) | SLOW DANCING WITH THE MOON | 4 |
| 26 | 27 | 27 | 221 | GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98) | GARTH BROOKS | 2 |
| 27 | 26 | 26 | 98 | GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98) | ROPIN' THE WIND | 1 |
| 28 | 25 | 24 | 20 | SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98) | HAUNTED HEART | 11 |
| 29 | 28 | 25 | 69 | WYNONNA ▲ ² CURB 10529/MCA (10.98/15.98) | WYNONNA | 1 |
| 30 | 31 | 29 | 49 | TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98) | T-R-O-U-B-L-E | 6 |
| 31 | 33 | 34 | 47 | TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98) | HEARTS IN ARMOR | 12 |
| 32 | 30 | 28 | 14 | TANYA TUCKER LIBERTY 81367 (10.98/15.98) | GREATEST HITS 1990-1992 | 15 |
| 33 | 32 | 30 | 72 | AARON TIPPIN ▲ RCA 61129 (9.98/13.98) | READ BETWEEN THE LINES | 6 |
| 34 | 37 | 36 | 115 | ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98) | DON'T ROCK THE JUKEBOX | 2 |
| 35 | 35 | 32 | 50 | ALABAMA ▲ RCA 66044 (9.98/15.98) | AMERICAN PRIDE | 11 |
| 36 | 36 | 39 | 8 | DOUG SUPERNAW BNA 66133 (9.98/13.98) | RED AND RIO GRANDE | 36 |
| 37 | 41 | 40 | 14 | JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98) | HONKY TONK ATTITUDE | 17 |
| 38 | 34 | 31 | 43 | PAM TILLIS ● ARISTA 18649 (9.98/13.98) | HOMEWARD LOOKING ANGEL | 23 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|---------------|--|---|---------------|
| 39 | 42 | 38 | 5 | CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98) | LITTLE LOVE LETTERS | 38 |
| 40 | 43 | 47 | 13 | K.T. OSLIN RCA 66138 (10.98/15.98) | GREATEST HITS: SONGS FROM AN AGING SEX BOMB | 31 |
| 41 | 38 | 37 | 76 | JOHN ANDERSON ▲ BNA 61029 (9.98/13.98) | SEMINOLE WIND | 10 |
| 42 | 50 | 54 | 95 | REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98) | FOR MY BROKEN HEART | 3 |
| 43 | 39 | 35 | 42 | TANYA TUCKER ● LIBERTY 98987 (10.98/15.98) | CAN'T RUN FROM YOURSELF | 12 |
| 44 | 40 | 33 | 18 | WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98) | ACROSS THE BORDERLINE | 15 |
| 45 | 44 | 42 | 50 | DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98) | FROM THE HEART | 19 |
| 46 | 46 | 44 | 13 | TRACY BYRD MCA 10649 (9.98/15.98) | TRACY BYRD | 24 |
| 47 | 45 | 41 | 41 | RESTLESS HEART RCA 66049 (9.98/15.98) | BIG IRON HORSES | 26 |
| 48 | 49 | 45 | 17 | VARIOUS ARTISTS K-TEL 6068 (7.98/12.98) | TODAY'S HIT COUNTRY | 24 |
| 49 | 48 | 46 | 28 | MARK COLLIE MCA 10658 (9.98/15.98) | MARK COLLIE | 38 |
| 50 | 51 | 50 | 65 | LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98) | FIRST TIME FOR EVERYTHING | 19 |
| 51 | 47 | 43 | 48 | COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98) | IN THIS LIFE | 10 |
| 52 | 54 | 49 | 39 | DIAMOND RIO ARISTA 18656 (9.98/13.98) | CLOSE TO THE EDGE | 24 |
| 53 | 52 | 48 | 119 | LORRIE MORGAN ▲ RCA 30210 (9.98/13.98) | SOMETHING IN RED | 8 |
| 54 | 61 | 63 | 170 | ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98) | HERE IN THE REAL WORLD | 4 |
| 55 | 53 | 52 | 45 | RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98) | GREATEST HITS, VOL. 2 | 20 |
| 56 | 56 | 56 | 32 | RADNEY FOSTER ARISTA 18713 (9.98/13.98) | DEL RIO, TX 1959 | 46 |
| 57 | 64 | 64 | 173 | DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98) | DOUG STONE | 12 |
| 58 | 59 | 70 | 37 | HAL KETCHUM CURB 77581* (9.98/13.98) | SURE LOVE | 36 |
| 59 | 58 | 68 | 107 | TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98) | TRISHA YEARWOOD | 2 |
| 60 | 57 | 58 | 49 | SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98) | HONEYMOON IN VEGAS | 4 |
| 61 | 55 | 51 | 48 | SAWYER BROWN CURB 77574 (9.98/13.98) | CAFE ON THE CORNER | 23 |
| 62 | 60 | 60 | 113 | TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98) | IT'S ALL ABOUT TO CHANGE | 2 |
| 63 | 69 | 66 | 86 | COLLIN RAYE ● EPIC 47468*SONY (9.98 EQ/13.98) | ALL I CAN BE | 7 |
| 64 | 65 | 55 | 52 | CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98) | WHATCHA GONNA DO WITH A COWBOY | 9 |
| 65 | 68 | 62 | 69 | MARK CHESNUTT ● MCA 10530 (9.98/15.98) | LONGNECKS & SHORT STORIES | 9 |
| 66 | 63 | 59 | 124 | VINCE GILL ▲ MCA 10140 (9.98/15.98) | POCKET FULL OF GOLD | 5 |
| 67 | 71 | 69 | 142 | DWIGHT YOAKAM ▲ REPRISE 26344/WARNER BROS. (9.98/13.98) | IF THERE WAS A WAY | 7 |
| 68 | 67 | 67 | 14 | RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98) | RICKY LYNN GREGG | 37 |
| | | | | ★★★ HOT SHOT DEBUT ★★★ | | |
| 69 | NEW ► | — | 1 | SHELBY LYNNE MORGAN CREEK 22018/MERCURY (9.98/14.98) | TEMPTATION | 69 |
| 70 | 73 | 71 | 85 | TRACY LAWRENCE ● ATLANTIC 82326/AG (9.98/13.98) | STICKS AND STONES | 10 |
| 71 | 74 | — | 7 | GIBSON/MILLER BAND EPIC 52980* (9.98 EQ/13.98) | WHERE THERE'S SMOKE | 66 |
| 72 | 70 | 65 | 141 | MARY-CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98) | SHOOTING STRAIGHT IN THE DARK | 11 |
| 73 | 66 | 61 | 45 | RANDY TRAVIS ● WARNER BROS. 45044 (10.98/15.98) | GREATEST HITS, VOL. 1 | 14 |
| 74 | 62 | 53 | 54 | CLINT BLACK ▲ RCA 66003 (10.98/15.98) | THE HARD WAY | 2 |
| 75 | RE-ENTRY | — | 2 | SHANIA TWAIN MERCURY 514422 (9.98 EQ/15.98) | SHANIA TWAIN | 73 |

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING AUGUST 7, 1993

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | WKS. ON CHART |
|-----------|-----------|--|-------------------------------------|---------------|
| 1 | 2 | PATSY CLINE ▲ ⁴ MCA 12 (7.98/12.98) | 105 weeks at No. 1 GREATEST HITS | 116 |
| 2 | 5 | REBA MCENTIRE ▲ MCA 4979* (7.98/12.98) | GREATEST HITS | 114 |
| 3 | 1 | CONWAY TWITTY ▲ MCA 31238 (4.98/11.98) | THE VERY BEST OF CONWAY TWITTY | 7 |
| 4 | 3 | LYLE LOVETT ● CURB 42263/MCA (9.98/13.98) | LYLE LOVETT & HIS LARGE BAND | 9 |
| 5 | 6 | THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98) | A DECADE OF HITS | 116 |
| 6 | 4 | GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98) | SUPER HITS | 101 |
| 7 | 9 | GEORGE STRAIT ▲ MCA 42035 (7.98/12.98) | GREATEST HITS, VOL. 2 | 116 |
| 8 | 8 | RAY STEVENS ● MCA 5918 (4.98/11.98) | GREATEST HITS | 61 |
| 9 | 7 | CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98) | BEST OF THE BEST OF | 7 |
| 10 | 14 | LYLE LOVETT CURB 42028/MCA (9.98/13.98) | PONTIAC | 4 |
| 11 | 11 | CONWAY TWITTY MCA 6391 (4.98/11.98) | GREATEST HITS #3 | 7 |
| 12 | 10 | RAY STEVENS CURB 77312 (6.98/9.98) | HIS ALL-TIME GREATEST COMIC HITS | 56 |
| 13 | 17 | GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98) | GEORGE STRAIT'S GREATEST HITS | 114 |

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | WKS. ON CHART |
|-----------|-----------|--|------------------------|---------------|
| 14 | 16 | DOLLY PARTON ▲ RCA 4422* (7.98/11.98) | GREATEST HITS | 99 |
| 15 | 18 | HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98) | GREATEST HITS | 103 |
| 16 | 13 | DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98) | JUST LOOKIN' FOR A HIT | 73 |
| 17 | 19 | ALABAMA ▲ ³ RCA 7170* (9.98/13.98) | GREATEST HITS | 115 |
| 18 | 22 | ALABAMA ▲ ³ RCA 4939* (7.98/11.98) | ROLL ON | 105 |
| 19 | 21 | REBA MCENTIRE ▲ MCA 42134 (4.98/11.98) | REBA | 89 |
| 20 | 23 | REBA MCENTIRE ● MCA 6294* (4.98/11.98) | SWEET SIXTEEN | 103 |
| 21 | 12 | CONWAY TWITTY ● MCA 1488 (4.98/11.98) | NUMBER ONES | 6 |
| 22 | 20 | CONWAY TWITTY HOLLYWOOD 463/HIGHLAND (5.98/9.98) | GOLD | 7 |
| 23 | — | WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98) | GREATEST HITS | 15 |
| 24 | 24 | DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98) | GREATEST HITS | 29 |
| 25 | — | MARY-CHAPIN CARPENTER COLUMBIA 44228/SONY (7.98 EQ/11.98) | STATE OF THE HEART | 13 |

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

Ricky Van Shelton

A Bridge I Didn't Burn

The Bridge To Platinum

"A Bridge I Didn't Burn" is the first RVS studio album in two years -- featuring his fastest-breaking single ever, "A Couple Of Good Years Left"... now at radio and video outlets everywhere!

A Bridge I Didn't Burn

is the next stage in a RVS legacy that includes ten #1 singles and 7 million albums sold.

Watch for Ricky Van Shelton's 1993 Tour - over 125 dates in the U.S., Europe and Australia. Hear RVS on these national radio broadcasts:

"Country World Premiere" August 21

"Live At The Roxy" August 30

Produced by Steve Buckingham

On Columbia

48992

In Store
August 24

Alan Jackson

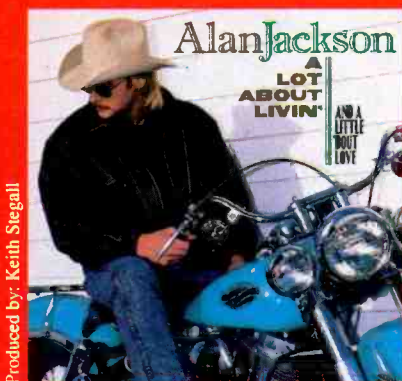
"CHATTAHOOCHEE"

#1 FOR 4 WEEKS

THE HOTTEST SINGLE OF THE YEAR!



FROM THE ALBUM



12
CONSECUTIVE
#1
SINGLES

GREATEST SALES GAINER 5 OF PAST 7 WEEKS

Watch for ALAN's Christmas album, in stores October 12th

TEN TEN
Ten Ten Management, Inc.

Barry Coburn

ARISTA

©1993 Arista Records, Inc.,
a Bertelsmann Music Group Company

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|--------------|---|--|
| | | | | ★ ★ ★ No. 1 ★ ★ ★ 4 weeks at No. 1 | |
| 1 | 1 | 1 | 13 | CHATTAHOOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE) | ALAN JACKSON (C) (V) ARISTA 1-2573 |
| 2 | 2 | 4 | 13 | WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK) | BROOKS & DUNN (C) (V) ARISTA 1-2563 |
| 3 | 4 | 7 | 12 | IT SURE IS MONDAY M. WRIGHT (D. LINDE) | MARK CHESNUTT (C) (V) MCA 54630 |
| 4 | 6 | 10 | 10 | CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST) | TRACY LAWRENCE ATLANTIC ALBUM CUT |
| 5 | 9 | 9 | 11 | EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON) | CARLENE CARTER (C) (V) GIANT 18527 |
| 6 | 5 | 5 | 13 | IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH) | REBA MCENTIRE (C) (V) MCA 54496 |
| 7 | 3 | 2 | 13 | A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK) | CLINT BLACK WITH WYONNA (C) (V) RCA 62503 |
| 8 | 10 | 15 | 8 | WHY DIDN'T I THINK OF THAT D. JOHNSON (B. MCDILL, P. HARRISON) | DOUG STONE (V) EPIC 77025 |
| 9 | 11 | 12 | 14 | HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS) | SAMMY KERSHAW (C) (V) MERCURY 862 096 |
| 10 | 12 | 16 | 11 | WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS) | LITTLE TEXAS (C) (V) WARNER BROS. 18516 |
| 11 | 14 | 17 | 12 | RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE) | DOUG SUPERNAW (V) BNA 87356 |
| 12 | 15 | 18 | 8 | MAMA KNOWS THE HIGHWAY A. REYNOLDS, J. ROONEY (P. WASNER, C. J. QUARTO) | HAL KETCHUM CURB ALBUM CUT |
| 13 | 17 | 24 | 7 | A THOUSAND MILES FROM NOWHERE P. ANDERSON (D. YOAKAM) | DWIGHT YOAKAM (C) (V) D. REPRIS 18528/WARNER BROS. |
| 14 | 16 | 20 | 12 | WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES) | RESTLESS HEART (V) RCA 62510 |
| 15 | 19 | 28 | 6 | THANK GOD FOR YOU R. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY) | SAWYER BROWN CURB PROMO SINGLE |
| 16 | 18 | 21 | 10 | JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE) | SHENANDOAH (V) RCA 62504 |
| 17 | 20 | 22 | 6 | IN THE HEART OF A WOMAN J. SCAIFE, J. COTTON (K. HINTON, B. CARTWRIGHT) | BILLY RAY CYRUS (C) (V) MERCURY 862 448 |
| | | | | ★ ★ ★ AIRPOWER ★ ★ ★ | |
| 18 | 23 | 25 | 7 | WORKING MAN'S PH.D. S. HENDRICKS (A. TIPPIN, P. DOUGLAS, B. BOYD) | AARON TIPPIN (V) RCA 62520 |
| 19 | 22 | 23 | 9 | DOWN ON MY KNEES G. FUNDIS (B. N. CHAPMAN) | TRISHA YEARWOOD (V) MCA 54670 |
| 20 | 7 | 6 | 15 | WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES) | GEORGE STRAIT (C) (V) MCA 54642 |
| 21 | 8 | 3 | 15 | MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS) | JOHN ANDERSON (C) (V) BNA 62507 |
| 22 | 25 | 29 | 9 | TEXAS TATTOO D. JOHNSON (D. GIBSON, B. MILLER) | GIBSON/MILLER BAND (C) (V) EPIC 74991 |
| 23 | 32 | 38 | 8 | HOLDIN' HEAVEN T. BROWN (B. KENNER, T. MCHUGH) | TRACY BYRD (C) (V) MCA 54659 |
| 24 | 13 | 11 | 15 | CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM) | PAM TILLIS (C) (V) ARISTA 1-2552 |
| 25 | 30 | 39 | 9 | EASIER SAID THAN DONE S. FISHELL, R. FOSTER (R. FOSTER) | RADNEY FOSTER (V) ARISTA 12564 |
| 26 | 28 | 34 | 10 | SHAME SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP) | MARK COLLIE (C) (V) MCA 54668 |
| 27 | 37 | 46 | 4 | LOOKING OUT FOR NUMBER ONE G. BROWN (T. TRITT, T. SEALS) | TRAVIS TRITT (C) (V) WARNER BROS. 18463 |
| 28 | 21 | 13 | 14 | THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS) | GARTH BROOKS (V) LIBERTY 17324 |
| 29 | 38 | 49 | 4 | ONLY LOVE T. BROWN (M. HUMMON, R. MURRAH) | WYONNA (V) CURB 54689/MCA |
| 30 | 34 | 37 | 5 | BEER AND BONES D. JOHNSON (S. D. SHAFER, L. WILLIAMS) | JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326 |
| 31 | 36 | 41 | 6 | IF I DIDN'T LOVE YOU S. HENDRICKS (J. VEZNER, J. WHITE) | STEVE WARINER (C) (V) ARISTA 1-2578 |
| 32 | 27 | 30 | 19 | BLAME IT ON YOUR HEART G. GORDY, JR. (H. HOWARD, KOSTAS) | PATTY LOVELESS (C) (V) EPIC 74906 |
| 33 | 24 | 8 | 17 | TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN) | TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985 |
| 34 | 26 | 14 | 18 | WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE) | CONFEDERATE RAILROAD (V) ATLANTIC 82422 |
| 35 | 29 | 27 | 20 | LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM) | MCBRIDE & THE RIDE (C) (V) MCA 54601 |
| 36 | 39 | 42 | 8 | A COWBOY'S BORN WITH A BROKEN HEART C. FARREN (J. STEELE, C. FARREN) | BOY HOWDY CURB ALBUM CUT |
| 37 | NEW | | 1 | AIN'T GOING DOWN (TIL THE SUN COMES UP) A. REYNOLDS (K. BLAZY, K. WILLIAMS, G. BROOKS) | GARTH BROOKS (V) LIBERTY 17496 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|--------------|--|---|
| 38 | 43 | 50 | 5 | WHAT'S IT TO YOU J. STROUD (C. WRIGHT, R. E. ORRALL) | CLAY WALKER (C) (V) GIANT 18465 |
| 39 | 45 | 52 | 6 | HE AIN'T WORTH MISSING N. LARKIN, H. SHEDD (T. KEITH) | TOBY KEITH (C) (V) MERCURY 862 262 |
| 40 | 42 | 48 | 6 | LET GO R. L. PHELPS, D. PHELPS (D. BROWN) | BROTHER PHELPS ASYLUM PROMO SINGLE |
| 41 | 35 | 31 | 19 | SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO) | COLLIN RAYE (V) EPIC 74912 |
| 42 | 40 | 36 | 18 | HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOLOGO) | ALABAMA (V) RCA 62495 |
| 43 | 48 | 51 | 5 | TRUE BELIEVER R. MILSAP, R. GALBRAITH (J. HIATT) | RONNIE MILSAP LIBERTY PROMO SINGLE |
| 44 | 33 | 26 | 17 | THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER) | MARY-CHAPIN CARPENTER (V) COLUMBIA 74930 |
| 45 | 52 | 63 | 3 | PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J. SLATE, B. MONTGOMERY (R. BLAYLOCK, K. K. PHILLIPS, H. PERDEW) | JOE DIFFIE (V) EPIC 77071 |
| 46 | 47 | 47 | 8 | I GOT A LOVE R. SCRUGGS (J. LEAP) | MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT |
| 47 | 31 | 19 | 18 | NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON) | VINCE GILL (C) (V) MCA 54540 |
| 48 | 49 | 53 | 6 | I'LL CRY TOMORROW S. HENDRICKS, L. STEWART (S. BOGARD, R. GILES) | LARRY STEWART (V) RCA 62546 |
| 49 | 53 | 64 | 3 | THIS ROMEO AIN'T GOT JULIE YET M. POWELL, T. DUBOIS (J. OLANDER, E. SILVER) | DIAMOND RIO (C) (V) ARISTA 1-2580 |
| 50 | 41 | 32 | 19 | I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD) | LORRIE MORGAN (V) BNA 62415 |
| 51 | 46 | 43 | 19 | TELL ME WHY T. BROWN (K. BONOFF) | WYONNA (C) (V) CURB 54606/MCA |
| 52 | 61 | — | 2 | ONE MORE LAST CHANCE T. BROWN (V. GILL, G. NICHOLSON) | VINCE GILL MCA x |
| 53 | 50 | 44 | 20 | TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE) | SAWYER BROWN (V) CURB 1043 |
| 54 | 54 | 55 | 4 | NOTHIN' BUT THE WHEEL E. GORDY, JR. (J. S. SHERRILL) | PATTY LOVELESS (V) EPIC 77076 |
| 55 | 51 | 45 | 19 | OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO) | DIAMOND RIO (C) (V) ARISTA 1-2464 |
| 56 | 57 | 69 | 3 | TRASHY WOMEN B. BECKETT (C. WALL) | CONFEDERATE RAILROAD (C) (V) ATLANTIC 87357 |
| 57 | 56 | 57 | 6 | DANCE WITH THE ONE THAT BROUGHT YOU H. SHEDD, N. WILSON (S. HOGIN, G. PETERS) | SHANIA TWAIN (C) (V) MERCURY 862 346 |
| 58 | NEW | | 1 | JUST LIKE THE WEATHER J. BOWEN, S. BOGGUSS (S. BOGGUSS, D. CRIDER) | SUZY BOGGUSS (V) LIBERTY 17495 |
| 59 | 59 | — | 2 | HURRY SUNDOWN S. GIBSON, T. BROWN (K. STEGALL, D. HENSON, B. MASON) | MCBRIDE & THE RIDE (V) MCA 54688 |
| 60 | 58 | 62 | 3 | CAN YOU FEEL IT C. HOWARD (R. L. GREGG, D. SAMPSON) | RICKY LYNN GREGG (V) LIBERTY 17399 |
| 61 | 68 | — | 2 | THE GRAND TOUR S. LINOSAY (G. RICHEY, C. TAYLOR, N. WILSON) | AARON NEVILLE (C) (V) A&M 580312 |
| 62 | 55 | 54 | 10 | A MIND OF HER OWN C. HOWARD (C. JONES, J. BERRY) | JOHN BERRY LIBERTY ALBUM CUT |
| 63 | 65 | — | 2 | FALLIN' NEVER FELT SO GOOD M. WRIGHT (S. CAMP, W. SMITH) | SHAWN CAMP (C) (V) REPRIS 18465/WARNER BROS. |
| 64 | 72 | — | 2 | HALF ENOUGH R. LANDIS (W. WALDMAN, R. NIELSON) | LORRIE MORGAN (V) BNA 62576 |
| 65 | 60 | 58 | 18 | I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. K. JONES) | BILLY DEAN (V) SBK 56984/LIBERTY |
| 66 | 67 | — | 2 | MY BABY LOVES ME P. WORLEY, E. SEAY, M. MCBRIDE (G. PETERS) | MARTINA MCBRIDE (V) RCA 62299 |
| 67 | 62 | 61 | 18 | AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS) | RANDY TRAVIS (V) WARNER BROS. 18616 |
| 68 | NEW | | 1 | THAT WAS A RIVER G. FUNDIS, J. HOBBS (S. LONGACRE, R. GILES) | COLLIN RAYE (V) EPIC 77118 |
| 69 | 70 | — | 3 | FEELIN' KIND OF LONELY TONIGHT B. MAHER (J. O'HARA, B. MAHER) | SHELBY LYNNE (C) (V) MORGAN CREEK 30187/MERCURY |
| 70 | 63 | 65 | 6 | DADDY LAID THE BLUES ON ME D. JOHNSON, C. JACKSON (B. CRYNER) | BOBBIE CRYNER (C) (V) EPIC 77074 |
| 71 | 64 | 67 | 3 | EVERY DAY WHEN I GET HOME S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, G. COTTON) | ROBERT ELLIS ORRALL (V) RCA 62547 |
| 72 | 74 | — | 2 | WHATEVER WAY THE WIND BLOWS D. WAS, T. BROWN (M. CRENSHAW) | KELLY WILLIS MCA x |
| 73 | 75 | 74 | 4 | GOD BLESSED TEXAS J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, B. SEALS) | LITTLE TEXAS WARNER BROS. ALBUM CUT |
| 74 | NEW | | 1 | RIP OFF THE KNOB E. SEAY, BELLAMY BROTHERS (D. BELLAMY) | THE BELLAMY BROTHERS BELLAMY BROTHERS ALBUM CUT/INTERSOUND |
| 75 | 69 | 66 | 13 | LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE) | LARI WHITE (V) RCA 62511 |

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

HOT COUNTRY RECURRENTS

| | | | | | |
|----|----|----|----|---|-------------------------------------|
| 1 | 1 | 1 | 3 | SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH) | TOBY KEITH MERCURY |
| 2 | 2 | — | 2 | I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON) | JOHN MICHAEL MONTGOMERY ATLANTIC |
| 3 | 3 | — | 2 | AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE) | DWIGHT YOAKAM REPRIS |
| 4 | 4 | 2 | 3 | TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE) | LEE ROY PARNELL ARISTA |
| 5 | — | — | 1 | HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN) | JOE DIFFIE EPIC |
| 6 | 5 | 3 | 6 | SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON) | SAMMY KERSHAW MERCURY |
| 7 | 6 | 4 | 5 | ALIBIS J. STROUD (R. BOUDREAU) | TRACY LAWRENCE ATLANTIC |
| 8 | 9 | 7 | 9 | NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY) | RADNEY FOSTER ARISTA |
| 9 | 7 | 5 | 3 | ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD) | LARRY STEWART RCA |
| 10 | 8 | 6 | 5 | HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE) | HAL KETCHUM CURB |
| 11 | 10 | 8 | 10 | WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS) | CLINT BLACK RCA |
| 12 | 12 | 10 | 12 | HEARTLAND T. BROWN (S. DORFF, J. BETTIS) | GEORGE STRAIT MCA |
| 13 | 16 | 16 | 18 | QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN) | CONFEDERATE RAILROAD ATLANTIC |

| | | | | | |
|----|----|----|----|---|-------------------------------------|
| 14 | 15 | 12 | 44 | BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN) | BROOKS & DUNN ARISTA |
| 15 | 19 | 18 | 25 | LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN) | JOHN MICHAEL MONTGOMERY ATLANTIC |
| 16 | 14 | 15 | 5 | THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS) | REBA MCENTIRE & VINCE GILL MCA |
| 17 | 13 | 11 | 10 | IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH) | TANYA TUCKER LIBERTY |
| 18 | 11 | 9 | 4 | MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON) | DOUG STONE EPIC |
| 19 | 17 | 13 | 14 | WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH) | LORRIE MORGAN BNA |
| 20 | 20 | 19 | 23 | DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER) | VINCE GILL MCA |
| 21 | 18 | 20 | 25 | I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ) | GEORGE STRAIT MCA |
| 22 | 21 | 14 | 8 | MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS) | AARON TIPPIN RCA |
| 23 | 22 | 17 | 8 | BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS) | MARK COLLIE MCA |
| 24 | 23 | 22 | 26 | I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER) | ALABAMA RCA |
| 25 | — | 23 | 15 | I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP) | COLLIN RAYE EPIC |

◆ 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.

ADVERTISEMENT THE INDEPENDENT

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

The Following Are The Top Ten Independent Country Records For July, 1993

- 1 Where Do You Think You're Coming From Jack Robertson (SOR)
- 2 Standing On The Edge Clinton Gregory (SOR)
- 3 Old Porch Swing Gene Watson (BROADLAND)
- 4 Feelin' Kind Of Lonely Shelby Lynn (Morgan Creek)
- 5 Son Of The '60's Jamer Younger (ADC)
- 6 Dancin' With An Angel Bo Harrison (Door Knob)
- 7 My Girlfriend Might Smokin' Armadillos (Burrow)
- 8 Home Kiya Heartwood (Waldoxy)
- 9 Good News Wyndi Renee (Tug Boat)
- 10 Are There Anymore At Home Like You Kim Perry (Zephyr)

"Coming On Strong"
I Tried To Work For Jesus (Doc Holiday)
Hey Handsome (Holly Stan Young)
Walk Outside The Lines (Marshall Tucker Band)
Just Tell Me It's Over (Tim Tesch)

This Survey Of Independent Distributed Country Records Has Been Compiled By The Holiday Music Group Based On Reports From Country Music Radio Stations And Certain Trade Papers Across The USA

"HOT PICKS"

Next Of Kin (Johnny Paycheck)
Marie Fair (WNRG)
Stone Country (Cimmaron)
Andy Johnson (Whee-Am)
Just Like Workin' Folk (Kenny Brent)
Keith Parnell (WJJC)

"RECORDS ON THE FRINGE"

Fly Me South (Zaca Creek)
Everytime You Say Goodbye (Alison Krauss)
Rip Of The Knob (Bellamy Bros.)
The Grand Tour (Aaron Neville)

To send records for review or for a copy of the reports used to compile this report contact:
The Holiday Music Group
2514 Build America Drive, Hampton, VA 23666
To subscribe to the "Independent" the only true source of country independent record airplay call 1-804-827-8733

ADVERTISEMENT

Country

ARTISTS & MUSIC

COUNTRY CORNER



by Lynn Shults

MAKE IT FOUR consecutive weeks for "Chattahoochee" by Alan Jackson to sit atop the Hot Country Singles & Tracks chart. "Chattahoochee" looks as though it will chalk up a fifth week at No. 1. If so, it will join "Achy Breaky Heart" by Billy Ray Cyrus as the only track since January '92 to hold the No. 1 position for five consecutive weeks. The subtle Cajun influences combined with light-hearted, summertime lyrics recounting Jackson's youth on the river obviously have rekindled memories for many country consumers. The video, too, is autobiographical, with Jackson re-creating afternoons water skiing on the river. It is this uncomplicated spirit of fun that seems to be setting "Chattahoochee" apart from other contenders, as though a segment of our society is sending out a message that says, "Cool it. Chill out. Relax. Let's have a little fun."

BEING POLITICALLY CORRECT may be out if you follow the subculture of country music. There has always been a thread of going against the grain embedded in creative communities, and the creators of country music are no different. Past examples such as "Take This Job And Shove It" by Johnny Paycheck, "Why Don't We Get Drunk (And Screw)" by Jimmy Buffett, and "Buck Naked" by Hank Williams Jr. point out that a certain segment of the population just wants to have fun (in its own way). Even cross-dressing is now acceptable in country music: One of America's most popular radio stations plans to bring everything out of the closet and put it on the air. In response to the excitement generated by "Trashy Women" (57-56) by Confederate Railroad, WIVK Knoxville, Tenn., is going to run a "Trashy Women" contest. PD Les Acree says, "We're giving the record and the video a couple of weeks to really kick in, and then we will begin our on-the-air promotions. The contest is going to be open to both men and women." Judges have yet to be announced.

THE MOST ACTIVE TRACK on the singles chart is "Ain't Going Down (Til The Sun Comes Up)" (debut-37) by Garth Brooks, followed by "One More Last Chance" (61-52) by Vince Gill; "Every Little Thing" (9-5) by Carlene Carter; "Only Love" (38-29) by Wynonna; "Holdin' Heaven" (32-23) by Tracy Byrd; "Can't Break It To My Heart" (6-4) by Tracy Lawrence; "Prop Me Up Beside The Jukebox (If I Die)" (52-45) by Joe Diffie; "Looking Out For Number One" (37-27) by Travis Tritt; "This Romeo Ain't Got Julie Yet" (53-49) by Diamond Rio; and "Just Like The Weather" (debut-58) by Suzy Bogguss.

HEY RADIO, WAKE UP. The album chart has a few things to say this week. For the fourth week out of five, the Greatest Gainer award goes to "A Lot About Livin' (And A Little 'Bout Love)" (3-3) by Alan Jackson. The Pacesetter award belongs to "Under This Old Hat" (29-21) by Chris LeDoux. The lead single by the same title peaked at No. 54 on the Hot Country Singles & Track chart on June 17. How can this be? SoundScan point-of-sale information shows the leading sales market for LeDoux to be Salt Lake City, followed by Los Angeles, Dallas, and Denver. Debuting at No. 69 is "Temptation," by Shelby Lynne, whose leading sales markets for the week are New York and Houston, followed by San Francisco-Oakland-San Jose, Dallas, and Portland, Ore.

SAWYER BROWN ON 'OUTSKIRTS'?

(Continued from page 23)

with the McAnally-penned hit title cut from the album, marked a real turning point for Sawyer Brown. The band finally managed to gain critical acceptance, and simultaneously scored the biggest hit of its career.

Recalling the first time he heard "All These Years" on a McAnally demo tape, Miller says he "thought it was a piece of art and really wanted to record it. I didn't care what it did commercially. I just wanted to be associated with that song."

After taking it to No. 1, Miller & Co.'s association with "All These Years" is guaranteed, and with "Outskirts Of Town," Sawyer Brown has strengthened its ties with the song's writer as well. McAnally ascended to co-producer, replacing longtime producer Randy Scruggs, as co-writing duties evolved into recording sessions.

"Mac came up to play on a couple of things when we were doing the demos, and the production thing just kind of made sense," Miller says. McAnally, who describes himself as a "studio rat by nature," also sees it as a natural progression. "I had a trademark on a part of their career," he says. "Our writing together grew into this album, in a production sense. From my end, it's like superimposing a real good friendship onto the process of making records. When I hear certain things on the radio, I go, 'Those poor guys sound like they're in a dentist's office waiting to be drilled.' Enjoying making records is key for me, and we *did* have fun."

The loose, easygoing vibe that permeates the songs on "Outskirts Of Town" can be attributed partially to the fact that much of the album was recorded in the legendary Muscle Shoals studio in Alabama. "The mix at Muscle Shoals was just pumpin'," says Miller. "When we were recording 'Thank God For You,' [session keyboardist] Matt Rollings came into the control room and said, 'Are we allowed to do this?'"

That upbeat, uptempo song was a natural choice as the new album's debut single (it's already a top 20 country hit) but, taking his cue from "Cafe On The Corner," Miller has been busy

applying his ever-sharpening songwriter's pen to more topical fare as well. "Farmer Tan," from the new record, showcases his growth as a songwriter and proves that "Cafe On The Corner," with its plight-of-the-farmer message, was more heartfelt than the cynics might suspect.

"I grew up on a farm in Ohio, and my grandfather had to sell his farm and go to work in a factory because he couldn't make a living," Miller says. "When Mac played me that song, I'd seen it. I didn't want people to think that 'Cafe On The Corner' was just a commercial song. I thought to myself, 'I want to say something about the farmer as well.'"

As he's proven throughout the up-and-down career of Sawyer Brown, if Miller wants something badly enough, he applies a stubborn determination bordering on obsession until he gets it. "I don't mind disciplining myself to do whatever it takes to get the job done," Miller says.

From the rowdy revisionism of "The Boys And Me" to the hometown wisdom of the title cut, "Outskirts Of Town" sounds like a labor of love, reflecting Miller's maturing songcraft and Sawyer Brown's growth as a band. "We focused on our music, and that was the whole turning point," Miller says. "As you grow up, you mellow quite a bit, and you have something to say."

SHENANDOAH PROMO

(Continued from page 23)

Camelot also designed and produced a hanging poster for its 386 stores that give contest details. The poster, for which RCA paid the cost of production, says: "Be Shenandoah's MVP! Watch TNN Video Morning For Details."

RCA has provided Shenandoah standups and album prepacks to each Camelot store for display. Each prepack contains one counter standup, four flats, four posters, and one CD. RCA also is offering Shenandoah product to Camelot at a discount for the promo.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- | | | | |
|----|---|----|--|
| 37 | AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) | 69 | FEELIN' KIND OF LONELY TONIGHT (Sony Cross Keys, ASCAP/Trick Knee, ASCAP/Welbeck, ASCAP/MCA, ASCAP/Blue Quill, ASCAP) HL |
| 7 | A BAO GOOBYE (Blackened, BMI) CPP | 73 | GOO BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP |
| 30 | BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP | 61 | THE GRANO TOUR (Al Gallico, BMI/Algee, BMI) |
| 32 | BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL | 64 | HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) |
| 4 | CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP) | 44 | THE HARD WAY (EMI April, ASCAP/Getarealjob, ASCAP) HL |
| 60 | CAN YOU FEEL IT (Hoosier Hills, BMI/Milene, ASCAP) | 9 | HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL |
| 1 | CHATTAAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM | 39 | HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL |
| 24 | CLEOPATRA, QUEEN OF OENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM | 23 | HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp. Of America, BMI) HL/CPP |
| 36 | A COWBOY'S BORN WITH A BROKEN HEART (Farrenuth, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM | 42 | HOMETOWN HONEYMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/After Berger, ASCAP/Patrick Janus, ASCAP/WB, ASCAP) WBM |
| 70 | DAODY LAIO THE BLUES ON ME (Ensign, BMI/Miss Scarlett, BMI/Lonesome Dove, BMI) CPP | 59 | HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP) |
| 57 | DANCE WITH THE ONE THAT BROUGHT YOU (Sony Tree, BMI/WB, ASCAP) HL/WBM | 31 | IF I OION'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM |
| 19 | DOWN ON MY KNEES (BMG, ASCAP) HL | 46 | I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL |
| 25 | EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL | 50 | I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP) |
| 71 | EVERY OAY WHEN I GET HOME (EMI April, ASCAP/JKids, ASCAP/Triumvirate, BMI/New Clarion, BMI) WBM | 48 | I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) WBM/CPP |
| 5 | EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL | 17 | IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM |
| 63 | FALLIN' NEVER FELT SO GOOD (Patric Janus, ASCAP/WB, ASCAP) | 3 | IT'S SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM |
| | | 6 | IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI) |
| | | 65 | I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/ |
| | | | Jechol, ASCAP/EMI April, ASCAP) HL |
| | | 16 | JAMIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM |
| | | 58 | JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) |
| | | 75 | LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LeSongs, ASCAP/Swell Kid, ASCAP) WBM |
| | | 40 | LET GO (Dicke Brown, ASCAP) |
| | | 27 | LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL |
| | | 35 | LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of PolyGram, BMI/Millhouse, BMI) HL |
| | | 12 | MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI) CLM |
| | | 62 | A MIND OF HER OWN (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI) CPP |
| | | 21 | MONEY IN THE BANK (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM |
| | | 66 | MY BABY LOVES ME (Sony Cross Keys, ASCAP) |
| | | 47 | NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM |
| | | 54 | NOTHIN' BUT THE WHEEL (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL |
| | | 11 | OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WBM/HL |
| | | 67 | AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM |
| | | 52 | ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) |
| | | 29 | ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP |
| | | 45 | PROP ME UP BESIDE THE JUKEBOX (IF I OIE) (Songwriters Ink, BMI/Texas Wedge, ASCAP) |
| | | 11 | RENO (Supernaw, ASCAP) |
| | | 74 | RIP OFF THE KNOB (Bellamy Bros., ASCAP) |
| | | 26 | SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy, BMI/Sony Tree, BMI) HL |
| | | 41 | SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great |
| | | | Cumberland, BMI/Diamond Struck, BMI) HL/CPP |
| | | 33 | TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI) WBM/HL |
| | | 51 | TELL ME WHY (Seagrape, BMI) CPP |
| | | 22 | TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL |
| | | 15 | THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM |
| | | 28 | THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP/CLM |
| | | 68 | THAT WAS A RIVER (W.B.M., SESAC/Long Acree, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenrick, BMI) |
| | | 49 | THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Taxicaster, BMI/Pickanbo, ASCAP) WBM |
| | | 13 | A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| | | 56 | TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI) |
| | | 53 | TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI) |
| | | 43 | TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL |
| | | 14 | WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI) CPP/WBM |
| | | 2 | WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL |
| | | 72 | WHATEVER WAY THE WIND BLOWS (Murder By Television, ASCAP/Bug, ASCAP) |
| | | 10 | WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP |
| | | 38 | WHAT'S IT TO YOU (Stroudavarious, ASCAP/BMG Songs, ASCAP/JKids, ASCAP/EMI April, ASCAP) HL |
| | | 20 | WHEN OIO YOU STOP LOVING ME (Acuff-Rose, BMI) CPP |
| | | 34 | WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City, ASCAP/EMI April, ASCAP) HL |
| | | 8 | WHY OION'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL |
| | | 18 | WORKING MAN'S P.H.O. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP |

THE Billboard Latin 50™

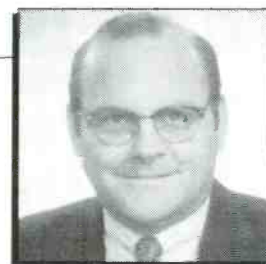
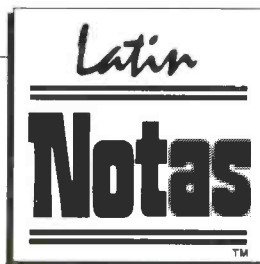
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

| THIS WEEK | LAST WEEK | WKS. ON | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|----------------------------|-----------|--------------------------------------|---|-------------------------|
| ★★★★ NO. 1 ★★★★★ | | | | |
| 1 | 1 | 5 | GLORIA ESTEFAN EPIC 53807/SONY 5 weeks at No. 1 | MI TIERRA |
| 2 | 2 | 5 | LUIS MIGUEL WEA LATINA 92993 | ARIES |
| 3 | 3 | 5 | SOUNDTRACK ELEKTRA 961240 | THE MAMBO KINGS |
| 4 | 4 | 5 | LUIS MIGUEL WEA LATINA 75805 | ROMANCE |
| ★★★★ GREATEST GAINER ★★★★★ | | | | |
| 5 | 6 | 5 | SELENA EMI LATIN 42770 | LIVE! |
| 6 | 5 | 5 | LA MAFIA SONY DISCOS 80925/SONY | AHORA Y SIEMPRE |
| 7 | 7 | 5 | GIPSY KINGS ELEKTRA 60845 | GIPSY KINGS |
| 8 | 8 | 5 | LINDA RONSTADT ELEKTRA 60765 | CANCIONES DE MI PADRE |
| 9 | 10 | 5 | GIPSY KINGS ELEKTRA 61390 | LIVE! |
| 10 | 13 | 5 | SELENA EMI LATIN 42635 | ENTRE A MI MUNDO |
| 11 | 12 | 5 | JULIO IGLESIAS SONY LATIN 38640/SONY | JULIO |
| 12 | 11 | 5 | JON SECADA SBK 80646/EMI LATIN | OTRO DIA MAS SIN VERTE |
| 13 | 14 | 5 | MANA WEA LATINA 90818 | DONDE JUGARAN LOS NIÑOS |
| 14 | 9 | 5 | JUAN LUIS GUERRA Y 4.40 KAREN 3456/BMG | AREITO |
| 15 | 16 | 5 | FAMA SONY DISCOS 80835/SONY | COMO NUNCA |
| 16 | 18 | 5 | GIPSY KINGS ELEKTRA 61179 | ESTE MUNDO |
| 17 | 15 | 5 | GIPSY KINGS ELEKTRA 60892 | MOSAIQUE |
| 18 | 17 | 5 | LINDA RONSTADT ELEKTRA 61383 | FRENESI |
| 19 | 21 | 5 | JERRY RIVERA SONY TROPICAL 80776/SONY | CUENTA CONMIGO |
| 20 | 23 | 5 | LINDA RONSTADT ELEKTRA 61239 | MAS CANCIONES |
| 21 | 26 | 5 | MAZZ EMI LATIN 42593 | LO HARE POR TI |
| 22 | 24 | 5 | EMILIO NAVAIRA EMI LATIN 42739 | LIVE |
| 23 | 30 | 5 | BANDA MACHOS FONOVISA 6161 | CASIMIRA |
| 24 | 19 | 5 | BRONCO FONOVISA 3032 | POR EL MUNDO |
| 25 | 20 | 5 | JUAN LUIS GUERRA Y 4.40 KAREN 109/BMG | BACHATA ROSA |
| 26 | 22 | 5 | ANA GABRIEL GLOBO 80871/SONY | THE BEST |
| 27 | 27 | 5 | BANDA MACHOS FONOVISA 9069 | CON SANGRE DE INDI |
| 28 | 25 | 5 | RAUL DI BLASIO ARIOLA 3466/BMG | EN TIEMPO DE AMOR |
| 29 | 32 | 5 | JULIO IGLESIAS SONY LATIN 84304/SONY | HEY! |
| 30 | 28 | 5 | LOS BUKIS FONOVISA 9040 | QUIEREME |
| 31 | 29 | 5 | REY RUIZ SONY TROPICAL 80848/SONY | REY RUIZ |
| 32 | 35 | 5 | GIPSY KINGS ELEKTRA 61019 | ALLEGRIA |
| 33 | 33 | 5 | LA MAFIA SONY DISCOS 80660/SONY | ESTAS TOCANDO FUEGO |
| 34 | 31 | 5 | JULIO IGLESIAS SONY LATIN 39568/SONY | MOMENTS |
| 35 | 41 | 4 | JAY PEREZ SONY DISCOS 81046/SONY | TE LLEVO EN MI |
| 36 | 40 | 5 | LUIS MIGUEL WEA LATINA 90720 | AMERICA Y EN VIVO |
| 37 | 38 | 5 | CULTURAS MANNY 13022/WEA LATINA | CULTURE SHOCK |
| 38 | 34 | 5 | GLORIA ESTEFAN SONY LATIN 80432/SONY | EXITOS DE |
| ★★★★ PACESETTER ★★★★★ | | | | |
| 39 | 50 | 5 | EMILIO NAVAIRA EMI LATIN 42626 | UN Sung HIGHWAYS |
| 40 | 45 | 5 | FITO OLIVARES FONOVISA 9068 | 15 EXITOS |
| 41 | 42 | 5 | JULIO IGLESIAS SONY LATIN 80763/SONY | CALOR |
| 42 | 43 | 5 | JULIO IGLESIAS SONY LATIN 39570/SONY | IN CONCERT |
| 43 | 39 | 5 | V. FERNANDEZ/R. AYALA SONY DISCOS 80628/SONY | ARRIBA EL NORTE... |
| 44 | 36 | 3 | CHAYANNE SONY LATIN 80831/SONY | PROVOCAME |
| 45 | RE-ENTRY | JULIO IGLESIAS SONY LATIN 80123/SONY | RAICES | |
| 46 | RE-ENTRY | LUIS MIGUEL WEA LATINA 71535 | 20 ANOS | |
| 47 | 44 | 2 | VARIOS ARTISTAS MADACY 0011 | ALL THE BEST FROM CUBA |
| ★★★★ HOT SHOT DEBUT ★★★★★ | | | | |
| 48 | NEW ▶ | PAULINA RUBIO EMI LATIN 42750 | LA CHICA DORADA | |
| 49 | RE-ENTRY | MAZZ EMI LATIN 42549 | MAZZ LIVE-UNA NOCHE JUNTOS | |
| 50 | 37 | 5 | CELIA CRUZ RMM 80985/SONY | AZUCAR NEGRA |

| POP | TROPICAL/SALSA | REGIONAL MEXICAN |
|---|---|--|
| 1 LUIS MIGUEL WEA LATINA ARIES | 1 GLORIA ESTEFAN EPIC/SONY MI TIERRA | 1 SELENA EMI LATIN LIVE! |
| 2 LUIS MIGUEL WEA LATINA ROMANCE | 2 SOUNDTRACK ELEKTRA THE MAMBO KINGS | 2 LA MAFIA SONY DISCOS/SONY AHORA Y SIEMPRE |
| 3 GIPSY KINGS ELEKTRA GIPSY KINGS | 3 JUAN LUIS GUERRA /BMG AREITO | 3 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE |
| 4 GIPSY KINGS ELEKTRA LIVE | 4 LINDA RONSTADT ELEKTRA FRENESI | 4 SELENA EMI LATIN ENTRE A MI MUNDO |
| 5 JULIO IGLESIAS SONY JULIO | 5 JERRY RIVERA SONY CUENTA CONMIGO | 5 FAMA SONY DISCOS/SONY COMO NUNCA |
| 6 JON SECADA SBK/EMI LATIN OTRO DIA MAS SIN VERTE | 6 JUAN LUIS GUERRA /BMG BACHATA ROSA | 6 LINDA RONSTADT ELEKTRA MAS CANCIONES |
| 7 MANA WEA LATINA DONDE JUGARAN LOS... | 7 REY RUIZ SONY REY RUIZ | 7 MAZZ EMI LATIN LO HARE POR TI |
| 8 GIPSY KINGS ELEKTRA ESTE MUNDO | 8 VARIOS ARTISTAS MADACY ALL THE BEST FROM CUBA | 8 EMILIO NAVAIRA EMI LATIN LIVE |
| 9 GIPSY KINGS ELEKTRA MOSAIQUE | 9 CELIA CRUZ RMM/SONY AZUCAR NEGRA | 9 BANDA MACHOS FONOVISA CASIMIRA |
| 10 ANA GABRIEL GLOBO/SONY THE BEST | 10 TITO NIEVES RMM/SONY ROMPECABEZA | 10 BRONCO FONOVISA POR EL MUNDO |
| 11 RAUL DI BLASIO ARIOLA EN TIEMPO DE AMOR | 11 JUAN LUIS GUERRA /BMG OJALA QUE LLUEVA CAFE | 11 BANDA MACHOS FONOVISA CON SANGRE DE INDI |
| 12 JULIO IGLESIAS SONY HEY! | 12 RUBEN BLADES GLOBO THE BEST | 12 LA MAFIA SONY ESTAS TOCANDO FUEGO |
| 13 LOS BUKIS FONOVISA QUIEREME | 13 EL GENERAL RCA/BMG MUEVELO CON | 13 JAY PEREZ SONY TE LLEVO EN MI |
| 14 GIPSY KINGS ELEKTRA ALLEGRIA | 14 EL GENERAL RCA/BMG EL PODER DE | 14 CULTURAS MANNY/WEA CULTURE SHOCK |
| 15 JULIO IGLESIAS SONY MOMENTS | 15 VARIOS ARTISTAS SONY SALSA EN GRANDE VOL. 2 | 15 EMILIO NAVAIRA EMI LATIN UNSUNG HIGHWAYS |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. © 1993, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music



by John Lannert

LATINO ROCK TRIUMPHS: If there were any doubts that Warner Mexico rock act Maná did not possess a grass-roots fan base, they were rapidly dispelled July 21 when the Mexican quintet delighted the full house at New York nightclub S.O.B.'s, capacity about 300.

Performing reggae-flavored rock material taken mostly from its Top-15 album "Donde Jugarán Los Niños?," the hard-working quintet turned in a fine set that highlighted the New Music Seminar's Mexican night.

Granted, emotive front man Fher recalls Sting and the group often sounds like the Police, circa 1981. Nonetheless, Maná cannot be perfunctorily dismissed as a Latino knockoff of the Police. They incorporate salsa, ska, and even a pinch of R&B into their tunes that by turns speak of romance and socio-political concerns. It's an appealing, singular brand of Latino pop/rock that certainly would brighten the current sound mix being heard on U.S. Latino radio. More importantly, the band continues to enjoy robust album sales in the U.S. as well as in Latin America (see story, page 30).

Maná's strong showing at S.O.B.'s was convincing testimony of its popularity, principally because the band had to follow an incendiary showcase from BMG Mexico's hard-rock act La Lupita. The mostly Mexican crowd was driven into frenzied moshing throughout much of the 45-minute romp as charismatic lead screecher Héctor Quijada and slinky vocal sidekick Rosa Adame wailed and gyrated with fascinating abandon.

La Lupita label mates Santa Sabina opened the Mexican rock affair with a curious—often alluring—Ofra Haza meets Graham Central Station pastiche that melded Rita Guerrero's quivering Middle Eastern vocal improvisations to a grinding funk groove reminiscent of Larry Graham's heavy-bottomed outfits of the 70s.

The New Music Seminar's Spanish night July 22 at S.O.B.'s was less impressive overall, save the volcanic outing from DRO's Los Rodríguez, a straight-up rock act that has garnered a devout following in Spain and Argentina, home of solid lead singer Andrés Calamaro.

The band's crunching rendition of Frank Sinatra's ever-green "That's Life" was particularly choice.

BRAZIL AUF DEUTSCH: In August, "The Brazilian Sound," a critically-hailed, quick reference guide to Brazilian music, will be published in German by domestic publisher Hannibal Verlag. Entitled "The Brazilian Sound: Samba, Bossa Nova, Und Die Klänge Brasiliens," the German edition will carry updated, more extensive information than its 1991 English-language counterpart.

Authors Chris McGowan, a Billboard contributing writer, and Ricardo Pessanha also have expanded the glossary and discography. Hannibal Verlag is promoting the book in October in conjunction with a tour by Brazil's nonpareil accordionist, Sivuca.

MANNYTIMES FOUR: Manny Music Inc., is shipping three titles in August highlighted by two Aug. 23 albums from ex-Inocencia singer Steve Diaz ("Prenda Amada") and Roel Martínez ("Juntos"), a former backing vocalist of Shelly Lares. Also being shipped Aug. 23 is René Zapata's sophomore ranchera album "Quédate Conmigo." On Aug. 31 Manny is releasing "El Primer Año," the label bow from a high-school conjunto (Continued on next page)



REYES RECORDS INC.

DISTRIBUTORS
 140 N.W. 22 Avenue / Miami, Florida 33125
 Tel (305) 541-6686 / Fax (305) 642-2785

Largest Inventory in Latin Music

All Major labels in American Music

Compact Disc

Cassettes

Records

Videos

SAME DAY SERVICES & FREE LOCAL DELIVERY

30
YEARS
EXPERIENCE

Seattle Sounds On Delos; EMI Exclusive For Hampson

GOING ON RECORD: Gerard Schwarz and the Seattle Symphony added to their store of American music recordings in May and June sessions for release on Delos. Among titles taped were Bloch's "America," Creston's "Toccata," Diamond's "Concert Piece" and Symphony No. 8, and Copland's Piano Concerto with **Loren Hollander** as soloist. **Adam Stern** was producer and **John Eargle** officiated at the mixing console.

Much of the music will be programmed with other pieces by the



by Is Horowitz

same composers recorded earlier. On the non-American side, Schwarz and his orchestra also cut Tchaikovsky's Symphony No. 2. It will be paired with the composer's Symphony No. 1, already in the can.

Other activity at Delos includes the signing of the **Shanghai String Quartet**, whose first disc for the label, to be recorded in mid-August, will offer quartets by Mendelssohn and Grieg. The ensemble is in residence at the Univ. of Richmond, in Virginia.

NEW INK: In recent years, baritone **Thomas Hampson** has been heard on more major labels than most other top artists. But now his identification with EMI Classics will become more pronounced. Under his new contract with the label his commitment is exclusive for solo repertoire, and he is expected to continue a heavy schedule with EMI on the opera front and in crossover, even as he fulfills other projects elsewhere.

THE VOX MUSIC GROUP has revived its Allegretto logo as a budget CD imprint with an initial release of 10 titles priced to retail at \$4.99-\$5.99. Unified cover graphics stress com-

poser or music type, and all performances are first-time CD issues. Label GM **Irwin Katz** says the line will be expanded to 25 titles by year's end.

Vox also has initiated a new-recording program to supplement what many tradesters believe is one of the largest catalogs accumulated by an indie classical label. First up is an album of romances by violinist **Aaron Rosand**, with **Hugh Sung** at the piano, and a Liszt concerto album with pianist **Jerome Rose** and the Budapest Philharmonic. The former goes on Allegretto, the latter on a multi-disc VoxBox.

AMERICAN RARITIES: Philadelphia-based conductor **Matthew Phillips** has recorded the first of a projected series of CDs devoted largely to neglected works by American composers, for release by Albany Records.

The major work on the debut disc is Edgar Stillman Kelley's orchestral suite "Aladdin," and the album also includes some pieces by early 19th century African-American composer **Francis Johnson**. Phillips conducts the Symphony Orchestra of America, a group he formed about four years ago.

Next up is an album of violin sonatas by Foote and Carpenter, to be followed by separate programs of quartet and choral music, says Phillips. He also serves as producer of the series.

TAKING LICENSE: Boston Skyline has issued "Dance Music Of The High Renaissance," the first album in the indie's "From The Vault" series, a projected line of deep-catalog titles licensed from the majors. Most material on the debut disc was recorded for Deutsche Grammophon's Archiv label some 30 years ago by the Collegium Terpsichore under **Fritz Neumeier**, and was never transferred to CD.

Wayne Wadhams, Boston Skyline chief, says he also is negotiating for license rights to vintage albums by PolyGram subsidiaries **Argo** and **L'Oiseau-Lyre**.

LATIN NOTAS

(Continued from page 29)

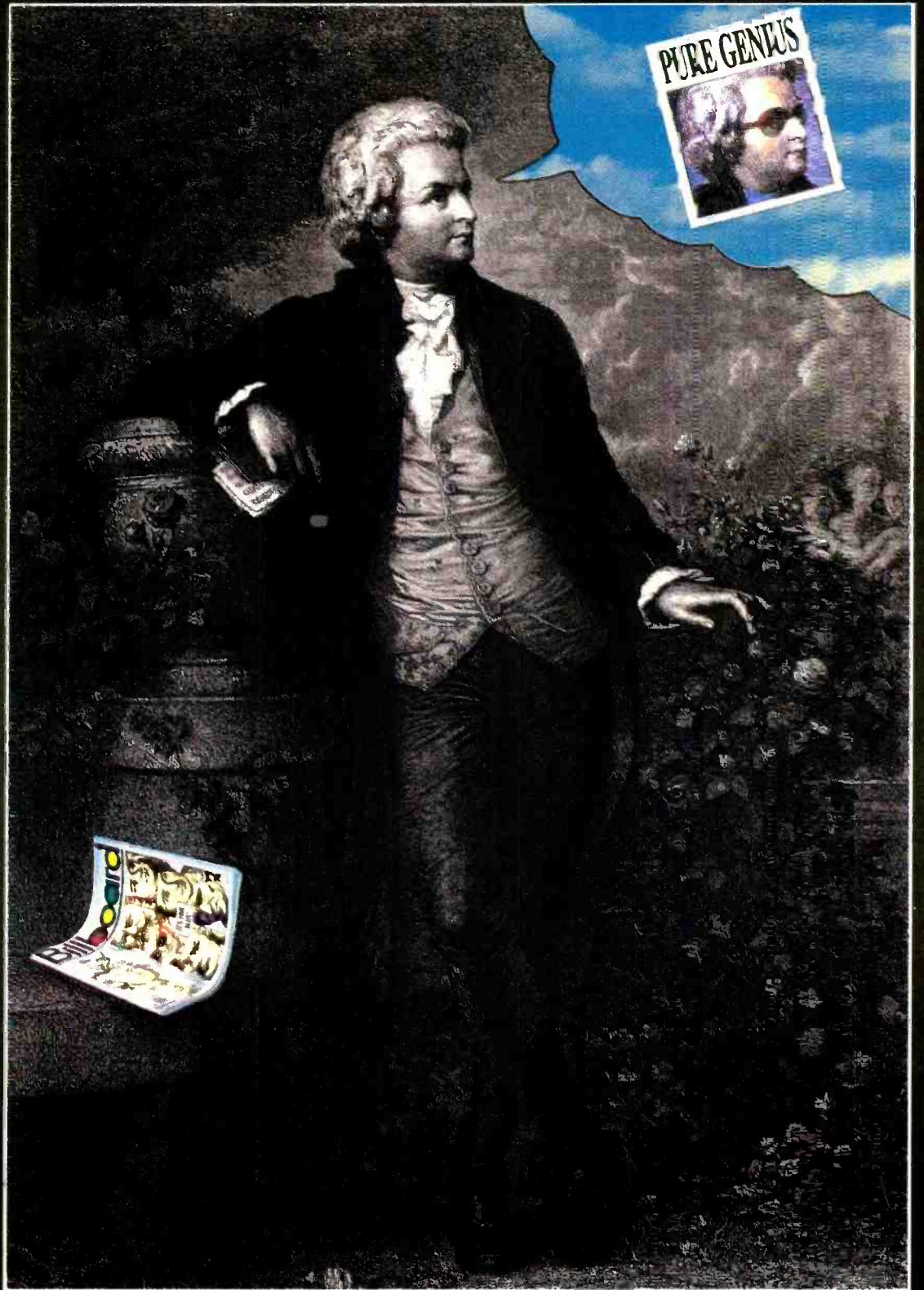
act called **Babyphaze**.

BLACKWELL GOES LATIN: Island Records founder **Chris Blackwell** has formed what he termed a "joint venture" with PolyGram Latino. One act already has been signed, said Blackwell during a brief chat at the Africa Fête concert, staged July 25 at Central Park in New York. Blackwell added that he is looking for more Latino talent. As for the show, volcanic sonstress **Angelique Kidjo** delivered a smoking set before a full house that also cheered loudly for **Boukman Eksperians**, **Ismael Lo**, and **Baaba Mal**.

GLORIA TOPS HLT: Epic/Sony Discos superstar **Gloria Estefan** scores her second No. 1 smash on the Hot Latin Tracks this week with her salsa/plena hit "Mi Tierra." Her first HLT chart-topper was

back in 1989. Interestingly, Estefan and WEA Latina singing sensation **Luis Miguel** are sitting back-to-back on the HLT and the Billboard Latin 50. One other note: You may have noticed that Estefan's album "Mi Tierra" was switched from the pop to tropical/salsa category in the July 24 issue. "Mi Tierra" was incorrectly placed in the pop category in the July 10 issue. As readers of this column will note, I have consistently described "Mi Tierra" as a tropical album... Luis Miguel's latest album "Aries" recently spent three weeks on the Billboard 200—a rather amazing chart feat considering he has a minuscule crossover following. But now that Anglo public relations firm **Rogers & Cowan** has picked up the Mexican heartthrob, Luis Miguel should garner a wider fan base, thereby bringing him back the Billboard 200.

IF MOZART WERE ALIVE TODAY HE'D COMPOSE AN AD FOR BILLBOARD'S SPOTLIGHT ON CLASSICAL MUSIC



Last year's Classical Music Spotlight, "It's Cool Again" was a tremendous success, reflecting the resurgence in the popularity of classical music. As the past year has shown, the genre continues to prove itself an explosive one. Billboard's annual Classical Music Spotlight will review the talent and trends, highlight the significant events over the past year, examine the role of noncommercial public radio, discuss retail tactics, and identify new composers and upcoming releases. Show that you're a player in this important market.

ISSUE DATE: SEPTEMBER 19 • AD CLOSE: AUGUST 24

USA: Nancy Bowman 212-536-5272. Europe: Christine Chinetti 44-71-523-6686. Canada: Norm Berkowitz 212-536-5015.

Music Video

ARTISTS & MUSIC

It's Ready, Set, Action For BET Network Makes Foray Into PPV Realm

BY DEBORAH RUSSELL

LOS ANGELES—Black Entertainment Television entered the pay-per-view market in July with the acquisition of a majority interest in Avalon Pictures Inc. The Santa Monica, Calif.-based Avalon owns and operates the Action Pay Per View Network, which specializes in action films, independent films, and B movies.

BET executive VP of marketing Curtis Symonds will helm BET Action Pay Per View as its president. BET will maintain the pay-per-view network's current programming base, Symonds says, but long-term plans allow for the incorporation of some original programming, as well as live entertainment and music events.

"We've had our eyes on the pay-per-view market for some time now," says Symonds, noting BET met with notable success in a James Brown pay-per-view event three years ago.

"In looking at Action, we found that about 65% of its subscription base covers the BET subscription base," says Symonds. BET Action Pay Per View currently reaches more than 5 million subscribers via some 300 cable carriers nationwide. BET reaches more than 35 million U.S. households.

"Research has shown us that African

Americans buy a lot of pay-per-view product," Symonds says. "This was a good marriage for us."

BET's key short-term goals are to build the pay-per-view network's subscriber base and drive the buy rate using BET's existing niche in the urban marketplace, says Symonds.

"Cross-promotions are the key and we plan to use every angle that we can," he says. "We can use BET as somewhat of a Barker to profile what's coming on Action."

BET also will use its magazines YSB and Emerge to promote programming on BET Action Pay Per View, and Symonds says he hopes to further cross-promote the network on the radio, as BET has plans to launch a syndicated radio network in the fall.

The current emphasis on multimedia diversification illustrates BET's plan to maintain steady long-term growth, says Symonds.

"BET as a network can only go so far," he says. (The network debuted in January 1980.) "Our dream is to be a one-stop shop for the African-American community."

BET's most immediate charter is to develop marketing tools to educate cable carriers about positioning the pay-per-view network, which faces the heaviest competition from such networks

as Viewer's Choice and Request. The cost of programs that air on BET Action Pay Per View range from 99 cents to \$4.95, says Symonds.

He adds he hopes to close the year with a subscription base exceeding 6 million households, with at least 9 million BET Action Pay Per View subscribers signed up by the end of 1994.

"We see ourselves as helping to push this network in a way so there can be more of an African-American viewer-ship in pay per view," says Symonds.

However, he stresses BET Action Pay Per View is not meant to serve an African-American audience to the exclusion of other markets.

"One of our key concerns is that the cable industry understand that this is not just a 'black pay-per-view channel,'" he notes. "It appeals to African Americans, but the programming mix of action movies, thrillers, and comedies is what attracts a wide viewership. We are looking at putting some punch in the programming to attract more urban viewers, and we've got that hold via BET so we'll use it. But we're not going to turn the network around. The BET influence will appear as a very gradual twist."

Symonds will travel between BET's Washington, D.C., and the Santa Monica offices of BET Action Pay Per View.

MTV's Universal Outlook; Lambert Makes A Prod'n

TEN YEARS AFTER: MTV returns to L.A.'s Universal Amphitheatre to celebrate a decade in production of its Video Music Awards. The show airs Sept. 2, and will be hosted by 23-year-old actor Christian Slater (aka "best kisser," according to voters in the MTV Movie Awards.)

Joel Gallen of L.A.-based Tenth Planet Productions will produce the telecast for the fifth consecutive year. His plans for the venue include a redesign of the proscenium stage to widen and deepen the area.

"I love the amphitheater, but the stage has always been the biggest drawback for me," says Gallen. He was one of the few to truly enjoy MTV's 1992 flirtation with the UCLA Pauley Pavilion (less intimate than Universal but much more flexible in terms of TV production).

This year, Gallen's team will remove the wing seats on each side of the Universal Amphitheatre stage—losing about 250 chairs—and will retool the stage's back wall to allow for the rear-screen projection of graphics, slides, video, and film. Ceiling fixtures will hang over the audience to extend the stage area. Roy Bennett heads up the production design team, which includes lighting designer Allen Branton.

Gallen's Tenth Planet, meanwhile, has a number of other projects in the works. Gallen is executive-producing a Fox television special to coincide with Rolling Stone magazine's "year in review" issue, and he will direct and produce an HBO comedy special starring Chris Rock. Gallen also is developing a children's variety show with New Line Television.

REEL(LY) INTERACTIVE: Video/film director Mary Lambert has formed a new bicoastal production company called Industrial Artists, which is focusing on interactive media.

Lambert is heading up the music video division, which includes Jeffrey Cunard, who is developing interactive projects and feature films. Rod Davis and Henry Holzman are the firm's commercial directors; Tom Theisen is the executive producer.

Lambert currently is working with Digital Pictures to lens footage for a live-action Sega video game, in which the player actually interacts with the characters. The game, currently titled "Switch," is scheduled for Christmas release.

REEL NEWS: L.A.-based Hero has partnered with The Company and can now be reached via The Company's Studio City, Calif., headquarters. Hero directors' representative Lanette Phillips now will represent Company directors Jean Pellerin and Matt Murray, and it's possible Hero directors William Stobaugh, Paul Rach-

man, George Bloom, Graeme Joyce, and Luis Marciano may direct under The Company's banner, as well.

STRENGTH IN NUMBERS: Nashville's Aristo Media has been working to stimulate album sales by creating specific market-by-market promotions with a rising number of regional programmers across the nation.

Some 47 regional outlets recently participated in an Alan Jackson "Chatahoochee" video contest, and a national promotion via America's New Country (syndicated to some 90 markets nationwide) took the five-week contest even further. About 21 regional outlets participated

in a "Billy Ray's Back" contest for Billy Ray Cyrus, while 16 outlets came aboard for a Shelby Lynn's "Feelin' Kinda Lonely Tonight" promotion. In addition, Aristo's Gibson/Miller Band "Texas Tattoo" promo covered eight outlets during a regional tour.

Most recently, Aristo launched a promo for the Sony longform "Steppin' Country," which included some 30 programmers.

SHOW TIME: Video channel surfers seeking new options in music television should check out the following: "Kronick: The Underground Chronicle" is a

new L.A.-based, biweekly program showcasing underground ragamuffin, jazz, reggae, and rap artists. Acts profiled on the show's 30- and 60-minute versions include the Pharcyde, Brand Nubian, Dr. Dre, Eazy E, and the Bloods & the Crips.

Meshack Black and Raymond Wilson co-direct and co-produce the show, which airs on L.A.'s Century Cable and Continental CableVision, among others. It also airs on public-access outlets in Buffalo, N.Y., and Phoenix.

More on the urban tip: "Eddie 'D' Live" is a young St. Louis-based urban video show that programs clips running the gamut from L.L. Cool J to Aaron Neville. Host/producer Edmund Darris also helms a St. Louis-based label called Eddie D. Records, and says he strives to expose as many unknown acts and rising stars as possible. "Eddie 'D' Live" airs on St. Louis' Crown Cable every Thursday and Friday.

And tourists visiting Cape Cod, Mass., this summer will get a glimpse of "Cape Video Soul" and "Roc Crazy," two new shows produced by Joseph Bey and directed by John Dewey. "Video Soul" profiles such acts as Guru, Arrested Development, and Jade, while "Roc Crazy" offers up Slaughter, Alice In Chains, Dino-saur Jr., and more.

Bey works with Emerson College radio station WERS and Northeastern Univ. college radio station WRBB in cross-promoting his programs. Continental CableVision carries the shows.

THE EYE



by Deborah Russell

MTV Announces Video Award Noms

BY DEBORAH RUSSELL

LOS ANGELES—The MTV Video Music Awards celebrates its 10th anniversary at the Universal Amphitheatre this year, with a Sept. 2 broadcast hosted by actor Christian Slater.

A complete list of nominees for the 1993 awards follows:

Best video of the year: R.E.M., "Man On The Moon," Warner Bros., produced by John Hopgood, directed by Peter Care; Pearl Jam, "Jeremy," Epic, produced by Tom Gorai & Victoria Strange, directed by

Mark Pellington; Peter Gabriel, "Digging In The Dirt," Geffen, produced by The Underground, directed by John Downer; En Vogue, "Free Your Mind," EastWest, produced by Krista Montagna, directed by Mark Romanek; Aerosmith, "Livin' On The Edge," Geffen, produced by Bill Briggole and Marty Callner, directed by Marty Callner.

Best male video: Sting, "If I Ever Lose My Faith," A&M; George Michael, "Killer/Papa Was A Stone," Hollywood; Lenny Kravitz, "Are You Gonna Go My Way," Virgin; Peter Gabriel, "Steam," Geffen.

Best female video: Annie Lennox,

"Walking On Broken Glass," Arista; k.d. lang, "Constant Craving," Sire/Warner Bros.; Janet Jackson, "That's The Way Love Goes," Virgin; Neneh Cherry, "Buddy X," Virgin.

Best group video: R.E.M., "Man On The Moon," Warner Bros.; Pearl Jam, "Jeremy," Epic; En Vogue, "Free Your Mind," EastWest; Depeche Mode, "I Feel You," (Sire).

Best new artist in a video: Stone Temple Pilots, "Plush," Atlantic; Porno For Pyros, "Pets," Warner Bros.; Belly, "Feed The Tree," Sire/Reprise; Tasmin Archer, "Sleeping Satellite," SBK/ERG.

Best rap video: Naughty By Nature, "Hip Hop Hooray," Tommy Boy; Dr. Dre, "Nuthin' But A 'G' Thang," Death Row/Interscope/Atlantic; Dignable Planetes, "Rebirth Of Slick (Cool Like Dat)," Pendulum/Elektra; Arrested Development, "People Everyday," Chrysalis/ERG.

Best dance video: Stereo MC's, "Connected," Gee Street/Island; RuPaul, "Supermodel," Tommy Boy; Janet Jackson, "That's The Way Love Goes," Virgin; En Vogue, "Free Your Mind," EastWest.

Best metal/hard rock video: Pearl Jam, "Jeremy," Epic; Nine Inch Nails, "Wish," Nothing/TVT/Interscope/Atlantic; Helmet, "Unsung," Interscope/Atlantic; Aerosmith, "Livin' On The Edge," Geffen.

Best alternative video: Stone Temple Pilots, "Plush," Atlantic; Porno For Pyros, "Pets," Warner Bros.; Nirvana, "In Bloom," DGC; Belly, "Feed The Tree," Sire/Reprise; 4 Non Blondes, "What's Up," Interscope/Atlantic.

Best video from a film: Paul Westenberg, "Dyslexic Heart," Epic Soundtrax; Boy George, "The Crying Game," SBK/ERG; Arrested Development, "Revolution," Chrysalis/ERG; Alice In Chains, "Would?," Epic Soundtrax.

(Continued on next page)



MTV senior VP of music programming Doug Herzog and Tenth Planet Productions' Joel Gallen met recently at a press conference to announce the nominees for MTV's 10th annual Video Music Awards, set for Sept. 2. Shown, back row from left, are Herzog; actor Christian Slater, who will host the awards show; and Gallen. In front, from left, are Maxine Jones and Terry Ellis, of the EastWest act En Vogue, which collected seven nominations for its "Free Your Mind" video. (Photo: Jeff Kravitz)

MTV VID NOMS

(Continued from preceding page)

Best R&B video: Prince & the New Power Generation, "7," Warner Bros.; En Vogue, "Free Your Mind," EastWest; Boyz II Men, "End Of The Road," Motown; Mary J. Blige, "Real Love," Uptown/MCA.

Best direction in a video: Peter Care for R.E.M., "Man On The Moon," Warner Bros.; Mark Pellington for Pearl Jam, "Jeremy," Epic; Ondrej Rudavsky for Los Lobos, "Kiko & The Lavender Moon," Slash/Warner Bros.; Mark Romanek for En Vogue, "Free Your Mind," EastWest.

Best choreography in a video: Barry Lather for Michael Jackson, "Jam," Epic; Tina Landon for Janet Jackson, "That's The Way Love Goes," Virgin; Frank Gaton/Lavelle Smith/Travis Payne for En Vogue, "Free Your Mind," EastWest; Leslie Segar for Mary J. Blige, "Real Love," Uptown/MCA.

Best special effects in a video: Stan Winston for Billy Idol, "Shock To The System," Chrysalis/ERG; Stephen Johnson for Peter Gabriel, "Steam," Geffen; Real World Productions/Colossal Pictures for Terence Trent D'Arby, "She Kissed Me," Columbia; Cream Cheese Films for Aerosmith, "Livin' On The Edge," Geffen.

Best art direction in a video: Mike Grant for Sting, "If I Ever Lose My Faith," A&M; Jan Peter Flack for R.E.M., "Man On The Moon," Warner Bros.; Jan Peter Flack for Madonna, "Rain," Maverick/Sire/Warner Bros.; Tom Foden for k.d. lang, "Constant Craving," Sire/Warner Bros.; Nigel Phelps for Lenny Kravitz, "Are You Gonna Go My Way," Virgin; Tyler Smith for Faith No More, "A Small Victory," Slash/Reprise; Vance Lorenzini for Aerosmith, "Livin' On The Edge," Geffen.

Best editing in a video: Robert Duffy for R.E.M., "Man On The Moon," Warner Bros.; Jim Gable for Billy Idol, "Shock To The System," Chrysalis/ERG; Douglas Jines for Peter Gabriel, "Steam," Geffen; Jeff Panzer, Doug Kluthe, and Evan Stone for Tasmin Archer, "Sleeping Satellite," SBK/ERG.

Best cinematography in a video: Ivan Bartos for Sting, "If I Ever Lose My Faith," A&M; Harris Savides for Madonna, "Rain," Maverick/Sire/Warner Bros.; Marc Reshovsky for k.d. lang, "Constant Craving," Sire/Warner Bros.; Thomas Kloss for En Vogue, "Free Your Mind," EastWest; Martin Coppen for Duran Duran, "Ordinary World," Capitol.

Breakthrough video: Porno For Pyros, "Pets," Warner Bros.; George Michael, "Killer/Papa Was A Rolling Stone," Hollywood; Los Lobos, "Kiko & The Lavender Moon," Slash/Warner Bros.; Green Jelly, "Three Little Pigs," Zoo Entertainment; Terence Trent D'Arby, "She Kissed Me," Columbia; Aerosmith, "Livin' On The Edge," Geffen.

International finalists:

MTV Asia: Beyond, "The Great Wall," Hong Kong; Jerry Huang, "The Love March," Taiwan; Indus Creed, "Pretty Child," India; Mai, "Sai-Jai-Dai-Yin-Mai," Thailand; Tang Dynasty, "A Dream Return To Tang Dynasty," China.

MTV Brazil: Deborah Blando "Decadence Avec Elegance," Brazil; Capital Incaill, "Kamikase," Brazil; Engenhelros Do Hawaii, "Parabolica," Brazil; Titas, "Sere Que E Isso Que Eu Necessito," Brazil.

MTV Europe: Beloved, "Sweet Harmony," U.K.; Björk, "Human Behavior," Iceland; Peter Gabriel, "Digging In The Dirt," U.K.; George Michael, "Killer/Papa Was A Rolling Stone," U.K.; Shakespeare's Sister, "Hello," U.K.

MTV Internacional: Cafe Tacuba, "Maria," Mexico; Juan Luis Guerra Y 4.40, "El Costo De La Vida," Dominican Republic; Mecano, "Una Rosa Es Una Rosa," Spain; Luis Miguel, "America," Mexico.

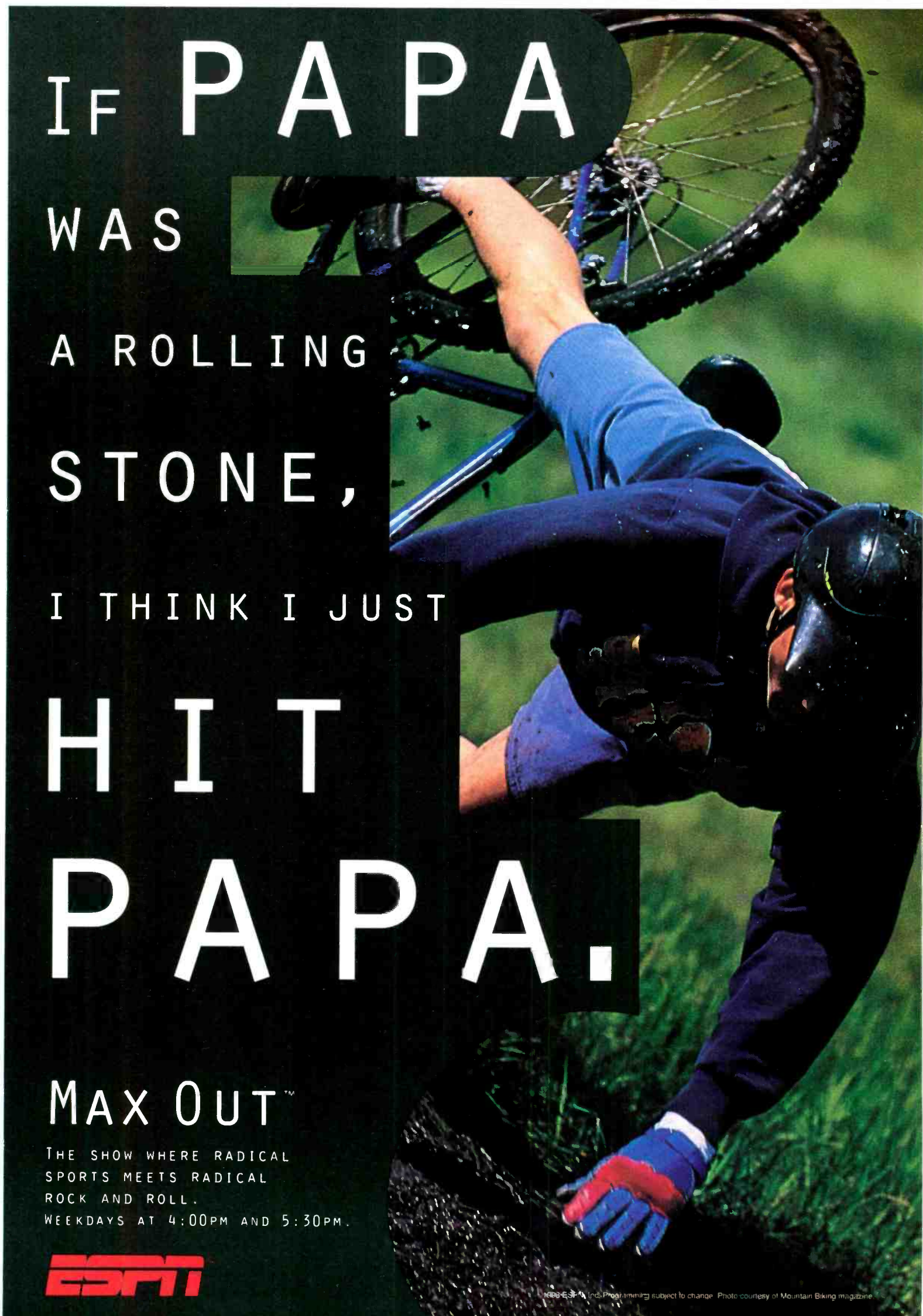
IF PAPA
WAS
A ROLLING
STONE,
I THINK I JUST
HIT
PAPA.

MAX OUT™

THE SHOW WHERE RADICAL
SPORTS MEETS RADICAL
ROCK AND ROLL.
WEEKDAYS AT 4:00PM AND 5:30PM.



©1993 ESPN, Inc. Programming subject to change. Photo courtesy of Mountain Biking magazine.



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 Vertical Hold, Seems You're Much...
- 2 Silk, Girl U For Me
- 3 Jade, One Woman
- 4 Cheryl "Pepsi" Riley, Gimme
- 5 Whitney Houston, Run To You
- 6 Brian McKnight, One Last Cry
- 7 Tony! Toni! Toné!, If I Had No Loot
- 8 Portrait, Day By Day
- 9 II D Extreme, Cry No More
- 10 Shai, Baby I'm Yours
- 11 Toni Braxton, Another Sad Love...
- 12 U.N.V., Something's Goin' On
- 13 Robin S, Show Me Love
- 14 95 South, Whoop, There It Is
- 15 Janet Jackson, If
- 16 Jodeci, Lately
- 17 Mica Paris, I Wanna Hold On To You
- 18 Onyx, Slam
- 19 Bell Biv DeVoe, Above The Rim
- 20 Raven-Symone, That's What Little...
- 21 D'Jays, Somebody Else Will
- 22 Levert, Do Things
- 23 Kris Kross, Alright
- 24 Will Downing, There's No Living...
- 25 Mary J. Blige, Love No Limit
- 26 Heavy D. & The Boyz, Blue Funk
- 27 Levert, ABC-123
- 28 Dr. Dre, Dre Day
- 29 Cypress Hill, Insane In The Brain
- 30 Lords Of Underground, Chief...

★★ NEW ADDS ★★

- DGB's, Body Like A MF
- Hi-Five, Unconditional Love
- Maze Feat. Frankie Beverly, Laid...
- Mavis Staples, The Voice
- Dieta Adams, I Just Had To Hear...
- Sade, Cherish The Day
- TLC, Get It Up
- Tag Team, Whoomp! (There It Is)



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Alan Jackson, Chattahoochee
- 2 Carlene Carter, Every Little Thing
- 3 Little Texas, What Might Have Been
- 4 Hal Ketchum, Mama Knows The...
- 5 Reba McEntire, It's Your Call
- 6 Pam Tillis, Cleopatra, Queen Of...
- 7 Doug Supernaw, Reno
- 8 Mark Chesnut, It Sure Is Monday
- 9 Trisha Yearwood, Down On My...
- 10 Gibson Miller Band, Texas Tattoo

- 11 Billy Ray Cyrus, In The Heart...
- 12 Tracy Lawrence, Can't Break It...
- 13 Shenandoah, Janie Baker's Love...
- 14 Sawyer Brown, Thank God For You
- 15 Dwight Yoakam, A Thousand...
- 16 Aaron Tippin, Working Man's Ph.D
- 17 Wynonna, Only Lovet
- 18 Confederate Railroad, Trashy...†
- 19 Shawn Camp, Fallin' Never Felt...
- 20 Joe Diffie, Prop Me Up Beside...†
- 21 Martina McBride, My Baby...†
- 22 Aaron Neville, The Grand Tour†
- 23 Dennis Robbins, Looking For A...†
- 24 Lorie Morgan, Half Enough
- 25 Clint Black With Wynonna, A Bad...
- 26 Sammy Kershaw, Haunted Heart
- 27 John Michael Montgomery, Beer...
- 28 Diamond Rio, This Romeo Ain't...
- 29 Boy Howdy, A Cowboy's Born...
- 30 Twister Alley, Dance
- 31 Toby Keith, He Ain't Worth Missing
- 32 Rosanne Cash, The Wheel
- 33 John Berry, A Mind Of Her Own
- 34 Rodney Foster, Easier Said Than...
- 35 Bobbie Cryner, Daddy Laid The...
- 36 Robert Ellis Drall, Every Day...
- 37 Clay Walker, What's It To You
- 38 Patty Loveless, Nothin' But The...
- 39 Duce Mowrey, Hold On Elroy
- 40 Bellamy Brothers, Rip Off The Knob
- 41 Turner Nichols, Moonlight Drive-In
- 42 Tracy Byrd, Holdin' Heaven
- 43 Mark Collie, Shame Shame...
- 44 Shania Twain, Dance With The...
- 45 Brother Phelps, Let Go
- 46 George Jones, Walls Can Fall
- 47 Steve Wariner, If I Didn't Love You
- 48 Ricky Lynn Gregg, Can You Feel It
- 49 McBride & The Ride, Hurry...
- 50 Roger Ballard, A Little Piece...

† Indicates Hot Shots

★★ NEW ADDS ★★

- Lee Roy Parnell, On The Road
- Johnny Rodriguez, Run For The Border
- Stephanie Davis, It's All In The Heart
- Vine Gill, One More Last Chance



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Onyx, Slam
- 2 UB40, Can't Help Falling In...
- 3 Stone Temple Pilots, Push
- 4 Janet Jackson, If
- 5 U2, Numb
- 6 Soul Asylum, Runaway Train
- 7 AC/DC, Big Gun
- 8 Radiohead, Creep*
- 9 Tony! Toni! Toné!, If I Had No Loot
- 10 Red Hot Chili Peppers, Soul To...*
- 11 Blind Melon, No Rain*
- 12 Porno For Pyros, Pets
- 13 Sting, Fields Of Gold
- 14 SWV, Weak
- 15 Proclaimers, I'm Gonna Be

- 16 Spin Doctors, How Could You...
- 17 Stereo MC's, Step It Up*
- 18 Aerosmith, Cryin' **
- 19 Lenny Kravitz, Believe
- 20 Madonna, Rain
- 21 Rod Stewart, Reason To Believe
- 22 Dr. Dre, Dre Day
- 23 Shai, Baby I'm Yours
- 24 Michael Jackson, Will You Be There
- 25 Gin Blossoms, Hey Jealousy*
- 26 4 Non Blondes, What's Up
- 27 Megadeth, Angry Again
- 28 Jodeci, Lately
- 29 Tears For Fears, Break It Down...
- 30 Bjork, Human Behaviour
- 31 Pat Westerberg, World Class Fad
- 32 Spin Doctors, Two Princes
- 33 Arrested Development, Mr. Wendal
- 34 Lenny Kravitz, Are You Gonna Go...
- 35 Aerosmith, Livin' On The Edge
- 36 Neil Young, Long May You Run
- 37 PM Dawn, The Ways Of The Wind
- 38 4 Non Blondes, What's Up
- 39 Pearl Jam, Jeremy
- 40 Dr. Dre, Nuthin' But A "G" Thang
- 41 Ice Cube, It Was A Good Day
- 42 Posties, Dream All Day
- 43 Guru, Trust Me
- 44 Fu-Schnickens, What's Up Doc?
- 45 Van Halen, Right Now
- 46 Pearl Jam, Alive
- 47 Duran Duran, Come Undone
- 48 Primus, Mr. Krinkle
- 49 Jade, Don't Walk Away
- 50 Metallica, Nothing Else Matters

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

- Mariah Carey, Dreamlover
- R.E.M., Everybody Hurts
- SWV, Right Here/Human Nature
- TLC, Get It Up
- Tool, Sober
- Pat Benatar, Somebody's Baby
- Candlebox, Change



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

- 1 Alan Jackson, Chattahoochee
- 2 John Michael Montgomery, Beer...
- 3 Billy Ray Cyrus, In The Heart...
- 4 Carlene Carter, Every Little Thing
- 5 Shenandoah, Janie Baker's Love...
- 6 Rodney Foster, Easier Said Than...
- 7 Joe Diffie, Prop Me Up Beside...
- 8 Mark Chesnut, It Sure Is Monday
- 9 Sawyer Brown, Thank God For You
- 10 Shania Twain, Dance With The...
- 11 Blind Melon, No Rain*
- 12 Porno For Pyros, Pets
- 13 Pam Tillis, Cleopatra, Queen Of...
- 14 SWV, Weak
- 15 Reba McEntire, It's Your Call

- 15 Mark Collie, Shame Shame...
- 16 Clint Black With Wynonna, A Bad...
- 17 Doug Supernaw, Reno
- 18 Ronna Reeves, Never Let Him See...
- 19 Tracy Lawrence, Can't Break It...
- 20 Steve Wariner, If I Didn't Love You
- 21 Patty Loveless, Nothin' But The...
- 22 Aaron Neville, The Grand Tour
- 23 Wynonna, Only Love
- 24 Sammy Kershaw, Haunted Heart
- 25 Jimmy Buffet, Another Saturday...
- 26 Dwight Yoakam, A Thousand...
- 27 John Anderson, Money In The Bank
- 28 Toby Keith, He Ain't Worth Missing
- 29 Clinton Gregory, Standing On The...
- 30 Lisa Stewart, Under The Light...

★★ NEW ADDS ★★

- Lorrie Morgan, Half Enough
- Ricky Van Shelton, A Couple Of Good...
- Jimmy Buffet, Another Saturday Night
- Dennis Robbins, Looking For A Thing...
- Johnny Rodriguez, Run For The Border
- Gene Watson, Old Porch Swing



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Tina Turner, I Don't Wanna Fight
- 2 Janet Jackson, That's The Way...
- 3 Rod Stewart, Have I Told You Lately
- 4 Whitney Houston, Run To You
- 5 Kenny G, By The Time This Night...
- 6 UB40, Can't Help Falling In...
- 7 Sting, Fields Of Gold
- 8 Taylor Dayne, Can't Get Enough...
- 9 Proclaimers, I'm Gonna Be
- 10 Madonna, Rain
- 11 Aaron Neville, Don't Take Away...
- 12 Natalie Cole, Take A Look
- 13 Michael Jackson, Will You Be There
- 14 Donald Fagen, Tomorrow's Girls
- 15 Jon Secada, I'm Free
- 16 Celine Dion & Clive Griffin, When...
- 17 Janet Jackson, If
- 18 Marc Cohn, Walk Through The...
- 19 George Michael, Somebody To...
- 20 Gloria Estefan, Mi Tierra
- 21 Rosanne Cash, The Wheel*
- 22 Steve Miller Band, Wide River
- 23 Genesis, I Can't Dance
- 24 Elton John, I Don't Wanna Go On...
- 25 George Michael, Faith
- 26 Steve Winwood, Higher Love
- 27 Elton John, Simple Life
- 28 Bonnie Raitt, Something To Talk...
- 29 Genesis, No Son Of Mine
- 30 U2, One

★★ NEW ADDS ★★

- Mariah Carey, Dreamlover
- Billy Joel, The River Of Dreams
- Soul Asylum, Runaway Train
- Robert James Walter, Madison...

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 31, 1993.

THE BOX
MUSIC TELEVISION

Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

ADDS

5th Ward Boyz, Thanks For The...
 Alice In Chains, What The Hell Have I
 Almighty R.S.D., Badd Boyz
 Bjork, Human Behavior
 Candlebox, Change
 Chris Isaak, Solitary Man
 Common Sense, Soul By The Pound
 Da King & I, Krak Da Weazel
 Da Youngsta's, Iz U Wit Me
 Guru, Trust Me
 I.C.B. And Dizon, Only The Strong
 Knuckleheadz, All She Wanted
 Leshawn, Ready Or Not
 Mary J. Blige, I Don't Want To Do...
 Me 2 U, Want U Back
 Mighty Mighty Bosstones, Someday I...
 One II 3, Love Me Right
 PM Dawn, Ways Of The Wind
 Poison Clan, Don't Sleep On A Hizzo
 SWV, Downtown
 Tag Team, Whoomp! There It Is
 Threat, Let The Dogs Loose
 TLC, Get It Up
 Urge Overkill, Sister Havana

BOX TOPS

2 Pac, I Get Around
 95 South, Whoop, There It Is
 Dr. Dre, Dre Day
 Duice, Dazzey Duks
 H-Town, Lick It Up
 Ice Cube, Check Yo Self
 Kris Kross, Alright
 LL Cool J, Back Seat Of My Jeep
 Luke, Towards In Compton
 Luke, Work It Out
 Raven-Symone, That's What Little...
 Scarface, Let Me Roll
 SWV, Weak

AMERICA'S NO. 1 VIDEO
 Smooth, You Been Played

Power Play **MUSK VIDEO**
TELEVISION

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

The Story, So Much Mine (Live)
 Snow, Runway
 Screaming Trees, Butterfly
 Red Hot Chili Peppers, Soul To...
 Blind Melon, No Rain
 Bad Religion, American Jesus
 Primus, Mr. Krinkle
 Nuttin' Nyce, In My Nature
 Fat Joe, Flow Joe
 Bruce Hornsby, Talk Of The Town
 East 17, Deep
 Urge Overkill, Sister Havana
 Steve Miller Band, Wide River
 Ned's Atomic Dustbin, Saturday Night
 Flotsam & Jetsam, Swatting At Flies
 Kris Kross, Alright
 Monster Magnet, Twin Earth
 Gutterball, Trial Separation
 Adorable, Home Boy
 Intermix, Monument

American Hot Video

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

95 South, Whoop, There It Is
 Cypress Hill, Insane In The Brain
 Eric Serron, Hittin' Switches
 Freedom Williams, Voice Of Freedom
 Fu-Schnickens, What's Up Doc?
 Heavy D. & The Boyz, Blue Funk
 Illegal, We Getz Busy
 Intro, Let Me Be The One
 Jade, One Woman
 Janet Jackson, That's The Way...
 Kris Kross, Alright
 MC Lyte, Ruffneck

Mobb Deep, Hit 'Em From The Back
 Naughty By Nature, It's On
 Prince Markie Dee, Something Special
 Raven-Symone, Little Girls
 Run D.M.C., Do What Cha...
 Shai, Baby I'm Yours
 Toni Braxton, Another Sad Song
 Tony! Toni! Toné!, If I Had No Loot

Lightmusic

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

Michael W. Smith, Give It Away
 BeBe & CeCe Winans, Celebrate New...
 BeBe & CeCe Winans, I'll Take You...
 BeBe & CeCe Winans, Addictive Love
 BeBe & CeCe Winans, Heaven
 BeBe & CeCe Winans, It's OK
 Hoi Polloi, Rest Tonight
 Petra, I Am On The Rock
 Audio Adrenaline, PDA
 Phil Keaggy, I Will Be There
 Dakota Motor Co., Grey Clouds
 Carman, Satan Bite The Dust
 Carman, Joy
 Carman, Serve The Lord
 Carman, Conviction
 Pam Thum, Fire Of Your Love
 Wynonna, Only Love
 B E Taylor, Beautiful Day
 Kelli Reisen, The Wind Blows
 Wayne Watson, Touch Of The...
 Newsboys, I Can Not Get You
 Steve Taylor, A Principled Man
 Susan Ashton, Here In My Heart

JBTV
WWOR

One hour weekly
 216 W Ohio, Chicago, IL 60610

Dinosaur Jr., Going Home
 Eleventh Dream Day, Makin' Like...
 His Boy Elroy, Chains
 Judybats, Ugly On The Outside
 Midnight Oil, Outbreak Of Love
 Mercury Rev, Bronx Cheer
 Ned's Atomic Dustbin, Saturday Night
 Smashing Pumpkins, Cherub Rock

Wire, Eardrum Buzz
 X, New Life
 Lisa Germano, You Make Me Want To
 Emotional Fish, Rain
 Engines Of Aggression, Animals
 Hammerbox, When 3 Is 2

FRIDAY NIGHT EXPRESS

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

Jazzy Jeff & Fresh Prince, Boom!
 Soul Asylum, Runaway Train
 Janet Jackson, What Have You...
 Janet Jackson, Rhythm Nation
 Janet Jackson, Black Cat
 Janet Jackson, Love Will Never Do...
 Janet Jackson, That's The Way...
 Janet Jackson, If
 Shanice, It's For You
 The Muppets, Kokomo

AMERICANA
MUSIC TELEVISION

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

Marc Cohn, Walk Through The World
 Doug Supernaw, Reno
 Trisha Yearwood, Down On My Knees
 Matthews, Wright & King, I Got A Love
 Little Texas, What Might Have Been
 Crosby/Collins, Hero
 Shelby Lynne, Feelin' Kind Of...
 Reba McEntire, It's Your Call
 Dolly Parton, More Where That...
 Andy Childs, I Wouldn't Know
 Ray Charles, A Song For You
 Lisa Stewart, Under The Light...
 John Anderson, Money In The Bank
 Marilyn Scott, You Don't Know Me
 Dave Mallett, This Town
 Confederate Railroad, When You...
 Brother Phelps, Let Go
 Eric Marienthal, Walk Through Fire
 Shenandoah, Janie Baker's Love Slave
 Kelly Willis, Whatever Way The Wind...

the Medialine™

Rock Behaviorist Looks At MTV's Boobtube Specimens

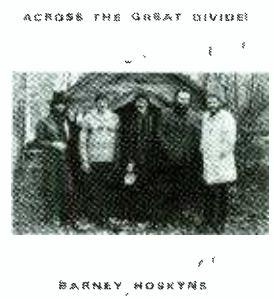
THE KILLER B's: Fans of MTV's Beavis & Butt-head, the aggressively dim cartoon duo that's entrancing a nation of boobtube Baalists, will want to pick up the forthcoming **Rolling Stone** (dated Aug. 19), which offers an in-depth inquiry into the phenomenon. The highly amusing cover story also heralds the full-blown return to RS of **Charles M. Young**, the investigative rock humorist/behaviorist whose work often dominated the magazine's pages until the fateful 1980 staff Christmas party (see "Rolling Stone Magazine: The Uncensored History," by Robert Draper, HarperPerennial Books), when Young playfully wrapped a bull-whip around editor **Jann Wenner's** neck. In the intervening 12½ years, Young's only other substantive appearance in a regular issue of RS was a provocative recent interview with linguist/political philosopher **Noam Chomsky**. ("I haven't spoken lately with Chomsky," says Young, "but it's rumored in academia that he's had to reconsider his entire theory of Generative Grammar in light of Beavis & Butt-head's trip to the Monster Truck Thrashathon.") Besides scoring a probing Q&A with B&B, Young also reveals the complex background of the cartoon pair's creator, **Mike Judge**, who once played blues-rock in the same Dallas bar band clique that included **Stevie**



Ray Vaughan, and who is plagued with recurring dreams of **Sterculius**, the Roman god of feces. Asked about material he couldn't fit into the lengthy article, Young enthuses about an upcoming episode **Judge** conceived with MTV script collaborator **Glenn Eichler**, "in which Beavis forgets how to urinate—it should be pretty funny." Young also is sorry he couldn't include more about the reaction of **Judge's** parents to their son's outré success story. "Jim's mother is very embarrassed," says Young, "and Mike also told me his father, who's a professor of anthropology at Fort Lewis College in Colorado, is now called **Professor Butt-head** by his students. But his dad disputed that. 'Actually,' his father claimed, 'they call me **Professor Beavis**, out of respect.'" **CHRIS MORRIS**

IN PRINT

ACROSS THE GREAT DIVIDE: THE BAND AND AMERICA
 By **Barney Hoskyns**
 (Hyperion, \$22.95)



The Band, the subject of a memorable essay in **Greil Marcus' 1975** book "Mystery Train," has long deserved a complete historical treatment of its own. English journalist **Hoskyns**, best known for his excellent Southern soul overview, "Say It One Time For The Brokenhearted," has pulled together a largely admirable study that suffers in its last pages from too large a dose of Brit-style journalistic bile. The early chapters here offer an atmospheric depiction of how Canadians **Robbie Robertson**, **Rick Danko**, **Garth Hudson**, and **Richard Manuel** and Arkansan **Levon Helm** came together as latter-day rockabilly singer **Ronnie Hawkins' band**. **Hoskyns** sketches a deft picture of the funky bar-band scene north of the U.S. border, and ably delineates how the members of the group, then known as the **Hawks**, got hooked on the romance of American music. The writer also stylishly captures the group's mid- and late-'60s work with **Bob Dylan** on the road and on the "Basement Tapes," and gives a highly detailed account of the making of the Band's early, pace-setting albums, which lyrically plumbed the

American mythos. **Hoskyns** doesn't step away from depicting the tensions within the group (especially between writer/guitarist **Robertson** and drummer **Helm**), which resolved themselves in the Band's "Last Waltz" farewell in 1976. The post-'76 portion of the book makes for bitter reading, as **Hoskyns** excoriates **Robertson** for getting pretentious and going Hollywood, and his ex-mates for their unambitious regrouping. These last sections leave an unfortunate bad taste in the mouth, for the rest of "Across The Great Divide" is generally a thoughtful celebration of a great and unique rock'n'roll band. **CHRIS MORRIS**

INTERNATIONAL EDITOR-IN-CHIEF
Adam White
EUROPEAN NEWS EDITOR
Dominic Pride
INTERNATIONAL DEPUTY EDITOR
Thom Duffy

Billboard London, 23 Ridgmount Street, London, WC1E 7AH, England; Phone: 44 71 323 6686; Fax: 44 71 323 2314/2316.

TOKYO BUREAU CHIEF

Steve McClure, Coopo Kiku 302, 1-11-28 Mihara-dai, Nerima-Ku, Tokyo; Phone: 813 3867 0617; Fax: 813 3867 0216.

CHIEF EUROPEAN CORRESPONDENT

Mike Hennessey, Billboard, Im Tobel 2, D-7201 Durchhausen, Germany; Phone: 49 7464 3061; Fax: 49 7464 3195.

INTERNATIONAL CORRESPONDENTS

AUSTRALIA—Glenn A. Baker, PO Box 261, Baulkham Hills, New South Wales 2153; Phone: 61 2 639 3709; Fax: 61 2 639 1441. **Katherine Tulich**, 11/17 Moruben Road, Mosman, New South Wales 2088; Phone: 61 2 969 7579; Fax: 61 2 969 9670.

AUSTRIA—Manfred Schreiber, 1170 Wien, Neuweldegger Str. 38A; Phone: 43 1450 1775. **BALKANS**—Petar Janjatovic, Hadzi Milentijeva 53, 11000 Belgrade.

BELGIUM—Marc Maes, Kapelstrat 41, 2041 Antwerp; Phone: 32 3 568 8082.

BULGARIA—Chavdar Chendov, Lulin Complex, b1210, vh A, 1343 Sofia; Phone: 35 92 240 786; Fax: 35 92 398 847.

CANADA—Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7; Phone: 416-265-3277; Fax: 416-265-3280.

CZECH REPUBLIC—Peter Belohlavek, Kafkova 10, 16000 Prague 6; Phone: 42 2 268 141.

FRANCE—Emmanuel Legrand, 11 rue des Poissonniers, 75018 Paris; Phone: 331 425 43461; Fax: 331 4254 7343. **Philippe Crocq**, 4 bis rue Mizon, 75015 Paris; Phone: 331 4327 6309; Fax: 331 4322 4042.

GERMANY—Wolfgang Spahr, PO Box 1150, Keltlingstrasse 18, 2360 Bad Segeberg, Germany; Phone: 49 4551 81428; Fax: 49 4551 8 4445; Telex: 261656. **Ellie Weinert**, Wilhelm-Dull Str. 9, 8000 Munich 19; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

GREECE—John Carr, Mavromihaleon 28, Halandri, Athens 15233; Phone: 30 1 684 9447; Fax: 30 1 360 9673.

HUNGARY—Ken Kasriel, 1121 Budapest, Kazmer u. 42; Phone/Fax: 36 1 182 0061.

HONG KONG—Mike Levin, 4th Floor, No. 1 Prince's Terrace, Mid Levels; Phone: 852 526 9550; Fax: 852 522 3595.

IRELAND—Ken Stewart, 65 Carysfort Downs, Blackrock, County Dublin; Phone: 3531 283 2527.

ITALY—Mark Dezzani, Via Matteotti 24, 18012 Seborga (MI), San Remo; Phone/Fax: 39-184-29667.

JAMAICA—Maureen Sheridan, P.O. Box 775, Ocho Rios; Phone/Fax: 809 974 5499; Fax: 809 974 5014.

NETHERLANDS—Willem Hoos, Bilderdighlaan 28, Hilversum; Phone: 31 35 24 31 37.

NEW ZEALAND—Graham Reid, 19 Stott Avenue, Birkdale, Auckland 10; Phone: 64 9-3795050, ext. 8385; Fax: 64 936 61568.

NORWAY—Kai Roger Ottesen, Vestlisingen 96, 0969 Oslo; Phone/Fax: 47 22 21 83 59.

PHILIPPINES—Marc A. Gorospe, Hillhaven, Don Antonio Heights, Don Mariano Marcos Ave., Diliman, Quezon City; Phone: 63-2-931-7164; Fax: 63-2-921-9587.

ROMANIA—Octavian Ursulescu, Str Radu de la la, Afumati, Nr 57-B, Sector 2, Bucharest.

RUSSIA—Vadim Yurchenkov, P.O. Box 110, 195268 St. Petersburg, K-268; Phone: 7 812 225 3588/275 7827; Fax: 7 812 271 3227; Telex: 7 812 121449/121395.

SOUTH KOREA—Byung Hoo Suh, 243-3, Ssang-dong 2-ri, Chowol-myun, Kwangju-kun, Kyunggi-do, 464-860; Phone: 82 347 64 3151; Fax: 82 347 63 2974.

SPAIN—Howell Llewellyn, Modesto Lafuente 6, Quinta Planta-A, 28010 Madrid; Phone: 34 1 593 2429.

SOUTH AFRICA—Arthur Goldstuck, P.O. Box 93309, Yeoville; Phone/Fax: 2711 787 2193.

SWEDEN—Ken Neptune, Stromfallsvagen 32, 184 41 Akersberga; Phone: 46 8-540-23456; Fax: 46-8-540-23145.

THAILAND—Ross Blaufarb, Makkasan Post Office, P.O. Box 17, Bangkok, 10402; Phone: 66-2-245-2824; Fax: 66-2-246-2278.

Court Restricts Dutch CD Maker Ruling Bars Use Of Stemra Material

■ BY MIKE HENNESSEY

AMSTERDAM—The court of justice here has ruled that Merit Manufacturing, an affiliate of the Phonomatic Group, is forbidden to manufacture CDs containing repertoire licensed to Dutch me-

chanicals society STEMRA.

The July 1 Amsterdam decision upholds an appeal made by STEMRA against a Feb. 16 judgment by courts in Utrecht. Under this judgment, Merit Manufacturing was allowed to custom-manufacture CDs for companies that

were not part of the Phonomatic Group, provided the customer had authorization from the copyright society.

Amsterdam courts also upheld the decision reached by the Utrecht Court on Dec. 24 last year, that Merit, Sonortape, and other companies in the Phonomatic group are prohibited from manufacturing sound carriers containing STEMRA repertoire, unless prior permission is granted by STEMRA or any other authors rights organization.

Merit also has been ordered to pay STEMRA 2 million guilders (\$1.05 million) in unpaid rights and indemnities and has ruled that Merit shares responsibility for the payment of money owed to STEMRA. Merit and Sonortape are to be held individually and severally liable for payment of the money. Phonomatic says it is in dispute with STEMRA over the amount of money owed.

The litigation followed STEMRA's decision last Nov. 19 to prohibit the Phonomatic companies from using STEMRA's repertoire, following alleged non-payment of mechanical royalties.

"This is a great victory for rights owners, and we are very happy that the ingenious machinations the Phonomatic companies have adopted to avoid meeting their obligations to rights owners have provided no protection from [the

(Continued on page 41)



Brazilian! EMI's Brazilian rock act Paralamas played to European audiences this summer when they supported Brian May on dates in the U.K., France, and Germany. May found the band on tour in Argentina, when they drew a festival crowd of 60,000 two days before May's own appearance. May and manager Jim Beach invited the band on tour with them. Pictured here backstage at London's Hammersmith Apollo, from left, are Mario Ruiz, EMI International marketing VP; David Stockley, president/CEO EMI International; Bi Ribiero; Jim Fifield, president/CEO EMI Music; Joao Barone; Herbert Vianna; and Kei Nishimura, international GM, Toshiba-EMI.

San Remo Fest: New Bribery Charges

■ BY MARK DEZZANI

MILAN—As investigations into Italy's institutions continue, the organizer of Italy's major musical showcase, the annual San Remo Song Festival, has been arrested after accusations of bribing local politicians to secure the contract for the 1990 event.

Adriano Aragozzini was arrested July 14 at his villa near Rome and charged with kickback payments worth \$540,000 (870 million lire) between September 1989 and May 1990. His accountant, Marcello Boracini, also was arrested, charged with false billing to hide illegal payments, and the ex-musical director of San Remo's municipal Casino, Sergio Nanni has been arrested and charged with distributing the money.

It is widely expected that public broadcaster RAI and the local commune of San Remo will organize the event next February, and will not use outside companies such as Aragozzini's artist management company OAS.

In a court case in May, Aragozzini was given a four-year sentence after being found guilty on identical charges relating to the 1989 festival, but after the acquittal of his collaborators and local politicians, the sentence was suspended as the judge thought it was unfair that only one person be condemned.

The new charges were issued after the arrest of ex-San Remo mayor Leone Pippione with other

local politicians as well as Aragozzini's ex-collaborator and now self-proclaimed adversary Antonio Gerini, on corruption charges.

Gerini told magistrates that Aragozzini had paid out the same amount two years running for the same contract.

The annual festival, which takes place in February in the Riviera resort town of San Remo, showcases established and emerging

domestic talent in a competition format. It also is a vital platform for international guest stars. The event scores a national TV rating of more than 16 million viewers for the finals.

In the handbook for the 1990 Festival, Aragozzini is quoted as calling San Remo his "dear festival, and I mean dear in every sense, including the price I have to pay to realize this dream of mine."

Sony Finds Foothold In Hungarian Mkt.

■ BY KEN KASRIEL

BUDAPEST—Sony Music Entertainment Hungary is the last of the five major companies to take up residence here. With new offices in a townhouse in the historic castle district of Buda, the company has moved out of its halfway house in the apartment of its managing director, Malcolm Carruthers.

Sony Music has been incorporated in Hungary since March this year, and has picked up steam since then. In May it signed a renewable distribution deal with Otto Quittner, chief executive of Quittner-KFT, which also has a similar deal with BMG.

In its first month, Sony signed teen bubblegum singers Szandi Pintacsi and her sister Viki for one solo record each. Past sales have been in the region of 250,000 album units, when they were signed to Hungaroton.

The new artists will add to the 300-plus Sony Music titles distributed here, twice as many as last year. By Christmas

Carruthers hopes to up the repertoire to 1000 titles, 90% of them rock and pop, with the remainder classical and jazz.

Sales are on target for a projected gross of \$1.7 million in the year to next April.

Despite being an apparent newcomer, Sony's links with Hungary date back to CBS's license deal with the then-state monopolist Hungaroton in the mid-'80s. Liberalization of commercial laws led Sony to cancel with Hungaroton and license to a new indie, Proton. Says Carruthers, "It didn't work very well" due to Proton's inexperience.

Between 1989-91 Sony/CBS imported and did limited license deals with Proton, Quint (now EMI Quint), and MMC (now merged with PolyGram Hungary). In February 1991 Carruthers left MMC's sister company Multimedia to work as Sony International's consultant.

In March this year Sony Music Entertainment gave the green light for the Hungarian company. It now employs six people, including Carruthers and Laszlo

CD Singles Help Fuel 30% Gain In Japan

■ BY STEVE McCLURE

TOKYO—April was definitely not the cruelest month this year for Japanese record companies, as the industry marked impressive gains over April 1992's results.

According to Recording Industry Assn. Japan statistics, unit production of music software (excluding video) by its 27 member companies in April rose 30% over April 1992 to 40.83 million units, while production value rose 26% to 47.47 billion yen (\$418 million).

Once again, CD singles powered the market, rising a phenomenal 64% to 16.88 million units and 69% in production value terms to 10.83 billion yen (\$95.45 million). April is the beginning of the Japanese TV season, and CD single sales were boosted by the large numbers of "tie-up" songs that debuted along with new TV programs that feature the songs as themes or incidental music.

CD album units were also strong, up 16% to 20.21 million units, with value of album sales up 21% to 33.36 billion yen (294.02 million).

Breaking the April results into foreign (excluding imports) and domestic portions, production of material by non-Japanese artists totaled 7.38 million units, up 6.2% from April 1992, and was worth 10.7 billion yen (\$94.3 million), up 12.5%.

By comparison, production of domestic artists material scored 33.45 million units, up 37.7%, for a value of 36.76 billion yen (\$324 million), a 31.6% increase over April 1992.

Exchange rates used in this story are at the rate of \$1=113.46 yen, the average cash rate prevailing in April, according to the Bank of Tokyo.

Szuts, director of A&R and marketing.

The Hungarian company will be overseen by Richard Denekamp, senior VP, European region, who in turn reports to Paul Russell, president of Sony Music Europe.

Carruthers, 30, says his policy will be to hire young staff, according to a common view that Eastern Europeans in their twenties still have initiative and can learn, unlike those with 15 years' experience in the state sector.

David Main, managing director of business development, European region, says Sony did not seek to buy into the Hungarian market, as EMI, PolyGram, and Warner have done.

"We found the right people and built from the ground up. That's our company philosophy."

"We're not the pioneer in this market, but I don't think that's a disadvantage. There's an element of caution in what [Sony does]."

Main says it is Sony's long-term goal (Continued on page 41)

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

TUNISIA: Just as Charles Trenet and the stars of past French chanson are fascinating a new French generation, so their equivalents across the Mediterranean are retaining, or regaining, their appeal in Tunisia, judging by the success of a book and cassette compilation that has just sold out its first edition—2,000 copies at the local equivalent of \$60 per copy. "Tunis Chante Et Danse" covers the period between 1900 and 1950, when the capital city of Tunis was the major North African intellectual and leisure center and stars such as Saliha, Cheikh, Mohammed Jamoussi, Hedi Jouini, and Ali Riahi filled the city's theaters and cabarets. The book's principal appeal, overshadowing the text, are the excellent, atmospheric illustrations of the project's initiator, the artist Sleh Hamzaoui, who first proposed the idea for an illustrated biography of the great Ali Riahi to the Tunis art publishers Alif in 1984. Eight years and three writers later, this beautifully packaged set stands as a cheering reminder, amid clouds of fundamentalism, of a period in the region of intellectual and artistic freedom, vivacity, and multiracial mingling.

PHILIP SWEENEY

FRANCE: More than 70,000 people July 13-19 attended the Francofolies of La Rochelle music festival, which can now claim to be the biggest gathering of francophone artists in the world. Among the headliners were Jacques Dutronc, Etienne Daho, Noir Desir, Vanessa Paradis, Paul Personne, Jean-Louis Aubert, and Johnny Hallyday. But one of the most interesting concerts that took place during the festival was performed by Ray Lema from Zaire with the Pirin Choir from Bulgaria. The marriage of both cultures could have been a musical failure, but the talent of Ray Lema, one of the finest musicologists and African composers, turned



it into a perfect cultural mix and moment of pure pleasure for the listeners. The incredible marriage of Lema's nasal voice, his funky and modern rumba with the traditional, ethereal and warm polyphonic voices of the Pirin Choir, was an overwhelming success. Lema met with the Pirin Choir a couple of years ago during the first edition of Francofolies in Bulgaria. He decided to write songs that would be performed by both groups and subsequently recorded an album, "Ray Lema Et Le Choeur Pirin." It became Lema's best-selling album to date and a delightful twist of fate for an artist who was dropped by Island Records two years ago after low record sales.

EMMANUEL LEGRAND

SPAIN: Cuban and Spanish musical culture met again in Madrid during July, 95 years after Spain lost Cuba to the U.S. in 1898. A four-day festival of "son cubano," where the Spanish language meets Afro-Cuban rhythms, was held July 7-10, with debates among musicians, poets, and critics followed by concerts from some of Cuba's greatest exponents. Celeste Mendoza, the "queen of guaguanco," or Afro-Cuban rumba, was backed by the group Raison. The 15-member Los Munequitos de Matanzas took percussion to new heights. And the final fiesta was led by the N.G. Banda. The event was organized by Spain's performing rights society, SGAE, the Circle of Fine Arts, and the Casa de America culture center. On July 8, more than 2,500 people packed the Aqualung venue for the Festival de la Vitamina, a pro-Cuba concert with 18 artists, including Cuba's celebrated Pablo Milanes, to raise funds for vitamins and medicines for Cuban children. Two socialist government ministers and a former Bank of Spain governor were among the ecstatic audience, shouting "Blockade no!" and "Cuba shall overcome."

HOWELL LLEWELLYN

NEW ZEALAND: In the small do-it-yourself society of New Zealand, it was inevitable that home studios would proliferate and homegrown producers and engineers would gain considerable skill improvising with limited budgets. But in the past year, there has been a noticeable increase in the quality of local home studios and a rise in notable releases to match. Killing Joke front man Jaz Coleman is one of three partners in the new, impressively large York Street Studio in Auckland. The single "I Only Said" by the indie-metal band Shihad from the capital city of Wellington was recorded at York Street, and recently spent a month in the top 10. A subsequent album, "Crush," on Wildside Records, entered the album chart at No. 9. Both single and album have an expansive sound the band credits to Coleman's hands-on production style during an intense, four-day recording schedule. Mountain Studios in the quiet, rolling hills near rural Tauranga also now boasts another state-of-the-art studio, owned by former AC/DC drummer Phil Rudd. As one of the co-producers on the Dead Flowers' recent album "Skin Of The Stone," also on Wildside, Rudd enjoyed the satisfaction of his studio work springing three chart singles.



GRAHAM REID

International

Labels Eyeing Gateway To China

UFO Lands In Warner Stable

BY ADAM WHITE

TAIPEI—The open-plan offices of Taiwan's UFO Group bustle with energetic confidence, the kind associated with a dominant share of one of Asia's most important music markets.

These days, there's an added reason for that confidence: UFO has finally forged its new partnership with Warner Music International, which it has been representing in Taiwan as a licensee since 1986. The deal, which has generated considerable industry speculation here over the past six months, is seen as enhancing the American major's status in the \$1 billion Asian market, and bringing it closer to the long-term prize, mainland China.

While declining to specify terms, UFO Group VP Daniel Chen acknowledges that "this deal had to be tailored for Taiwan; it could not be a simple buyout." He continues, "It's tough for Chinese to say, 'OK, you can buy the whole company.' This is a sort of joint venture—we've joined together to have a better future."

In fact, Chen says the two firms have talked for some years about evolving beyond a straight licensor/licensee relationship. With the Warner license due for renewal at the end of 1992, he notes, it was logical to re-explore those possibilities. And while neither he nor Paul Ewing, Warner Music's VP for Southeast Asia, will comment, their competitors suggest that the multinational has taken a significant equity stake in the Taiwanese company, with eventual buyout options.

Chen is one of the three partners in UFO Group, with Peng Kuo-Hua and president Wu Tsu Tsu. The 11-year-old firm has about 40 acts on its books and a staff of approximately 150; annual sales are said to be upward of \$60 million, with approximately 80% derived from domestic repertoire. Its market share is a dominant 20% or more.

UFO's flagship artist is Wang Chieh, who has made 11 hit albums over the past six years. Known as "lonely eagle" or "lonely star," Wang records in Mandarin.

(Continued on next page)

Sony Opens Taiwan Branch

TAIPEI—While Warner Music International and the UFO Group were hammering out their new partnership in Taiwan (see story, this page), there arrived some new kids on the block: Sony Music Entertainment.

The shine is still on the floors and on the furniture, but Matthew Allison and his team are breaking in the company's brand-new Taipei headquarters with gusto. After years of representation by a licensee, Himalaya Records, Sony Music opened its 100%-owned Taiwanese affiliate July 5.

Allison is managing director, a Mandarin-fluent American who previously worked for American Express in Taiwan and Booz Allen Hamilton in Singapore. He reports to Singapore-based Patrick Hurley, senior VP/Asia for Sony Music International.

Hurley is aiming to double Sony's market share in Taiwan, which he says is currently around the 5% level. Wholesale value of the total market was \$247 million in 1992, according to figures from the local IFPI branch, based on unit sales of 32.7 million cassettes and 10.4 million CDs. Its member firms accounted for around 32 million of those units. Local repertoire took a 75% share of the market by value, with 20% for international pop and 5% for classical.

Despite domestic repertoire's dominance, Allison says Sony will initially concentrate on marketing international product. "We're prepared to distribute releases by Mandarin artists immediately," he says, "but we're not prepared to market them. We won't sign artists we can't support; you can't do that in a vacuum." However, the company will develop local A&R capabilities in the long-term, he stresses.

With international product, Sony is taking a number of initiatives, including retail campaigns and special marketing. The company's cassette packaging has been entirely redesigned to differentiate the line from past Himalaya releases and from competitors' output. "Locally manufactured product looks very bland," comments Allison. "Ours stands out." That's important in a market where

(Continued on next page)



The staff of Sony Music's new company in Taiwan toasts its official opening. Pictured with the celebratory bottles, from left, are Patrick Hurley, senior VP/Asia for Sony Music Entertainment, and Matthew Allison, managing director of Sony Music Entertainment Taiwan.

Norway's Tono Reports 16.5% Gain

BY KAI ROGER OTTESEN

OSLO—Swelled by greater collections from cable and satellite broadcasting, Norway's authors rights society Tono increased its income by 16.5% to approximately \$22.6 million (165 million Norwegian kroner) in 1992.

Performance rights was the fastest growing sector, mainly as a result of increased use of music in cable and satellite programs. Performance income made up \$14.5 million of the total. The remainder came from me-

chanical licenses for Norwegian compositions.

In his foreword to the report, Tono managing director Cato Strom credits Norwaco, the organization handling artists rights in the cable and satellite sector, as being active in securing better payments; 27.5% of Norwaco's income was paid to Tono's composers.

One of Tono's major tasks this year will be to negotiate deals with the two national radio stations, public broadcaster P3 and private station P4. It is also expected to renegotiate its deal

with local commercial stations.

One seemingly minor, but nevertheless important issue will be to negotiate rights for music played on company phone networks when callers are on hold. Only 50 companies pay such rights, leading to estimated losses of \$450,000 per year. Violation of the rights, (i.e., nonpayment of the \$92 license fee) can lead to fines of up to a three months' jail sentence and confiscation of equipment. Sources here say the only record company that pays is EMI Norsk.

Labels Get Earache In Licensing/Distrib Deal

LOUDER: "There were a dozen people playing this music in England in 1986 and that was it," recalls **Digby Pearson** of the intense sounds on which he founded **Earache Records** in his Nottingham, England, bedroom some seven years ago.

Earache, which has been distributed in the U.S. for the past few years by Relatively Entertainment Distribution (which, in turn, is half-owned by Sony Music Entertainment), has struck a new North American licensing deal allowing it to market and distribute acts either through Relativity's indie channels or with the major-label clout of Columbia Records and Sony Music Distribution.

It is a fine day for what a Columbia Records statement succinctly describes as "the thrash/death/industrial metal/doom/grindcore underground."

Spurring the deal was the enthusiasm of **Jim Welch**, who recently joined Columbia as an A&R director and found support from senior VP of A&R **David Kahne** and A&R manager **Josh Sarubin**. Welch had opened a U.S. office for Earache in July 1991 after previously working with the label's releases at Relativity. But, he notes, he originally discovered Earache's bands as a fan. "I was into similar sorts of stuff on the underground scene," he says. "I just picked up the first **Napalm Death** album in the store like anybody else."

The members of Napalm Death were friends of Pearson's from Nottingham who, in the mid-'80s, were the center of a metal scene revolving around the now defunct Mermaid pub in Birmingham. They drew on the U.S. thrash-metal scene and the influence of such American acts as **Slayer**, **Celtic Frost**, and **Boston's Siege**.

"They were one of the most intense bands I'd ever seen," recalls Pearson. "And they couldn't get a record deal to save their lives."

Digby subsequently signed Napalm Death as his third release on Earache and the band's 1988 album, "From Enslavery To Oblivion," debuted on the U.K. indie album chart at No. 1, knocking out "Daydream Nation" by Sonic Youth (notably another band whose accession to major-label status seemed equally unlikely at the time).

Napalm Death was championed by **John Peel** and scored the cover of NME; Earache's credibility in the volatile U.K. indie scene was set.

Pearson was in New York the other day setting up an expanded U.S. promotion office for Earache as part of what he describes as the ideal "two-tier deal" with Sony Music Entertainment. Most Earache

releases will continue to come out in the U.S. with the crucial indie credibility of RED, including forthcoming albums by **Sleep**, **Meat-Hook Seed**, **Scorn**, **Lawnmower Deth**, and others.

Other Earache acts will now benefit from the clout of Columbia marketing and Sony Music Distribution, including forthcoming releases from **Fudge Tunnel**, **Entombed**, **Carcass**, **Godflesh**, and, most recently, **Cathedral**, whose new album, "The Ethereal Mirror," was released July 6 on Earache/Columbia.

Pearson is the first to admit Earache's artists can be a tad, well, misunderstood. "Carcass is a classic case," he says, noting the criticism the band met for using rather

graphic photos from medical textbooks for its album sleeves. "But if you read their lyrics, they're really tongue in cheek," he says. "And they're some of the most decent, intelligent, down-to-earth people you could meet."

Of Earache's new major-label recognition in the U.S., Pearson says, "I'm as surprised as anyone." But then, he adds, "it just seemed it was inevitable. Doesn't new music

always seem to evolve out of something on the street? And sooner or later, it gets big enough to take over."

BORDER CROSSINGS: EMI Music International president/CEO **David Stockley** and his staff hosted a recent dinner in London for **Jon Secada** to mark 1-million-plus sales of Secada's debut album in EMI Music International markets outside North America and Europe. Total worldwide sales of "Jon Secada" have topped 4 million. Secada, meanwhile, says he finally is heading home to Miami after more than a year on the road to finish writing and recording his follow-up disc, set for U.S. release on SBK/EMI in early '94. . . Sometimes it's tough for young bands to get special treatment at major labels. But thanks to a Europe-focused touring and promotion strategy by the band's U.S. management, **Toby Mamus** and **Shep Gordon**, Chameleon/WEA Records in the U.K. moved up its release date for the sophomore album "Wallflower" from U.S. rock act **My Sisters Machine**, allowing the band to build its buzz abroad. The band recently opened for **Suicidal Tendencies** in London.

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

UFO LANDS IN WARNER STABLE

(Continued from preceding page)

rin and Cantonese, and sells 500,000 units per release in the region, with an additional million copies in mainland China (to say nothing of pirate versions). His 12th album was released in July.

Other UFO stars include teen idols **Lin Zhi Yin** and **Wu Chi Long**, while the company has also done well in Taiwan with a number of acts signed to Warner Music Hong Kong. Chen says he has a longstanding relationship with the latter label's managing director, **Paco Wong**. Ewing agrees that "they've done a brilliant job of marketing our acts," citing sales figures of 400,000-500,000 for the most recent releases by **Andy Lau** and **Sally Yeh**.

That's a two-way street. Warner Music will help broaden the popularity of UFO acts outside their home base in future, says Ewing. "We're coaching and recording **Wu Chi Long** in Cantonese for the first time, for example, and developing him for success throughout the region. UFO has a number of acts who'll sell well [when released] in Cantonese."

UFO has also powered sales of Warner's Western repertoire to new heights: **Madonna** and **Enya** are two acts that have benefited. "We were the first Taiwanese company to use newspaper advertising for international repertoire, for instance," says Chen.

The UFO VP sees two key benefits to the Warner alliance. "One, all our artists will have improved opportunities to sell outside Taiwan, especially in Japan and Korea. Meanwhile, we continue to have the Warner catalog for sales and image inside Taiwan. And two, Warner can help us improve our management-information systems. It's very hard for a Taiwanese record company to introduce these kinds of procedures—we have nothing to base them on. Remember, there was no record industry here 10 years ago."

Chen acknowledges that it may take time to adapt to its new partner's techniques. "We won't let the system dictate what we do, we won't lose that creative drive," he contends. "We want to use these things as a tool, instead of a rule. It's our market, and we know it."

During the first half of the year, Chen admits UFO wasn't successful in breaking new acts—an imperative in this voracious, competitive market—but says that should change in the second half. Its goal is to break two new names annually. "We're restructuring our roster, and will release less," says Chen. The 1992 total of 60 titles (a figure he calls "not healthy") will be reduced by a third this year. "We aim to put out three albums a month—and certainly no more than four."

The UFO executive is adamant that the Taiwanese market is still

growing, despite the country's economic problems. "If you have good product, you'll always do well." Chen notes that new albums by two leading Chinese acts, **Jacky Cheung** and **Andy Lau**, sold more than 1 million copies combined between late March and April, and that there was also a TV soap opera smash that generated another 500,000 in sales. "Don't blame the market [for poor business]. Release the right repertoire."

As for mainland China, Ewing notes that not only do UFO artists sell strongly there, but also that the firm's executives are highly knowledgeable about that market and have strong relationships with key industry players. Earlier this year, for instance, a concert featuring UFO acts was staged in Shanghai. As the opportunities increase, agree Ewing and Chen, so will the two companies' ability to seize them.

newslines...

LEO FERRE, one of the great exponents of the French Chanson, died in Paris July 14 at age 77. A contemporary of **Edith Piaf**, he composed the opera "La Vie d'Artiste" (The Life Of An Artist). He recorded 11 albums for the then-independent Barclay, and wrote music to the works of poets **Baudelaire** and **Rimbaud**. After the student uprising of 1968, Ferre composed revolutionary songs. French culture minister **Jacques Toubon** put his work on a par with the more successful artists **Jacques Brel** and **George Brassens**.

IFPI director general **Nic Garnett** is among speakers at "Copyright, Competition And The Music Industry," a one-day seminar on licensing issues and competition, organized by **IBC** in London's Langham Hilton, Oct. 5. Other speakers include **EMI's Michel Kains**, **BPI's Sara John**, **MCPS's CEO Frans de Wit**, and **Bridget Czarnota**, of the EC's **DG15**. Details from **IBC**, Tel. 071 637 4383.

GLASGOW will be the venue for **Sound City** next April, the third annual two-day music fest held in a British provincial city. The **British Phonographic Industry**, which backs the event, says Glasgow offered the greatest level of cooperation of all cities bidding.

SONY OPENS BRANCH IN TAIWAN

(Continued from preceding page)

the retail trade is not very sophisticated, and displays Western repertoire in-store by manufacturer, not artist. Another Sony tactic: the debut of a midprice cassette line, with product stickered to ensure savings are passed on to consumers.

Allison believes in the power of personal appearances by artists, and is making that a priority for the company. Australia's **Rick Price**, who is popular in Asia, is due in Taiwan next month for the opening of Tower's second store. Sony intends to capitalize fully on the visit, as it will on **Michael Jackson's** high-profile concert dates in September.

DEVELOPING RELATIONSHIPS

Allison points to them as an instance of how Sony is developing relationships in the local music industry. The label is working closely with Taiwan promoter **Yu Kuang** and **Pepsi** in advertising **Jackson's** two stadium shows. "There's been an incredible level of cooperation between the three companies," he says. Sony Taiwan also has obtained ap-

proval to compile a special **Jackson** five-single CD set in conjunction with the tour, and may market this non-exclusively through a local credit card company as well as at retail. The "Dangerous" album has sold more than 300,000 copies in Taiwan to date.

Meanwhile, Allison says Sony "will probably be the first to develop a regular, Chinese-language catalog for Western classical repertoire, updated quarterly." It will double the number of classical album releases, and triple the output of titles from sister regional companies—such as the debut album by Singapore's **Jimmy Ye**—and from Japan.

Allison has a staff of 25, including marketing director **Roger Lee** and sales manager **Alven Kao**. There are individual marketing managers covering pop, classical, Japanese and special markets. The firm's Taipei headquarters even includes its national warehouse facilities. Allison places great store in this, believing that it will ensure first-hand service for major wholesalers and retailers, and help build the new company's co-

hesion and spirit.

While declining to reveal projected first-year revenues, the Sony executive expects to have the customary business gain of switching from a licensee to a wholly owned subsidiary. "We are the first [international company] to go about it seriously and properly," he contends. "Sometimes, being late in the market isn't a disadvantage."

Allison has another string to his bow: He is the only managing director of a multinational affiliate in Taiwan with responsibility for developing business in mainland China. He says he spends one week in six there, developing contacts and laying the groundwork for future activities. One project is a "best of" **Michael Jackson** for release there.

"The [mainland] market is full of pitfalls and difficulties," observes **Patrick Hurley**. "It's not too intelligent for people to become excited about it. But we have plans, and we intend to have a permanent presence in China."

ADAM WHITE

HITS OF THE WORLD



EUROCHART HOT 100 7/31/93 MUSIC & MEDIA

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | WHAT IS LOVE? HADDAWAY COCONUT |
| 2 | 2 | CAN'T HELP FALLING IN LOVE UB40 DEP |
| 3 | 3 | MR. VAIN CULTURE BEAT DANCE POOL |
| 4 | 5 | TWO PRINCES SPIN DOCTORS EPIC |
| 5 | 4 | ALL THAT SHE WANTS ACE OF BASE MEGA |
| 6 | 6 | TRIBAL DANCE 2 UNLIMITED BYTE |
| 7 | 9 | DREAMS GABRIELLE GO! DISCS |
| 8 | 10 | PRAY TAKE THAT RCA |
| 9 | 8 | INFORMER SNOW EASTWEST AMERICA |
| 10 | 7 | ENCORES DIRE STRAITS VERTIGO |
| 1 | 1 | ALBUMS |
| 2 | 3 | U2 ZOOROPA ISLAND |
| 3 | 4 | EROS RAMAZZOTTI TUTTE STORIE DDD |
| 4 | 7 | ACE OF BASE HAPPY NATION MEGA |
| 5 | 2 | SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC |
| 6 | NEW | 2 UNLIMITED NO LIMITS BYTE |
| 7 | 6 | UB40 PROMISES AND LIES DEP INTERNATIONAL |
| 8 | 5 | DIRE STRAITS ON THE NIGHT VERTIGO |
| 9 | 9 | TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE |
| 10 | 12 | BON JOVI KEEP THE FAITH JAMBICO/POLYGRAM |
| | | JAMIROQUAI EMERGENCY ON PLANET EARTH ORENDA |

AUSTRALIA (Australian Record Industry Assn.) 8/1/93

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | CAN'T HELP FALLING IN LOVE UB40 VIRGIN |
| 2 | 3 | CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE BMG |
| 3 | 4 | INFORMER SNOW WARNER |
| 4 | 2 | THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN |
| 5 | 6 | FREAK ME SILK WARNER |
| 6 | 5 | OH CAROLINA SHAGGY VIRGIN |
| 7 | 7 | THE HITMAN A.B. LOGIC WARNER |
| 8 | 8 | BELIEVE LENNY KRAVITZ VIRGIN/EMI |
| 9 | 15 | KILLING IN THE NAME RAGE AGAINST THE MACHINE EPIC |
| 10 | 9 | THE RIGHT KIND OF LOVE JEREMY JORDAN BMG |
| 11 | 12 | DEEP EAST 17 POLYDOR |
| 12 | 11 | TWO PRINCES SPIN DOCTORS SONY |
| 13 | NEW | WEST END GIRLS EAST 17 POLYDOR/POLYGRAM |
| 14 | 17 | NEVER MISS YOUR WATER DIESEL EMI |
| 15 | 10 | STONE COLD JIMMY BARNES MUSHROOM/FESTIVAL |
| 16 | 14 | TRIBAL DANCE 2 UNLIMITED LIBERATION/FESTIVAL |
| 17 | 16 | A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA |
| 18 | 19 | PUSH TH' LITTLE DAISIES WEEN WHITE/FESTIVAL |
| 19 | NEW | BIG GUN AC/DC ALBERTS/SONY |
| 20 | 13 | FUNKY JUNKY PETER ANDRE MELODIAN/FESTIVAL |
| 1 | 1 | ALBUMS |
| 2 | 2 | U2 ZOOROPA PHONOGRAM |
| 3 | NEW | LED ZEPPELIN REMASTERS WARNER |
| 4 | 5 | TAYLOR DAYNE SOUL DANCING BMG |
| 5 | 3 | ERIC CLAPTON UNPLUGGED WARNER MUSIC |
| 6 | 4 | BARBRA STREISAND BACK TO BROADWAY COLUMBIA |
| 7 | 9 | VAN MORRISON TOO LONG IN EXILE POLYDOR/POLYGRAM |
| 8 | 10 | ROD STEWART UNPLUGGED... AND SEATED WARNER |
| 9 | 7 | SOUNDTRACK THE BODYGUARD ARISTA |
| 10 | 6 | SPIN DOCTORS POCKET FULL OF KRYPTONITE SONY |
| 11 | 8 | JANET JACKSON JANET VIRGIN |
| 12 | NEW | LENNY KRAVITZ ARE YOU GOING GO MY WAY VIRGIN |
| 13 | 12 | MARGARET URLLICH CHAMELEON DREAMS COLUMBIA |
| 14 | 15 | THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM |
| 15 | 11 | KENNY G BREATHLESS ARISTA |
| 16 | 13 | 2 UNLIMITED NO LIMITS LIBERATION/FESTIVAL |
| 17 | 18 | ROLLING STONES HOT ROCKS 1964-1971 POLYDOR |
| 18 | NEW | RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC |
| 19 | NEW | BON JOVI KEEP THE FAITH PHONOGRAM/POLYGRAM |
| 20 | 14 | NEIL YOUNG UNPLUGGED WARNER |
| | | JIMMY BARNES HEAT MUSHROOM/FESTIVAL |

GERMANY (Der Musikmarkt) 7/20/93

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | MR. VAIN CULTURE BEAT DANCE POOL |
| 2 | 2 | CAN'T HELP FALLING IN LOVE UB40 VIRGIN |
| 3 | 3 | TWO PRINCES SPIN DOCTORS EPIC |
| 4 | 4 | TRIBAL DANCE 2 UNLIMITED ZYX |
| 5 | 8 | SOMEBODY DANCE WITH ME D.J. BOBO EAMS |
| 6 | 5 | WHAT IS LOVE HADDAWAY COCONUT |
| 7 | 6 | WHEEL OF FORTUNE ACE OF BASE METRONOME |
| 8 | 7 | LOVE SEES NO COLOUR U96 POLYDOR |
| 9 | 15 | GIVE IT UP CUT 'N' MOVE ELECTROLA |
| 10 | 10 | THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN |
| 12 | 13 | CATS IN THE CRADLE UGLY KID JOE MERCURY |
| 13 | 11 | SING HALLELUJAH! DR. ALBAN LOGIC |
| 14 | 9 | OH CAROLINA SHAGGY VIRGIN |
| 15 | 14 | INFORMER SNOW EASTWEST |
| 16 | NEW | DO YOU SEE THE LIGHT SNAP LOGIC/ARISTA |
| | | THREE LITTLE PIGS GREEN JELLY ZOO |

JAPAN (Music Labo) 8/2/93

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | NEW | EROTICA SEVEN SOUTHERN ALL STARS TAISHITA/VICTOR |
| 2 | NEW | SUTEKINA BIRDY SOUTHERN ALL STARS TAISHITA/VICTOR |
| 3 | NEW | MAKE-UP SHADOW YOSUI INOUE FOR LIFE |
| 4 | 1 | KOISEYO OTOME WANDS TM FACTORY/TOSHIBA EMI |
| 5 | 2 | DATTE NATSU JANAI TUBE SONY |
| 6 | 3 | TSUBASAWA HIROGETE DEEN B-GRAM |
| 7 | 8 | NATSUNO HINO 1993 CLASS M-ONE/APOLLON |
| 8 | 4 | SHIMAUTA (ORDINAL VERSION) THE BOOM SONY |
| 9 | NEW | IN MY DREAM (WITH SHIVER) LUNA SEA MCA/VICTOR |
| 10 | 5 | YUME WITH YOU YUJI HONJO INVITATION/VICTOR |

HITS OF THE U.K.

© 1993, Billboard/BPI Communications (Music Week) © CIN/compiled by Gallup 7/31/93

THIS WEEK LAST WEEK SINGLES

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 1 | PRAY TAKE THAT RCA |
| 2 | 2 | WHAT'S UP? 4 NON BLONDES INTERSCOPE |
| 3 | 3 | DREAMS GABRIELLE GO! DISCS |
| 4 | 4 | TEASE ME CHAKA DEMUS & PLIERS MANGO |
| 5 | NEW | LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE |
| 6 | 5 | WHAT IS LOVE HADDAWAY LOGIC/ARISTA |
| 7 | NEW | RAIN MADONNA MAYERICKS/IRE |
| 8 | 7 | ALMOST UNREAL ROXETTE EMI |
| 9 | 6 | ONE NIGHT IN HEAVEN M PEOPLE DECONSTRUCTION |
| 10 | 11 | THIS IS IT DANNI MINOUE MCA |
| 11 | 20 | THE KEY THE SECRET URBAN COOKIE COLLECTIVE PULSE 8 |
| 12 | NEW | LUV 4 LUV ROBIN S CHAMPION |
| 13 | 14 | YOU'RE THE ONE THAT I WANT CRAIG MCLACHLAN & DEBBIE GIBSON EPIC |
| 14 | 10 | CAN'T HELP FALLING IN LOVE UB40 DEP INTERNATIONAL |
| 15 | 8 | I WILL SURVIVE (REMIX) GLORIA GAYNOR POLYDOR |
| 16 | 12 | IF I CAN'T HAVE YOU KIM WILDE MCA |
| 17 | 9 | WILL YOU BE THERE MICHAEL JACKSON EPIC |
| 18 | 17 | BREAK FROM THE OLD ROUTINE QUI 3 MCA |
| 19 | 23 | DOWN THAT ROAD SHARA NELSON COOLTEMPO |
| 20 | NEW | RUN TO YOU WHITNEY HOUSTON ARISTA |
| 21 | NEW | THE RIVER OF DREAMS BILLY JOEL COLUMBIA |
| 22 | NEW | LA TRISTESSE DURERA (SCREAM TO A SIGH) MANIC STREET PREACHERS COLUMBIA |
| 23 | NEW | IF JANET JACKSON VIRGIN |
| 24 | 13 | HAVE I TOLD YOU LATELY ROD STEWART WARNER BROS |
| 25 | 16 | TWO PRINCES SPIN DOCTORS EPIC |
| 26 | 18 | ALL THAT SHE WANTS ACE OF BASE METRONOME |
| 27 | 15 | CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE ARISTA |
| 28 | NEW | NIGHTSWIMMING R.E.M. WARNER BROS |
| 29 | NEW | UNFORGIVEN D:REAM FX/MAGNET |
| 30 | NEW | CAUGHT IN THE MIDDLE JULIET ROBERTS SLAM JAM/COOLTEMPO |
| 31 | NEW | IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY MCLEAN BRILLIANT |
| 32 | NEW | INSANE IN THE BRAIN CYPRESS HILL RUFFHOUSE/COLUMBIA |
| 33 | 24 | DREAM OF ME OMD VIRGIN |
| 34 | 19 | SUNFLOWER PAUL WELLER GO! |
| 35 | NEW | HOW LONG YAZZ & ASWAD POLYDOR |
| 36 | 34 | RIDDIM US3 FEATURING TUKKA YOOT BLUE NOTE/CAPITAL |
| 37 | 22 | STAY KENNY THOMAS COOLTEMPO |
| 38 | 33 | THE DRUMSTRUCK EP NJOI DECONSTRUCTION |
| 39 | 21 | IN ALL THE RIGHT PLACES LISA STANSFIELD MCA |
| 40 | NEW | SUNTAN STAN HUG |

ALBUMS

| THIS WEEK | LAST WEEK | ALBUMS |
|-----------|-----------|--|
| 1 | NEW | MISATO WATANABE BIG WAVE EPIC/SONY |
| 2 | 1 | ZARD YURERU OMOI B-GRAM |
| 3 | NEW | THE ALFEE CONFIDENSE F/PONY CANYON |
| 4 | 2 | TUBE ROMANNO NATSU SONY |
| 5 | NEW | ZIGGY ZOO & RUBY PUBLIC IMAGE/TOKUMA JAPAN |
| 6 | NEW | KONTA F ACT SPEEDSTAR/VICTOR |
| 7 | NEW | TRF EZ DO DANCE AVEV TRAX |
| 8 | NEW | MIHO MORIKAWA A HOLIDAY EAST WORLD/TOSHIBA EMI |
| 9 | NEW | VAI SEX & RELIGION SONY |
| 10 | 4 | VARIOUS AVEV RAVE '93 AVEV TRAX |

FRANCE (Nielsen/Europe 1) 7/16/93

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | WHAT IS LOVE HADDAWAY POLYGRAM |
| 2 | 2 | ALL THAT SHE WANTS ACE OF BASE BARCLAY/POLYGRAM |
| 3 | 5 | INFORMER SNOW CARRERE |
| 4 | 3 | NO LIMITS 2 UNLIMITED SCORPIO/POLYGRAM |
| 5 | 7 | FALLING IN LOVE WITH YOU UB40 VIRGIN |
| 6 | 6 | TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM |
| 7 | 13 | DARLA DIRLADADA G.O. CULTURE SCORPIO/POLYGRAM |
| 8 | 4 | ENCORE DIRE STRAITS VERTIGO |
| 9 | 12 | PARISIAN WALKWAYS GARY MOORE VIRGIN |
| 10 | 9 | SING HALLELUJAH DR ALBAN ARIOLA |
| 11 | 8 | JE SERAI LA JOHNNY HALLYDAY PHONOGRAM |
| 12 | 11 | CHRONOLOGIE JEAN-MICHEL JARRE DREYFUS/SONY |
| 13 | 10 | PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS |
| 14 | NEW | WE ARE THE CHAMPIONS QUEEN EMI |
| 15 | NEW | TU TUTATA TUTA TA PIN-OCCHIO FLAR/MUSIDISC |
| 16 | NEW | MR VAIN CULTURE BEAT SONY MUSIC |
| 17 | 14 | LES BOULES JORDY SONY |
| 18 | 17 | UN AMOUR DE VANCANCES CHRISTOPHER RIPPET BMG |
| 19 | NEW | IT'S MY LIFE DR ALBAN ARIOLA |
| 20 | 18 | IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM |
| 1 | 12 | ALBUMS |
| 2 | 1 | JOHNNY HALLYDAY AU PARC DES PRINCES PHONOGRAM |
| 3 | 2 | U2 ZOOROPA ISLAND |
| | | MAGAZINE 60 MEDLEY 60'S SLOW POLYGRAM |

SWEDEN (GLF) 7/28/93

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | CAN'T HELP FALLING IN LOVE UB40 VIRGIN/EMI |
| 2 | 5 | MR. VAIN CULTURE BEAT DANCE POOL |
| 3 | 2 | TWO PRINCES SPIN DOCTORS EPIC |
| 4 | 4 | HERE WE GO STAKKA BO SONY/WARNER MUSIC |
| 5 | NEW | WHAT'S UP 4 NON BLONDES ATLANTIC |
| 6 | 3 | SOMEBODY DANCE WITH ME D.J. BOBO 12 INC |
| 7 | NEW | DUM DA DUM MELODIE MC MERCURY |
| 8 | 8 | ALMOST UNREAL ROXETTE EMI |
| 9 | 10 | CAN YOU FORGIVE HER PET SHOP BOYS PARLOPHONE |
| 10 | 6 | LOVE SEES NO COLOUR U 96 POLYDOR |
| 1 | NEW | ALBUMS |
| 2 | NEW | U2 ZOOROPA ISLAND |
| 3 | 2 | LOUISE HOFFSTEN RHYTHM & BLONDE RIVAL |
| 4 | NEW | TOMAS LEDIN DU KAN LITA PA MEJ RECORD STATION |
| 5 | NEW | EROS RAMAZZOTTI TUTTE STORIE DDD |
| 6 | NEW | UB40 PROMISES AND LIES VIRGIN |
| 7 | 1 | RONNY & RAGGE LET'S POK ALPHA |
| 8 | 4 | ULF LUNDELL MANE OVER HAVANG ROCKHEAD |
| 9 | 5 | SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC |
| 10 | 3 | ACE OF BASE HAPPY NATION MEGA |
| | | 2 UNLIMITED NO LIMITS CNR |

NETHERLANDS (Stichting Nederlandse 40) 7/31/93

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|--|
| 1 | 2 | MR. VAIN CULTURE BEAT DANCE POOL |
| 2 | 1 | CAN'T HELP FALLING IN LOVE UB40 VIRGIN |
| 3 | 8 | WHAT'S UP 4 NON BLONDES WARNER |
| 4 | 4 | EVERYBODY HURTS R.E.M. WARNER BROS |
| 5 | 5 | BLIJF BIJ MIJ RUTH JACOTT & PAUL DE LEEUW DINO |
| 6 | 6 | LIEFDESLIEDJES DE JAZZPOLITIE VAN |
| 7 | 10 | WILL YOU BE THERE MICHAEL JACKSON EPIC |
| 8 | 3 | WHEEL OF FORTUNE ACE OF BASE METRONOME |
| 9 | NEW | COOL CORONA NICE DEVOICE BMG |
| 10 | 7 | TWO PRINCES SPIN DOCTORS EPIC |
| 1 | 2 | ALBUMS |
| 2 | 9 | U2 ZOOROPA ISLAND |
| 3 | 1 | UB40 PROMISES AND LIES VIRGIN |
| 4 | 3 | EROS RAMAZZOTTI TUTTE STORIE DDD |
| 5 | 5 | 2 UNLIMITED NO LIMITS BYTE |
| 6 | 7 | R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS. |
| 7 | NEW | PAUL DE LEEUW PLUGGED PLUGGED |
| 8 | 4 | ACE OF BASE HAPPY NATION A&M |
| 9 | 8 | CLANNAD PAST PRESENT RCA |
| 10 | 6 | JANET JACKSON JANET VIRGIN |
| | | DIRE STRAITS ON THE NIGHT VERTIGO |

CANADA (The Record) 7/26/93

| THIS WEEK | LAST WEEK | SINGLES |
|-----------|-----------|---|
| 1 | 1 | CAN'T HELP FALLING IN LOVE UB40 VIRGIN/EMI |
| 2 | 2 | OH CAROLINA SHAGGY VIRGIN/EMI |
| 3 | 6 | KNOCKIN' DA BOOTS H-TOWN ATTIL/DL/KE |
| 4 | 4 | HAVE I TOLD YOU LATELY ROD STEWART WARNER BROS./WEA |
| 5 | 3 | SHOW ME LOVE ROBIN S ATLANTIC/WEA |
| 6 | 5 | BIG GUN AC/DC COLUMBIA/SONY |
| 7 | 7 | THE FLOOR JOHNNY GILL MOTOWN/PGD |
| 8 | 8 | THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/EMI |
| 9 | 9 | COME UNDONE DURAN DURAN CAPITOL/EMI |
| 10 | 10 | REGRET NEW ORDER POLYDOR/PLG |
| 1 | 1 | ALBUMS |
| 2 | 2 | U2 ZOOROPA ISLAND/PGD |
| 3 | 3 | ROD STEWART UNPLUGGED... AND SEATED WARNER BROS./WEA |
| 4 | 4 | LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/EMI |
| 5 | 5 | JANET JACKSON JANET VIRGIN/EMI |
| 6 | 6 | SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY |
| 7 | 10 | AEROSMITH GET A GRIP GEFEN/UNI |
| 8 | NEW | TINA TURNER WHAT'S LOVE GOT TO DO WITH IT VIRGIN/EMI |
| 9 | 9 | NEIL YOUNG UNPLUGGED REPRISE/WEA |
| 10 | 8 | VARIOUS ARTISTS SLIVER ORIGINAL SOUNDTRACK VIRGIN/EMI |
| | | VARIOUS ARTISTS LAST ACTION HERO COLUMBIA/SONY |

HUNGARIAN MARKET

(Continued from page 37)

to have a full record company, including sales and distribution, "but in an emerging market, no one has a monopoly on how it will develop."

Recent bumps for Sony include flat sales for Viki and the cancellation of Living Colour and Alice In Chains concerts due to lack of promoter interest.

Devaluation of the Hungarian forint this year has also dampened already-flat sales. Recession and inflation are eroding disposable income.

Sony Music's presence in Eastern Europe involves a license deal with MJM Productions in Poland, an office in the Czech Republic that opened in January 1992, a limited license deal in Romania, and a sales agreement in Slovenia.

Assistance in preparing this story provided by Dominic Pride in London.

DUTCH CD MAKER

(Continued from page 37)

law]," says STEMRA managing director Ronald Mooij. "We have had Merit Manufacturing's assets in Lopkik attached and we intend to recover the monies due to our members and those of affiliated societies.

STEMRA claims it is owed up to 5 million guilders (\$2.6 million) in mechanical royalties by the Phonomatic Group.

Phonomatic chief Wilhelm Mittrich says Merit still is custom-manufacturing for other parties. CDs for other Phonomatic companies are being pressed at four other European plants not owned by the group. In the absence of a blanket license for manufacturing from any European society, licenses are being negotiated individually by approaching separate copyright societies, says Mittrich.

FOR THE RECORD

A report on the White Nights International Cultural Festival in the July 17 issue contained several errors and omissions. The correct lineup of performers for the event was David Clayton Thomas with Blood Sweat & Tears, Jose Feliciano, Falco, the Cowboy Junkies, Turbo B. of SNAP, Glen Hughes & Europe, Supermax, TV star Greg Evigan in his singing debut, SBK artists the Monti Brothers, Canadian TV personality and rap artist K.C. LMNOP, Salt-N-Pepa, and Doctor Dre and Ed Lover, hosting "Yo St. Petersburg" for MTV. Further, the artists Turbo B and Frank B. Frank were misidentified.

A talent contest was staged as part of the White Nights International Cultural Festival, which was sanctioned by the City of St. Petersburg, which contributed support and organizing assistance. Mayor Anatoly Sobchak served as chairman of the Assn. Festival White Nights. Vladimir Kisilev, president of the White Nights Assn., organized the event with the help of Comspan Entertainment, based in Santa Monica, Calif.

Peter Hebbes will be responsible for MCA's planned Pacific rim expansion in music publishing, not records, as may have been inferred from the title of an article in Billboard, July 24.

"In L.A. you can be whatever you want to be."

SUITE RATES FROM \$95



"At Le Parc you can be yourself."



For 15 years Los Angeles' preferred suite hotel.

Le Parc hotel-de-luxe • 733 N. West Knoll Drive • West Hollywood, CA 90069
Reservations 800-5-SUITES • 310-855-8888



NAVARRE
CORPORATION

takes you to

The World of Music and Beyond...

Products & Services for the 90's and into the 21st Century.



Compact
Discs

CD
Rom

Software

Member of
NAIRID

Interact With NAVARRE

BROOKLYN PARK, MN 55428

612-535-8333 • FAX 612-533-2156 • 1-800-728-4000

Canada

U.K.'s Davies Scores A Hit In Canadian Pop World

BY LARRY LEBLANC

TORONTO—For being a soft-spoken Brit, music publisher Frank Davies has had a sizable impact on the direction of Canadian pop music during the past two decades.

The 46-year-old Davies is president of TMP The Music Publisher, with a roster of songwriters including John Capek, Byron Hill, Eddie Schwartz, Ian Thomas, Steve Sexton, Gord & Hugh Leggat, Ron Hynes, Murray McLauchlan, Dean McTaggart, Annette Ducharme, Gerry Mosby, Gerald O'Brien, Steve Kujala, and Rick Braun. TMP also administers Canadian rights for MMA Music Publishing (Australia), Momentum Music (U.K.), Barry Bergman Publishing (U.S.), and The Music Group (U.S.).

Davies, born in Northampton, England, came to Canada in 1970 after meeting in London with rockabilly singer Ronnie Hawkins and journalist Ritchie Yorke (then Canadian editor of Billboard), who encouraged him to emigrate. At the time, Davies, who had started out in the music industry in 1965 as a management trainee at EMI Records, was heading up the Liberty Records' U.K. international department.

Davies arrived in Canada in March 1970, only a month before the Canadian Radio-television and Telecommunications Commission announced its intention to legislate Canadian content on AM radio. By the time the CRTC regs came into effect on Jan. 18, 1971, Davies, backed by such investors as Bill Ballard and Myron Wolfe, Hawkins, and Concert Productions International, had set up Love Productions and had produced Crowbar's monumental album "Bad Manors" (featuring the classic "Oh What A Feeling") and King Biscuit Boy's debut album, "Goodluns," on Love's recording offshoot, Daffodil Records.

In 1975, after recording and publishing repertoire by Cochrane (a group fronted by Tom Cochrane), Fludd, and A Foot In Cold Water, while picking up Canadian distribution of the Immediate catalog and Spain's Waldo de los Rio, Davies was forced to close down Love due to an outstanding debt of \$360,000 (Canadian).

Next, Davies became an A&R and publishing executive at GRT Records of Canada, which continued to distribute the Love record catalog and administer its publishing. Davies was able to pay off Love creditors with the international breakthrough of the Beatles-inspired group Klattu in 1977. Following the bankruptcy of GRT soon afterwards, he set up Partisan Music Productions, which, with a Capitol U.S. distribution pact, oversaw production and publishing of such acts as the Leggat Brothers, Surrender, and Private Eye.

After heading up the ATV Music Group Canada from 1982-86, Davies co-founded TMP with the book distributors Canadian Publishing Corporation. In 1991, MCA Music became a half partner in TMP (which, by then, Davies owned) and bought an equal stake in the assets of Davies-owned Love Lies Bleeding Music, Freewheeled Music, and Partisan Music, which included catalogs by Crowbar, King Biscuit Boy, Klattu, and Cochrane.

"The purpose was to have a financial partner who understood music publish-

ing," says Davies, explaining the reason for seeking a partnership with MCA. "The finances drove my desire, but I also wanted someone who'd know what I was doing, would know my value, and would give me the resources to do it."

With TMP Canadian-based songwriters today increasingly being outside the country for creative collaborations, Davies says a music publisher's role is like a matchmaker's. "We try to come up with ideas and people we can pair with, and then put them together. When it works, it develops lots of creative and business opportunities. On the creative side, the songwriters get to try things in a wider circle. As a publisher, you're constantly getting others' publishing teams involved with the same end goal and spreading your network out a lot further."

Davies, a veteran and regular commuter to Los Angeles (representing L.A.-based writers Capek, O'Brien, Kujala, and Braun) and New York, has been concentrating on building up a presence in Nashville for the past two years. Last year, TMP signed Nashville-based veteran songwriter Hill, while TMP's Canadian-based songwriters McTaggart, Hynes, and the Leggat Brothers have traveled to Nashville numerous times to co-write with Hill and other songwriters.

"Dean McTaggart has been writing with Byron and lots of others when he's in Nashville," says Davies. "The Leggats and Byron have written nine songs together and we've got four of them cut. When Ron Hynes has been there, he's written with Byron and other MCA writers. Murray McLauchlan is going down in September. I've also had some of his back catalog demoed in Nashville."

Although attempting to build a potent Nashville base, Davies admits he's got some distance to go. "Nashville is a tight community and to get in there is not easy," he says. "If you're an outsider, you have to have more than the best songs. You've got to know all the people. I've spent the two years getting to know the A&R people a lot better. Signing Byron was really the means to go in with songs which [A&R wouldn't second guess in terms of quality]."

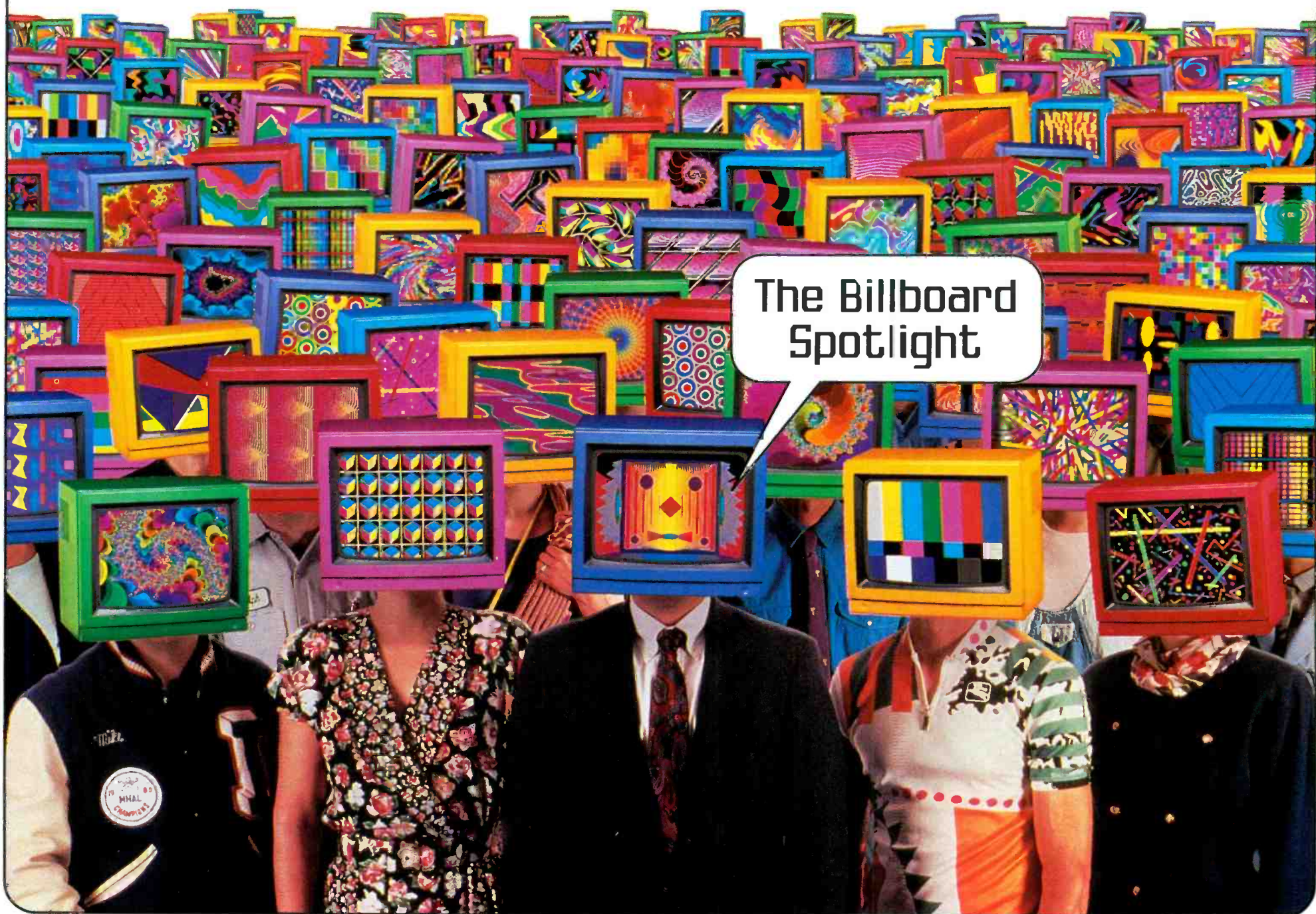
Davies' development of foreign publishing opportunities is understandable, given the lack of opportunities for pitching songs within the Canadian music industry. "It's very hard to get covers in Canada and, over the years, there's been fewer and fewer opportunities," he admits. "We're now producing a lot of original artists and it's unlikely an outside song is going to fit them. Still, we've been put on the musical map as being original which I've prayed for for the 23 years I've been here."

Despite his praise of Canada's emerging alternative scene, Davies, says Canadian A&R and managers have often been short-sighted by not seeking out collaborations for their mainstream artists.

"Not many mainstream artists here understand the value of recording hit songs," he says. "You still hear albums written by the artist, where a lot of time and effort was spent on making the album, and there isn't a hit. The [mainstream] artists here doing some outside material seem to have a direct management, A&R, production, or label connection with America, which seems to change their focus from doing all originals."

The World of
**INTERACTIVE
MEDIA**

**CD-Based Technologies
And The Changing Face Of
Home Entertainment**



The Billboard
Spotlight

the **alternative** record label

we invented it

the **giant** all purpose music emporium

you know who

luxurious yet **affordable** air travel

us **again**

totally astounding, sense surrounding electronic interactive entertainment

could it be **anyone** else ?

SO here we are, quite **expectedly**

we'd say, out in front of the **next**

technocultural revolution.

making **video** games for the

next century—with full motion video, surround sound

and three-dimensional effects. here at

the **edge** of interactive media

is where the **action** is. and once again,

we're there.



virgin is a registered trademark of virgin enterprises ltd. © 1993 virgin games

???????? in the **u.s.** call martin alper (714)833-8710 and in the **u.k.** contact tim chaney at 081 960 2255

INTERACTIVE MEDIA

Behind the blue-skying, a

Surge

 in corporate

investment and creative

Activity

 says

something's up. When will it

Touch

 down?

BY JIM McCULLAUGH

With apologies to Paul Simon and Buffalo Springfield, these are the days of miracle, wonder and lasers in the jungle for the entertainment industry. Something's definitely happening here. But what it is at the moment ain't exactly clear.

"Interactivity" and "multimedia" have become two of the hottest buzzwords in the corridors of movie studios, record labels, home video companies and related industries. What do they mean? It depends who you talk to, as those words "keep redefining themselves every day," according to Tom McGrew, VP of Carlsbad, Calif.-based Compton's New Media, a leading publisher of CD-ROMs.

Highway Merging

The general consensus appears to be that multimedia is the "merging" of video, audio, text, digital technology and computer power with numerous entertainment, education and reference applications.

Two major forms of interactivity are evolving: one will be programming delivered via a two-way "superhighway" of cable TV, the other will be a tangible home-consumer product available on a CD of some kind.

The "home" market has already started with CD-I, CD-ROM, and Sega CD. Philips Media, for example, has been created as a new strategic global business unit of Philips Electronics N.V. to "oversee and manage the company's numerous assets and interests in development and distribution of a wide variety of interactive multimedia products and programming," says Scott C. Marden, president and CEO, Philips Media. So far, results have been impressive for CD-I.

CD-ROM discs—think of them as compact discs containing lots more than just musical information—are the means by which multimedia program content is currently being stored and sold. In his book *Game Over: How Nintendo Zapped An American Industry, Captured Your Dollars, And Enslaved Your Children*, author David Sheff says the coming technological revolution of multimedia and networking—integrating computer power, home entertainment systems, television, video recorders, CD sound systems and the telephone—could well be a 3.5 trillion dollar industry annually by the next century.

While no one can really predict just how the interactive techno-landscape will evolve, one thing appears certain: the entertainment industry is set to participate in a significant way.

Says respected analyst Lee Isgur, with Silicon Valley-based Volpe Welby, & Co., "Entertainment long-term is going to be a major factor here. I can give you all the interactivity, sound, video and morphing you want. But, if all I can do is access an encyclopedia where the pictures come to life a little bit, then I am not going to spend much time with it at home."

However, he continues, "If you can give me 'Jurassic Park' or 'Street Fighter II,' then, yes, I am going to spend a lot of time with it. It doesn't matter what the standards or formats are. You need the content to make it happen."

A spot check of key entertainment industry executives, however, suggests that "interactive opportunity" won't be lim-

Continued on page I-15

This interactive thing is so hot, we're all going to make fortunes. As soon as the platforms get on-line with FMV (made possible by CODEC and MPEG-1), we'll be raking in the giga-dollars.

But they're already adapting movies for the CD-ROM, Mac, MPC, XA, CD-I, 3DO and MMCD platforms. All the video labels are repurposing their content!

What about virtual reality?

I think you're either on the 32-bit bus or you're off it. Things are moving so fast that if you blink for a millisecond, you'll miss the digital revolution.

You're out to lunch in cyberspace, pal. There may be a lot of bundling in the jungle, but I'll wait till the dust clears in the format wars. Otherwise, we'll be stuck with a bunch of CD-Betas.

Don't let the giga-hype fool you. That's all just shovelware.

That's vaporware. No data glove or HMD's gonna replace the Saturday night date.

I think they should repurpose cybernauts like you for the mailroom!



If you aren't fully compatible with the multimedia jargon used above, access the glossary on Page I-4.

Big PICTURE

[glossary]

A User-Friendly
Guide To
Multi-speak

BY CHRIS MCGOWAN

access time: amount of time it takes a CD-ROM drive (or other type of drive) to locate requested information, measured in milliseconds

bit: a single piece of data, expressed by a value of 0 or 1

branching: refers to an interactive story that sub-divides into multiple plot lines

byte: a single unit of information (such as a letter), composed of eight bits

bundling: the practice of including software, usually free or discounted, with the purchase of hardware

CD-I: the Philips Compact Disc-Interactive format

CD-ROM: (Compact Disc-Read Only Memory) an optical data storage medium that contains digital information and is read by a laser; its name refers to the fact that the disc can't be re-recorded (hence, "read only") A CD-ROM can contain computer software, text, graphics, video and audio

CD-ROM Drive: a drive that plays back CD-ROM discs

CD-ROM XA: (CD-ROM Extended Architecture) a CD-ROM standard developed by Philips, Sony and Microsoft

CDTV: (Commodore Dynamic Total Vision) the Commodore CD-ROM format

CODEC: (Compression-Decompression) used in reference to computer playback boards used for video compression

cyberspace: a word coined by sci-fi author William Gibson that refers to a computer-generated reality or "consensual hallucination" that is "abstracted from the banks of every computer in the human system"

DOS: short for MS-DOS

data glove: gloves with position-sensitive sensors used in virtual reality systems

desktop: refers to CD-ROM systems attached to computers

On the **Player** fields of interactive,
Competition is tough, and no one wants
to build the next **Betamax.** Meet the
Leaders of the pack...

As the multimedia train comes into the station, everyone wants to board it, but nobody knows which platform to use.

"Platform" is industry jargon for "format," and right now there is an alarming plethora of CD-ROM platforms, almost all of which are incompatible with each other. Many multimedia developers and investors would undoubtedly like to see some sort of planned-parenthood program for new CD-ROM systems. Even so-called "early

straight into a TV, and hand-held portables that feature their own pop-up LCD screens.

The following is a quick tour of current and upcoming CD-ROM hardware for the consumer market.

Set-Top

Sega CD: One of the most remarkable success stories in the CD-ROM business has been the introduction of Sega CD. The add-on that attaches to the Sega Genesis game system bowed last fall. Its price has since been reduced from \$299 list to \$229. About 75 Sega CD titles will be out by Christmas.

More than 200,000 of the units sold through in the 1992 Christmas season, according to Sega, which predicts it will sell another million players by year's end. Sega's game business should benefit from the introduction in December of the Sega VR, a head-tracking unit for Genesis that offers 360-degree, 3-D virtual reality interaction. It should list for under \$200 and will have four

HARDWARE

BY CHRIS MCGOWAN

adopters" of new electronics gear must be fearful of sinking \$500 or \$700 into a system that could soon turn into the next Betamax.

Indeed, sales so far have been slow for the "set-top" players such as CD-I, CDTV and VIS, which are positioned as multi-purpose units for education and entertainment. These stand-alone units plug directly into the TV, as does the upcoming 3DO machine.

Sega CD, however, has been an immediate success, with several hundred thousand units sold since last fall—far more than all the other set-top players combined. And sales of CD-ROM drives and multimedia upgrade kits have been a booming success in the computer peripheral market. Some analysts estimate that more than 1 million CD-ROM drives will be on-line with Macintosh computers—and more than 4 million with PCs—by the end of this year.

In terms of other formats, the OPA (Optical Publishing Association) predicts that by the end of 1993 (in the U.S.) there will be the following installed bases: Sega CD (970,000 units), Photo CD (95,000), CD-I (73,000), Data Discman (34,000), MMCD (26,000), CDTV (11,000) and VIS (11,000).

Right now, there are nearly a dozen CD-ROM platforms, and more are on the way this year and next—including systems from 3DO and Nintendo. The current formats fall into three categories: desktop CD-ROM drives that hook up to computers, set-top players that plug

new titles designed for it. Look for a 32-bit Sega CD system in 1994.

Philips CD-I: Hardware giant Philips introduced CD-I in the fall of '91 and attempted to establish it as the interactive multimedia standard for family use in the living room, away from the personal computer. Philips claims to have sold around 50,000 units to date in the U.S. and offers some 100 titles for CD-I. The list price on the player has been dropped to \$599. Philips remains solidly behind the format, which may get a boost this fall from the introduction of Paramount feature films and PolyGram music videos on CD-I discs. Philips will also launch the \$249 FMV (full-motion video) cartridge that conforms to the MPEG-1 standard.

3DO: Can Trip Hawkins conquer the multimedia universe with his 32-bit 3DO machine? Investors AT&T, Matsushita and Time Warner seem to think so. Panasonic is set to bow the first 3DO unit—the FZ-1 REAL 3DO Interactive Multiplayer (\$700 list)—in September. Some 20 titles should be out by Christmas, and Hawkins says an FMV accessory will be available as a 3DO add-on early next year. Also, Sanyo will market a 3DO player in '94.

Turbo Duo: Turbo Technologies (a joint venture of NEC and Hudson Soft Co., Ltd.) launched the first integrated CD-ROM and cartridge system last fall: the Turbo Duo. There will be 33 "SuperCD" titles ready this fall for the Duo, and Turbo will also bow the "Intelligent Link," an adaptor that enables the Turbo Duo to be used as a CD-ROM drive for Macs or PCs.



Sony's portable multimedia CD-ROM player



Panasonic's 3DO interactive Multiplayer



Philips' Compact Disc-Interactive



Pioneer's LaserActive home system



Sega's Genesis 16-bit cartridge player, atop Sega CD player

What is puzzling is the general lack of U.S. success of Turbo, which also sells the TurboGrafx 16-bit cartridge system. Turbo has barely penetrated the American market, yet in Japan its co-parent company NEC is No. 2 in the video game business—ahead of Sega. NEC is expected next year to unveil a 32-bit CD-ROM system, which should also appear as a Turbo unit.

Tandy VIS: Through its Radio Shack chain, Tandy markets the Memorex MD-2500 Video Information System (VIS) player (\$399 list). A few dozen titles are available, but VIS has not taken off. Actually, Radio Shack has been more successful with its Sensation! multimedia personal computer, which has a built-in CD-ROM drive and conforms to the MPC standard.

Commodore CDTV: The CDTV Multimedia Interactive Player actually bowed in 1991, before CD-I, but has not yet made significant inroads into the North American market. More than 120 titles are available for the \$599-list CDTV player, with many more on the way. The addition of a keyboard, mouse and disk drive turn the CDTV into an Amigo computer.

Pioneer LaserActive: Pioneer's multi-format player should list for \$800. It will play 12-inch laserdiscs and audio CDs, and a \$500 "control pack" enables it to also play LD-ROM, TurboGrafx cartridges and Turbo CD-ROMs or Mega-LD, and Sega cartridges and CDs. There's also a \$300 karaoke pack.

Photo CD: Developed by Kodak, Photo CD allows users to store color photos in digital form on a compact disc (with audio in advanced models). There are dedicated Photo CD players, and the discs can also be played back on CD-I, 3DO and certain CD-ROM drives for PCs and Macs.

Portables

Sony MMCD: The Sony Multimedia CD Player (\$999 list) uses the CD-ROM XA format. The two-pound MMCD is primarily positioned as a businessman's or traveler's accessory at the moment. It may get a boost if XA becomes the point of compatibility for various competing systems.

Sony Data Discman: This format uses three-inch XA discs, and several models are available (\$299-\$549 list). This is a tool for students and businessmen, and ideal to take on trips or to the beach. The Chinon 355 series of CD-ROM drives for computers can read Data Discman titles.

Desktop

PC CD-ROM: CD-ROM drives hooked up to IBM-compatible PCs constitute by far the largest part of the multimedia market and will probably continue to do so for quite some time. CD-ROM discs for PCs can be formatted for either DOS or Windows. The latter software is the center of the MPC (Multimedia PC) standard, which is becoming increasingly widespread.

Mac CD-ROM: The Macintosh is the favorite format of multimedia developers and artists, and about one-third of current CD-ROM drives are linked to Macs. CD-ROM drives for Macs and PCs are manufactured by Apple, NEC, Philips, Pioneer, Sony, Toshiba, Chinon and other firms. Prices generally range from \$250 to \$1,000. The best drives can be used with either Macs or PCs, have "multi-session" Photo CD capability, are XA-compatible and possess fast access times and transfer rates. There were more than 3,000 CD-ROM titles available for Macs and PCs as of January; several hundred of those were consumer-oriented.

Coming Attractions

Nintendo is expected to launch a 32-bit CD-ROM video game system in 1994. IBM will manufacture Atari's 64-bit Jaguar game system, which will bow this fall for around \$200. A CD-ROM add-on should be available in 1994, also for about \$200. This year, Apple is introducing the \$499-list Power CD hand-held player, which can be used as a portable unit for audio CD playback or can function as a CD-ROM drive when hooked up to a Mac. When plugged into the TV, it can play Photo CDs.

In addition, the Apple-IBM joint venture Kaleida may debut set-top and portable systems in '94 using the new ScriptX authoring software. And Fujitsu, which markets the FM-Towns multimedia PC in Japan, has also launched the Morfy set-top player in that country, at \$850 list.

Nimbus Technologies claims to have developed a system for delivering feature films with full-motion video on CDs, which can be played back on audio CD players with digital output (about 35 percent of CD players, according to the U.K. company) that utilize a \$200 to \$300 decoder sold by Nimbus.

The Video CD, a non-interactive CD-ROM that conforms to the "White Book" standard, is expected to be used for delivering full-motion feature films that can be read by several different systems, including CD-I and Nimbus-modified CD players. ■

Software

Adaptations, animation and original Properties are all making the rush to disc in a harmonic Convergence of audio, video and hoped-for Hits.

BY CHRIS MCGOWAN

Film. In the old days of the multimedia industry (in other words, one or two years ago), it used to be said that it was inevitable that Hollywood and Silicon Valley would come together to create the next generation of interactive media. Judging by the heavy attendance of both communities at the recent Digital World conference in Beverly Hills, they already have.

Although producers and developers have only just begun to scratch the surface of creating interactive entertainment, film and video are already converging with interactive media in several interesting ways.

One point of intersection is the use of characters, plots and footage from movies and television in video games and multimedia programs. Sony Imagesoft, a division of Sony Electronic Publishing, has developed cartridge and CD game versions of "Last Action Hero," "Hook," "Cliffhanger" and "Bram Stoker's Dracula" for the various Sega and Nintendo formats.

"We view ourselves first and foremost as a software company—we don't exist just to support a Sony platform. We're publishing for Sega, Nintendo, Sony, Mac, PCs—whatever systems make sense," says Peter Dille, director of marketing communications for Sony Electronic Publishing.



For "Dracula," the Sony Imagesoft crew used actual scenes from the movie and also took additional blue-screen shots of the stand-ins for Keanu Reeves and Gary Oldman, so as to later superimpose their jumping, crouching and other movements in the computer against various photo-realistic backgrounds.

"We had to parallel the movie in its script and design, so if you saw the film 'Dracula,' you'll know at least a little bit of what you'll get in the game," says Rich Robinson, who produced the "Dracula" game and is Sony Imagesoft director of product development. "But we had to make it interactive, so we use the elements in the storyline and then take off and go into our own gameline."

Vanna's Footage

TV personalities and live-action footage will be utilized for four Imagesoft titles due in the fall. The "ESPN Baseball Tonight" and "ESPN Sunday Night NFL" games will include the network's announcers giving pre-game and post-game reports. "Wheel Of Fortune" and "Jeopardy!" will include original footage filmed of Vanna White and Alex Trebek, respectively.

While Sony has produced interactive spinoffs of movies for

Sega, the latter is also creating many of its own titles—including video game versions of Steven Spielberg's "Jurassic Park." For the Sega CD version, due in October, the Sega production team worked closely with the movie's special-effects designers to perfect dinosaur movements for game play.

Live-action sequences from the movie and video interviews with paleontologist Dr. Robert Bakker are both included in the \$59.99 "Jurassic Park" CD, which was 15 months in the making at the Sega Multimedia Studio in Redwood City, Calif.

Sega, Disney Software and Virgin Games also collaborated on an upcoming video game version of "Aladdin," which includes original animation created for the game by more than 10 Disney animators, many of whom worked on the "Aladdin" animated movie. Sega says the title will have a visual quality unprecedented in video games, with animations moving at up to 60 frames per second. The Sega Genesis version will bow this fall, with a Sega CD edition expected in 1994.

Crunching The Doors

Other animated films are also being adapted for multimedia use. In 1994, Sanctuary Woods will bow an interactive version of the 20th Century Fox animated feature "Once Upon A Forest" (Billboard, July 3). And scenes from Ralph Bakshi's animated "Lord Of The Rings" are used in Interplay's CD-ROM game version of the Tolkien fantasy.

Spectrum Holobyte is creating video games based on the TV series "Star Trek: The Next Generation." The actual voices

of cast members in the show will be used in the 3DO edition (the voices of the original Enterprise crew, meanwhile, can be heard in Interplay's "Star Trek 25th Anniversary" CD-ROM).

"You have to have both a high-quality presentation and really compelling interactivity," says Ron Martinez, executive director of Spectrum Holobyte's New Entertainment Division. He notes that his company's 3DO "Star Trek" title includes "action components, but we're presenting something that looks like television drama. This is interactive storytelling."

Feature films of another type have also been repurposed for multimedia. The 1964 Beatles movie "A Hard Day's Night" was released as a \$39.95 interactive CD-ROM by Voyager Company this year. Crunch Media turned "The Compleat Beatles" into multimedia, and it is now working on a title involving Elvis Presley. Home movies of Elvis and a tour of his famed mansion will be incorporated into the "Interactive Graceland" CD-ROM (Billboard, May 22), due in early '94. Crunch is also contemplating a multimedia title based on the Doors.

Culp Likes To Watch

"Special-interest multimedia" is another emerging category, as evidenced by such titles as Deep River Publishing's \$79.95 CD-ROM "Adventures," a travel guide to exotic locales around the globe. Included are 45 minutes of video segments, more than 2,000 pages of text and over 2,500 color photographs.

Interactive movies are also being shot specifically for CD-ROM. "Voyeur" is a political thriller starring Robert Culp that has been produced for the CD-I format and will debut later this year.



The movie includes game elements and 65 minutes of video.

Actors and screenwriters are getting extra employment for projects such as ICOM's hot-selling "Sherlock Holmes, Consulting Detective" series, CD-ROM games that include live-action sequences with the famed sleuth Dr. Watson and other characters.

Animated Objects

A number of animated CD-ROM titles are hybrids of video games and movies with branching storylines, allowing users to explore the rooms, streets and settings of extensively detailed imaginary worlds. Examples include Reactor's

Continued on page I-6

Street Fighter Man

Producer Edward Pressman has more than 35 motion pictures to his credit, including Oliver Stone's "Wall Street" and "Talk Radio," Barbet Schroeder's "Reversal Of Fortune," Brian De Palma's "Sisters," David Byrne's "True Stories" and David Mamet's "Homicide."

The Edward R. Pressman Film Corp. has just joined forces with Silicon Valley's Capcom Entertainment, developers of one of the most successful video games in history: "Street Fighter."

Capcom says it will co-finance the production, while Steven de Souza, who has such writing credits as "Die Hard," "Commando" and "Running Man," will write and direct the picture.

Pressman says the worlds of interactive video entertainment and motion pictures are moving one step closer to synthesis with this type of activity.

"Look what happened in the 1980s, when home video and cable expanded the film universe and brought new capital for film production," says Pressman. "In a similar way, the new media of the '90s are the computer-game companies."

"The fact that Capcom is financing 'Street Fighter' is a significant experiment. My family is from the toy business. We thought video games would be fringe. Now it controls 60 percent of that industry."

"Capcom sees the future of the film industry having a lot to do with the video and computer-game industry. Not just in content but from a financial point of view as well," he observes.

In addition to the "Street Fighter II" game being an underlying work for a movie, other examples of the Hollywood/Interactive connection are Nintendo's "Super Mario Bros." movie from Walt Disney; Broderbund's highly successful "Where In The World Is Carmen Sandiego" computer "edu-tainment" series becoming a PBS series; and Sega's speedy "Sonic" heading for Saturday morning TV. —JM ■



[glossary]

FMV: (Full-Motion Video) video shown at 30 frames per second (when referring to the NTSC and SECAM standards)

gigabyte: roughly 1 billion bytes.

HMD: (Head-Mounted Display) used in virtual-reality systems

kilobyte: roughly 1,000 bytes (1,024 bytes precisely)

LaserActive: Pioneer's multi-format system that plays laserdisc, LD-ROM and Mega-LD, plus CD-ROMs and cartridges from Sega and Turbo

laserdisc: an optical videodisc that contains analog video, two tracks of digital audio and two tracks of analog audio

LCD: (Liquid Crystal Display) a type of screen used for watches, laptop computers and other portable consumer electronic devices

LD-ROM: NEC's hybrid optical disc that combines attributes of laserdisc and CD-ROM

linear: refers to a story, song or film that moves straight through from beginning to end

Mac: short for Macintosh

Macintosh: Apple's line of personal computers

megabyte: roughly 1 million bytes

Mega-LD: Sega's hybrid optical disc that combines attributes of laserdisc and CD-ROM

millisecond: one-thousandth of a second

MMCD: Sony's Multimedia CD Player

MPC: (Multimedia PC) a standard for PCs built around Windows that specifies certain requirements in terms of memory, sound and video capabilities

MPEG-1: The Moving Picture Image Expert Group was established by ISO (International Organization for Standardization). In 1992 it adopted the MPEG-1 standard, which delivers VHS quality video (640 x 480 pixels, 30-fps) on a CD-ROM

MPEG-2: A more advanced video compression standard than MPEG-1

MS-DOS: (Microsoft Disk Operating System) Microsoft's operating system software for IBM-compatible PCs

Continued on page I-12

new & noteworthy



"The Compleat Beatles" Compton's New Media

You've seen the "rockumentary." You've read the book. Now get ready for one of the most eagerly anticipated music/entertainment-based CD-ROMs.

Produced by Crunch Media of Santa Monica, Calif., "The Compleat Beatles," designed for both the Mac and PC, contains the entire two-hour film as well as the text from the book of the same name. Also included is a huge interactive database containing a seemingly infinite variety of

Beatles information. What will make this program so innovative, say observers, is that, rather than being a text-based title with underlying multimedia features, this title is based primarily on a video with supplemental text added to it.

"Hell Cab"

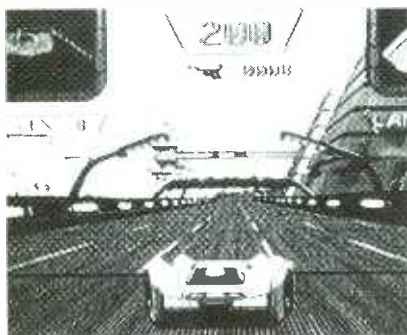
Time Warner Interactive Group

Created by Pepe Moreno, the MPC and Mac CD-ROM "Hell Cab" program is described as an "interactive epic adventure...more than a game...a journey in the devil's time machine." Players join Raul for a ride through history's most infamous periods, including prehistoric times, the days of the Roman gladiators and the World War I trenches of Verdun. The program combines live characters with video, realistic sound effects and textured, 3D graphics.



"Crash 'N Burn" Crystal Dynamics

Strauss Zelnick, former head of 20th Century Fox, just took over the helm of Palo Alto-based Crystal Dynamics. "Crash 'N Burn" is one of the first 32-bit game titles for the new 3DO Multiplayer. In this game, a player slides into the driver's seat of a 3-D racing combat simulator set in a post-Holocaust world and races at incredible speeds, while dueling nine different video drivers—each with a distinct personality, mannerisms and thought patterns.



"X-Wing" "Imperial Pursuit"

LucasArts Entertainment Company

A space-combat simulator, "X-Wing" was released in the winter of 1993 and has become one of the best-selling PC programs ever to hit the market. The action is set in the "Star Wars" universe and introduces several new technologies, resulting in outstanding 3-D graphics and a movie-like soundtrack. Re-created are the epic space battles made famous in George Lucas' "Star Wars" trilogy.

Just released is the expansion disc "Imperial Pursuit," which depicts the continuing battle between the Rebel Alliance and the Empire immediately following the destruction of the Death Star at the end of "X-Wing."



"Kathy Smith's Fat Burning System" Xiphias

Taking a page from special-interest video, this CD-ROM program for both the PC and the Mac is an extension of Smith's successful health-and-fitness videocassettes, which have sold more than 5 million units. "Kathy Smith's Fat Burning System" may also mark the first time a major home-video property has been exploited on CD-ROM.

Xiphias president Peter Black feels the program, retailing for \$69.95, should put the home video business on notice. "We believe our future lies on the shelves of places like Tower and Blockbuster," says Black. "Publishing Kathy Smith on a CD-ROM should send the message that we are serious about digital exploration of video...and that we are serious about selling to the consumer, not the computer marketplace."



Continued on page I-10

Software

BY JIM McCULLAUGH

FILM

Continued from page I-5

"Spaceship Warlock," Presto Studios' "The Journeyman Project," Spectrum Holobyte's "Iron Helix," Pap Racket's "Total Distortion," Virgin Games' "The 7th Guest" and Time-Warner Interactive Group's "Hell Cab." The latter title, priced at \$99.95, was created by comic-book veteran Pepe Moreno, and it includes live-action photography and partial-motion video (Billboard, June 5).



"Hellcab" creator Pepe Moreno (left) with IMA chief Hikaru Sasahara

Hikaru Sasahara, president of Los Angeles-based IMA (Interactive Media Agency), negotiates distribution deals in Japan for American developers. He feels that CD-ROM is an excellent way for artists to create their own animation projects, feature films or multimedia efforts outside of the Hollywood system. After creating the multimedia product, they can later decide to take the finished project to a studio and sell the linear movie rights.

Digital Domain hopes to work both sides of the multimedia-Hollywood fence and to create characters and software that could be used in a variety of media. The firm is a digital effects house created by IBM, director James Cameron (the "Terminator" movies) and special-effects veterans Stan Winston ("Jurassic Park") and Scott Ross (formerly with Industrial Lights & Magic).

Malin Mania

CD-ROM movie guides are another multimedia growth area, and many of them include video clips or soundtrack excerpts. Microsoft's \$79.95 "CinemaMania" has entries on 19,000 movies dating from 1914 to 1991 and includes actual dialogue from famous films and the complete text of Leonard Malin's "Movie and Video Guide 1992."

Voyager Company's \$24.95 "Criterion Goes To The Movies" focuses on 150 laserdisc titles in Voyager's Criterion Collection line and includes critical essays, more than 125 videoclips and more than 3,000 still photos. Set for release this summer is Paramount Interactive's \$59.95 "Movie Select," which has information on over 42,000 films available on video. Included are a dozen trailers of upcoming attractions and recently released videos.

The future of multimedia on CD-ROM will also be tied to the expected emergence later this decade of five-inch discs as the new home-video format. Philips and Paramount Pictures have already announced a multi-year agreement to put theatrical length movies on CD-I. This fall, Philips is launching a \$249-list FMV cartridge that will attach to its CD-I player and provide digital video that conforms to the MPEG-1 standard. Each disc will hold up to 74 minutes of video, which means that two discs will be required to carry most feature films.

Next year, 3DO will introduce an FMV add-on for its player, which also allows for MPEG-1, although 3DO president Trip Hawkins doesn't anticipate widespread support for movies on five-inch until the higher-quality MPEG-2 standard is implemented in a few years. Other "video compression" standards are also being developed, and the new "video CD" format is being pushed by several manufacturers as a cross-platform medium for feature films.

It is expected that 1994 will see a number of other film studios and video labels unveil multimedia projects that are now in development. Besides Sony, Warner, Voyager and Paramount, there is a great deal of interactivity being contemplated at places such as MGM/UA, MCA/Universal, Fox, J2, Playboy, Wood Knapp, Turner, Republic, Viacom and Trimark. ■

Music.

The Billboard 200 CD-ROMs? Hot 100 CD-Is? 3DO Heatseekers? Believe it.

Most major label/distribution conglomerates have begun to establish new media or "digital" wings.

The most dramatic new entry is the Bertelsmann Music Group and its formation of BMG New Technologies. That unit will be "responsible for the integration of emerging new technologies and development of new multi-media product opportunities on behalf of Bertelsmann's worldwide music and entertainment businesses," according to a recent release.

Sony has also been moving fast to create synergies among its motion picture, record label, electronic publishing and video game divisions. And Time Warner has a new media group, recently reconstituted as the Time Warner Interactive Group (TWIG). Its specific charter, among other things, will be to work with the Warner group of labels to develop product.

Todd's Platform

Meanwhile, numerous artists and holders of music "content" have made licensing deals with third-party software companies for product.

Kris Kross, INXS and C&C Music Factory, for example, have "Make Your Own Music Video" Sega CDs. Philips and Philips Interactive Media of America (PIMA), its software development/publishing/distribution entity, the proponent of the Compact Disc-Interactive [CD-I] platform, has integrated music into several of its titles, including Todd Rundgren's novel "No World Order," an interactive and endlessly revisable CD-I.

Other music-based products already or soon available include a U2 CD-I from PIMA, CD-ROM software

from Prince and Peter Gabriel, and CD-ROM multimedia projects from such artists as Peter Gabriel, Thomas Dolby, Michael Penn, Matley Crue and others.

Fundamental Fantasies

At the same time, activity on an entrepreneurial level has been moving at a fast clip. Hybrid music/technology companies have been forming to produce, acquire and develop music-based services and end-product for CD-ROM.

Some of these smaller, new companies think of themselves as a new breed of "21st-century record labels." One such company is San Francisco-based Interactive Records, which issued the "So You Want To Be A Rock And Roll Star" multimedia CD-ROM for the Macintosh. The disc, containing such songs as "Crazy," "Duck Of The Bay," "In The Midnight Hour," "Runaway," "Stand By Me" and "Twist And Shout," allows users to play out their rock 'n' roll fantasies while learning the fundamentals of musicianship. The title is now moving to such platforms as Windows and CD-I.

"All of our projects revolve around music," says Interactive Records' Steve Rappoport. "More specifically, it is games and educational product whose content revolves around music. While we are an independent, we are striking alliances with all the major players in the music industry on some level."

Rappoport sees a level coexistence between record labels and smaller entrepreneurial companies, as well as joint venturing. "I'm a little fearful, however," he says, "that people are spending money just to establish a presence in the market and not putting a lot of attention on quality control. And I don't mean technical bugs. I hope they pay close attention to what kind of product they are putting out. Are people going to want to use these titles more than once? Or even once?"

One thing appears certain, however, adds Rappoport. "It's going to be an unbelievable revenue stream for the labels. When the labels fully understand what this can do for their catalogs, it's going to be CD all over again. Just look what CDs did for catalog."

Egghead Royalties

Another plus for the music industry, he says, are the distribution crossover implications.

"The labels," Rappoport continues, "have to realize

Continued on page I-8

Dolby No Doubting Thomas

"There should be a bullet train between Hollywood and Silicon Valley," declares Giant recording artist Thomas Dolby, perhaps best known for his 1983 Top 5 single "She Blinded Me With Science."

Dolby, who recently issued his first LP in four years—"Astronauts & Heretics"—is a prime example of a new wave of established artists moving rapidly into interactive multimedia. He's also involved with a new company called Head Space, a joint venture with a firm called Machine Head, which is working feverishly in new media.

"We're offering an audio package for people developing new media," says Dolby of Head Space, located in Venice, Calif., "everything from computer games to CD-ROM, through new platforms like 3DO and CD-I, right up to location-based entertainment and virtual reality."

In fact, Dolby says he is working on a virtual-reality program—"an interactive classical music experience"—that will be displayed in a New York museum in the fall.

"I've also been consulting with Sony New Media on a location-based attraction they are developing," he says. Assessing the attitude of the large record industry conglomerates about new media, Dolby detects "a lack of synergy at the moment. Yes, you have a Sony New Media and a Time Warner Interactive Group. But I don't get the feeling those divisions are talking very much to the artists who may be interested in developing products. There seems to be little crossover."

Movement at the film studios is more progressive, he feels. "All of these new breakthroughs and platforms," says Dolby, "present an interesting new challenge to the film studios to use them as ways to exploit their existing properties. Look at MCA. They have developed 'Back To The Future' as a theme-park ride..."

"Maybe it's not quite so obvious to the record labels how to take their properties and their catalog and turn them into something different. And I recognize that a lot of recording artists are grateful they have a record deal and are not thinking too much about new technology.

"If you jump 50 years into the future, people are not going to be accessing music by stopping at the record store for a CD. Music is going to be available on a much more instant-access level. It seems inevitable to me that we have to get beyond the format of a five-minute song or a 45-minute album."

Dolby understands the resistance of some artists who feel that their work is inviolate and do not want to expose it to technologies that can infinitely revise it. "That actually appeals to me, however" adds Dolby. "Put the elements of my music into somebody else's hands and see what they do with it." Todd Rundgren has already done that with his "No World Order CD-I." —JM ■



MAKE YOUR CD LOOK AS GREAT AS IT SOUNDS, SEEKS & PLAYS

YOU'LL SEE A WORLD OF DIFFERENCE BETWEEN
CONVENTIONAL SCREEN PRINTING ON CD'S AND THE
PHOTOGRAPHIC QUALITY OF IMAGES PRINTED 'OFFSET,' ONLY AVAILABLE FROM
DISC MANUFACTURING, INC.

EXPERIENCED SUPPLIERS OF:

CD-AUDIO
CD-ROM
CD-ROMXA
CDI
PHOTO-CD
CD+G
CD-VIS
CDTV
CD-VIDEO
KARAOKE-CD



DISC MANUFACTURING, INC.
A QUIXOTE COMPANY

CD-AUDIO SALES: NEW YORK 212/599-5300 BURBANK 818/953-7790
CD-ROM SALES & INFORMATION: 1-800/433-DISC 1-800/433-3472

MUSIC

Continued from page I-6

that multimedia is going to open a whole new major distribution channel. Not only will this product be in Tower Records but in the Egghead Software chain as well. For a song publisher or a performance owner, they don't care where the royalty comes from. They are just getting the royalty."

Rappaport says he likes to think of his company as an "interactive record label. We feel like we are doing what Motown was doing in the late '60s and early



Guitar- and C Code-hacker Rundgren

'70s," he comments.

Boxed-Set Paradigm

The music industry has "moved from a stance one or two years ago, when people were just talking about products, to actual product being in the marketplace here and now and doing well," says Ty Roberts of ION, another company that characterizes itself as a 21st-century interactive record label.

"This year," Roberts explains, "you will see more music CDs with interactive data on board, with information beyond the music. In fact, consumers will be expecting this kind of additional information as these home players make it into the market. Mainstream music artists will be delivering product this year."

In addition to new product, Roberts also sees a major "boxed-set phenomenon" repeating itself for music companies with interactive multimedia, a trend that will potentially add millions to the coffers of record labels, managers, artists and others.

"CD boxed sets are the record companies' way of repurposing, when you think about it," observes Roberts, "taking albums you already have and supplementing them with behind-the-scenes information, alternative and/or different tracks and other extra information with value-added packaging. The paradigm is already there. It's proven that people are interested in the life and times of an artist. A CD-ROM, however, can go way beyond the capabilities of a book or even a conventional CD. I want to be doing the interactive boxed sets of the future."

According to Bernard Luskin, head of PIMA, "Our position is to be responsive, and we need the help of experts and the music industry. We are an interactive software company. It's the [music] industry that is going to have to tell us what to do and how to do it."

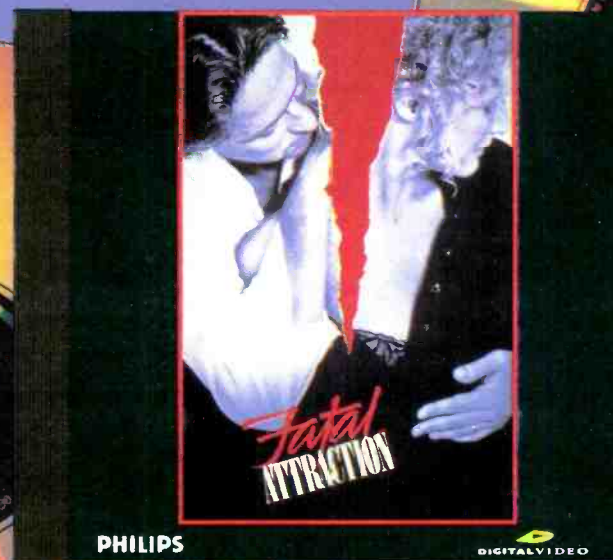
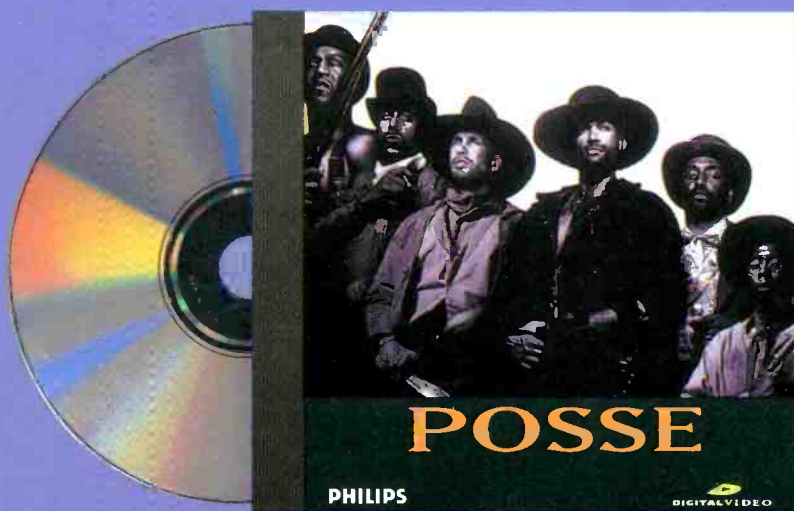
Another "more interesting part" of the emerging multimedia business for the music industry, adds Roberts, will be "finding the young talent that will create that medium, doing the A&R in multimedia. It's obvious to repurpose Led Zeppelin for multimedia. But it's not so obvious who will be the artists and stars of

Continued on page I-9

"Play The Tropical Rainforest Again!"

Need to hear some soothing surf to calm your nerves? How about some major firepower to scare away intruders? Both home and professional users might go for InterActive Publishing's CD-ROM "1000 Of The World's Greatest Sound Effects." A Sound Finder feature quick-accesses each effect, and the Wave Editor can combine or modify any sounds into a custom library of effects. Suggested retail price: \$49.95. ■

CD-i BRINGS IT ALL



Another First From Philips.



MUSIC*Continued from page I-8*

the future for this medium.

"Record companies are not set up to do that yet. That's what I am interested in doing. What you're seeing now is the more 'self-empowered' artists like Todd Rundgren, U2, Peter Gabriel and others creating for the new media," he says. "But record labels have begun to license music content, and catalog product is being repurposed for interactive. Labels recognize the need for a new media A&R slant. They want to enhance existing artist skills and assist artists to create programs. We will see a new form of music group: musicians, visual artists and computer programmers. Record labels will be signing kids who do both music and computers."

Mood Violations

One issue hotly debated in music circles is how multimedia may violate the artist's creative intent. Grant recording artist Thomas Dolby feels, "There are a handful of artists who feel threatened by the notion of the public messing around with their music. To a composer, it's a very different prospect writing music which is linear and non-linear. In interactive, you have to allow for people's moods to follow their own curve. I have to grant the player [of the CD-ROM] some leeway. There are some musicians and composers who are unwilling

"We will see a new form of group: musicians, visual artists and computer programmers."

—Ty Roberts, ION

or unable to rise to that."

Ted Cohen of Ted Cohen Management, who is a music consultant to PIMA, says the newer, interactive artist will have to have a "playwright mentality. It's a performance medium. A Shakespeare play can be performed in a hundred different ways. One needs to create a vision that can be interpreted by others. The reality is that music needs to be messed with by the consumer. Many artists can't feel that their work is inviolate anymore."

Indeed, Dolby, like Todd Rundgren, says he has no problems with consumers "messing with the music." Cohen observes that "people are already messing with the music when they do alternative versions and remixes." ■

Excellent Software

If you're a retailer who wants to dip a toe into the computer software waters but can't figure out what to stock, you could start with some recent Codie Award winners.

That's the accolade that the 1,000-member Washington, D.C.-based Software Publishers Assn. has for its "Excellence In Software" awards held annually. Awards were handed out last March during SPA's annual Spring Symposium held in San Diego.

Members of the trade association voted for winners in 25 categories, including consumer, education and business, from a total of 521 nominations.

Among the winners...

Best Action/Adventure Program:

"Wolfenstein 3-D" from Apogee Software Productions

Best Consumer Program:

"Quicken 2.0 For Windows" from Intuit

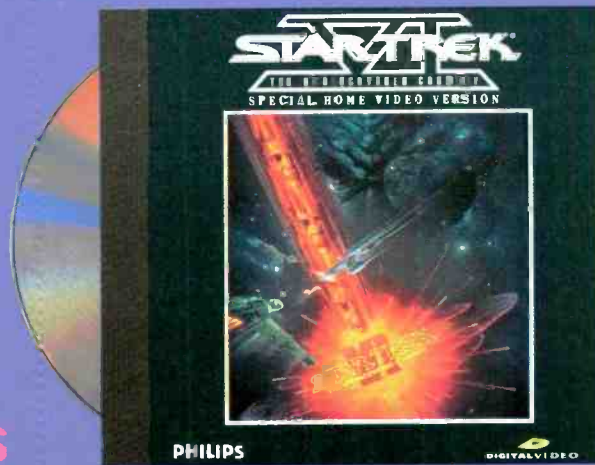
Best Fantasy Role Playing/Adventure Program:

"Dark Seed" from Cyberdreams Entertainment Software. —JM ■

HOME ON A 5 INCH DISC

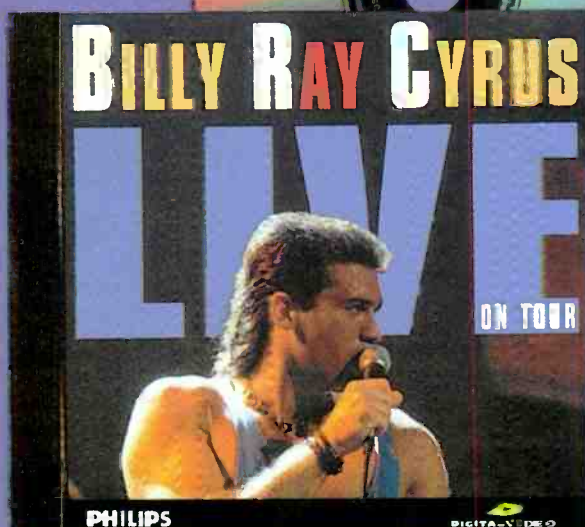
Now for the first time,
a home entertainment system
that's five times the fun.

- Interactive Programs
- Audio CD
- Photo CD
- Music Videos
- Movies



Movies and Music Videos on 5 inch disc.

Philips introduces Digital Video—a breakthrough in home entertainment. Now for the first time ever you can enjoy fully enhanced digital pictures, crystal clear digital sound and full screen, full motion on a five inch disc. And you can interact with the program using easy, on screen controls.



Play for fun, play to win or
play to learn.



PHILIPS

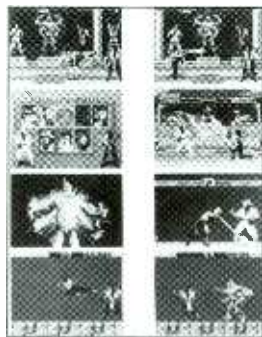
© 1993 Philips Interactive Media, Inc.
* Not actual key art, package subject to change. INDECENT PROPOSAL availability subject to actual release date. TM and © 1993 by Paramount Pictures. All Rights Reserved. FATAL ATTRACTION is a trademark of Paramount Pictures. STAR TREK is a registered trademark of Paramount Pictures. All Rights Reserved. POSSE © 1993 Polygram Film Productions B.V. All Rights Reserved. BILLY RAY CYRUS LIVE ON TOUR © 1993 Polygram Video. All Rights Reserved.

new
& noteworthy

"Mortal Kombat"
Acclaim Entertainment

Set for a September release on simultaneous formats such as Genesis, Game Gear, Super Nintendo and Game Boy, with a CD-ROM release set for next spring, "Mortal Kombat" will be the home version of one of the hottest martial-arts arcade games of all time.

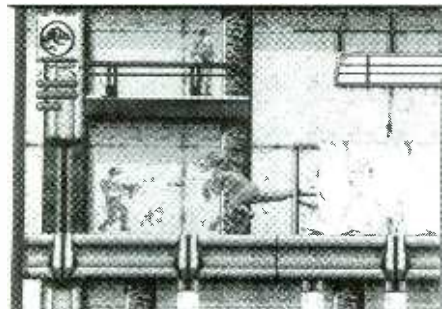
"Optical disc is the next generation of interactive entertainment system software," says Sam Goldberg, VP of marketing for Acclaim. "Our first two Sega CD titles, 'Mortal Kombat,' and 'WWF Rage In The Cage,' will take advantage of this next step up in technology, resulting in visuals, sound and expanded game-play options that are truly astonishing."



"Jurassic Park"
Sega

Velociraptors at home! Get ready for the Sega Genesis and Sega CD spin-offs from the hottest movie in years. Sega says "Jurassic Park" incorporates live-motion Tru Video QSound, a full range of CD-quality stereo soundtracks, special effects, enhanced graphics, Hollywood quality animation—and a full cast of dinosaurs.

With first-person perspective, players crash on Isla Nublar with all its rather large inhabitants. The mission: to collect precious dinosaur eggs and return them to the Visitor Center. Game designers



actually worked with the dinosaur creators from the Steven Spielberg movie. Downstream, look for a version of the game by MCA for the 3DO Multiplayer.

"Disney's Aladdin"
Sega

Sega, Virgin Games and Disney Software have pooled their talents and resources to produce a Genesis and Sega CD game based on the hugely successful movie. Among the firsts: Disney Animation Studios created graphics for the "Aladdin" game utilizing some of the same artists who worked on the movie. And Walt Disney Home Video will work with Sega on joint marketing efforts, as the home video and the video game are released near simultaneously.



"StarFox"
Super Nintendo Entertainment System

"StarFox" is the first Super Nintendo game that uses the SFX chip, which the company claims represents the latest in SNES cartridge technology. Gameplay viewpoint is from behind or inside the player's supersonic-speed aircraft and features such effects as texture mapping, light-source shading, 3-D polygon animation and scaling and rotating of objects. The SFX chip also dramatically increases the speed with which players can manipulate objects.



"A Hard Day's Night"
Voyager Company

The first mainstream feature film to be released on CD-ROM, the "Hard Day's Night" movie appears in a small window, beside either running commentary or the original film script. Handy indexing enables viewers to access chosen songs or jokes instantly.



"Sherlock Holmes, Consulting Detective, Vol. 3"
ICOM Simulations

"Vol. 3" is the latest installment in the hot-selling CD-ROM series, which interweaves gameplay with live-action scenes of the famed sleuth, the invaluable Dr. Watson and various characters of solid or ill repute. ■



It's not an 'If' anymore. In the past two years,
the CD-ROM consumer market has Grown as
much as 400 to 500 Percent.

Will interactive multimedia kill the audio/video star? Not so, say key entertainment-industry distributors, retailers and wholesalers.

Already a major presence in cartridge video games, combo chains and home video stores are lining up like ticket buyers for "Jurassic Park," becoming significant players in the fast-developing CD-ROM software multimedia market.

In fact, the CD-ROM consumer market has grown much more swiftly than even industry participants envisioned—as much as 400 to 500 percent during the last two years.

What's making CD-ROM multimedia software—optical disk software that combines text, video, animation and audio—even more appealing to both consumers and

real business. In fact, by the fall of 1994, I think it will be growing as fast as the home video business back in the early 1980s.

"In a few years, we are going to have a completely computer-literate consumer base out there spending money. We have never had that in this country before."

A more open question, he says, is the participation of home video stores. "The larger ones will participate," Paulson claims. "But I wonder about the mom-and-pop stores. I don't think they have the financial resources. Many have tried audio unsuccessfully. But other forms of home-entertainment multimedia may fit in. I think the more natural progression, however, is through the music side."

Among the key factors that will make music retailers

base will blow right past 10 million and keep on going."

Rental, however, is a likely CD-ROM scenario, with a number of players already participating. Compton's New Media, for example, says it was the first to offer CD-ROM titles for rental in video stores during the first quarter of 1993. Pacting with leading videocassette wholesaler Major Video Concepts of Indianapolis, the program showcases some 22 Compton's titles and has been implemented in 35 video rental stores across the U.S.

Among the titles offered are "Jazz, A Multimedia History," "KGB/CIA World Factbook, U.S.A. Wars: Operation Desert Storm" and "Beauty And The Beast."

Major Video Concepts anticipates that more than 50 titles from Compton's NewMedia, their affiliates and new providers, will be in over 100 stores by the end of 1993.

"Compton's titles can be found in progressive, well-capitalized stores who like to be the first on the block with the latest technology," says Bob Tollini, senior VP of marketing for Major Video Concepts. "We anticipate that the market will expand even further in 1994, as the number of CD-ROM drives in homes and businesses grows and prospective dealers recognize the financial potential of the rental program."

"Right now," Tollini continues, "we have about 35 or 40 retailers who are doing this. But we hope to have 100 by the end of the year. It is too soon for this industry, because you need an installed base. That installed base, however, is happening fast." Tollini says he thinks that by January 1994 there will be a meaningful installed base where dealers can break even and/or make a little money.

"The problem with CD-ROMs," he notes, "is that they have to attach to a personal computer. And you can't get just a CD-ROM drive. You need a soundboard and other accessories. We know the industry is selling 200,000 to 300,000 CD-ROM drives to consumers every month. That's what loser video is selling now in a year. In fact, in the last five months they have sold as many CD-ROM drives as laser video has sold in the last five-to-six years. It's not an 'if' anymore. It's coming. It's a runaway train."

Tollini also sees a dual sell-through and rental business of CD-ROM: "The sell-through business will be in computer software and/or consumer electronics stores. And the rental business will be at video stores. That's exactly the same as electronic games. People rent games at video stores and buy them at Toys R Us. I would love for the video retailers to sell too, but I've been around too long."

Video stores, he says, don't have a lot of traffic, particularly a lot of diverse traffic. Moreover, he wonders if independent video stores have sufficient capital and space to deal with the category.

Another thorny issue for video retailers is returns privileges. "Only the big boys can jam it back," remarks Tollini. "I don't know the relationships of the mass merchants, but I get the feeling they can return product to vendors, where video dealer and video distributors cannot."

"I wish video retailers could become major sell-through participants. It's going to be another business and I think video stores can make money at this." ■

RE tail

BY JIM McCULLAUGH

newer channels of distribution, is an explosion of "broad-based titles," including many entertainment-oriented programs.

Recently, a number of major record/tape/video chains have stepped up their commitment to the new home-entertainment software. Among them: Wherehouse, Tower and Musicland.

Blockbuster Entertainment, the world's largest home video store, has been selling and renting the CD-I format in California stores. Meanwhile, the chain has recently begun selling cartridge video games, after having only rented them for the past several years (a business many mom-and-pop home video stores have also been in for many years).

In fact, many independent home video stores have their sights set on greater participation in the new software media as well, according to Don Rosenberg, executive director of the Video Software Dealers Assn.

Navarre, a Minneapolis-based distributor of computer software and CD-ROM, as well as music, is helping to put a number of record chains into the CD-ROM business. The company specializes in "non-traditional" computer software and CD-ROM distribution, according to Navarre president Eric Paulson, who adds that the company now services some 1,500 accounts with computer software and CD-ROM product, including the likes of Best Buy, Software, Etc., Fedco and wholesale clubs like Sam's.

Currently stocking 120 to 130 titles "and adding more every month," Navarre also has its own proprietary software line called LaserSoft, to which it has exclusive distribution rights.

"What has to happen is that the record specialty chains have to get comfortable with software," explains Paulson, "and that's begun to happen. Many are also looking for a new product line, especially in the new superstores, to round out their home-entertainment concepts."

"They are looking for alternate product lines that have great growth potential, the same gross margin dynamics, and product that can be merchandised in a similar way to their other products." Paulson says a music retailer can enhance his square-footage sales with new media. "It's the same size as a music CD, but it can be two or three times the value."

Like other wholesale, distributing and retail executives, Paulson believes computer software and CD-ROM is a product line that music chains will experiment with significantly for the rest of 1993. By 1994, however, interactive/multimedia will evolve into its own department.

"Right now," says Paulson, "the average consumer doesn't know what CD-ROM is—or is just beginning to read things about multimedia. But by this fall it will be a

successful in new media software, adds Paulson, is a "certain level of education and concentration, perhaps a dedicated buyer, and direction from senior management. Changing the social environment will be difficult, but these chains can't think of themselves anymore as just music stores." At the outset, Navarre is "making it easy for



Navarre's Eric Paulson

the chains it sets up by selecting the right mix of product for the stores based on customer profiles."

Paulson also hopes CD-ROM and other new software media will turn into a sell-through and not a rental business. "The price points are coming down and there's no question that under \$50 escalates sales dramatically," he says. "If software maintains its momentum and gives people a compelling reason to buy, the CD-ROM installed

Numbers Game

North American sales of consumer software for personal computers grew at a faster rate than business software in 1992, according to the Software Publishers Association.

Sales of consumer software, which includes home education, entertainment and personal finance, rose by \$200 million to \$784 million—a 34 percent increase over the previous year.

The strongest growth was in home education products, which climbed 47 percent to \$146 million. Personal finance and tax preparation packages grew by 34 percent to \$296 million.

Entertainment package sales were up 29 percent to \$342 million. In contrast, business application software revenues grew at a more modest 11.4 percent.

Domestic sales of all categories of personal computer software reached \$5.75 billion in 1992, an increase of more than 14 percent over 1991 sales of \$5.04 billion. Unit sales, up strongly for the year, were 36 percent higher than in 1991.

Sales figures are derived from the SPA's worldwide sales reporting program, in which 1,000 SPA members representing leading companies report their sales of personal computer application software. The SPA has offices in Paris and in Washington, D.C. —JM ■

HOLLYWOOD HITS HIT HOME!

With Ocean Games for Nintendo



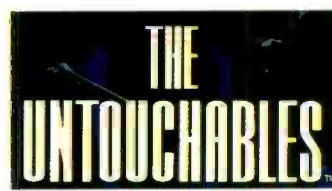
for the
SUPER NINTENDO
Entertainment System

The year's biggest blockbuster comes to the leading game system! Also available on GAME BOY and the Nintendo Entertainment System.



for the
SUPER NINTENDO
Entertainment System

The cunningest, cussed'est kid on the block in a block-busting game hit! Mischief and mystery, just like the movie! Also available on GAME BOY and the Nintendo Entertainment System.



for the
SUPER NINTENDO
Entertainment System






Game players "Mob" to this crime-busting confrontation with '30s-style corruption—and Capone himself.



for GAME BOY

The computer game smash comes to GAME BOY, and gamers are flocking to it like—well, like lemmings!

**Also Available
From Ocean**

-  PushOver
-  Cool World
-  Pugsley's Scavenger Hunt
-  The Addams Family
(Coming soon!)
-  Eek! the Cat
(Coming soon!)

Stock the video games that bring Hollywood hits home.

Call 408 954-0202 for the number of your nearest Ocean distributor or manufacturer's rep.



Ocean of America, Inc.
1855 O'Toole Ave.
San Jose, CA 95131

Jurassic Park TM & © 1992 Universal City Studios, Inc. & Amblin Entertainment, Inc. DENNIS THE MENACE © 1993 Warner Bros. DENNIS THE MENACE is a trademark of Hank Ketcham Enterprises, Inc. The Untouchables TM & © 1990, 1992 Paramount Pictures. All Rights Reserved. Lemmings is a registered trademark of Psygnosis Limited. THE ADDAMS FAMILY™ and © 1992 Paramount Pictures. All Rights Reserved. THE ADDAMS FAMILY logo is a trademark of Paramount Pictures. Ocean Software Limited Authorized User. The Addams Family—Pugsley's Scavenger Hunt © 1992 H-B Production Co. All Rights Reserved. EEK THE CAT™ & © Fox Children's Network, Inc. 1992—All Rights Reserved. Cool World™ & © 1992 Paramount Pictures. All Rights Reserved. Cool World is a trademark of Paramount Pictures. Ocean is a registered trademark of Ocean Software Ltd. Nintendo, Super Nintendo, Game Boy, and the official seal are registered trademarks of Nintendo of America, Inc.

Continued from page I-5

[glossary]

multimedia: the fusion of video, audio, graphics, text and computer power in an interactive system

non-linear: refers to stories, songs or films, sections of which can be viewed or heard in varying order

PC: personal computer; often refers specifically to any IBM-compatible machine using the MS-DOS operating system software

Photo CD: a CD-ROM developed by Kodak that contains photos in digital form, and the dedicated player that reads back Photo CDs and hooks up to a television

platform: format or system

repurpose: to adapt content from one platform for use in another

ScriptX: multimedia software being developed by Kaleida, a joint venture of IBM and Apple

set-top: a player that plugs into a television and requires no separate computer system

shareware: copyrighted software distributed free of charge

shovelware: content that is rather thoughtlessly taken from one medium and dumped into another, especially when there is no gain in quality or performance from doing so

table-top: a set-top

3DO: The 32-bit set-top player from the company of the same name

transfer rate: the rate at which a CD-ROM drive can transfer information to a computer, measured in kilobytes per second

vaporware: programs or software that seem to be permanently in the planning stage

Video CD: a CD-ROM that conforms to the "White Book" standard established by JVC and Philips; will be used in the near future for delivering linear content, such as full-motion feature films

video compression: manipulating digital video data so as to remove unnecessary or redundant visual information, in order to store more video with less memory.

virtual reality (VR): an artificial, computer-generated world with which participants can interact through the use of devices such as data gloves or a stereoscopic head-mounted display (HMD)

VIS: (Video Information System) Tandy's set-top multimedia player

Windows: Microsoft's software that provides a GUI (Graphical User Interface) environment and runs on DOS-based PCs

The future may be so **Bright** we'll all have to wear shades, but **Compton's** complete inter**Activist** takes a clear-eyed approach to getting there from **Here.**

Tom McGrew, VP of Compton's New Media, Carlsbad, Calif., is regarded as one of the most progressive thinkers in multimedia and interactivity. His company has led the way in new product, marketing and distribution trends. Compton's is also reedying one of the most anticipated CD-ROM titles to date, "The Complete Beatles," for release next January. Recently, Billboard contributing editor Chris McGowan and Billboard home entertainment editor Jim McCullough had a chat with him.

BILLBOARD: The whole interactive and multimedia market is moving so rapidly. Do you see that pace continuing between now and the end of the year?

TOM MCGREW: I don't see it slowing down. There are a number of things that are going to add to the excitement. First of all, a lot of CD-ROM drives are going to be sold. The installed base is going to increase very rapidly. The movie and record companies all know something is happening, and everybody's scrambling to make sure that they don't miss the bus.

BB: Do you think the hype on interactive multimedia and other new digital technologies is at all premature? Here we have cover stories on 3DO, which doesn't even have a product yet. And there's all the attention being paid to virtual reality, which is fascinating but many years away from achieving the full-fledged form we saw it take in the movie "Lawnmower Man."

TM: In one sense, it's probably overhyped, but in reality there is something happening here. People know that digital technology is taking over and information is the currency of tomorrow. There is the realization that we're headed towards the 21st century and we're on the bridge to whatever the new world is going to be—in the way that information is delivered and entertainment is done in the future. That's one of things causing everyone to get excited.

BB: What do you think of these various entertainment companies announcing interactive divisions? Is it significant, or is it a lot of posturing?

TM: Paramount's probably thought it out a little more than some of them have. Yeah, there's a lot of posturing. No one wants to be left behind, but no one knows what they're getting into. Everybody's hot on interactive multimedia, and their tongues are hanging out and they see dollar signs. But there aren't going to be any big dollar signs until the medium matures to where it makes sense to the masses of the people.

BB: The medium still hasn't been defined.

TM: I don't think the movie people nor the software people nor the music people have figured out

exactly what this new product is going to be. The way the art is going to be presented isn't defined, and the channels of distribution aren't defined.

BB: There's a lot of talk about just what "interactive" and "multimedia" mean. Is a title interactive if it only involves pushing a few buttons and having a few simple things change?

TM: If you're talking about the capability to have three questions on a screen and be able to answer them in a "Jeopardy"-type game, that's not interactivity. The new interactive medium will be something totally different. It's not going to be a linear movie on a CD that's going to make it happen, or something with five endings. It will be something that is a bastard child of all this stuff.

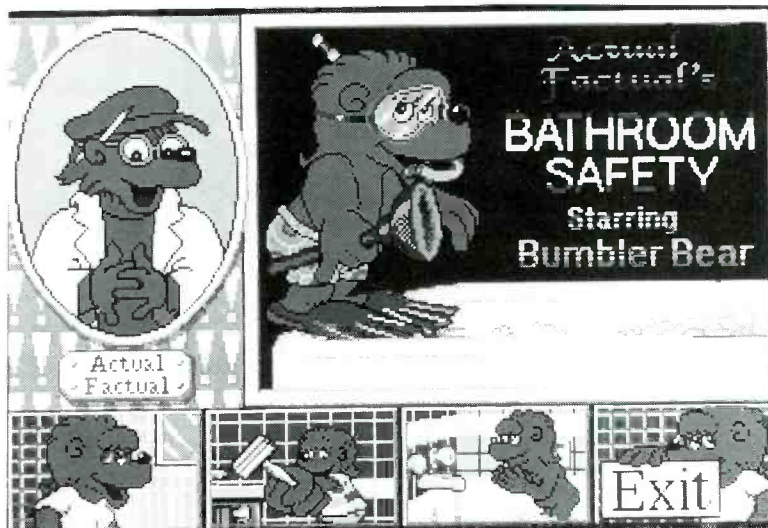
BB: Whether it's being delivered via cable TV or CD-ROM, interactive multimedia faces some serious compatibility problems over the next few years.

TM: Everyone wants to make the standard—they're all fighting over standards instead of saying, "Hey, let's not do that. Let's all sit down and figure it out in advance, and have an idea of where we're going." We need someone to say, "Wait a minute, this is getting stupid." If you look at the set-top machines such as 3DO, CD-I, CDTV—they're all using



BB: What about stand-alone players or "set-top" machines like CD-I and 3DO?

TM: CD-I is the big mystery format. They say there's a 50,000 unit base in the U.S. Maybe CD-I will reach 100,000, maybe only 75,000 [by year's end]. 3DO is another question mark. I don't have a clue what 3DO is going to do, and I don't think they do



the same basic concept but heading off in different directions, and none of them are compatible. This is a classic VHS-Betamax problem.

BB: How big do you think the market will be at the end of this year for CD-ROM drives hooked up to computers?

TM: I think there will be about 3 to 4 million units for PCs [using DOS or Windows software] and about 1 million for Macintosh. Maybe 4 to 5 million total units. It could be even bigger.

I think it's going to be an awfully hard sell. So far the set-top, or TV-top, players haven't done too well. Your primary market for interactivity is still going to be CD-ROM [tied to computers] and possibly Sega.

BB: Focusing on Compton's, what will be some of your product highlights between now and the end of the year?

TM: We have a new encyclopedia coming out with some features that will blow everyone away. We're working on some music titles. "The [Complete]

Beatles" should come out no later than January. Our titles like "The Lifestyles Of The Rich And Famous Cookbook" will tell us whether the book market is really there or not, whether CD-ROM will sell through the book channel. And we'll have a children's title with 10 cuts of music and a whole bunch of animation that can be played on either a CD player, for just the music, or a CD-ROM player. It can go both ways.

BB: One big issue for our readers is distribution. What kind of role do you see the Wherehouses and Musiclands and the record chains playing in the distribution of CD-ROM and new media?

TM: Tower Records is going more heavily into it. Virgin's been playing with it. We think when the titles are the right kind of titles, like our Beatles CD-ROM—more music-related—then music stores will want to get into it.

In addition, Musicland has that media store, and West Coast Video is going to try a super media store. I think you're going to see this "media store" concept come into effect, with everything under one roof—maybe like Tower, but even more so.

BB: What are your views on price points for CD-ROM?

TM: The prices are going to come down, and we're going to drive the price down on some of our stuff to the \$29 to \$49 price range, so it has more mass appeal and people want to buy more titles—instead of thinking, "I better save my money so I can buy the \$79 title." Well, those days are over. For CD-ROM, the high point will probably be \$49 to \$59, and the bottom \$29. There's not a big enough installed base to justify going below that price point.

BB: What about the issue of rental versus sell-through?

TM: I think sell-through will still be the major form of it, because people like to own stuff. They don't always like to rent stuff. That's one of the reasons online [multimedia on cable TV] is going to be kind of funky—do you want to own the encyclopedia, or just borrow it for 20 minutes?

BB: One problem with selling CD-ROMs is that there's still no way for people to see multimedia programs before they buy them. There's no MTV for interactive.

TM: There's no MTV and no radio. It's really hard to get people to test it. That's why Sega's been so successful going to the rental market like they did [with their 16-bit cartridge games] and why their sales have been up against Nintendo. We are doing rental. We're going to be talking to libraries about doing rentals of CD-ROMs, and we've already had video stores testing rental.

BB: One way for the entertainment industry to look at multimedia is as a revenue stream that didn't exist

Virtual

REALIST:
TOM MCGREW

before—for artists, publishers, labels. How frenetic has licensing of properties become?

TM: The record companies like Sony and Warner are still not sure what they're going to do. Probably one of their artists will figure it out before they do. You need an ASCAP or BMI to say, "We're going to define it, and this is how it's going to be done." That's what has to happen to make it easier.

BB: In addition to generating 'plus' revenue, artists can fractionalize rights; they can license things to one format and then another. That's a nice position to be in if you're a content holder.

TM: I don't think you can ask for an exclusive. If you went to talk to Prince about doing a [CD-ROM] compilation of his songs, he has the right to do it four times over [in different platforms].

BB: Once interactive cable TV finally does get going in some form and you have all these movies and interactive multimedia you can call up, what will be the impact on CD-ROM? Will it thrive, or get knocked out?

TM: I don't think you'll knock it out. You have HBO and Cinemax and Showtime and all, and you still have people buying prerecorded videotapes. Plus they have the ability to rent them and they still buy them. Some people like to own stuff.

BB: It could all co-exist. In the early days of home video, the studios and theater-owners were up in arms, fearing that the videocassette industry would ruin them. The opposite happened: home video actually put life into the film business in the mid-'80s.

TM: It doubled the size of their business from \$5 billion to \$10 billion.

BB: It's all become synergistic. The same could hold true for interactive TV and CD-ROM. You could make a strong argument that these different media and platforms will benefit each other.

TM: I think the nature of consumers in this country is that they do what the hell they want. The consumers said, "We like video," and they bought video—and doubled the size of the movie business in doing it. It doesn't matter how much focus and how many hundreds of millions of dollars are put in. If you don't give consumers what they want, then they're not going to buy it. I really think the consumer will decide in the end. ■

Game Boyz II Men

Think Game Boy, Nintendo's hand-held video game system, is for kids?

Not!

With more than 10 million units sold since 1989, any number of well-known celebrities confess to being hooked, according to Nintendo. Among them: Christopher Nance, weatherman for KNBC-TV in Los Angeles; Bill Elliott, professional stock-car driver; actress Sara Gilbert, who plays Darlene on the "Roseanne" TV show; Dennis Byrd, former New York Jets Defensive End; Shaquille "Shaq" O'Neal, center for the Orlando Magic basketball team; Ken Griffey Jr., center fielder for the Seattle Mariners and Troy Vincent, cornerback for the Miami Dolphins.

Perhaps the most interesting Game Boy "case study," according to Nintendo's own research, is the Rev. Michael Rocha, a 38-year-old Roman Catholic priest from Santa Monica, Calif.

"I was introduced to Game Boy by the fourth-graders in our elementary school," says Father Rocha. "The children would spend their entire recess or lunchtime playing the games. Then I caught on. I clearly remember my first night with Game Boy. I was so caught up in it I played until 2:20 a.m. I almost didn't wake up for 6:45 a.m. Mass."

His favorite games are "Fortress Of Fear," "Super Mario Land," "Ducktales" and "Batman."

"After a long day of being available to the people through counseling, visiting the sick, visiting the school, hearing confessions and preparing couples for marriage," says Father Rocha, "relaxing with my Game Boy is like a little bit of heaven. Do they have batteries in heaven?" —JM ■

The World Is Turning To CD ROM



The new spin on entertainment is CD and Multimedia. Compton's NewMedia (CNM) is the industry leader with the answers to Hollywood's electronic publishing needs. **TURN TO THE LEADERS IN TECHNOLOGY** - Compton's is an innovator in CD and Multimedia technology. CNM developed SmarTrieve™—the industry's most advanced cross-reference information retrieval and multi media publishing system. **TURN TO THE LEADERS IN MARKETING** - Compton's

aggressive marketing delivers the market with a network of over 4,000 retailers worldwide. **TURN TO THE LEADERS IN STRATEGIC ALLIANCES** - Leading the industry with Sony, Tandy, Apple, Phillips, Zenith and 22 major book publishers, Compton's is the perfect partner for joint ventures, affiliate programs, licensing, and development. Contact Jonathan Berman, CNM New Products Group, (619-929-2500) and turn your video, text, music, TV, or movie property to the CD — Multimedia world.

The World Is Turning To Compton's NewMedia



Multimedia Rights Research

Don't let ownership issues slow down development of your multimedia products. Thomson & Thomson, the world leader in trademark and U.S. and Canadian copyright research, offers the following services for multimedia properties:

SEARCHES:

- **Full Copyright Search** - for ownership histories of existing copyrighted works to be used.
- **Registration/Renewal Search** - for determining if a work is registered for copyright and whether or not it was renewed.
- **Assignment Search** - for details of transfers of ownership rights.

SERVICES

- Copyright registration services
- Photocopies and certified copies of U.S. Copyright and U.S. Trademark Office documents
- Recording of documents

Call for more information and a free Life Cycle of a Copyright Brochure:
800-356-8630 or 202-488-2900

Thomson & Thomson, 500 E Street, SW, Suite 970, Washington, DC 20024

INTERACTIVE MEDIA

The legal Do's and Don'ts of producing for Interactive technology

BY TED F. GERDES, ESQ.

You have this great idea for an interactive production called "What If?" It consists of a series of classic scenes from famous films with new footage added. The viewer can manipulate the clips to answer such questions as: What did Rhett Butler do after he told Scarlet he didn't give a damn and slammed the door in her face? What if Ingrid Bergman had not gotten on that plane and gone back to Rick's cafe with Humphrey Bogart?

It's great! You're sure it will sell. You take your cellular phone from your pocket and begin to make some calls. After a few frustrating conversations, you realize the time and money involved in acquiring all the rights needed to put this together make your great idea cost prohibitive. Another great creative idea is D.O.A.

Why? In planning your production, you prepare a budget and production schedule. You decide where and when to shoot, how much equipment is needed and how much editing time is required. But there's another type of planning you must also undertake. You must review each interactive project for potential legal problems. You must determine which rights must be acquired and then obtain licenses for these rights. This process, called "legal clearance," is much less expensive and more cost effective when done before production begins. The tips below are intended to facilitate an understanding of this process and may also prevent costly litigation.

DO get it in writing. Unless you do everything yourself, any interactive multi media property you create will require the license or purchase of the work product or likeness of others. Depending on the type and scope of your project, you will need agreements with the writer, director, producer, composer, graphic artists and others. Why? You're dealing with the intellectual work product of others, governed by copyright law which requires that any transfer of ownership must be in writing. In acquiring those rights, it is important that you include all intended types of use.

DO acquire ownership of the elements contained in the production. Learn as much as you can about the copyright doctrine of "work for hire." The basic premise is that if you "hire" another person to create a literary, musical or other type of work under your direction and control, you or your company become the copyright owner of the work. You will then have complete discretion over all licensing. The ideal situation is to create each and every element of your project as a "work for hire." Get it in writing. There are limited ways in which a "work for hire" relationship can be created by implication, but the safest way is by written contract.

DO look for rights that must be licensed. There are two categories: Property rights and likeness rights must be acquired for use for copyrighted works such as books, plays, music, films and photographs. Likeness rights, also called publicity rights, are needed for the use of the personal or non-public information about a person. In some instances, as in film clips and photographs, both property and likeness rights must be acquired.

DO due diligence. If a certain property is crucial to your project, do your own due diligence. If a licensor is not the original owner, make sure he owns those rights. If necessary, obtain a copyright chain of title report, and ask to see the underlying agreements by which the licensor acquired his rights. He must have the ability to exploit the "interactive rights" you are acquiring. A copyright is made up of divisible rights which can be sold to many people in many different ways. The individual you are acquiring from may only own or have a license for certain specific rights such as free television which will not help you.

DO look out for real people. Whenever the name or likeness of a real person is used, you encounter the possibility of defamation or an invasion of privacy. If you have a signed name and likeness release from that indi-

vidual, which includes the right to fictionalize and dramatize, you have resolved the issue. If not, make certain the statement or portrayal of that person is true and it is verifiable by a reliable source. That will minimize potential defamation claims, but not privacy. Privacy rights can be actionable even if the facts used are true. Privacy issues are separated into four categories: public disclosure of embarrassing facts; publicity which places one in a false light in the public eye; intrusion into one's privacy or solitude; and appropriation of one's name or likeness.

DON'T paint yourself into a rights corner. If your project depends on the use of a film clip from "Gone With the Wind" or a Lennon & McCartney composition, you may be amazed at the cost of license. You may also get an out and out refusal to grant a license. A copyright holder has no obligation to grant you a license. As the studios who own these properties increase their awareness of multimedia, they may refuse to license certain classic and valuable works. Always have alternatives.

DON'T assume a work is public domain. Just because someone tells you a work is in the public domain or it is "old," don't assume so without verification. Works which are public domain in the U.S. may still retain protection in countries where your project may be distributed. Also, a work such as film may be public domain, yet the underlying basis for that film such as a book or story may not. The music may be still protected.

DON'T copy. Don't replicate something you can't get or afford the rights to. A parody can be done without a license,

but it must be legitimate. Conjuring up a film or composition to save a license fee does not fall within the definition of a parody. The legal prohibition against soundalike and look-alikes is expanding. Imitation may be the greatest form of flattery, but this type of flattery can result in litigation.

DON'T forget the unions. If you use union talent for your project, you will have to adhere to the standards set by appropriate collective bargaining organizations (SAG, AFTRA, DGA, WGA, AFM). If you are re-using the performance or efforts of union talent in a film or television clip, you need to check with the appropriate unions as residual or re-use payments may be required to be paid to the actors or composer.

DON'T forget music. In using music, you must acquire a license from the copyright owner of the composition or his representative for reproduction or "synch" rights, public performance rights, distribution rights and possibly adaptation rights. If you are using an existing master, a license must be obtained from the owner of the recording and re-use payment may be due the musicians through the American Federation of Musicians.

Do remember that you can save yourself much time and aggravation by following these tips and keeping your lawyer informed.

Ted F. Gerdes is an attorney with the Los Angeles law firm of Gipson Hoffman and Pancione, with expertise in interactive, copyright, trademark, advertising and the clearance and acquisition of likeness and property rights. ■

Interactive

Record and Video Retailers, If you are thinking of getting into the CD-ROM market, These are the products that SELL! Call now for dealer prices.



DREAM MACHINE

ON

CD-ROM



EROTICA

the interactive adventures of SEYMORE BUTTS



SEYMORE BUTTS

V/MC: 800.882.6959
Dealer: 310.453.5068
Fax #: 310.453.6513

new MACHINE PUBLISHING

2040 Broadway Santa Monica, CA 90404

Erotic City

Sex sells in every medium, from film to books to photography, and CD-ROM has already shown that adult material will be included in its product mix. In fact, "interactivity" may take on all sorts of lewd connotations once "cybersex" goes fully on line.

One of the hottest-selling CD-ROM titles to date is Reactor's "Virtual Valerie," an X-rated animated game (Reactor president Mike Saenz, with his usual whimsicality, will soon unleash "Virtual Valerie: Director's Cut").

"House Of Dreams," the first feature-length adult movie on CD-ROM, was released in 1992 by Romulus Entertainment, with the image appearing in a small window on the screen (a limitation that will change with the advent of full-screen, full-motion video for CD-ROM). Romulus has since merged with Interotica to form a new company called New Machine Publishing, based in Santa Monica, Calif. The firm currently offers more than a dozen linear and interactive X-rated films on CD-ROM, for both Macs and PCs. New Machine is distributed by LaserDisc Entertainment, the leading marketer of adult laser titles.

La Habra, Calif.-based PC CompoNet is an international distributor of over 200 adult-oriented CD-ROM titles, with much of its business coming through mail order. Penthouse and Playboy are both expected to soon announce interactive titles. And a variety of other developers are now marketing erotic CD-ROMs, including Vivid Digital (Brea, Calif.), Starware Publishing (Deerfield Beach, Florida), Sexy Software (Hatfield, Penn.), and Giffy Enterprises (San Diego, Calif.). Body Cello (Sorrento Valley, Calif.) distributes adult CD titles from several producers.

And, there is endless talk at multimedia conferences about the "virtual sex" that will be made possible in the future through "data suits" hooked up to virtual reality systems. —CM ■

Call us to learn how interactive your music can be.



INTERACTIVE RECORDS™

921 Church St., San Francisco, CA 94114
(415) 285-8650 FAX (415) 282-2600

INTERNATIONALLY INTERACTIVE

European and international consumer acceptance of interactive multimedia is one year behind the U.S. Like America, the world market is suffering from format fatigue, with only one thing certain: there will be no single standard for interactive media as long as software provides the main route for recouping investment.

The dedicated computer-games market has started converting to CD, with Sega's Mega-CD selling 70,000 players since its U.K. launch in March—selling at 300 pounds (some \$450), with seven titles bundled. Mega-CD is set for sale in continental Europe starting in September, with a projected run of 500,000 pieces.

The U.K. was chosen for the launch because it has the largest mega-drive base in Europe, with at least 1.5 million machines. There are 15 to 20 Mega-CD software titles available, half of which are new for CD and half of which have been upgraded from cartridge. There is no price differential; both cartridges and CDs retail for 39 to 45 pounds (\$57.75 to \$66.60).

Philips is bullish about CD-I sales, which it has launched in 16 countries. Sales claims put the worldwide player base at 100,000—40,000 in the U.S. since October 1991, 20,000 in the U.K. since May 1992 and the rest sold internationally, the bulk of these in continental Europe. The company is expecting to do worldwide sales in excess of 200,000 for 1993 and sales of 600,000 in 1994.

Philips is tracking the response to CD-I with research that indicates that the core disc-owners after six months own 10 to 12 discs and use the system for 26 hours per week. Some 46 percent of CD-I usage time is spent playing with others. The age profile of the market is younger than expected, with 23 percent of owners aged between 18 and 25, and 32 percent aged 26 to 35. Analysis of discs purchased shows that the highest category is games titles (at 68 percent),

Other Markets gear for Growth

BY PETER DEAN

with 12 percent from general interest, 16 percent children's and 4 percent music.

At the Fourth Multimedia Conference in London in June, the breadth of the potential CD-I market was apparent through all manner of business and leisure applications. Philips, however, is no longer stressing its education titles as much as it is "watermark" games such as "Seventh Guest" or interactive movies like "Voyeur," responding to the way the market is being driven. "How many people want to learn how to play classical guitar, anyway?" was how one senior Philips executive put it.

Many observers expect the home market to be the fastest-growing segment of the CD-ROM business, with games the main growth area. What is surprising about CD-ROM is how diverse the applications have become for an industry that started out as a library reference source and has moved into publishing, multimedia and entertainment.

Kit Expectations

There are just over 300,000 CD-ROM drives in Europe, with Italy leading the market with 107,000 players. The U.K. has 70,000, Germany 45,000, France 25,000 and the rest of Europe 60,000. Isobel Pring, editor of the *European Multi-Media Bulletin*, says the rate of growth is enormous, with 2,000 to 3,000 upgrading kits being sold in the U.K. each month. Worldwide, there have been 5 million CD-ROM drives sold, and

another 5 million to 10 million are expected to be sold by the middle of the decade, according to "CD-ROM Facts & Figures" (TFPL Publishing).

Of the 3,597 CD-ROM titles available worldwide, 809 are multimedia titles and 400 are available in Europe for CD-ROM drives for a PC platform. Only 60 were produced in Europe (the majority imported from the U.S.), and only 10 to 20 titles have been produced in non-English languages. CD-ROM and multimedia companies, however, are more evenly spread, with 47.5 percent located in Europe; 41.3 percent in the U.S., Canada and South America; and 11.2 percent located in the rest of the world.

PC Over Mac

Entertainment's share of the PC market has grown from 3.5 percent to 7.5 percent in the past 12 months. One hundred percent growth is being experienced by software houses like international publisher Mindscape, which has just printed its three millionth disc. "Driving this growth is the combination of CDs attached to game consoles," says Jim Mackonachie, Mindscape sales and marketing director.

CD-ROM titles for the PC constitute the bulk of the CD-ROM business, with PC titles selling five to 10 times the quantity of Mac titles.

If consumers are already experiencing format fatigue, then they ain't seen nothing yet! October 1993 will be testing time for many important introductions to the international Multimedia market. That's when the cartridge that converts a "base case" CD-I player to full-motion video (FMV) capability will be made available in Europe for a retail price of 130 to 150 pounds (\$192 to \$222). FMV movies and music titles will come on line for Video CD.

Nimbus' black box, which converts audio CD players to Video CD playback capability goes on sale for 100 to 150 pounds (\$148 to \$222). Panasonic launches its much-touted 3DO machine in the U.S., and Apple Macs shipped starting in October will include an integral CD drive. By the end of 1994 and early 1995, "that will be true of the PC market generally," says Mindscape's Mackonachie.

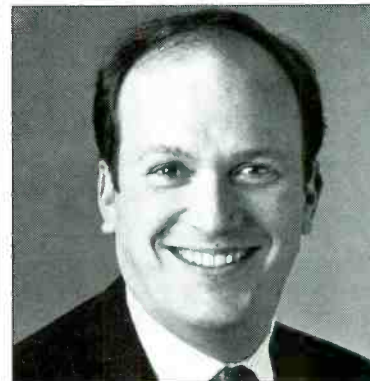
If all this is going to be confusing for consumers, what about retailers? One thing is certain: they'll more than ever need their wits about them to pick, and then back, the winning formats. ■

BIG PICTURE

Continued from page I-3

ired to the mere licensing of software. Opportunity is taking as many innovative shapes as the newer forms of home-entertainment technologies themselves. Among just a range of nascent activities taking place just in the past several months:

A surge in the creation and/or planning of multimedia/home media wings at various entertainment companies, while other major entertainment firms are forging strategic, interactive alliances. A few recent examples: Paramount Interactive, Viacom Interactive, Trimark Interactive and BMG New Technologies Group.



Scott Marden, Philips Media

More original works being designed and licensed specifically for both cartridge and new CD-based media.

Greater and newer interactive exploitation of songs and music catalogs by record companies and music publishers. More "fractionalized" licensing of movies, TV shows and characters to the newer platforms. Film and TV studios, as well as independent software rights holders—from Playboy to MGM/UA—have begun to exploit their "content" in earnest for the new media.

The creation of more independent multimedia studios and production houses.

Newer joint ventures and startup companies between recording artists and film/TV entities and the creative denizens of the computer world.

The beginning of "reverse licensing," i.e., the creation of original characters for games or multimedia that, if successful, are being licensed with an eye toward TV shows and movies. The trend, until now, has been the licensing of recognizable films and characters to newer media.

The evolution of record/tape/video stores such as Tower and Virgin into "super home-entertainment one-stop shopping centers" with computer software and CD-ROM sections.

Living In Synergy

At the larger film studios like Sony and MCA, the synergies have already begun. According to Sony vice chairman Michael Schuloff, Sony plans to be a major player in the multimedia arena.

"We started up a video game/multimedia group just under two years ago. We expect it to do in excess of \$100 million next year," says Schuloff. "It is a market that is explosive and gives us an opportunity to draw upon all of the creative aspects of the company—electronics, music and motion pictures.

"The marketplace for what are currently called video games is only starting to scratch the surface," Schuloff adds. "Five years from now, people will look at the current group of video games and consider them as old-fashioned as the 78 was to the compact disc.

"We are preparing to release a whole host of games," he says, "that draw upon motion pictures. You will see that most dramatically with the 'Dracula' game for the Sega Genesis platform. The video-games group of Sony worked very closely with the motion-picture group to do scene enhancement for the game during the filming of the picture."

Along with Sony and Sega, some of the other early heavy-hitters in interactive software include Electronic Arts (which also distributes many affiliated labels), Broderbund, Voyager, Time Warner, ICOM, Grolier, Interplay, Spectrum Holobyte, LucasArts, Microsoft, The Software Toolworks, Sierra On-Line, Accolade and Virgin Games.

"I feel that interactive will account for a greater and greater portion of the entertainment pie," adds analyst Isgur, who estimates that the combined-entertainment business was probably around \$40 billion to \$50 billion last year, with a Nintendo and Sega-driven videogame/interactive business accounting for a 10 percent, or \$5 billion, share.

"How big will it get?" Isgur ponders. "\$60 billion? \$100 billion? \$200 billion? Who the hell knows?" ■

INGRAM ENTERTAINMENT ELECTRONICS

Music
Spoken Word Audio
Video Hardware
Video Accessories
Audio & Video Tape

1-800-456-1793

INGRAM

INGRAM ENTERTAINMENT INC.

Portable Audio
Television
CD-Rom
CDI
Video Games

1-800-621-1300

The Nations Largest Distributor Of Entertainment Electronics

Record Mart Completes Turnaround Readies Rollout Of 1st Public Offering

■ BY ED CHRISTMAN

CHAMPION, Pa.—After pulling off one of the most complete turnarounds ever accomplished by a music chain, National Record Mart used its company convention to celebrate its return to the forefront as a strong merchant and to prepare for its impending initial public offering.

The Carnegie, Pa.-based chain held its convention July 20-24 here at Seven Springs Mountain Resort, right in the middle of the road show the company's senior management has been taking to the financial community. Soon after that road show has its last date before Wall Street analysts Tuesday (3) in New York, the company expects to sell about 1.7 million shares, and become an over-the-counter stock, with its prices quoted on the Nasdaq exchange.

The 99-unit NRM, then with about 110 stores, seemed on the road to ruin during 1991. The company appeared to be choking on the debt it assumed in the leveraged buyout that brought chairman Bill Teitelbaum into the company. Indeed, at the time, many industry observers predicted that it would have to file for Chapter 11 protection. But through a combination of perseverance, shrewd management, Teitelbaum's ability to maneuver through the financial community, and luck, during the second half of 1992 the chain began a dramatic turnaround that continues to this day.

This year's convention at Seven Springs marked the first time the chain has been there in three years. The last time the chain held its convention here, in the summer of 1990, its financial problems were first becoming apparent. In the summer of 1991, at the height of its problems, the chain held its convention at a hotel in West Virginia; last year it didn't have a convention.

In opening his keynote address, Teitelbaum, who also holds the titles of president and CEO, tied the chain's comeback to its return to Seven Springs. "Many thought we would never be back [to have a convention in Seven Springs, let alone to even have a convention], but we are back and here to stay," he proclaimed.

In continuing his speech, he noted, "I haven't been here at the convention [for the last few days], but it wasn't because a lack of interest [on my part]." Teitelbaum explained he had been on the road, taking the chain's story to the financial community.

He pointed out that the first step in the chain's comeback was selling 20 stores to W.H. Smith. According to the company's prospectus, NRM received \$11.7 million for that sale. Then, in June, the company replaced its former revolving credit facility with a new five-year, \$17 million facility. Now, NRM is in the process of going public, which will add to the company's strong financial base, he said.

According to the prospectus, after

the public offering—in which the company will sell 1.5 million shares and current shareholders will sell 200,000 shares—there will be a total of about 5.04 million shares outstanding. If the offering is successfully completed, NRM will raise about \$11.6 million.

Teitelbaum declined to be interviewed, but according to the company's prospectus, NRM had sales of \$72.7 million in fiscal 1993, which ended March 27, and a net income of \$2.28 million, or earnings of 61 cents per share.

That was down slightly from the \$73.6 million in sales it had in fiscal 1992, when it sold the 20 stores, and up slightly from the \$72.5 million that

(Continued on page 46)



Star Quality. Maestro Herbert Blomstedt, conductor of the San Francisco Symphony, socializes after signing autographs at Star Classics, a new music retail store in San Francisco specializing in classical music, vocalists, jazz, and Broadway show tunes. Blomstedt signed copies of his new London release, "Bruckner—Symphony No. 6." Shown, from left, are Chris Compagno, assistant sales rep for PGD in San Francisco; Sheri Sands, sales manager of PGD in San Francisco; Blomstedt; Diane Dragone, owner of Star Classics; and Susan Anderson, sales rep at PGD in San Francisco.

Electronics Retailers Dig In For Mkt. Share Fight

■ BY ANNA ROBATON

NEW YORK—Nearly six years into a shakeout in the consumer electronics retailing industry, dominant national retailers are fighting for control of a shrinking market, while regional chains are scrambling to entrench themselves.

On a national level, the two most highly regarded superstore chains, Circuit City and Best Buy, continue to build their muscle by invading highly populated areas, including each other's territories, and adding stores in existing markets.

Meanwhile, the Tandy Corp., the largest U.S. consumer electronics retailer, is playing in the superstore and small-store arenas. Tandy, based in Fort Worth, Texas, is the parent company of the 7,000-unit Radio Shack chain, which has experienced lackluster growth recently.

Not only does Tandy plan to open an array of express electronics and computer stores, but the retailer also plans to enlarge its Incredible Universe concept, which debuted last year with two stores. The format is a hi-tech, entertainment-oriented 160,000-square-foot megastore.

On a regional level, retailers that have managed to survive and even prosper are expanding cautiously as part of an effort to tighten their grip on their home turf. The strategy is intended in part to ward

off would-be invaders.

Industry observers expect strong national and regional chains to gain market share at the expense of marginal players and mom-and-pop retailers, forcing consolidation to continue as it has since around 1987.

The 1987 crash followed a period of explosive growth during which the superstore emerged as a potent new format. The success of superstores, which usually anchor strip shopping centers, depends on a huge selection and rock-bottom prices in order to draw a high volume of shoppers from a wide trade area.

Although industrywide sales experienced 20% annual growth in the early '80s, the Electronic Industries Assn., based in Washington, D.C., estimates that sales will grow 3.5% this year to \$39.5 billion.

Among the once high-flying players that either have gone bankrupt or closed their stores are Crazy Eddie, Highland Super Stores, Newmark & Lewis, Wall-to-Wall Sound, and Brick Church.

Another major chain that has been stumbling of late is Philadelphia-based Silo. Last year, the 230-unit chain, which operates outlets ranging from 15,000 to 25,000 square feet in the West, Northeast, and South, lost \$37 million on sales of \$1 billion.

"From 1987 to 1991 was a period of severe contraction in the industry," says Goldman Sachs & Co. analyst David Bolotsky. During the past year, Bolotsky says, the survivors have begun to step up their growth.

The rapid growth that took place during the mid-'80s was fueled in part by a number of public offerings that provided capital for expansion as well as strong demand for new products, especially the videocassette recorder. Fourteen electronics retailers went public from 1983-86, according to Goldman Sachs. Competition among retailers intensified as they invaded each other's markets.

"With competition heating up, products maturing, new products slowing, and the economy softening, these companies imploded," Bolotsky says. Today, retailers still are contending with the lack of new products, consumer uncertainty, and an intensely competitive environment. The competition has been raised one more notch by the proliferation of warehouse clubs and national discounters.

"[The industry] is essentially stagnant," says Bradbury H. Anderson, president and COO of the 114-unit Best Buy chain, headquartered in Minneapolis and spread throughout 14 states in the Midwest, the West, and the South. Anderson is one of a number of retail executives

who expect the shakeout to continue.

Retailers say the absence of hot new products has given rise to increased sales of home entertainment products, computers, and home office products—categories that are highly competitive given the dizzying array of retail formats that carry them.

In 1992 sales of audio products, including CD players and portable equipment, posted the largest increase since 1988, rising to a record \$9.9 billion, up 7% over the prior year, according to the EIA.

In this highly volatile environment, each major player is trying to carve out its own niche.

Best Buy adopted a warehouse-style format in 1989. The company's "Concept II" format allows customers to stroll through stores with shopping carts and help themselves to boxed merchandise stored beneath display models. Informational signs provide details about each product.

Shoppers who need assistance can visit "answer centers" manned by sales staff, who no longer work on commission. The stores offer about 2,000 products, including name-brand electronics, home office equipment, appliances, entertainment software, and photographic equipment.

The entertainment software line in-

(Continued on next page)

Orange County (800) 827-7177 Los Angeles (800) 795-6847 Atlanta (800) 758-6710 Philadelphia (800) 733-3397

Now Open In Philadelphia & Milwaukee

At Abbey we will give you our best price.
At Abbey we will give you our best service.
At Abbey we want you to be satisfied.
At Abbey we guarantee it.

Abbey Road Distributors

Atlanta (800) 558-9066 Milwaukee (800) 733-3397 Philadelphia (800) 758-6710

Quality Printing
Quality Product
Quality Service
DIVIDER CARDS



FOR A FREE
CATALOG CALL
800/648-0958
GOPHER
PRODUCTS

400 CD BOOKLETS in 2 SQ. FT.!
actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

Browser[®]
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4813534 & 4809879

ELECTRONICS MARKET

(Continued from preceding page)

cludes CDs, cassettes, videos, and computer software. Company officials have increased music and video offerings from about 10,000 titles last year to 15,000 titles this year.

In an industry that suffers from shrinking margins, company officials say the approach has reduced overhead and created a more pleasant shopping environment. They say today's savvy shoppers are looking for convenience and do not like high-pressure sales tactics commonly used by commissioned sales staff, especially efforts to sell profitable extended warranties.

Best Buy generated sales of \$930 million in fiscal 1992, up 40% from the prior year, according to the company's annual report. Meanwhile, same-store sales increased 14%. Since its initial public offering in April 1985, the price of the company's stock has jumped about 111% from \$4.38 per share to \$9.25 per share, according to Goldman Sachs.

"We have a lower cost of doing business," Anderson says. "We do not have the display room, and we are able to make a profit without having to do it on extended warranties," he says.

The company has increased the size of its superstore prototype from 28,000 square feet to 36,000 square feet. Some of its largest stores measure a whopping 46,000 square feet.

Expansion plans call for 40 new stores this year with new markets to include Detroit and Atlanta, one of Circuit City's strongholds.

Meanwhile, the critical elements of Circuit City's formula include a high level of service and a computerized inventory and distribution system that many observers say is unrivaled in the business. Circuit City representatives declined to be interviewed.

The Richmond, Va.-based retailer, a public company, is considered the largest superstore operator in the country, with about 228 stores as of last year. The chain's major markets are the Southeast, the Midwest, and the West.

In fiscal 1992, Circuit City generated \$2.79 billion in sales, an 18% increase over the prior year, according to the company's annual report. Same-store sales increased 1% in fiscal 1992.

Since the company went public in June 1986 its stock price has jumped about 389% from \$5.9 per share to \$28.9 per share, according to Goldman Sachs.

In addition to its 183 Superstores, the retailer operates 11 smaller electronics-only Circuit City stores and 34 mall-based Impulse electronics boutiques, according to the 1992 annual report.

Circuit City's inventory and distribution system is designed to ensure that merchandise arrives exactly when its needed. The system reduces overhead, adding as much as one percentage point to Circuit City's pretax margin of 4.5%, according to published reports.

Last year, Circuit City pushed into highly competitive markets such as Dallas, Houston, and Austin, Texas. This year and over the next several years, plans call for 30 to 35 new superstores in new and existing markets.

In Los Angeles, Circuit City, which invaded the market in 1987, has faced formidable competition recently. Last year 30 competitor superstores opened in Los Angeles during an 18-month period, intensifying the competition in a region suffering from severe recession.

But those competitive battles are just
(Continued on page 46)



SUCCESSFUL MUSIC MERCHANDISING.

Lift introduces the NEW MARKET line starting at \$299. Merchandise the CD, DCC & MiniDisc within one unit. Also available, the DISCPLAY & MARKET lines.

LIFT DISCPLAY, INC., 115 RIVER ROAD, EDGEWATER, NJ 07020
PHONE: 201/945-8700, FAX: 201/945-9548

AUSTRALIA • AUSTRIA • CANADA • CSFR • DENMARK • FINLAND • FRANCE • GERMANY • HONG KONG • HUNGARY • ITALY • JAPAN • REP. OF KOREA • MALTA
NETHERLANDS • NORWAY • PORTUGAL • SINGAPORE • SPAIN • SWEDEN • SWITZERLAND • TAIWAN/REP. OF CHINA • UTD. ARAB EMIRATES • UNITED KINGDOM

LIFT®

Systems with future

LATIN MUSIC MASTERS!

Compact Discs • Cassettes

Retailer:

- We will help you set up a true Latin music program.
- You will carry the right product for your Latin community. We are specialists in Latin music!

DISTRIBUIDORA
aponte
INC.

Miami Branch: 8663 North West 56 St. Miami, Florida 33166
Tel. (305) 477-9830 Fax (809) 477-9831
San Juan Branch: Cerra 619, Pda. 15 Santurce, P.R. 00907
Tel. (809) 725-9208 Fax (809) 724-1822



Retail

Liberty Pieces Together A Plan; Musicland Plays Media Game

WHILE Garth Brooks, or at least his albums, go up in smoke in spots across the country thanks to the "barbecues" retailers are throwing to protest the superstar's stand on the used-CD business, the singer's label and distributor are making plans to launch his new release, "In Pieces," Aug. 31. In a move to prevent accounts from front-loading the album, Liberty will offer the album on deal well beyond the street date.

The deal itself, which calls for a 3% discount off the cassette's wholesale price until Nov. 5 and nearly 2% off the CD's price, is less than retailers hoped for. But since the CD wholesale cost of \$10.50—instead of the usual \$10.70 cost for a \$16.98 list—will continue indefinitely, accounts could generate a discount comparable to the one they realized from past Brooks albums during the life of "In Pieces," says Bob Freese, Liberty's VP of sales.

Freese notes that on Brooks' last album, "The Chase," merchants had only until the Friday after the street date to order and get a discount. Consequently, when sales of "The Chase" exploded during its first two days in the store, retailers wanted to take advantage of the discount, and by that Friday, Liberty was sitting with orders for 5 million albums. Although the album sold millions of units and is certified quintuple platinum, in the end Liberty was stuck with heavy returns because of the aggressive buy-in.

This time Liberty and CEMA looked for a way to avoid the loading up on the front end, and came up with a deal that extends beyond street date, Freese reports. Consequently, Freese doesn't want to go out the door with more than 2 million "Pieces." While he won't go so far as to say that the \$10.50 CD price will stand forever, he says there are no plans to raise or lower that price. "Accounts will still be able to buy ["In Pieces"] at that price in December, January, February..." he says.

A MEDIA PLAY: The Musicland Group will roll out an additional 10 Media Play stores—the multimedia home entertainment superstores that take in 45,000-50,000 square feet—in major markets by the end of the year. That's the scoop, according to the July 26 issue of the Wall Street Journal. The story also confirmed rumors that previously drew no comment from Musicland executives, such as Media Play's entry into Denver and Atlanta.

Other major markets slated to get Media Play, according to a company press release that was embargoed until the Wall Street Journal story hit the newsstands, are Toledo, Ohio; Salt Lake City; and Colorado Springs, Colo. In addition, the press release states Atlanta will get two Media Play outlets; that St. Cloud, Minn., and Orem, Utah, will get one each; and Columbus, Ohio, which already houses two of the superstores, will get a third. That will bring Media Play to a total of 13 stores by

year's end.

Meanwhile, Media Play's sister retailing concept, **On Cue**, is still being described by Marcia Appel, Musicland's recently appointed VP of communications, as a test, even though that concept—which locates in small markets and combines books, music, and video in a 7,000-square-foot outlet—already has 17 stores open, with another 15-20 slated to open by the end of the year.

Conceivably, Musicland might have about 35 On Cues in operation by that time, which recalls the way Musicland rolled out the **Suncoast Motion Picture Co.** It wasn't until Suncoast reached about 200 stores that Musicland executives acknowledged that the video-sell-through-only chain had

moved from the test to the roll-out phase. Now that Musicland is a public company, it likely won't wait so long to call On Cue a roll-out. If Musicland determines that

On Cue is a success, it will make another nice little story for the company to bring to Wall Street. The strategic dissemination of such a story has been known to spike up a company's stock price.

An interesting by-product of the company's plans for Media Play and On Cue is that between those two concepts, Musicland could have about 50 stores carrying books by the end of the year. In fact, the music industry could be watching the beginning of a major invasion into book retailing by Musicland. Such a move would be consistent with Musicland's stated goal of building a company similar to **The Limited**. That strategy entails developing a number of different retailing concepts that can be rolled out, which would allow Musicland to leverage its overhead over many chains. Suncoast was Musicland's first successful attempt in that direction. Could Musicland start bidding on book chains in the future?

THE WHOLESALE WATCH: Navarre Corp. announced it will file a statement with the SEC that it intends to go public. Proceeds from the initial public offering will be used to pay off debt and for other working capital purposes... Two more one-stops are in the process of shutting their doors: **Cleveland One Stop** in Cleveland and **Colorite** in Chicago. Executives from those companies didn't return phone calls.

AFTER MIDNIGHT: BMG Classics hit a home run with its midnight in-store at **Tower Records** Lincoln Center store in New York to mark the release for the original cast recording of "The Who's Tommy," on **RCA Victor**, according to Steve Vining, VP of sales and marketing at BMG Classics/RCA Victor. About 800 people showed up for the event, buying more than 1,000 albums, Vining reports. Of course, Vining attributes the event's success to its main attractions—**Pete Townshend** and **George Martin**.

RETAIL TRACK
by Ed Christman



CD ONE STOP WILL PAY YOU TO COMPUTERIZE NOW!

Become a CD One Stop/SoundScan Reporter and we'll pay you to computerize. Already computerized? — You can still cash in! You do not NOW or EVER have to be a CD One Stop customer to qualify!

Call the CD One Stop/SoundScan Reporter's Hotline — 800-388-8889 ext. 457



COMPACT DISCS
CASSETTES

800-388-8889 • FAX: 203-798-8852

13 Francis J. Clarke Circle, Bethel, CT 06801

*Reporting retailers must meet CD One Stop transmission criteria; restrictions apply.

BIG APPLE
WHOLESALE

NATIONWIDE SERVICE

AT THE LOWEST WHOLESALE PRICES

Compact Discs • CD5 • LaserDiscs
12" Vinyl, Club, Rap & Dance
VHS Movies & Music Videos
Cassettes • Mini Disc • DCC
We Offer A Large Selection Of Cutouts

A Fax Network To Keep You Informed Of Deals & New Releases
Knowledgeable And Attentive Sales Staff

BRAND NAME EQUIPMENT

Audio • Video • Computers • Telephones
Fax Machines • Blank Tape • Accessories
AT THE LOWEST WHOLESALE PRICES

Call Or Write For More Information Or To Receive A FREE Catalogue:

Within The US: Toll Free 1-800-531-5543

Phone: (718) 639-8600

Fax Orders: (718) 639-9619

59-50 54th Avenue • Maspeth, NY 11378



Who's Got the Flava?

WE'VE GOT:

Eight incredibly talented singer/performers.

Twelve dynamic hip-hop, R&B, and dance songs.

A radio single promotion equal to those for some of the biggest songs of the year.

A unique summer "sneak peek" single campaign to whet the appetites of 50 million teenagers.

Five (count 'em, five) music videos.

A television show dedicated to showcasing our songs five days a week during the entire '94 season.

A cable channel pumping out huge promotional muscle to sweep the beat along.

A built-in fan base of almost one million teenagers.



YOU'VE GOT:
MMC shipping to you on August 31.



MMC's got the flava!



© WALT DISNEY RECORDS

Baltimore Chain Trades On Used Goods

BY DON JEFFREY

BALTIMORE—After 14 years and eight stores, a Baltimore-area music retail chain is returning to its single-store roots, in a sense, as a seller of used recordings. But that wasn't by choice—it was by fiat of most of the major record companies.

Record & Tape Traders started out as a used-LP shop and the way things are going now, it's becoming more and more a used-CD chain.



STANDER

Kevin Stander and Steve Smolen, 38-year-old friends since high school, possessed the ideal blend of assets to start a music store. Smolen had the big record collection and Stander had the deep pockets: \$2,000. In February 1978, the first Record & Tape Traders opened in the Baltimore suburb of Towson, Md.

Half the store was a head shop, but when that type of establishment became illegal, the other half became the whole. The business was the sale of used LPs. Hard-to-find and out-of-print albums were the store's niche. In their first year, the 50/50 partners made money.

"We were real popular," says Stander. "There was nothing like it in Baltimore at the time. There was a real need for it."

Their inventory back then was about

**BILLBOARD
RETAIL**
IS COMING SOON TO
A STORE NEAR YOU!

5,000 albums, mostly vinyl rock from the '60s and '70s, with special sections for rare records, like some of the early Beatles albums.

After two years, the partners opened their second store, in Pikesville, Md., and since then they have maintained an expansion rate of a new outlet every two years. All eight stores are in suburban Maryland, close to the beltway that surrounds Baltimore. Their most recent unit opened its doors in Belair in March.

The stores do not differ much, says Stander. They all have the same sales mix, which is 80% rock and 20% jazz and country. Stores are mostly 1,500-2,000 square feet and are located in strip shopping centers. They all have a gray and maroon color scheme. A typical store's inventory is 5,000 cassettes and 10,000 CDs. Vinyl was phased out about two years ago. Merchandise also includes T-shirts, rock magazines and books, stickers and patches, and music videos. "It's a real rock'n'roll kind of atmosphere," says Stander.

According to Stander, what sets his chain apart from many of his competi-

tors—chains like Waxie Maxie and Kemp Mill Music—is the depth of releases by many rock artists. "We go real deep into catalog," he says. "We carry every piece deep."

Something the chain used to do in a big way, but no longer, is the developing-artist program. The policies that have sharply curtailed that successful promo-



tion also have been the catalyst for Record & Tape Traders' return to its roots.

The chain used to have a Buzz Bin of new artists' albums, which were promoted heavily with advertising funds from the majors. Stander feels the promotion helped break acts such as Pearl Jam, Spin Doctors, and Soul Asylum in the area. But four of the Big Six—WEA, Uni, CEMA, and Sony—have cut off advertising money to chains that sell used CDs. Last year, Record & Tape Traders received \$125,000 from the majors for advertising. This year the chain is receiving a fraction of that.

Ten years after the partners opened their first store, they had signed up to buy direct from all the major record companies. "That was a big forward in our growth," he says, adding, "It's been real (Continued on page 50)

You Know The Rest, Now Try The Best!
Your full-line, full service one-stop

- ♪ 90,000 Titles
- ♪ Same Day Shipping
- ♪ P.O.P. Material
- ♪ Weekly Mailer
- ♪ Imports
- ♪ Great Fills
- ♪ Excellent Pricing
- ♪ Spanish Music

WE OFFER THE BEST SERVICE IN THE INDUSTRY!

SOUTHWEST WHOLESALE RECORDS AND TAPES

4240 Lockefield, Houston, Texas 77092 • Fax 681-3037

Toll Free 800/275-4799 • Ph 713/681-0629

BASSIN DISTRIBUTORS
IS THE
SUPER 1 STOP

CD'S, TAPES
LASERDISCS
CASSINGLES, 12"
ACCESSORIES
PROF. PRODUCTS,
VIDEOS, T-SH RTs
& MUCH MOEE!

Find out what
everybody's talking about!
Call toll free 800-329-7664 Ask For Bruce

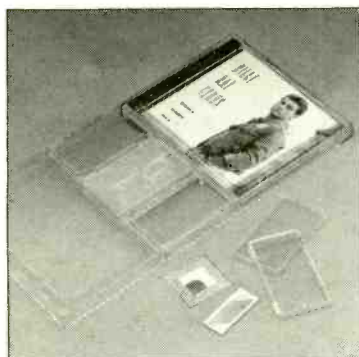
- ★ LARGEST DISTRIBUTOR IN THE U.S.
- ★ OVER 1 MILLION CD'S IN STOCK
- ★ SERVICE SPECIALISTS
- ★ FULL LINE DISTRIBUTOR & ONESTOP
- ★ 48 HR. OR LESS DELIVERY



Ph.: (305) 621-0070 or fax: (305) 620-2216 • 15959 N.W. 15 Ave., Miami, FL 33169

R E U S A B L E C O M P A C T D I S C P A C K A G I N G

THE RETAIL SOLUTION

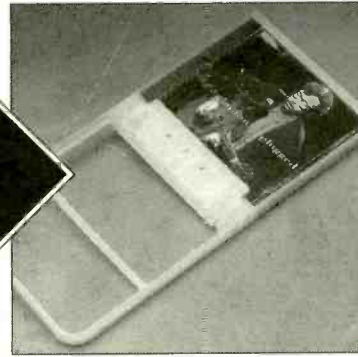


CD750/775 - ALPHA's premium CD longbox - the industry standard.



Sentry CD ACS200 - Our newest generation in jewel box security. (Also available in Double CD)

ALPHA.
For all your
CD security
needs.



CD900 - The economically priced retrievable longbox.



CD1400 - The only double CD longbox on the market today.

ALPHA
ALPHA ENTERPRISES, INC.

Call ALPHA, a leading worldwide supplier of security packaging of software products for distributor information or samples.

1-800-442-5742 • (216) 490-2000 • FAX (216) 490-2010

NATIONAL RECORD MART TURNAROUND

(Continued from page 42A)

it had in fiscal 1991, when it closed out the year with about 110 stores. In fiscal 1989, when it had sales of \$53.1 million, and fiscal 1990, when it had sales of \$60.9 million, it generated small net losses.

After suffering through losses in fiscal 1989 and 1990, the chain earned seven cents per share in 1991, \$1.23 in 1992, and 61 cents in 1993.

Fiscal 1993 saw the company stage a comeback in sales of stores open more than a year. In that year, the chain rebounded to a 17.3% increase, from the 5.1% decrease it posted in the previous year. From fiscal 1989-91, the company's comp-store sales showed increases, respectively, of 4.7%, 5.9%, and 8.2%.

Meanwhile, gross profit showed improvement last year as well. As a percentage of volume, gross margin was 40.4% in 1993, up from 39.1% in 1992 and 39.6% in 1991. In addition, selling, general, and administrative expenses decreased in 1993 to 31.6% from 34.4%.

Other financial data revealed in the prospectus show that on March 27, the company's total assets were \$32.6 million, liabilities were \$24.4 million, and shareholders' equity was \$8.2 million.

Long-term debt totaled \$11.1 million, while current liabilities were \$15.3 million. As of March 27, it had working capital of \$8.6 million and inventories of \$21.3 million.

The proceeds from the initial public offering will be used to pay off about \$3 million in existing debt, as well as allow for spending about \$5 million to finance 15-20 new store openings in the current fiscal year.

In paying off that debt, the company will have successfully paid back any monies owed due to the 1986 leveraged buyout. At the time, the chain only had 38 stores.

Currently, NRM has 99 stores in 13 states. Of the store total, 82 are in enclosed regional malls, 12 are in strip centers, and five are in free-standing locations. Thirty-one of the chain's stores are in western Pennsylvania, with 30 in Ohio, eight in Indiana, seven in Illinois, and five in Massachusetts. There also are four in West Virginia, three in Kentucky, and 11 in six other states. It plans to open 15 stores this year, and 15-20 in fiscal 1995.

In September 1992, NRM moved into a new distribution center, which can service up to 350 stores with minimal increases in staff and fixtures, the prospectus states.

The company's sales break down to 47.6% in CDs, 37.9% in cassette albums, 6.8% in singles configurations, 5.2% in accessories, and 2.4% in video. The chain's stores stock 7,700-18,000 titles with an average of about 11,250.

The chain has three distinct record store concepts. The main logo it uses is National Record Mart, or NRM Music, which focuses on the 12-28 age group and is located in enclosed regional malls. The company operates 67 stores under that logo, each averaging about 3,200 square feet. It plans to open nine NRM stores in fiscal 1994 and seven to 10 in fiscal 1995. NRM also fields an upscale music store, which appears to consumers more than 25 years old. That concept, which currently is used in 24 stores, averages 2,400 square feet and is located in upscale regional malls. The chain plans to open six Waves in fiscal 1994 and 10 in fiscal 1995.

NRM also runs six Oasis Music & Video stores, destination outlets that average 5,500 square feet and are located in strip centers or are free-standing. According to the prospectus, the company will continue to refine Oasis before deciding whether to

open additional stores.

Finally, NRM operates two stores called Surplus Sounds, which feature promotionally priced product as well as hit releases and a limited selection of catalog product.

After the completion of the offering, new investors will own about 29.8% of the company; Teitelbaum will own 22%; his wife, Michele, will own 6.1%; and other current shareholders and officers will own the remainder. Of the latter group, Frank Fischer, currently serving as VP of real estate for the company, will sell 24,429 of his existing shares, bringing his ownership stake down to 6.5%.

Other investors that will have more than a 5% stake if the offering is completed include New York-based SLH Investment Portfolios Inc., which has a 5.7% ownership; Pittsburgh-based NRM Investment Associates, which includes in its managing partners members of the Shapiro family, the chain's previous owners, with a 5.7% stake; and New York-based McAny Realty Co., with 7.4%.

In his keynote speech, Teitelbaum noted that the chain's turnaround was so complete that NRM had even been nominated for "retailer of the year" by the National Assn. of Recording Merchandisers. Although the chain didn't win, Teitelbaum implied that the chain's store managers were all worthy of that award. In order to reward them for their efforts to keep the company alive, he unveiled a rack full of trophy cups and said each manager would receive his or her own "retailer-of-the-year" trophy.

He also said, "Two years ago our goal was not giving up, and we didn't. Now, our goal is to be the best in customer service; the best in product selection; and the best in sales, profit, and financial performance. Our focus has to be on excellence."

ELECTRONICS MARKET

(Continued from page 43)

a warm-up as Circuit City and Best Buy square off in more markets.

In an apparent move to make sure it doesn't give up any edge in head-to-head competition with Best Buy, Circuit City is duplicating its rival's strategy of selling music and video. So far, Circuit City has 76 stores that have added that product line.

One of the regional competitors proving to be a formidable opponent in California, observers say, is The Good Guys, a San Francisco-based chain. The Good Guys is an upscale chain that excludes appliances from its merchandise mix, focusing on high-end audio, video, and personal electronics.

In the Northeast, Carteret, N.J.-based Nobody Beats The Wiz is a regional chain that is considered a tough competitor. The Wiz, a privately held chain of 53 stores located throughout the New York and Washington, D.C., markets, will expand by adding more stores to the markets it already occupies, while looking at some concentric growth, according to a company official who spoke on the condition of anonymity.

The retailer, already a dominant player in the greater New York metropolitan area, will go next door to Connecticut, with the first of seven stores slated to open this summer and about 10 new



While many smaller home electronics merchants are falling by the wayside, Nobody Beats The Wiz remains a strong performer among regional players. (Billboard Photo)

stores opening throughout the region next year.

Most of the chain's stores in the New York area range in size from 5,000 to 6,000 square feet and carry name-brand electronics, music and video software titles, home office products, and computers. In the Washington area, The Wiz operates 13 small stores that carry just music

and video.

Meanwhile, Tandy is pushing into music with its value-oriented Incredible Universe format, which is expected to generate \$60 million in sales per location.

Like Circuit City, the Incredible Universe is attempting to duplicate the synergy of merchandising hardware next to

(Continued on page 48)

Top Pop Catalog Albums™

| THIS WEEK | LAST WEEK | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE) | TITLE | WKS. ON CHART |
|-----------|-----------|--|--|---------------|
| 1 | 1 | *** No. 1 *** BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND 846210* (9.98/16.98) | LEGEND 12 weeks at No. 1 | 105 |
| 2 | 2 | JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98) | SONGS YOU KNOW BY HEART | 116 |
| 3 | 4 | STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98) | GREATEST HITS | 116 |
| 4 | 5 | JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98) | GREATEST HITS | 116 |
| 5 | 6 | AEROSMITH ▲ ⁶ COLUMBIA 36865 (5.98 EQ/9.98) | GREATEST HITS | 114 |
| 6 | 3 | ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98) | TIME PIECES - THE BEST OF ERIC CLAPTON | 116 |
| 7 | 7 | JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98) | JOURNEY'S GREATEST HITS | 116 |
| 8 | 9 | ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98) | WATERMARK | 93 |
| 9 | 8 | THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98) | GREATEST HITS 1971-1975 | 116 |
| 10 | 10 | THE EAGLES ● ELEKTRA 60205 (7.98/11.98) | GREATEST HITS VOL. 2 | 114 |
| 11 | 12 | METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98) | ...AND JUSTICE FOR ALL | 107 |
| 12 | 11 | PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98) | DARK SIDE OF THE MOON | 116 |
| 13 | 13 | PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98) | THE WALL | 116 |
| 14 | 15 | MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98) | BAT OUT OF HELL | 116 |
| 15 | 18 | JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98) | GREATEST HITS | 75 |
| 16 | 14 | U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98) | THE JOSHUA TREE | 84 |
| 17 | 21 | METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98) | RIDE THE LIGHTNING | 101 |
| 18 | 16 | CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (11.98/18.98) | CHRONICLES VOL. 1 | 28 |
| 19 | — | UB40 VIRGIN 86146 (7.98/11.98) | LABOUR OF LOVE II | 1 |
| 20 | 17 | THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98) | BEST OF THE DOORS | 105 |
| 21 | 22 | METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98) | MASTER OF PUPPETS | 102 |
| 22 | 23 | BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98) | LICENSED TO ILL | 54 |
| 23 | 19 | GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98) | APPETITE FOR DESTRUCTION | 116 |
| 24 | 24 | BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98) | GREATEST HITS VOL. I & II | 116 |
| 25 | 20 | ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98) | GREATEST HITS | 110 |
| 26 | 30 | PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98) | SO | 18 |
| 27 | 27 | CHICAGO ● REPRISE 26080*/WARNER BROS. (9.98/15.98) | GREATEST HITS 1982-1989 | 107 |
| 28 | 25 | GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98) | THE BEST OF SKELETONS FROM THE CLOSET | 34 |
| 29 | 26 | MICHAEL JACKSON ▲ ²¹ EPIC 38112 (9.98 EQ/15.98) | THRILLER | 28 |
| 30 | 29 | DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98) | HYSTERIA | 106 |
| 31 | 31 | BON JOVI ▲ ⁹ MERCURY 830264 (7.98 EQ/11.98) | SLIPPERY WHEN WET | 55 |
| 32 | 34 | THE POLICE ▲ ³ A&M 3902 (9.98/15.98) | EVERY BREATH YOU TAKE - THE SINGLES | 95 |
| 33 | 41 | PETER GABRIEL Geffen 24326 (9.98/15.98) | SHAKING THE TREE - 16 GOLDEN GREATS | 2 |
| 34 | 39 | RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98) | BEST OF RIGHTEOUS BROTHERS | 113 |
| 35 | 37 | LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98) | LED ZEPPELIN IV | 112 |
| 36 | 35 | VAN MORRISON ▲ WARNER BROS. 3103 (7.98/11.98) | MOONDANCE | 7 |
| 37 | 28 | THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98) | HOTEL CALIFORNIA | 43 |
| 38 | 40 | ENYA ● ATLANTIC 81842/AG (7.98/11.98) | ENYA | 71 |
| 39 | — | SADE ▲ ² EPIC 42210 (5.98 EQ/9.98) | STRONGER THAN PRIDE | 6 |
| 40 | 38 | LED ZEPPELIN ▲ ⁶ ATLANTIC 19127*/AG (7.98/11.98) | LED ZEPPELIN 2 | 60 |
| 41 | — | SADE ▲ ² EPIC 39581 (7.98 EQ/11.98) | DIAMOND LIFE | 13 |
| 42 | 32 | FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98) | GREATEST HITS | 95 |
| 43 | 43 | PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98) | GREATEST HITS | 116 |
| 44 | — | SOUNDTRACK ▲ ⁷ COLUMBIA 39242 (5.98 EQ/9.98) | FOOTLOOSE | 13 |
| 45 | 45 | NEIL YOUNG ▲ ³ WARNER BROS. 2277 (7.98/11.98) | HARVEST | 7 |
| 46 | 42 | VIOLENT FEMMES ▲ SLASH 23845/WARNER BROS. (9.98/15.98) | VIOLENT FEMMES | 49 |
| 47 | 48 | SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98) | TOP GUN | 33 |
| 48 | 49 | METALLICA ▲ ELEKTRA 60766 (9.98/13.98) | KILL 'EM ALL | 71 |
| 49 | 44 | THE BEATLES ▲ ⁸ CAPITOL 46442* (9.98/15.98) | SGT. PEPPER'S LONELY HEARTS CLUB BAND | 49 |
| 50 | 50 | MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98) | BAD | 19 |

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.



Sony Music Distribution president Paul Smith, far left, presents awards to the staff of the New England branch, which was named both Sony Music distributor of the year and Epic branch of the year.



Gloria Estefan mingles with executives after entertaining the crowd at the Sony Music convention. Shown, from left, are Epic president Dave Glew; Sony Music president Thomas Mottola; Emilio and Gloria Estefan; Sony Music Distribution president Paul Smith; Sony Music International president Mel Ilberman; Epic executive VP Richard Griffiths; and Sony Music executive VP Michele Anthony.



Enjoying the festivities, from left, are Sony Music International president Mel Ilberman; Sony Music executive VP Michele Anthony; Columbia recording artist Terence Trent D'Arby, who performed at the convention; Columbia president Don Ienner; Columbia VP of marketing/West Coast Diarmuid Quinn; and Sony Music Entertainment U.K. chairman Paul Burger.



Columbia band Suede socializes at the conference. Shown, from left, are band member Brett Anderson; Columbia president Don Ienner; Sony Music executive VP Michele Anthony; band members Mat Osman, Bernard Butler, and Simon Gilbert; and Sony Music president Thomas Mottola.



Conferring at the Sony Music Convention, from left, are Robert Bowlin, executive VP, Sony Music Entertainment International; Michael Schulhof, chairman, Sony Music Entertainment; and Thomas Mottola, president, Sony Music.



Columbia recording artist Billy Joel, center, talks with Sony Music president Thomas Mottola, left, and Columbia president Don Ienner after performing songs from his upcoming album "River Of Dreams."



Sony Music Entertainment chairman Michael Schulhof, left, presents the Chairman's Award to Epic president Dave Glew. The other recipients of the award were Sony Music VP Al Smith and Sony Music Entertainment Italy president Franco Cabrini.

Sony Under The Sun

BOCA RATON, Fla.—Sony Music's annual marketing meetings June 16-18 brought distribution, marketing, sales, and promotion staffers from across the U.S. to the Boca Raton Resort and Club Hotel here. Highlights included the annual Chairman's Award, which was presented to Epic Records president Dave Glew, Sony Music VP Al Smith, and Sony Music Entertainment Italy president Franco Cabrini; sales awards, given to sales reps and branches for outstanding sales achievement; and appearances by numerous Sony Music artists.



Epic Nashville artist Patty Loveless is complimented after singing for convention attendees. Shown, from left, are manager Larry Fitzgerald; Sony Nashville VP of marketing Mike Martinovich; Sony Music Nashville president Roy Wunsch; Loveless; Nashville VP of A&R Doug Johnson; and Sony Music president Thomas Mottola.



The Southeast branch is named Columbia Records branch of the year. Shown, from left, are Columbia VP/GM Fred Ehrlich; Columbia president Don Ienner; Southeast branch manager Barry Mog; Southeast sales manager Chip Walsh; Columbia senior VP of sales Rich Kudolla; and Sony Music senior VP of sales and branch distribution Danny Yarbrough.



Columbia Records executives congratulate Kris Kross on a rousing performance. Shown, from left, are Eddie Pugh, Columbia senior VP of black music; Chris Kelley of Kris Kross; Don Ienner, Columbia president; Supercat, Columbia recording artist; Ashley Fox, Def Jam/Columbia product manager; Chris Smith of Kris Kross; and Ruth Carson, Columbia VP of black music marketing.



Newly signed Epic artist Daryl Hall relaxes after his showcase. Shown, from left, are Epic VP of A&R Michael Caplan; Epic executive VP Richard Griffiths; Hall; Sony Music president Thomas Mottola; manager Brian Doyle; and Epic president Dave Glew.

**CD
CD-ROM
PRESSING SERVICES**

- ★ Premastering / Encoding
- ★ Mastering / Galvanic
- ★ Glass Mastering
- ★ Replication
- ★ 5 Color Multi-Color Printing
- ★ Complete Packaging

OPTIMAX

TEL (800) 228-6988
FAX (909) 626-6756

BASSIN INDEPENDENT DISTRIBUTION

We distribute over 500 indie labels

- ✓ LARGEST DISTRIBUTOR IN THE U.S.
- ✓ GUARANTEED 48 HR. DELIVERY (OR LESS)
- ✓ SERVICE SPECIALISTS
- ✓ FREE FREIGHT PROGRAM
(Ask Sales Rep. for details)

CALL FOR A FREE CATALOG:
800-329-7664
(305) 621-0070
ask for NATALIE
FAX: (305) 621-9166
15959 N.W. 15th Avenue
Miami, Florida 33169

bassin
DISTRIBUTORS

HL DISTRIBUTORS, INC.

6940 S.W. 12 Street
Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711. Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

**Reach For The STARS!
MOVING? RELOCATING?**

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

Industry Booms At Cleopatra Records; Caroline Spins Out New Gyroscope Label

INDUSTRIALLY SPEAKING: Cleopatra Records, a Los Angeles-based indie, distributed by Caroline, that specializes in industrial music and highly abrasive punk and postpunk music, has put together a nifty CD-and-book package that offers an outstanding overview of the development of industrial rock.

The two-CD set, "Industrial Revolution," is a noisy sampling of buzz'n'hum factory grind by such ear-bending practitioners as Einstürzende Neubaten, Pigface, Skinny Puppy, Throbbing Gristle, Revolting Cocks, Brian Eno, Frontline Assembly, and Ministry. Industrial progenitor Kraftwerk also is represented; Cleopatra has reissued several of the German band's seminal '70s albums. The compilation also includes a cut from "Sphynx," the label's new release from Hawkwind co-founder Nik Turner.

Although the genre has been around for years, it's still news to some late-bloomers; hence Cleopatra's "Industrial Revolution" book, penned by the terrific Alternative Press scribe Dave Thompson. The tome is a profusely illustrated A-Z encyclopedia of the style, with subjects ranging from '60s precursors to contemporary howlers. It's an excellent complement to the CDs and a solid stand-alone primer to a crucial frontier of modern music.

NEW AMBIENCE: Caroline Records has launched Gyroscope Records, a new line specializing in ambient music. Kicking off the imprint is "Neroli," an album by Brian Eno (many of whose earlier ambient voyages were issued on the Caroline-distributed E.G. label).

Gyroscope, headquartered in Caroline's New York offices and run by label manager Nick Clift, has an initial roster that will sound familiar to anyone who recalls Eno's now-defunct Warner Bros.-distributed label Opal. Forthcom-

ing releases include (appropriately) "The Familiar," by Roger Eno, Brian's brother, and ex-Dream Academy member Kate St. John, and two albums by multi-instrumentalist and former Eno collaborator Laraaji, "Flow Goes The Universe" and "Music For 3 Pianos," which also feature another Eno cohort, Harold Budd.

FLAG WAVING: Singer/songwriter Tom Russell has been a very busy man of late.

Russell, a leading light of the country-

"We're going to put another one in the can, because we've got the material," Russell says.

"Hillbilly Voodoo," delightful as it is, may strike some as an unlikely effort for both musicians, since Whitfield is best known for his work with his Boston-based R&B unit the Savages and Russell is noted as the writer of sophisticated neo-country songs.

But Russell says Whitfield's manager Andy Doherty told him that the singer was a big country music fan.

"Everybody thought that was funny—a black Little Richard-type shouter wanting to do country," Russell recalls. "But Barrence has a categorical knowledge of country. This album provided us with an opportunity to step outside of what we both usually do . . . It was a fun project for me. I'm more of a serious singer/songwriter on my own."

Russell has supported his own solo career with ceaseless touring, much of it outside the U.S. He defines his efforts in his home country as "guerrilla warfare."

"The biggest problem for me here is radio—I fall between the cracks," adds Russell, whose intelligent songcraft eschews traditional country formulae.

Although his work has been covered by Johnny Cash and other country artists, Russell notes, "The individualistic singer/songwriter was never accepted by Nashville . . . The routine there has always been the Tin Pan Alley approach. It sounds overly negative, and I've had my successes in that vein, but the system itself never embraced the outsider."

However, like other acts whose material slips between genre classifications, Russell looks to the developing adult album-alternative radio format with hope: "A baby-boomer '60s singer/songwriter has a chance there . . . I would have a shot in that format."

Fans can look forward to a new Russell solo album in spring or fall '94; the singer says he's spending 10 to 12 hours a day "writing and doing business."



by Chris Morris

oriented "Western beat" posse, is currently in the market with not one but two independent-label albums: his own "Box Of Visions," on Rounder, and "Hillbilly Voodoo," a striking collaboration with R&B singer Barrence Whitfield, on East Side Digital.

Russell just returned from European tours that consumed the better part of two months—a swing through Norway and a trek through Italy. "The cuisine was great," Russell says of the latter stint.

The peripatetic performer is scheduled to begin another tour of Belgium and Holland, paired with Whitfield, Friday (6); immediately upon their return, the pair will start recording a new album in New York.

ELECTRONICS MARKET

(Continued from page 43)

software. Tandy has an agreement with Trans World Music Corp. to run a well-stocked music and video department in the Incredible Universe stores. Consequently, the stores carry about 30,000 music and video titles, and use discount pricing strategies to generate foot traffic and volume. Tandy plans to expand the line to include classical music.

The first two Incredible Universe stores opened last year in Wilsonville, Ore., and Arlington, Texas. A third store will open this fall in Dallas, and Tandy may open a fourth by the end of the year.

Observers say Tandy needs to pump up

its sluggish sales. In 1992, revenue rose 6% to \$3.93 billion from \$3.7 billion in 1991. Tandy recently closed 110 stores in its McDuff and VideoConcepts chains.

John V. Roach, Tandy's chairman and CEO, says Incredible Universe means important future growth for the company. He adds, however, that the industry's bumpy ride isn't over yet. "As far as the future of the industry, there are still a number of regional chains that have a difficult challenge to compete. I doubt the shakeout will ever be over in this ever-changing business," he says.



Although it has been experiencing difficulty recently, Silo, with 230 stores and sales topping \$1 billion, remains a major player among home electronics merchants. (Billboard photo)

JULY RELEASES

SUB POP

9TH

LOVE BATTERY
"Far Gone"
LP/CASS/CD • SP208

16TH

DWARVES
"Sugar Fix"
LP/CASS/CD • SP197

23RD

SIX FINGER SATELLITE
"The Pigeon is the Most Popular Bird"
2xEP/CASS/CD • SP 218

23RD

BIG CHIEF
"One Born Every Minute"
7" • SP229

Send for free catalog to:
Sub Pop PO Box 20645 Seattle, WA 98102
FAX: 206.441.0474

First Kids' Music Seminar Celebrates Growing Business

HERE'S LOOKING AT YOU, KID: The first-ever Kids' Music Seminar, held July 24 at the Sheraton New York, lived up to its billing, as stated by organizer **Howard Leib** in his letter of welcome to participants. "I know we've officially called this a seminar," Leib wrote, "but it's really a party. We're all here to celebrate the kids' music market, to crow a little about how far we've come, bitch a little about how far we have to go, meet the people we've only spoken to on the phone, and generally keep up with what's happening in our corner of the music business. . . . As I've said before, the children's music market today is much like the pop market was before **Elvis**. Every artist, record executive, distributor, promoter, manager, writer, video producer, and, yes, even lawyer in this room is helping to shape what will, if we are lucky and determined, become a thriving kids' music industry."

New York-based entertainment attorney Leib, who specializes in the children's business, deserves kudos for organizing the KMS, which drew all the above-mentioned industry figures and more. Approximately 250 people, including panelists, attended the KMS, an offshoot of this year's **New Music Seminar**. The daylong event consisted of a pair of panels, a meeting regarding formation of a children's entertainment trade association, an alternative marketing symposium, and an evening showcase.

The KMS debuted in the midst of con-

siderable upheavals in the kids' business, at a time when it appears that major labels are turning away from live performing artists and turning toward signing licensed characters. Much of the day's discussion addressed that issue, a topic that will be explored in detail in **Billboard's** upcoming children's entertainment **Spotlight**, in the Aug. 28 issue.

The first panel, "Kids' Music: Look Who's Growing Up," was moderated by yours truly, and included children's artist **Karan Bunin** of **Zoom Express/BMG Kidz** act **Karan & the Musical Medicine Show**; **Mitch Cantor**, manager of **Alcazar Productions**, the label arm of prominent indie distributor **Silo Inc.** (Waterbury, Vt.); **Mark Jaffe**, VP of **Walt Disney Records**; **Tom McPartland**, senior VP of **BMG Ventures**; **Linda Morgenstern**, director of acquisitions of **Sony Wonder**; and **Barbara Simon**, VP of New York talent booking firm **Brad Simon Agency**.

Pens scribbled furiously in the audience as the panelists dispensed tips, advice, and caveats regarding pursuit of a label deal. A number of strategies were proposed, such as broadening exposure through local radio and television programs, and making a play for the wide-open educational market (where **Raffi** got his start). Many useful suggestions were passed from one individual to another: New York-based roots musician **Bill Gordh**, whose 1992 album with **Brock Hedick**, "Under A Western Sky"

(**Lingonberry Music**) was one of the year's best, told **Child's Play** post-panel that he makes sure to provide plenty of promo to every retailer he deals with.

The main points that emerged, however, likely were sobering for many KMS attendees: that only a tiny percentage of the children's artists active today—those with a strong marketing hook other than great songs—have a prayer of being signed to a major label, and that signing to a major is certainly no guarantee of success. In fact, it was stated, the majors are not signing new children's artists at all right now, nor are they likely to be doing so in the foreseeable future. But the fact remains that a great many children's



by Moira McCormick

artists can and do subsist on an indie level, and the next panel addressed ways to get their names spread around.

"To Market, To Market: The Marketing Of Children's Music" was moderated by **Torrie Dorrell**, manager of **Walt Disney Records' Music Box Artists** series, and included **Bob Hinkle**, president of **Zoom Express/BMG Kidz**; **Bill Barnett**, president of the **Children's Satellite Network**; **Rick Bloom**, president of **West Hills, Calif.-based** promotion firm and booking agency **Kindertainment**; **Kathleen Bywater**, president of children's marketing company **Playground Entertainment Marketing**; **Steve McNie**, head of marketing for Toronto-based **Elephant Records**; and independent consultant **Denise Shapiro**, formerly of **Nickelodeon**.

While much of the advice centered on alternative marketing strategies, a good deal of discussion took place on how to develop relationships with traditional record stores and mass merchants. **McNie** suggested taking out co-op ads with other artists, and constantly creating "fresh promotion for your product." **Hinkle** suggested cultivating relationships with mass merchants is advantageous, since those retailers already carry children's clothing, toys, and video.

Audience members contributed useful ideas as well. Chicago-based **Lynn Orman**, publicist for the venerable **Ella Jenkins**, stressed creativity. "For Ella's latest album, 'Come Dance By The Ocean' [Smithsonian/Folkways], she appeared at Chicago's **Shedd Aquarium**," said **Orman**, who also is co-chairman of **NARAS'** children's committee. **Dick Renko**, who manages rootsy Arkansas duo **Trout Fishing In America**, said the band hands out free T-shirts to record store employees.

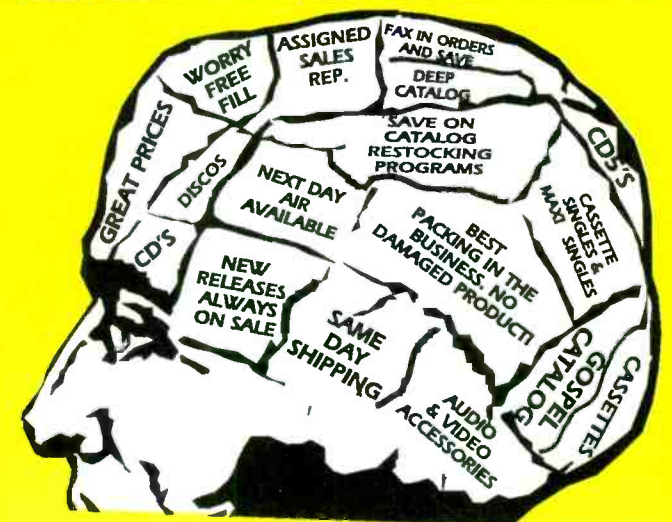
The evening showcase, of which Leib and his delightfully gregarious almost-6-year-old **Abby** acted as MCs, presented an international, impressively diverse array of artists. The interracial **World Patrol Kids**, ages 6 to 16, got their ecological message across with a dance-pop beat. New England's **Peggosus** served up a slice of its tasteful jazz- and folk-flavored pop, as exemplified on the band's **Boston Skyline** album, "Jubilee!" Australian singer/songwriter **Don Spencer's** interactive, irresistible performance had kids in

attendance singing, clapping, and dancing along to his definitively **Down Under** tunes. The multi-ethnic teens and pre-teens who make up **British act T.C.O.**, which is a hit on **Virgin U.K.**, did a streetwise, show-stopping set of soulful covers and brash hip-hop originals that defied you to sit still. And **Karan & the Musical Medicine Show's Karan Bunin** and **Jeff Waxman** charmed the crowd with their funny and touching tunes.

It was an uplifting end to a groundbreaking day. As Leib had observed earlier, the children's music industry as it exists today is only 2 years old. The KMS was a positive, constructive step forward.

Please address all correspondence, review copies, etc., to **Moira McCormick**, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-464-0880.

USE YOUR HEAD!



JUST SAY NOVA

CALL
1-800-476-NOVA
OR
FAX

1-800-947-4022

SERVING THE MUSIC RETAILER SINCE 1981.

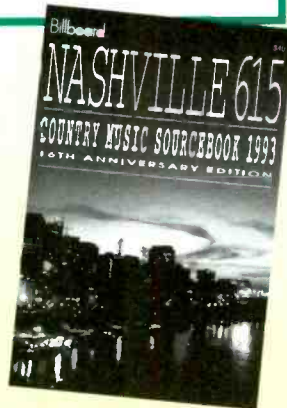
Images copyright, New Vision Tech, Inc.

Billboard

LAUNCHES A BRAND NEW DIRECTORY!

NASHVILLE 615 / COUNTRY MUSIC SOURCEBOOK 1993

HANDY 6"X9" BRIEFCASE SIZE!!



A brand new dual-directory centralizes a network of non-country and country entertainment contacts under one cover for the very first time -- exploding the myth that Nashville is "just country"!

NASHVILLE 615 is an authoritative guide to non-country music and services in Nashville. It's the only "one stop" listing of entertainment related companies in Nashville -- from record companies and radio stations to recording studios, limousines and banks.

COUNTRY MUSIC SOURCEBOOK 1993 is the most vital reference guide for artists, managers, country radio stations, promoters, and music publishers.

Put them together and you get an invaluable guide to the Nashville scene-- in country music or any music. Order your copy of the **Nashville 615/ Country Music Sourcebook 1993** today for just \$40 plus \$3 shipping and handling (\$8 for international orders).

To order call toll-free: **1-800-223-7524 (outside NY), (212) 536-5174 or 1-800 344-7119 (outside NJ), (908) 363-4156**

BDCM3053

Retail

BALTIMORE CHAIN TRADES ON USED GOODS

(Continued from page 41)

smooth till this used-CD thing started.

"This used-CD thing," he explains, "is a big problem. We were geared up for the developing-artist program. Now they're making us go back more into the used-CD business. We were going toward more new music, but now that they're taking our advertising away, we're not going to advertise new things."

Two of the majors, PolyGram and BMG, have not cut off advertising money to used-CD sellers and therefore those

companies' developing acts still are promoted in the stores. And the results are positive.

"Last week we put out a top-selling list. There were six PGD artists in the top 10. That's the influence we have on the market. People come in and want ideas and we can influence them on what to buy," Stander says.

Used CDs account for about 20% of the chain's total sales, about the same as last year, but Stander expects that product

category's share to rise. He will not disclose the chain's financial results but says revenues and profits increase about 10% every year.

To develop its used-CD business, Record & Tape Traders has begun to devote more of its marketing money to "letting the public know we buy them." Radio and print ads are being used.

The chain typically pays \$2-\$5 for used CDs and sells them for \$7-\$10. All used product is guaranteed.

Now that advertising funds are in short supply, Record & Tape Traders has put a lot of its marketing resources into sale-pricing. Every week, about 50 mostly new releases are discounted, \$11.88 for CDs and \$7.88 for cassettes. Another promotion, conducted three or four times a year, is to reduce the price of every CD in the stores by \$2.

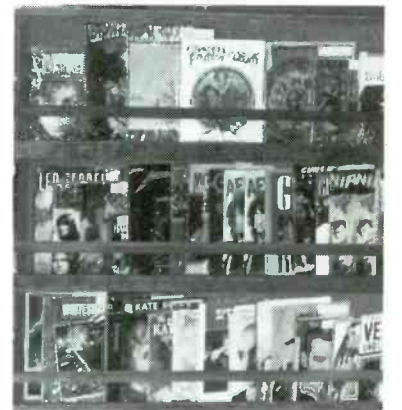
The chain also offers membership in a CD Club. For a \$5 fee, members get \$1 off each CD they buy. "It makes people come back to us," says Stander. The club has been in existence for about one year and has 4,000-5,000 members.

Another new promotional device is the listening station. In two stores, the partners are experimenting with the concept, making available to customers all new releases and any CD that has been opened. There are three players with headphones.

Besides the "used-CD thing," Stander says the chain's biggest problem has been shrinkage. Sensormatic source-tag detectors were installed a few years ago and they have reduced the pilferage rate; however, he says, "People find a way to beat it."

The chains employ 40 people, including a music buyer. "We like an educated staff," says Stander. "We hire people who know about music." The typical customers are 16-to-35-year-old males.

Assistance in preparing this story was provided by Ed Christman in Baltimore.



Record & Tape Traders aggressively markets alternate merchandise such as T-shirts, blank tapes, and rock'n'roll books and magazines. (Billboard Photos)



THE LARGEST SELECTION OF
45 R.P.M.
Current Hits & Oldies

40% DISCOUNT ON SHIPPING FOR
SECOND DAY DELIVERY



FOR MORE INFORMATION OR A FREE OLDIES CATALOG

CALL OR WRITE: **1-800-4 GOTHAM**

2324 Haverford Road • Ardmore, PA 19003

Member
Of
NAIRD

THE INFINITE WORLD OF CD REPLICATION A BILLBOARD SPOTLIGHT

CD replication is an ever-advancing business. Billboard's annual CD spotlight examines the critical issues surrounding the reigning format in the music industry, including CD Rom, interactive, packaging, mini-disc and other fast-active disc technology. This annual spotlight is a must for all involved in CD replication.

ISSUE DATE: SEPTEMBER 4

AD CLOSE: AUGUST 10

NY: Ken Karp, Norman Berkowitz, Ken Piotrowski
(212) 536-5004

LA: Gary Nuell,
Michael Nixon
(213) 525-2300

Billboard

Top Adult Alternative™

| | | | | |
|-----------|------------|---------------|--|--------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | |
| | | | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |

NEW AGE ALBUMS™

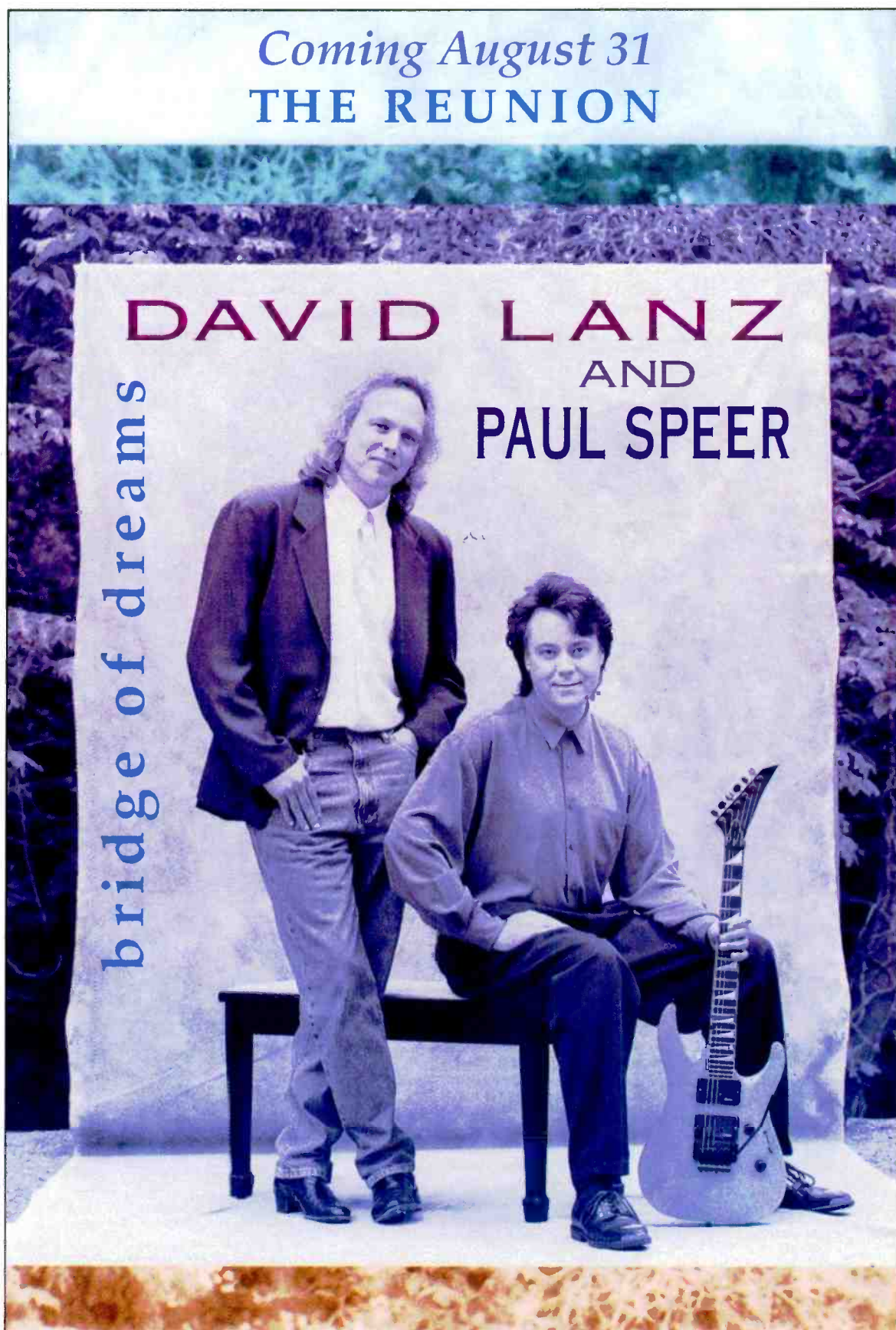
| ★★ NO. 1 ★★ | | | | |
|-------------|----------|-----|--|----------------------------------|
| 1 | 1 | 15 | IN MY TIME ● PRIVATE MUSIC 82106 9 weeks at No. 1 | YANNI |
| 2 | 2 | 87 | SHEPHERD MOONS ▲² REPRISE 26775/WARNER BROS. | ENYA |
| 3 | 3 | 11 | NARADA DECADE NARADA 63911 | VARIOUS ARTISTS |
| 4 | 8 | 5 | CELTIC ODYSSEY NARADA 63912 | VARIOUS ARTISTS |
| 5 | 4 | 19 | MRS. CROWE'S BLUE WALTZ RELATIVITY 1162 | ADRIAN LEGG |
| 6 | 6 | 25 | CURTAIN CALL MOULIN D'OR 932 | DANNY WRIGHT |
| 7 | 7 | 21 | THE LONDON CONCERT VARESE SARABANDE 5399 | CHRISTOPHER FRANKE |
| 8 | 5 | 218 | WATERMARK ▲² REPRISE 26774/WARNER BROS. | ENYA |
| 9 | 14 | 3 | ACOUSTIC HIGHWAY HIGHER OCTAVE 7050 | CRAIG CHAQUICO |
| 10 | 10 | 9 | MONTEREY NIGHTS GTS 4570 | JOHN TESH |
| 11 | 13 | 69 | SOLO PARA TI EPIC 47848 | OTTMAR LIEBERT + LUNA NEGRA |
| 12 | 15 | 5 | HOW THE WEST WAS LOST SILVER WAVE 801 | PETER KATER WITH R. CARLOS NAKAI |
| 13 | 11 | 13 | BLUE NIGHT INOVATIVE COMMUNICATION 51582 | BLUE KNIGHTS |
| 14 | 12 | 171 | NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026 | OTTMAR LIEBERT |
| 15 | 16 | 93 | SUMMER ● WINDHAM HILL 11107 | GEORGE WINSTON |
| 16 | 20 | 9 | SPANISH ANGEL LIVING MUSIC 272 | PAUL WINTER CONSORT |
| 17 | 19 | 9 | ETCHED IN STONE SILVER WAVE 709 | FOWLER AND BRANCA |
| 18 | 25 | 3 | 220 VOLT LIVE MIRAMAR 2804 | TANGERINE DREAM |
| 19 | 22 | 7 | CHRONICLES NARADA 64007 | DAVID ARKENSTONE |
| 20 | 17 | 11 | 2002 HIGHER OCTAVE 7051 | CUSCO |
| 21 | 9 | 17 | LINK WINDHAM HILL 11123 | OYSTEIN SEVAG |
| 22 | 23 | 27 | THROUGH THE RAINDROPS HIGH HARMONY 1000 | ROBERT BONFIGLIO |
| 23 | 24 | 3 | VISOM: BRAZIL WINDHAM HILL 11128 | VARIOUS ARTISTS |
| 24 | 18 | 13 | BEYOND THE MIND'S EYE MIRAMAR 2902 | JAN HAMMER |
| 25 | RE-ENTRY | | THE VISIT WARNER BROS. 26880 | LOREENA MCKENNITT |

WORLD MUSIC ALBUMS™

| ★★ NO. 1 ★★ | | | | |
|-------------|------|----|---|------------------------------------|
| 1 | 1 | 17 | ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS. 11 weeks at No. 1 | ZAP MAMA |
| 2 | 3 | 27 | GLOBAL MEDITATION ELLIPSIS 00171/RELAXATION | VARIOUS ARTISTS |
| 3 | 6 | 5 | BANBA ATLANTIC 82503 | CLANNAD |
| 4 | 2 | 11 | LAM TORO MANGO 9925/ISLAND | BAABA MAAL |
| 5 | 4 | 17 | ANAM ATLANTIC 82409/AG | CLANNAD |
| 6 | 13 | 3 | THE SOURCE HANNIBAL HNC0 1375/RYKO | ALI FARKA TOURE |
| 7 | 11 | 3 | VICTIMS SHANACHIE 45008 | LUCKY DUBE |
| 8 | 5 | 19 | A MEETING BY THE RIVER WATERLILY ACOUSTICS 29 | RY COODER/V.M. BHATT |
| 9 | 7 | 17 | WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE | SHEILA CHANDRA |
| 10 | 8 | 13 | THE WORLD SHOULD KNOW HEARTBEAT 119/ROUNDER | BURNING SPEAR |
| 11 | 14 | 9 | SELENIKO GREEN LINNET 4006 | VARTTINA |
| 12 | 12 | 7 | PUTUMAYO: WORLD MUSIC VOL. 1 RHINO 71202 | VARIOUS ARTISTS |
| 13 | 15 | 5 | THE NEXT DREAM CMP 57 | BACHIR ATTAR |
| 14 | NEW▶ | | JOY AND BLUES VIRGIN 87961 | ZIGGY MARLEY AND THE MELODY MAKERS |
| 15 | 10 | 19 | WAKE UP QUALITY 19121 | BIG MOUNTAIN |

● 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.

Coming August 31
THE REUNION



DAVID LANZ AND PAUL SPEER

bridge of dreams

PIANIST DAVID LANZ

One of contemporary music's most popular instrumentalists

REUNITED WITH PAUL SPEER

Collaborators on the twin masterpieces NATURAL STATES and DESERT VISION

BRIDGE OF DREAMS

Set to join Lanz's long list of best-sellers — RETURN TO THE HEART, SKYLINE FIREDANCE and CRISTOFORI'S DREAM (Certified Gold).

The energy and drive of pop-rock fusion bearing the unmistakable romantic Lanz signature.

FALL '93 BRIDGE OF DREAMS TOUR

Concert dates planned for:

New York, Los Angeles, Chicago, Philadelphia, Boston, Washington D.C., Atlanta, San Diego, Seattle, Minneapolis, Milwaukee, St. Louis, Salt Lake City, and more.

Produced by David Lanz and Paul Speer

Photography by Rosanne Olson
Paul Speer appears courtesy of Miramar Recordings

NARADA.

© 1993 Narada Productions, Inc.

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **JAMES TAYLOR**
James Taylor Live
PRODUCERS: Don Grolnick & George Massenburg
Columbia 47056
See Billboard, July 17.

► **THE STORY**
The Angel In The House
PRODUCERS: Alain Mallet & Ben Wittman
Elektra 61471
See Billboard, June 19.

► **UMAR BIN HASSAN**
Be Bop Or Be Dead
PRODUCER: Bill Laswell
Axiom 314 518048
See Billboard, July 3.

► **ROBERT JAMES WALLER**
The Ballads Of Madison County
PRODUCER: Arif Mardin
Atlantic 82511

Author of best-seller "Bridges Of Madison County" presents the musical side of that work with an album of new originals and old covers, performed by a first-rate country session ensemble and sung with moving sincerity by Waller. While the album is consistently engaging—and likely to find a place on the CD shelves of many of the millions who read the book—the finest moments are Waller originals "Madison County Waltz," "Blue Suspenders," and "Idaho Rain," and covers of "Tangerine" and "The Dutchman." An essential companion to the novel.

LISA GERMANO
Happiness
PRODUCER: Malcolm Burn
Capitol 98691

Debut from John Mellencamp's multi-talented violinist is a perplexing, often tenebrous affair. While she stands clear of Mellencamp's shadow, Germano does lean heavily on the work of artistes like Patti Smith, Suzanne Vega, and Jane Siberry, achieving a quirkiness that verges on the pretentious. This is most evident on songs like the title cut and "Bad Attitude," which may be too arcane even for modern-rockers. However, tracks like "You Make Me Want To Wear Dresses," "Cowboy," and a cover of "These Boots Are Made For Walking" stand a good chance of catching some air time.

HEIDI BERRY
PRODUCER: Hugh Jones
4AD 45301

In keeping with the gauzy nature of 4AD music, vocalist Berry performs in an ethereal style that could find favor with alternative listeners seeking something that goes down easy. Original compositions like "Mercury" and "The Moon And The Sun" beguile, and there's also a nice cover of the indestructible old Linda Ronstadt vehicle, "Heart Like A Wheel."

MOONSHAKE
Eva Luna
PRODUCERS: Guy Fixsen & Moonshake
Matador/Atlantic 92274

At times this new U.K. unit comes on like a Public Image Ltd. tribute band, given its songs' percussive textures and the ranting Lydon-like lead vocals. But there's more here than slavish imitation, and many of the in-your-face songs display some bizarro wit. Some lively choices here for modern rockers.

SEASON TO RISK
PRODUCERS: Season To Risk & Jake Wisely
Red Decibel/Columbia 53301

Missouri thrashers make their entrance on album that is first fruit of Columbia's first-look deal with Twin Cities indie Red Decibel. Quartet doesn't stint on the raw power, but one is left with the nagging impression that the group isn't saying anything new. Still, intelligent cherry-picking by programmers could put this act

SPOTLIGHT



KRIS KROSS
Da Bomb
PRODUCER: Jermaine Dupri
Ruffhouse/Columbia 57278

On follow-up to multiplatinum debut, "Totally Krossed Out," twin-lead rappers Chris Kelly (Mac Daddy) and Chris Smith (Daddy Mac) give the people what they want, recontextualizing jams known to set parties off. In first single "Alright," featuring dancehall star Supercat, a flowing slave rhythm is jacked; and the hook for "I'm Real" is seasoned with a much-quoted line by man-of-the-moment Snoop Doggy Dogg. Producer Dupri has crafted addictive nickel-bag funk clearly influenced by Dr. Dre's "The Chronic," and the Chrises sound more mature than before. The pair reveal they have a thing or two to learn about what "old school" is ("It Don't Stop"), but they've delivered an album that's catchy, hardcore, and destined for chart heaven.

across with modern rockers and some headbangers.

EDDIE CANTOR
The Show That Never Aired
PRODUCER: Brian Gari
Original Cast 9347

A radio address by President Franklin Roosevelt pre-empted Cantor's original weekly broadcast Oct. 23, 1940. Cantor went on anyway, but solely for the benefit of the audience on hand at NBC Studios in New York; Cantor got a transcription of the show, which was discovered by his grandson, producer Gari, 51 years later. Running almost an hour, the show is fascinating, showing a confident legend with great audience appeal, along with a few vocals by then-newcomer Dinah Shore. An unusual and entertaining document.

RAP

► **PRIME MINISTER PETE NICE & DADDY RICH**
Dust To Dust
PRODUCERS: Prime Minister Pete Nice & Daddy Rich
Def Jam/Columbia 53454

Two-tone duo shows off its knowledge of TV trivia ("Verbal Massage" and "The Lumberjack" allude to "The Flintstones"), coarse comedy (Howard Stern and Andrew "Dice" Clay), and multiculturalism and the hip-hop aesthetic. Group wraps all this wisdom in smooth grooves and jagged beats that create the effect of a soft bomb. That is, it rips and rumbles but doesn't exactly barrel through and go boom!

JAZZ

★ **STRAIGHT AHEAD**
Body & Soul
PRODUCER: Lenny White
Atlantic 82492

The five funky divas of jazz observe tradition as much as they break with it on their latest outing, shifting seamlessly from bop standards like "Hot House" and

SPOTLIGHT



UB40
Promises And Lies
PRODUCERS: UB40
Virgin 88229

The reason UB40 has more hit singles than any other reggae act has less to do with its admittedly deft choice of cover tunes (a practice with a long roots-reggae tradition) than the group's exceptional gift for multilayered, full-band arrangements. Textured vocals and terrific horn charts inevitably frame the freshest riddim tilt extant, and on this, their best record ever, the treasures are manifold. The title cut, "Desert Sand," the brilliant "Bring Me Your Cup," "Higher Ground," and "It's A Long Long Way" all are swirling, invincible torso twisters with heady substance, and "Things Ain't What They Used To Be" is a roof-raising ballroom bonanza. There's a genuine find here for every format, and an embarrassment of jump-up gems. Better get two copies: one for work and one for play.

the title cut, to Carmen Lundy's "Never Let You Go," to their uplifting signature song, to new-jack jam "Optimistic" (a collaboration with Jimmy Jam & Terry Lewis). Although all members are superb musicians, Cynthia Dewberry's vocals and Regina Carter's violin give the project its eclectic stamp. Anyone who didn't catch on the last time should lend an ear now.

WORLD MUSIC

► **MAHOTELLA QUEENS**
Women Of The World
PRODUCERS: Marks Mankwane & Mike Pilot
Shanachie 64047

South African female trio's first release after stepping out from behind Mahlathini is a full-blown assault on the American market that abandons, for the most part, the "mbaqanga" style they helped make so popular. A variety of

KRAFTWERK
Trans-Europe Express
PRODUCERS: Ralf Hutter & Florian Schneider
Cleopatra 58762

German techno unit's 1977 album didn't have the U.S. chart impact of its '75 international smash "Autobahn" (it peaked at No. 119 here), but this exercise in "motorik" rhythms had a pronounced impact on the electronic music, rock, and hip-hop that followed it. Utilizing effects initiated on albums by Brian Eno, David Bowie, and Iggy Pop and seasoning them with their own decadent continental wit and ultra-minimal instrumentation, Hutter and Schneider concocted a glassy mechanical sound that influenced a generation of cross-genre followers. A crucial work of its era.

SPOTLIGHT



SMASHING PUMPKINS
Siamese Dream
PRODUCERS: Butch Vig & Billy Corgan
Virgin 88267

Chicago quartet, whose "Gish" has been a steady seller for two years, charges into the big leagues with a stupendous, brilliantly produced album that combines brute force with strong melodic sense. Lead singer Corgan's assured work meshes divinely with assaultive but always appropriate and adept playing; seething rockers are complemented by songs of bristling tenderness. Sardonic leadoff track "Cherub Rock" is already tearing it apart at modern-rock outlets; "Today," "Rocket," and "Soma" (featuring R.E.M.'s Mike Mills), among others, are primo cuts. Expect big things from this Windy City dynamo.

different songs are covered, from a dub-inflected treatment of Bob Dylan's "I Shall Be Released," to township gospel number "Don't Be Late For Heaven," to "Homeless," a cross-cultural crossover theme co-written by Paul Simon. Some traditional themes are included, such as Tanzanian folk song "Malaika" and "Mbube," a new variation on the familiar "Wimoweh."

REGGAE

PATRA
Queen Of The Pack
PRODUCERS: Various
Epic 53763

Patra attempts to find a tuff balance between the feminist lightning of Althea & Donna and the flashy fire of Shelly Thunder, but this slack effort is a lot of crude rumble culminating in a pretty brief cloudburst. The standout tracks by the rather dry-voiced toaster are the plaintive "Poor People's Song" and the amusing "Romantic Call," a catty dialog between the artist and guest toaster Yo

VITAL REISSUES™

THE DAVE CLARK FIVE
The History Of The Dave Clark Five
COMPILED PRODUCER: Dave Clark
Hollywood 61482

Led by drummer Clark, this English quintet went head to head with the Beatles during the British Invasion of the early '60s, logging 14 top 20 hits in the process. Hollywood's two-CD, 50-track set is the first American retrospective to document the prolific group's career. The tunes, both chartbusters and lesser-known tracks, hold up well, propelled by vocalist Mike Smith's exuberant work, Denis Payton's full-blooded sax work (an anomaly on beat recordings of the day), and Clark's whipcrack skin work. A pleasing addition to any Anglophile's collection.

Yo. The rest has a hollow rude-girl ring, and when she shouts out, "There is no position in this world what me 'fraid of," the unintended irony in her self-exploitation is regrettable.

SHAGGY
Pure Pleasure
PRODUCERS: Robert Livingston, Sting International, Philip Martin, J. Raff Allen
Virgin 87953

The man who scored in Europe with "Oh Carolina" unveils an album's worth of coarse ruminations that range from schoolyard smut ("Soon Be Done") to pure drivel ("Tek Set"). This is castoff reggae from the Lloydie and the Lowbites/Yellowman academy of kink, and it was much better produced on the first pass.

LATIN

DYANGO
Morir De Amor
PRODUCER: Honorio Herrero
Polygram Latino 5196032

Dyango's debut for PolyGram's new Latin imprint is melodramatic fare that the earnest, scratchy-voiced balladeer from Spain usually converts into believable drama. Still, album's hyper-romantic tunes offer little radio-friendly material, save "La Mujer Que He Soñado," "Jamás Imaginé," and "Espérame En El Cielo," a lush, soaring duet with label mate Nana Mouskouri.

RAMON AYALA JR.
Lagrimas De Amor
PRODUCER: none listed
Sony Discos/Sony 81069

Son of norteño idol does not quite possess the vocal chops of his father, but young Ayala's pleasant label premiere contains plenty of catchy cumbia ballads and bubbly accordion-driven numbers. Leadoff single "Pero Esta Vez Llore" is a smooth cover of Leo Dan nugget that could open the radio doors for "Prueba De Amor," "No Me Hablen De Ella," and "Triste Despedida."

COUNTRY

► **STEVE WARINER**
Drive
PRODUCER: Scott Hendricks
Arista 18721

Wariner and Hendricks built this album around the theme of flight—escaping from bad love or racing toward good love. Within the confines of the concept, Wariner drives the emotional spectrum, from triumphantly rocking out to dolefully crooning. Because he is a dazzling guitarist whose work attracts kindred spirits, the album is constructed on a first-rate instrumental base. Best cuts: "If I Didn't Love You" (current single), "Sails," "The Same Mistake Again," and the exquisitely plaintive "(You Could Always) Come Back."

CLASSICAL

★ **JEAN-FERY REBEL: LES ELEMENS; LES CARACTERES DE LA DANSE**
Musiciens du Louvre, Minkowski
Erato 45974

Rebel, a French Baroque composer little known today, but once of imposing reputation, was a true original. Thoroughly in command of the compositional conventions of his time, as his dance suite demonstrates, he also was an innovator. Listen to the tone cluster that opens "Les elemens," a play that shocked audiences when Henry Cowell used it 200 years later. A fascinating album, performed with great spirit by Minkowski and his period-instrument ensemble.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (☞): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

▶ **MARIAH CAREY** *Dreamlover* (3:53)

PRODUCERS: Mariah Carey, Dave Hall, Walter Afanasieff
WRITERS: M. Carey, D. Hall
PUBLISHERS: Rye Songs/Sony Songs, BMI; Stonejam/Ness Nitty & Copone, ASCAP
REMIXER: David Morales
Columbia 5324 (c/o Sony) (cassette single)

Love comes to the rescue in this direct, unfussy, and profoundly pretty first single from Carey's much-anticipated new "Music Box" album. The production is elegant but appealingly simplistic. Mariah's open-hearted singing is up front, where it belongs, with a funky snare and kick-drum just a subtle half-step behind. The gliding, devotional pledge culminates in a lovely vocals-only tagline. Expect instant radio approval and extra-heavy requests on the hotline.

▶ **BABYFACE** *For The Cool In You* (no timing listed)

PRODUCERS: Babyface, L.A. Reid, Daryl Simmons
WRITERS: Babyface, D. Simmons
PUBLISHERS: Sony Songs/ECAF/Boobie-Loo/Warner-Tamerlane, BMI
REMIXER: Colin Wolfe
Epic 5345 (c/o Sony) (cassette single)

It is a pleasure to welcome Babyface back to the fold as a performer with this delightfully romantic ditty. A crisp, jack-inflected arrangement is layered with subtle harmonies and a fluid sax solo. Babyface himself offers one of his most relaxed and confident vocals to date. Clanging percussion hammers the hook home; before you know it, you're humming the chorus for the rest of the day. The stuff that major hits are made of. Bodes well for his new album of the same name.

▶ **ROD STEWART** *Reason To Believe* (3:51)

PRODUCER: Patrick Leonard
WRITER: T. Hardin
PUBLISHER: Alley, BMI
Warner Bros. 18427 (cassette single)

Follow-up to "Have I Told You Lately," and second single from the veteran vocalist's sterling "Unplugged" outing, is a dip into his early catalog of hits. The song itself stands the test of time, and is, in fact, leaps and bounds ahead of much of the fodder crowding the airwaves now. Stewart's well-worn voice has taken on a worldly edge that gives the tune a depth it never had before. In all, a high-quality single that will upgrade the tone of any station it graces.

▶ **JAZZY JEFF & THE FRESH PRINCE** *Boom!*

Shake The Room (3:55)
PRODUCER: Mr. Lee
WRITERS: J. Townes, W. Smith, C. King
PUBLISHERS: Zomba Enterprises/Jazzy Jeff & Fresh Prince/House Jam/40 Floors/Deshane, ASCAP
REMIXERS: DJ Jazz, Victor Emanuel Cooke, Jazzy Jeff
Jive 42107 (c/o BMG) (cassette single)

Sitcom star Will Smith reminds pundits that he was a bitmaking rapper before an actor on this butt-shaggin' pop/hip-hop romp. He may never make gangstas quake, but he can easily throw down with the best mainstream mouths. Highly danceable jam has a shouted, air-punching chorus that should work well in a live environment. In the meantime, this single should definitely find a nice home at both pop and urban radio.

▶ **BOBBY ROSS AVILA** *All That I Do* (3:51)

PRODUCERS: Jimmy Jam, Terry Lewis, Bobby Ross Avila, Bobby Avila Sr.
WRITERS: T. Lewis, J. Harris III, B.R. Avila, B. Avila Sr.
PUBLISHERS: Flyte Tyne Tunes, ASCAP; Eye B.C.R. & I/Brunswick, BMI
REMIXERS: Bobby Ross Avila, Bobby Avila Sr., Jose Sanchez, Tony Perez
Perspective 8192 (c/o PGD) (cassette single)

Avila should have an easier time making friends at pop radio this time around, armed with this fun, retro slice of jack/soul. He swaggers and pouts like a true teen idol, while clicking beats and pretty backing vocals surround him.

R & B

★ **BELL BIV DeVOE** *Something In Your Eyes* (3:58)

PRODUCERS: L.A. Reid, Babyface, Daryl Simmons
WRITER: K. Edmonds
PUBLISHER: not listed
REMIXER: not listed
MCA 2802 (c/o Uni) (cassette single)

Without question the best song on BBD's

"Hootie Mack," this ballad puts Ricky Bell in a new category: true crooner. He showed off some of his chops in "When Will I See You (Smile Again)" on BBD's first album, but shines even brighter here. Nuanced, emotional, and impeccably produced, the song is mature and substantial. Miles away from being another bump-and-grind manifesto, BBD takes achy, romantic intensity to the limit. Urban programmers should put it way up front, and adult contemporary programmers shouldn't even wait. The song is a sure thing.

▶ **JOHNNY GILL** *I Got You* (4:14)

PRODUCERS: Nathan Morris, Shawn Stockman, Wanya Morris
WRITERS: N. Morris, S. Stockman, W. Morris
PUBLISHERS: Vanderpool/Slim-Shot/Sprint Shot, ASCAP
REMIXERS: Chad "Dr. Ceuss" Elliott, Moe-P
Motown 1119 (c/o PGD) (cassette single)

Gill flexes his distinctive voice for all it's worth on this funk-fortified jam from his current album, "Provocative." Odd tempo shifts, jolting backing vocals, and a lackluster chorus add up to a strange single choice. A singer of this caliber deserves meatier material than this.

▶ **JEVETTA STEELE** *Hold Me* (4:05)

PRODUCER: Paisley Park
WRITER: not listed
PUBLISHER: not listed
REMIXER: not listed
Columbia CSK 77106 (CD single)

From her forthcoming, "Here It Is" album, Jevetta Steele's "Hold Me" is a plain and simple ballad cushioned by plain and simple production. Her voice is pretty, and the lyrics offer an attractive take-me-away-from-all-this mood, but there is little vitality. Imagination and searing emotion are not the single's strong points, but the song is well-suited for adult contemporary formats.

▶ **RODNEY MANSFIELD** *I Found Heaven* (3:48)

PRODUCERS: Paul Laurence, Rodney Mansfield
WRITER: G. Brown
PUBLISHER: EMI-April/Cuddie B., ASCAP
A&M 8047 (c/o PGD) (cassette single)

Mansfield is working overtime to win credibility as a top-shelf romantic crooner. He still has a distance to travel, but this slow and grinding R&B ballad puts him on the right track. Rodney's thick and assertive baritone could actually handle a more musically dynamic and challenging tune, though this one does have a memorable melody that should appeal to adult-leaning urban programmers.

NEW & NOTEWORTHY

EAST 17 *Deep* (3:59)

PRODUCER: Robin Goodfellow
WRITER: A. Mortimer
PUBLISHER: not listed
REMIXERS: Ian Curnow, Phil Harding
London 956 (c/o PLG) (cassette single)

Photogenic male quartet makes a formidable bid for the teen-dream pop throne once held by New Kids On The Block. Shuffling, hip-hop-lite beats groove along at a pleasing clip, while harmless rapping and layers of harmony cover the bases of top 40's fave sounds of the moment. It may sound completely formulaic and sugary, but it works incredibly well. Besides, not every song is meant to change the world. Sometimes, a little ear-candy is in order.

▶ **DEFINITION FX** *Something Inside (No Time For Nowhere)* (3:58)

PRODUCER: Nick Mainsbridge, Definition FX
WRITERS: Lowry, Horne, Basha, Gardner, Van Kriegt
PUBLISHER: not listed
REMIXERS: Al Jourgenson, Paul Barker
RCA 62536 (c/o BMG) (cassette single)

Currently winning fans on its concert tour of the U.S., quartet take a page from the Sunscreen guide to pop/rave

COUNTRY

▶ **CLINT BLACK** *No Time To Kill* (4:10)

PRODUCERS: James Stroud, Clint Black
WRITERS: C. Black, H. Nicholas
PUBLISHERS: Blackened, BMI
RCA 62609 (c/o BMG) (7-inch single)

Black examines the quicksilver elusiveness of time in this high-speed, hard-picking commentary.

▶ **VINCE GILL** *One More Last Chance* (3:10)

PRODUCER: Tony Brown
WRITERS: V. Gill, G. Nicholson
PUBLISHERS: Benefit, BMI; Sony Cross Keys, ASCAP
MCA 54715 (c/o Uni) (7-inch single)

A rollicking, hard-driving, and light-hearted tale of domestic discord. Gill sizzles on this one.

▶ **RICKY VAN SHELTON** *A Couple Of Good Years Left* (3:50)

PRODUCER: Steve Buckingham
WRITER: G. Burr
PUBLISHERS: MCA/Gary Burr, ASCAP
Columbia 77130 (c/o Sony) (7-inch single)

Using an old car and an old house as metaphors of durability, Shelton offers a touching—if understated—observation on the beauty of enduring relationships.

▶ **LORRIE MORGAN** *Half Enough* (3:39)

PRODUCER: Richard Landis
WRITERS: W. Waldman, R. Nielsen
PUBLISHERS: Englishtown/Longitude/Moon & Stars, BMI
BNA 62576 (c/o BMG) (7-inch single)

Morgan's intimate vocal styling nicely balances the bouncing rhythms and singalong chorus on this paean to a loving partner.

▶ **MARY-CHAPIN CARPENTER** *The Bug* (3:10)

PRODUCERS: John Jennings, Mary-Chapin Carpenter, Steve Buckingham
WRITER: M. Knopfler
PUBLISHERS: Chariscourt/Almo, ASCAP
Columbia 77134 (c/o Sony) (7-inch single)

A droll, uptempo recounting of life's vagaries, best summarized in the first line: "Sometimes you're the windshield, sometimes you're the bug."

▶ **DEBORAH ALLEN** *All The Loving And The Hurting Too* (3:52)

PRODUCERS: Raife VanHoy, Deborah Allen
WRITERS: D. Allen, R. VanHoy
PUBLISHERS: Posey/Royzboyz, BMI
Giant 6355 (c/o Warner Bros.) (CD promo)

Allen is absolutely overwhelming in this stately, majestic lament about love's cruelest irony. In a career of strong songs, this is her best yet.

▶ **DUDE MOWREY** *Hold On, Elroy* (2:57)

PRODUCERS: Michael Clute, Tim DuBois
WRITER: D. Linde
PUBLISHER: EMI/Linde Manor, BMI
Arista 2579 (c/o BMG) (7-inch single)

success with this alternative-minded techno kicker. Caustic synths and wriggling guitars merge over a prominent industrial beat. Adventurous crossover radio programmers may want to give it a try, but it seems likely that track's most ardent supporters will be at modern-rock and club levels.

▶ **LANCE ELLINGTON** *Have We Lost Our Love* (6:37)

PRODUCER: P. Richard
WRITER: not listed
PUBLISHER: not listed
REMIXERS: P. Richard, S. Butler
Big Beat 2023 (c/o Atlantic) (12-inch single)

Although it seems like eons since this delicious pop/houser wooed club DJs on import, the timing seems just right for infiltration into the crossover and top 40 markets—especially given the recent radio success of Robin S. This hearty jam is etched with a pop pen, while Lance's vocal is sharply R&B in nature. Icing on the cake is the track's loving disco strings. New mixes will keep dancefloors full, and mainstream acceptance is next.

An upbeat tale of musical apprenticeship—with some fine picking as illustration.

▶ **DESERT ROSE BAND** *What About Love* (3:18)

PRODUCERS: Paul Worley, Ed Seay
WRITERS: C. Hillman, S. Hill
PUBLISHERS: Bar None/Me & My House/Bug, BMI
Curb 1049 (7-inch single)

Love is an obstacle course here, but the picking and singing are smooth as silk.

▶ **CIMMARON** *Stone Country* (2:57)

PRODUCER: Johnny Rutenschroer
WRITERS: J. Buckingham, M. Joyce
PUBLISHERS: Longitude/Ms. Ducks Ditties, BMI
Alpine 014 (CD promo)

A cool and loping homage to traditional country music. Pretty but predictable.

▶ **JOHNNY RODRIGUEZ** *Run For The Border* (3:10)

PRODUCER: Nelson Larkin
WRITER: M.D. Barnes
PUBLISHER: Sixteen Stars, BMI
Branson 9312 (7-inch single)

Although his voice seems to have lost some of its rich resonance, Rodriguez is still a mesmerizing storyteller.

DANCE

▶ **NEW ORDER** *World (The Price Of Love)* (7:33)

PRODUCERS: Stephen Hague, New Order
WRITERS: G. Gilbert, P. Hook, S. Morris, B. Sumner
PUBLISHER: not listed
REMIXERS: Paul Oakenfold, Steve Osborne, Brothers In Rhythm
Qwest 6276 (c/o Warner Bros.) (12-inch single)

A double-pack of remixes by some of the U.K.'s leading studio hands hedges all bets for the continued success of band at club level. Tucked beneath all the hubbub is a good song with a hook that you won't soon forget. DJs who are more interested in beats and breaks are well taken care of, as trance, rave, and house sounds all are represented here. Go for Paul Oakenfold's "Perfecto" mix, and the Brothers In Rhythm version.

▶ **DR. ALBAN** *Sing Hallelujah!* (6:31)

PRODUCER: Dennis Pop
WRITERS: Dr. Alban, D. Pop
PUBLISHER: Swemix/Swemix Songs/Songs Of Logic
REMIXER: Dennis Pop
Logic/Arista 12587 (c/o Arista) (12-inch single)

Follow-up to "It's My Life" already has enjoyed a very hot run through much of England and Europe. The record's peppy pop/NRG personality is enhanced by rousing handclaps, insistent piano lines, and a chirpy gospel choir. Truly irresistible tune will have you raising your hands to the sky and singing along with the wonderfully catchy chorus.

★ **KEY WEST** *Looks Like I'm In Love Again* (6:13)

PRODUCERS: Stock & Waterman
WRITER: not listed
PUBLISHER: not listed
Big Beat 2011 (c/o Atlantic) (12-inch single)

Unassuming li'l hi-NRG anthem will lure punters who love to work their wares in sunny settings. Cute pop tune is immersed in a finger-poppin', synth-sweet groove. Trance mix tries for hardcore credibility, with mixed results. Track is best in its original form. A guilty pleasure that is ready for radio crossover.

AC

▶ **CATHY DENNIS** *Being With You* (4:22)

PRODUCERS: Shep Pettibone, Cathy Dennis
WRITER: C. Dennis
PUBLISHER: not listed
Polydor 972 (c/o PLG) (cassette single)

How sad that more people did not indulge in the warmth and sweet charms of Dennis' second album, "Into The Skyline." Perhaps this flute- and harp-framed gem will inspire a programmer or two to give this talented Scottish lass a chance. She rarely has sounded better.

▶ **THE PHANTOM BAND** *The People Got Their Wish* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
PB 01 (cassette single)

Quiet folk-pop ballad pushes the buttons of the patriotic. Amid strumming guitars, plucky mandolins, and a swaying rhythm, an

untrained, but earnest voice speaks of freedom and democracy. Track builds to a sing-along crescendo that could help open doors at both AC and country formats. Contact: 410-668-7241.

★ **BOBBY McFERRIN** *Theme From Son Of Pink Panther* (no timing listed)

PRODUCER: not listed
WRITER: H. Mancini
PUBLISHER: not listed
MGM/JA 63 (CD single)

McFerrin uses his incomparable vocal skills to create an a cappella rendition of Henry Mancini's classic melody. Employing several variations on the original arrangement, Bobby delivers a hip and jazzy performance that is a true aural delight. An excellent, refreshing break from standard AC radio fare. Contact: 212-708-0319.

ROCK TRACKS

▶ **RONNIE WOOD** *Stay With Me* (4:50)

PRODUCERS: Bernard Fowler, Ron Wood
WRITER: not listed
PUBLISHER: not listed
Continuum 12309 (CD single)

A moment from Wood's recent solo tour is captured in all of its raw beauty. This Faces evergreen is delivered with cheeky abandon, and nimble guitar twiddling. Bernard Fowler's voice bears a striking resemblance to Rod Stewart's in this context, which should only help lure album-rockers aboard. Some may find the crowd sing-along unnecessary. From the forthcoming "Plugged In & Still Standing" album.

▶ **BRIAN MAY** *Too Much Love Will Kill You* (4:28)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Hollywood 10343 (CD promo)

Queen axeman continues his bid for solo success with a shimmering pop ballad. May's vocal here is remarkably reminiscent of the late Freddie Mercury—so much so that some may initially mistake this cut for an outtake from the band's last album. Intense melodrama is the order of the day here, as delicate solo acoustic picking is countered by occasional rushes of French horns. Could have legs in album-rock and AC sectors.

▶ **HOLLYFAITH** *Whatsamatta* (3:43)

PRODUCER: Don Fleming
WRITERS: D. Franklin, R. Aldridge
PUBLISHERS: EMI-Virgin/Intellectual Mosquitos, ASCAP
Epic 5164 (c/o Sony) (CD promo)

Hollyfaith's got a fuzzlebox, and they ain't afraid to use it. Neo-psychedelic rocker is shaded with buzzing guitars, and '60s-styled pop "yeah-yeah" harmonies during the chorus. Nothing particularly new or special going on here; just a cute and catchy li'l ditty that will provide a moment or two of pop pleasure. Cool for college radio.

RAP

▶ **CASUAL** *That's How It Is* (3:07)

PRODUCER: Del
WRITERS: J. Owens, T. Jones
PUBLISHERS: Zomba Enterprises/Street Knowledge, ASCAP
REMIXER: Casual
Jive 42130 (c/o BMG) (12-inch single)

Oakland rapper climbs through a barrage of jerky, staccato canned beats. Heavy-handed scratching is a crafty way of punctuating verses, while underplayed horn samples effectively give the track a smooth and haunting quality. Despite its slow tempo, record has a breathless urgency that captivates. Too hard for the weak.

▶ **N-TENSE** *Raise The Level Of The Boom!* (3:35)

PRODUCERS: Streetlife Productions
WRITER: D. Blue
PUBLISHERS: New York House/N-Tense, BMI
Phat Wax 100 (12-inch single)

Classic funk guitar and horn sample cushion a rambunctious rap and a head-bobbing, high-ended beat. Limber scratching and an anthemic chorus give the record commercial radio appeal, but overall vibe is far more street than anything else. Contact: 212-246-0026.

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.

Update

LIFELINES

BIRTHS

Girl, Margaret Mary, to **Bobby Bird** and **Rebecca Mary McEwan**, June 14 in Gardena, Calif. He is guitarist, songwriter, and backing vocalist for Polydor/PLG band the Regulators.

Girl, Natalie Rose, to **Tom Beyer** and **Rossi Kane**, June 18 in Boston. They are songwriters who won first place in the rock category in the 1992 Billboard Song Contest.

Girl, Carly Anne, to **Peter** and **Stace Thea**, June 29 in New York. He is an entertainment attorney at Carro, Spanbock, Kaster & Cuiffo.

Girl, Cassandra Florin, to **Fred** and **Gale Goldring**, July 1 in Los Angeles. He is a music attorney at Hansen, Jacobson, Teller and Hoberman.

Boy, Colin Kirk, to **David Hirshland** and **Kathy McDonald**, July 3 in Los Angeles. He is an entertainment attorney at Rosenfeld, Meyer & Susman. She is a producer at Hammer Film-works in Hollywood.

Boy, Samuel Martin, to **Seth** and **Caroline Hurwitz**, July 7 in Washington, D.C. He is a D.C. area concert promoter and owner of the 930 Club.

Boy, Ryan, to **Simon** and **Kim Rosen**, July 7 in Philadelphia. He is president of El Bernardo Entertainment Group and Simon Sez Records.

Boy, Daniel, to **Bob** and **Gayle Braunstein**, July 10 in Princeton, N.J. He is senior associate at Broadcast Architecture.

Boy, Tyler Parker, to **Andrew Kairey** and **Shari Cohen-Kairey**, July 13 in

Los Angeles. He is senior VP of marketing and sales at MCA/Universal Home Video.

Boy, Wesley Santos, to **Lee** and **Carmen Ritenour**, July 14 in Los Angeles. He is a GRP recording artist. She is a producer of musical and cultural events.

Girl, Georgia Ann Holland Koepke, to **Peter Koepke** and **Nicky Holland**, July 21 in Los Angeles. He is president of London Records U.S. She is an Epic Associated recording artist.

MARRIAGES

Craig Mace to **Carol Jones**, May 29 in Charlotte, N.C. He is a mix engineer for Sound Source Recording Studios there.

James Focht to **Nancy Bell**, May 29 in Charlotte, N.C. She is lyricist and licensing assistant for Sound Source Recording Studios there.

Richard Quinn Jr. to **Christina Frith**, July 25 in New York. He is a musician. She is a singer/songwriter and daughter of Michael Frith, executive VP/creative services director of Jim Henson Productions.

DEATHS

Harriette May, 56, of complications from cancer, June 26 in New Rochelle, N.Y. She was wife of recording engineer Tony May of BMG Music and sister of composer Larry Banks. She is survived by her husband; her sons, Ross, Reggie, and Randy; her adopted son, Frank; her daughters-in-law, Joy and Karen; her grandson, Vance; her sister; Alma; her brother, George; and

nine nieces and nephews.

Ben Karol, in his late 70s, of a long illness, July 22 in New York. Karol was partnered with the late Phil King in the King Karol music stores operation in New York, which at its peak numbered six units in Manhattan. Karol and King opened their first store more than 40 years ago on 42nd Street near Times Square. The operation was noted for its deep-catalog format. Karol was the chain's purchaser, while King handled internal business matters. Karol often challenged label pricing policies at trade conventions and in the trade press. He is survived by his wife and four children.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



All About MIDI. Composers Kinny Landrum and Greg Wardson answer questions after their electronic music composition workshop, called "The Great MIDI Demo," at New York's Lone Star Roadhouse. Songwriters performed live, accompanied by Landrum's and Wardson's MIDI arrangements. The workshop was sponsored by the New York chapter of NARAS. Shown, from left, are songwriters Paul Wilder and Sandy Fredrickson; Landrum; Ann Johns Ruckers, New York NARAS chapter education committee chairman; Wardson; artist/songwriter Liz Queler; Harry Hirsch, New York NARAS chapter governor and Digital House VP, who produced and moderated the workshop; and New York NARAS chapter president Karen Sherry.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

AUGUST

Aug. 3, "BMI Is . . . Hip-Hop," BMI showcase benefiting the Celebrity AIDS Awareness Program, New Music Cafe, New York. Kim Jackson, 212-586-2000 ext. 266.

Aug. 3, "Sound Advice: How To Make A Star A Star," seminar presented by the Washington Area Music Assn., Levine School of Music, Washington, D.C. 202-338-1134.

Aug. 3, "Copyrights, Trademarks and Patents—How To Protect Your Work," seminar

presented by entertainment lawyer Wallace Collins, Learning Annex, New York. 212-570-6500.

Aug. 4-5, **NARM/VSDA Operations Committee Meeting**, Sahara Hotel, Las Vegas, Nev. 609-596-2221.

Aug. 6-8, **Music Symposium (East) '93**, Yearwood Center, Stamford, Conn. 203-352-3569.

Aug. 7, **Houston's Network Of Lyricists And Songwriters Music Expo**, Adam's Mark Hotel, Houston, Texas. Chrissy Effertz, 816-931-8000.

Aug. 12-15, **Jack The Rapper 17th Annual Family Affair Convention**, Atlanta Marquis Hotel, Atlanta. Maria Catalan, 407-423-2328.

Aug. 19-22, **POPKOMM '93**, Congress Centrum Ost, Cologne, Germany. 011-49-202-278310.

Aug. 20-22, **Phoenix Rising Expo**, conference for women in the entertainment, sports and business industries, presented by Maverick Productions, Westin Hotel, Los Angeles. 310-318-2144.

Aug. 22, **Women In Music Summer Picnic**, Central Park, New York. 212-459-4580.

Aug. 23-26, **1993 International DJ Expo**, Universal City Hilton and Towers, Hollywood. Patricia Torrisi, 516-767-2500.

SEPTEMBER

Sept. 2, **MTV Video Music Awards**, Universal Amphitheatre, Los Angeles. 212-258-8000.

Sept. 3-6, **Bumbershoot Festival**, various locations, Seattle. 206-622-5123.

Sept. 8-11, **National Assn. of Broadcasters Radio Convention**, Dallas Convention Center, Dallas. 202-429-5300.

Sept. 9, **11th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

Sept. 9-11, **Foundations Forum '93**, Burbank Hilton, Los Angeles. 212-645-1360.

Sept. 9-11, **Mississippi River Music Festival**, various locations, St. Louis, Mo. 512-467-7979.

Sept. 11, **How To Start And Run Your Own Record Label**, seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3584.

Sept. 11-13, **Focus On Video '93**, Canadian Exposition and Conference Centre, Toronto. Shane Carter, 416-564-1033.

Sept. 11-15, **In The City International Music Convention**, Holiday Inn Crowne Plaza, Manch-

ester, England. 011-44-61-234-3044.

Sept. 19-21, **NARM Retailers Conference**, Peachtree Conference Center, Atlanta. 609-596-2221.

Reba Lacks, 404-656-5095.

Sept. 20-26, **1993 World Of Bluegrass**, presented by the International Bluegrass Music Assn., Executive Inn Rivermont, Owensboro, Ky. 502-684-9025.

Sept. 23, **Juvenile Diabetes Foundation International Music Industry Dinner**, honoring Motown president/CEO Jheryl Busby and Dick Scott Entertainment president Dick Scott, Sheraton Manhattan Hotel and Towers, New York. 800-533-2873.

Sept. 29, **27th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 30, "Spirit of Life" Award Dinner, benefiting City Of Hope, honoring PolyGram president/CEO Alain Levy, Beverly Park Estates, Los Angeles. Scott Goldman, 213-626-4611.

OCTOBER

Oct. 7-10, **Audio Engineering Society Convention**, Jacob Javits Convention Center, New York. 212-661-8528.

NOVEMBER

Nov. 3-5, **15th Annual Billboard Music Video Conference and Awards**, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

FOR THE RECORD

The director of "Human Behaviour," the first single from Björk's Elektra release, is Michel Gondry. He was misidentified in a story on the artist in the July 24 issue.

In a story on Arista Records' performance during the fiscal year that ended June 30 (Billboard, July 10), it was stated that the label's parent BMG would post revenues of more than \$2 billion this year. A company spokesman says that Bertelsmann Music Group's annual revenues would actually exceed \$2.8 billion for the fiscal year.

GOOD WORKS

HOPING FOR A 'SMASH HIT': Elton John and Billie Jean King are joining forces to offer the first annual "Smash Hits" fundraiser to benefit the **Elton John Aids Foundation** Sept. 22 and 23 in Los Angeles. The Great Western Forum will be the site of a "World Team-tennis" match, followed by a Lily Tomlin-emceed Elton John concert and invitation-only dinner at the Regent Beverly Wilshire. One of Elton John's 1975 smash hits, "Philadelphia Freedom," which he wrote with **Bernie Taupin**, was written for Billie Jean King. For more info, call **Sarah McMullen** at 310-289-8235 or **Diane Stone** or **Michael Shapiro** at 310-245-5300.

HONOR FOR JACKSON: **Michael Jackson** will receive the 1994 **Scopus Award** from the **American Friends of Hebrew University** Jan. 29, 1994, at the Beverly Hilton Hotel. The award, the highest honor conferred upon an individual by the university, will be presented to the superstar in recognition of his international humanitarian efforts. Other music personalities who have been so honored include **Barbra Streisand**, **Frank Sinatra**, and **Quincy Jones**. For

more info, call **Annabelle Stevens** at 310-246-4611.

NATALIE SINGS FOR KIDS: **Natalie Cole** will headline a benefit concert Saturday (7) at the **Meadow Brook Music Festival** in Detroit to benefit the **Detroit Compact College Fund**, which works to increase awareness of Detroit Public Schools' educational goals and to create more opportunity for students. The Detroit Compact fund partners local businesses—in this case **AT&T**—with schools in the Detroit system. For more info, call **Jill Woodward** at 313-596-3287.

CD FUND RAISERS: **Denon Records** and **National Public Radio** report that Denon will donate 5,000 CDs to public radio stations this fall to support local fund-raising efforts. The CDs will be sent to more than 100 stations expected to participate in a coordinated fund raising period Oct. 23-29. The agreement represents the first corporate collaboration between Denon and NPR for the **On-Air Fund Raising Partnership**, which acts as a coordinating body among public radio producers and stations in an effort to make on-air fund-raising more

effective. For more info, contact **Melanne Mueller** at 212-581-2550 or **John Sutton** at 202-822-2810.

MUSIC SCHOLARSHIPS: **Berklee College of Music** in Boston has awarded 20 full-tuition scholarships to young musicians from the inner city as part of its **Summer Youth Scholarship for Talent and Excellence in Music** program. They provide tuition for the college's annual **Summer Performance Program** where students have an opportunity to perform in any of more than 90 jazz, pop, and rock ensembles and to enroll in private lessons, instrumental labs, and music theory courses. For more info, call **Allen Bush** at 617-266-1400, ext. 567.

THE FIRST ANNUAL "Women Of The Airwaves" fundraiser was held July 25 at Glam Slam in Los Angeles to benefit **Adopt-A-Family Endowment**, which provides economic, employment, and educational opportunities for disadvantaged families. Among the women honored were **Dianne Blackman Bailey**, VP of **Bailey Broadcasting Services**, and **Marcia Hrichison**, a producer at **Westwood One**.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

| | | | |
|-----------------------------|----|---|----|
| VSDA Homes In On Hits | 56 | Store Monitor: Talking Blockbuster..... | 58 |
| Video People | 57 | Marquee Values: El Mariachi | 60 |

PICTURE THIS

By Seth Goldstein



READY, AIM, FSI-ER: Blockbuster is gearing up for its third annual fall sell-through campaign. Although details aren't set, the chain reportedly will focus on more copies of fewer titles this year, creating what one independent supplier calls "the great race for shelf space." Since Blockbuster generally has only endcaps for displays, "floor space is a major problem," he adds. "It becomes ever tighter and ever more expensive to get in there." Our source estimates it cost more than \$100,000 in co-op funds, based on 9% of sales, to take space in two Blockbuster free-standing newspaper inserts that ran last fall. Two FSIs are tentatively scheduled for October and early December, and a third may be added. Blockbuster "is going through the process now" of assembling product, says this executive, one of several trying to arrange sales trips to Fort Lauderdale, Fla. He's going even though skeptical of the chain's impact on sell-through. "It's very illusory. Mass merchants still dominate." Blockbuster overbought in 1991, necessitating major returns, but now gets credit for savvy purchases thanks in part to a computer program which organizes store data by SKUs, regions, etc. "They're as sharp as anyone," says another source. "I'm very impressed." Blockbuster's pending buy of its two biggest franchisees, WJB and UI, is "a big boost for corporate stores" and the sell-through campaign, he adds. Franchisees don't necessarily follow the company line; one we contacted ignored the '92 effort and plans the same for this year.

DISSING MADONNA: GoodTimes Home Video's Gotham Pictures division, established to push rentals titles, has come a cropper with its first release, "Madonna Exposed." The title will be priced at \$14.95 suggested list, not the \$69.95 originally planned. "We didn't feel it was strong enough for rental," says senior VP Jeff Baker. "It's just another title. It's not a big deal." The release shouldn't offend mass merchant buyers who are GoodTimes' biggest customers. While "Madonna Exposed" has what Baker calls "explicit photos," he says, "It's not too specific. There's no frontal nudity." This fall, Gotham will have the Bible series, narrated by Charlton Heston, and made-for-cable "Murder C.O.D."

VSDA Panels Point Toward Opportunity Small Stores, Big Advantages, Says VSDA Panel Of Chain Reps

BY EARL PAIGE

LAS VEGAS—Small independent chains and, yes, single-store operators have some distinct advantages over Wal-Mart and other mass merchants, even if they seem to be forever playing catch-up in sell-through.

The point was brought home not a moment too soon at a panel that looked like a disaster about to happen during the annual Video Software Dealers Assn. convention, July 11-14 in Las Vegas. Speakers, espousing the point of view of big stores, weren't connecting with the audience of smaller fry who came looking for tips applicable to their end of the business.

They got some helpful hints, but not before attendees had left in droves during the first 30 minutes. It took vocal and irritated retailers expressing dissatisfaction before the panel turned its attention their way.

Panel members included Mario DeFilippo, senior VP at Handleman Co., which has 1,500 reps servicing 5,000 stores visited at least once a week; Katherine Domingo, director of video at Hannaford Bros., a 100-store grocery chain with 90 rental departments and sell-through in 30; Kirk Muelender, director of video distribution at HyVee Food Store, a 200-outlet web with 172 units in rental and 60 in sell-through; and Steve Porto, formerly of Price Chopper Books, with 80 stores in

rental. Porto recently left the web to go into consulting.

"You have two legs up on us," said Porto, a deliberate reference to mom-and-pops' claims of better service. "Yes, you're going to get knocked around once in a while, but you have a one-to-one relationship with your customers. Your advantage is customer service. We have part-time sales help."

Domingo added, "Think how many people we end up irritating. All we have is convenience and price." She also suggested dealers "push your distributor for help. Explain that you can't compete with Wal-Mart. As long as you have a fair price, you at least have a captive audience." Domingo won friends in the audience when she revealed Hannaford is boycotting Paramount sell-through product in protest of the McDonald's \$5.99 promotion.

Porto, a VSDA director, said "the board is strongly opposed to the McDonald's type of promotions," which includes "Wayne's World," "Ghost," and "Addams Family." The VSDA isn't opposed to these promotions in and of themselves. "It's just that we want a role in helping shape programs," Porto said. In contrast to more complicated video store rebate offers, the McDonald's customers get instant satisfaction "and they don't make them jump through hoops" to receive redemptions, he claimed.

(Continued on next page)



Something About That Name. Craig Sprout of Timeless Video in Chatsworth, Calif., shot his way to the top at VSDA, winning the competition for a \$13,000 Laser Arcade Game, which offers a version of Vision Home Video's "The Hit List." The movie arrives Sept. 22. Was the T-shirt a help? We don't know, but we swear Billboard's appearance was coincidental. Celebrating the victory, from the left, are VHV executives David Garber, Jeff Fink, and Elliot Slutzky.

Multimedia Deals Spring From VSDA Discussions

BY JIM McCULLAUGH

LAS VEGAS—Interactive multimedia suddenly is all the rage in home video. The number of home video suppliers embracing CD-ROM, CD-I, and the like increased dramatically during the July 11-14 Video Software Dealer Assn. convention here.

A number of companies—Playboy Home Video and Republic Pictures prominently among them—announced CD-I titles in development (Billboard, July 24), while a host of others, including Penthouse Home Video, Good Times Home Entertainment, J2, Wood Knapp, A&E Home Video, and PPI Entertainment, said they are in discussions for CD-I or CD-ROM programs.

Reportedly, Turner Home Entertainment is readying its interactive/multimedia division and could make a formal announcement later in the summer.

What attracted VSDA interest is the route to market envisioned by suppli-

ers: the established home video distribution and retail pipeline. The country's major video wholesalers—Ingram Entertainment, Baker & Taylor, and Major Video Concepts—have vigorously embraced the product category.

Here's a recap of what may be shipping in the coming months.

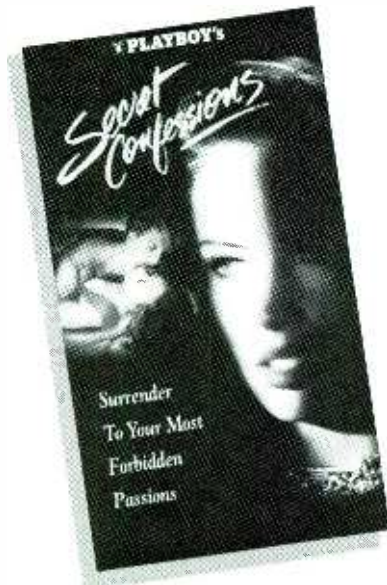
• Playboy will have two CD-I titles available later this year, according to senior VP/GM Jeff Jenest. One is "The 40 Years Of Playboy," a two-disc set celebrating the magazine's history. The second: "Complete Massage."

Playboy also has pacted with IBM for a CD-ROM containing 350 interviews taken from the magazine, including Malcolm X, Jimmy Hoffa, Martin Luther King, James Michener, and Carl Sagan. More than 1,000 photographs will be on the CD-ROM.

CD-Is will be priced at "\$40 to \$50," according to Jenest, "and we foresee a sell-through market for this product that will eventually be handled by the

(Continued on page 59)

KISS AND TELL.



And do they ever, as real people confess their deepest desires in this innovative new program. *Playboy's Secret Confessions*. It's the ultimate tell-all, and we must confess...it's certain to drive your sales wild!

© 1993 Playboy. All Rights Reserved.

LIVE'S 4TH QUARTER 1993 THEATRICAL RESTOCKING PROGRAM

BIG
PRODUCTIONS!
1ST TIME
REDUCTIONS!

50 SMASH HITS
to choose from

\$14⁹⁸ EACH to \$19⁹⁸ EACH



UNIVERSAL SOLDIER
102 MINUTES
CATALOG NO. 69032
RATED R



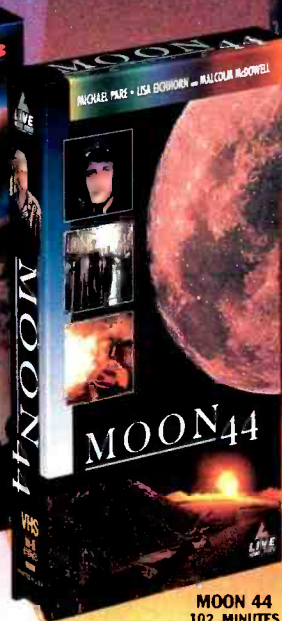
BASIC INSTINCT
123 MINUTES
CATALOG NO. 69015
RATED R



BASIC INSTINCT
THE ORIGINAL DIRECTOR'S CUT
150 MINUTES
CATALOG NO. 69034
LETTERBOX VERSION CATALOG NO. 69291
UNRATED \$24.98



KICKBOXER 3: THE ART OF WAR
92 MINUTES
CATALOG NO. 69895
RATED R



MOON 44
102 MINUTES
CATALOG NO. 68939
RATED R



LIGHT SLEEPER
103 MINUTES
CATALOG NO. 69006
RATED R

CHECK WITH
YOUR DISTRIBUTOR
FOR COMPLETE
LISTING OF TITLES

EXTRA SAVINGS
FOR A LIMITED TIME ONLY.



Pre-Order Date: Aug. 17, 1993 • Street Date: Sept. 8, 1993



Retailers Honor Top Vid Titles At VSDA Confab

LAS VEGAS—"Lethal Weapon 3," "Beauty And The Beast," "Sister Act," and "Fried Green Tomatoes" were some of the big winners of the Video Software Dealers Association's "Homer" Awards.

The big loser: X-rated titles that previously comprised the adult category. They've been dropped in favor of general-audience releases.

VSDA's retail constituency votes for the year's most popular titles, with the awards handed out during the closing night banquet.

Among the winners in various categories:

- Action/Adventure: "Lethal Weapon 3."
- Adult: "Basic Instinct: Original Uncut Director's Version."
- Children: "Beauty And The Beast."
- Classic Reissue: "Casablanca: 50th Anniversary."
- Comedy: "Sister Act."
- Direct-To-Video Feature Film: "Poison Ivy."
- Documentary: "Hearts Of Dark-
(Continued on next page)

SMALL STORES

(Continued from preceding page)

Mass merchants have the volume that can support low margins, but run into the risk of out-discounting each other. "Target and Best Buy, they're the ones driving the price down," said DeFilippo. He made no reference to K mart or Wal-Mart, both of which are buying more of their releases direct.

In their eagerness to show there's room for everyone in the market, panelists touted several advantages held by the independents. One is anti-theft devices. Porto said video ranks as the "highest shrinkage, 4 to 6%," and Domingo added, "If we lose one tape, there goes our margin. You have the ability to use alarms, something we can't even entertain as a thought."

Small operations also have single-mindedness of purpose, she continued. Supermarkets "have to fight management all the time to keep video in the store. Video is not oranges, bread, and milk. We had 18 Wal-Marts open in Maine in one year alone. It's getting very difficult to justify putting in videos like 'Aladdin' with a 1% margin when Wal-Mart has it at \$14.99 and on down the line you see it at even less than that."

Video margins of "1% and less" have forced HyVee to stock books and clothing, where profits are a healthy 40-60%, said Mueldener. "You have to be creative." The chain attempted to cash in on "Jurassic Park" dinomania by shopping "variety and merchandise shows and finding items made in China for 70 cents we could bring in by the gross."

Like others on the panel, Mueldener stressed offering "rental guarantees" with sell-through, such as "making your catalog available free with purchases." DeFilippo said stores might be helped by minimum advertised price. Already adopted for prerecorded music, MAP could "bring some sanity back into the video business."

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|-------------------|--------------|---------------|---|---|--------------------------------------|-----------------|--------|
| ★ ★ ★ No. 1 ★ ★ ★ | | | | | | | |
| 1 | 1 | 3 | A FEW GOOD MEN | Columbia TriStar Home Video 27893-5 | Tom Cruise Jack Nicholson | 1992 | R |
| 2 | 4 | 2 | UNFORGIVEN | Warner Bros. Inc. Warner Home Video 12531 | Clint Eastwood Gene Hackman | 1992 | R |
| 3 | 2 | 4 | BRAM STOKER'S DRACULA | Columbia TriStar Home Video 51413-5 | Gary Oldman Anthony Hopkins | 1992 | R |
| 4 | 3 | 6 | FOREVER YOUNG | Warner Bros. Inc. Warner Home Video 12571 | Mel Gibson | 1992 | PG |
| 5 | 8 | 2 | THE CRYING GAME | Live Home Video 69039 | Stephen Rea Jaye Davidson | 1992 | R |
| 6 | 5 | 5 | BODY OF EVIDENCE | MGM/UA Home Video M102987 | Madonna Willem DaFoe | 1993 | NR |
| 7 | 39 | 2 | THE BODYGUARD | Warner Bros. Inc. Warner Home Video 12591 | Kevin Costner Whitney Houston | 1992 | R |
| 8 | 7 | 3 | LEAP OF FAITH | Paramount Pictures Paramount Home Video 32792 | Steve Martin Debra Winger | 1992 | PG-13 |
| 9 | 6 | 4 | JENNIFER 8 | Paramount Pictures Paramount Home Video 32495 | Andy Garcia Uma Thurman | 1992 | R |
| 10 | 9 | 9 | A RIVER RUNS THROUGH IT | Columbia TriStar Home Video 51573 | Craig Sheffer Brad Pitt | 1992 | PG |
| 11 | 10 | 11 | THE DISTINGUISHED GENTLEMAN | Hollywood Pictures Hollywood Home Video 1716 | Eddie Murphy | 1992 | R |
| 12 | 12 | 8 | HOWARDS END | Merchant Ivory Productions Columbia TriStar Home Video 26773 | Emma Thompson Anthony Hopkins | 1992 | PG |
| 13 | 14 | 3 | MATINEE | Universal City Studios MCA/Universal Home Video 81481 | John Goodman Cathy Moriarty | 1993 | PG |
| 14 | 11 | 8 | HOFFA | FoxVideo 1991 | Jack Nicholson Danny DeVito | 1992 | R |
| 15 | 18 | 5 | DAMAGE | New Line Home Video Columbia TriStar Home Video 52943 | Jeremy Irons Juliette Binoche | 1992 | NR |
| 16 | 13 | 8 | TOYS | FoxVideo 1992 | Robin Williams | 1992 | PG-13 |
| 17 | NEW ▶ | | TEENAGE MUTANT NINJA TURTLES III | New Line Home Video Columbia TriStar Home Video 52433 | Paige Turco Elias Koteas | 1992 | PG |
| 18 | NEW ▶ | | LORENZO'S OIL | Universal City Studios MCA/Universal Home Video 81290 | Nick Nolte Susan Sarandon | 1992 | PG-13 |
| 19 | 17 | 14 | THE MIGHTY DUCKS | Walt Disney Home Video 1585 | Emilio Estevez | 1992 | PG |
| 20 | 15 | 15 | PASSENGER 57 | Warner Bros. Inc. Warner Home Video 12569 | Wesley Snipes | 1992 | R |
| 21 | 16 | 9 | GLENGARRY GLEN ROSS | Live Home Video 69921 | Alec Baldwin Al Pacino | 1992 | R |
| 22 | 19 | 16 | UNDER SIEGE | Warner Bros. Inc. Warner Home Video 12420 | Steven Seagal | 1992 | R |
| 23 | 20 | 16 | CONSENTING ADULTS | Hollywood Pictures Hollywood Home Video 1523 | Kevin Kline Mary Mastrantonio | 1992 | R |
| 24 | 22 | 5 | THE LOVER | MGM/UA Home Video M102935 | Jane March | 1993 | NR |
| 25 | 21 | 8 | USED PEOPLE | FoxVideo 1993 | Shirley MacLaine Jessica Tandy | 1992 | PG-13 |
| 26 | 23 | 5 | BEST OF THE BEST 2 | FoxVideo 3380 | Eric Roberts Christopher Penn | 1993 | R |
| 27 | 30 | 4 | EDEN 2 | Playboy Home Video Uni Dist. Corp. PBV0738 | Barbara Alyn Woods Jack Armstrong | 1993 | NR |
| 28 | 24 | 12 | SCHOOL TIES | Paramount Pictures Paramount Home Video 32290 | Brendan Fraser | 1992 | PG-13 |
| 29 | 26 | 16 | RESERVOIR DOGS | Live Home Video 68993 | Harvey Keitel Tim Roth | 1992 | R |
| 30 | 31 | 12 | ENCHANTED APRIL | Miramax Films Paramount Home Video 15114 | Miranda Richardson Joan Plowright | 1992 | PG |
| 31 | 28 | 11 | TRESPASS | Universal City Studios MCA/Universal Home Video 81218 | Bill Paxton Ice-T | 1992 | R |
| 32 | 27 | 5 | THE CEMETERY CLUB | Touchstone Pictures Touchstone Home Video 1781 | Ellen Burstyn Olympia Dukakis | 1993 | PG-13 |
| 33 | 25 | 14 | HERO | Columbia TriStar Home Video 51563 | Dustin Hoffman Geena Davis | 1992 | PG-13 |
| 34 | 33 | 3 | PETER'S FRIENDS | Samuel Goldwyn HBO Video 90832 | Kenneth Branagh Emma Thompson | 1992 | R |
| 35 | 29 | 5 | KNIGHT MOVES | Republic Pictures Home Video 2200 | Christopher Lambert Tom Skerritt | 1993 | NR |
| 36 | 35 | 2 | NEMESIS | Imperial Entertainment | Brion James Deborah Shelton | 1992 | R |
| 37 | 40 | 3 | PREHYSTERIA | Moonbeam Entertainment Paramount Home Video 83092 | Brett Culien Colleen Morris | 1992 | PG |
| 38 | 34 | 23 | A LEAGUE OF THEIR OWN | Columbia TriStar Home Video 51223-5 | Tom Hanks Geena Davis | 1992 | PG |
| 39 | NEW ▶ | | SHADOWHUNTER | Republic Pictures Home Video 3469 | Scott Glenn | 1993 | R |
| 40 | 36 | 17 | CAPTAIN RON | Touchstone Pictures Touchstone Home Video 1586 | Kurt Russell Martin Short | 1992 | PG-13 |

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

VIDEO PEOPLE

Larry DeVuono is promoted to president/COO of Sight & Sound Distributors, a division of St. Louis-based Sound Disk-Tributors.

Gene Silverman, formerly executive VP of Promotional Concept Group, is named president of PolyGram Video.

Eric Doctorow is promoted to president of Domestic Home Video for Paramount Pictures' Motion Picture Group. **Jack Waterman** advances to executive VP, business affairs and finance, video and motion picture marketing.

Rick Karpel advances to VSDA VP of legal affairs and communications.



SILVERMAN

DOCTOROW

WATERMAN

LUKSİK

Tim Fournier is promoted to national director of sell-through for LIVE Home Video. **Kris Larson** joins as executive director, marketing, for LIVE and its children's label, Family Home Entertainment.

Susan Luksik is promoted to VP of administration and ancillary sales, Academy Entertainment.

Appointments at Pacific Arts Video: **Barry Gordon**, formerly of Image Entertainment, to national sales director; **Peter Kleiner**, formerly of Connoisseur Video, to acquisitions director; and **Kirsten Berggren** to VP, director of manufacturing. **Geanie Zelig** is named publicity director of Pacific Arts Audio.

Lynn Donohue is appointed product manager of entertainment novelties, West Coast Entertainment.

Patti Jackson is named programming director of MCA Home Entertainment Group.

David Ellner is appointed VP of finance and administration, PolyGram Video.

Julie Murakami, formerly of Playboy Video Enterprises, and **Frank Cannistra**, formerly of FoxVideo, are appointed regional sales managers of Capital Cities/ABC Video Publishing.

Cathy Quartner is named product manager and **Eve Silverman** marketing manager of The Maier Group.

Dawn Arnone is promoted to director of customer service, Columbia TriStar Home Video.

TITLES HIT 'HOMERS'

(Continued from preceding page)

- ness."
- Drama: "Fried Green Tomatoes.
- Foreign Language: "Mediterranean."
- Health & Fitness: "Richard Simmons: Sweating To The Oldies."
- Horror: "Candyman."
- How-To/Instructional: "101 Ways To Excite Your Lover."
- Music: "Billy Ray Cyrus: Live."
- Performing Arts: "Three Tenors: Encore."
- Science Fiction: "Lawnmower Man."
- Sports: "Michael Jordan Air Time."
- Stand-Up Comedy: "The Best Of SNL: 15th Anniversary Special."

JIM McCULLAUGH

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None!

We can fill your special order needs!

bassin
DISTRIBUTORS

LASER DISC HEADQUARTERS

Music Videos
Exercise
Kid's Stuff
Movies &
Much More!

15959 N.W. 15 Ave.
Miami, Florida 33169

Call for a free catalog, ask for Dwight

TOLL FREE: 800-329-7664 • FAX: 305-620-2216

Top Video Sales™

| COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. | | | | | | | | |
|--|-----------------|---------------|---|---|-------------------------------|-----------------|--------|----------------------|
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
| ★ ★ ★ NO. 1 ★ ★ ★ | | | | | | | | |
| 1 | 1 | 163 | PINOCCHIO ◆ | Walt Disney Home Video 239 | Animated | 1940 | G | 24.99 |
| 2 | 3 | 10 | PLAYBOY PLAYMATE OF THE YEAR 1993 | Playboy Home Video Uni Dist. Corp. PBV0734 | Anna Nicole Smith | 1993 | NR | 19.95 |
| 3 | 2 | 39 | BEAUTY AND THE BEAST | Walt Disney Home Video 1325 | Animated | 1991 | G | 24.99 |
| 4 | 5 | 19 | PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN | Playboy Home Video Uni Dist. Corp. PBV0729 | Jessica Hahn | 1993 | NR | 19.95 |
| 5 | 4 | 12 | DISNEY'S SING ALONG SONGS: FRIEND LIKE ME | Walt Disney Home Video 1845 | Animated | 1993 | NR | 12.99 |
| 6 | 6 | 10 | STAR TREK VI: THE UNDISCOVERED COUNTRY | Paramount Pictures Paramount Home Video 32301 | William Shatner Leonard Nimoy | 1991 | PG | 14.95 |
| 7 | NEW ▶ | | TEENAGE MUTANT NINJA TURTLES III | New Line Home Video Columbia TriStar Home Video 52433 | Paige Turco Elias Koteas | 1992 | PG | 24.95 |
| 8 | 7 | 11 | PLAYBOY 1993 VIDEO PLAYMATE REVIEW | Playboy Home Video Uni Dist. Corp. PBV0736 | Various Artists | 1993 | NR | 19.95 |
| 9 | 8 | 14 | MCLINTOCK! | GoodTimes Home Video MPI Home Video 6022 | John Wayne Maureen O'Hara | 1963 | NR | 19.98 |
| 10 | 11 | 8 | BARNEY RHYMES WITH MOTHER GOOSE | The Lyons Group 99031 | Various Artists | 1993 | NR | 14.95 |
| 11 | 14 | 7 | OZZY OSBOURNE: LIVE & LOUD | Epic Music Video 29V-49151 | Ozzy Osbourne | 1993 | NR | 29.98 |
| 12 | 10 | 68 | 101 DALMATIANS | Walt Disney Home Video 1263 | Animated | 1961 | G | 24.99 |
| 13 | 13 | 17 | COUNTRY LINE DANCING | Quality Video, Inc. 60053 | Diane Horner | 1992 | NR | 9.99 |
| 14 | 15 | 16 | BARNEY'S BEST MANNERS | The Lyons Group 99021 | Various Artists | 1993 | NR | 14.95 |
| 15 | 9 | 11 | PLAYBOY: EROTIC FANTASIES III | Playboy Home Video Uni Dist. Corp. PBV0735 | Various Artists | 1993 | NR | 19.95 |
| 16 | 12 | 24 | DANCES WITH WOLVES | Orion Pictures Orion Home Video 8786 | Kevin Costner | 1990 | PG-13 | 14.98 |
| 17 | 16 | 26 | BLADE RUNNER: THE DIRECTOR'S CUT | The Ladd Company Warner Home Video 12682 | Harrison Ford Sean Young | 1982 | R | 39.99 |
| 18 | 18 | 11 | PLAYBOY: THE GIRLS OF THE CABARET ROYALE | Playboy Home Video Uni Dist. Corp. PBV0737 | Various Artists | 1993 | NR | 19.95 |
| 19 | 17 | 13 | PENTHOUSE: THE ALL-PET WORKOUT | Penthouse Video A*Vision Entertainment 50370-3 | Various Artists | 1993 | NR | 19.98 |
| 20 | 20 | 23 | BARNEY'S MAGICAL MUSICAL ADVENTURE | The Lyons Group 98091 | Various Artists | 1992 | NR | 14.95 |
| 21 | 21 | 13 | PENTHOUSE: KAMA SUTRA | Penthouse Video A*Vision Entertainment 50686-3 | Various Artists | 1993 | NR | 29.98 |
| 22 | 27 | 7 | 2001: A SPACE ODYSSEY (25TH ANNIV.) | MGM/UA Home Video 700002 | Keir Dullea Gary Lockwood | 1968 | G | 29.95 |
| 23 | 28 | 23 | ROCK WITH BARNEY | The Lyons Group 98081 | Various Artists | 1992 | NR | 14.95 |
| 24 | 19 | 4 | MY COUSIN VINNY | FoxVideo 1876 | Joe Pesci Marisa Tomei | 1992 | R | 19.98 |
| 25 | 29 | 2 | THREE FACES OF EVE | FoxVideo 1413 | Joanne Woodward Lee J. Cobb | 1957 | NR | 19.98 |
| 26 | 35 | 30 | BEYOND THE MIND'S EYE ▲ ² | Miramax Images Inc. BMG Video 7233380018-3 | Jan Hammer | 1992 | NR | 19.98 |
| 27 | NEW ▶ | | NORTHERN EXPOSURE: FIRST EPISODE | Universal City Studios MCA/Universal Home Video 81482 | Rob Morrow Janine Turner | 1993 | NR | 14.98 |
| 28 | 22 | 22 | GREEN JELLY: CEREAL KILLER ● | Zoo Records BMG Video 11036 | Green Jelly | 1993 | NR | 16.98 |
| 29 | 31 | 3 | TARANTULA | Universal City Studios MCA/Universal Home Video 45026 | John Agar Mara Corday | 1955 | NR | 14.98 |
| 30 | 24 | 25 | BARNEY IN CONCERT | The Lyons Group | Various Artists | 1992 | NR | 14.95 |
| 31 | 34 | 24 | PLAYBOY: SEXY LINGERIE V | Playboy Home Video Uni Dist. Corp. PBV0727 | Various Artists | 1993 | NR | 19.95 |
| 32 | 26 | 29 | PLAYBOY 1993 VIDEO PLAYMATE CALENDAR | Playboy Home Video Uni Dist. Corp. PBV0720 | Various Artists | 1992 | NR | 19.95 |
| 33 | 33 | 13 | THE FREDDIE MERCURY TRIBUTE CONCERT | Hollywood Records Music Video 1780 | Various Artists | 1993 | NR | 19.99 |
| 34 | 25 | 13 | PENTHOUSE: SATIN & LACE II | Penthouse Video A*Vision Entertainment 50371-3 | Various Artists | 1993 | NR | 19.98 |
| 35 | RE-ENTRY | | BEETHOVEN | Universal City Studios MCA/Universal Home Video 81222 | Charles Grodin Bonnie Hunt | 1991 | PG-13 | 19.98 |
| 36 | 32 | 3 | THE DEADLY MANTIS | Universal City Studios MCA/Universal Home Video 81593 | Craig Stevens William Hopper | 1957 | NR | 14.98 |
| 37 | 40 | 19 | PLAYBOY: INTERNATIONAL PLAYMATES | Playboy Home Video Uni Dist. Corp. PBV0730 | Various Artists | 1993 | NR | 19.95 |
| 38 | 39 | 3 | THE MOLE PEOPLE | Universal City Studios MCA/Universal Home Video 81594 | John Agar Hugh Beaumont | 1956 | NR | 14.98 |
| 39 | 38 | 23 | BARNEY GOES TO SCHOOL | The Lyons Group 98061 | Various Artists | 1992 | NR | 14.95 |
| 40 | NEW ▶ | | MORRISSEY: THE MALADY LINGERS ON | Warner Reprise Video 3-38359 | Morrissey | 1993 | NR | 16.98 |

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Home Video

Small Chains On B'buster; L.A. Competition Tightens

BOUNCING OFF BIG B: In the wake of its latest expansion moves, Blockbuster may seem more formidable than ever, but not in the opinion of smaller players like Lynn Walker at eight-store Video Choice in Torrance, Calif.

"The good chains will go on in their own way," despite Blockbuster, says Walker. As proof, she cites Eastman Video, a San Francisco-based web that has grown to 13 stores during the last few years.

"Actually, Blockbuster never seemed a big challenge in the North

blitzkrieg of activity by an aggressive Blockbuster franchisee, Minneapolis remains stable in rental pricing, Kennedy says. "We are still \$1, \$2, and \$3 like we always were [a dollar for children's, \$2 for catalog, and \$3 for new releases and adult]". All are one-night rentals.

"What's happening is that Blockbuster, whether you're talking corporate or franchisee, has built up in a lot of areas about as far as they want to go," says a franchisee close to the action but insisting on anonymity. "Smaller chains can step in



by Earl Paige

Bay, where I was with Commtron [now Ingram Entertainment]. It wasn't until about a year ago that [Blockbuster] became more of a force around San Francisco," she says.

Walker relocated to L.A. six months ago and has felt the strength of Blockbuster. "I had heard Blockbuster was the major force and now I can see what they were talking about," she says. All the same, as director of regional marketing and operations, Walker is optimistic about Video Choice.

Although the chain is Torrance-based, "we are developing the Central Coast with larger size stores, some as big as 7,000 square feet," she says. The strategy is similar to what is happening around the U.S.

Onetime regional chains are suddenly striking out into areas they think Blockbuster either is overlooking or doesn't care about, says John Scales, VP/GM Midwest at Video City, Robbie Lee's chain out of Bakersfield, Calif.

What makes Scales' observations so interesting, observers say, is the fact that he once worked for Blockbuster and had spent 13 years with Wherehouse. "I will be headquartering in Iowa, and we intend to be developing stores in other markets, as well," Scales boasted in the chain's hospitality suite during the recent Video Software Dealers Assn. confab in Las Vegas.

To oldtimers and many vendors, the suite resembled not Video City but Wherehouse, because Craig Kelly, senior VP of store operations, also spent time with that chain. Kelly departed for Bakersfield a year ago. Jim Dobbe, who just left a top post at Wherehouse after more than a decade there, was also seen in the Video City suite.

Even in markets where Blockbuster is aggressively building, there is room for expansion and growth, insists Lewis Kennedy, yet another Wherehouse alumnus. Now head of Title Wave Stores in Minneapolis, he says, "We have 11 stores, [including] two we opened in June, and we'll open two more this fall," for a total of 13. The chain just went public.

Despite what some describe as a

and around Blockbuster and continue carving out their own niche.

"Blockbuster figures 600,000 people per store, and

they've pushed the envelope beyond that in a lot of areas," Kennedy continues. "One is Las Vegas itself. Fifteen stores there would be ideal, but I think they have more than that now and building some."

This source, along with others, sees the build-out reaching limits in many markets. "That's why they're at VSDA hoping to convert smaller chains into Blockbuster franchisees," he adds. "The report is they talked to like 50 or 70 retailers."

BIG B ONE-ON-ONE: Blockbuster's acquisition of its two largest franchisees will heighten competition around Los Angeles, home to numerous UI Video stores, says John Thrasher, VP video purchasing and distribution at Tower Records/Video.

But that only applies to rental. "[Although] we really don't compete with them in a number of areas or very actively," Thrasher says, "they are rental in America." Tower holds to a \$2.50 fee, Friday through Monday, and \$1.25 Tuesday and Thursday.

Like others around the U.S., Thrasher views Blockbuster as somewhat less threatening in sell-through, where Tower's 71 stores feel more heat from "Suncoast, Target, Wherehouse, K Mart, and Wal-Mart."

Meanwhile, around L.A. many independent video store operators and heads of small chains are elated because 90-store Music Plus is no longer such a vigorous rental competitor. Music Plus is a combo chain Blockbuster acquired last November along with Texas-based Sound Warehouse, another combo. This gives Blockbuster a combined 237 such outlets in 40 U.S. metro areas.

A spokesperson at Audio Video Center, in Santa Monica, just doors from a Music Plus, says, "We're raising from 99 cents all week to \$1.99 on weekends now that Music Plus rentals are the same as Blockbuster."

Audio Video Center had to counter
(Continued on page 62)

MULTIMEDIA DEALS*(Continued from preceding page)*

same type of sell-through accounts which distribute our home video product now."

He added that Playboy, like other "content holders," is making nonexclusive deals and will "fractionalize" interactive rights and develop product for other "platforms." Said Jenest, "This is the future of the entertainment business."

- Republic Pictures is linking with San Francisco-based PF. Magic to develop a CD-I "game" title based on the studio's Saturday matinee serials from the '30s and '40s. Expected to be released in the fall, "Flicks" will initially be distributed by Philips Interactive Media, according to Republic Pictures senior VP Glenn Ross. According to Ross, Republic eventually is expected to distribute its own new media products.

- Chicago-based MPI has formed MPI Multimedia and already has released three new CD-ROM titles featuring Quick Time movies from its WPA Film Library. The initial offerings include "The Archives Of History," "Cars! Cars! Cars!," and "Wild, Weird & Wacky." Retailing for \$79.98 each, they are the first in a series of stock-footage "clip media" discs being developed from WPA's 12,000 hours of moving images. WPA is a subsidiary of Maljack Productions, an MPI venture.

MPI Multimedia, Maljack's newest subsidiary, said MPI Multimedia president Matthew White, will "develop and distribute interactive programming on CD-ROM and other channels of interactive distribution."

- Discovery Channel Home Entertainment Video Library is releasing its first CD-ROM, called "In The Company Of Whales" (Billboard, July 24). Suggested retail for the Microsoft Windows-compatible title is \$49.95. Discovery said it hopes to have at least six more CD-ROM titles before the end of the year.

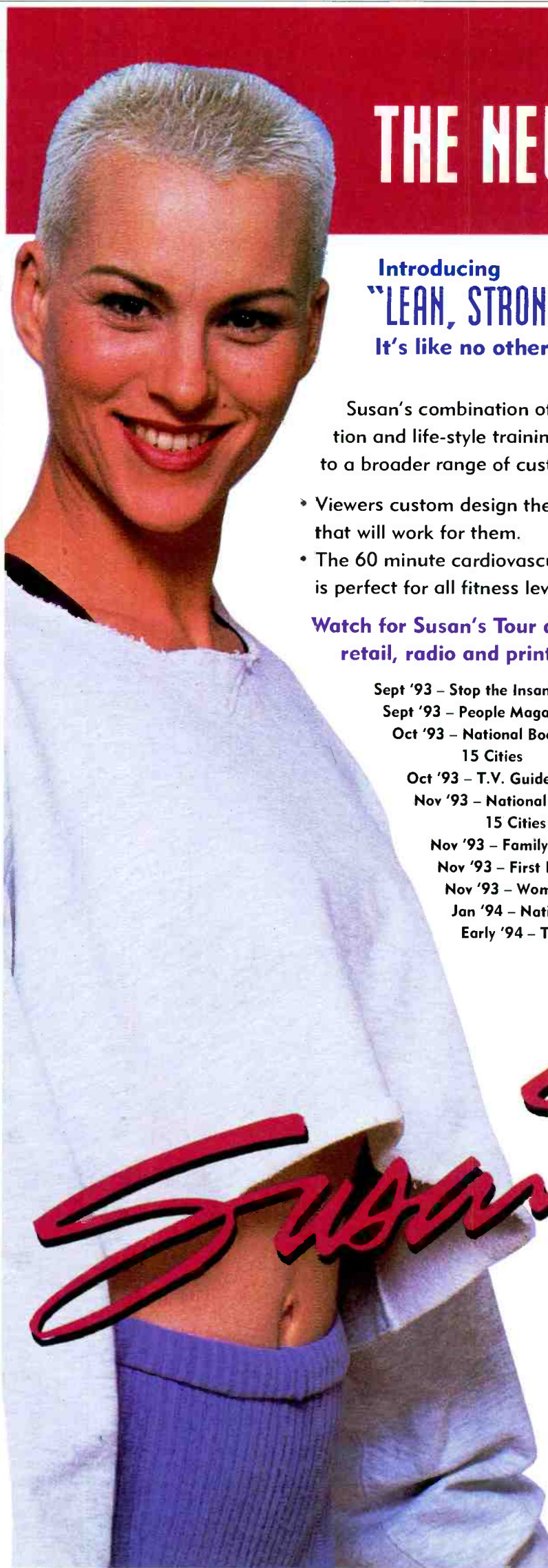
- Philips, a proponent of CD-I, is readying 13 new full-screen, full-motion digital music titles for sell-through, including Sting's "Ten Summoner's Tales," Tina Turner's "Live In Rio 1988," Bryan Adams' "Waking Up The Neighbors," Eric Clapton's "The Cream Of Clapton," and Paul McCartney's "Put It There." Each disc features direct track access, allowing users to choose favorite cuts or program different combinations.

PolyGram Video's first rental title, "Posse," will be issued on CD-I before the end of the year, and Philips also is readying its first interactive movie, "Voyeur," a political thriller starring Robert Culp and Grace Zabriskie. It's a joint production of Philips P.O.V., a division of Philips Interactive Media Of America, and Propaganda Films.

- Paramount, the first major studio to join the CD-I format camp, said that this fall it will release "Indecent Proposal," "Sliver," "The Firm," "The Godfather," "Top Gun," "Fatal Attraction," and "Star Trek." Some are scheduled to arrive day and date with VHS cassettes.

"Interactivity" activity wasn't confined to the big players.

Dallas-based SuperComm, the revenue-sharing company aimed primarily at supermarkets, said it is hooking up with Compton's New Media to stage a CD-ROM pay-per-rental test at some 700 stores.



THE NEW VOICE OF FITNESS

Arrives September 22, 1993

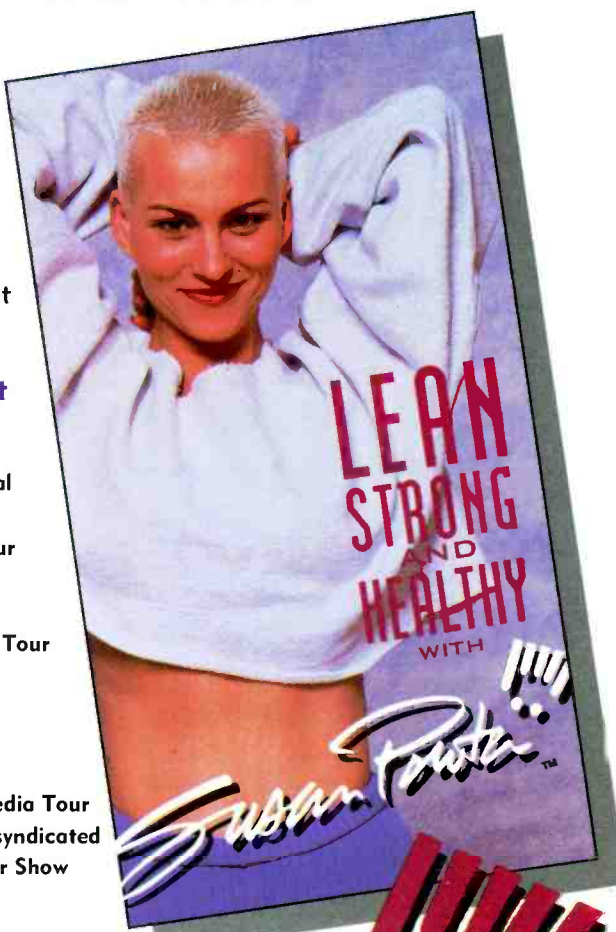
**Introducing
"LEAN, STRONG, AND HEALTHY WITH SUSAN POWER"**
It's like no other exercise video on the market!

Susan's combination of motivation and life-style training appeals to a broader range of customers.

- Viewers custom design the program that will work for them.
- The 60 minute cardiovascular workout is perfect for all fitness levels.

Watch for Susan's Tour de Force at retail, radio and print:

- Sept '93 - Stop the Insanity! Infomercial
- Sept '93 - People Magazine
- Oct '93 - National Book & Video Tour
15 Cities
- Oct '93 - T.V. Guide
- Nov '93 - National Book & Video Tour
15 Cities
- Nov '93 - Family Circle
- Nov '93 - First For Women
- Nov '93 - Women's Day
- Jan '94 - National Video Media Tour
- Early '94 - The nationally syndicated Susan Power Show




Susan Power™

FITNESS IS FOR EVERYONE

POP Display
48 Count Dimensions: 61 3/4" x 14" x 12" Catalog # 50523-3
24 Count Dimensions: 56 3/4" x 14" x 12" Catalog # 50522-3

Lean, Strong and Healthy with Susan Power
Catalog Number - 50466-3
Street Date - 9/22 Pre-Order Date - 9/8
Price: \$19.95 Running Time: 60 Minutes

Distributed by A* Vision 75 Rockefeller Plaza, New York NY 10019
A Time/Warner Company All Rights Reserved © 1993



A biweekly guide to lesser-known rental-priced video titles.

"El Mariachi" (1993), R, Columbia TriStar Home Video, prebooks Aug. 17.

In a small Mexican town that seems unacquainted with law enforcement, a bloody mob war erupts between a ruthless crime kingpin (Peter Marquardt) and a vengeance-seeking killer (Reinold Martinez), who carries his cache of weapons in a guitar case. Instead of finding the killer with the guitar case, the kingpin's hit squad pursues a guitar-toting mariachi (Carlos Gallardo), who wants only to eke out his living as a traditional troubadour. Faced with one Uzi-equipped henchman after the next, the peaceful mariachi is forced to kill. This crackling, violent, often zany and distinctively Mexican action movie

only cost some \$7,000 to make, turning 24-year-old director Robert Rodriguez into a one-take, low-budget legend. Released in both dubbed and subtitled versions, "El Mariachi" is too cheap a date for action fans to turn down.

"Fire In The Sky" (1993), PG-13, Paramount Home Video, prebooks Aug. 26.

When the co-workers of Travis Walton (D.B. Sweeney) returned shell-shocked from an isolated Arizona forest—without Travis Walton—state police investigator Frank Watters (James Garner) figured it must have been murder. But the co-workers' bizarre account of Walton's abduction by aliens was ultimately corroborated by Walton himself, who returned a ravaged man five days later. Placing more

(Continued on page 62)

Billboard®

FOR WEEK ENDING AUGUST 7, 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 | 196 | PINOCCHIO ◆ Walt Disney Home Video 239 | 1940 24.99 |
| 2 | 2 | 39 | BEAUTY AND THE BEAST Walt Disney Home Video 1325 | 1991 24.99 |
| 3 | 6 | 7 | BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031 | 1993 14.95 |
| 4 | 7 | 67 | 101 DALMATIANS Walt Disney Home Video 1263 | 1961 24.99 |
| 5 | 3 | 11 | DISNEY'S SING ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730 | 1993 12.99 |
| 6 | 4 | 15 | BARNEY'S BEST MANNERS The Lyons Group 99021 | 1993 14.95 |
| 7 | 5 | 23 | BARNEY IN CONCERT The Lyons Group | 1992 14.95 |
| 8 | 8 | 23 | BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091 | 1992 14.95 |
| 9 | 10 | 21 | LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140 | 1992 24.95 |
| 10 | 9 | 29 | ROCK WITH BARNEY The Lyons Group 98081 | 1992 14.95 |
| 11 | 12 | 13 | X-MEN: ENTER MAGNETO Saban Entertainment/PolyGram Video 4400866593 | 1993 9.95 |
| 12 | 11 | 29 | BARNEY'S BIRTHDAY The Lyons Group 99011 | 1992 14.95 |
| 13 | 19 | 242 | CHARLOTTE'S WEB Hanna-Barbera Prod., Inc./Paramount Home Video 8099 | 1973 14.95 |
| 14 | 24 | 184 | WINNIE THE POOH AND TIGGER TOO ◆ Walt Disney Home Video 64 | 1974 15.99 |
| 15 | 16 | 117 | THE JUNGLE BOOK Walt Disney Home Video 1122 | 1967 24.99 |
| 16 | 22 | 79 | FANTASIA Walt Disney Home Video 1132 | 1940 24.99 |
| 17 | 14 | 15 | THE LITTLE ENGINE THAT COULD MCA/Universal Home Video 80929 | 1993 12.98 |
| 18 | 13 | 27 | BARNEY GOES TO SCHOOL The Lyons Group 98061 | 1992 14.95 |
| 19 | RE-ENTRY | | WINNIE THE POOH AND THE HONEY TREE ◆ Walt Disney Home Video 49 | 1965 15.99 |
| 20 | 18 | 13 | PETER, PAUL & MOMMY TOO Warner Reprise Video 3-38339 | 1993 14.98 |
| 21 | RE-ENTRY | | WINNIE THE POOH AND THE BLUSTERY DAY ◆ Walt Disney Home Video 63 | 1968 15.99 |
| 22 | 15 | 27 | BARNEY'S THREE WISHES The Lyons Group | 1992 14.95 |
| 23 | RE-ENTRY | | KID SONGS: PLAY-ALONG SONGS Warner Reprise Video 3938353 | 1993 14.98 |
| 24 | RE-ENTRY | | WINNIE THE POOH AND A DAY FOR EYORE Walt Disney Home Video 65 | 1983 15.99 |
| 25 | 25 | 3 | THE ALL NEW TROLLIES MUSICAL ADVENTURE Peter Pan Video 674 | 1993 12.98 |

◆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 Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Paul McCartney, "Movin' On," MPI Home Video (708-687-7881), 60 minutes, \$19.98. McCartney's current album "Off The Ground" and New World Tour provide the fodder for this primarily behind-the-scenes glimpse at the artist and his band. "Movin' On" director Aubrey Powell tagged along during the preparations for both and offers viewers a front-row seat during rehearsals for songs and videos, live concert segments, and interviews. McCartney comes off as typically good-natured and relaxed throughout, even while he is being suspended from the ceiling by wires during the video shoot for the uplifting single "Off The Ground." Ample space also is given to reminiscences about the Beatles, as McCartney takes composer Angelo Badalamenti on a tour of the famous Abbey Road Studio No. 2, where much of the group's early material was recorded, and Linda McCartney discusses her favorite photos of the Fab Four as well as some of her other camera work.

CHILDREN'S

"The All New Trollies Musical Adventure," PPI Entertainment (201-344-4214), 45 minutes, \$12.98. PPI is on a troll roll. A follow-up to the international success "Trollies Radio Show Sing-A-Long," this brightly hued new musical adventure finds the always chipper little folks facing a not-so-happy situation when the neighboring Trouble Trollies try to spoil their fun. When they steal the sun from the sky above Trollieland, the WTROL posse and their friends must learn to overcome their fears of the dark and make light of the situation. Of course, they know there's no better way to start feeling better than to band together and sing, which is exactly what they do.



"Greg & Steve Musical Adventures," Youngheart Video (800-444-4287), 35 minutes, \$14.98. Children's entertainers Greg Seels and Steve Millang have solidified a considerable youth following during their 18-plus years of turning out fun, motivational albums, concerts, and videos. Latest vid release is a pastiche of songs, skits, and real-life adventures featuring the dynamic duo and a host of youngsters in supporting roles. Among the

most engaging numbers are "The Three Little Pigs Blues," featuring animation and scenes in a kids blues bar; "We Got The Whole World," which contains encouragements and messages about taking care of the environment; and a rousing "Down By The Bay." Targeted toward the 3-9-year-old crowd, these "Adventures" offer a good time without leaving home.

HEALTH/FITNESS

"Tony Little's Target Training: Total Body Shapeup & Maintenance," PPI Entertainment (201-344-4214), 60 minutes, \$12.98.



Pumped up in spirit as well as body, Home Shopping Network superjock Little either will inspire or offend viewers within the first few minutes of this video. Those who elect to continue with the program (maybe those comments about the bodies of the female demonstrators really are germane to the proceedings) will find a stimulating workout focused on strength-building through weights and toning. Little, a certified personal trainer who clearly believes in the power of one-on-one attention, speaks directly into the camera as he extols the virtues of a fit bod and healthy lifestyle. Other motivational tactics include showing before-and-after photos of several success stories, but the most convincing tool is his solid routine. PPI also is releasing Little's "Abdominal Muscle Toning & Reduction System" and "Hips, Buttocks & Thighs Muscle Toning & Reduction System."

DOCUMENTARY

"The Malibu Sampler," Malibu Video/BMG Video, 32 minutes, \$12.98. Targeted toward educators as well as a broad base of consumers, BMG's "Malibu Sampler" comprises eight segments borrowed from the seven full-length titles in the successful Malibu Video line of exotic and outerspace fare. One of the main attributes of the Malibu titles is their ability to parlay what can appear to be daunting subject matter, including the repairing of damaged space satellites and voyages around the moons of various planets,

into informative entertainment most everyone can understand. All clips are set to an unobtrusive musical soundtrack, with "In The Beginning," from Malibu's "Space Music"; "The Saturn Encounters," an excerpt from "The Voyager Odyssey"; and "A World Of Color," from "The Wonderful Planet" among the highlights. This sampler will satisfy enthusiasts with a taste for space as well as for the American navigational program.

"Beatrix Potter: Artist, Storyteller And Countrywoman," Children's Circle Home Video (800-KIDS-VID), 52 minutes, \$39. The life and art of the creator of such timeless children's classics as "The Tale Of Peter Rabbit," "Squirrel Nutkin," "Tom Kitten," and numerous other "little books" are celebrated in vivid detail in this beautifully told documentary narrated by Lynn Redgrave. Potter's story is highlighted by an array of her sketches and paintings dating from early childhood on, family photos, and various letters of correspondence. Through them, the tale of this quirky, solitary woman, who counted among her dearest friends a pet bunny rabbit and mouse and who was never to have any children of her own, unfolds to reveal a gifted humanitarian who above all else valued the beauty of nature. Potter had a gift for appealing to the child in everyone; likewise, this video will appeal to a broad audience.



TRAVEL

"How To... Washington, D.C.," TraVid Corp. (202-363-8300), 35 minutes, \$19.95. The 1993-94 edition of TraVid's video guide to the nation's capital is a straightforward sweep of the attractions and accommodations waiting to be discovered. Information runs the gamut from tips on public transportation and parking to an overview of museums and theaters, from a restaurant and nightlife guide to ways to negotiate the city's many circular roadways. For those who want to single out just one of Washington's attractions, a booklet of the subjects covered is included

with the video and features numbers that correspond to the items onscreen. "How To... Washington, D.C." generally offers helpful insights; however, due to its short length, it offers only brief coverage of the subjects, which could render the city a bit overwhelming to those planning a first-time visit.

EDUCATIONAL

"Ask Any Dummy, Seat Belts Make Sense," Wood Knapp Video (213-549-3500), 20 minutes, \$7.98.



Crash dummies Vince and Larry (no relation to the Canadian rock act with similar name) expand on the theme so convincingly put across in their national advertising campaign. After the duo promises their boss they can devise a safety measure for the people who still don't wear their seat belts, they come up empty-handed and once again drive home the importance of buckling up. Although the program, produced in conjunction with the U.S. Dept. of Transportation, is entertaining and has an invaluable message, it is questionable whether this longer treatment is any more effective than the 30-second ad spots, which get right to the point. Still, with Vince and Larry dolls and merchandise a hot item among the younger set, this additional exposure should be welcome.

INSTRUCTIONAL

"Cold Readings Made Easy," Noelle C. Nelson (310-447-0152), about 45 minutes each, \$29.95 each. This three-video crash course in how to read for a part in front of a casting director is about as bland as it gets. Viewers basically find themselves in the situation of auditing classes taught by veteran acting coach Noelle Nelson, who may be animated in person but comes off as stiff and uninteresting on film, as do her students. It also doesn't help matters that much of the material they are working with adds up to a poorly written soap opera at best. Which is a shame, because Nelson does have some noteworthy techniques to impart, including how to break down a scene and define the role of a particular character, how to read lines without staring at the page, and how to add one's own expressions to the scene. Unfortunately, this series will bore rather than inspire.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

Billboard Honors Gary Ross

LAS VEGAS—Suncoast Motion Picture Co. president Gary Ross was named Billboard's Video Man of the Year at a ceremony held July 12 during the Video Software Dealers Assn. convention at the Las Vegas Hilton. Among the attendees at the ceremony, co-sponsored by Fuji Tape, were past winners John Taylor, Peter Balner, and Cy Leslie.



Consultant Saul Melnick, left, converses with Columbia TriStar Home Video president Pat Campbell, center, and Columbia TriStar executive VP Paul Culberg.



Billboard associate publisher Gene Smith, left, and home video editor Seth Goldstein, right, present the 1993 Billboard Video Man of the Year award to Gary Ross, president of Suncoast Motion Picture Co.



Billboard's 1992 Video Man of the Year, Ingram president/CEO John Taylor, prepares to pass the torch.



Discussing the tape market, from left, are Randy Lucio, national duplication sales manager of Fuji Tape; Gene Kern, advertising manager of Fuji Tape; and Charles Van Horn, VP of JTA.



Attendees mingle after the ceremony. Shown, from left, are Dana Kraay, video buyer, The Musicland Group; Craig Thomas, visual presentation manager, Suncoast Motion Picture Co.; Penny Dupont, guest; Frank Vinopal, senior VP, Suncoast Motion Picture Co.; Joyce Fleck, managing director, Mediaplay; and Scott Burtness, national video buyer, The Musicland Group.



Allan Caplan, consultant for Skybox International, left, chats with Larry Gaines, senior VP of new business development for The Musicland Group.



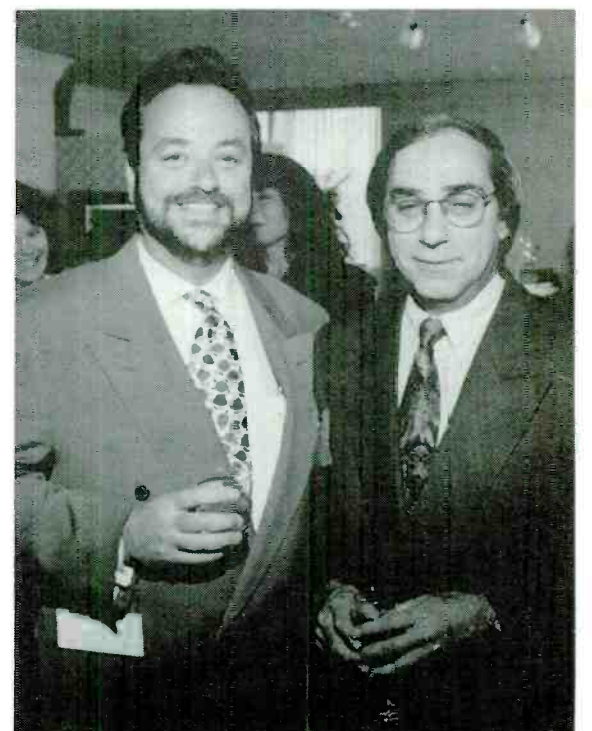
Jodie LeVitus, Billboard Western advertising manager for video, socializes with FoxVideo executives. Shown, from left, are FoxVideo senior VP of operations and administration David Goldstein; LeVitus; VP of marketing Michael Dunn; and senior VP of marketing Bruce Pfander.



Charles Ruttenberg, counsel for VSDA, left, chats with Cy Leslie, chairman of The Leslie Group.



Billboard associate publisher Gene Smith, center, chats with BMG Video director of marketing Jane Palmese, left, and Playboy Home Video senior VP Jeff Jenest.



Palmer Home Video chairman Peter Balner, left, meets with FoxVideo president Bob DeLellis.

STORE MONITOR

(Continued from page 58)

savage competition for almost three years while Music Plus promoted "thousands of videos at 49 cents" and charged just 99 cents for new releases much of the week, the source recalls. In the months since the chain was sold to Blockbuster, some Music Plus stores have closed rental counters and all now charge the corporate rate of \$3 for three evenings.

NAME THAT WHOLESALER: Two revenue-sharing pay-per-rental distributors are attempting to distinguish themselves from category leader Rentrak. At VSDA, Jack Silverman, head of SuperComm Inc., created some drama during a press conference.

Sharing the podium with Des Walsh, SuperComm VP, the home video veteran joked about naming the six distributors selling the service, "not always happily," he added. They were not named. But SuperComm is identifying certain retail customers.

Meanwhile, Fergus O'Scannlain,

president of Unitrax Corp., another pay-per-rental distributor, said he is working with a "large home video wholesaler." O'Scannlain did not disclose the affiliation.

Supercomm and Unitrax seek to distinguish themselves from Rentrak by not requiring such stringent controls, say sources. Rentrak oversees all product renting in a store, but Supercomm and Unitrax claim they only track the revenue-sharing items being distributed.

PPT continues, far less an emotional issue, reports Ron Berger, acknowledged pioneer of the concept and head of Rentrak. At his second annual party at the Mirage during the VSDA show, Berger beamed at all the big name retailers in the room. Even as recently as a year ago, Rentrak contractees were extremely wary about being identified. Nowadays, the notion of licensing movies for under \$10 is finding increasing acceptance.

As they did last year during the show, Vegas cabs sported Rentrak's PPT logo on rooftop billboards.

MARQUEE VALUES

(Continued from page 60)

emphasis on the ordeal of disbelief and sensationalism that plagued the men involved, the story moves along briskly with an excellent ensemble cast led by Robert Patrick as Walton's best friend. Near the end of the film, Walton's fevered flashbacks reveal his traumatic abduction, with alien-craft interiors that are a harrowing blend of futurism and primitivism. "Fire" should energize the sci-fi and ever-growing eyes-to-the-skies UFO crowd.

"CB4" (1993), R, MCA/Universal Home Video, prebooks Aug. 18.

A mockumentary about an untalented rap group's rise to stardom, "CB4" tells of three average middle-class teenagers (Chris Rock, Allen Payne, and Deezer D.) who recast themselves as the ghetto-dwelling, violence-promoting, profanity-spewing, misogynistic CB4. The trio based its act on a vicious local thug named Gusto, who busts out of prison when he sees the increasingly popular rappers have purloined his criminal persona. Despite

the vague sense of déjà vu that suggests a movie called "This Is Spinal Rap," "CB4" retains a slender plot to support a freewheeling spoof of gangsta rap, sexist rap, censorious public citizens, Afrocentrism, music videos, the music business, and a few other things before trying to make serious points about African-American self-image. Expect heavy rotation amongst those MTV generation-types.

"Alive" (1992), R, Touchstone Pictures Home Video, prebooks Aug. 16.

Twenty years ago, a Uruguayan rugby team's chartered jet crashed atop a frozen Andean volcano, leaving the survivors with little food, clothing, or shelter. The starving, freezing band soon saw no other option but to eat flesh from the bodies of their dead compatriots. (It would be 10 weeks before they found help, with only 16 of 45 surviving the ordeal.) The opening air-crash scene is a real gut-wrencher, but the individual characters seem indistinct with such a large cast—and it gets even harder to keep them all straight as their beards get longer and longer. *Eeww*-factor gross-outs are played down and moral dilemmas are played up, but most viewers still will find the film's subject matter less than appetizing. All reverence and solemnity aside, its still-sizable *eeww*-factor may prove the strongest motivation for renters.

"Midnight's Child" (1992), not rated, Prism Entertainment, prebooks Aug. 18.

Passing unnoticed in this year's bumper crop of "From Hell" movies comes wide-eyed Olivia D'Abo as a European Au Pair From Hell. Well, she may not be exactly *from* Hell, but she's interested in setting up a branch office. Moving in with a yuppie couple whose daughter has been "chosen" by the Big Man Downstairs, satanic-emissary D'Abo wreaks far too little havoc as she imposes her will on the hapless family (and unwittingly re-enacts the plot of William Friedkin flop "The Guardian"). Still, this less-than-eventful story does little to explain how she bewitches characters who wouldn't be

naturally—or even supernaturally—disposed to sign up with the Devil. Best for couples who've already seen "The Hand That Rocks The Cradle," and have since forsworn babysitters.

"Day Of Atonement" (1992), R, Vidmark Entertainment, prebooks Aug. 17.

An aging Jewish mobster (Roger Hanin) returns from prison in time to attend the bar mitzvah of his grandson, and holds high-minded hopes that his son (Richard Berry) hasn't steered the family's illicit businesses toward drugs. So much of this overlong mob saga seems shamelessly lifted from "The Godfather" that viewers will be making "he sleeps with the gefilte fishes" jokes all the way through. Christopher Walken repeats his standard role as a cruel crime boss, with Jill Clayburgh and Jennifer Beals playing negligible parts in a needlessly convoluted story. Aside from those crime-movie addicts who may find some entertainment in the film's intermittent violence, most viewers will find "Day Of Atonement" an offer they could probably refuse.

"Die Watching" (1993), R, Triboro Entertainment, prebooks Aug. 16.

Christopher Atkins proves that getting stuck on a desert island with Brooke Shields is bound to have some lasting psychological effects, since he's now become a sicko sleaze-video director who likes to kill his curvaceous subjects on camera. This dreary, nearly plotless effort is an endless parade of men who are slaving creepers and women who are overendowed bimbos with serious self-esteem problems. Likely to be reprinted in a pamphlet from Women Against Pornography, the cassette-box art for "Die Watching" is one of the most numbingly sexist in recent memory, as it depicts a lingerie-clad woman bound up with duct tape. "Die Watching" should appeal to the softcore erotic-thriller crowd, but if you see the same person renting it a few too many times, then it may be wise to alert the appropriate authorities.

Billboard.

FOR WEEK ENDING AUGUST 7, 1993

Top Special Interest Video Sales™

| Compiled from a national sample of retail store sales reports. | | | | Suggested List Price |
|--|-------------|---------------|--|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | |
| RECREATIONAL SPORTS™ | | | | |
| ★★ NO. 1 ★★ | | | | |
| 1 | 1 | 11 | NBA JAM SESSION FoxVideo (CBS/Fox) 5559 | 14.98 |
| 2 | 2 | 21 | MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770 | 19.98 |
| 3 | 14 | 3 | WHEN IT WAS A GAME 2 HBO Video 90843 | 14.98 |
| 4 | 4 | 82 | SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244 | 14.98 |
| 5 | 16 | 13 | WHEN IT WAS A GAME HBO Video 90538 | 19.98 |
| 6 | 6 | 7 | LT PolyGram Video 4400863893 | 19.95 |
| 7 | 12 | 68 | FOOTBALL FOLLIES PolyGram Video | 19.95 |
| 8 | 5 | 23 | THE SECRET NBA FoxVideo (CBS/Fox) 5789 | 14.98 |
| 9 | 13 | 194 | MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173 | 19.98 |
| 10 | NEW▶ | | SHAQ ATTACK: IN YOUR FACE Parade Video 530 | 19.95 |
| 11 | 7 | 91 | MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189 | 19.98 |
| 12 | 11 | 127 | MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858 | 19.98 |
| 13 | 3 | 57 | NBA DREAM TEAM FoxVideo (CBS/Fox) 5616 | 9.98 |
| 14 | 8 | 31 | PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853 | 19.95 |
| 15 | 9 | 55 | NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558 | 16.98 |
| 16 | 18 | 89 | LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191 | 19.98 |
| 17 | 10 | 5 | THE INDIANAPOLIS 500: RACE TO GLORY PolyGram Video 4400866413 | 14.95 |
| 18 | 20 | 7 | MARCH OF THE TAR HEELS FoxVideo (CBS Video) 5773 | 19.98 |
| 19 | 17 | 5 | WIMBLEDON 1992, NOT JUST RACKETS AND BALLS A*Vision Entertainment 50384-3 | 19.95 |
| 20 | 19 | 74 | MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox) | 9.98 |

| Compiled from a national sample of retail store sales reports. | | | | Suggested List Price |
|--|-----------------|---------------|--|----------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE Program Supplier, Catalog Number | |
| HEALTH AND FITNESS™ | | | | |
| ★★ NO. 1 ★★ | | | | |
| 1 | 1 | 41 | CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032 | 19.99 |
| 2 | 6 | 25 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304 | 19.99 |
| 3 | 4 | 67 | ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132 | 9.99 |
| 4 | 3 | 79 | BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131 | 9.99 |
| 5 | 2 | 67 | ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133 | 9.99 |
| 6 | 17 | 7 | JACLYN SMITH: WORKOUT FOR BEAUTY AND BALANCE FoxVideo (CBS/Fox) 5782 | 19.98 |
| 7 | 15 | 49 | STEP REEBOK: THE VIDEO PolyGram Video 0847853 | 29.95 |
| 8 | 7 | 37 | CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577 | 19.98 |
| 9 | 8 | 119 | BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111 | 9.99 |
| 10 | 14 | 27 | LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141 | 9.95 |
| 11 | 10 | 151 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616 | 19.98 |
| 12 | 13 | 167 | BEGINNING CALLANETICS ♦ MCA/Universal Video 80892 | 24.95 |
| 13 | 5 | 11 | BUNS OF STEEL 7 WITH TAMILEE WEBB The Maier Group TMG159 | 9.95 |
| 14 | 18 | 9 | BUNS OF STEEL 5 WITH TAMILEE WEBB The Maier Group TMG138 | 9.99 |
| 15 | 9 | 11 | THIGHS OF STEEL WITH TAMILEE WEBB The Maier Group TMG158 | 9.95 |
| 16 | 12 | 19 | ARMS AND ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG142 | 9.95 |
| 17 | NEW▶ | | TONY LITTLE: TOTAL BODY SHAPE UP Parade Video 94 | 19.95 |
| 18 | RE-ENTRY | | DENISE AUSTIN'S SUPER STOMACHS Parade Video 27 | 14.98 |
| 19 | RE-ENTRY | | BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116 | 9.99 |
| 20 | 11 | 57 | KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901 | 19.98 |

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

| THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES | | | | |
|---|--|--------------------|---------------------------------|--------------------------|
| THIS WEEK | PICTURE/(STUDIO) | WEEKEND GROSS (\$) | NO. OF SCRNS PER SCRIN AVG (\$) | TOTAL GROSS TO DATE (\$) |
| 1 | Poetic Justice (Columbia) | 11,728,455 | 1,273 9,213 | — 11,728,455 |
| 2 | In The Line of Fire (Columbia) | 11,214,003 | 2,129 5,267 | 2 54,119,247 |
| 3 | The Firm (Paramount) | 10,000,456 | 2,393 4,179 | 3 112,896,195 |
| 4 | Free Willy (Warner Bros.) | 8,645,619 | 1,937 4,463 | 1 22,646,500 |
| 5 | Jurassic Park (Universal) | 8,420,160 | 2,352 3,580 | 6 270,958,085 |
| 6 | Coneheads (Paramount) | 7,100,501 | 1,978 3,590 | — 7,100,501 |
| 7 | Sleepless in Seattle (TriStar) | 5,754,245 | 1,615 3,563 | 4 81,724,953 |
| 8 | Hocus Pocus (Buena Vista) | 5,529,888 | 1,472 3,757 | 1 18,730,267 |
| 9 | Another Stakeout (Buena Vista) | 5,418,316 | 1,185 4,572 | — 5,418,316 |
| 10 | Rookie of the Year (20th Century Fox) | 4,524,438 | 1,544 2,930 | 2 33,510,696 |

Pro Audio

Pasero Is At Home With ProTools Digital System Debuts On 'Seasons' Set

BY MARILYN A. GILLEN

NEW YORK—Stevan Pasero made a name for himself in music circles by virtue of some firsts, so it is not surprising he is now doing the same as a producer by being the first to release an album recorded in several home studios via Digidesign's ProTools system.

"This system could potentially revolutionize the process of recording," Pasero says of the computer-based digital recording system. "You can now get high-end studio sound in your home with a Mac and some mikes."

On the subject of revolutionary, the guitarist came to prominence when he set about the painstaking process of transcribing major symphonic works like the likes of Beethoven's Fifth or "The Nutcracker Suite" for the guitar repertoire, an unprecedented move that ruffled a flock of feathers. "It turned some heads," Pasero admits, "and some of the conservatives felt the guitar was not meant for symphony, that it was not designed for it—it doesn't have the volume or the sustain, it's not an orchestra instrument, etc. But once they heard the result, they often were won over."

The results filled five albums from Pasero on the independent Sugo Records label, of which he is president. Two of the albums were cited by the National Assn. of Independent Record Distributors and Manufacturers as among the year's best classical releases for 1989 and 1990.

With "Seasons" comes a change. The new Sugo album features all original works spun out in an ethereal web around an environmental theme and performed in a band setting. "I was ready for a change," Pasero says. "I wanted to try something new again."

The recording process for "Seasons" was by turns new and old hat for Pasero. Although he had produced all his previous albums, this was the first time he had recorded a project with ProTools, which was brand-new at the time. "We were the guinea pig for that project," Pasero says. And that meant the occasional muddle.

"We had to debug about a hundred little bugs because we were in the Beta testing process," Pasero says. "It wasn't even released to the public yet. And basically this 100-hour project turned into a 300-hour project because we were debugging it so much."

"That's not to take anything away from it," he adds. "The reason why I painstakingly went through those 300 hours was because it was the future. It is the future."

The album was recorded in three different home studios all set up with the 16-bit ProTools systems, and supplemented with some recording studio sessions, Pasero says.

"When I did the guitar tracks, I went over to the co-producer's studio—I just felt more comfortable at his place," he says. "But when we did a lot of the mixing it was done from my studio here and from another studio, the Music Annex. The keyboards and a lot of the other tracking was done from Christopher Bock's home studio [the percussionist on the album]. We just hopped around;

since we all have the same system, we just bring our hard drive over to the other person's house and away we go."

A vocal advocate of home-recording setups, Pasero sees limited need for traditional studios. "If I were recording piano I would want to go into the studio because I want to have a little more room, a little extra space for the piano to breathe, and basically that's it," he says. "The only reason to go into a studio is for the room. It's not for the gear anymore, because with your home studio, you maybe used to think of something that is secondary, but that's not true anymore. If you have the right amount of gear and technology, basically for 20 grand you can develop just from one of your bedrooms one of the most high-powered recording studios in the country."

IT'S NOT 'TOO CLEAN'

The pure digital sound provided by a system that records straight to disc is ideal, Pasero adds, dismissing any notion of a "too clean" result. "Especially for acoustic guitar, part of the music is the silence in between the notes," he says, "and so you want to have something that's really, really clean. But the argument that the analog world has a little bit of a warmer sound, that digital has a bit of a crystalline type of harder sound, is debatable. It's the nostalgic argument of the purist and the conservatives, like the people who still believe in record players. By the time you EQ, master it, maybe throw on some nice reverb, EQ the reverb, and get it all out the door, you can make digital sound just as warm."

A producer-slash-guitarist, Pasero could be expected to be touchy about the best way to record his instrument, and is. Or, at least, particular. His technique? "Usually when people mike the guitar, they put the mike 2 feet away so it has time to breathe and get to the mike, but what happens is you lose some of the crispness and the intricacies, the innuendo of the sound," he says. "So I put the microphones right on top of me. And not too many people do this, but one microphone is right down by the bridge of the guitar, the back of the bridge, and it's about 2 inches up from the body of the guitar. And the other mike is about 2 inches up from the 12th fret, so none of them are even near the sound hole. But these are microphones that have like a foot circumference of how the sound hits it, they are kind of omnidirectional, and so when the sound comes out of the sound hole or off the top of the board it kind of goes between these two microphones and the mikes are right on top of me."

Currently at work on a new album, which he says is like "Seasons" but more "percussive and spicy," Pasero is once again using ProTools, but with a happy difference.

"The ProTools 2.0 software upgrade, which is just out, met all the things I had hoped for with ProTools 1," Pasero says. "It's 20-bit, and the simplicity and the user-friendly situation of it is much improved. On the screen you can now access all your equalization, all your automation, all of your tracking; it's just the easiest thing to use in the world. I just want them to go multitrack 20-bit now, that's my next wish."

AUDIO TRACK

NEW YORK

LEGENDARY PRODUCER Andrew Loog Oldham has been in The Magic Shop with former Rolling Stones guitarist Mick Taylor cutting tracks for an upcoming project for the Sony Argentina label. Steve Rosenthal engineered behind the classic Neve wraparound console.

Grammy-winning producer Arif Mardin is recording two original songs at Clinton Recording. Engineer Michael O'Reilly manned the Neve 8078 console and recorded to 32-track digital.

Virgin recording artist Shyheim aka the Rugged Child recently tracked and mixed his upcoming album at Battery Studios. Producer RNS and engineer Tim Latham worked behind the SSL 4064 G/E Series console.

At Axis Studios, Arista U.K. recording artist Tityo has been recording an upcoming project with producer Magnus Frykberg. Engineer Tony Maseratti worked behind the 64-input SSL.

At Brooklyn's Coyote Studios, producer Andy Shernoff has been cutting tracks with Scat recording act Prison Shake from Cleveland. Engineer Michael Caiati worked on the MCI 528 console.

LOS ANGELES

RCA RECORDING artist K.T. Oslin was recently in Westlake Recording Studios mixing tracks with producer Glen Ballard. Engineer Francis Buckley and second engineer Steve Harrison recorded Oslin through the Neve V-80 with Flying Fader automation onto the Mitsubishi X-850 digital 32-track machine.

Warner Bros. recording act Earth, Wind & Fire has been in Larrabee Sound Studios being produced by band leader Maurice White. Engineer Keith Cohen worked behind the SSL G Series console.

Producer Prince Be of P.M. Dawn has been working in Ground Control Studios with EastWest recording act Crush. Behind the SSL 4000 E w/G computer were engineer Mike Fossenkemper and assistant engineer Gabriel
(Continued on next page)



Engineer Jeff Powell, vocalist Bobby Gillespie, and producer Tom Dowd at work on Primal Scream's new album in Ardent Studios, Memphis. The as-yet-untitled set is expected early next year.

In The Studio With Tom Dowd And U.K.'s Primal Scream

BY RICK CLARK

MEMPHIS—England's Primal Scream may have gotten its commercial break in the heavily sampled and treated dance sounds of the rave/acid house movement during the late '80s, but its latest studio undertaking shows the band pursuing the more organic blues- and gospel-influenced rock attitude of the American South, a direction hinted at on its last Sire album, "Screamadelica." To help achieve this transition, the band chose the legendary Tom Dowd, whose production credits include Aretha Franklin, Rod Stewart, Lynyrd Skynyrd, and the Allman Brothers.

"We just kept seeing Tom Dowd's name on the back of half of our favorite records," says Primal Scream lead guitarist Andrew Innes. "Because of that, it was practically an unconscious decision to choose him to produce the project."

When Dowd was first approached to work with the band, he asked for a copy of "Screamadelica" to familiarize himself with the group.

"When I heard 'Screamadelica,' I called them and I said, 'I'm flattered that you want to work with me, but this last album is not within my strength. It's not fair to the group,'" says Dowd. "They said, 'Oh no! We don't want to make an album like that. We want to make an album that is more in the tradition of Faces, old Rod Stewart, and that kind of thing.' I thought, 'OK. Now we're talking!'"

The band indicated a desire to augment its sound with a more traditional rhythm section to underscore that direction. Dowd hooked them up with Muscle Shoals Rhythm Section drummer and bassist Roger Hawkins and David Hood, who flew to England to see if the musical chemistry was there.

"At first I thought the age difference between us and the band would be too much, but that wasn't the case at all," says Hawkins. "When we got together,

we had a great time. It was just musicians playing music together. They were interested in learning from us, and we were interested in where they were coming from, so we both learned something."

After a few days, Dowd went to England for preproduction.

"We spent about seven or eight days finalizing concepts on tunes, tempos, keys, and, ultimately, the arrangements," says Dowd. "Except for one or two changes, we are generally close to what we planned in England."

Ardent Recording here, a place in which both band and producer had previously worked, was selected as the recording facility for the album.

"When it came down to accommodations, facilities, and general air that fit what they were doing, Memphis was the most natural place," says Dowd. "This studio, only because I know the staff so well, has such an empathy for this kind of thing. It's second nature to them. They put the band completely at ease and the sophistication of the equipment and cue system here is great. Everyone is happy with everything."

"It was easier for us to make a record here, as opposed to London, because there are too many distractions there," adds lead singer Bobby Gillespie.

Along with the Muscle Shoals Rhythm Section, Dowd called in Wayne Jackson and Andrew Love of the Memphis Horns. It was the first time the Muscle Shoals players had worked with the Horns at Ardent.

"Tom likes to marry an English vocalist with a Southern roots rhythm section, and that's us," says Jackson.

The project, which was being cut analog and dumped to digital, was engineered by Jeff Powell, who has worked with Dowd on several albums, and who engineered Primal Scream's 1992 Dixie/Narco EP.

"Among these songs I wouldn't be
(Continued on next page)

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 31, 1993)

| CATEGORY | HOT 100 | R&B | COUNTRY | ALBUM ROCK | RAP |
|--|---|---|---|--|--|
| TITLE Artist/ Producer (Label) | CAN'T HELP FALLING IN LOVE UB40/ UB40 (Virgin) | LATELY Jodeci/ D.Swing/ (Uptown) | CHATTAHOOCHEE Alan Jackson/ K.Stegall (Arista) | CRYIN' Aerosmith/ B.Fairbairn (Geffen) | BONNIE & CLYDE Yo-Yo/ Pockets (East West) |
| RECORDING STUDIO(S) Engineer(s) | ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean | UNIQUE/ RIGHT TRACK (New York) Paul J. Logus, Jr. | THE CASTLE (Nashville) John Kelton Bill Deaton | LITTLE MOUNTAIN (Vancouver, B.C.) Ken Lomas | ECHO SOUND (Los Angeles) Bob Morse |
| RECORDING CONSOLE(S) | BDA AMR 24 With Optimix Automation | SSL 4064G/4080G | SSL 4056G | SSL 4048E/G | Trident Vector MK II |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Otari MTR90 MK II | Studer A800 MKII | Studer A820 | Studer A800 | Sony MCI JH24 |
| STUDIO MONITOR(S) | UREI 815 | Augsperger Custom Yamaha NS10M/ Tannoy FSM DMT-12 | UREI 813 | Yamaha NS10 | Custom Echo |
| MASTER TAPE | Ampex 456 | Ampex 499 | Ampex 499 | 3M 996 | Ampex 499 |
| MIXDOWN STUDIO(S) Engineer(s) | ABBATOIR (Birmingham ENGLAND) Gerry Parchment Delroy McLean | SOUNDTRACK (New York) Gregg "The MF" Mann | THE CASTLE (Nashville) John Kelton | CAN AM (Los Angeles) Brendan O'Brien | APOLLO (New York) Troy Hightower Norman Bullard |
| CONSOLE(S) | BDA AMR 24 With Optimix Automation | SSL 6056E | SSL 4056G | SSL 4000E G Computer | Trident Vector MK II |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Otari MTR90 MK II | Otari MTR90 MK II | Mitsubishi X-880 | Studer A820 | Sony MCI JH24 |
| STUDIO MONITOR(S) | UREI 815 | UREI 813B Tannoy DMT-12 | Yamaha NS10 UREI 813 | Yamaha NS10 | Custom Echo |
| MASTER TAPE | Ampex 456 | Ampex 499 | Ampex 499 | Ampex 456 | Ampex 499 |
| MASTERING (ALBUM) Engineer | DIGIPREP Dan Hersch | STERLING SOUND Jose Rodriguez | MASTERMIX Hank Williams | MASTERDISK Greg Fulginiti | MASTERDISK Tony Dawsey |
| PRIMARY CD REPLICATOR (ALBUM) | Capitol Manufacturing | Uni Manufacturing | DMI | Uni Manufacturing | WEA Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | Capitol Manufacturing | Uni Manufacturing | Sonopress | Uni Manufacturing | WEA Manufacturing |

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

IN THE STUDIO WITH TOM DOWD

(Continued from preceding page)

surprised if we have two or three lead singles," enthuses Dowd. "There is also a lovely ballad, with the working title 'Jesus,' that I think will be one of the calling cards for the album. It's unusual."

So far, the project is running ahead of schedule, but Dowd and the band will be returning later in the year to do final polishing.

The label anticipates a release for the as-yet-untitled set in January or February of next year.

"We got five or six tracks done within the first week," says Dowd. "The head of the record company from London flew in to see what we were doing. About 20 minutes after him came the head of Sire. I thought, 'Uh oh. Something's wrong. They are all jumping on us.' Actually, one didn't know that the other was here. When I ran the six tracks by them, they said, 'You've only been here since Saturday and you are already on to the sixth track?' I said, 'That's right.' They said, 'Whatever it is you are doing, keep it up. Goodbye.'"

Adds Dowd, "The record company wants us to retreat for three or four weeks, allowing everybody to ingest the music and decide if we need one or two more songs like this, or change anything. We will then have 12 or 13 songs to pick from for the album."

Concerning Dowd's production style, Hawkins says, "Tom takes notes on everything that we do. If something is said the next day about how we did an earlier track, Tom would pull out his

notes and break down every detail of how we played each earlier take. He keeps everything on track and in focus."

"As far as playing with the guys, I absolutely loved playing with the band," says Hawkins. "I felt like we were all going after the same thing, which was wonderful, and I'm anxious to hear the outcome."

AUDIO TRACK

(Continued from preceding page)

Sutter. Crush was recorded on two Studer A800 machines.

Trax Recording has opened its new facility on Sunset Boulevard and is getting ready to welcome Michael Nesmith in to work on his upcoming release for his own Pacific Arts Audio label. The former Monkee will produce himself and the project will be engineered by Trax owner Michael McDonald. Tracks will be recorded through the DDA AMR 24 console with NECAM automation.

At Capitol Studios, Columbia Records/Sony Australia artist Tommy Emmanuel was recently in recording with producer Rick Neigher. Guest artists on the record include Joe Walsh, Chet Atkins, and Dave Koz. Neal Evron engineered with the assistance of Leslie Ann Jones.

Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jampacked with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Int'l talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

For fastest service call: 1-800-223-7524

(outside NY), in NY 1-212-536-5174 Or

1-800-344-7119 (outside NJ), in NJ 1-908-363-4156

Mail completed coupon to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701

Name _____ Company _____

Address _____

Signature _____

Check for \$ _____ enclosed. Charge: Visa MC AMX

Card # _____ Exp Date _____

Please add \$3 per directory for S&H, add \$8 for international orders. BDQP0393

Add applicable sales tax in NY, NJ, GA, TN, MA, IL & DC.

#copies Amount

- _____ 1993 International Buyer's Guide (8057-9) \$80
- _____ 1993 International Talent & Touring Directory (8042-0) \$70
- _____ 1993 Record Retailing Directory (8059-5) \$99
- _____ 1993 International Tape/Disc Directory (8060-9) \$40
- _____ 1993 Nashville 615/Country Music Sourcebook (8061-7) \$40
- _____ 1993 International Recording Equipment & Studio Directory (8043-9) \$40
- _____ 1992 International Latin Music Buyer's Guide (8058-7) \$50

MORE ENGINEERS
GO GOLD ON AMPEX
THAN ON ALL OTHER TAPES
PUT TOGETHER

AMPEX
A MASTER OF ENGINEERING

AmpeX Recording Media Corporation 401 Broadway, M.S. 22-02 B2 Rockwood City, California 94063 (415) 367-3809

CALL TOLL FREE
1-800-223-7524

Regular Classified: \$4.50 per word, minimum order: \$90.00
DISPLAY CLASSIFIED:

1" - 1 INSERTION \$126.00 PER
1" - 4 INSERTIONS 116.00 PER
1" - 12 INSERTIONS 110.00 PER
1" - 26 INSERTIONS 103.00 PER
1" - 52 INSERTIONS 85.00 PER

REVERSE ADVERTISEMENT: \$15.00
POSITION WANTED: \$60.00 PER COLUMN INCH
BOX NUMBER: \$15.00

Billboard Classified Action Mart

Call Jeff Serrette NY State - 212/536-5174 • Outside NY State - toll free 800/223-7524
Billboard Classified • 1515 Broadway • New York, NY 10036

****REAL ESTATE TO THE STARS****

For Real Estate information call Roseanne Amorello
1 (800) 223-7524 - in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055
800 223-7524 - For Classified Advertising ONLY

FAX YOUR AD
212-536-5055

Real Estate To The Stars
\$59.00 per inch

SERVICES

SERVICES

SERVICES

SERVICES

FOR SALE

"AUDIOPHILE QUALITY"...
EUROPADISK LTD.
US' Most Complete Audio Manufacturing

SPECIALS - "With This Ad Only"

500 Cassettes - \$595
Complete with **COLOR J-Card & Norelco Box!**
Everything included - Test, Typesetting & Layout, Full Color J-Card, Norelco Box & Shrink-Wrap (to 50 Min.)

500 CasSingles - \$690
Complete with **FULL COLOR O-Sleeve**
Everything included - Test, Typesetting & Layout, Full Color O-Sleeve & Shrink-Wrap (to 29 Min.)

500 CD's - \$1,770
FULL GRAPHICS - FAST DELIVERY!
Everything included - 1630, Glass Master, B/W Front & Tray Cards, Typesetting, Lay-out, CD Label, Jewel Case & Shrink-Wrap

500 12" Vinyl - \$995
Complete 12" Single Package
Direct Metal Mastering, Test, Label Layout & Printing, Plastic Sleeve, Die-Cut Jacket & Shrink Wrap

Best Values In The Industry!
Call For Our Complete Catalog
EUROPADISK LTD.
75 Varick Street, New York, NY 10013
☎ (212) 226-4401 FAX (212) 966-0456

ONE STOP CD MANUFACTURING
500 CDs and
500 HX-Pro Cassettes
with two-color inserts only **\$2,690**

Call today for our full color catalog:
1-800-468-9353

- FREE deluxe graphic design
- Reference CD for your approval
- Money back guarantee

DISC MAKERS
Outside USA (215) 232-4140 • FAX (215) 236-7763

MOVIES/USED
100% GUARANTEED
OVER 100,000 in STOCK
STORE-SETS 200 10,000 TITLES
PLAYBACK INTERNATIONAL
1 (800) 899-7529 FAX (214) 644-4270

FIXTURES

FACTORY DIRECT

- **CD JEWELBOX STORAGE CABINETS.** In Stock Now, No Waiting. Choice of colors, 2 sizes. 2 drawer, 570 capacity, \$208. 3 drawer, 855 Capacity, \$282. Prices INCLUDE locks. Textured steel construction.
- **CD JEWELBOX SHELF, 2-TIER.** Gridwall, Slatwall, Pegboard. 8 facings, capacity 64. 25" long, double tier. Black, white, grey. Adjustable dividers. "Flip-thru" browsing. Use for CD-ROM too.

Architectural Merchandising Floor Plans at no cost or obligation.

- **JEWELBOX OR LONG BOX COMPACT DISC DISPLAYERS**
 - **AUDIO CASSETTE DISPLAYERS**
 - **LASER DISC DISPLAYERS**
 - **VIDEO CASSETTE DISPLAYERS**
 - **ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS**
Stocked in Chicago, Baltimore, Los Angeles and London, England
- Free 100 Page Color Catalog
1-800-433-3543
Ask for Kirk Wiseman
Fax: 213-624-9022

YES!
KLARITY CASSETTE
COMBINATION SPECIAL!!
500 TAPES AND 500 CD'S
COMPLETE RETAIL READY PACKAGE
Combination Special Price only \$2,355
800-458-6405

PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES
CUSTOM AUDIO-VIDEO CASSETTE BLANKS
1 MIN. - 126 MIN.

- Ampex & BASF Mastering Tape
- DAT's Reels & Boxes
- Splicing & Leader Tape
- Norelco & Poly Cassette Boxes
- Color Cassette Labels & J-Cards
- TDK Endless Cassettes
- C.O Cassette Shells
- BASF & Magnetic Media Audio Tape Pancakes
- Duplicating Equipment
- On Cassette Printing
- Printed Labels & J-Cards

CALL FOR OUR FREE CATALOG
NRS
National Recording Supplies Inc.
764 5th Avenue
Brooklyn, New York 11232
In New York Tel: (718) 369-8273
24 Hour Fax: (718) 369-8275
TOLL FREE 1-800-538-2336

PROFESSIONAL SERVICES

C.C.R. CONSULTING
Photography/Publicity
Image & Career Consult
Nat'l magazine/album cover credits!
Contact:
Catherine Rey (212) 570-7217

FOR SALE

OPERATING SUPPLIES
Jewel Boxes • CD Blisters • Security Packaging • Plastic & Paper Sleeves
Folding Longboxes • Divider Cards

WRAPPING & PACKAGING
The Shrinkmaster™ Packaging System
Retail-level shrinkwrapping. Does CD's, Videos, cassettes, LP's, posters & more...\$298.95 complete!
The CD Sealer™
STOP TAPING! STOP STAPLING! Seal CD blisters cleanly & efficiently. \$229.95 complete!
Money-back guarantee!

MUSIC AND MORE...
Indie Labels • Budget & Cut-Out CD's, Tapes, LP's
Novelities • Comics • Books and Magazines

PERFORMANCE DISTRIBUTORS
2 OAK ST. NEW BRUNSWICK NJ 08901
Tel: 908.545.3004 Fax: 908.545.6054

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.
FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B
Camel Records
Wholesale Distributor of "Deletions/Overstocks" IMPORT
874 Albany Shaker Road Latham, NY 12110 EXPORT
(518) 783-6598 (518) 783-6753 FAX
For a Unique Blend of Independent and Major Label Closeouts and Overstocks
Psych • Noise • New Age • Dance • Electronic • Reggae • Rap • R&B • Indie • Industrial

DON'T BUY CUTOUTS!
Until You See Our Catalog Of Great Cassettes and CD'S
TARGET MUSIC DISTRIBUTORS
7925 NW 66th St., DEPT J
MIAMI, FL 33166
Phone: (305) 591-2188
Fax: (305) 591-7210

CASSETTES & CDs
...EXPERIENCE THE DIFFERENCE!
■ CASSETTE DUPLICATION
■ QUALITY PRINTING & PACKAGING
■ CUSTOM LOADED BLANKS
■ COMPACT DISCS
■ CD ONE OFFS
■ DIGITAL EDITING & MASTERING
■ DEALER FOR 3M, MARANTZ PRO, & DENON
CALL FOR A FREE BROCHURE
1-800-527-9225
ESP
EASTERN STANDARD PRODUCTIONS
37 John Glenn Dr Buffalo, NY 14228
716-691-7631 FAX 716-691-7732

1/2 THE PRICE IN 1/2 THE TIME

| | |
|-----------------------|---------|
| 1,000 CDs (from 1630) | \$1,099 |
| 1,000 CDs (from DAT) | \$1,399 |
| FULL PACKAGE | \$2,259 |

EXPEDITE SERVICE AVAILABLE
D2 ENTERTAINMENT
(818) 288-2112
(818) 288-7362 FAX

COMPLETE CD AND CASSETTE PRODUCTION
DIGITAL HOUSE
212-333-5950
MASTERING REPLICATION
PRINTING TOTAL PACKAGING
POSTERS GRAPHIC DESIGN STUDIO
PERSONALIZED EXPERT SERVICE
330 WEST 58TH ST. NEW YORK, N.Y. 10019
"FOR THOSE WHO HEAR THE DIFFERENCE"

ALSHIRE
COMPACT DISCS
CASSETTES
RECORDS
COMPLETE ONE STOP !!
500 CASSETTES \$ 599
500 COMPACT DISCS \$1699
1000 EACH CASS and CD \$2999
FROM YOUR 1630 & FOUR COLOR FILM
MAJOR LABEL QUALITY
PHONE: (800) 423-2936
FAX: (818) 569-3718
BURBANK, CALIFORNIA

BLANK TAPE & ACCESSORIES
Widest Selection Anywhere!
Call For Free Catalog
(800) 355-4400
A. ROSENTHAL
207 WELSH ROAD HORSHAM, PA 19044

RECORD PROMOTION
EXPERIENCE! EXCELLENCE!
25+ YEARS!
Working All Leading National Charts.
"One Of The Foremost Names in Music Promotion"
RCI Records Inc., 1-800-737-9752
4721 Trousdale Dr., Nashville, TN 37220
615-833-2052 • FAX 615-833-2101

DEMONSTRATE YOUR DEMO!
ATTENTION: R&B, Rap, Hip-Hop and Jazz (Artist)! We will market your music to major record labels. Send demo package which includes (audio and/or video cassette, bio, & one 8 x 10 photo w/\$15 submission fee) to:
Osiris Entertainment, Inc.
P.O. Box 82213 • Tampa, Florida 33682
(800) 730-1555 • (813) 852-9095

FOR COMPLETE CASSETTE, C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:
QCA (800) 859-8401
2832 SPRING GROVE AVE. • CINCINNATI, OH 45225

EASTCO PRO AUDIO/VIDEO
1,000 CD PACKAGE \$1,799
1,000 CHROME CASSETTE DUPLS. FULL COLOR INSERTS COMPLETE PKG. \$1,220
• HIGH-SPEED DUPLICATION ON STATE OF THE ART LYREC SYSTEM
• BLANK TAPES & ACCESSORIES
• MAJOR LABEL QUALITY PRINTING AND PACKAGING
• REAL TIME DUPLICATION ON NAKAMICHI DECKS
• VIDEO DUPLICATION
• LOWEST PRICES
(716) 456-1296 FAX: (716) 656-1589
1-800-366-8273
NEW LARGER FACILITY
FREE FULL COLOR CATALOG 40 GARDENVILLE PARKWAY, BUFFALO, NY 14224

1 THOUSAND CD'S & THOUSAND CASSETTES
PRICE COLOR STOP DERFUL DEAL
COMPLETE PACKAGE \$2999.99
- REORDER 1000 CD'S & 1000 CASSETTES \$2599.99
CD'S FROM YOUR 1630 - INCLUDING: GLASSMASTER • 1 COLOR PRINTING ON CD • BOOKLET • TRAY CARD FROM YOUR FINISHED ART • JEWEL BOX • SHRINK WRAP
CASSETTES FROM YOUR DAT OR TAPE - INCLUDING: RUNNING MASTER • LABEL PLATE • BLACK IMPRINT ON CASSETTE • 1000 1 COLOR INSERTCARDS FROM YOUR FINISHED ART • NORELCO BOX • SHRINK WRAP
RAINBO RECORDS & CASSETTES
1738 BERKELEY STREET • SANTA MONICA, CA 90404
Since 1939 (310) 829-3476 (310) 829-0355 FAX: (310) 828-8765

SCHOOLS & INSTRUCTIONS

ROCK ENROLL

CAREERS IN MUSIC & VIDEO BUSINESS

- Video Production • Artist Management
 - Promotion/Marketing • Recording • Publishing
- CALL TOLL FREE **1-800-424-2800** OR WRITE
Check the Art Institute location of interest.
 Atlanta Seattle Colorado Philadelphia
 Dallas Houston Pittsburgh Ft. Lauderdale
Yes, I would like information about your Programs!

NAME _____ VR H.S. GRAD. _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
PHONE _____
THE ART INSTITUTES International
526 Penn Avenue, Pittsburgh, Pennsylvania 15222, USA

(Continued on page 66)



Please, Do Not Feed. WWMX Baltimore encouraged listeners to call in their entries for its laziest husband contest. The winner, Bobby Guthrum (pictured here), won a recliner, a color TV, and a year's supply of snacks, as well as a spot on display in the Baltimore Zoo for a day.

Court Negotiates Safe Harbor; FCC Waives Market Rule

■ BY BILL HOLLAND

WASHINGTON, D.C.—Challengers of the FCC's recently revised "safe harbor" hour rule, which further limits the time periods during which indecent programming can be broadcast, have asked the federal court hearing the case to extend the stay of the new rule beyond Sept. 13, the date when oral arguments are to be held.

WASHINGTON ROUNDUP™

Tim Dyk, the lawyer leading the broadcast-oriented coalition group challenge, said the FCC doesn't think the extension of the stay is necessary, but added that "in many cases, a court will extend the [stay] date to the date of disposition of the case."

The FCC adopted the new rule Jan. 22. It prohibited the broadcast of indecent programming on commercial stations between 6 a.m. and midnight. The Congress inserted the language for the new hours into the Public Telecommunications Act of 1992.

The coalition challenged the new rule's constitutionality soon after its Feb. 22 implementation, and the commission, faced with a stay of the new rules, is relying on its older rule, which allows such broadcasts from 8 p.m. to 6 a.m.

FCC FINES STATION DESPITE FIRE

The FCC has fined Southern Broadcasting, former licensee of WSTT Tallahassee, Fla., \$17,500 for not telling the commission within 30 days that it had gone off the air as the result of a 1991 fire.

A Southern Broadcasting official, deciding that immediate reconstruction would be impractical, chose instead to sell the station.

The commission approved the assignment and transfer of the station, but found Southern guilty of the 30-day rule and in violation

of its public file and ownership rules.

FCC WAIVES ONE-TO-A-MARKET RULE

The FCC has granted a waiver to its one-to-a-market rule to Ramar Development for assignment of KXTQ/KKIK Lubbock, Texas, from trustees of Bakcir Communications and Bakke Communications.

The FCC agreed that the transaction of the bankrupt stations qualified for treatment under the commission's "failed station" standard, even though the new licensee is a TV licensee in the same market.

NAB HELPS FIND JOBS

The National Assn. of Broadcasters is sponsoring a two-day employment and career seminar at the Omni Hotel in Atlanta, tailored for broadcast professionals and career aspirants seeking employment in the industry.

The seminar, to be held Sept. 1-2, will explore where jobs are in broadcasting, and what news managers want to see from a radio or TV résumé tape.

Other sessions will feature top GMs and sales managers, who will discuss further opportunities in the field. Another, featuring well-known radio personalities, will explore trends in on-air programming.

NAB officials said this is the first in a series of regional employment seminars.



Worcester's Smokin'. Liz Wilde, afternoon jock on WAAF Worcester/Boston, Mass., manages to out-puff the hometown human smokestack, Dennis Leary.

Taking A Stern Look At Spring Books Stations Report Soft Post-Show Ratings

■ BY ERIC BOEHLERT

NEW YORK—One year ago syndicated morning man Howard Stern appeared to be on the verge of can't-miss multimedia success. At nearly every turn he was talking up his proposed feature film debut, "The Adventures Of Fartman." He had penned a deal with E! Entertainment Television to return to television as the host of a celebrity talk show, and he continued to roll out his high-profile, syndicated, morning radio show, which consistently steamrolled the competition.

One year later, "Fartman" has been shelved for now, "The Howard Stern Interview" airs on E! every week but has created very little in the way of news or ratings, and Stern's new radio affiliates, while enjoying some solid success, are no longer wrapping up convincing ratings victories the way they once did with Stern at the helm.

Perhaps it's just a case of the jock's string of eye-popping victories creating unrealistically high standards—or perhaps Stern has lost his untouchable status.

A look at the latest winter Arbitron numbers shows that out of 15 affiliates, most of Stern's fabled rating punch is packed into three longtime outlets and three relative newcomers. WXRK (K-Rock) New York, KLSX Los Angeles, and WYSP Philadelphia are all synonymous with Stern, where the syndicated jock, according to 12-plus morning numbers, ranks first, first, and second, respectively. Those stations are considered cornerstones of Stern's empire. WJFK-FM Washington, D.C., another longtime Stern home, while not quite in the upper echelons of WXRK, KLSX, or WYSP ratings, managed to finish a very respectable fifth in the market in mornings.

WBCN Boston and WNCX Cleveland, both of which added Stern within the last 12 months, have quickly joined the ranks of Stern leaders, finishing first (WBCN) and third (WNCX) when Stern is on the air. Boston is notable for two reasons: It is the lone market where Stern is aired at night, and his instant success there debunked the once-held conventional wisdom that the New York shock jock needed two or three ratings books before his numbers soared.

In Albany, N.Y., Stern, in his second full book for WQBK-FM, jumped from seventh to third with a 9.8 share. WQBK-FM's middays finished with a 3.7.

Falling into the so-so ratings category are KOME San Jose, Calif., WRNO New Orleans, and KFBI Las Vegas. There, according to the spring book (except for KFBI, where only the winter was available by press time), Stern finished in the middle of the morning

pack.

In the spring book for WRQI Rochester, N.Y., Stern managed to double his 12-plus numbers, from 2.6 to 4.6, good for ninth place. But that's still less than what the station was doing on its own with mornings back in the 1992 winter



STERN

book. Station PD Bob Payne is unfazed. "I've got a five-year contract with Howard; he's doing just fine," he says.

At WWKB Buffalo, N.Y., Stern's syndicated morning show logged in at a seemingly weak 13th. But the jock's 3.0 Buffalo ratings are an enormous boost over the station's pre-Stern .7 share.

'There are places where Howard doesn't work'

Stern's show on KEGL Dallas has been slow to come around and appears to be heading in the wrong direction. The spring book showed him tied for seventh with a 3.8. That's down from last fall's 5.1 fourth-place showing.

And then there is Chicago, the thorn in Stern's side. There, Stern's WLUP-AM morning show (which underperforms what the station had been airing previous to Stern) ranked 17th. After Stern exited the airwaves the station's ratings jumped. (WLUP-AM's midday show ranked seventh.)

"There are a few places where Howard just doesn't work, like Dallas and Chicago," says Alex DeMers, president of DeMers Programming consultancy, and who addressed the topic of Stern's ratings in the last issue of his DeMers Dispatch newsletter. (DeMers consults two Stern competitors, KZPS Dallas and KKLZ Las Vegas.)

Ironically, most station programmers who pay Stern's annual fee, rumored to be in the mid-six figure range, would love to have their post-Stern audience increase, like WLUP-AM's, or at least remain level. After all, from an affiliate executive's standpoint, one of Stern's biggest draws, in theory, is that his hugely successful wakeup show will attract new listeners, who will then tune into the station throughout the day. Except for a few instances (WNCX, WYSP, WBCN, and WJFK-FM) where all dayparts are strong, that does not occur.

Stern powerhouse KLSX is typical. Following its first-place Stern show, KLSX's midday show drops to 10th in the ratings, which is where the station as a whole finished, 12-plus. At Dallas' KEGL, the post-Stern plummet was from seventh to 20th, and at KOME San Jose, from 11th to 25th.

"There are a few stars out there, like Rush Limbaugh, who can transcend local radio and be successful. Howard is one of those," says DeMers. "But the continuity of his numbers throughout the day are not too strong."

At many stations Stern's is by far the strongest daypart, but the rest of the lineup does not seem to benefit. For instance, at Stern's flagship station, WXRK New York, his morning show is the most popular in the market. Yet the station (with afternoon drive time ranked 13th) managed to rate only sixth overall, 12-plus. (In the 25-54 demo, the station ranks a much higher third place.)

At others, where there is consistency, it's the wrong type. According to 12-plus spring numbers at WRNO New Orleans, Stern's program finished the same as other dayparts: toward the bottom. WRNO PD Bill May says it is partially because the local media "didn't bite" when Stern laid out his usual bait upon arrival (e.g., picking on-air fights with local personalities) that Stern's initial splash back in January was not that large. May expects Stern to hit top five by the end of the year.

Arb Tests Show Returns Increase

NEW YORK—Preliminary results from the on-air survey announcement test in Atlanta indicate small increases in both consent rates and diary return rates in the spring Arbitron book for that market.

The tests, aired by all Arbitron-subscribing stations in Atlanta during the book, were aimed at increasing awareness of Arbitron and its ratings sweeps in an effort to improve participation levels.

Compared to the spring survey last year, consent rates were up from 71.8% to 73.6%. Return rates improved from 47.4% to 50.8%. There also was a marked improvement in consent rates from the first phase of the book, in which the announcements were not run, through the second and third phases, where they were run. Return rates, on the other hand, rose in the second phase, but dipped again in the third.

In a prepared statement, Jay Guyther, Arbitron's VP of sales and marketing, radio station services, said, "It appears neither our best hopes nor the industry's worst fears are going to be realized."

Arbitron plans to release a more detailed analysis of the test by late August. PHYLLIS STARK

SPRING '93 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Table for Houston (10) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Tampa, Fla. (21) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Miami (11) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Phoenix (22) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Atlanta (12) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Cleveland (23) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Seattle (13) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Denver (24) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Baltimore (19) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Portland, Ore. (25) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Pittsburgh (20) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Milwaukee (26) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Kansas City (27) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Columbus, Ohio (34) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Sacramento (28) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for San Antonio (35) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Riverside, Calif. (29) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Salt Lake City (36) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for San Jose (30) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Indianapolis (37) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Providence (31) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for New Orleans (38) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Charlotte, NC (39) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Hartford, Conn. (40) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Buffalo, N.Y. (41) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Orlando, Fla. (42) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Memphis (43) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Nashville, Tenn. (45) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Rochester, N.Y. (46) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for Dayton, Ohio (47) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for West Palm Beach, Fla. (48) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Table for West Palm Beach, Fla. (48) with columns for Call, Format, and shares for '92, '92, '92, '93, '93.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 52 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

| T. WK. | L. WK. | 2 WKS. ON | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-------------------------------|----------|-----------|---|-------------------------------------|
| 1 | 1 | 13 | ★★★ No. 1 ★★★ I DON'T WANNA FIGHT VIRGIN 12652 | ◆ TINA TURNER 3 weeks at No. 1 |
| 2 | 2 | 10 | FIELDS OF GOLD A&M 0258 | ◆ STING |
| 3 | 3 | 13 | BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565 | ◆ KENNY G/P. BRYSON |
| 4 | 4 | 24 | I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518 | ◆ EXPOSE |
| 5 | 5 | 32 | HAVE I TOLD YOU LATELY WARNER BROS. 18511 | ◆ ROD STEWART |
| 6 | 6 | 15 | DON'T TAKE AWAY MY HEAVEN A&M 0240 | ◆ AARON NEVILLE |
| 7 | 9 | 11 | I'M FREE SBK 50434/ERG | ◆ JON SECADA |
| 8 | 8 | 16 | EVEN A FOOL CAN SEE WARNER BROS. 18561 | PETER CETERA |
| 9 | 12 | 2 | IT'S ALRIGHT SHANACHIE ALBUM CUT | HUEY LEWIS & THE NEWS |
| 10 | 7 | 16 | HERO ATLANTIC B7360 | ◆ DAVID CROSBY & PHIL COLLINS |
| ★★★ AIRPOWER ★★★ | | | | |
| 11 | 24 | 2 | THE RIVER OF DREAMS COLUMBIA 77066 | ◆ BILLY JOEL |
| 12 | 11 | 8 | RUN TO YOU ARISTA 1-2570 | ◆ WHITNEY HOUSTON |
| 13 | 10 | 27 | LOVE IS GIANT 18630 | ◆ VANESSA WILLIAMS & BRIAN MCKNIGHT |
| 14 | 13 | 27 | I SEE YOUR SMILE EPIC 74847 | ◆ GLORIA ESTEFAN |
| 15 | 18 | 4 | WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021/EPIC | ◆ CELINE DION & CLIVE GRIFFIN |
| 16 | 15 | 10 | CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582 | ◆ TAYLOR DAYNE |
| 17 | 14 | 25 | IF I EVER LOSE MY FAITH IN YOU A&M 0111 | ◆ STING |
| ★★★ AIRPOWER ★★★ | | | | |
| 18 | 22 | 4 | WILL YOU BE THERE MCA/EPIC SOUNDTRAX 77060/EPIC | ◆ MICHAEL JACKSON |
| 19 | 16 | 14 | TELL ME WHAT YOU DREAM NOVUS 62469/RCA | ◆ RESTLESS HEART/W. HILL |
| 20 | 19 | 27 | SIMPLE LIFE MCA 54581 | ◆ ELTON JOHN |
| 21 | 20 | 5 | CAN'T HELP FALLING IN LOVE VIRGIN 12653 | ◆ UB40 |
| 22 | 23 | 10 | COME UNDONE CAPITOL 44918 | ◆ DURAN DURAN |
| 23 | 21 | 14 | THAT'S THE WAY LOVE GOES VIRGIN 12650 | ◆ JANET JACKSON |
| 24 | 30 | 2 | RAIN MAVERICK/SIRE 18505/WARNER BROS. | ◆ MADONNA |
| 25 | 29 | 3 | I'M GONNA BE (500 MILES) CHRYSALIS 24846/ERG | ◆ THE PROCLAIMERS |
| 26 | 26 | 6 | TWO PRINCES EPIC 74804 | ◆ SPIN DOCTORS |
| 27 | 27 | 5 | WIDE RIVER SAILOR/POLYDOR 859 194/PLG | ◆ STEVE MILLER BAND |
| 28 | 36 | 4 | ONE LAST CRY MERCURY 862 404 | ◆ BRIAN MCKNIGHT |
| 29 | 32 | 7 | RUNNING ON FAITH DUCK ALBUM CUT/REPRISE | ◆ ERIC CLAPTON |
| 30 | 35 | 2 | RUNAWAY TRAIN COLUMBIA 74966 | ◆ SOUL ASYLUM |
| 31 | 34 | 5 | LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND 862 024/PLG | ◆ P.M. DAWN |
| 32 | 39 | 2 | ANOTHER SATURDAY NIGHT MCA 54680 | ◆ JIMMY BUFFETT |
| 33 | 38 | 3 | TOMORROW'S GIRLS REPRISE 18502 | ◆ DONALD FAGEN |
| ★★★ HOT SHOT DEBUT ★★★ | | | | |
| 34 | NEW ▶ | 1 | BREAK IT DOWN AGAIN MERCURY 862 330 | ◆ TEARS FOR FEARS |
| 35 | 31 | 12 | WALK THROUGH THE WORLD ATLANTIC 87350 | ◆ MARC COHN |
| 36 | 28 | 17 | CAN'T DO A THING (TO STOP ME) REPRISE 18604 | ◆ CHRIS ISAAK |
| 37 | RE-ENTRY | 4 | WORLDS APART REPRISE ALBUM CUT | ◆ JUDE COLE |
| 38 | NEW ▶ | 1 | JESSIE SBK 50429/ERG | ◆ JOSHUA KADISON |
| 39 | RE-ENTRY | 3 | COLORS OF LOVE ELEKTRA 61498 | LISA FISCHER |
| 40 | 37 | 15 | SLEEPING SATELLITE EMI 50426/ERG | ◆ TASMIN ARCHER |

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS

| | | | | | |
|----|---|---|---|--|-------------------|
| 1 | 1 | 1 | 4 | DO YOU BELIEVE IN US SBK 50408/ERG | ◆ JON SECADA |
| 2 | — | — | 1 | ANGEL SBK 50406/ERG | ◆ JON SECADA |
| 3 | 4 | 4 | 4 | WHEN SHE CRIES RCA 62412 | ◆ RESTLESS HEART |
| 4 | 3 | 5 | 4 | NEVER A TIME ATLANTIC 87411 | GENESIS |
| 5 | 7 | 6 | 4 | JUST ANOTHER DAY SBK 07383/ERG | ◆ JON SECADA |
| 6 | 5 | 3 | 4 | FAITHFUL EMI 50411/ERG | ◆ GO WEST |
| 7 | 6 | 7 | 4 | WALKING ON BROKEN GLASS ARISTA 1-2452 | ◆ ANNIE LENNOX |
| 8 | 2 | 2 | 4 | I HAVE NOTHING ARISTA 1-2527 | ◆ WHITNEY HOUSTON |
| 9 | 8 | 8 | 4 | ORDINARY WORLD CAPITOL 44908 | ◆ DURAN DURAN |
| 10 | 9 | 9 | 4 | TAKE THIS HEART CAPITOL 44782 | ◆ RICHARD MARX |

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 20 weeks and have dropped below the top 20.

Billboard's PD of the week™

Doug Wilson
KLOU St. Louis



IF YOU THOUGHT "family values" was just a catch phrase, think again. For oldies KLOU St. Louis PD Doug Wilson, it is a programming philosophy that can be found in everything at the station from on-air content ("We do nothing that even comes close to being blue or rude," says Wilson), to contesting (all ticket giveaways come in family four-packs), to liners ("The only station your whole family can listen to").

And while the kids themselves may not be tuning in, the station is attracting a fairly even mix of moms and dads. The gender split is approximately 47% male and 53% female.

The station's commitment to the community was evidenced recently during a flood victim benefit concert featuring Peter Noone and the Turtles. That show, which was picked up and aired by other stations across the country, raised \$60,000 locally, not counting an untallied amount raised through a nationwide 800 number.

In KLOU's case, that community commitment translates to ratings success. In the spring Arbitron book, the station was up 3.5-4.4 and tied for eighth place in the 12-plus numbers with classic rock KSD.

The station has just one format rival, KRJY, which dipped 1.7-1.4 in the book. But Wilson says he shares audience with quite a few other stations in town, including KSD, AC KYKY, AC KEZK-FM, and country WIL.

KLOU, along with sister N/T KMOX, is owned by CBS, a broadcast group best known for its successful oldies stations, including WCBS-FM New York, WOGL-FM Philadelphia, and WODS Boston. Wilson says the group's oldies PDs get together regularly to "communicate and share ideas." Each year, they visit one of the group's oldies outlets and critique it. Wilson says that contact has been "incredibly beneficial." KLOU will celebrate its five-year anniversary in the format in November.

In addition to his programming duties, Wilson also is serving as KLOU's acting GM while the group searches for a replacement for Robert Fulstone.

He began his radio career as an AE at WSMD Mechanicsville, Md. That was followed by a stop at WESM Prince Frederick, Md., followed by jock stints in Visalia, Calif., and Colorado Springs. He landed his first PD job at AC KIDN Pueblo, Colo., which was followed by a programming job at WAPE Jacksonville, Fla., an afternoon shift at WQAM Miami, a PD job at WPOC Baltimore, and a PD job at WUSN Chicago.

After joining WTRG Raleigh, N.C., he changed the station from album rock to oldies, which was his first taste of the format. He joined KLOU three years ago.

In March of last year, when KRJY signed on, KLOU

became one of the first oldies stations to get a direct-format competitor, according to Wilson. Although the station initially took a ratings hit, it was able to bounce back in the next book.

But Wilson says this was achieved without altering the station's strategy. "We've focused on the '60s and positioned ourselves as the '60s station, [but] haven't really changed the programming makeup, just the positioning," he says. "We believed in our game plan and never lost sight of our [goals]."

Musically, the station concentrates on 1963-68, from where approximately 80% of the music is taken. Approximately 15% comes from the '50s—heavy on artists like Jerry Lee Lewis, Elvis Presley, Buddy Holly, and Little Richard, and light on the doo-wop, which Wilson says doesn't really work in St. Louis. The remaining 5% of the music, which comes from the '70s, comprises acts such as Badfinger, Three Dog Night, Rod Stewart, and Paul Simon. Wilson says he stays away from any '60s material that could be considered classic rock, like Santana, the Doors, Steppenwolf, and the Moody Blues.

Here's a recent afternoon hour: Dion, "The Wanderer"; Martha & the Vandellas, "Nowhere To Run"; Association, "Cherish"; Supremes, "My World Is Empty Without You"; Neil Sedaka, "Next Door To An Angel"; Beatles, "Please Please Me"; Mindbenders, "Groovy Kind Of Love"; Elvis Presley, "Hound Dog"; Beach Boys, "Help Me Rhonda"; Four Seasons, "Save It For Me"; Turtles, "She'd Rather Be With Me"; Bruce Channel, "Hey Baby"; the Temptations, "Ain't Too Proud To Beg"; Buckingham, "Hey Baby They're Playing Our Song"; Clyde McPhatter, "Lover Please"; Simon & Garfunkel, "Homeward Bound"; Badfinger, "Day After Day"; Jay & the Americans, "This Magic Moment"; Four Tops, "I Can't Help Myself"; and Champs, "Tequila."

Promotionally, the station concentrates on large events such as an annual oldies concert that attracted approximately 15,000 people this year and a free summer concert series that runs through August.

Wilson shelved the big-money cash giveaways shortly after he arrived because, he says, "I don't think it works very well for the adult audience. The product is the main reason people listen. So I have gotten away from contesting."

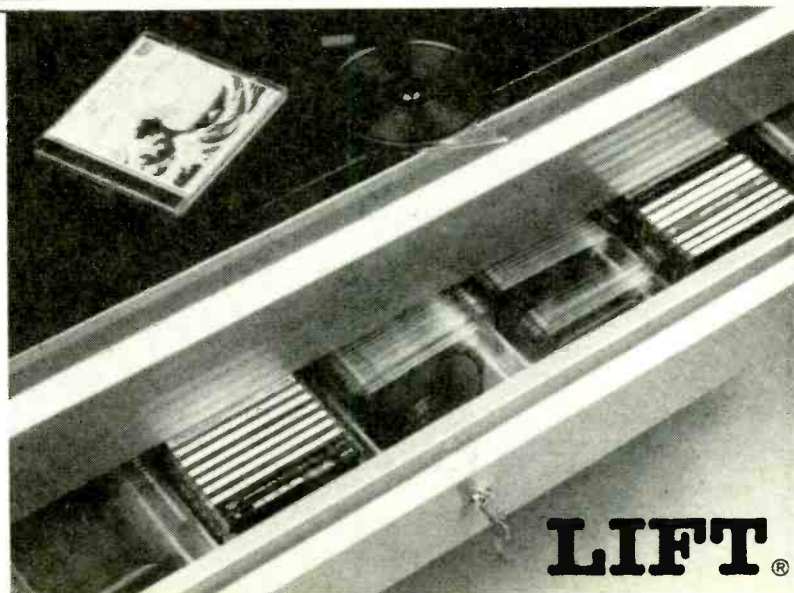
The station is marketed with a mix of billboards and television, as well as an annual direct-mail campaign.

Wilson says his goal is for the station to be "a leader in this format... innovative, and an example that others can follow... As a public trustee, it's more than a commitment. It's something I really believe in." PHYLLIS STARK

CD Storage Cabinet

- Holds 840 CD's in plastic jewelboxes
- Holds 1800 CD's on register cards
- 3 lockable drawers
- A stackable space-saving unit constructed of steel and aluminum
- 4 ft. x 2 ft. x 2 ft.

LIFT DISPLAY, INC.
ph. 201-945-8700 • Fax 201-945-9548



LIFT®

Radio

Super Gospel Country Net Catches On; 'Police Station' Serves Dual Purpose

LOS ANGELES—Nashville-based Super Gospel Country Network is capitalizing on the growing interest in Christian and country music by scooping up affiliates for its "Christian Country" format.

The 10-month-old network debuted with one station and now claims 23 outlets in Tennessee, Indiana, North Carolina, Kentucky, Arkansas, Texas, Kansas, Florida, and Wisconsin. President Jim Black, who also serves as "Christian Country" afternoon jock, says the network is in the midst of negotiations with 19 other stations.

According to Black, the first four months were difficult for the network because "we started by targeting gospel stations, then switched to more contemporary formats because of the backlash from the gospel people who thought this [format had] too worldly a sound."

Interest in this genre of music has grown over the years. According to the M Street Journal, the Southern gospel format jumped from 104 outlets to 183 outlets in the last year (Billboard, July 31). This was the

the Nelons, and Steven Curtis Chapman.

"This music is really in its infancy," adds Black. "The record industry is finally getting excited about it too. And it's not just a regional thing. We have three stations in Wisconsin. It's a musical genre that is really country, but for people who are believers with good moral background."

COP SHOW ON RADIO

The popularity of television cop shows finally has transcended to radio. WWTN Nashville's two-hour weeknight call-in show "Police Station" serves to help the Nashville police department catch criminals. The show's creator and host, Jack Bursack, a former Nashville police officer, says he plans to take the show national later this year.

"The talk format is secondary to what we're attempting to do, which is catch criminals," Bursack says. "And it makes money for the station. Before we came on the air during [overnights], the station didn't really care about making money in this slot, and now it does," he claims.

Bursack says the show has ample advertising from security companies, carpet companies, and even from an art gallery.

Guests on the show include victims, criminals, and police officers. Callers check in with tips on crimes and the whereabouts of criminals.

AROUND THE INDUSTRY

The Branson Country Music Network, a 24-hour country network based out of Branson, Mo., officially

(Continued on next page)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 95 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

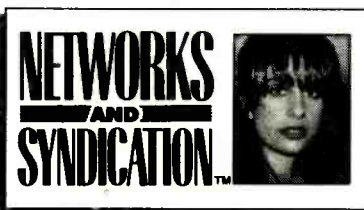
| T. WK. | L. WK. | 2 WKS. ON | WKS. ON | TRACK TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/DISTRIBUTING LABEL |
|--------|--------------|-----------|---------|--|--|
| 1 | 1 | 1 | 10 | CRYIN' GET A GRIP | ◆ AEROSMITH Geffen |
| 2 | 2 | 2 | 21 | PLUSH CORE | ◆ STONE TEMPLE PILOTS Atlantic |
| 3 | 3 | 5 | 9 | RUNAWAY TRAIN GRAVE DANCERS UNION | ◆ SOUL ASYLUM Columbia |
| 4 | 7 | 14 | 3 | WHAT IF I CAME KNOCKING HUMAN WHEELS | JOHN MELLENCAMP Mercury |
| 5 | 4 | 6 | 7 | 29 PALMS FATE OF NATIONS | ◆ ROBERT PLANT ES PARANZA/Atlantic |
| 6 | 5 | 3 | 10 | BIG GUN "LAST ACTION HERO" SOUNDTRACK | ◆ AC/DC Columbia |
| 7 | 8 | 16 | 3 | GET A HAIRCUT HAIRCUT | GEORGE THOROGOOD/THE DESTROYERS EMI/ERG |
| 8 | 6 | 4 | 9 | REAL WORLD "LAST ACTION HERO" SOUNDTRACK | ◆ QUEENSRYCHE Columbia |
| 9 | 9 | 13 | 10 | GOT NO SHAME BROTHER CANE | ◆ BROTHER CANE Virgin |
| 10 | 11 | 18 | 5 | PEACE PIPE BROTHER | ◆ CRY OF LOVE Columbia |
| 11 | 15 | 26 | 3 | ZOOROPA ZOOROPA | U2 Island/PLG |
| 12 | 21 | 22 | 5 | HEY JEALOUSY NEW MISERABLE EXPERIENCE | ◆ GIN BLOSSOMS A&M |
| 13 | 13 | 12 | 11 | WHEN WILL IT RAIN JACKYL | ◆ JACKYL Geffen |
| 14 | 10 | 7 | 8 | WIDE RIVER WIDE RIVER | ◆ STEVE MILLER BAND Polydor/PLG |
| 15 | 12 | 10 | 21 | ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY | ◆ LENNY KRAVITZ Virgin |
| 16 | 18 | 21 | 6 | I'VE ALWAYS GOT YOU ROBIN ZANDER | ◆ ROBIN ZANDER Interscope |
| 17 | 19 | 24 | 6 | BELIEVE ARE YOU GONNA GO MY WAY | ◆ LENNY KRAVITZ Virgin |
| 18 | 16 | 17 | 18 | LIVIN' ON THE EDGE GET A GRIP | ◆ AEROSMITH Geffen |
| 19 | 14 | 11 | 10 | CHANGES LIVE & LOUD | ◆ OZZY OSBOURNE Epic |
| 20 | 26 | 27 | 6 | DREAM ALL DAY FROSTING ON THE BEATER | ◆ THE POSIES DGC/Geffen |
| 21 | 17 | 15 | 8 | TAKE ME FOR A LITTLE WHILE COVERDALE/PAGE | ◆ COVERDALE/PAGE Geffen |
| 22 | 25 | 23 | 7 | ANGRY AGAIN "LAST ACTION HERO" SOUNDTRACK | ◆ MEGADETH Columbia |
| 23 | 28 | 25 | 6 | WHAT THE HELL HAVE I "LAST ACTION HERO" SOUNDTRACK | ◆ ALICE IN CHAINS Columbia |
| 24 | 37 | — | 2 | SISTER HAVANA SATURATION | ◆ URGE OVERKILL Geffen |
| 25 | 27 | 28 | 5 | PETS PORNO FOR PYROS | ◆ PORNO FOR PYROS Warner Bros. |
| 26 | 24 | 19 | 14 | DOWN INCOGNITO PULL | ◆ WINGER Atlantic |
| 27 | NEW ▶ | 1 | 1 | NO MAN'S LAND RIVER OF DREAMS | BILLY JOEL Columbia |
| 28 | 23 | 20 | 15 | EAT THE RICH GET A GRIP | ◆ AEROSMITH Geffen |
| 29 | 29 | 30 | 5 | I'LL SLEEP WHEN I'M DEAD KEEP THE FAITH | ◆ BON JOVI J&M/Mercury |
| 30 | 31 | 35 | 3 | TWO STEPS BEHIND "LAST ACTION HERO" SOUNDTRACK | DEF LEPPARD Columbia |
| 31 | 22 | 8 | 8 | SHOCK TO THE SYSTEM CYBERPUNK | ◆ BILLY IDOL Chrysalis/ERG |
| 32 | 32 | — | 2 | CRY NO MORE ARCADE | ARCADE Epic |
| 33 | 20 | 9 | 11 | EVERYBODY LAY DOWN GRAVITY'S RAINBOW | PAT BENATAR Chrysalis/ERG |
| 34 | 36 | 39 | 3 | CAN'T HAVE YOUR CAKE EXPOSED | VINCE NEIL Warner Bros. |
| 35 | 33 | 40 | 3 | EDGE OF THORNS EDGE OF THORNS | ◆ SAVATAGE Atlantic |
| 36 | 30 | 29 | 9 | FIELDS OF GOLD TEN SUMMONER'S TALES | ◆ STING A&M |
| 37 | 38 | — | 2 | WICKED GARDEN CORE | STONE TEMPLE PILOTS Atlantic |
| 38 | NEW ▶ | 1 | 1 | NO RAIN BLIND MELON | ◆ BLIND MELON Capitol |
| 39 | NEW ▶ | 1 | 1 | CIRCLE SISTER SWEETLY | BIG HEAD TODD & THE MONSTERS Giant |
| 40 | 35 | 34 | 4 | SECRET WORLD US | PETER GABRIEL 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 | 8 | BLACK TEN | PEARL JAM Epic |
| 2 | 1 | 1 | 8 | TWO PRINCES POCKET FULL OF KRYPTONITE | ◆ SPIN DOCTORS Epic |
| 3 | 3 | — | 2 | ROOSTER DIRT | ◆ ALICE IN CHAINS Columbia |
| 4 | 4 | 5 | 43 | EVEN FLOW TEN | ◆ PEARL JAM Epic |
| 5 | — | — | 1 | BLACK GOLD GRAVE DANCERS UNION | ◆ SOUL ASYLUM Columbia |
| 6 | 5 | 4 | 31 | JEREMY TEN | ◆ PEARL JAM Epic |
| 7 | 9 | 6 | 29 | LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE | ◆ SPIN DOCTORS Epic |
| 8 | — | — | 17 | HARD TO HANDLE SHAKE YOUR MONEY MAKER | ◆ THE BLACK CROWES Def American/Reprise |
| 9 | 8 | 3 | 26 | BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD | ◆ GEORGE THOROGOOD EMI/ERG |
| 10 | 10 | — | 22 | ALIVE TEN | ◆ PEARL JAM Epic |

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.



by Carrie Borzillo

year's second-biggest format gain behind N/T.

In addition, another format that shares an audience with Christian country, contemporary Christian, jumped from 183 stations to 210.

Black says many of his affiliates are AMs that previously were simulcasting their country FM sister stations. One of those stations, KNET Palestine, Texas, wasn't making money by simulcasting its FM, country KYYK, so it decided to join the network this March, according to station manager Ken Kuhl.

"We use our AM as a public-service-oriented station," says Kuhl. "It's not noncommercial, but it's not our big money maker either."

However, Kuhl says advertising is going well so far and the community is extremely excited about the station. They have recorded liners from various religious and political figures in town endorsing the format.

Another affiliate, KNIN-AM Wichita Falls, Texas, presold most of its drive-time commercial space even before it went on air, according to Black.

He describes the format on Super Gospel Country Network as "positive Christian country." The music mix includes country, contemporary Christian, gospel, and Christian country artists, including Garth Brooks, Kathy Mattea, Billy Ray Cyrus, Billy Dean, Skip Ewing, Paul Overstreet, Wynonna, Margo Smith, Dolly Parton, Glen Campbell, Michael James, Randy Coward, Vince Wilcox, Jeff & Sheri Easter, White River, J.D. Sumner & the Stamps,

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. ON | WKS. ON CHART | TITLE ALBUM TITLE (IF ANY) | ARTIST LABEL/DISTRIBUTING LABEL |
|-----------|--------------|-----------|---------------|---|--|
| 1 | 1 | 1 | 10 | BREAK IT DOWN AGAIN ELEMENTAL | ◆ TEARS FOR FEARS Mercury |
| 2 | 3 | 3 | 5 | NUMB ZOOROPA | ◆ U2 Island/PLG |
| 3 | 4 | 6 | 6 | THE UGLY TRUTH ALTERED BEAST | ◆ MATTHEW SWEET Zoo |
| 4 | 5 | 12 | 4 | HUMAN BEHAVIOUR DEBUT | ◆ BJORK Elektra |
| 5 | 2 | 2 | 12 | PETS PORNO FOR PYROS | ◆ PORNO FOR PYROS Warner Bros. |
| 6 | NEW ▶ | 1 | 1 | SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK | ◆ RED HOT CHILI PEPPERS Warner Bros. |
| 7 | 11 | 27 | 3 | NO RAIN BLIND MELON | ◆ BLIND MELON Capitol |
| 8 | 8 | 22 | 5 | SISTER HAVANA SATURATION | ◆ URGE OVERKILL Geffen |
| 9 | 14 | 21 | 3 | CHERUB ROCK SIAMESE DREAM | ◆ SMASHING PUMPKINS Virgin |
| 10 | 7 | 4 | 8 | WORLD CLASS FAD 14 SONGS | ◆ PAUL WESTERBERG Sire/Reprise |
| 11 | NEW ▶ | 1 | 1 | MY SISTER BECOME WHAT YOU ARE | ◆ THE JULIANA HATFIELD THREE Mammoth/Atlantic |
| 12 | 12 | 11 | 10 | BELIEVE ARE YOU GONNA GO MY WAY | ◆ LENNY KRAVITZ Virgin |
| 13 | 9 | 5 | 9 | STAND ABOVE ME LIBERATOR | O.M.D. Virgin |
| 14 | 6 | 7 | 12 | DREAM ALL DAY FROSTING ON THE BEATER | ◆ THE POSIES DGC |
| 15 | 24 | — | 2 | WORLD REPUBLIC | ◆ NEW ORDER Qwest/Warner Bros. |
| 16 | 13 | 24 | 3 | OUTBREAK OF LOVE EARTH AND SUN AND MOON | ◆ MIDNIGHT OIL Columbia |
| 17 | 19 | 18 | 4 | SWEET LULLABY DEEP FOREST | ◆ DEEP FOREST Epic |
| 18 | 10 | 10 | 6 | WORK FOR FOOD HI-FI SCI-FI | ◆ DRAMARAMA Chameleon |
| 19 | 20 | 26 | 3 | SOMEDAY I SUPPOSE DON'T KNOW HOW TO PARTY | ◆ THE MIGHTY MIGHTY BOSSTONS Mercury |
| 20 | 22 | 15 | 11 | DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? | ◆ THE CRANBERRIES Island |
| 21 | 17 | 13 | 15 | I'M GONNA BE (500 MILES) SHINE ON LEITH | ◆ THE PROCLAIMERS Chrysalis/ERG |
| 22 | 21 | 16 | 6 | BROTHER AND SISTERS JOY AND BLUES | ◆ ZIGGY MARLEY Virgin |
| 23 | NEW ▶ | 1 | 1 | CRANK CHROME | ◆ CATHERINE WHEEL Mercury |
| 24 | 16 | 9 | 17 | REGRET REPUBLIC | ◆ NEW ORDER Qwest/Warner Bros. |
| 25 | 18 | 14 | 18 | PLUSH CORE | ◆ STONE TEMPLE PILOTS Atlantic |
| 26 | 15 | 8 | 17 | CREEP PABLO HONEY | ◆ RADIOHEAD Capitol |
| 27 | 23 | 20 | 13 | RUNAWAY TRAIN GRAVE DANCERS UNION | ◆ SOUL ASYLUM Columbia |
| 28 | NEW ▶ | 1 | 1 | ZOOROPA ZOOROPA | U2 Island |
| 29 | NEW ▶ | 1 | 1 | CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS | PEARL JAM Thirsty Ear/Chaos |
| 30 | 29 | — | 2 | SUMMER OF DRUGS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS | ◆ SOUL ASYLUM Thirsty Ear/Chaos |

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

NETWORKS AND SYNDICATION

(Continued from preceding page)

bows Sunday (1). Its flagship is KBCN. The network is headed up by former **Superaudio** VP/affiliate relations **Doug Raines**, who will serve as OM, and **Elleck Seymour**, who will serve as CEO. The lineup and other affiliates will be announced shortly.

William Miller has been elected to a five-year term as chairman of **American Public Radio's** board of directors, succeeding **William Diel**. Miller is chairman of the Columbus, Ind.-based **Irwin Financial Corp.** Also, **Elinor Gould Zimmerman** joins APR as director of foundation, government support. She previously was with the **Guthrie Theater** in Minneapolis.

National Public Radio has made some changes on its foreign desk. Middle East and Africa editor **Joyce Davis** will take a year's leave of absence in September to write a book. Night desk editor **Paul Glickman** will cover her duties. After a year's leave of absence, **Pat Flynn** has returned as foreign desk editor.

Entertainment Radio Networks will bow two new shows Aug. 9: "Success With **Robin Leach**" and "Discovering Tomorrow With **William Shatner**." Leach's two-minute daily feature highlights the world's most successful business people. Shatner's two-minute daily feature, sponsored by **Sharp Instruments**,

delves into new technologies.

Murray/Walsh Radio Programming and the **Sound Co.** have joined to produce "Sounds Of The New York Underground," a two-hour weekly mix show.

In an effort to get affiliates in the U.S., "The European Hit Survey" is giving a two-month trial run to college, top 40, and modern-rock stations... **KKFR** Phoenix, **WHHH** Indianapolis, and **WJBT** Jacksonville, Fla., are among the newest affiliates for **Hot Mix Radio Networks**' "Retromix" show, which debuted the weekend of July 16 on 50 stations.

WBAP Dallas Saturday-morning host **Steve Crowley** took his consum-

er-oriented finance show national July 31, via **Avery Communications**... **NBC Radio News** analyst **David Gergen** has been appointed White House counselor.

Paul Courson has been named business editor for the broadcast division of **The Associated Press**. He previously was business anchor and reporter for the network.

Shadoe Stevens' upcoming sitcom "Dave's World" will be aired on CBS, not NBC, Mondays at 8:30 p.m. this fall season. Also, **ABC Radio Networks** denies industry speculation that Stevens' new yearlong contract is for less money than was his previous one.

NMS MOVES TO SHARPEN PROFILE

(Continued from page 4)

and expressing frustration over the low levels of black ownership in the record industry. He challenged African-Americans to "build skills" in areas other than "singing and dancing," and expressed a need for more black training programs at labels.

Also during the opening-morning activities, **EastWest** chairman/CEO **Sylvia Rhone**, the first African-American woman to head a major label, and **Alan McGee**, **Creation Records**' president and founder, received the **Joel Weber Prize for Excellence in Business and Music**.

Among the conference's hot topics was the evolving role of independent

record companies. While a growing number are aligning with major labels, the lines between major and indie are blurring.

During the panel titled "Indies For Sale: What Makes An Indie Today," **Doug Keogh**, VP/GM of **Roadrunner Records**, said, "It's more and more a hybrid situation." The New York-based, foreign-owned heavy-rock indie has a distribution deal with **Relativity Records**, which is half-owned by **Sony**. "It's gotten much more complex than 'the indies over here, and the majors over there.'"

With so many indies now affiliated with majors, it is often unclear who is in charge.

"It's a matter of maintaining control," continued **Keogh**, noting that "if a major looks to do a deal with an indie that seems to know what it's doing, it would be well advised to [keep letting] them do what they're doing."

In the case of an indie act that jumps to a major, **Jason Flom**, VP of A&R at **Atlantic Records**, said that ultimately, its fate lies with the quality of the product and not the label that releases it.

"The last thing we do is pick up an indie band and say, 'Now you do it our way!'" noted **Flom**, discounting common assumptions that major labels tinker with former indie acts' sounds in striving for commercial ac-

cessibility.

The pros and cons of major label buyouts and distribution deals triggered some heated debate during the panel titled "Independent Labels & The Future Of Dance Music."

Ricardo Vinas, president of Los Angeles-based **Moonshine Records**, noted, "Too many indies are focused on getting the 'big' labels to come to the rescue with money. It's hard, but an indie can cut it without the help of a major label. You need a lot of dedication—and good networking skills."

David Chang, of New York's **Emotive Records** added, "It's typical for majors to follow indies. The problem is there are some labels who are more interested in putting out that one record that will get them a major label deal than anything else. That doesn't help the rest of us trying to exist on our own."

Howie Abrams, an A&R exec at **Roadrunner Records**, echoed that sentiment during the "A&R Scouts: The Heat From The Street" panel. "The worst thing we can do is look at what the major labels are doing," he said. "We definitely don't want to be in the rehashing business."

A harsh reality of independent life is the relatively small number of records sold via indie distribution.

Panelists on the "New Independent Distribution Map" panel agreed

that 5,000 units is about the most an indie label can expect to sell without going through major distribution or selling to chain outlets.

Some panelists and attendees said the limitations of conventional indie distribution supported the argument for either bypassing traditional distribution altogether, or seeking the support of a major. An attendee who said he represented the **Barenaked Ladies** said he sold 75,000 cassette copies of the band's self-released debut through mail order. Similarly, panelist **Sunshine**, who operates indie label **Fiasco Records**, pointed out that **Fugazi** sells hundreds of thousands of units, also without tapping into the industry's distribution system.

While panels filled the day, music filled the nights. More than 350 acts, 20% of which were unsigned, performed in 31 venues throughout the metropolitan area.

"I'd like to see [the number of unsigned bands playing] rise above 20%, but there's always a problem because the totally obscure groups might be worthy, but they aren't a draw," says **Josephson**. "We can use the bigger names to help bring in people to see the smaller ones. Basically there was an unsigned act on each bill."

This story was compiled from reports by the **Billboard** staff.

YULETIDE ALBUMS

(Continued from page 3)

addition to the **LaFace** Christmas album and the **Alan Jackson** set, the label will reissue **Barry Manilow's** Christmas record. "We have never had three Christmas albums at one time before. This time we have Christmas music for the urban, country, and pop audiences."

Indeed, **Tony Jamie**, a buyer at 99-unit, **Carnegie**, Pa.-based **National Record Mart**, says, "I don't think this year's major releases will do as well as last year's releases." But, he continues, overall sales could be just as healthy because the diversity of artists coming out with holiday albums targets every genre, ensuring that many different kinds of audiences will have new Christmas music available if they want it.

Rick Cohen, senior VP of sales at **BMG Distribution**, says that even if Christmas sales overall aren't up to snuff, name artists still will sell Christmas music. "If you get a hot artist, no matter what kind of Christmas sales the industry is having, that artist's Christmas album will have a good year."

In **Milford, Mass.**, **Al Wilson**, senior VP of purchasing at **Strawberries**, says that last year many retailers may have been fooled by the strength of the Christmas albums. "Amy Grant, Neil Diamond, Garth Brooks, John Tesh, and 'Special'—those albums were huge. They all smoked and everyone probably underbought last year."

This year, retailers likely will be more aggressive in their Christmas music purchasing, he says.

POTENTIAL PROBLEMS FOR RIAA ON RIGHTS BILL

(Continued from page 4)

copyrighted work publicly by means of a digital transmission."

Despite the exemption for analog radio, the broadcasting lobby continues to oppose the performance right because many current AM and FM broadcasters plan to go digital at their current stations. They say any new fees should be paid by such newcomers as satellite and cable audio services. But even that idea is loathsome to broadcasters who fear it would set a precedent that eventually would carry over to their stations.

In addition to broadcaster opposition, the performance right legislation faces a logjam in the Senate, where hearings on Clinton administration nominees and pressing judicial matters have made introduction of a companion bill this session slim to nonexistent.

Still, if the battle with broadcasters


is won on the House side, introduction and passage could be swifter on the Senate side next session.

The RIAA also has been successful in dodging two potentially dangerous proposals that could have significantly increased the tax liability to labels.

One measure, reintroduced this year after being vetoed by President Bush, would have changed the number of years a company could amortize intangible assets from the "useful life" of a product to a uniform 14 years.

According to RIAA, labels (and movie, software, and video manufacturers) compute the useful life of product in the marketplace at two to three years.

The measure, part of the giant tax reconciliation bill, driven by the Clinton administration and embattled House Ways and Means Committee chairman **Dan Rostenkowski**, D-Ill.,



Hits!

in

Tokio

Week of July 18, 1993

- 1 Blow Your Mind Jamiroquai
- 2 Missing You Janet Kay
- 3 Take A Look Natalie Cole
- 4 That's The Way Love Goes Janet Jackson
- 5 Numb U2
- 6 Wannagirl Jeremy Jordan
- 7 Birds Aztec Camera
- 8 Sweat (A La La La Long) Inner Circle
- 9 Almost Unreal Roxette
- 10 I Can See Clearly Now Holly Cole Trio
- 11 I Never Felt Like This Before Mica Paris
- 12 Can't Get Enough Of Your Love Taylor Dayne
- 13 Tomorrow's Girls Donald Fagen
- 14 Lately Jodeci
- 15 Colors Of Love Lisa Fischer
- 16 Swim Papa's Culture
- 17 But Alive Workshy
- 18 Soaky US3
- 19 Little Miracles Luther Vandross
- 20 Regret New Order
- 21 Weak SWV
- 22 Chega De Samba Clementine
- 23 Have I Told You Lately Rod Stewart
- 24 La Mecanique Elenore
- 25 Vivace Nokko
- 26 Go Away Gloria Estefan
- 27 (I Can't Help) Falling In Love With You UB40
- 28 They Made The Jazz David Dexter D.
- 29 The Floor Johnny Gill
- 30 Buddy X Neneh Cherry
- 31 Above The Rim Bell Biv DeVoe
- 32 She Kissed Me Terence Trent D'Arby
- 33 Breakin' Away Laima
- 34 I Don't Wanna Fight Tina Turner
- 35 Oh Carolina Shaggy
- 36 My Cherie Amour Lovemeters
- 37 Daydreaming Penny Ford
- 38 Fields Of Gold Sting
- 39 Will You Love Me Tomorrow Bryan Ferry
- 40 Paradise Sade
- 41 I'm Free Jon Secada
- 42 Promises Paris Red
- 43 Bad Boys Inner Circle
- 44 Informer Snow
- 45 Never Gonna Give You Up Sarah Jane Morris
- 46 I Have Nothing Whitney Houston
- 47 Magic Touch Tatsuro Yamashita
- 48 So Young Suede
- 49 In All The Right Places Lisa Stansfield
- 50 Kiss Of Life Sade

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE
81.3FM

Listeners On The Move; KMEL 'Shakeup' Shannon & Chimes Out At KAZY Denver

ALTHOUGH THE LARGEST percentage of actual radio listening continues to take place in the home, more people tune to radio in their cars than in any other listening location, according to a new study conducted by the Baltimore-based **Research Director Inc.**

In an analysis of more than 40,000 **Arbitron** diaries from fall 1990 through winter 1993, the company found that, on average, 70.1% of a station's total weekly audience listens in the car sometime during the week. The figure for at-home listening is 50.7%. At-work listening is done by 21% of those diary-keepers surveyed. However, in-car listening accounts for just 30.9% of a station's total quarter hours of listening compared to 34.5% for in-home listening and 32.8% for at work listening.

In-car listening levels also vary by format, according to the survey. For example, album-rock stations tend to have more reported in-car listening while soft-music stations have less than average.

In other news, **WRSC** State College, Pa., was flagged with a page 5b ratings distortion notice in the spring **Arbitron** book for an on-air conversation in which the jock referred to the ratings period twice. **Arbitron** says, "The reference to the survey in progress may have reminded **WRSC** listeners to report their **WRSC** listening in their diaries."

WJNO West Palm Beach, Fla., was hit with a 5b notice in the West Palm and Miami books for a TV spot it aired during the book which **Arbitron** says implied "that any news or talk heard on the radio... is **WJNO**, and may prompt diarykeepers to report listening to **WJNO** that belonged to other stations with news and/or talk programming."

Arbitron has signed a license agreement with **Kiwi** ratings company **AGB McNair/New Zealand** for the passive people meter audience-measurement device **Arbitron** is developing. The company previously had agreements with the Canadian and Australian ratings services.

Strategic Radio Research will launch its **AccuRatings** in its 15th market, **Detroit**, beginning with the summer book, and has signed most of the market's major radio groups. The company also has applied for accreditation with the **Electronic Media Ratings Council**. "Although frankly [accreditation] doesn't seem important to radio," explains president **Kurt Hanson**, "there is some value on the agency side."

Noble Broadcast Group, parent company of **KBCO** Denver, has filed a petition with the **FCC** to deny a proposed facilities upgrade requested by crosstown **KTCL**, which filed a response with the **FCC** July 22.

The Cincinnati **Herald** reports that former **WCIN** gospel host **Shepard Hilson** has been found guilty of attempted rape. A 20-year gospel radio vet, he most recently brokered his three-hour overnight air shift at **WCIN** which, **GM John Thomas** points out, means he wasn't a station employee. **Hilson** has been gone from the station since his indictment. He will be sentenced Aug. 9 and faces a prison term of three to 18 years.

PROGRAMMING: SHAKING UP S.F.

Longtime **WBBM-FM** (B96) Chicago PD **Dave Shakes** exits for the PD job at **KMEL** San Francisco, where he will work with VP of programming **Keith Naftaly**. At B96, APD/MD **Todd Cavanah** has been upped to PD.

Joe Bevilacqua moves from production director at **WONE-FM** Akron, Ohio, to PD at **WDZR** Detroit, where he replaces **Dave Herring**, who moves to the station's sales team... **Jeremy Coleman** has been upped from marketing and creative services director to the newly created position of OM at **WJFK-FM** Washington, D.C.; **Cerpe Colwell**

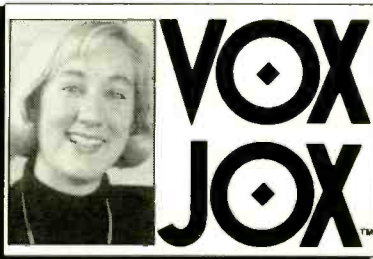
... Syndicated morning man **Don Imus** debuts on **WTRY** Albany, N.Y., Aug. 16.

KQMQ Honolulu acting PD **Kriss Hart** is named PD, replacing **Kimo Akane**, now at crosstown **KGUY**. **Hart** retains his MD/afternoon duties... **KMXZ** Monterey, Calif., PD **Linda Roberts** is upped to OM/promotion director. Former promotion director **Jennifer Filice** exits. APD/MD/afternoon jock **Christopher Lance** adds PD duties.

A week after announcing his departure from the PD post at **WRHT** New Bern, N.C., **Ryan Walker**—after working out differences with management—returned to his old job... Morning co-host **Glenn Beck** has been given the newly created OM title at **WKCI** (KC101) New Haven, Conn.

As expected, **WKSF** Asheville, N.C., PD **Gregory Webster-Moore** (aka **J.J. Cook**), is upped to group PD for parent **Heritage Broadcast Group**... Former **WYSY** suburban Chicago PD **Brian Kelly** joins **Major Network** as OM.

KITS (Live 105) San Francisco bows a new weeknight show, "Modern Rock Doc," hosted by local psychiatrist **Eugene Schoenfeld**, who specializes in the evaluation of sexual disorders.



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

remains PD.

KLIF Dallas PD **Dan Bennett** is upped to the new position of station manager. A new PD has not been named... **KPLZ** Seattle shifts from top 40/rhythm to mainstream top 40.

WLW Cincinnati OM **John Phillips** adds PD duties at sister **WLWA** (formerly **WKRC**), according to the Cincinnati Post... Country **WCVG** Cincinnati flips from country to black gospel Sunday (1).

At **WLTY** Norfolk, Va., morning man **Bruce Garraway** adds PD duties, taking over for **Rich Shockley**, now at **WODS** Boston... **Keith Abrams** is the new PD at **WWMG/WXRC** Charlotte, N.C., taking over for **Bill Conway**, now at **KSMG** San Antonio, Texas. **Abrams** was last at **WPYR** Memphis.

WNFI Daytona Beach, Fla., PD **J.J. Duling** moves to **WOLL** West Palm Beach, Fla., as PD. He replaces **Fred North**, now at **WRKA** Louisville, Ky.

PEOPLE: KAZY SHUFFLE

Former **KAZY** Denver PD **Steve Kosbau** joins **WXRK** (K-Rock) New York as APD. Back at **KAZY**, morning men **Steve Shannon** and **D.C. Chymes** are out after just two weeks. They were previously fired from **WKQB** St. Louis for making racial comments on the air. **KAZY** **GM Don Howe** says he fired the pair because "there was too much pressure from the minority community regarding what had happened in St. Louis... The Urban League, the NAACP, and everyone else had their guns loaded." Previous morning team **Buzz & Beau** return to that shift.

Len Berman exits **WFAN** New York, where he's hosted the noon-2 p.m. show for a few months. Other shifts were extended an hour to fill the gap... **KABC** Los Angeles early afternoon host **Steve Edwards** exits. **Dennis**

newslines...

KEVIN REYMOND has been upped from VP/CFO to the newly created position of senior VP/CFO at **Viacom Broadcast Group**.

ROBERT IGER has been upped from president of the **ABC Television Network Group** and senior VP of **Capital Cities/ABC Inc.** to executive VP of **Capital Cities/ABC Inc.** He retains his TV title and responsibilities.

EDDIE ESSERMAN has been named VP/GM of **KABL-AM-FM** and **KNEW/KSAN** San Francisco, and **J.D. Freeman** has been named VP/GM at co-owned **KLAC/KZLA** Los Angeles. **Esserman**, who was previously VP/GM at **WFOX** Atlanta, replaces **Mike Grinsell** at **KABL**, and **Bruce Blevins** at **KNEW/KSAN**. **Freeman**, last VP/GM at **KMLE** Phoenix, replaces **Norm Epstein**.

JACK HOGAN, VP/GM at **WEZK** Knoxville, Tenn., adds those duties at duopoly partner **WIMZ**, replacing **Bruce Dodge**.

STATION SALES: **KDFC-AM-FM** San Francisco from **Sundial Broadcasting Corp.** to **Brown Broadcasting Co.**, for \$13 million; **WVRT** Baltimore from **Scripps-Howard** broadcasting to **Capital Broadcasting Co.**, for \$9.75 million (**Scripps** also plans to sell its remaining radio stations, **KUPL-AM-FM** Portland, Ore.).

WGY ALBANY, N.Y., has been sold in bankruptcy court to **Dame Media Consultants** for \$5.5 million. **Dame**, which owns seven stations in Pennsylvania, outbid a group made up of current station managers, including **GM Gil Hoban**, by only \$25,000, according to local press reports.

MIKE JOHNSON, GM of **WOLZ** Fort Myers, Fla., exits for a **GSM** job at **WFYV-FM/WAPE-FM** Jacksonville, Fla.

JASMINE ALEXANDER has been upped from manger to VP of management information systems at **ABC Radio Networks**.

Prager moves from nights to the 1-4 p.m. slot. Weekender **Joel Roberts** takes over nights.

Former **KRBE** Houston morning man **Paul Barsky** joins **WPLY** (Y100) Philadelphia in that capacity. **Tony Angelo**, also formerly of **KRBE**, will produce the show... Following the addition of **Erik West** to the afternoon slot (**Billboard**, July 24), **WBEB-FM** Philadelphia moves former afternoon jock **Tony Rogers** to evenings.

Randi Martin joins **WASH** Washington, D.C., for afternoons from **WMGF** Orlando, Fla. **John Steele** is upped from production director to midday jock at **WASH**... Former **WJZE** Washington research director **Joel Fosbrook** joins **Research Director, Inc.**, in that capacity.

Former **KNNC** Austin, Texas, night jock **Jay Michaels** joins **KDGE** Dallas for nights, replacing **Alex Luke**, now MD/middays. Also, **KDGE** promotion director **Sandy Mayzel** exits. **T&Rs** to acting PD **Joel Folger**... **Kelly Craig** joins **WHYI** (Y100) Miami as morning news anchor. She will continue as news anchor at crosstown **WTVJ-TV**.

Kelli Cluque joins **XHRM** (The Flash) San Diego for afternoons from that shift at **KKBB** Bakersfield, Calif.... **Frank O. Pinion** leaves the morning shift at **WKXX** St. Louis to join crosstown **KSD**. At **WKXX**, **John Chase** and **Rich Sanborn** move from afternoons to mornings, while PD **Tom Bradley** shifts from mornings to afternoons.

WRXB Tampa, Fla., morning man **Brian Holmes** exits and is replaced by **David "D.C. The Hitman" Rogers**, who returns to the station. **Holmes** remains in the market in the affiliate relations department at **Independent Broadcasters Network**, but is looking for a new radio gig. Reach him at 813-538-2160.

Whipping Boy joins **KEDJ** Phoenix for nights replacing **Ric "Shark"**

Sanders. He previously hosted that shift at **KTCL** Denver... At **WDAF** Kansas City, Mo., MD **David Bryan** adds APD stripes.

WSNE Providence, R.I., PD **Steve Peck** moves into the late morning shift. Overnight jock **Jim Halfyard** moves to middays, and **Amy Hawkins** joins the station for overnights... **WIBC** Indianapolis ND **Richard Walker** exits after just six weeks to return to Fort Worth, Texas, for a nonradio job, according to UPI.

WKSE Buffalo, N.Y., APD/afternoon jock **Eddie Haskell** exits for the APD job at **WYCD** (formerly **WOWF**) Detroit... **Lisa Manning** joins **WGFX** Nashville for afternoons, replacing **David Hall**, now at crosstown **WRLT**. **Manning** was last at **WRFX** Charlotte, N.C.

KEDG Las Vegas night jock **Valerie Knight** moves to morning sidekick... **KQPW** Fresno, Calif., PD **Jeff Davis** adds morning duties, replacing **Kevin Musso**, now at crosstown **KSKS**.

Lori Golden joins the morning team at **WIMZ** Knoxville, Tenn., from **WATE-TV**... **WRQK** Canton, Ohio, afternoon jock **Rick Savage** is out and can be reached at 216-773-1549.

Congratulations to **Columbia** VP of AC promotion **Jerry Lembo** and his wife, **Diane**, who celebrate their 25th wedding anniversary Tuesday (3).

Assistance in preparing this column was provided by **Michelle Thiere** in Los Angeles.

KHIT Reno's Media Gamble Strikes Publicity Paydirt

NEW YORK—A well-intentioned move by **KHIT** Reno, Nev., has turned into a widely publicized media stunt, and **KHIT** PD **Dan Mason** couldn't be more pleased.

It all started when **Mason** decided to drop **Doug Supernaw's** hit song "Reno" (which climbs from No. 14 to No. 11 on the **Hot Country Singles & Tracks** chart this week) after fielding numerous complaints from listeners who thought the song, which compares Reno to a heartless woman, depicted the city in a negative way.

The local paper picked up the story, which in turn went out on

the **Associated Press** wire. From there, other country jocks from stations like **WSIX** Nashville, **KNIX** Phoenix, and **KKBQ** Houston, began calling the station and interviewing staffers on the air. **Supernaw** himself appeared on **KHIT's** morning show July 28 and explained that he chose the name Reno simply because it rhymed with casino.

After a poll of listeners yielded a unanimous 85-0 vote in favor of the record, **Mason** re-added it in hot rotation. Says **Mason**, "The dissenters apparently aren't dissenting anymore." **PHYLLIS STARK**

FOR THE RECORD

Contrary to a report in the July 24 issue, **KIKI-FM** Honolulu morning team **Rory Wild** and **Danielle Tucker** continue to host that shift at the station.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 166 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|--------------------------------------|-----------------------------------|-----------|-----------|----------|---------------------------------------|--|
| | | | ★ ★ NO. 1 ★ ★ | | 38 | 30 | 23 | DAZZEY DUKS | DUICE (TMR/BELLMARK) |
| 1 | 1 | 13 | CAN'T HELP FALLING IN LOVE | UB40 (VIRGIN) | 39 | 34 | 12 | BY THE TIME THIS NIGHT IS OVER | KENNY G/PEABO BRYSON (ARISTA) |
| 2 | 3 | 19 | WEAK | SWV (RCA) | 40 | 49 | 4 | WHEN I FALL IN LOVE | CELINE DION & CLIVE GRIFFIN (EPIC) |
| 3 | 2 | 15 | THAT'S THE WAY LOVE GOES | JANET JACKSON (VIRGIN) | 41 | 46 | 5 | INSANE IN THE BRAIN | CYPRESS HILL (RUFFHOUSE/COLUMBIA) |
| 4 | 5 | 10 | I DON'T WANNA FIGHT | TINA TURNER (VIRGIN) | 42 | 45 | 2 | IT'S ALRIGHT | HUEY LEWIS & THE NEWS (SHANACHIE) |
| 5 | 4 | 20 | SHOW ME LOVE | ROBIN S. (BIG BEAT/ATLANTIC) | 43 | 42 | 10 | WHERE ARE YOU NOW | JANET JACKSON (VIRGIN) |
| 6 | 6 | 17 | I'LL NEVER GET OVER YOU | EXPOSE (ARISTA) | 44 | 39 | 9 | HERO | DAVID CROSBY & PHIL COLLINS (ATLANTIC) |
| 7 | 7 | 18 | COME UNDONE | DURAN DURAN (CAPITOL) | 45 | 41 | 19 | I SEE YOUR SMILE | GLORIA ESTEFAN (EPIC) |
| 8 | 8 | 16 | KNOCKIN' DA BOOTS | H-TOWN (LUKE) | 46 | 53 | 16 | GIRL U FOR ME | SILK (KEIA/ELEKTRA) |
| 9 | 13 | 9 | IF I HAD NO LOOT | TONY! TONI! TONE! (WING/MERCURY) | 47 | 48 | 4 | DON'T TAKE AWAY MY HEAVEN | AARON NEVILLE (A&M) |
| 10 | 9 | 11 | WHOOPI! (THERE IT IS) | TAG TEAM (LIFE/BELLMARK) | 48 | 50 | 6 | VERY SPECIAL | BIG DADDY KANE (COLD CHILLIN'/REPRISE) |
| 11 | 16 | 10 | LATELY | JOCECI (UPTOWN/MCA) | 49 | 47 | 4 | EVEN A FOOL CAN SEE | PETER CETERA (WARNER BROS.) |
| 12 | 15 | 5 | RIGHT HERE (HUMAN NATURE) | SWV (RCA) | 50 | 54 | 7 | SOMETHING'S GOIN' ON | UNV (MAVERICK/SIRE/WB) |
| 13 | 12 | 15 | HAVE I TOLD YOU LATELY | ROD STEWART (WARNER BROS.) | 51 | 56 | 5 | PLUSH | STONE TEMPLE PILOTS (ATLANTIC) |
| 14 | 14 | 10 | FIELDS OF GOLD | STING (A&M) | 52 | 58 | 5 | HAPPY | LEGACY OF SOUND FEATURING MEJA (RCA) |
| 15 | 11 | 10 | I'M GONNA BE (500 MILES) | THE PROCLAIMERS (CHRYSALIS/ERG) | 53 | 52 | 14 | REGRET | NEW ORDER (QWEST/WARNER BROS.) |
| 16 | 10 | 27 | TWO PRINCES | SPIN DOCTORS (EPIC) | 54 | 57 | 19 | SIMPLE LIFE | ELTON JOHN (MCA) |
| 17 | 17 | 7 | I'M FREE | JON SECADA (SBK/ERG) | 55 | 55 | 4 | IT'S FOR YOU | SHANICE (MOTOWN) |
| 18 | 18 | 9 | ONE WOMAN | JADE (GIANT) | 56 | 67 | 3 | THE WAYS OF THE WIND | P.M. DAWN (GEE STREET/ISLAND/PLG) |
| 19 | 19 | 4 | IF | JANET JACKSON (VIRGIN) | 57 | 71 | 3 | I GET AROUND | 2PAC (INTERSCOPE) |
| 20 | 21 | 9 | RUNAWAY TRAIN | SOUL ASYLUM (COLUMBIA) | 58 | 70 | 6 | ANOTHER SAD LOVE SONG | TONI BRAXTON (LAFACE/ARISTA) |
| 21 | — | 1 | DREAMLOVER | MARIAH CAREY (COLUMBIA) | 59 | 60 | 14 | TELL ME WHAT YOU DREAM | RESTLESS HEART/WARREN HILL (RCA) |
| 22 | 38 | 2 | THE RIVER OF DREAMS | BILLY JOEL (COLUMBIA) | 60 | 59 | 3 | ALRIGHT | KRIS KROSS (RUFFHOUSE/COLUMBIA) |
| 23 | 24 | 11 | SLAM | ONYX (UMJ/RAL/CHAOS) | 61 | 64 | 5 | STEP IT UP | STEREO MC'S (GEE STREET/ISLAND/PLG) |
| 24 | 31 | 9 | BABY I'M YOURS | SHAI (GASOLINE ALLEY/MCA) | 62 | 65 | 12 | WHOOT, THERE IT IS | 95 SOUTH (WRAP/ICHIHIBAN) |
| 25 | 22 | 16 | MORE AND MORE | CAPTAIN HOLLYWOOD PROJECT (MAGO) | 63 | 69 | 18 | TOUCH MY LIGHT | BIG MOUNTAIN (QUALITY) |
| 26 | 25 | 25 | I'M SO INTO YOU | SWV (RCA) | 64 | 66 | 20 | CONNECTED | STEREO MC'S (GEE STREET/ISLAND/PLG) |
| 27 | 23 | 34 | DON'T WALK AWAY | JADE (GIANT) | 65 | 61 | 3 | CHECK YO SELF | ICE CUBE (PRIORITY) |
| 28 | 37 | 3 | RAIN | MADONNA (MAVERICK/SIRE/WB) | 66 | — | 5 | AGAIN | JANET JACKSON (VIRGIN) |
| 29 | 35 | 9 | ONE LAST CRY | BRIAN MCKNIGHT (MERCURY) | 67 | 51 | 13 | GIRL, I'VE BEEN HURT | SNOW (EASTWEST) |
| 30 | 26 | 21 | LOOKING THROUGH PATIENT EYES | P.M. DAWN (GEE STREET/ISLAND/PLG) | 68 | 62 | 6 | GET IT UP | TLC (LAFACE/EPIC SOUNDTRAX/EPIC) |
| 31 | 36 | 12 | WHAT'S UP | 4 NON BLONDES (INTERSCOPE) | 69 | — | 1 | MEGA MEDLEY | ZAPP & ROGER (REPRISE) |
| 32 | 29 | 7 | RUN TO YOU | WHITNEY HOUSTON (ARISTA) | 70 | — | 4 | NUMB | U2 (ISLAND/PLG) |
| 33 | 40 | 5 | WILL YOU BE THERE | MICHAEL JACKSON (MJJ/EPIC) | 71 | — | 1 | SWEAT (A LA LA LA LONG) | INNER CIRCLE (BIG BEAT/ATLANTIC) |
| 34 | 33 | 6 | OOH CHILD | DINO (EASTWEST) | 72 | 68 | 14 | IN THESE ARMS | BON JOVI (JAMBICO/MERCURY) |
| 35 | 28 | 11 | CAN'T GET ENOUGH OF YOUR LOVE | TAYLOR DAYNE (ARISTA) | 73 | 74 | 5 | WHAT'S UP DOC? | FU-SCHNICKENS (JIVE) |
| 36 | 32 | 14 | DRE DAY | DR. DRE (DEATH ROW/INTERSCOPE) | 74 | — | 1 | WIDE RIVER | STEVE MILLER BAND (SAILOR/POLYDOR) |
| 37 | 44 | 4 | BREAK IT DOWN AGAIN | TEARS FOR FEARS (MERCURY) | 75 | 63 | 13 | LOVE NO LIMIT | MARY J. BLIGE (UPTOWN/MCA) |

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

HOT 100 RECURRENT AIRPLAY

| | | | | | | | | | |
|----|----|----|---------------------------------------|-------------------------------------|----|----|----|------------------------------------|----------------------------------|
| 1 | — | 4 | LOVE IS | V. WILLIAMS/B. MCKNIGHT (GIANT) | 14 | 7 | 31 | JUST ANOTHER DAY | JON SECADA (SBK/ERG) |
| 2 | — | 1 | FREAK ME | SILK (KEIA/ELEKTRA) | 15 | 10 | 13 | DITTY | PAPERBOY (NEXT PLATEAU/FFRR/PLG) |
| 3 | 1 | 7 | ANGEL | JON SECADA (SBK/ERG) | 16 | 17 | 9 | COMFORTER | SHAI (GASOLINE ALLEY/MCA) |
| 4 | 4 | 9 | I'M GONNA GET YOU | BIZARRE INC./ANGIE BROWN (COLUMBIA) | 17 | 13 | 9 | I HAVE NOTHING | WHITNEY HOUSTON (ARISTA) |
| 5 | 6 | 16 | DO YOU BELIEVE IN US | JON SECADA (SBK/ERG) | 18 | 21 | 13 | MR. WENDAL | ARRESTED DEVELOPMENT (CHRYSALIS) |
| 6 | 3 | 12 | ORDINARY WORLD | DURAN DURAN (CAPITOL) | 19 | 16 | 14 | FAITHFUL | GO WEST (EMI/ERG) |
| 7 | 2 | 11 | THAT'S WHAT LOVE CAN DO | BOY KRAZY (NEXT PLATEAU/LONDON) | 20 | 14 | 8 | HIP HOP HOORAY | NAUGHTY BY NATURE (TOMMY BOY) |
| 8 | — | 6 | NUTHIN' BUT A "G" THANG | DR. DRE (DEATH ROW/INTERSCOPE) | 21 | 23 | 37 | BABY-BABY-BABY | TLC (LAFACE/ARISTA) |
| 9 | 5 | 5 | IF I EVER LOSE MY FAITH IN YOU | STING (A&M) | 22 | 15 | 13 | NEVER A TIME | GENESIS (ATLANTIC) |
| 10 | 12 | 27 | END OF THE ROAD | BOYZ II MEN (BIV 10/MOTOWN) | 23 | 19 | 52 | MY LOVIN' (YOU'RE NEVER...) | EN VOUE (EASTWEST) |
| 11 | 8 | 13 | I'M EVERY WOMAN | WHITNEY HOUSTON (ARISTA) | 24 | 22 | 27 | WHAT ABOUT YOUR FRIENDS | TLC (LAFACE/ARISTA) |
| 12 | 9 | 19 | RHYTHM IS A DANCER | SNAP (ARISTA) | 25 | 24 | 9 | WHEN SHE CRIES | RESTLESS HEART (RCA) |
| 13 | 11 | 32 | ALL I WANT | TOAD THE WET SPROCKET (COLUMBIA) | | | | | |

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

| | |
|----|---|
| 60 | ABC-123 (Trycap, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP |
| 33 | ALRIGHT (EMI April, ASCAP/So So Def, ASCAP) |
| 41 | ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL/WBM |
| 22 | BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Ethyl, ASCAP) HL |
| 56 | BACK SEAT (OF MY JEEP) /PINK COOKIES IN A PLASTIC BAG (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP/Deep Technology, ASCAP) WBM |
| 53 | BAD BOYS (THEME FROM COPS) (Mad House, BMI) |
| 71 | A BAD GOODBYE (Blackened, BMI) CPP |
| 76 | BELIEVE (Miss Bessie, ASCAP/Henry Hirsch, ASCAP) CLM |
| 74 | BIG GUN (JAIBert & Son, ASCAP) |
| 86 | THE BONNIE AND CLYDE THEME/IBWIN' WIT MY CREW'N' (Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP) |
| 67 | BOOM! SHAKE THE ROOM (Zomba, ASCAP/Jazzy Jeff & Fresh Prince, ASCAP/House Jam, ASCAP/Forty Floors Up, ASCAP/Deshane, ASCAP/Bridgeport, BMI) |
| 42 | BREAK IT DOWN AGAIN (EMI Virgin, BMI/Chrysalis, BMI) CPP/HL |
| 50 | BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, ASCAP/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM |
| 34 | CAN'T GET ENOUGH OF YOUR LOVE (Unichappell, BMI) HL |
| 1 | CAN'T HELP FALLING IN LOVE (FROM SLIVER) (Glady's, ASCAP/Williamson, ASCAP) HL |
| 49 | CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM |
| 20 | CHECK YO SELF (WB, ASCAP/Gangsta Boogie, ASCAP/MCA, ASCAP/Soul Assassins, ASCAP) WBM |
| 68 | CHIEF ROCKA (Lotug, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP) WBM |
| 23 | COME UNDONE (Publisher Pending) HL |
| 80 | CONNECTED (EMI Virgin, ASCAP/Harrick, BMI/Longitude, BMI) WBM/HL |
| 39 | CREEP (Warner Chappell, ASCAP/WB, ASCAP) WBM |
| 70 | CRYIN' (Swag Song, ASCAP/MCA, ASCAP/Taylor Rhodes, ASCAP) |
| 52 | CRY NO MORE (I D Extreme, ASCAP/MCA, ASCAP) HL |
| 16 | DAZZEY DUKS (Giglio Chez, BMI/Alvert, BMI/Tee Girl, BMI/Shakin' Baker, BMI) |
| 63 | DON'T TAKE AWAY MY HEAVEN (Realsongs, ASCAP) WBM |
| 44 | DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL |
| 40 | DREAMLOVER (Rye Songs, BMI/Sony Songs, BMI/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP) |
| 19 | DRE DAY (Sony Tunes, ASCAP) HL |
| 91 | DUR DUR D'ETRE BEBE (Gavroche, SACEM) |
| 72 | EVEN A FOOL CAN SEE (PPC, ASCAP/MCA, ASCAP/Fleedleedle, BMI) WBM/HL |
| 26 | FIELDS OF GOLD (Blue Turtle, ASCAP) HL |
| 57 | GET IT UP (Tionna, ASCAP) WBM |
| 55 | GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL |
| 35 | GIRL U FOR ME/LOSE CONTROL (Keith Sweat, BMI/E.A. BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM |
| 75 | HAPPY (BMG, ASCAP/Chrysalis, ASCAP) CPP/HL |
| 18 | HAVE I TOLD YOU LATELY (Essential, BMI/Rightsong, BMI) HL |
| 58 | HERO (Hidden Pun, BMI/Hit & Run, BMI/Philip Collins, PRS/Stay Straight, BMI) WBM |
| 77 | HEY JEALOUSY (WB, ASCAP/East Jesus) WBM |
| 10 | I DON'T WANNA FIGHT (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP |
| 7 | IF I HAD NO LOOT (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Big Will, ASCAP/Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP) HL/WBM |
| 13 | IF (Black Ice, ASCAP/Flyte Tyme, ASCAP/Jobete, ASCAP/Stone Agate, BMI) WBM |
| 45 | I GET AROUND (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) |
| 12 | I'LL NEVER GET OVER YOU (Realsongs, ASCAP) WBM |
| 29 | I'M FREE (Estefan, ASCAP) CPP |
| 4 | I'M GONNA BE (500 MILES) (Warner Bros., ASCAP) WBM |
| 46 | I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM |
| 28 | INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP/BMG, ASCAP) HL |
| 90 | IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, ASCAP/Brupo, BMI) WBM |
| 88 | IN THESE ARMS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Moon Junction, ASCAP/EMI April, ASCAP) HL/WBM |
| 69 | IT'S FOR YOU (FROM THE METEOR MAN) (Shanice 4 U, ASCAP/Hee Bee Dooit, ASCAP/Warner-Tamerlane, ASCAP/U.A., ASCAP/EMI April, ASCAP) WBM |
| 96 | IT'S ON (T-Boy, ASCAP/Naughty, ASCAP/Elgy, BMI) |
| 79 | KILLER/PAPA WAS A ROLLIN' STONE (MCA, BMI/Beethoven/Stone Diamond, BMI) CPP/HL |
| 15 | KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM |
| 6 | LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP |
| 94 | LET ME ROLL (N-The Water, ASCAP/Mycenae, ASCAP) |
| 85 | LICK U UP (Pac Jam, BMI/Wreckshop, BMI) WBM |
| 83 | LIVIN' ON THE EDGE (Swag Song, ASCAP/MCA, ASCAP/Beef Puppet, ASCAP) |
| 48 | LOOKING THROUGH PATIENT EYES (MCA, ASCAP/Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL |
| 78 | LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP/MCA, ASCAP) WBM |
| 93 | MEGA MEDLEY (Troutman, BMI/Saja, BMI/Rubber Band, BMI/Stone Agate, BMI) |
| 36 | MORE AND MORE (ICM, ASCAP/Edition, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM |
| 21 | ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rojoice, BMI) HL |
| 25 | ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL |
| 32 | OOH CHILD (EMI Unart, BMI/Sleeping Sun, BMI) CPP |
| 92 | PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM |
| 81 | PETS (I'll Hit You Back, BMI/Virgin, BMI) HL |

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



| THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) | THIS WEEK | LAST WEEK | WEEKS ON | TITLE | ARTIST (LABEL/DISTRIBUTING LABEL) |
|-----------|-----------|----------|-----------------------------------|---|-----------|-----------|----------|--------------------------------------|--|
| | | | ★ ★ NO. 1 ★ ★ | | 38 | 30 | 22 | THREE LITTLE PIGS | GREEN JELLY (ZOO) |
| 1 | 1 | 12 | WHOOPI! (THERE IT IS) | TAG TEAM (LIFE/BELLMARK) 6 wks at No. 1 | 39 | 32 | 12 | GIRL, I'VE BEEN HURT | SNOW (EASTWEST) |
| 2 | 2 | 11 | CAN'T HELP FALLING IN LOVE | UB40 (VIRGIN) | 40 | 27 | 15 | COME UNDONE | DURAN DURAN (CAPITOL) |
| 3 | 3 | 11 | SLAM | ONYX (UMJ/RAL/CHAOS) | 41 | 49 | 5 | RUFFNECK | MC LYTE (FIRST PRIORITY/ATLANTIC) |
| 4 | 7 | 7 | I'M GONNA BE (500 MILES) | THE PROCLAIMERS (CHRYSALIS/ERG) | 42 | 39 | 8 | CAN'T GET ENOUGH OF YOUR LOVE | TAYLOR DAYNE (ARISTA) |
| 5 | 5 | 15 | WHOOT, THERE IT IS | 95 SOUTH (WRAP/ICHIHIBAN) | 43 | 29 | 9 | A BAD GOODBYE | CLINT BLACK WITH WYNNONNA (RCA) |
| 6 | 6 | 9 | LATELY | JOCECI (UPTOWN/MCA) | 44 | 44 | 4 | GET IT UP | TLC (LAFACE/EPIC SOUNDTRAX) |
| 7 | 4 | 14 | WEAK | SWV (RCA) | 45 | 41 | 7 | BIG GUN | AC/DC (EASTWEST) |
| 8 | 8 | 31 | DAZZEY DUKS | DUICE (TMR/BELLMARK) | 46 | 35 | 22 | IT WAS A GOOD DAY | ICE CUBE (PRIORITY) |
| 9 | — | 1 | CHECK YO SELF | ICE CUBE FEATURING DAS EFX (PRIORITY) | 47 | 38 | 10 | ABC-123 | LEVERT (ATLANTIC) |
| 10 | 10 | 11 | WHAT'S UP | 4 NON BLONDES (INTERSCOPE) | 48 | 50 | 2 | VERY SPECIAL | BIG DADDY KANE (COLD CHILLIN'/REPRISE) |
| 11 | 9 | 11 | DRE DAY | DR. DRE (DEATH ROW/INTERSCOPE) | 49 | 55 | 3 | RAIN | MADONNA (MAVERICK/SIRE/WB) |
| 12 | 12 | 7 | IF I HAD NO LOOT | TONY! TONI! TONE! (WING/MERCURY) | 50 | 43 | 13 | MORE AND MORE | CAPTAIN HOLLYWOOD PROJECT (MAGO) |
| 13 | 21 | 2 | IF | JANET JACKSON (VIRGIN) | 51 | 51 | 5 | CHIEF ROCKA | LORDS OF UNDERGROUND (PENDULUM) |
| 14 | 11 | 18 | KNOCKIN' DA BOOTS | H-TOWN (LUKE) | 52 | 53 | 4 | RUN TO YOU | WHITNEY HOUSTON (ARISTA) |
| 15 | 19 | 6 | RUNAWAY TRAIN | SOUL ASYLUM (COLUMBIA) | 53 | 42 | 27 | NUTHIN' BUT A "G" THANG | DR. DRE (DEATH ROW/INTERSCOPE) |
| 16 | 13 | 13 | HAVE I TOLD YOU LATELY | ROD STEWART (WARNER BROS.) | 54 | 64 | 2 | LICK U UP | H-TOWN (LUKE) |
| 17 | 15 | 16 | I'LL NEVER GET OVER YOU | EXPOSE (ARISTA) | 55 | 56 | 3 | IN THE HEART OF A WOMAN | BILLY RAY CYRUS (MERCURY) |
| 18 | 20 | 5 | INSANE IN THE BRAIN | CYPRESS HILL (RUFFHOUSE/COLUMBIA) | 56 | — | 1 | BOOM! SHAKE THE ROOM | JAZZY JEFF/FRESH PRINCE (JIVE) |
| 19 | 17 | 10 | SOMETHING'S GOIN' ON | UNV (MAVERICK/SIRE/WB) | 57 | 47 | 18 | LIVIN' ON THE EDGE | AEROSMITH (GEFFEN) |
| 20 | 22 | 6 | ONE LAST CRY | BRIAN MCKNIGHT (MERCURY) | 58 | 68 | 2 | THE BONNIE & CLYDE THEME | |

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

UB40 HOLDS AT NO. 1 for a third week, as "Can't Help Falling In Love" (Virgin) increases in sales, monitored airplay, and small-market playlist reports. The margin between "Falling" and the next bulleted single, "I'm Gonna Be (500 Miles)" by the **Proclaimers** (Chrysalis/ERG), is too wide for "Miles" to challenge for the top next week. "Whoomp! (There It Is)" by **Tag Team** (Life/Bellmark) remains No. 1 in sales; however, its sales are off slightly, and it holds at No. 2 overall.

ICE CUBE FEATURING **DAS EFX** makes an enormous chart jump from 85-20 this week with "Check Yo Self" (Priority). Its out-of-the-box sales debut at No. 9 makes this the biggest overall point-gainer by a landslide. 87% of its points are due to sales; however, top 40/rhythm-crossover radio is quickly reacting with top 20 airplay at Hoosier 96 (WHHH) Indianapolis, Z90 San Diego, and Power 92 (KKFR) Phoenix. The second-biggest overall gainer, "If" by **Janet Jackson** (Virgin), is also driven by strong sales, zooming 21-13 on the sales chart. On the radio side, Jackson's first single, "That's The Way Love Goes" is still top five in monitored airplay, while "If" is bulleted at No. 19. "If" is breaking in California, with early top 10 airplay at KMEL San Francisco, FM102 Sacramento, and KQPW Fresno.

"**THE RIVER OF DREAMS**" by **Billy Joel** (Columbia) is the third-biggest gainer this week, winning power picks for sales and airplay. It enters at No. 63 in sales, and leaps 38-22 in monitored airplay. "River" is breaking on the top 40/adult stations, including WPLJ and Mix 105 (WMXV) in New York. The fourth-biggest gainer, and runner-up for the airplay award, is **Michael Jackson's** "Will You Be There" (MJJ/Epic Soundtrax/Epic). It's top 10 at WKVS Toledo, Ohio, KRQ Tucson, Ariz., and WNOK Columbia, S.C. The second runner-up for the airplay award is "Break It Down Again" by **Tears For Fears** (Mercury), up 14 places to No. 42 overall, and top 10 already at WPST Trenton, N.J., and KDWB Minneapolis.

QUICK CUTS: The new release from **Mariah Carey**, "Dreamlover" (Columbia), storms onto the chart at No. 40, with only a partial week of airplay and having just arrived at retail stores. Early top 15 airplay includes KHKS Dallas, Q102 Cincinnati, and Q106 San Diego. Also entering the Hot 100 this week is 7-year-old TV star **Raven-Symoné** with "That's What Little Girls Are Made Of" (MCA). It's breaking at WPGC Washington, D.C. (No. 9), and WCKZ Charlotte, N.C. (No. 8). **Zapp & Roger** debut at No. 93 with "Mega Medley" (Reprise). Early top 10 airplay includes Power 106 Los Angeles, WJMH Greensboro, N.C., and WHYT Detroit... Four singles are pushed back in the tightly competitive 20s, despite gaining points: The affected singles are by **Shai** (21-22), **Sting** (23-26), **Jon Secada**, (27-29), and **UNV** (29-32)... The rule to determine recurrent titles on the Hot 100 Airplay chart has been changed. The Hot 100 Recurrent Airplay chart now lists only those records which have dropped off the Hot 100, because they are below the top 50 and have exceeded 20 weeks on the Hot 100.

HALL RE-EXPLORES SOUL IN EPIC DEBUT

(Continued from page 1)

cord in seven years and his Epic debut, due Aug. 31, Hall delves deep into his past, paying homage to Philadelphia's historic impact on R&B music.

"When I did my other solo records, I was so immersed in Hall & Oates that I was trying to do something so different than what I did with John. So I would put myself in another context by working with people like Robert Fripp and Dave Stewart," says Hall. "This time, I wanted to go in a soul direction."

Though Hall & Oates have not released an album since 1990's "Change Of Season," Hall stops short of saying the pair has split. "We have no plans to work together for now; we're just on hold until we want to do more stuff," he says.

However, the time away from his duo career, as well as time spent in London, where he's had a home for the past four years, provided plenty of inspiration for Hall.

The British soul movement "really did influence me," he says. "After we did the last Hall & Oates tour, I just let the music wash over me and I realized how much of the modern music in England harkens back to Philly with the same melodies, the same chords. In a lot of cases, the British people have a certain respect for Philly soul that Americans don't; I don't know if Americans realize how much a part of the rock family tree it is. But being in London made me rethink what I'm all about."

PARTING WITH ARISTA

Recorded in New York and London, where the singer divides his time evenly, the album was about half finished when Hall and Arista Records decided to part ways. "To everyone's credit, especially Arista, they saw I wanted to do something different than they wanted me to do and they

let me go. I'm really grateful to them," Hall says.

He began shopping the half-finished cassette around and felt the connections he had with Epic execs, many of whom he had known during their tenures at other labels, would stand him in good stead. "It was like sitting in a room with old friends. And they said, 'Do whatever you want to do.'"

VP of A&R Michael Caplan, who signed Hall to Epic, says one of the main attractions for him, in addition to Hall's sterling vocals, was the material. "I really loved the direction Daryl had gone in with the new stuff. We just took what he had and finetuned it."

Four songs on the album were produced by Mike Peden of British soul group the Chimes. The other seven were co-produced by Hall and Peter Lord and Jeff Smith, two members of the Family Stand.

Both parties came highly recommended to Hall. "I'd heard the Family Stand records, but it wasn't like I was particularly into them," he says. "But a lot of people suggested them. We got together and it worked right away. We're real kindred spirits." He says he had the same experience with Peden, who came recommended by a publisher. "He played me some tracks Mike was doing and I said, 'This is the kind of sound I want to put myself in.'"

In the midst of recording, Hall & Oates were inducted into the Philadelphia Hall Of Fame. "That just came at a great time," Hall says. "I'd just written 'I'm In A Philly Mood' and I got to tell everybody in my hometown about it. It was great to see all those people; it was the closest thing to a high school reunion that I've had."

When it came time to pick the first single, Caplan says the choice was ob-

vious. "The first time we played 'I'm In A Philly Mood,' we got goosebumps. We started to apply some record company science to it and just got confused. I've learned to go with the goosebumps." The midtempo rhythmic ballad is being serviced to adult contemporary, top 40, and R&B stations simultaneously the second week in August.

GLOBAL MARKETING

While the sound may be Philly, Epic's marketing approach is global. "We're going to attack the world all at once," says John Doelp, senior VP of marketing. "Every territory went crazy when they found out we'd signed him. When Hall & Oates were at their peak, the global markets were very much responding to the U.S. market. If you had a U.S. hit, you had a hit around the world."

The label began pushing the release at March's NARM convention, announcing the signing with the tag line, "What new artist that Epic has just signed has already sold 17 million records?" To bolster company excitement further, Hall played new songs at Sony's worldwide corporate meeting in Boca Raton, Fla., in June.

Epic now is lining up showcases around the world for Hall, including one in London that will be attended by label affiliates from Europe. According to Doelp, a Los Angeles showcase is also being planned, in conjunction with various appearances by Hall on late-night television.

To tie in with the first single, as well as the tone of the album, Doelp says Epic is also trying to coordinate an in-store appearance for Hall at a retail outlet in Philadelphia.

Hall says he'd also like to tour eventually, something he's never done as a solo act. "I figure I'll let the record get off the ground first; spring sounds good to me."

ABDUL TAKES THE STAND AT VIRGIN TRIAL

(Continued from page 8)

hours on the subsequent promotion of the album. (In her testimony, Marine said that her work on the album totaled 20 hours.)

Playing part of each cut from "Forever Your Girl," Parker walked Abdul through the album's successful climb up the charts, noting that the record spawned four No. 1 singles. As each song echoed in the courtroom, Abdul smiled and bounced rhythmically in her chair.

After each track, Abdul maintained that she sang the sole lead vocal on each track (with the exception of "Opposites Attract," which features co-lead vocals credited to the Wild Pair).

Abdul noted that she also sang background vocals on each track, and doubled and sometimes tripled her own lead vocals.

In an attempt to counter previous testimony that her work as a choreographer wore her out during album recording sessions, Abdul claimed she "took a leave of absence" from dance work while making the album.

Countering testimony for Marine by Dan Brennan, the former manager of "Opposites Attract" producer Oliver Leiber, Abdul denied that she had cursed at Brennan or complained about the prominence of Marine's voice on a rough mix of the song.

She also testified that Marine never complained to her about crediting on the album, and that she first be-

came aware of Marine's complaints when she read a 1991 story in the tabloid paper the Globe.

Marine's attorney, Laurence Berman, bashed Abdul repeatedly during his cross-examination, which drew bristling, often defensive responses from the singer and loud objections from Virgin's legal team.

Presenting Abdul with a copy of her signed 1987 contract with Virgin, Berman noted a clause stating that the singer was legally obligated to "cooperate fully" with the label in any third-party suit.

Seeking to knock down Abdul's claim she took a break from choreography, Berman played a portion of her "Knocked Out" video compilation on which the star was interviewed; on the tape, Abdul said that while "Forever Your Girl" was being made, "I was doing all my choreography work during the day... It was murder for me."

Berman then said hotly, "You did tell America [on the video] that you were working on the choreography, didn't you?"

In further testimony, Abdul denied claims that she knew the album was over budget and behind schedule in early 1988.

"You're asking me something that I don't know," she said, her voice rising, when asked about budget overruns. "I was told, 'This is great, you're right in under budget.'" Abd-

ul added she "never felt any pressure" from Virgin about the delivery date for the record.

Abdul stubbornly denied she knew how much she made from "Forever Your Girl," finally grudgingly admitting she made "at least a million." The singer also flared up when Berman suggested she lip-synched her lead vocals to prerecorded tapes during the 1988 Club MTV tour.

In the nadir of the trial so far, Berman claimed that Abdul secured work as choreographer on the Jacksons' "Torture" video by having an "extramarital relationship" with Jackie Jackson. The charge brought groans of disgust from spectators and sharp objections (quickly sustained by Tashima) from Virgin's attorneys.

Berman's attempt to play an isolated vocal from the track "State Of Attraction" detonated a similar explosion from Virgin's table, and a profane outburst (after Tashima left the courtroom) from the label's hyper-theatrical lawyer, Joseph Yanny. Tashima ruled the track could not be submitted, since it had not been admitted properly as an exhibit.

Asked by Berman about vocal doubling by Marine and other singers on the album, Abdul said coolly that it was "a background technique enhancing the main lead vocal... It's mimicking the style and the interpretation I set."

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 | 5 | 3 | IN MY NATURE NUTTIN' NYCE (POCKETOWN/JIVE) | | 14 | 6 | 2 | FEW AND FAR BETWEEN 10,000 MANIACS (ELEKTRA) | |
| 2 | 13 | 2 | STREIHT UP MENACE MC EIGHT (JIVE) | | 15 | 24 | 2 | TAKE ME FOR A LITTLE WHILE COVERDALE/PAGE (GEPHEN) | |
| 3 | 10 | 2 | NO RAIN BLIND MELON (CAPITOL) | | 16 | — | 1 | MANY CLOUDS OF SMOKE TOTAL DEVASTATION (PGA) | |
| 4 | — | 1 | I'LL SLEEP WHEN I'M DEAD BON JOVI (JAMBICO/MERCURY) | | 17 | 25 | 2 | LET ME BE THE ONE INTRO (ATLANTIC) | |
| 5 | 15 | 2 | SOMEBODY ELSE WILL O'JAYS (EMI/ERG) | | 18 | — | 1 | REASON TO BELIEVE ROD STEWART (WARNER BROS.) | |
| 6 | 7 | 3 | GOTTA GET MINE MC BREED (WRAP/ICIBAN) | | 19 | 22 | 13 | AIN'T THAT LONELY YET DWAYNE YOUNG (REPRISE/WB) | |
| 7 | — | 1 | OH CAROLINA SHAGGY (VIRGIN) | | 20 | — | 1 | LOVE 4 LOVE ROBIN S. (BIG BEAT/ATLANTIC) | |
| 8 | 9 | 8 | SEEMS YOU'RE MUCH TOO BUSY VERTICAL HOLD (A&M) | | 21 | — | 1 | TOMORROW'S GIRLS DONALD FAGEN (REPRISE) | |
| 9 | — | 1 | SOMETHING IN YOUR EYES BELL BIV DEVOE (MCA) | | 22 | 18 | 7 | BLAME IT ON YOUR HEART PATTY LOVELESS (EPIC) | |
| 10 | 16 | 5 | IT'S YOUR CALL REBA MCKENTRE (MCA) | | 23 | 20 | 5 | IF I HAD A CHEATIN' HEART RICKY LYNN GREGG (LIBERTY) | |
| 11 | 14 | 3 | REAL WORLD QUEENSRYCHE (COLUMBIA) | | 24 | — | 1 | IT SURE IS MONDAY MARK CHESNUTT (MCA) | |
| 12 | 8 | 6 | WORK IT OUT LUKE (LUKE) | | 25 | 11 | 2 | 2 THE RHYTHM SOUND FACTORY (LOGIC/RCA) | |
| 13 | — | 1 | OOH, WATCHA GONNA DO RUN-D.M.C. (PROFILE) | | | | | | |

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

ZAP MAMA RIDES CREST OF WORLD WAVE

(Continued from page 1)

past two years.

The album, originally self-titled, was released in October 1991 in Belgium on Crammed Discs and was renamed "Adventures In Afropea 1" for the U.S.

It has since gone gold in Belgium (15,000 units) and sold more than 100,000 units throughout Europe and more than 50,000 units in the U.S. According to Luaka Bop's Yale Evelev, the label expects to sell 75,000-100,000 units of "Adventures In Afropea 1" in the U.S. The album is already the label's best-selling single-artist record in the U.S., surpassing "The Best Of Tom Zé."

After the album was released in Belgium, Crammed Discs licensed it to Remark/PolyGram for France and Italy. With no further major-label interest, Crammed Discs then began releasing the album through its existing distribution network in Germany, Switzerland, Holland, the U.K., and other territories.

The band, which has been touring Europe this summer playing numerous jazz festivals, gained U.S. exposure earlier this year as the opening act for 10,000 Maniacs and through its own select showcase dates.

The music of Zap Mama is rooted in the forests of Zaire, the streets of Belgium, and in the vocal traditions of cultures stretching back hundreds of years.

Zap Mama's founder, Marie Daulne, was born in Zaire and raised in Belgium. As a young woman she restlessly set about rediscovering the music of her African roots, the legacy of her European upbringing, and the musical gifts of societies from Syria to Spain and beyond, all of which play a part in Zap Mama's eclectic mix, live and on record.

VOCAL TECHNIQUES

"I just follow my instincts," says Daulne. "I love vocal techniques and vocal music." She also has studied the social and political context for songs and sounds from ancient cultures, such as the pygmies of Central Africa whose trilling, hypnotic chants inspired such Zap Mama songs as "Mupepe" and "Babanzélé."

Zap Mama is comprised of Daulne and four other women of African and European heritage, Cécilia Kakonda, Céline Kankonda, Sabine Kabongo, and Sylvie Nawasadio.

"I listened to a lot of jazz before Zap Mama," says Daulne, recalling the formal jazz training she took at the Antwerp School of Jazz and subsequently abandoned in favor of her own ethno-musical studies.

Well before its success in the U.S., though, the quintet was gaining a sizable following in Europe, largely on the strength of its live act.

"It's a mixture of humor, dance, color; it's really powerful," says Teddy Hillaert, who had been booking a theater, the Ancienne Belgique in Zap Mama's home city of Brussels, when he met the group. "Their show sold out so quickly, I said 'This is amazing.'" He subsequently began managing the group.

Likewise, the managing director of Crammed Discs in Belgium, Marc Hollander, signed Zap Mama in early 1991 after seeing two of its shows in Brussels.

"Their mixed Afro-European origins enable them to bridge the gap between both cultures," says Hollander. "They present Western audiences with an impression of Africa which is half-real and half-imaginary,

which makes them dream. They research and reinterpret certain forms of traditional music, but from a semi-European standpoint, with a lot of humor, and a vision which doesn't lack social and political content."

Zap Mama's album was recorded in the summer of 1991, largely in Studio Daylight in Brussels. But in keeping with the adventurous spirit of the group, the track "Babanzélé" was recorded in a forest outside the Belgian city, and "Miziké" was recorded near Daulne's birthplace, the town of Isiro, Zaire. Joining the quintet on the record are two other singers, Daulne's brother Jean-Louise Daulne and, on the Cuban-flavored "Son Cubano," percussionist David Weemaels.

A documentary film, "Miziké Mama"—which traces both Daulne's personal history and that of the band—has been broadcast throughout Europe and received awards at the San Francisco Film Festival and the 1993 MIDEEM. A second film is planned about the recording of the

group's second album.

By early 1992, Byrne could not help but take notice of Zap Mama, with introductions coming from all sides. The French Music Office in New York was the first to send a Zap Mama video and CD to Luaka Bop, says Hillaert. And when Byrne toured through Europe and wound up playing at the Ancienne Belgique, Hillaert made sure he left with a copy of the Zap Mama album.

LUAKA BOP REACTS

In July 1992, two showcases were arranged for Zap Mama in New York during the New Music Seminar. "We invited A&R people from several U.S. companies," says Hollander. "Luaka Bop were the first ones to react."

Daulne met David Byrne in London in late October 1992. "I said I didn't want to sign a paper," she recalls. "I have to see how I feel about him." Her reaction? "We have the same passion," she says. "I don't know the music of this man, but I know this man is good."

LUAKA BOP MEANS GLOBAL POP

(Continued from page 1)

go, 'That's great.' So we're just hearing things we think are great coming from different places."

Evelev agrees. "This is a pop music label," he says, "and we're trying to do the kinds of pop music that other people aren't doing. Pop music could be from Pomona or Rio or Bombay."

The label's next big prospect, following the explosive success of Zap Mama in the U.S. (see story, page 1), is an Algerian-born, France-based artist named Djura, who fronts a band called Djur Djura.

Djura's story is at least as riveting as her music—entrancing microtonal vocals supported by a latticework of flute, guitar, bass, keyboards, and percussion. When she was born in 1949 in the eastern Algerian village of Kabylia, her mother was so devastated by the news that she had had a girl instead of a boy that she refused to feed or care for the infant. Fortunately, Djura was saved by the grace of a relative, who nursed her until she was 5.

As an adult, she was beaten and locked in a room for several months by a brother who controlled all of her actions, including the way she dressed. Later, she was beaten and imprisoned by her father, who had wrested her away from that brother. The brother eventually caught up with her, though, and slashed her with a knife.

More recently, in 1987, Djura's youngest of nine brothers and a niece she had nursed as an infant attacked her and her partner, ostensibly for violating the role of the woman in traditional Berber society. She has survived all of those traumas with a strong sense of self and of rebellion reflected in her music, her writing, and her acclaimed documentary film work.

Djura formed Djur Djura in the mid-'70s with two of her sisters and other Berber singers, plus musicians from North Africa, America, and France. The group had come to the attention of Byrne because he had bought some of its records in New York and Paris.

Djur Djura's upcoming Luaka Bop album, due Sept. 21, is a best-of compilation that will be titled "Adven-

tures In Afropea 2: The Best Of Djur Djura," continuing the Africa/Europe series originated with Zap Mama. Luaka Bop has pacted with Djura for future albums as well.

Another of Luaka Bop's upcoming projects is an eclectic duo from Pomona, Calif. (hence Evelev's earlier reference), called Geggy Tah. Warner



DJUR DJURA



EVELEV

Bros.' Tim Carr described the group's sound as Ween produced by Prince, while Evelev calls it avant-soul. Byrne adds his version: "I heard elements of Prince, a little bit of Brazilian music, a little bit of avant-garde rock, and then there was stuff I wasn't familiar with. I just heard all these elements all colliding at once, a sound like I'd never heard before."

Geggy Tah's debut album is scheduled for release early next year. Around the same time, Luaka Bop will issue a new album by English dream-pop band A.R. Kane, which had a brush with fame with the late '80s hit "Pump Up The Volume," which it released under the moniker

Byrne and Evelev say they were drawn to Zap Mama's music and artistry, and realized that the group had tremendous potential for success in the U.S.

"One thing that really attracted us to this group is that it's very popular music but there's a real artistic underpinning to it," says Evelev. "It's not someone saying, 'What can I do to be successful?' It's someone saying, 'This is the music I want to do.'"

An additional Zap Mama track was recorded last summer, the playful "Brrrlak," which was added to the group's self-titled album when it was being prepared for its U.S. release. The song was also released as a radio single in Europe and is gaining exposure on MTV Europe.

While respecting the focus and vision of Daulne and her group members, Hillaert notes, "We have tried to give Zap Mama the approach of a pop band, not a world music band."

Hollander, at Crammed Discs, says, "We realized that Zap Mama appealed to a wide range of audiences.

We simultaneously directed our efforts [in Europe] to specialized media in the fields of world music and jazz, and to more general media—fashion and lifestyle magazines, the general music press, [and] popular TV shows. We've convinced our licensees to adopt the same strategy, including most recently Luaka Bop, who are successfully applying it in the States."

In order to make the marketing campaign for Zap Mama work in the U.S., Luaka Bop first had to get the Warner Bros. staff excited about the project, which Evelev says occurred instantly. Luaka Bop then set up a base for Zap Mama by mailing an edited version of the video bio "Miziké Mama" to book and record stores, having the group perform live showcases, and, later, booking the act on the 10,000 Maniacs tour, as well as on its own.

Assistance in preparing this story was provided by Paul Verna in New York.

M/A/R/R/S.

In late 1991, Luaka Bop released a compilation of songs from A.R. Kane's first few albums—only one of which was released in the U.S.—and the results were disappointing. However, Byrne and Evelev say they've learned enough lessons from that ill-fated release to apply to the group's upcoming recording, which they describe as a Beach Boys-inspired sound, and a departure from the band's previous work.

While it may seem from Luaka Bop's success with Zap Mama and its upcoming releases by Djur Djura, Geggy Tah, and A.R. Kane that the label is shifting the focus away from its popular genre compilations, Byrne says the two facets of the company are simply "running parallel."

To this day, some three years after the creation of the label, its biggest seller is its first release, the compilation "Brazil Classics 1: Beleza Tropical," which has sold approximately 250,000 units worldwide, according to Evelev.

Luaka Bop has since issued four other Brazilian-music records: a samba collection that has sold 160,000 units worldwide, a northeastern Brazilian music compilation (90,000 units), and two albums by Tom Zé. While the Brazilian series is dormant for the moment, Luaka Bop is planning a new Tom Zé release for next year.

JVC TO BACK DCC, MD

(Continued from page 4)

nected to a separate MD or DCC machine, the DX-1 will be capable of recording digitally from CD to MD or DCC and from CD, MD, or DCC to analog tape.

In late August, JVC also plans to release blank 60-minute MD discs for 1,400 yen (\$12.96) each, followed by 74-minute blank discs in the fall.

Company spokesman Masayuki Murakami says JVC's original plan was to make its DCC debut with a deck-type record/playback model this fall, but the company decided to launch the ZD-1 unit at Matsushita's request in order to give a boost to DCC, which is trailing MD in the Jap-

anese market.

Murakami says JVC estimates total DCC sales in Japan in the April-September first half of fiscal 1993 at 30,000 units, rising to a projected 80,000 in the October-March second half. By contrast, the company projects total Japanese sales of MD hardware at 280,000 units in fiscal 1993.

One reason MD has fared better in Japan compared to DCC, Murakami says, is the earlier availability of portable MD units.

"With DCC, manufacturers tried to achieve better sound quality rather than portability, but unfortunate-

ly, demand in the market for tabletop units was not so big," he says, adding that he expects DCC sales to increase once more portable models become available.

There are 434 prerecorded DCC titles available in Japan, compared with 300 MD titles released here thus far, notes Murakami. MD's strength, however, has been the availability of Walkman-style units with recordability. Such units are especially popular among younger users who enjoy dubbing their own tapes, and so the relatively narrow selection of titles hasn't hurt MD as much DCC.

THE Billboard 200

FOR WEEK ENDING
AUGUST 7, 1993

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-------------------------------------|-----------|-----------|---------------|--|--|---------------|
| *** No. 1/HOT SHOT DEBUT *** | | | | | | |
| 1 | NEW | 1 | 1 | CYPRESS HILL RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98) 1 week at No. 1 | BLACK SUNDAY | 1 |
| 2 | 1 | 1 | 3 | U2 ISLAND 518047*/PLG (10.98/16.98) | ZOOROPA | 1 |
| 3 | 2 | 4 | 5 | SOUNDTRACK EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98) | SLEEPLESS IN SEATTLE | 2 |
| 4 | 4 | 3 | 10 | JANET JACKSON VIRGIN 87825 (10.98/16.98) | JANET. | 1 |
| 5 | 3 | 2 | 4 | BARBRA STREISAND COLUMBIA 44189 (10.89 EQ/16.98) | BACK TO BROADWAY | 1 |
| 6 | 5 | 6 | 31 | STONE TEMPLE PILOTS ATLANTIC 82418/AG (9.98/15.98) | CORE | 3 |
| 7 | 6 | 7 | 9 | ROD STEWART WARNER BROS. 45289 (10.98/16.98) | UNPLUGGED... AND SEATED | 2 |
| 8 | 11 | 12 | 36 | SOUNDTRACK ARISTA 18699* (10.98/15.98) | THE BODYGUARD | 1 |
| 9 | 8 | 8 | 32 | DR. DRE DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98) | THE CHRONIC | 3 |
| 10 | 7 | 5 | 5 | BILLY RAY CYRUS MERCURY 514758 (10.98/16.98) | IT WON'T BE THE LAST | 3 |
| 11 | 9 | 11 | 29 | SWV RCA 66074 (9.98/13.98) | IT'S ABOUT TIME | 8 |
| 12 | 10 | 10 | 36 | KENNY G ARISTA 18646 (10.98/15.98) | BREATHLESS | 2 |
| 13 | 16 | 20 | 38 | SOUL ASYLUM COLUMBIA 48898* (9.98 EQ/15.98) | GRAVE DANCERS UNION | 13 |
| 14 | 13 | 16 | 19 | 4 NON BLONDES INTERSCOPE 92112/AG (9.98/13.98) | BIGGER, BETTER, FASTER, MORE! | 13 |
| 15 | 12 | 9 | 7 | SOUNDTRACK COLUMBIA 57127 (10.98 EQ/16.98) | LAST ACTION HERO | 7 |
| 16 | 15 | 13 | 58 | SPIN DOCTORS EPIC 47461 (10.98 EQ/15.98) | POCKET FULL OF KRYPTONITE | 3 |
| 17 | 14 | — | 2 | CLINT BLACK RCA 66239 (10.98/15.98) | NO TIME TO KILL | 14 |
| 18 | 18 | 19 | 17 | ONYX RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98) | BACDAFUCUP | 17 |
| 19 | 20 | 15 | 14 | AEROSMITH GEFEN 24455 (10.98/16.98) | GET A GRIP | 1 |
| 20 | 17 | 14 | 9 | SOUNDTRACK JIVE 41509 (10.98/15.98) | MENACE II SOCIETY | 11 |
| 21 | 24 | 28 | 42 | ALAN JACKSON ARISTA 18711 (10.98/15.98) | A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE) | 20 |
| 22 | 19 | 17 | 6 | TINA TURNER VIRGIN 88189 (10.98/15.98) | WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) | 17 |
| 23 | 21 | 18 | 20 | STING A&M 0070 (10.98/16.98) | TEN SUMMONER'S TALES | 2 |
| ***GREATEST GAINER*** | | | | | | |
| 24 | 39 | 42 | 4 | SOUNDTRACK EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98) | POETIC JUSTICE | 24 |
| 25 | 22 | 22 | 20 | LENNY KRAVITZ VIRGIN 86984 (9.98/15.98) | ARE YOU GONNA GO MY WAY? | 12 |
| 26 | 23 | 21 | 22 | DURAN DURAN CAPITOL 98876 (9.98/13.98) | DURAN DURAN | 7 |
| 27 | 25 | 24 | 5 | TONY! TONI! TONE! WING 514933/MERCURY (10.98/15.98) | SONS OF SOUL | 24 |
| 28 | 26 | 26 | 84 | PEARL JAM EPIC 47857 (10.98 EQ/15.98) | TEN | 2 |
| 29 | 29 | 31 | 5 | VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98) | MTV PARTY TO GO VOLUME 3 | 29 |
| 30 | 27 | 25 | 48 | ERIC CLAPTON DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98) | UNPLUGGED | 1 |
| 31 | 44 | 45 | 21 | THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98) | SUNSHINE ON LEITH | 31 |
| 32 | 41 | 46 | 11 | RADIOHEAD CAPITOL 81409 (9.98/15.98) | PABLO HONEY | 32 |
| 33 | 30 | 23 | 8 | LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98) | NEVER LET ME GO | 6 |
| 34 | 36 | — | 2 | TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98) | TONI BRAXTON | 34 |
| 35 | 43 | 40 | 5 | VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98) | MTV PARTY TO GO VOLUME 4 | 35 |
| 36 | 34 | 39 | 45 | GEORGE STRAIT MCA 10651 (10.98/15.98) | PURE COUNTRY (SOUNDTRACK) | 6 |
| 37 | 35 | 35 | 16 | YANNI PRIVATE MUSIC 82106 (10.98/15.98) | IN MY TIME | 24 |
| 38 | 28 | 27 | 5 | GLORIA ESTEFAN EPIC 53807 (10.98 EQ/15.98) | MI TIERRA | 27 |
| 39 | 37 | 37 | 38 | SADE EPIC 53178 (10.98 EQ/16.98) | LOVE DELUXE | 3 |
| 40 | 33 | 33 | 8 | SOUNDTRACK VIRGIN 88064 (10.98/15.98) | SLIVER | 23 |
| 41 | 38 | 30 | 6 | NATALIE COLE ELEKTRA 61496 (10.98/16.98) | TAKE A LOOK | 26 |
| 42 | 46 | 48 | 87 | MICHAEL JACKSON EPIC 45400* (10.98 EQ/15.98) | DANGEROUS | 1 |
| 43 | 40 | 34 | 31 | SILK KEIA 61394/ELEKTRA (10.98/15.98) | LOSE CONTROL | 7 |
| 44 | 32 | 29 | 27 | SNOW EASTWEST 92207/AG (10.98/15.98) | 12 INCHES OF SNOW | 5 |
| 45 | 31 | 32 | 16 | H-TOWN LUKE 126* (9.98/16.98) | FEVER FOR DA FLAVOR | 16 |
| 46 | 42 | 43 | 62 | BILLY RAY CYRUS MERCURY 510635 (10.98 EQ/15.98) | SOME GAVE ALL | 1 |
| 47 | 47 | 49 | 11 | WYNONNA CURB 10822/MCA (10.98/15.98) | TELL ME WHY | 5 |
| 48 | 67 | 97 | 14 | AARON NEVILLE A&M 0086 (10.98/16.98) | GRAND TOUR | 48 |
| 49 | 55 | 55 | 29 | JOHN MICHAEL MONTGOMERY ATLANTIC 82420/AG (9.98/15.98) | LIFE'S A DANCE | 27 |
| 50 | 48 | 38 | 6 | NEIL YOUNG REPRISE 45310/WARNER BROS. (10.98/16.98) | UNPLUGGED | 23 |
| 51 | 50 | 54 | 5 | BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98) | EXPERIENCE THE DIVINE: GREATEST HITS | 50 |
| 52 | 49 | 50 | 22 | BROOKS & DUNN ARISTA 18716 (10.98/15.98) | HARD WORKIN' MAN | 9 |
| 53 | 53 | 57 | 32 | REBA MCENTIRE MCA 10673 (10.98/15.98) | IT'S YOUR CALL | 8 |
| 54 | 56 | 52 | 62 | JON SECADA SBK 98845/ERG (9.98/15.98) | JON SECADA | 15 |
| 55 | 45 | 36 | 9 | SOUNDTRACK MCA 10859 (10.98/15.98) | JURASSIC PARK | 36 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE | PEAK POSITION |
|--------------------------------|-----------|-----------|---------------|--|--|---------------|
| 56 | 58 | 62 | 43 | ALICE IN CHAINS COLUMBIA 52475 (10.98 EQ/15.98) | DIRT | 6 |
| 57 | 54 | 56 | 18 | DWIGHT YOAKAM REPRISE 45241/WARNER BROS. (9.98/15.98) | THIS TIME | 25 |
| 58 | 51 | — | 2 | TAYLOR DAYNE ARISTA 18705 (10.98/15.98) | SOUL DANCING | 51 |
| 59 | 65 | 68 | 102 | METALLICA ELEKTRA 61113* (10.98/15.98) | METALLICA | 1 |
| 60 | 86 | 157 | 3 | BLIND MELON CAPITOL 96585 (9.98/13.98) | BLIND MELON | 60 |
| 61 | 70 | 65 | 14 | PRIMUS INTERSCOPE 92257*/AG (10.98/15.98) | PORK SODA | 7 |
| 62 | 52 | 41 | 9 | DONALD FAGEN REPRISE 45230/WARNER BROS. (10.98/16.98) | KAMAKIRIAD | 10 |
| 63 | 69 | 59 | 5 | TEARS FOR FEARS MERCURY 514275 (10.98/15.98) | ELEMENTAL | 45 |
| 64 | 57 | 63 | 31 | SHAI GASOLINE ALLEY 10762*/MCA (9.98/15.98) | IF I EVER FALL IN LOVE | 6 |
| 65 | 59 | 60 | 4 | UNV MAVERICK/SIRE 45287/WARNER BROS. (9.98/15.98) | SOMETHING'S GOIN' ON | 59 |
| 66 | 73 | 72 | 23 | 2PAC INTERSCOPE 92209/AG (9.98/15.98) | STRICTLY 4 MY N.I.G.G.A.Z.... | 24 |
| 67 | 60 | 51 | 13 | PORNO FOR PYROS WARNER BROS. 45228* (10.98/15.98) | PORNO FOR PYROS | 3 |
| 68 | NEW | — | 1 | TAG TEAM LIFE 78000/BELLMARK (9.98/14.98) | WHOOPI! (THERE IT IS) | 68 |
| 69 | 62 | 67 | 20 | TRACY LAWRENCE ATLANTIC 82483/AG (9.98/15.98) | ALIBIS | 25 |
| ***PACESETTER*** | | | | | | |
| 70 | 134 | — | 2 | SOUNDTRACK MJJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98) | FREE WILLY | 70 |
| 71 | 83 | 96 | 15 | GIN BLOSSOMS A&M 54039 (9.98/13.98) | NEW MISERABLE EXPERIENCE | 71 |
| 72 | 63 | 53 | 6 | OZZY OSBOURNE EPIC 48973 (20.98 EQ/29.98) | LIVE & LOUD | 22 |
| 73 | 66 | 61 | 9 | BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98) | BORN GANGSTAZ | 22 |
| 74 | 68 | 66 | 44 | GARTH BROOKS LIBERTY 98743 (10.98/16.98) | THE CHASE | 1 |
| 75 | 71 | 58 | 7 | VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98) | TOO LONG IN EXILE | 29 |
| ***HEATSEEKER IMPACT*** | | | | | | |
| 76 | 103 | 111 | 10 | RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98) | RAGE AGAINST THE MACHINE | 76 |
| 77 | 61 | 47 | 7 | JOHNNY GILL MOTOWN 6355 (10.98/15.98) | PROVOCATIVE | 14 |
| 78 | 64 | 44 | 5 | BELL BIV DEVOE MCA 10682 (10.98/15.98) | HOOTIE MACK | 19 |
| 79 | 78 | 76 | 44 | JACKYL GEFEN 24489 (9.98/13.98) | JACKYL | 76 |
| 80 | 72 | 64 | 9 | ANTHRAX ELEKTRA 61430 (10.98/15.98) | SOUND OF WHITE NOISE | 7 |
| 81 | 94 | 105 | 11 | BRIAN MCKNIGHT MERCURY 848605 (9.98 EQ/13.98) | BRIAN MCKNIGHT | 81 |
| 82 | 80 | 84 | 12 | INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98) | BAD BOYS | 64 |
| 83 | 96 | 87 | 13 | JIMI HENDRIX MCA 10829 (10.98/16.98) | THE ULTIMATE EXPERIENCE | 72 |
| 84 | 74 | 70 | 36 | ICE CUBE PRIORITY 57185* (10.98/15.98) | THE PREDATOR | 1 |
| 85 | 91 | 83 | 17 | L.L. COOL J DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98) | 14 SHOTS TO THE DOME | 5 |
| 86 | 76 | 74 | 37 | SOUNDTRACK WALT DISNEY 60846 (10.98/16.98) | ALADDIN | 6 |
| 87 | 79 | 73 | 43 | 10,000 MANIACS ELEKTRA 61385 (10.98/15.98) | OUR TIME IN EDEN | 28 |
| 88 | 77 | 71 | 13 | 95 SOUTH WRAP 81177/CHIBAN (9.98/16.98) | QUAD CITY KNOCK | 71 |
| 89 | 87 | 81 | 56 | MARY-CHAPIN CARPENTER COLUMBIA 48881 (9.98 EQ/15.98) | COME ON COME ON | 31 |
| 90 | 98 | 92 | 7 | STEVE MILLER BAND POLYDOR 519441/PLG (10.98 EQ/16.98) | WIDE RIVER | 90 |
| 91 | 85 | 85 | 87 | BROOKS & DUNN ARISTA 18658 (9.98/13.98) | BRAND NEW MAN | 10 |
| 92 | 101 | 106 | 36 | CONFEDERATE RAILROAD ATLANTIC 82335/AG (9.98/15.98) | CONFEDERATE RAILROAD | 91 |
| 93 | 95 | 86 | 27 | DUICE FMR 71000/BELLMARK (9.98/15.98) | DAZZEY DUKS | 84 |
| 94 | 82 | 77 | 22 | NAUGHTY BY NATURE TOMMY BOY 1069 (10.98/15.98) | 19 NAUGHTY III | 3 |
| 95 | 90 | 78 | 18 | P.M. DAWN GEE STREET/ISLAND 514517/PLG (10.98/15.98) | THE BLISS ALBUM...? | 30 |
| 96 | 104 | 99 | 9 | ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98) | FATE OF NATIONS | 34 |
| 97 | 88 | 82 | 19 | GREEN JELLY ZOO 11038 (9.98/13.98) | CEREAL KILLER SOUNDTRACK | 23 |
| ***HEATSEEKER IMPACT*** | | | | | | |
| 98 | 128 | 149 | 4 | THE CRANBERRIES ISLAND 514156/PLG (9.98 EQ/13.98) | EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? | 98 |
| 99 | 99 | 98 | 16 | THE JERKY BOYS SELECT 61495*/AG (10.98/15.98) | THE JERKY BOYS | 98 |
| 100 | 107 | 101 | 45 | QUEEN HOLLYWOOD 61265/ELEKTRA (10.98/16.98) | GREATEST HITS | 11 |
| 101 | 124 | — | 2 | BJORK ELEKTRA 61468 (10.98/15.98) | DEBUT | 101 |
| 102 | 106 | 104 | 88 | ENYA REPRISE 26775/WARNER BROS. (10.98/15.98) | SHEPHERD MOONS | 17 |
| 103 | 111 | 109 | 151 | GARTH BROOKS LIBERTY 93866 (9.98/13.98) | NO FENCES | 3 |
| 104 | 105 | 102 | 38 | GLORIA ESTEFAN EPIC 53046 (10.98 EQ/16.98) | GREATEST HITS | 15 |
| 105 | 109 | 89 | 11 | NEW ORDER QWEST 45250/WARNER BROS. (10.98/15.98) | REPUBLIC | 11 |
| 106 | 75 | — | 2 | MATTHEW SWEET ZOO 11050 (9.98/15.98) | ALTERED BEAST | 75 |
| 107 | 93 | 91 | 29 | JADE GIANT/REPRISE 2466/WARNER BROS. (9.98/15.98) | JADE TO THE MAX | 56 |
| 108 | 115 | 115 | 13 | TOBY KEITH MERCURY 514421 (9.98 EQ/13.98) | TOBY KEITH | 103 |
| 109 | 108 | 94 | 15 | CHRIS ISAAK REPRISE 45116/WARNER BROS. (10.98/16.98) | SAN FRANCISCO DAYS | 35 |

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) | TITLE | PEAK POSITION |
|-----------|-----------|-----------|--------------|---|--|---------------|
| 110 | 84 | 75 | 5 | JOHN ANDERSON BNA 68232 (9.98/15.98) | SOLID GROUND | 75 |
| 111 | 140 | 155 | 4 | WHITE ZOMBIE GEFEN 24460 (9.98/13.98) LA SEXORCISTO: DEVIL MUSIC VOL. 1 | LA SEXORCISTO: DEVIL MUSIC VOL. 1 | 111 |
| 112 | 112 | 107 | 69 | ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . . | 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . . | 7 |
| 113 | 102 | 88 | 5 | MARK CHESNUTT MCA 10851 (10.98/15.98) | ALMOST GOODBYE | 88 |
| 114 | 97 | 79 | 18 | LEVERT ● ATLANTIC 82462/AG (10.98/15.98) | FOR REAL THO' | 35 |
| 115 | 89 | 80 | 11 | SOUNDTRACK MILAN 35644 (9.98/13.98) | BENNY & JOON | 45 |
| 116 | 119 | 121 | 10 | LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98) | BIG TIME | 116 |
| 117 | 110 | 100 | 38 | BON JOVI ▲ JAMBCO 514045/MERCURY (10.98 EQ/16.98) | KEEP THE FAITH | 5 |
| 118 | 118 | 103 | 5 | MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98) | AIN'T NO OTHER | 90 |
| 119 | 113 | 112 | 19 | COVERDALE/PAGE ● GEFEN 24487 (10.98/15.98) | COVERDALE PAGE | 5 |
| 120 | 100 | 95 | 26 | PAPERBOY ● NEXT PLATEAU/FFRR 1012 (9.98/14.98) | NINE YARDS | 48 |
| 121 | 130 | 118 | 43 | PETER GABRIEL ▲ GEFEN 24473 (10.98/15.98) | US | 2 |
| 122 | 125 | 108 | 9 | MARC COHN ATLANTIC 82491/AG (10.98/16.98) | THE RAINY SEASON | 63 |
| 123 | 116 | 93 | 18 | DEPECHE MODE ▲ SIRE/REPRISE 45243/WARNER BROS. (10.98/16.98) | SONGS OF FAITH AND DEVOTION | 1 |
| 124 | 81 | 69 | 4 | BILLY IDOL CHRYSALIS 26000/ERG (10.98/16.98) | CYBERPUNK | 48 |
| 125 | 92 | 90 | 7 | LUKE LUKE 200* (9.98/14.98) | IN THE NUDE | 54 |
| 126 | 133 | 119 | 8 | VARIOUS ARTISTS UPTOWN 10858/MCA (10.98/15.98) UPTOWN MTV UNPLUGGED | UPTOWN MTV UNPLUGGED | 71 |
| 127 | 123 | 120 | 6 | CLANNAD ATLANTIC 82503/AG (10.98/16.98) | BANBA | 120 |
| 128 | 129 | 126 | 179 | ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/PLG (10.98 EQ/16.98) | PHANTOM OF THE OPERA HIGHLIGHTS | 46 |
| 129 | 151 | 156 | 4 | TOOL ZOO 11052 (9.98/15.98) | UNDERTOW | 129 |
| 130 | 131 | 136 | 17 | LORDS OF THE UNDERGROUND PENDULUM 61415*/ELEKTRA (10.98/15.98) | HERE COME THE LORDS | 66 |
| 131 | 167 | — | 2 | CHRIS LEDOUX LIBERTY 80892 (10.98/15.98) | UNDER THIS OLD HAT | 131 |
| 132 | 156 | 142 | 10 | GURU CHRYSALIS 21998*/ERG (10.98/15.98) | JAZZMATAZZ VOLUME 1 | 94 |
| 133 | 132 | 130 | 128 | ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98) | MCMXC A.D. | 6 |
| 134 | 146 | 133 | 20 | STEREO MC'S GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98) | CONNECTED | 92 |
| 135 | 139 | 134 | 167 | VAN MORRISON ▲ MERCURY 841970* (9.98 EQ/16.98) THE BEST OF VAN MORRISON | THE BEST OF VAN MORRISON | 41 |
| 136 | 120 | 114 | 46 | UGLY KID JOE ● STARDOG 512571/MERCURY (10.98 EQ/15.98) | AMERICA'S LEAST WANTED | 27 |
| 137 | 117 | 128 | 3 | ROBIN S. BIG BEAT/ATLANTIC 82509/AG (9.98/15.98) | SHOW ME LOVE | 117 |
| 138 | 135 | 174 | 70 | K.D. LANG ▲ SIRE 26840/WARNER BROS. (10.98/15.98) | INGENUE | 18 |
| 139 | 121 | 116 | 47 | VINCE GILL ▲ MCA 10630 (10.98/15.98) | I STILL BELIEVE IN YOU | 10 |
| 140 | 144 | 144 | 16 | INTRO ATLANTIC 82463/AG (9.98/15.98) | INTRO | 111 |
| 141 | 126 | 113 | 20 | GETO BOYS ● RAP-A-LOT 57191*/PRIORITY (10.98/15.98) | TILL DEATH DO US PART | 11 |
| 142 | 122 | 117 | 41 | LORRIE MORGAN ● BNA 66047 (9.98/15.98) | WATCH ME | 65 |
| 143 | 136 | 125 | 115 | BOYZ II MEN ▲ ⁵ MOTOWN 6320 (9.98/13.98) | COOLEYHIGHARMONY | 3 |
| 144 | 142 | 122 | 88 | U2 ▲ ⁴ ISLAND 510347*/PLG (10.98 EQ/15.98) | ACHTUNG BABY | 1 |
| 145 | 143 | 139 | 70 | EN VOGUE ▲ ³ EASTWEST 92121/AG (10.98/16.98) | FUNKY DIVAS | 8 |
| 146 | 165 | 141 | 20 | BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) | SISTER SWEETLY | 118 |
| 147 | 127 | 110 | 17 | THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98) | BIZARRE RIDE II THE PHARCYDE | 75 |
| 148 | 152 | 175 | 40 | MADONNA ▲ ² MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98) | EROTICA | 2 |
| 149 | 148 | 127 | 52 | MARY J. BLIGE ▲ ² UPTOWN 10681/MCA (9.98/15.98) | WHAT'S THE 411? | 6 |
| 150 | 137 | 123 | 12 | RUN-D.M.C. ● PROFILE 1440* (10.98/15.98) | DOWN WITH THE KING | 7 |
| 151 | 145 | 137 | 14 | PATTY LOVELESS EPIC 53236 (9.98 EQ/15.98) | ONLY WHAT I FEEL | 69 |
| 152 | 138 | 132 | 22 | DOLLY PARTON ● COLUMBIA 53199 (10.98 EQ/15.98) | SLOW DANCING WITH THE MOON | 16 |
| 153 | 168 | 148 | 63 | ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98) | DIVA | 23 |
| 154 | 114 | — | 2 | ORIGINAL CAST RECORDING RCA VICTOR 61874/RCA (21.98/31.98) THE WHO'S TOMMY | THE WHO'S TOMMY | 114 |
| 155 | 155 | 154 | 39 | AC/DC ▲ EASTWEST 92215/AG (10.98/15.98) | LIVE | 15 |

| 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 | 141 | 124 | 10 | KISS MERCURY 514777 (10.98 EQ/15.98) | ALIVE III | 9 |
| 157 | 153 | 165 | 52 | HOUSE OF PAIN ▲ TOMMY BOY 1056 (10.98/15.98) | HOUSE OF PAIN | 14 |
| 158 | 154 | 138 | 14 | GEORGE MICHAEL & QUEEN HOLLYWOOD 61479/ELEKTRA (8.98/10.98) | FIVE LIVE | 46 |
| 159 | 160 | 140 | 8 | PAT BENATAR CHRYSALIS 21982/ERG (10.98/15.98) | GRAVITY'S RAINBOW | 85 |
| 160 | 164 | 164 | 170 | GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98) | GARTH BROOKS | 13 |
| 161 | 163 | 158 | 98 | GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98) | ROPIN' THE WIND | 1 |
| 162 | 150 | 146 | 20 | SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98) | HAUNTED HEART | 57 |
| 163 | 162 | 152 | 56 | SOUNDTRACK ▲ EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98) | SINGLES | 6 |
| 164 | 186 | 187 | 3 | VARIOUS ARTISTS SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS THIRSTY EAR/CHAOS 57134/COLUMBIA (10.98 EQ/15.98) | SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS | 164 |
| 165 | 149 | — | 53 | SOUNDTRACK ▲ ² LAFACE 26006/ARISTA (10.98/15.98) | BOOMERANG | 4 |
| 166 | 166 | 153 | 69 | WYNONNA ▲ ² CURB 10529/MCA (10.98/15.98) | WYNONNA | 4 |
| 167 | 157 | 135 | 10 | EXPOSE ARISTA 18577 (10.98/15.98) | EXPOSE | 135 |
| 168 | 158 | 168 | 21 | CLANNAD ATLANTIC 82409/AG (10.98/15.98) | ANAM | 46 |
| 169 | 147 | 131 | 3 | SOUNDTRACK GRP/MCA 2007 (10.98/15.98) | THE FIRM | 131 |
| 170 | NEW ► | — | 1 | PAT METHENY GROUP GEFEN 24601 (10.98/15.98) | THE ROAD TO YOU | 170 |
| 171 | 174 | 161 | 43 | MICHAEL BOLTON ▲ ³ COLUMBIA 52783 (10.98 EQ/16.98) | TIMELESS (THE CLASSICS) | 1 |
| 172 | 172 | 169 | 49 | TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98) | T-R-O-U-B-L-E | 27 |
| 173 | 169 | 171 | 118 | MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771* (10.98 EQ/15.98) | TIME, LOVE AND TENDERNESS | 1 |
| 174 | 178 | 177 | 54 | MEGADETH ▲ CAPITOL 98531 (10.98/15.98) | COUNTDOWN TO EXTINCTION | 2 |
| 175 | 161 | 167 | 83 | CYPRESS HILL ▲ RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98) | CYPRESS HILL | 31 |
| 176 | 184 | — | 38 | TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98) | HEARTS IN ARMOR | 46 |
| 177 | 175 | 176 | 40 | SOUNDTRACK MORGAN CREEK 20015 (10.98/15.98) | THE LAST OF THE MOHICANS | 42 |
| 178 | 170 | 166 | 13 | TANYA TUCKER LIBERTY 81367 (10.98/15.98) | GREATEST HITS 1990-1992 | 65 |
| 179 | 176 | 162 | 39 | NEIL YOUNG ▲ REPRISE 45057/WARNER BROS. (10.98/15.98) | HARVEST MOON | 16 |
| 180 | 181 | 172 | 58 | AARON TIPPIN ▲ RCA 61129 (9.98/13.98) | READ BETWEEN THE LINES | 50 |
| 181 | 180 | 179 | 97 | GUNS N' ROSES ▲ ⁴ GEFEN 24415* (10.98/15.98) | USE YOUR ILLUSION I | 2 |
| 182 | 183 | 145 | 6 | PAUL WESTERBERG SIRE/REPRISE 45335/WARNER BROS. (10.98/15.98) | 14 SONGS | 44 |
| 183 | 179 | 173 | 109 | BONNIE RAITT ▲ ⁴ CAPITOL 96111* (10.98/15.98) | LUCK OF THE DRAW | 2 |
| 184 | RE-ENTRY | — | 109 | ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98) | DON'T ROCK THE JUKEBOX | 17 |
| 185 | 159 | 129 | 5 | YO-YO EASTWEST 92252/AG (10.98/15.98) | YOU BETTER ASK SOMEBODY | 107 |
| 186 | 188 | 180 | 12 | MC BREED WRAP 8120/ICHIBAN (9.98/16.98) | THE NEW BREED | 156 |
| 187 | 191 | 147 | 14 | MIDNIGHT OIL COLUMBIA 53793 (10.98 EQ/15.98) | EARTH & SUN & MOON | 49 |
| 188 | 190 | 184 | 50 | ALABAMA ▲ RCA 66044 (9.98/15.98) | AMERICAN PRIDE | 46 |
| 189 | 187 | 190 | 22 | VAN HALEN ▲ WARNER BROS. 45198 (20.98/27.98) | LIVE: RIGHT HERE, RIGHT NOW | 5 |
| 190 | 196 | 199 | 73 | PANTERA ● EASTWEST 91758/AG (10.98/15.98) | VULGAR DISPLAY OF POWER | 44 |
| 191 | 192 | 160 | 13 | VINCE NEIL WARNER BROS. 45260 (10.98/15.98) | EXPOSED | 13 |
| 192 | NEW ► | — | 1 | DOUG SUPERNAW BNA 66133* (9.98/13.98) | RED AND RIO GRANDE | 192 |
| 193 | 182 | 150 | 23 | REGINA BELLE COLUMBIA 48826 (10.98 EQ/15.98) | PASSION | 63 |
| 194 | NEW ► | — | 1 | SOUNDTRACK WARNER BROS. 45345 (10.98/16.98) | CONEHEADS | 194 |
| 195 | RE-ENTRY | — | 93 | NIRVANA ▲ ⁴ DGC 24425*/GEFFEN (9.98/13.98) | NEVERMIND | 1 |
| 196 | RE-ENTRY | — | 90 | RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681 (10.98/16.98) | BLOOD SUGAR SEX MAGIK | 3 |
| 197 | RE-ENTRY | — | 11 | JOE DIFFIE EPIC 53002 (9.98 EQ/15.98) | HONKY TONK ATTITUDE | 83 |
| 198 | 173 | 143 | 9 | BIG DADDY KANE COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98) | LOOKS LIKE A JOB FOR... | 52 |
| 199 | RE-ENTRY | — | 91 | GUNS N' ROSES ▲ ⁴ GEFEN 24420* (10.98/15.98) | USE YOUR ILLUSION II | 1 |
| 200 | RE-ENTRY | — | 81 | ROD STEWART ▲ WARNER BROS. 26300 (9.98/15.98) | VAGABOND HEART | 10 |

TOP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|----------------------------------|-------------------------|------------------------|------------------------------|-----------------------------|------------------------------|------------------------------|---|
| 2Pac 66 | Mark Chesnutt 113 | Johnny Gill 77 | Kiss 156 | Van Morrison 75, 135 | Radiohead 32 | Singles 163 | Van Halen 189 |
| 4 Non Blondes 14 | Clannad 127, 168 | Vince Gill 139 | Lenny Kravitz 25 | Nightly By Nature 94 | Rage Against The Machine 76 | Sleepless In Seattle 3 | Luther Vandross 33 |
| AC/DC 155 | Eric Clapton 30 | Green Blossoms 71 | L.L. Cool J 85 | Vince Neil 191 | Bonnie Raitt 183 | Silver 40 | VARIOUS ARTISTS |
| Aerosmith 19 | Marc Cohn 122 | Green Jelly 97 | k.d. lang 138 | Aaron Neville 48 | Red Hot Chili Peppers 196 | Spin Doctors 16 | MTV Party To Go Volume 3 29 |
| Alabama 188 | Natalie Cole 41 | Guns N' Roses 181, 199 | Tracy Lawrence 69 | New Order 105 | Robin S. 137 | Stereo MC's 134 | MTV Party To Go Volume 4 35 |
| Alice In Chains 56 | Confederate Railroad 92 | Guru 132 | Chris LeDoux 131 | 95 South 88 | Run-D.M.C. 150 | Steve Miller Band 90 | Sweet Relief: A Benefit For Victoria Williams 164 |
| John Anderson 110 | Coverdale/Page 119 | Jimi Hendrix 83 | Annie Lennox 153 | Nirvana 195 | Onyx 18 | Rod Stewart 7, 200 | Uptown MTV Unplugged 126 |
| Anthrax 80 | The Cranberries 98 | House Of Pain 157 | LeVert 114 | Original Cast Recording 154 | Shai 64 | Sting 23 | Paul Westerberg 182 |
| Arrested Development 112 | Cypress Hill 1, 175 | H-Town 45 | Little Texas 116 | ORIGINAL LONDON CAST | Silk 43 | Stone Temple Pilots 6 | White Zombie 111 |
| Bell Biv DeVoe 78 | Billy Ray Cyrus 10, 46 | Ice Cube 84 | Lords Of The Underground 130 | Phantom Of The Opera | Snow 44 | George Strait 36 | Wynonna 47, 166 |
| Regina Belle 193 | Taylor Dayne 58 | Billy Idol 124 | Patty Loveless 151 | Highlights 128 | Pat Metheny 170 | Barbra Streisand 5 | Yanni 37 |
| Pat Benatar 159 | Depeche Mode 123 | Inner Circle 82 | Luke 125 | Ozzy Osbourne 72 | George Michael & Queen 158 | Doug Supernaw 192 | Trisha Yearwood 176 |
| Big Head Todd & The Monsters 146 | Joe Diffie 197 | Intro 140 | Madonna 148 | Pantera 190 | Bette Midler 51 | Matthew Sweet 106 | Dwight Yoakam 57 |
| Bjork 101 | Dr. Dre 9 | Chris Isaak 109 | MC Breed 186 | Paperboy 120 | Midnight Oil 187 | SWV 11 | Neil Young 50, 179 |
| Clint Black 17 | Duice 93 | Janet Jackson 4 | Reba McEntire 53 | Dolly Parton 152 | John Michael Montgomery 49 | Tag Team 68 | Yo-Yo 185 |
| Mary J. Blige 149 | Duran Duran 26 | Michael Jackson 42 | Brian McKnight 81 | Pearl Jam 28 | Queen 100 | Tears For Fears 63 | |
| Blind Melon 60 | En Vogue 145 | Alan Jackson 21, 184 | MC Lyte 118 | The Pharcyde 147 | Radiohead 32 | 10,000 Maniacs 87 | |
| Michael Bolton 171, 173 | Enigma 133 | Jackyl 79 | Megadeth 174 | Robert Plant 96 | Rage Against The Machine 76 | Boomerang 165 | |
| Bon Jovi 117 | Enya 102 | Jade 107 | Pat Metheny 170 | P.M. Dawn 95 | Bonnie Raitt 183 | Coneheads 194 | |
| Boss 73 | Gloria Estefan 38, 104 | The Jerky Boys 99 | George Michael & Queen 158 | Porno For Pyros 67 | Red Hot Chili Peppers 196 | The Firm 169 | |
| Boyz II Men 143 | Expose 167 | Big Daddy Kane 198 | Bette Midler 51 | Primus 61 | Robin S. 137 | Free Willy 70 | |
| Toni Braxton 34 | Donald Fagen 62 | Toby Keith 108 | Midnight Oil 187 | The Proclaimers 31 | Run-D.M.C. 150 | Jurassic Park 55 | |
| Brooks & Dunn 52, 91 | Kenny G 12 | Sammy Kershaw 162 | John Michael Montgomery 49 | Van Morrison 75, 135 | Sade 39 | Last Action Hero 15 | |
| Garth Brooks 74, 103, 160, 161 | Peter Gabriel 121 | | Lorrie Morgan 142 | Naughty By Nature 94 | Jon Secada 54 | The Last Of The Mohicans 177 | |
| Mary-Chapin Carpenter 89 | Geto Boys 141 | | | Vince Neil 191 | Shai 64 | Menace II Society 20 | |
| | | | | Aaron Neville 48 | Silk 43 | Poetic Justice 24 | |
| | | | | New Order 105 | Snow 44 | | |
| | | | | 95 South 88 | Soul Asylum 13 | | |
| | | | | Nirvana 195 | SOUNDTRACK | | |
| | | | | Onyx 18 | Aladdin 86 | | |
| | | | | Original Cast Recording 154 | Benny & Joon 115 | | |
| | | | | Phantom Of The Opera | The Bodyguard 8 | | |
| | | | | Highlights 128 | Boomerang 165 | | |
| | | | | Ozzy Osbourne 72 | Coneheads 194 | | |
| | | | | Pantera 190 | The Firm 169 | | |
| | | | | Paperboy 120 | Free Willy 70 | | |
| | | | | Dolly Parton 152 | Jurassic Park 55 | | |
| | | | | Pearl Jam 28 | Last Action Hero 15 | | |
| | | | | The Pharcyde 147 | The Last Of The Mohicans 177 | | |
| | | | | Robert Plant 96 | Menace II Society 20 | | |
| | | | | P.M. Dawn 95 | Poetic Justice 24 | | |
| | | | | Porno For Pyros 67 | UNV 65 | | |
| | | | | Primus 61 | | | |
| | | | | The Proclaimers 31 | | | |
| | | | | Van Morrison 75, 135 | | | |
| | | | | Naughty By Nature 94 | | | |
| | | | | | | | |

CD-ROM PLANTS FIND ADULT FARE HOT TO HANDLE

(Continued from page 1)

ter retail sales have been forced to take their orders to Canadian replicators.

The biggest name caught in this bind is Penthouse Video, which last month went to Canada after DADC backed out of an agreement to produce a CD-ROM title that allows users to conduct a photo shoot of the magazine's centerfold models posing in the nude.

It's sexy, acknowledges managing director Matt Ferro, but "it's not hardcore. It's the same content as video product sold across the country" on the Penthouse label. At press time, Ferro expected to have copies rushed from Canada in time for the debut of the "Penthouse Interactive Virtual Photo Shoot" at a computer show in Boston during the week of Aug. 2.

Penthouse laserdiscs also "got booted" by DADC, Ferro says, even though the replicator originally accepted the product knowing the brand name. A DADC spokesman says simply, "It's not corporate policy to handle adult material."

Suppliers, already anticipating legal assaults by local authorities, cry censorship. However, CD-ROM repli-

cators claim they're only following established policies for programs without Motion Picture Assn. of America ratings. David Brown, senior VP at WEA Manufacturing in Burbank, Calif., says he doesn't like to turn away business, "but we have to protect ourselves."

"This material is not rated, there is no protection for us as a manufacturer. It's analogous to the production of adult video on laserdisc," now produced by specialized manufacturers, Brown adds.

David Rubenstein, assistant to the chairman of Cinram in Richmond, Ind., says, "It has nothing to do with censorship, but with your reputation and the other customer base you deal with." Although Cinram has a Canadian plant, company policy precludes any production of adult product "on any medium," he emphasizes.

SIMILAR TO LASERDISC

The situation is much the same in laserdisc. "You will find virtually no corporate, industrial, and/or legitimate theatrical duplicator will do X-rated material," Rubenstein notes.

Instead, the work is handled by specialists such as the Santa Monica, Calif.-based Laserdisc Entertainment, which replicates most of the adult laserdiscs on the market but is not equipped to replicate CD-ROM. However, the company has jumped into the CD-ROM business through two labels, Interotica and Romulus Entertainment, owned by affiliate New Machine Publishing, also based in Santa Monica.

New Machine's "The Interactive Adventures Of Seymore Butts" had to be pressed in Canada, driving up costs 20%-30% and causing "all kinds of delays," says production supervisor Julie Kreloff. The title lists for \$69.95.

Another manufacturer angry about the situation is Rudy Garcia, president at Vivid Digital. "The problem is the whimsical policies of the U.S. CD-ROM manufacturers," he says. "Today they won't do a run, to-

morrow they will. We can't depend on any schedule at all."

Demand, meanwhile, has been brisk, according to Romulus founder Tyler Fenn. He says, "We already have a customer address data base of 10,000 and orders for 1,500 [units] of a sampler that we have been advertising in the computer magazines." Ferro expects to move 5,000 copies of "Penthouse Interactive" at \$129.95 each via direct response before attempting retail distribution.

According to Fenn and others, it's the computer stores and mail-order business that have grabbed hold of adult CD-ROMs, rather than music and video stores. "We are however, just now filling our first order for Tower Records/Video," he claims.

Many suppliers claim that the product is just too hot to handle and are preparing for what some feel are inevitable prosecutions based on alleged obscenity charges, says Dawn Larose, project manager at Know Censorship Inc., which has a database of 1,500 state level and 75 federal obscenity lawsuits.

"So far, what product we've seen does look pretty tame" in terms of possible obscenity charges, says a trade source. "But I'm sure there's a district attorney out there right now working on the first CD-ROM obscenity case."

BLOCKBUSTER PROFITS SURGE

(Continued from page 4)

52-week high of \$25 a share in New York Stock Exchange trading in the days after the results were released. Analysts say the quarterly numbers exceeded expectations. Shares had been down as low as \$11 during the year, as investors reacted to reports that video-on-demand to the home by telephone or cable companies would put retail video stores out of business.

Blockbuster has not been on the sidelines during the digital revolu-

WARNER DELAYS PPV

(Continued from page 4)

Don Erickson of At Your Leisure Video in Andover, Minn., agrees. Dealers may be getting their point across. "We have indications other [suppliers] are considering this," Castell says.

Sixty-day windows are the exception among studios, which generally limit cassette exclusivity to 45 days before services like Request TV and Viewer's Choice begin cable transmissions, notes VSDA VP Rick Karpel, who has tracked PPV schedules. "We'd like to see 90 days," Karpel adds, "but 60 is moving in that direction."

And retailers notice, claims Kirk Kirkpatrick, VP of distributor Wax-Works/VideoWorks in Owensboro, Ky. "We're getting more and more questions" from accounts who want to know the length of the window. "It's a question they didn't used to ask. Retailers are learning the hard way," he says. "They need a month to 45 days just to break even" in markets where PPV is strong. "This is certainly another sales point."

Kirkpatrick credits Warner with paying attention to industry needs. Warner did so earlier when it adopted a 30-day return policy (Billboard, July 10).

Postponing the PPV start of even two minor titles suggests parent Time-Warner is willing to surrender revenues in favor of home video, "not an easy decision to make," Kirkpatrick notes. "These contracts are ne-

gotiated in advance."

However, observers doubt corporate is sacrificing much. "If it makes sense to move a title, it's moved," says a Time-Warner source. "The reality is, home video is a much bigger business." Negotiations between Warner Home Video and the company's pay-TV department over Warner Bros. titles are on a movie-by-movie basis. "They have a very good working relationship," he adds.

PPV services don't appear concerned by the delay. Viewer's Choice hasn't bought "Boiling Point," which stars Wesley Snipes (currently in "Rising Sun"), and claims that a longer wait for "This Boy's Life," with Robert DeNiro, "doesn't adversely affect us either." The movies were middling boxoffice performers, and PPV services are more concerned about landing theatrical winners and smoothing out marketing and technological kinks, notes a Time-Warner source.

"We focus on the hit titles," says Hugh Panero, president of Denver-based Request TV; Panero considers this "bizarre situation" the direct result of a glut of new Warner titles on cassette. Nonetheless, he continues, "I don't like it when the studios push back PPV windows for any titles."

Blockbuster's Castell estimates the PPV industry saw revenues of \$170 million in 1992, \$50 million of which was brought in by adult titles.

REGGAE FEST IN AUGUST

(Continued from page 8)

for the first time, Shinehead, Steel Pulse, and Inner Circle.

Kingston-based Synergy's decision to pull the festival out of Montego Bay came after years of unsuccessful attempts to find a permanent venue. When the so-called Bob Marley Centre—in reality little more than a piece of well-situated land—was marked for luxury condo development, the site, which Synergy had used for the past several years, was no longer available for the festival. The company then decided to bring the festival to the Kingston neighborhood of Portmore (located a few miles outside of Canada), where the construction of the new Jamworld entertainment center offered a possible long-term location.

Despite limited hotel accommodations and the absence of tourist-friendly daytime diversions of sand and sea in its new location, Synergy is optimistic about the survival of Reggae Sunsplash as the "world's premier reggae event."

The consortium of Montego Bay businessmen that formed Summerfest Productions believes that the success of Sunsplash is only a beginning point for their event.

A noteworthy absentee from both bills is Shabba Ranks, who has become too expensive for local promoters.

NEW SUITOR FOR VJN

(Continued from page 3)

systems with the dedicated equipment at the local point of origination.

"[Satellite] viewers will have less control [of the programming]," says Haimovitz. "But smaller systems that hadn't been able to partake in the past will at least receive The Box."

StarNet/CEA is a joint venture between CEA Investors Partnership II, Ltd., an affiliate of Communications Equity Associates, Inc., and StarNet, Inc., a wholly owned subsidiary of Lenfest Communications Inc. StarNet is based in Westchester, Pa.; LCI is one of the nation's top 25 cable

SHANACHIE R&B TRIBUTES

(Continued from page 8)

Blackwell project with Tony Visconti.

"Randall wanted the tribute to Mayfield because he felt strongly that he was a neglected R&B great who wasn't in the position to do anything to expose his catalog," says Tiven.

Mayfield was paralyzed in a freak stage accident in Brooklyn in August 1990 (Billboard, Aug. 25, 1990). Both Covay and Blackwell have suffered severe strokes. According to Tiven, although 50% of artists' royalties from the two releases will go directly

to the songwriters being saluted, the charity aspect is being downplayed.

"Everyone's enjoying the opportunity to be concerned with the pure music-making of music they love, and not having to fit into a particular commercial slot," says Grass.

The Covay recording features 16 songs and performers such as Ron Wood, Robert Cray, Bobby Womack, Iggy Pop, Peter Wolf, Arlene Smith/Johnny Colla, Corey Glover, Ben E. King, Jim Carroll, Todd Rundgren/Gary U.S. Bonds/Chuck Jackson, Nona Hendryx, Barrence Whitfield, Billy Squier, Mick Taylor/Chuck St. Troy, Jimmy Witherspoon, and a "Soul Summitt" of Glover, Johnny Kemp, Jackson, Bonds, and Womack. Paul Shaffer and the World's Most Dangerous Band formed the core backing unit.

A friend of Tiven's, and godfather to his daughter, Covay co-wrote with Tiven and his wife, Sally Tiven, four songs that appear on the album: "Victims," sung by King; "He Don't Know," which Cray sang and was also a single for Lewis; "Thunder," performed by Witherspoon; and "Back To The Streets," the Soul Summit track. Covay previously had sung on the Mayfield album, which was be-

ing completed when Covay had his stroke last Halloween. "I called Joe [Perry] and Randall [Grass] and said, 'Let's do this for Don because I know his medical bills are out of this world, and he's another one of the great forefathers of R&B who hasn't gotten his due and has a great library of songs,'" says Tiven.

Artists participating in the project, Tiven adds, were all friends and/or fans.

"He's such a great songwriter and singer," says Wolf, the former J. Geils Band lead singer who sings "Stole Some Love" on "Back To The Streets." "We did [Covay's] 'The Usual Place' with Geils, and when I went solo, he was the first person I asked to collaborate with."

The two co-wrote "Lights Out," which became Wolf's first solo single, and Wolf later introduced Covay to Mick Jagger during the Rolling Stones' "Dirty Work" album sessions, on which Covay and Womack sang backup.

"Don's spirits were never down," says Womack, who sings "Checkin' Out" on "Back To The Streets." "He gave me hope in this business, and it's great to see these artists come to-

gether at a time of need."

Following the success of the Mayfield tribute, Shanachie plans to get the Covay album out early to reviewers.

"People are taken by the quality of the musicians and the variety and importance of the participants," says Grass, who adds album-rock airplay may be sought on cuts by Cray, Pop, Wood, Wolf, and Squier, so long as nothing interferes with these artists' own forthcoming product.

Grass adds that artists on the tribute albums can include their tracks on their future recordings, as Delbert McClinton and Angela Strehli have done with their contributions to the Mayfield set.

Meanwhile, work proceeds on the Blackwell project, which originated, says Tiven, at the suggestion of Smithereens drummer Dennis Diken who added percussion to the Covay album. The Smithereens acted as Blackwell's backing band on two albums.

Confirmed for the 14-track Blackwell album are Frank Black, Dave Edmunds, Kris Kristofferson, Debbie Harry, Paul Rodgers, the Smithereens, Joe Louis Walker, and Tom Verlaine.

ADULT-MUSIC LISTENERS BUST GENRE STEREOTYPES

(Continued from page 1)

also indicates a broadening of the adult-music audience to include younger buyers, according to retailers.

Five albums reflecting adult tastes are in the top 15 of The Billboard 200 this week; several others are maintaining healthy positions in the top quarter of the chart.

Chief among the adult-oriented hit albums are the "Sleepless In Seattle" soundtrack (No. 3), Barbra Streisand's "Back To Broadway" (5), Rod Stewart's "Unplugged... And Seated" (7), "The Bodyguard" soundtrack (8), and Kenny G's "Breathless" (12).

Meanwhile, Tina Turner's "What's Love Got To Do With It" soundtrack, Eric Clapton's "Unplugged," Yanni's "In My Time," Sade's "Love Deluxe," Natalie Cole's "Take A Look," and Neil Young's "Unplugged" are all in the top 50.

In recent years, many label execu-

tives, programmers, and marketing firms eager to seek alternatives to traditional retailing have maintained that the 25-44-year-old demographic doesn't frequent record stores. Not so, say the retailers.

IT'S OK TO LIKE LOVETT

"I think what's happening is that those who were raised on music as an important influence are still going to stores," says John Artale, purchasing manager of the Carnegie, Pa.-based, 101-store National Record Mart. "There used to be such a big line between young and older demo music that older demo music was almost embarrassing, like easy listening. [But now] artists like k.d. lang and Lyle Lovett are cool adult artists. People think it's OK to listen to this kind of stuff and it isn't considered lame."

Some retailers feel that more younger customers are buying adult-oriented artists than ever before.

"You've got kids who are buying [adult artists] like Rod Stewart," says Lew Garrett, VP of purchasing for the 362-store, North Canton, Ohio-based Camelot Music chain. Stan Goman, senior of VP/retail operations at 97-store, West Sacramento, Calif.-based Tower Records, agrees that, in many cases, current adult hits are appealing to more than just adults. "With the exception of Streisand and the 'Sleepless In Seattle' soundtrack, all of the 'adult' albums on the chart are pop records. Not only are the 25-44-year-olds buying these records, but many kids are buying them too."

Chuck Lee, associate VP of music buying for the 339-store, Torrance, Calif.-based, Warehouse Entertainment, attributes the current slew of

adult-oriented hits to the record-release cycle and agrees that the younger demo is buying more adult product.

Additionally, he says, "A Streisand does well because she only puts out an album every five years. Same with soundtracks, which do well because of the movie tie-in."

Garrett adds that it's a myth that adults don't go to record stores. "Those that say the 25-44 demo aren't going to stores are not being very observant," he says. "At Camelot we like to think we cater to that demo. If you visit one of our stores on a Friday, Saturday, or Sunday, you'll see that they do shop and they have money to spend."

Gerry Weber, VP of operations for the 252-store, Fort Lauderdale, Fla.-based Blockbuster Music Group, says the popularity of the series of "Unplugged" albums and the exposure of

songs from soundtracks are partly responsible for drawing adults into record stores.

"Our research told us that they don't feel comfortable in music stores," says Weber. "This kind of product helps bring those disenfranchised customers back into stores."

ADULT LABELS CROP UP

Retailers are not the only ones taking note of the rise in adult business. In recent months, there have been new labels launched specifically to exploit this market.

Mercury Records plans to resurrect the Parachute imprint as an adult-skewed label in October, following the lead of the MCA/GRP imprint (Billboard, March 6) and WEA-distributed NorthSouth (Billboard, July 10) imprint. Both debuted earlier this year.

Mercury director of A&R Tom Vickers says the timing is right to launch an adult label. "The current adult market is the generation that built the record business into the \$15 billion-a-year business it has become, yet, for the most part, it is totally ignored."

Vickers concurs with Weber that the strength of the adult market can be attributed in part to "Unplugged" albums by Clapton, Young, and Stewart.

However, he feels that many of the 25-44 demo are finding alternative ways of buying music, such as an adult-skewed record catalog called Hear Music, based in Wellesley Hills, Mass.

Vickers says catalogs thrive because sales people at many retail outlets are not educated about adult artists. For instance, Vickers says he went to a store and asked for Ella Fitzgerald and the clerk asked if she was a new artist.

ALTERNATIVE SERVICES

Radio programmers also say that older demos are seeking an alternative to record stores. Adult alternative WNUA Chicago has started using "Music Link," a service from Select Music Service, which gives an 800 number on the air for listeners to purchase CDs.

WNUA PD Lee Hansen says the reason the station added the service is because "a lot of our audience just isn't comfortable asking [store clerks] for some of the odd things we play. We want to give our audience an easy way to purchase music."

BETWEEN THE BULLETS



by Geoff Mayfield

KING OF THE HILL: Cypress Hill hits the peak its first week out, debuting at No. 1 on The Billboard 200, and does so in style (see story, page 16). Its opening-week sales tally, in excess of 260,000 units, is the largest single-week mark scored by any rap act since Billboard began using SoundScan data in May 1990. The album's release was delayed a week, but, had it come as first scheduled and sold the same number, the rap act still would have overtaken U2's second-week sum.

HILL TOPS: Since Cypress Hill's self-titled debut peaked at No. 31, some industry watchers might be startled by the sophomore album's first-week showing, but it comes as no surprise to executives at Columbia and Sony Music or retailers, because the new album's lead single, "Insane In The Brain," has been a hot seller. At The Musicland Group, the nation's largest chain, first-day numbers for "Black Sunday" were on par with the total that one of Musicland's recent No. 1 sellers pulled in an entire week... This marks the third time, since Billboard converted Top R&B Albums to the SoundScan system in December, that the same title has debuted at No. 1 on both The Billboard 200 and the R&B list. Ice Cube and Janet Jackson are the predecessors.

COMMOTION: Five of the top 10 titles that were on last week's chart show sales increases, but Cypress Hill's list-topping entry causes some displacement, which accounts for the backward bullets at Nos. 3 ("Sleepless In Seattle" soundtrack) and 6 (Stone Temple Pilots). Similarly, Rod Stewart, despite a modest gain, gets pushed back a space to No. 7.

MOVIES MOVE MUSIC: The Billboard 200 offers more proof that 1993 is indeed the year of the soundtrack. In the week that "Poetic Justice" tops the box office list, its soundtrack shows the chart's largest unit gain (39-24), while its stars, Janet Jackson (No. 4) and 2Pac (73-66), each earn bullets. Meanwhile, "Free Willy" shows the largest percentage gain in sales, as a 71% gain hurls it ahead 64 places, to No. 70., while home video exposure, as predicted here last week, pushes "The Bodyguard"—1993's reigning soundtrack champ—back into the top 10. Meanwhile, that sleeper "Sleepless In Seattle" album trails No. 2 U2 by a mere 3%. Given the sales declines that big rap and rock sellers usually experience after making high debuts, "Sleepless," which posts a 9.5% sales gain, has a chance to move to the top slot in the next week or two.

SPEAKING OF MOVIES, the multidemographic appeal of UB40's Elvis Presley cover, "Can't Help Falling In Love," from the "Sliver" soundtrack, has reinvigorated sales on the act's previous album, "Labour Of Love II." It enters Top Pop Catalog at No. 19. This activity seems to promise a strong debut next week on The Billboard 200 for "Promises And Lies," the new UB40. Likewise, a sales revival for the Caroline album "Gish" indicates that another Virgin act, Smashing Pumpkins, could make noise on next week's chart.

TELEVISION EXPOSURE helps, but its sales impact is not guaranteed. Despite appearances on "The Arsenio Hall Show" during the week of July 19-23, current albums by Billy Idol (No. 124) and Natalie Cole (No. 41) each experience sales declines (although Cole's off-the-chart "Unforgettable" does show a 5% gain). Likewise, Wynonna (No. 47) and Maria McKee see only modest gains, despite stops on "The Tonight Show." The Proclaimers, who were on "Arsenio" July 20, do show a 22% gain, but had already established momentum prior to the TV shot.

AUGUST RELEASES

(Continued from page 9)

ward adolescent years? In the case of Kris Kross, the results will be heard Tuesday (3), when the duo's second RuffHouse/Columbia set, "Da Bomb," hits the street. The first single, "Alright," which features toasting by Supercat, is already saturating top 40 and urban radio.

The red-hot new-jill-swing movement continues with the onset of "Listening Party" by Jade (Giant, Aug. 31). The set is culled from the female trio's live performance on BET's program of the same name. Material from their recent debut, "Jade To The Max," is prominently featured. Covers of Prince's "Do Me Baby" and "Rock Steady" by Aretha Franklin are also included.

It has been two years since Oleta Adams melted many a radio programmer's heart with the ballad "Get Here." On Tuesday (3), she offers "Evolution," a jazz- and urban-rooted collection that she wrote and produced. Look for a U.S. road trek to start this autumn.

Other noteworthy urban releases this month are Will Downing's Mercury debut, "Love's The Place To Be" (Tuesday [3]); Barrington Levy's eponymous MCA debut (Aug. 17); controversial toaster Buju Banton's major-label bow, "Voice Of Jamaica" (Tuesday [3]); and "Nubian Soul" by Jomanda (Big Beat/Atlantic, Aug. 17).

Bob Dylan fans who missed the October 1992 concert honoring his 30 years in the music business will want to investigate "The 30th Anniversary Celebration," which chronicles the event. Special guests include Neil Young, Eric Clapton, and Tom Petty, among others. The two-CD/cassette collection is complemented by a home video version of the show. "My Back Pages" goes to album-rock radio shortly.

The round-up of rock records also has releases by Deep Purple, "The Battle Rages" (Giant, Tuesday [3]); Tim Finn, "Before & After" (Capitol, Aug. 10); and Juliana Hatfield, "Become What You Are" (Atlantic, Tuesday [3]).

On Aug. 17, venerable singer/songwriter Kenny Loggins releases "Outside: From The Redwoods," his first live recording in

more than 10 years. The Columbia album includes duets with Shanice and Michael McDonald.

Speaking of McDonald, his fourth solo album, "Blink Of An Eye," is in stores Tuesday (3) on Reprise. Preceded by the single "I Stand For You," the album was produced by McDonald with Russ Titelman.

The line-up of pop albums this month also includes Laura Branigan's self-titled set (Atlantic, Aug. 31); Sheena Easton, "No Strings" (MCA, Tuesday [3]); and Deborah Harry, "Debravation" (Sire/Reprise, Aug. 24).

Enduring dance music producer/remixer David Morales bows as a recording artist Tuesday (3) with "The Program." The Mercury set features a varied line-up of singers and toasters, including Papa San and CeCe Rodgers, and is preceded by the international club smash "Gimme Luv."

Also hanging heavy on the dance tip in August are Moby, "Move" (Elektra, Tuesday [3]); and Lonnie Gordon, "Bad Mood" (SBK/ERG, Aug. 10).

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

DISC MAKERS

Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:
Syrice D. Adams, Cleveland, OH
"Thanks for the great design!"



Chuck Block, Washington, DC
"More affordable than I thought."

Greg Disotell, New Orleans, LA
"Your excellent service is much appreciated."



Also Available: Complete CD and LP Manufacturing
Call Today For Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

UPCOMING IN Billboard

A glance ahead at Billboard Specials

SOUTHEAST ASIA

ISSUE DATE: AUGUST 21
CLOSED

ATLANTA

ISSUE DATE: AUGUST 21
CLOSED

HOLIDAY PRODUCT SHOWCASE/ CHILDREN'S ENTERTAINMENT

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

IRELAND

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

CD REPLICATION

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

MERCURY AWARDS

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

BENELUX

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

RICK DEES 10TH ANNIVERSARY

ISSUE DATE: SEPTEMBER 11
AD CLOSE: AUGUST 17

CLASSICAL MUSIC

ISSUE DATE: SEPTEMBER 18
AD CLOSE: AUGUST 24

VIVA MEXICO

ISSUE DATE: SEPTEMBER 18
AD CLOSE: AUGUST 24

WORLDWIDE DANCE

ISSUE DATE: SEPTEMBER 25
AD CLOSE: AUGUST 31

SALES OFFICES

NY: 212-536-5004 LA: 213-525-2300
NASHVILLE: 615-321-4294
MIAMI 305-441-7976
LONDON/EUROPE 71-323-6686

The Billboard Bulletin...

EDITED BY IRV LICHMAN

RUSSIAN COPYRIGHT LAW PASSED

Russia is likely to have a new copyright law, extending protection for the first time to sound recordings as well as artists and labels, in effect by mid-August, following President Boris Yeltsin's signature July 23 on legislation previously passed by the Russian Parliament. The legislation, "On Copyright and Neighboring Rights," becomes law when it's published in the Supreme Soviet's official newspaper, Rossiyskaya. "This was an obligation under the U.S./Russia trade agreement," says Jay Berman, president of the Recording Industry Assn. of America, which has worked with Soviet and, later, Russian government officials in implementing copyright measures there.

WHEREHOUSE PETITIONS PATRONS

Torrance, Calif.-based Wherehouse Entertainment is asking customers to sign petitions in support of the buying and selling of used CDs at its 339 stores, confirms Bruce Jesse, VP of communications for the chain. Jesse says the decision to distribute the petitions was prompted by several letters he received from customers expressing interest in starting a petition drive. Eventually, Wherehouse plans to present the petitions to the industry to prove that consumers support the chain in its battle over used CDs.

MEANWHILE, OVER AT AFTRA

The American Federation of Television & Radio Artists has

approved a resolution backing member Garth Brooks in his vow to hold back shipments of his product to retailers who sell used CDs. The resolution, which was submitted by a "singer's caucus," points to retailer Wherehouse Entertainment's suit against four major branch operations that have adopted anti-used-CD co-op ad dollar policies, saying "the lawsuit seeks to... steal and profit from the sale of others' creative work." For more on the used-CD controversy, see Commentary, page 7.

EMI U.K. MGMT. SHUFFLE

EMI Records U.K. is reshuffling its senior management, putting the head of its strategic marketing division, David Hughes, in the new post of VP of communications and external affairs. Hughes will report to Rupert Perry, president/CEO of EMI Records Group U.K. & Eire, and will focus on these territories. But his brief also encompasses all EMI Music activities outside North America, working with and for the London-based sector heads for continental Europe, International, and EMI Classics. Andrew Pryor, currently divisional managing director of Parlophone, takes over Hughes' position at strategic marketing, which has in the past three years delivered strong results. Heading up Parlophone will be Tony Wadsworth, the label's marketing director for the last six years.

SONY/TRISTAR TIES ON WOODY DISC

Sony Music and sister company TriStar Pictures are cooperating on a joint marketing strategy for Sony Classics' "Woody Allen Classics," a collection of classical themes, due this month, culled from the label's catalog, associated with Allen's films. Plans include giveaways via TriStar radio promotions in 25 markets and film screening invites for music retailers. Allen's latest TriStar film, "Manhattan Murder Mystery," opens nationwide Aug. 20.

PGD TO OFFER 'BROTHER' CD

PolyGram Group Distribution will offer a CD collection of 25 versions of "Brother Can You Spare A Dime" in time to benefit the first national fund-raising day for homeless people Nov. 18. The day, dubbed "Brother Can You Spare A Dime Day," is sponsored by The National Coalition for the Homeless. Many industry groups, including retailers, are supporting the benefit album, which includes renditions of the song starting with its Depression-era debut.

RICHARD TEE MEMORIAL SERVICE

A memorial service for instrumentalist Richard Tee will be held 7 p.m. Aug. 30 at St. Peter's Church in New York. In last week's item in Bulletin, Tee's instrument was incorrectly identified. He was a keyboardist.

Some Enchanted Hits From The Bong?

THREE WEEKS AGO, a Brooklyn-born pop legend who made her Broadway debut in 1962's "I Can Get It For You Wholesale" was on top of the album chart. Barbra Streisand's "Back To Broadway" included chestnuts like "Some Enchanted Evening," a song written in 1948 by Richard Rodgers and Oscar Hammerstein for Broadway's "South Pacific" and "Luck Be A Lady" from Frank Loesser's 1951 Broadway musical "Guys And Dolls."

This week, the No. 1 album belongs to Los Angeles rap trio Cypress Hill. The group debuts at No. 1 with its sophomore effort, "Black Sunday." So in three weeks we've gone from "Some Enchanted Evening" to "Hits From The Bong" and "When The Sh-Goes Down." And so it goes...

HAPPY BIRTHDAY BABY: It was 35 years ago this week that the Hot 100 made its first appearance in Billboard. The first song to be No. 1 on the Hot 100 was "Poor Little Fool" by Ricky Nelson. The No. 4 song was "Hard Headed Woman" by Elvis Presley; 35 years later, a remake of his "Can't Help Falling In Love" is No. 1 for UB40. Some of the Hot 100 hits from 35 years ago this week will never be forgotten, including "Fever" by Peggy Lee (No. 10), "Johnny B. Goode" by Chuck Berry (No. 80), and "Summertime Blues" by Eddie Cochran (No. 84). Others, like "No Chemise, Please" by Gerry Granahan (No. 36) and "Let's Go Steady For The Summer" by the Three G's (No. 55) may not be heard from again.

Bobby Darin was No. 3 with "Splish Splash" 35 years ago this week. But if you check out the chart of Aug. 3, 1959, you'll see that his "Dream Lover" slipped from No. 29 to No. 46. Exactly 34 years later, Mariah Carey debuts at No. 40 with "Dreamlover." It's Carey's ninth top

40 hit and her fourth single to debut in the top 40.

Darin's "Dream Lover" peaked at No. 2. If Carey peaks in the runner-up position, it won't be the first time two different songs with the same title have peaked at No. 2. Rob Durkee of American Top 40 says that Kool & the Gang and Madonna both had No. 2 hits with songs titled "Cherish."

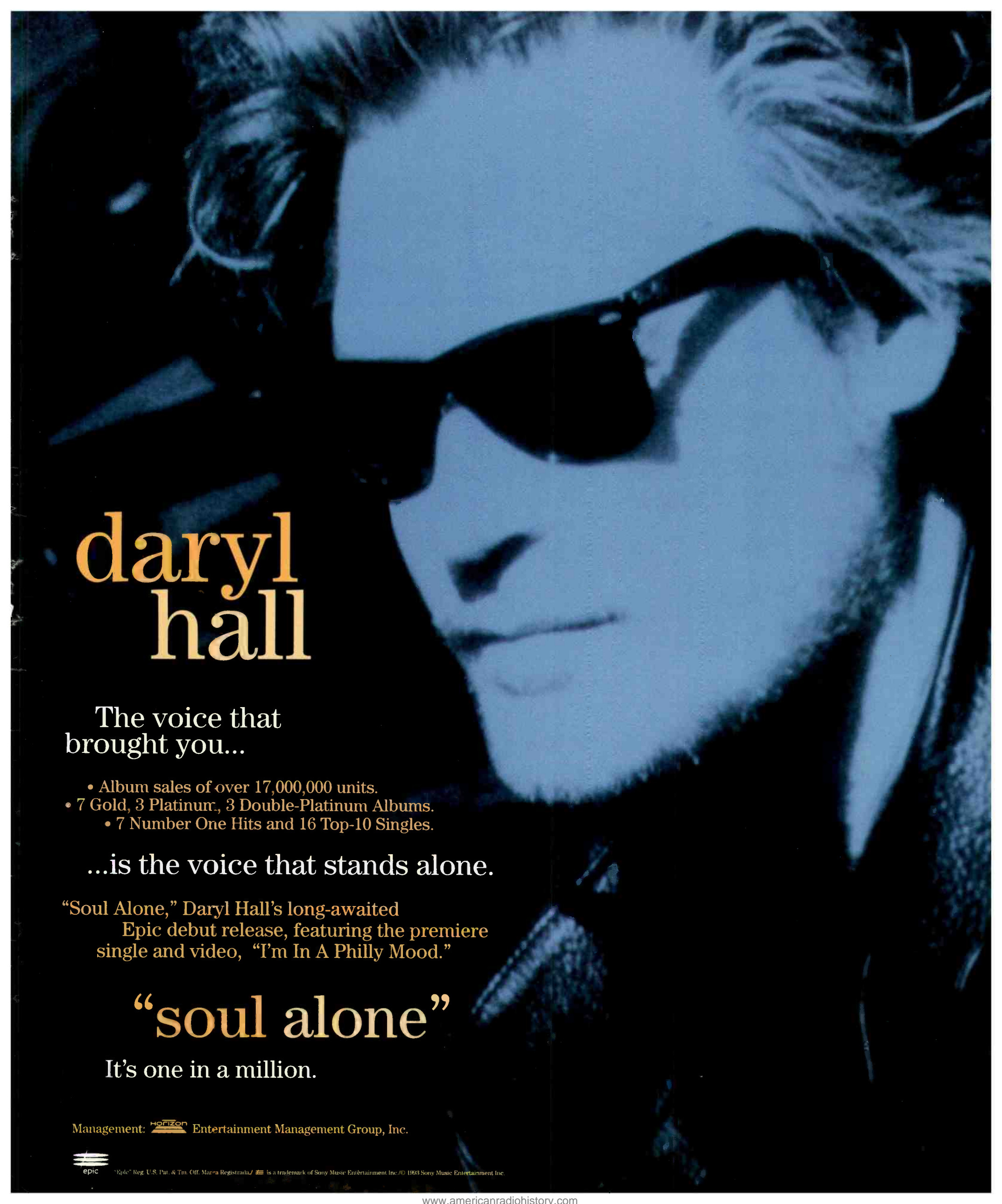
DUET AGAIN: Celine Dion and Clive Griffin's remake of "When I Fall In Love" continues to rise on the Hot 100, moving up to No. 54. That "Sleepless In Seattle" song isn't the only duet attracting attention this summer. The Andy Bell/k.d. lang cover of Barbra Streisand and Donna Summer's "No More Tears (Enough Is Enough)" is on the "Coneheads" soundtrack, which debuts at No. 194. And in the U.K., Debbie Gibson and Australian soap actor Craig McLachlan move up to No. 13 with a remake of John

Travolta and Olivia Newton-John's "You're The One That I Want." Gibson and McLachlan are starring in a West End production of "Grease," but observant Chart Beat readers know that "You're The One That I Want" was written for the motion picture adaptation of "Grease." The song—which was No. 1 for nine weeks in the U.K. when Travolta and Newton-John recorded it—has been added to the musical in its current London incarnation.

IT WAS A GOOD CHART MOVE: "Check Yo Self" by Ice Cube featuring Das EFX makes an impressive move on the Hot 100, vaulting from No. 85 to No. 20. But it makes history on the Hot R&B Singles Chart, where it moves from No. 44 to No. 1, the biggest jump to No. 1 on that chart since it was initiated.



by Fred Bronson



daryl hall

The voice that
brought you...

- Album sales of over 17,000,000 units.
- 7 Gold, 3 Platinum, 3 Double-Platinum Albums.
- 7 Number One Hits and 16 Top-10 Singles.

...is the voice that stands alone.

“Soul Alone,” Daryl Hall’s long-awaited
Epic debut release, featuring the premiere
single and video, “I’m In A Philly Mood.”

“soul alone”

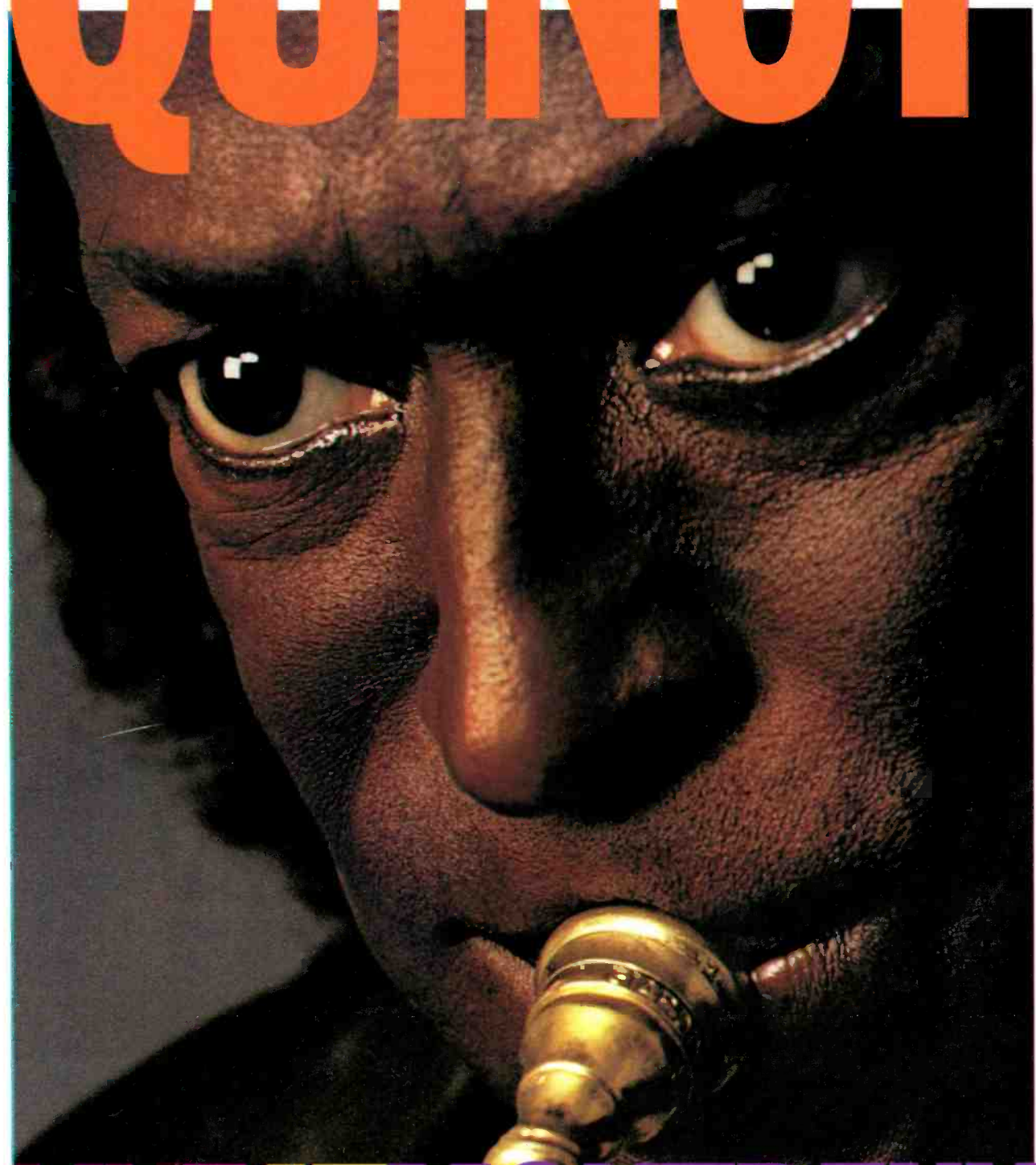
It’s one in a million.

Management:  Entertainment Management Group, Inc.



“Epic” Reg. U.S. Pat. & Tm. Off. Marca Registrada.  is a trademark of Sony Music Entertainment Inc. © 1993 Sony Music Entertainment Inc.

MILES & QUINCY



LIVE AT MONTREUX

FEATURING THE CLASSIC ARRANGEMENTS OF GIL EVANS

There have been a few events in jazz history that have endured in our memory above and beyond anything else that occurred in the same generation. Such were the unique collaborations of a genius improviser, Miles Davis, and a genius arranger, Gil Evans.

The music they produced was magisterial and timeless, yet Miles Davis, ever the seeker after new directions, refused to look back at his brilliant yesteryears. It took the persuasive powers of another great man of music, Quincy Jones, to convince him that the moment had come to revive, in person at the Montreux Festival, some of those products of the 1950's that remain for many observers, the proudest achievements of Miles and Gil. The evidence of that magic visit to a glorious past is here in this package.

There was only one Miles, and this is the Miles we are fortunate enough to hear in this magnificent and poignant swan song.

—From liner notes by Leonard Feather

Boplicity
Springsville
Maids Of Cadiz
The Duke
My Ship
Miles Ahead
Blues For Pablo
Orgone
Gone, Gone, Gone
Summertime
Here Come De Honey Man
The Pan Piper
Solea

Conducted and Produced by Quincy Jones.
Performed by the Gil Evans Orchestra and the George Gruntz Concert Jazz Band. Recorded live at the 25th Anniversary of the Montreux Jazz Festival, July 8, 1991.

Available On Warner Bros. Cassettes and Compact Discs (4/2-45221); available on VHS (3-38342) and Laser Disc (6-38342) from Warner Reprise Video.



QUINCY JONES © 1993 Warner Bros. Records Inc.