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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

OCTOBER 16, 1993

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MINDING HIS OWN BUSINESS
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resumes operations with his debut solo album "NO PRESSURE" featuring STAY REAL.

'80s Redux: Top 40/Adult Radio Goes Back To Future

BY ERIC BOEHLERT

NEW YORK—It's *déjà vu* all over again at adult pop radio, '80s style.

A look today at playlists for the ever-growing category of top 40/adult stations, which target listeners 25-44, may send some scurrying for their Mondale for President pins.

Consider the current rosters. For the last few weeks (and in some cases, months), new releases by John Waite, Tears For Fears, Duran Duran, Tina Turner, Phil Collins, Cyndi Lauper, Huey Lewis & the News, Kenny Loggins, and UB40 have all been logging healthy airplay. That's the equivalent of a 10-year reunion, since the last time those acts appeared on the charts together the year was either 1983 or 1984, when each broke out as a major chart con-



STING

TURNER

tender.

Adding to the sense of time warp is the additional mix of other early-'80s mainstays who continue to garner airplay. For acts such as Rod Stewart, Michael Jackson, Sting, Daryl Hall, Elton John, Don Henley, Billy Joel, Madonna, Prince, John Mellencamp, Def Leppard, and Annie Lennox, the early '80s were crucial to their careers as well. Combined, the

(Continued on page 81)

DG's Mad About Line Mixes Classical Music, Pop Marketing

BY SUSAN ELLIOTT

NEW YORK—Deutsche Grammophon's new Mad About line of mid-price classical reissues—the latest in a series of industrywide attempts to help the genre shed its stodgy image—marks a departure for a label that has cultivated a highbrow image in terms of repertoire and artists.

"Everybody in the business talks about how classical music is stigmatized as being stuffy, inhibiting, intimidating," says Karen Moody, VP of Deutsche Grammophon. "But if we just keep talking about it and doing nothing, then we're just part of the problem instead of part of the solution."



"Mad About Tchaikovsky" album art.

The DG series features 21 titles in all, including "Mad About Bach," (Continued on page 96)

DIVERSE STRENGTHS DRIVE AUTUMN U.K. RELEASES

One Dove Takes Flight

LONDON—At a time when the U.K. music scene is fractured between guitar bands and dance artists, the sonically enticing trio One Dove believes it can fashion one sound to unite fans



ONE DOVE

of both.

"We're interested in breaking down the barriers between both camps; that's something that's really important to us," says lead vocalist

(Continued on page 86)

Boxed Sets Add New Page To Zeppelin Saga

BY THOM DUFFY

LONDON—When the "Led Zeppelin" boxed set was released by Atlantic Records in late 1990, no one involved with the project quite expected the demand for a sequel set, says Jimmy Page, the band's guitarist and producer. Page has since digitally remastered 31 studio tracks for "Led Zeppelin: Boxed Set 2," released in September on Atlantic Records.

"There was no talk of it at all," says Page, who previously remastered the 54 tracks for the four-CD boxed set released in 1990. "There's no shadow of a doubt that Atlantic, and certainly even our

management, had no idea that [the first set] was going to be so phenomenally well-received. I actually thought it would do a million, and everyone said, 'No way, it can't possibly do that.'"

But it did. The "Led Zeppelin" box has sold 1.5 million copies worldwide, with the majority of sales, 1.2 million, in the U.S., according to Atlantic Records.

That market response has prompted not only "Boxed Set 2," made up of tracks not included on the 1990 package, but also "Led Zeppelin: The Complete Studio Recordings," a 10-CD box containing the nine original

(Continued on page 97)

Craven Makes 'Scenes'

BY PAUL SEXTON

LONDON—Beverly Craven, the 1992 Brit Award honoree as best newcomer, has returned to the pop life following a hiatus that produced the autobiographical new Epic album, "Love Scenes." After taking time out from her career to have a baby daughter, now 19 months old, the rising British singer/songwriter was heartened to see that "Love Scenes," her sophomore Epic effort, hit the album chart at No. 4 immediately upon its U.K. release Sept. 27, with her label reporting advance retail orders of 83,000 units.

(Continued on page 96)



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IN THE NEWS

Soul Asylum, RuPaul Among Billboard's '93 Music Video Nominees

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Can't Stop This Thing We Started

Run To You

Do I Have To Say The Words?

Straight From The Heart

Somebody

Kids Wanna Rock

SO GOOD

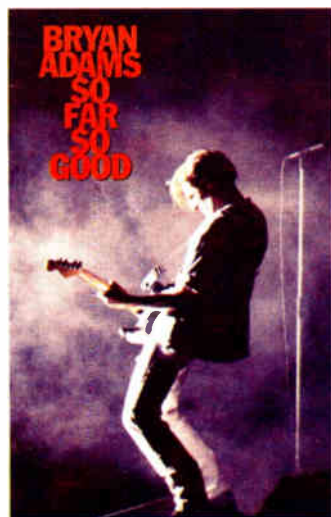
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OF THE YEAR

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Soul Asylum, Stone Temple Pilots, Green Jelly, RuPaul Lead Billboard Music Video Award Nominees

LOS ANGELES—Rockers Soul Asylum and Stone Temple Pilots, performance art group Green Jelly, and leggy cross-dresser RuPaul are the leading contenders for the 1993 Billboard Music Video Awards, with three nominations apiece.

Three of those acts were nominated in a new category, Maximum Impact Clip Of The Year, which recognizes the piece of video work that best advances an artist's career. Soul Asylum's Columbia video "Runaway Train," Green Jelly's Zoo clip "Three Little Pigs," and RuPaul's Tommy Boy video "Supermodel (You Better Work)" each are Maximum Impact contenders. Blind Melon's Capitol video "No Rain" and Dr. Dre's Death Row/Interscope/Priority clip "Nuthin' But A 'G' Thing" also were nominated in the new category.

Another new award for 1993 honors the year's top director. The award recognizes either a single outstanding clip or an overall body of work for the year. Nominees are Palomar Pictures' Michel Gondry (whose work includes Terence Trent D'Arby's "She Kissed Me" and Bjork's "Human Behaviour"); High Five Productions' Michael Salomon (Pam Tillis' "Cleopatra, Queen of Denial" and Sawyer Brown's "All These Years"); Satellite Films' Fred Stuhr (Green Jelly's "Three Little Pigs" and Tool's "Sober"); Propaganda's Dominic

Sena (Janet Jackson's "If"); and Satellite Films' Mark Romanek (Lenny Kravitz's "Are You Gonna Go My Way" and Madonna's "Rain").

The winners will be announced Nov. 5 during a ceremony at the Hotel Sofitel-Maison here, at the close of the 15th annual Billboard Music Video Conference. The event, which opens Nov. 3, attracts music video marketers, promoters, programmers, producers, and directors for three days of meetings, seminars, and industry previews. (For registration information, call 212-536-5018.)

Frank J. Biondi Jr., president/CEO of Viacom International Inc., will deliver the keynote speech Nov. 4. Viacom, the parent company of MTV and VH-1, is launching a test of an advanced interactive cable system in Castro Valley, Calif., in a joint venture with AT&T. The company currently is negotiating to acquire Paramount Communications Inc.

Biondi's speech will set the stage for a series of "Future Watch" panels, starting with a session on Interactivity & Direct Marketing. Panelists will include Chris

Clark, VP of programming at MOR Music TV; Janis P. Thomas, executive VP of direct marketing and advertising services at Black Entertainment Television; David Serlin, executive VP at ICTV; Les Garland, VP of programming at The Box, and others. The panel will explore the growing use of music video as a tool for direct communication with the consumer.

Immediately afterward, a discussion group on Promotion & Distribution will address the impact on video suppliers of the various networks' forays into the field of interactivity, and other developments in the cable and broadcast arena.

A third Future Watch panel, titled Going Global, will be moderated by Tom Hunter, senior VP of international programming at MTV: Music Television. The panel will examine the potential on the international front for domestic video suppliers and programmers.

Other sessions will include:
• A Mock Programming Session, moderated by Black & White Television's Paris Barclay. Participants confirmed at press
(Continued on page 83)

New Parent Makes Camelot A Player In Acquisition Game

BY ED CHRISTMAN

NEW YORK—Investcorp's agreement to acquire Camelot Music makes the Ohio-based retail powerhouse a deep-pockets player on the acquisitions front.

Investcorp, an investment company that owns Saks Fifth Avenue and Gucci, signed a definitive agreement Sept. 30 to buy the 365-unit, North Canton, Ohio-based chain. Investcorp says the deal is expected to close before the end of the year, with sources specifying mid-November as the target date.

Investcorp announced that Jim Bonk, Camelot's executive VP and COO, will
(Continued on page 85)

Blockbuster To Add Super Club To Expanding Retail Portfolio

BY ED CHRISTMAN

NEW YORK—Blockbuster Entertainment's pending acquisition of Super Club Retail Entertainment will make the company the third-largest U.S. music account.

Blockbuster, which already operates 237 Sound Warehouse and Music Plus stores, has signed a letter of intent to purchase Super Club, a subsidiary of Philips Electronics, for about \$150 million. Blockbuster, based in Fort Lauderdale, Fla., said it would fund the acquisition—expected to close by the end of November—with cash and company stock.

The acquisition of Super Club will add 270 music stores and 160 video rental stores to the Blockbuster portfolio. Also, Blockbuster will acquire three Super Club-owned wholesale operations as part of the deal: Dallas-based Best Video, a video distribution company; Playback International, a videotape refurbishment company;

and AVI, a supermarket rackjobbing operation.

Billboard estimates that Super Club Music generates about \$225 million in annual sales, while the Sound Warehouse/Music Plus chain generates about \$375 million. Overall, Billboard estimates that when the acquisition is completed, Blockbuster Music will have about a 6.4% market share, placing it behind only rackjobber Handleman Co. and The Musicland Group. It also will rank third in store outlets, behind Musicland and Trans World Music Corp.

Gregory Fairbanks, senior VP, CFO, and treasurer of Blockbuster Entertainment, says the company eventually will integrate Super Club Music into Blockbuster Music and will convert Super Club Video outlets to Blockbuster Video stores. But the music store conversion could be problematic, since Blockbuster is centralizing its music operations at the Sound
(Continued on page 89)

THIS WEEK IN BILLBOARD

ANTICIPATION HIGH FOR PEARL JAM

With its first album, "Ten," still high on the charts, Pearl Jam releases its feral new set Oct. 19. Retail anticipation already is high, following the Seattle group's recent sweep of the MTV Video Music Awards, so Epic Records is planning a relatively low-key marketing approach. Melinda Newman reports. **Page 14**

'HILLBILLIES' BANDWAGON IS ROLLING

Even before the film opens on Friday (15), several record companies are moving to Beverly—"Hillbillies," that is. The movie's soundtrack features a bushel of country stars, including Ricky Van Shelton, Lorrie Morgan, and Dolly Parton. Cross-promotions with retailers also are planned. **Page 32**

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Disney Freezes Reorders Of 'Aladdin'

Sources Say It's Running Low On Hit Title

BY EILEEN FITZPATRICK

LOS ANGELES—Despite record-breaking sales for "Aladdin," Walt Disney Home Video has put a freeze on reorders of the title until further notice.

Available in stores since Sept. 29, "Aladdin" has racked up consumer sales of more than 10 million units, according to Disney. Duplicate sources say initial North American

shipments totaled approximately 22 million units.

Disney accounts were told at street date that they would be unable to reorder the title, but were not given a date as to when the moratorium would be lifted.

Disney executives would not comment on the moratorium policy, but distributor sources have speculated that the supplier is running low on copies and needs time to duplicate

and replenish its stock.

In addition, distributor and retail sources indicate that Disney is attempting to "manage the inventory" by shuttling excess inventory from one market to another short on "Aladdin" copies. FoxVideo used a similar inventory-control strategy two years ago with "Home Alone."

"I think what has happened is Disney got a rush of reorders right away, and they were tapped," says one distributor. "But I don't think the moratorium will go on that long."

Typically, Disney's moratorium policy on classic titles doesn't kick in until the title has been selling for several months.

"I guess the reason is they didn't want to flood the market," says a rep for Baker & Taylor Video, "but it's a little soon to stop honoring reorders."

Disney is expected to put "Aladdin," as well as "Pinocchio," on consumer moratorium next spring.

(Continued on page 84)

WaxWorks Plans Launch Of Sell-Thru-Only Vid Chain

BY EDWARD MORRIS

OWENSBORO, Ky.—WaxWorks/VideoWorks here is launching a chain of video sell-through stores, the first three of which are expected to be open by Christmas. In doing so, WaxWorks follows the lead of Musicland, with its Suncoast web, and Trans World, with Saturday Matinee.

Called Reel Collections, the stores will have an average floor size of 2,000-2,200 square feet and will carry about 6,000-8,000 videos, including movies, exercise tapes, and special-interest titles.

"If it's on video, it will be in the store, or you'll be able to special-order it," says Kirk Kirpatrick, VP of sales/video. "It's a very broad

selection, encompassing everything on video."

Terry Woodward, who owns WaxWorks/VideoWorks distributors and its chain of 136 Disc Jockey record stores, says the first Reel Collections will be in Knoxville, Tenn.; York, Pa.; and Columbia, S.C. "We'll get a good test through Christmas," Woodward adds. Woodward revealed the test at the company's annual convention here.

The Knoxville location will occupy the site of a former Disc Jockey store in East Towne Mall. "We're moving our record store there," Woodward explains, "and enlarging it. And we're going to salvage our old space and put in this movies-only store."

Kirkpatrick says it is unlikely that the first three stores will carry laserdiscs, because the "hardware demographics" of the areas do not support it. He adds that "a lot of each store will be [devoted to] special boutique items," such as studio jackets and other movie-related collectibles.

Complete coverage of the WaxWorks/VideoWorks conference will appear in next week's Billboard.

Fitzpatrick Joins Billboard Home Vid Team

NEW YORK—Eileen Fitzpatrick has joined Billboard in Los Angeles as associate home video editor.

At Billboard, Fitzpatrick will be covering the broad spectrum of the home video industry, with a special focus on retailing and distribution. Her responsibilities will include the weekly Store Monitor column.



FITZPATRICK

"We are very excited to have someone of Eileen's experience at Billboard," says Billboard editor in chief Timothy White, "and as we continue to expand all aspects of our international video and retail coverage, her talents and expertise will be invaluable."

Fitzpatrick comes to Billboard from Video Business, a trade weekly, where she was associate editor. She joined Video Business in June 1990. Prior to that Fitzpatrick was director of publicity at True North Entertainment, a home video supplier. She also has held publicity positions with Media Home Entertainment, Nelson Entertainment, and Columbia Pictures. She has a degree in communications from Syracuse Univ.

CRT Nears Demise; Few Changes Seen

BY BILL HOLLAND

WASHINGTON, D.C.—Music industry copyright claimants will notice few changes in rate setting and royalty distribution once Congress abolishes the Copyright Royalty Tribunal, according to sources on Capitol Hill and in the Copyright Office.

Under pending bills in Congress, current royalty rates will be carried over. But bills call for an ad hoc arbitration panel to replace the CRT, allowing for stripped-down costs. The costs of the arbitration panels, which will be brought in to set new rates and settle disputes only as needed, will be paid by claimants out of available royalty pools.

Sony, Matsushita Add To MD, DCC Lineup

BY STEVE McCLURE

TOKYO—Sony and Matsushita have raised the stakes once again in the ongoing battle of the formats by introducing new MiniDisc and Digital Compact Cassette hardware.

Interestingly, in spite of the August introduction of portable DCC units (Billboard, Sept. 4), Matsushita continues to emphasize home DCC decks. Sony's new-product rollout features its smallest Walkman-type MD units yet.

By miniaturizing components and

reducing staff. All this will be eliminated by the legislation.

The House Judiciary Committee voted Oct. 6 to abolish the CRT. The bill now goes to the House floor. The action came a day after Senate committee members heard testimony on a similar measure. In that testimony, two of the three members of the Tribunal said the 16-year-old panel is a waste of taxpayer money and should be dissolved.

In the Senate hearings, Sen. Dennis DeConcini, D-Ariz., chairman of the Senate subcommittee on patents, copyrights, and trademarks and author of the bill, called the pending action the "final act of downsizing."

DeConcini also said he believed that replacement of the agency with ad hoc arbitration panels would "encourage the parties to settle their disputes in the marketplace and rely less on government involvement."

CRT chair Cindy Daub argued that the Tribunal has done a good job and is cost-efficient, but fellow commissioner Edward J. Damich dismissed that notion and said the work of the CRT could be done with "one full-

(Continued on page 87)

Summer Arbitron Ratings Shake Up N.Y. Format Wars

BY PHYLLIS STARK

NEW YORK—The sound of champagne being uncorked could be heard all over New York when winning programmers got a look at the just-released summer Arbitron ratings and discovered shakeups in several format battles.

In the top 40 race, WHTZ (Z100) was the clear winner. Its new modern rock-leaning sound propelled the station all the way up from eighth place to second in the market with a 3.8-4.7 12-plus rise. The market's other two top 40's, adult-leaning WPLJ and rhythm-leaning WQHT (Hot 97), remained flat, with WPLJ at 4.0 and Hot 97 at 3.6.

News/talk WCBS-AM, meanwhile, beat crosstown competitor WINS for the first time in exactly 10 years. WCBS-AM was up 3.0-3.6, while WINS remained flat at 3.4.

The news was not as good for CBS's oldies sister station, WCBS-FM, which was off 4.8-3.9.

Urban WRKS (5.8-5.7) remained on top in New York for the seventh consecutive quarterly survey. The spring's second-place finisher, AC WLTW, was down to fourth in the market as a result of a 5.2-4.3 dip. N/T WABC (4.8-4.5) remained in third place. Urban WBSL was off 4.7-4.1 in its first book as a Jerry Clifton-consulted station, but managed to remain in fifth place.

Elsewhere in New York, classic rock WXRK (K-Rock) remained flat at 4.1, but morning man Howard Stern was up 8.0-8.4 and retained his position as the city's top-ranked A.M. drive host. AC WMXV (Mix 105) was off 3.4-2.8. Country WYNY was up 2.1-2.3 in its first book under new PD Fred Horton.

(Continued on page 86)



A Sony Day In England. In his new role as president and chief operating officer of Sony Music Entertainment, Tommy Mottola meets with the company's top European and American executives at Sony Music's U.K. conference in Eastbourne, England. The conference was hosted by Paul Burger, chairman and CEO of Sony Music Entertainment U.K. Shown, from left, are Fred Ehrlich, VP/GM, Columbia; Richard Griffiths, executive VP, Epic; David Glew, president, Epic; Burger; Don Jenner, president, Columbia; Mel Ilberman, president, Sony Music International; Mottola; Robert M. Bowlin, executive VP and chief financial officer, Sony Music Entertainment; Paul Russell, president, Europe, Sony Music Entertainment; Michele Anthony, executive VP, Sony Music; and Richard Denekamp, senior VP, European region, Sony Music International.

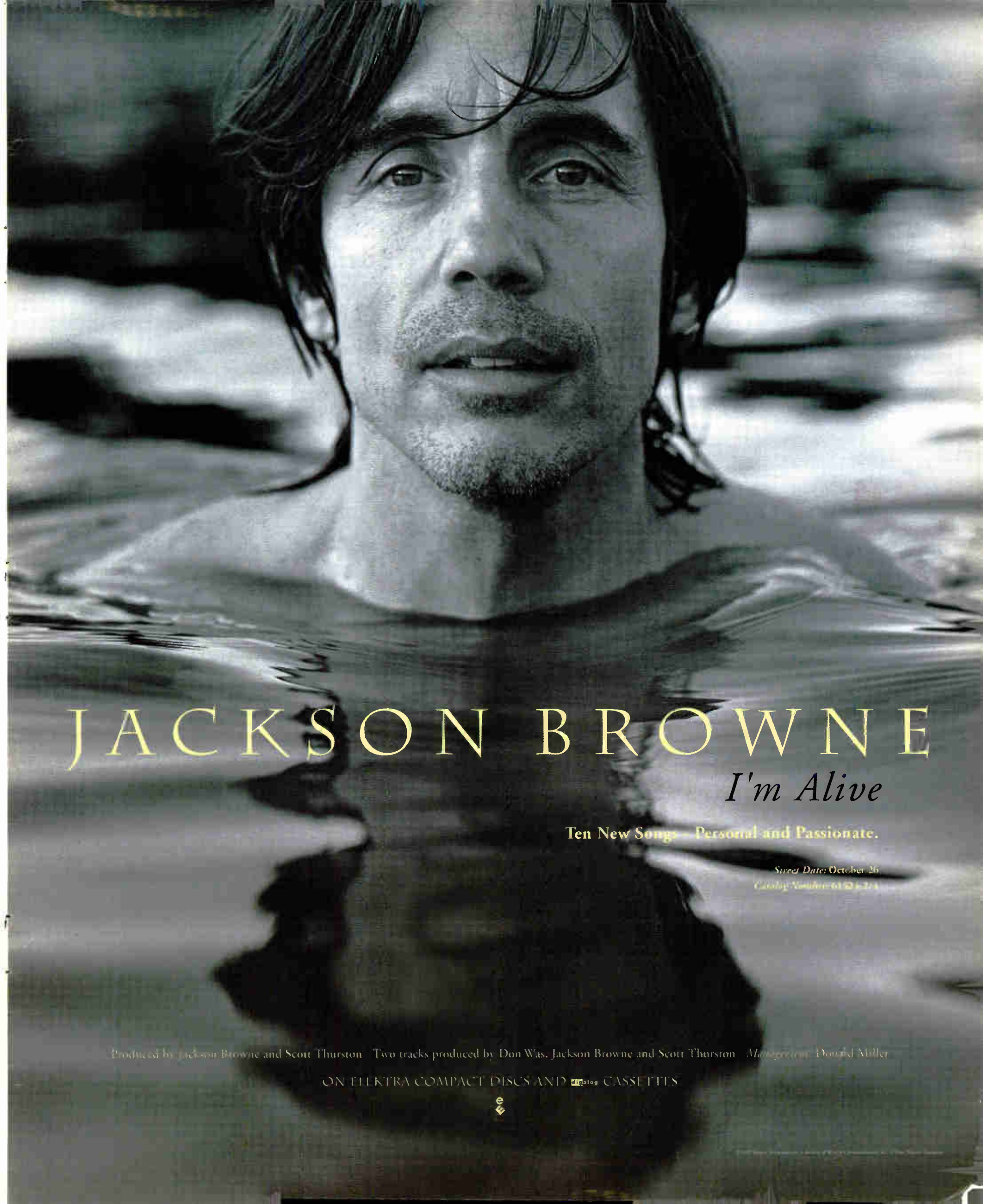
Artec Defies Skeptics, Plans Private Stock Sale

NEW YORK—There are disbelievers aplenty, but Artec CEO Marty Gold says the home video distributor is alive, profitable, and about to set another revenue record. It also is intent on raising \$10 million in a private stock sale.

The Shelburne, Vt.-based distributor has been the subject of endless industry rumors in the past several months, none of them good. Speculation that Artec was failing heightened when the company had to drop two key orders for Disney's "Aladdin." Star Video Entertainment picked up the business, worth an estimated 35,000 cassettes (Billboard, Oct. 9).

Disney, according to other wholesalers, refused to ship until Artec paid its bills. However, Gold maintains, "we don't owe Disney a lot of money. Our relationship

(Continued on page 84)




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Commentary

EC Must Unify Copyright Laws

■ BY TIM DABIN

The world's biggest record market has a significant problem: It isn't really one market yet.

The 12-nation bloc that is the European Community officially became internal-border-free at the beginning of the year. Though that has myriad positive effects, it also opens the door, lays out a welcome mat, and offers a cup of tea to dodgy records.

Before the advent of the single European market, it was relatively straightforward to exclude unlicensed material from any particular country. Now, it is in many respects illegal to interfere with the transfer of goods or services within the EC's borders. This means that protection-gap records—those that are legal in their own territory but illegitimate in other countries—have been cascading into the U.K. and other EC nations since the beginning of the year.

In the U.K., the main problems stem from Italy and Germany, where copyright laws (different from our domestic legislation) allow live and other recordings, considered bootlegs by the British industry, that would not be permitted in the U.K.

These bootlegs have produced a gray (if not black) market in the U.K., whereby mobile rip-off merchants drive around stores selling these discs and tapes from the back of their trucks.

The British Phonographic Industry's anti-piracy unit is in the process of educating retailers as to why they should avoid this apparently seductive product.

The main reason is that it is illegal, and we regard it as far more preferable that stores be persuaded not to stock these records, rather than sell them and oblige us to resort to the force of law.

The reason why such product is illegal is because British copyright law, like other nations', is based on the principle that the investors in the creation of intellectual property (record companies) need to have that investment protected.

Bootleg albums from Italy and Germany, on which only mechanical royalties may have been paid, undermine that protection and impinge on the British industry's ability to develop the next generation of acts. Ironically, then, the bootleggers will put themselves out of business in the long term by destroying the industry that

IFPI are just as concerned about the phenomenon as we are, but if the product does not contravene domestic legislation in its country of origin, there is very little they can do at the source.

So what are the remedies on an international level? Primarily, a harmonization of copyright law across the EC. Ultimately, this will mean that the definitions of legitimate and illegitimate will be the same in any and all of the 12 nations.

However, the European Commission has been masticating the directive that would produce such a law for years now, and, faced as it is with war on its doorstep and a continent-wide economic recession, there are other issues to distract it from copyright legislation.

In the interim, national record industries across Europe are obliged to rely on the case law that states that domestic copyright legislation is sovereign over the EC's provisions for the free movement of goods and services.

This doctrine was established by the European Court, the EC's highest legislative body, in January 1989, following an action by EMI-Electrola against Danish-registered company Patricia Records.

Patricia had been reproducing records in Denmark that were out of copyright under the country's 25-year protection period, and exporting them to other EC territories where they were still protected.

The legal tenet outlawing this practice has now been thoroughly tested, and stands up in court anywhere in the European Community.

Nonetheless, what this international industry needs is international law, not piecemeal measures.

Though the single European market is a massive opportunity, it is also a frightening prospect if it is left unregulated.



People producing [bootlegs] are not rock 'n' roll Robin Hoods.

Tim Dabin is head of anti-piracy at the British Phonographic Industry

provides the basis of their trade.

Other reasons why retailers should not stock these albums include two simple but significant factors: They are expensive, and the quality of the vast majority of the recordings is thoroughly substandard. In some instances, the end-product CD has been recorded directly from a vinyl album.

It should also be mentioned that the people producing these records are not rock'n'roll Robin Hoods. They are hardened, thick-skinned, self-centered people looking to make as much money as possible from minimum outlay, mindless of the consequences to others.

Those consequences, of course, include the total absence of payments to artists and all rightful copyright owners.

The BPI's international colleagues in

LETTERS

■ CD-5 IS NOT THE ANSWER

In response to Bradford Auerbach's letter in the Sept. 25 issue, I am one of those "skeptics" with "economic vested interests." Being in the business of classical music, I am interested in a video carrier with high quality audio and video. Even Auerbach will admit that CD-5 is not the answer, and I am sure that people on the high-end movie side feel the same way.

There is no doubt in my mind that in five to 10 years, a third-generation, all-digital disc will fulfill those requirements, but I don't want to wait until I am retired. Until then, the only hope is laserdisc, and I don't think that talking that format down is any help, especially when this comes from Philips. Along with Sony, PolyGram/Philips is actually investing millions in classical video.

Guenter Hensler
 President
 BMG Classics
 New York

■ ENCOURAGING CHANGES

Having subscribed to Billboard for so many years (25?) out of a combination of habit/addiction and obligation, I'm only slowly taking in just how much it has changed since Timothy White took charge: front-page features on Senegal (Billboard,

May 8), and the British jazz-dance scene (Billboard, Sept. 18); regional reports on Atlanta, Chicago, Boston; interviews with songwriters; the Heatseekers campaign to bring attention to what's bubbling under.

It's all very important and encouraging for those of us working with new and up-and-coming artists.

Charlie Gillett
 Director
 Oval Records
 London

■ THANKS FROM THOSE WHO WAIT

Thank you for the honor of being the 1993 Billboard Country Music promotion/marketing director of the year! (Billboard, Sept. 18). It is the first thing I have ever won, and I now truly believe that the very best comes to those who wait.

Marlene Augustine
 Promotion/marketing director
 KNEW/KSAN
 San Francisco

■ USED-CD WARS SIGN OF LOW CONFIDENCE?

Having studied the intense debate in the U.S. regarding the sale of used CDs, I'm worried about the confidence of the major record companies in the music that is being produced today. Nothing could be better

for the survival of the record business than a healthy market for second-hand CDs.

When I started collecting jazz records as a teen-ager, this involved an element of a collector's desire to create a valuable record collection. Should my occasional purchases of jazz CDs in cut-out bins or the recent sale of a rare Charlie Parker vinyl album for \$700 bring me a bad conscience, since in neither case is there any royalty for the artist?

The attitude from most of the big record companies with regard to the trade of legally manufactured used CDs is also extremely worrying from one very serious aspect. There are a number of fundamental problems that the music industry is fighting in which our position is fully justified, and where we have the moral support of society in general. These include the issues of piracy, bootlegging, copyright protection, etc. It would be suicidal for our industry to have the issue of used CDs included among these problems and to give the opposition the chance to accuse us of simply being greedy.

Dag Haeggqvist
 Chairman
 Gazell Music
 Stockholm, Sweden

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Island Delivers Acid-Jazz 'Rebirth' 'Cool' Compilation Condenses U.K. Series

BY LARRY FLICK

NEW YORK—Island Records is plugging into the ongoing U.K. acid-jazz club movement with "Rebirth Of Cool," a compilation of established and unsigned acts that will define the stylistic future of the label's R&B-oriented subsidiary, 4th & Bway.

The just-released collection is actually an abbreviation of a highly successful double-record series of the same name on the label's U.K. arm. In fact, the Stateside version of "Rebirth Of Cool" is culled from the third edition in the year-old series of albums released abroad.

The album features three Island acts, Ronny Jordan, Stereo MC's, and Freestyle Fellowship. Other tracks include licensed independent singles by Opaz, the brainchild of revered producer Roy Hayden; pop-



NELSON



SOLAAR

ular French rapper MC Solaar, who has been picked up by PolyGram label Cohiba Records for an album; Japanese DJ clique United Future Organization; and the Subterraneans, which consist of Marco Nelson from the Young Disciples and underground star Maxton "Gig" Beasley.

"Every time one of these records came around in England, we either had a lot of other stuff happening, or there were licensing problems," says Andy Allen, VP/GM at Island. "We knew we wanted to be involved

in this musical movement, it was just a matter of timing."

"Rebirth Of Cool" marks the first time a major U.S. label has released an acid-jazz album.

Allen says the game plan for 4th & Bway at this point is for its A&R staff to begin seeking U.S. acid-jazz acts, while also mulling over the label's U.K. signings for possible release here. Although it could not be confirmed, it appears that another Island label, Gee Street, will pick up some of the rap slack resulting from this shift in creative focus.

Part of what has egged the process on was the multiformat acceptance of Jordan's 1992 album, "The Antidote," which combined elements of traditional jazz, retro-funk, and hip-hop. Besides being a critical darling, the set and single, "After Hours," got active play at
(Continued on page 87)

Ella, Verve Mark Milestones With A 16-CD Celebration

BY CHRIS MORRIS

LOS ANGELES—In a double-barreled celebration of Ella Fitzgerald's 75th birthday and the imminent 50th anniversary of Norman Granz's founding of the label, Verve Records is issuing a lavish boxed set of "The Complete Ella Fitzgerald Song Books."

The box, comprising 245 tracks and 16 CDs, arrives in stores Nov. 2. It features the vocalist performing the greatest works of America's best-known popular composers.

Says Verve director of catalog development Michael Lang, "We dubbed 1993 as 'the year of Ella'... We wanted to cap it off with the ['Song Books'] boxed set, and at the same time use the boxed set as an introduction to the whole concept of

the 50th anniversary of Verve [in 1994]."

Granz, who first promoted Fitzgerald as a concert attraction in 1949 as a Jazz At The Philharmonic artist, became the singer's manager in 1954. In 1956, he signed her to his Verve label and, with "The Cole



FITZGERALD

Porter Song Book," began producing a series of albums featuring the vocalist's versions of individual songwriters' works.

The series continued with "Song Books" devoted to songs by Richard Rodgers & Lorenz Hart (1957),
(Continued on page 87)

Deal With Hughes Brothers Signals Capitol Street Push

BY CRAIG ROSEN

LOS ANGELES—Weeks after it dismantled its black music division, Capitol Records has made an aggressive move to step up its street credibility in R&B and rap, joining forces with film directors Allen and Albert Hughes to launch



HUGHES BROS

Underworld Records.

Best known for their critically acclaimed directorial debut, "Menace II Society," the 21-year-old Hughes twins also have been involved in the music business. They served as executive producers of the gold "Menace II Society" soundtrack album, and lensed videos by 2Pac, Yo-Yo, KRS-One, Too Short, and other rap acts.

The "Menace II Society" soundtrack, released on Jive, peaked at No. 11 on The Billboard 200 and has sold more than 712,000 copies, according to SoundScan data. This week it stands at No. 103 after 19 weeks.

Capitol president/CEO Gary Gersh says he became interested in the Hughes brothers after seeing "Menace II Society," which he calls "the most interesting, intriguing, disturbing, and emotionally controversial movie by young directors I have ever seen."

He adds, "The way the film moves to the beat shows that [the Hughes brothers] really understand music."

The Underworld deal marks the second pact Gersh has inked for a new imprint since taking the helm of Capitol in July. Previously, Gersh
(Continued on page 87)



A Happy Story. Elektra act the Story celebrates with friends following the folk duo's two recent sold-out shows at New York's Bottom Line. Pictured in the back row, from left, Jim Henke, VP of product development, Elektra; Jonatha Brooke, the Story; Jon Leshay, senior VP of promotions, Elektra; and Ellen Darst, senior VP of marketing & product development, Elektra. Front left are Paul W. Brown, VP of rock promotion, Elektra; Linda Goldstein, Original Artist Management; and center are Jennifer Kimball of the Story and David Bither, senior VP/GM, Elektra.

EMI Launching U.K. Promo Blitz For Ross Release

BY ADAM WHITE

LONDON—It looks like endless love for Diana Ross in the U.K.

EMI Records here is launching a \$750,000 marketing drive—which may be the company's largest campaign this season—behind a new Ross release that couples old material with new recordings.

The 20-track album, "One Woman," is due Oct. 18 on CD, cassette, and vinyl; DCC and MiniDisc versions are due in November. EMI is targeting the U.K. audience that bought 1.2 million copies of Lionel Richie's 1992 hits package on Motown, "Back To Front," and hoping to beat that total.

"To reach a million, you have to sell 600,000 to 700,000 units before Christmas," says Jean-Francois Cecillon, divisional managing director of the EMI label. "We feel it's a very achievable figure. The most difficult thing is to get adult buyers into the stores fast, which is why we're marketing the album on this scale."

Ross, meanwhile, was in London to receive an award Oct. 7 from the Guinness Book Of Records as "the most successful female vocalist" on the British charts (more than 50 hits, plus another 20-odd hit titles with the Supremes). She has a number of scheduled TV appearances, and is also promoting her autobiography, "Secrets Of A Sparrow," published in the U.K. by Headline Books.

The singer has a split recording deal internationally: She is signed to EMI Records U.K. for the world outside North America, where she is on Motown Records. The latter is said to have no plans to release "One Woman."
(Continued on page 87)

Presley Estate Planning Memphis Tribute Show For '94

BY MELINDA NEWMAN

NEW YORK—Forty years after Elvis Presley made his first recordings, his estate is sanctioning its first-ever tribute concert to the artist, to be held the weekend of Oct. 7, 1994.

The worldwide tribute is being produced by Elvis Presley Enterprises, in conjunction with Los Angeles-based concert promoters Avalon Attractions and booking agency Creative Artists Agency. Proceeds from the event will go to the T.J. Martell Foundation and the St. Jude Children's Research Hospital.

"It's kind of a natural idea," says Jack Soden, CEO of Elvis Presley Enterprises. "It was striking, right from the beginning of when we opened Graceland over a decade ago, that El-

vis seemed to be the entertainers' entertainer. An endless number of major artists who would come to Memphis to visit Graceland had such generous things to say about Elvis and the remarkable ways that Elvis has influenced their careers."

Although the idea of a tribute had been tossed around for years, Soden says a major hurdle was cleared with the 1991 opening of the Pyramid, Memphis' extravagant, 18,000-seat arena. "At one time, we'd talked about re-creating the famous 'Aloha From Hawaii' concert, but Memphis won out," Soden says.

No artists have been formally approached to perform yet, Soden says, although he adds that "in laying the foundation for this, there has been some leakage. And the feedback has

been extremely positive."

Given Presley's success on the country, pop, R&B, and gospel charts, it's expected that performers from several different music genres will participate in the event. However, neither Soden nor Avalon head Bob Geddes could say what role, if any, artists who had performed with Presley—such as the Jordanaires, the Stamps, Ann-Margret, or Johnny Cash—would play in the tribute.

One reason why the involved parties are announcing the concert so far in advance is so that artists will know about it before their schedules for next fall get booked. "We want them to clear the boards," says Tom Ross, head of CAA's music department.

"This is a project that's far beyond just a live concert," says Geddes.

"We've retained CAA to the extent that we needed significant assistance in packaging the event internationally—meaning there are several opportunities of revenue to explore, whether they end up being television broadcast, a pay-per-view, home video, record, literary spinoff... all that is being contemplated."

Because of the worldwide possibilities, Ross says global artists will be considered. "There will be obvious choices, and Priscilla [Presley, president of EPE] has her list of people who she feels are special, [but] we certainly want to have artists representative of the Latin market. We want to be aware of the Far Eastern marketplace. We may have the Flying Elvises. We're going to consider anything that won't make it a carnival."

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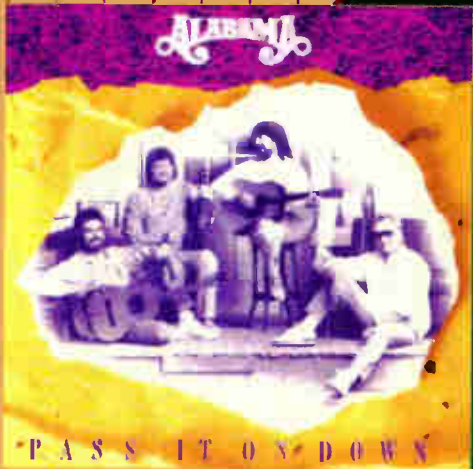
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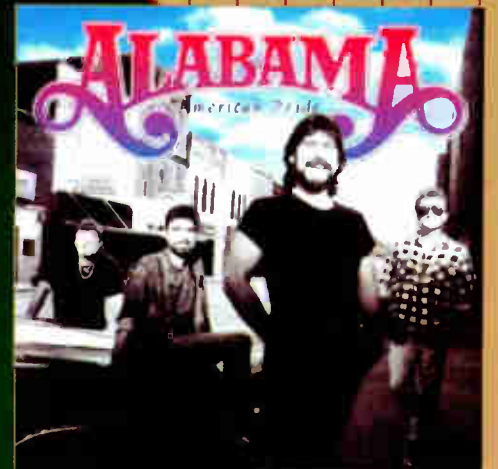
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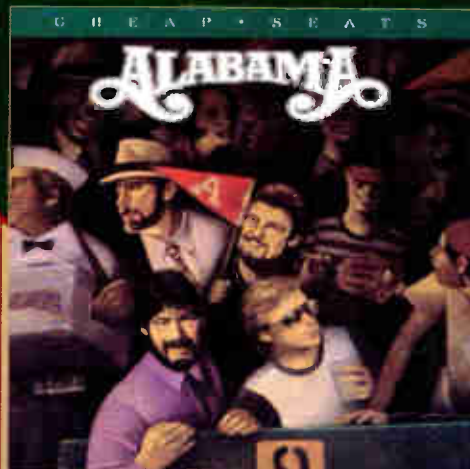


PLATINUM

Congratulations to Alabama on three platinum certifications, and another home run coming, as Cheap Seats steps up to the plate in October.

FROM RCA/NASHVILLE - #1 IN SERVICE TO COUNTRY RADIO

CHEAP SEATS



STREET DATE: OCTOBER 12

Rockers Reap Piles Of Platinum In September Steely Dan Catalog Captures Sales Honors, Too

BY CHRIS MORRIS

LOS ANGELES—Albums by Eric Clapton, Metallica, and Van Halen attained the lofty sales level of 7 million units, while Steely Dan celebrated its first multiplatinum album and a raft of other honors in September certifications from the Recording Industry Assn. of America.

Clapton's Grammy-winning Reprise album "Unplugged" continued its climb into the rarefied ranks of all-

time best sellers. Metallica's self-titled 1991 Elektra release and Van Halen's eponymous 1978 Warner Bros. debut also hit septuple platinum last month. Another Van Halen album, the band's recent "Live: Right Here, Right Now," notched sales of 2 million in September.

Steely Dan's 1977 album "Aja," certified double platinum, became the group's first multimillion seller. Four other albums by the team of Donald Fagen and Walter Becker—"Can't Buy A Thrill" (1973), "Katy Lied" (1974), "Pretzel Logic" (1974), and "The Royal Scam" (1976)—were certified platinum in September, while two collections of hits, "Gold" and "A Decade Of Steely Dan," attained gold status. All titles are MCA releases. The group is on its first tour in two

decades.

R&B group SWV's "It's About Time" and Country Music Assn. award winner Vince Gill's "I Still Believe In You," on RCA and MCA, respectively, became the artists' first multiplatinum albums, with both hitting double platinum last month.

In a study in contrasts, the soundtrack albums for the Tom Hanks-Meg Ryan romance "Sleepless In Seattle" and the 1970 hippie-fest documentary "Woodstock" both attained sales of 2 million units.

Neil Diamond's 1992 seasonal album "Christmas" became the singer's 17th platinum album.

The Proclaimers' 1989 album "Sunshine On Leith" finally reached gold last month, boosted by the Scottish
(Continued on page 89)

RIAA Reviewing Its Sales-Stat Methodology

BY BILL HOLLAND

WASHINGTON, D.C.—The Recording Industry Assn. of America has decided to change or modify the methodology used in computing its midyear and year-end sales statistics.

Further, the RIAA will not release 1993 midyear statistics. The move follows a decision by its market research committee to closely review the methods used to get member data and to factor in market percentages of nonmember record companies.

"We're reviewing the entire process," says Tim Sites, RIAA spokesman. "Whether anything gets changed is up in the air at this point."

Sites suggests that the trade group will consider "alternative methodology" for determining the statistics.

He says the decision was based on suggestions this spring from two RIAA distributor members, CEMA and Sony Music Distribution, to re-evaluate last year's 1992 year-end figures, which they believed to be inflated (Billboard, April 10). The four other majors, however, found no fault with the stats, which reflected their own strong fourth-quarter numbers.
(Continued on page 97)

BMG Vid's Steffen Adds Kidz-Biz Stripes

BY SETH GOLDSTEIN

NEW YORK—David Steffen, hired to create and run New York-based BMG Video a year and a half ago, has doubled his responsibilities. Late this summer, he was named to head BMG Kidz, the umbrella venture set up to distribute audio and video titles from several suppliers.

Steffen, who replaced BMG veteran Ron Osher, still with the company, now carries the title of senior VP/GM of BMG Video/BMG Kidz.

"He's got a lot on his plate," says

a trade source, who notes it's too soon to evaluate Steffen's impact. BMG Kidz hit a rough patch earlier this year when its 18-month relationship with Rincon Children's Entertainment fell apart. Steffen's only comment is that the arrangement, BMG Kidz's first, "didn't work perfectly."

The overall goals remain the same, however. Arne Holland, president of Lightyear Entertainment, one of the labels distributed by BMG Kidz, says Kidz "is trying to get our share of shelf space" in a



Candlebox Ignites. Maverick recording group Candlebox celebrates backstage after performing at Hollywood's Whiskey A-Go-Go, part of the band's first U.S. concert tour. Shown in back row, from left, are band members Scott Mercado and Peter Klett. Shown in front row, from left, are band member Kevin Martin; Maverick Records president Abbey Konowitch; band member Bardi Martin; Warner Bros. Records VP of promotion Kenny Puvogel; Maverick Records co-CEO Freddy DeMann; and Sire Records president Seymour Stein.

BMG Pub Lines Up MGM/UA Film Titles

BY IRV LICHTMAN

NEW YORK—BMG Music Publishing, continuing its expansion into soundtrack music, will administer worldwide music from feature film and TV projects held by the catalogs of MGM and United Artists.

The deal, announced by Dean Stolber, executive VP of the MGM Entertainment Business Group, and

Nick Firth, president of BMG Music Publishing Worldwide, covers more than 100 MGM and United Artists productions released since 1987; it will extend to additional efforts made throughout the length of the deal, which was not revealed. The catalogs were previously handled by EMI Music Publishing, the owner of the Robbins-Fesit-Miller and United Artists
(Continued on page 85)

children's market dominated by blockbusters like Disney's "Aladdin" and The Lyons Group's Barney cassettes. Retailers expand kid-vid sections to accommodate those titles, Holland notes. "It would be nice if that space was always there."

Holland credits Steffen with "some interesting plans. He's a very creative marketing guy" who has the video experience necessary to balance Kidz's earlier emphasis on audio.

Steffen, surrounded in his office by stacks of cassettes and scripts, agrees Kidz has a ways to go. "You have to work on something like this for three to five years to do it the right way," he says. Kidz, established nearly two years ago, should prosper provided participants are "in for the long haul."

Until demand for kids video grows, Steffen says distribution will be limited to four to six new video releases next year, vs. about 20 for audio.

Nevertheless, Steffen says, "Ev-
(Continued on page 84)

EC Trade Awaits EMI Decision On Royalty Group

BY DOMINIC PRIDE

LONDON—The outcome of EMI Music's decision on which rights body it chooses for a European central licensing deal could make the difference between harmony and discord among rights societies in the coming months.

For some months EMI, the last major record company without a central licensing agreement, has been shopping around the rights societies for a deal to pay mechanical royalties for all records sold worldwide. This spring Sony Music made a deal with France's SDRM, under which the mechanicals society offered the record company a rebate for bringing the major's entire European repertoire to them (Billboard, April 3).
(Continued on page 85)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Polly Anthony is named GM for Sony 550 Music, Epic Records' new label in New York. She was senior VP of promotion for Epic.

Elektra Entertainment in New York promotes Ron Gregory to VP of pop promotion, and names Lauren Spencer senior director of video promotion and marketing. They were, respectively, national director of CHR promotion and associate producer/talent coordinator of "The Jane Pratt Show."

Sony Discos promotes Rafael Cuevas to VP of national promotion in Miami, Alberto Mendoza to director of the Puerto Rico office in San Juan, Gloria Olazar to director of operations in Miami, and Onelia Rodriguez to comptroller in Miami. They were, respectively, VP for the Caribbean area; director of promotion, Puerto Rico; director of production and inventory planning; and director of accounting.



ANTHONY



GREGORY



CUEVAS



SPENDLOVE



BARACKMAN



FLOHR



TRIM-DACOSTA



SPANBERGER

Randy Spendlove is appointed VP of pop promotion for Perspective Records, a joint venture between A&M Records and producers Jimmy Jam and Terry Lewis, in Los Angeles. He was promotion manager for northern California at A&M.

Michael Barackman is named senior director of A&R at Arista Records in New York. He was VP of A&R at EMI.

Bruce Flohr is promoted to senior director of A&R/artist development at RCA Records in Los Angeles. He was director of alternative music de-

velopment/promotion. Sandra Trim-DaCosta is named director of marketing for GRP Records in New York. She was director of marketing at Columbia.

Jive Records in New York promotes Tom Carrabba to senior director of marketing and sales, and Janet Kleinbaum to director of product management. They were, respectively, senior director of marketing and director of video promotion.

Steven Glass is appointed director of special projects for EMI Records Group in New York. He was special

assistant to the Brooklyn, N.Y., borough president.

Bob Catania is appointed to the national promotion staff of Geffen and DGC Records in New York. He was VP of top 40 promotion for Elektra.

Bill Meehan is named VP of national sales for Critique Records. He was VP of sales and marketing for the Chameleon Music Group.

Shannon Williams is promoted to national sales and marketing development manager at Rhino Records in Los Angeles. She was national sales and marketing representative.

PUBLISHING. Kathy Spanberger is promoted to senior VP of U.S. operations for peermusic in Los Angeles. She was VP.

BMI in Los Angeles promotes Michael McGehee to director of film-TV relations and system management, and Karen Freeman Rodriguez to associate director of research/film-TV administration. They were, respectively, associate director of film-TV relations, and assistant to the senior director of research/film-TV administration.

New Set Pits Pearl Jam 'Vs.' Fame With Fan Recognition High, Epic Lays Low

BY MELINDA NEWMAN

NEW YORK—The cover of Pearl Jam's second Epic release, "Vs.," shows a sheep, teeth bared, straining to break through a fence. The band's bassist, Jeff Ament, who shot the photo, says it's not an unfitting portrait of how the Seattle act feels after two years of exploding fame.

"I think it really fits with what's going on with the lyrics, and the imagery that [lead singer/lyricist] Eddie Vedder puts forth," Ament says. "There are songs about being kind of caged. That was what was coming out when I was hearing him sing. I had the idea [for the photo] based on hearing a lot of the stuff."

With titles such as "Animal," "Rats," and "Leash," "Vs." is filled with feral songs that combine aggressive music with Vedder's hypnotic, driving lyrics. Even acoustic-based numbers such as "Daughter" and "Elderly Woman Behind The Counter In A Small Town" have a relentless intensity.

The album's Oct. 19 release comes at a time when the band's debut, "Ten," is still riding high on the charts more than two years after its release. Last week, it was No. 23 on Bill-

board's Top 200, and has been certified quintuple platinum by the RIAA. Sales of "Ten" built slowly, exploding last summer after the band appeared on the Lollapalooza tour. And then the band seemed to be everywhere: contributing to the "Singles" soundtrack, opening for Keith Richards on New Year's Eve, playing with Neil Young in Europe, winning MTV's award for best video of the year for "Jeremy."

For the band, Ament says, it became a matter of not believing the hype. "The reality is, we're real people, and we like to be dealt with on an honest level," he says. "The other side is that there are a lot of people who



Pearl Jam: Jeff Ament, Dave Abbruzzese, Eddie Vedder, Stone Gossard, and Mike McCready.

will tell you how great you are. That's not real, that's just people trying to be close to rock stars. Any time anyone starts to believe it, and starts to feel like, 'Maybe I am really great,' they're in trouble. I honestly feel like any one of us could make pretty good music [individually], but together we're doing something I can't explain."

When it came time to put the indefinable mix down on tape for "Vs.," the band turned to Brendan O'Brien, with whom they co-produced the new album. "He was the first real producer that we've really worked with," Ament says. "He was a part of the trip. He genuinely listened to where we were coming from."

O'Brien kept the band members loose in the studio and encouraged them to try new things. "We took a lot

(Continued on page 28)



Kross To Bear. Members of Redd Kross meet with Mercury staffers after the band's show at New York club the Grand. Standing in front, from left, are band members Gere Fennelly, Brian Reitzell, and Eddie Kurdzeil. Back row, from left, are Bob Skoro, Mercury's senior VP of A&R; band members Steven McDonald and Jeff McDonald; Daniel Savage, director of marketing; Joe Parker, VP of sales; and Larry Stessel, senior VP/GM.

Time On McKagan's Hands Translates Into Solo Album

BY CRAIG ROSEN

LOS ANGELES—"You can probably tell by listening to the record that this wasn't something I set out to do as a commercial success," says Guns N' Roses' bassist Duff McKagan of "Believe In Me," his solo debut, released Sept. 28.



DUFF MCKAGAN

"I wasn't even meaning to do a solo record," he adds. "It was just songs that needed to come out. I financed it myself, so there was no label pressure. It wasn't until recently [that] Geffen offered to pick it up and pay me for it."

McKagan began working on what would become "Believe In Me" in 1990, as therapy. "After we got done

with 2½ years of touring for 'Appetite For Destruction' and 'Lies,' we had plenty of time off. I moved into this big house with all this furniture and stuff, and all of a sudden the door slammed and there I was by myself in this big house all by myself. What the fuck was I going to do?"

Initially McKagan frequented Hollywood clubs, but soon grew tired of "the plastic, fucking superficial scene," he says. "I'm from Seattle where people shake your hand, and when they say, 'Hi, how are you doing?,' they really mean it."

After a few months of having various hangers-on taking advantage of his celebrity status, McKagan retreated to his house. "I just went up into the loft, where I had an 8-track and drum machine, and I wrote about 50 tunes about how I felt," he says. "I was alone, but when I went to bed at night I believed in myself. That's

(Continued on page 23)

Labels Love Album Alternative Format; Byrne Bops To New Tunes; School Songs

JUST HOW MANY labels and managers over the last six months have told me that they're counting on album alternative airplay for their artist's latest release? Suffice it to say that if half of those acts did get the anticipated airplay, each artist would get less than one play per day, and there would be plenty still knocking at the door.

The fervor with which labels have embraced this format, which plays album cuts from such artists as John Hiatt, John Mellencamp, and Donald Fagen alongside tracks from Patty Larkin, Eliza Gilkyson, and Tim Finn, only underscores the need for it. There are dozens of artists, perhaps more now than ever, that are systematically and unfairly eliminated from other formats because of too-tight playlists. Those artists are clinging to album alternative's lifeline, knowing that its parameters are the only ones broad enough to encompass their music. But we fear that too many labels are looking at the format as a bottomless pit, with unlimited slots for newcomers or artists that don't easily fit into other categories. Last time we looked, there were still only 24 hours per day—even on an album alternative station's clock.

Given that there are no more than 80 stations in the format, and no outlets in Los Angeles or New York, we wonder how serious an impact it is having and if the format is helping to sell records. There are signs that it is bolstering artists who already have a base and a loyal listening audience looking for a place to hear them, such as Hiatt or Nanci Griffith. But we'd venture to say the format has yet to break any artists that it can claim as its own. For comparison, we took the album alternative chart from Gavin, which is the only trade compiling such a chart, and compared it with The Billboard 200 for the same week. Five of the artists in the top 10 of Gavin's album alternative chart are also on The Billboard 200: Hiatt, Mellencamp, Bob Dylan (via the "30th Anniversary Concert Collection"), U2, and Melissa Etheridge. Current records by three artists on Gavin's top 10—Squeeze, Ziggy Marley, and Matthew Sweet—already have fallen off Billboard's chart. Neither the Story nor Tim Finn has charted on The Billboard 200. Most of the above-mentioned artists, especially Mellencamp and U2, still get their lion's share of radio play from album rock or modern rock.

Album alternative's logical, demographically similar counterpart, VH-1, tried this idea before in 1990. In an effort to establish a place for itself in breaking artists, the video channel actively programmed artists like Julia

Fordham, who weren't receiving much radio play. Not surprisingly, critics loved the idea. Viewers, however, did not. And roughly six months later, the channel abandoned the format for what eventually became its "Greatest Video Hits of All Time" campaign. As album alternative stations begin to get caught up in the ratings game, are they going to begin mixing in even more time-tested Fleetwood Mac or Bob Seger tracks that will cut into the slots previously devoted to new artists?

As dubious as our praise sounds, we're here to encourage the format. Any exposure these artists get is great. But is album alternative the lifeline so many artists, labels, and managers are looking for? Not yet. Can it be? We sure hope so. But only if it finds a way to expand its audience while remaining true to its original intent of exposing artists seriously lacking, but deserving, airplay.

BYRNING UP: David Byrne has been playing unannounced gigs in

New York, Philadelphia, and other Northeastern cities, trying out material for his new *Luaka Bop* album, to be released next April. It's not known which songs, if any, will actually appear on the album, which is being produced by Mitchell Froom. However, the musicians playing with Byrne—percussionist Valerie Naranjo, bassist Paul Socolow, and drummer Todd Turkisher—will appear on the record. At the shows, the music leaned toward straight-ahead rock, with a tinge of Afro-Caribbean percussion.

SCHOOL PROJECT: Several developing artists are currently on a tour of high schools in 90 cities, spreading their music and an anti-drug message. The "Project Reward" tour, organized by the Educational Support Marketing Network, features Columbia's Lisette Melendez and Mellow T, Select/Atlantic's Nerissa, PLG's East 17, Danzalot Records' Too Down, and unsigned acts Back Street Boys and United To III. Two acts will appear at each show, which will be held during school hours as part of an assembly period. After they perform, they will deliver their own anti-drug messages, according to ESMN's Audrey Pine. The labels are helping underwrite the cost of the tour, along with co-sponsor Love's Baby Soft.

Assistance in preparing this column provided by Paul Verna.



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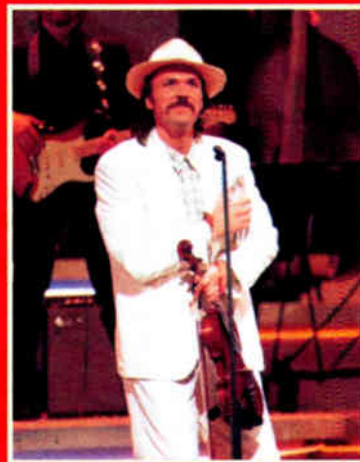
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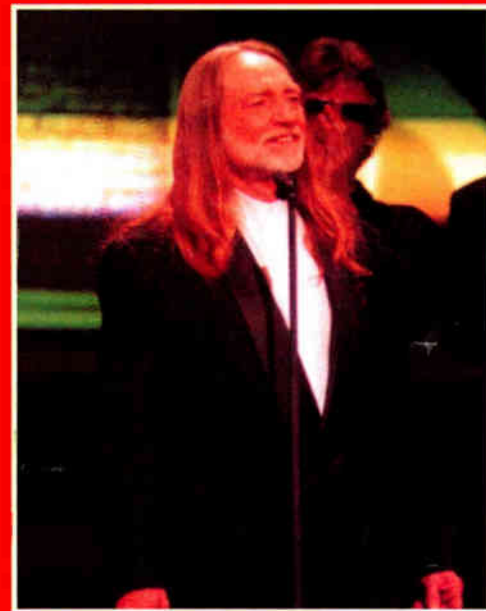
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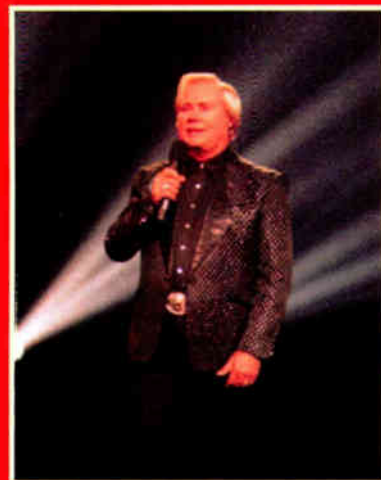
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Artists & Music

Mazzy Star Guides 'Tonight' Out Of Underground

BY CRAIG ROSEN

LOS ANGELES—"So Tonight That I Might See," released Oct. 5 on Capitol Records, is Mazzy Star's first album since "She Hangs Brightly" came out on the ill-fated Rough Trade label in 1990.

The band watched as the album garnered rave reviews, only to have the label go under. Capitol reissued "She Hangs Brightly" in 1991 and signed the band, giving Mazzy Star a new home, but one with which the group is not completely comfortable.

"We were more at home at a smaller label," says Mazzy Star leader David Roback. "With the kind of music we make and the thing we do, I don't think we fit in with the Hollywood industry."

Indeed, Mazzy Star's brooding sound, which mixes Roback's dark, psychedelic guitar licks with singer Hope Sandoval's icy vocals, is miles away from anything on the charts.

Yet, given the fact that fellow Northern Californian moodies American Music Club and the Red House Painters are signed to Warner Bros. and the WB-distributed 4AD, respectively, the time may be right for Mazzy Star to break out of the underground.

Still, Roback is not so sure that the band's music will find a large audience.

"I heard someone say that underground music is more accepted today, but I really have my doubts about that," he says. "I have to see it to believe it."

If Roback sounds skeptical, it may be because he has paid more than his share of dues. In the early '80s, he helped found the Rain Parade, a Los Angeles "paisley underground" band that issued a few independent releases and went on to sign with Island following Roback's departure.

After leaving the Rain Parade, Ro-

back formed Opal with former Dream Syndicate bassist Kendra Smith. But after a few acclaimed independent releases, Smith left the band in the middle of a tour supporting the Jesus & Mary Chain.

Roback recruited Sandoval, whom he knew from the L.A. club scene, as a replacement. "I finished the tour, because Kendra left," Sandoval says.

Afterward, Roback adds, "we decided we wanted to do something that was completely our own, so we decided on Mazzy Star."

Since "So Tonight That I Might See" was recorded over the last two-and-a-half years, Mazzy Star is anxious to get back in the studio and record some new material. First, how-

ever, the band has plans to headline a club tour in November, after playing a showcase gig at the CMJ convention Nov. 4-6.

Capitol Records' director of marketing, Cathy Lincoln, says the label will attempt to spread the word on the group has—whose buzz, to date, has primarily been generated by the print media—to the airwaves, with the track "Fade Into You," which was serviced to college, modern rock, and album alternative radio in mid-September.

While Mazzy Star may not sound like anything commercial alternative radio is programming at the moment, Lincoln is confident that the band will find a place at the format.

"A good station has a mix of everything... I think there is room for a subtler, beautiful, bluesy sound," she says. "All those kids have boyfriends and girlfriends, and they like to neck, and I don't think they listen to Barry White."



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ARTIST DEVELOPMENTS

PERFECT 'GENTLEMEN'

"When I was young, my aunt would tell me that I was a 'little gentleman.' Sometimes I would think what those words meant, and how they are used to describe somebody... In the dictionary, a gentleman is someone refined, polite, and of good breeding, and I think that is a joke as it relates to most guys," reflects Greg Dulli, primary singer/songwriter for Cincinnati's Afghan Whigs, whose Elektra debut "Gentlemen" is a ravaging examination of dysfunctional love and the wreckage left in its wake. Prior to signing with Elektra, the band released several records on Sub Pop.

"It was a bad year for me and some



The Afghan Whigs. From left, Steve Earle, Greg Dulli, John Curley, and Rick McCollum.

of my friends, in terms of relationships and dealing with some of my own little ghosts. Just some kinds of remembrances and stuff that I guess I will never be able to forget, especially since I wrote it all down and made a record out of it," Dulli says.

From "If I Were Going," the disturbing opening proposition, to the jarring instrumental benediction, "Brother Woodrow," "Gentleman" is a riveting journey that may in time be regarded alongside such downer classics as Lou Reed's "Berlin," Neil Young's "Tonight's The Night," or Big Star's "Third."

(Continued on page 18)



AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Madison Square Garden New York	Sept. 16-17, 20-22	\$2,321,347 \$26.50	87,598 five sellouts	Metropolitan Entertainment
PETER GABRIEL	Sports Palace Mexico City, Mexico	Sept. 24-26	\$1,678,634 (4,784,107 Mexican pesos) \$56.25/ \$37.50/ \$21.87	37,725 three sellouts	Ocesa Ogden Presents
DEF LEPPARD COCA	Sports Palace Mexico City, Mexico	Sept. 28-29	\$1,400,850 (3,992,423 Mexican pesos) \$56.25/ \$37.50/ \$18.75	35,895 two sellouts	Ocesa Ogden Presents
ROD STEWART PATTY SMYTH	Jones Beach Theatre Wantagh, N.Y.	Sept. 22-23	\$780,148 \$35.50	21,976 two sellouts	Delsener/Slater Enterprises
DEPECHE MODE THE THE	Madison Square Garden New York	Sept. 23-24	\$768,490 \$35/ \$25	27,486 two sellouts	in-house
MICHAEL BOLTON	National Auditorium Mexico City, Mexico	Sept. 14-15	\$725,853 (2,068,681 Mexican pesos) \$64/ \$28.80	15,487 19,804 two shows	Ocesa
ROD STEWART PATTY SMYTH	Hersheypark Stadium Hershey, Pa.	Sept. 28	\$624,455 \$35/ \$25	23,481 sellout	DiCesare-Engler Prods.
NEIL YOUNG PEARL JAM BLIND MELON	Portland Meadows Portland, Ore.	Sept. 6	\$596,727 \$30/ \$26.50	22,441 sellout	MCA Concerts NW
GRATEFUL DEAD	Madison Square Garden New York	Sept. 18	\$572,009 \$31.50	18,159 sellout	Metropolitan Entertainment Rex Foundation
AEROSMITH 4 NON BLONDES	Meadowlands Arena East Rutherford, N.J.	Sept. 11	\$517,311 \$37.50/ \$24.50	19,490 sellout	Metropolitan Entertainment

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'THEY'RE PLAYING MY SONG'

Rickie Lee Jones is no stranger to cover songs. Her emotional reading of The Left Banke's "Walk Away Renee" was the highlight of her 1983 EP, "Girl At Her Volcano," and her "Pop Pop" album, from 1991, consisted largely of pop standards. But the idea to cover David Bowie's classic "Rebel Rebel" on her new "Traffic From Paradise" album just kind of snuck up on her.

Edited By Peter Cronin

REBEL REBEL
Published by Jones Music America/EMI Music Publishing Ltd./Chrysalis Music (ASCAP).

"I don't usually plan to do covers. But when I was doing this record, it was the end of a day of doing another song, and I just said, 'Let's do ["Rebel Rebel"],'" Rickie Lee Jones says. "I think I thought of it that week, because I'd been singing along with the record when I was running. It's one of those great recordings, a great melody and a great guitar line. It's a very sexy tune.

I thought it could be very provocative [when] done with that kind of flat, girl, non-vibrato voice. When I was 19 or 20 I just loved that song. I didn't like the glam thing at all, but it's always a mistake to associate songs with movements. David Bowie was such a great songwriter. When he did it right, he really did it right, and to me, a great song is a great song, whatever the source. We recorded it with just myself and a bass player. We put Brad [Dutz], the percussionist, and [guitarist] Brian Setzer on as overdubs. I do often end up doing cover songs. Somehow, they always find their way into my thing. I can't wait to do this one live."



JONES

ARTIST DEVELOPMENTS

(Continued from page 16)

"You listen to Greg's lyrics, and you almost have to turn away, because he gets so close and truthful," says Terry Tolkin, Elektra director of A&R. "He makes you understand that you are not the only person who has felt like this. When I was younger, it was records like this that helped me get through my turbulent years."

Among the highlights of "Gentlemen" are first single "Debonair"; "When We Two Parted," a dynamic detailing of rage, pain, and regret; and the explosive title track.

To capture their artistic vision, Afghan Whigs chose Ardent Recording in Memphis, the home of the classic Big Star albums.

"I've been a Big Star fan since the first time I heard them, which was in 1984," says Dulli, who produced "Gentlemen." "I picked Memphis because Jody Stephens, who works there and used to drum for Big Star, understood our band. After we got down there, it became obvious we could not have made that record anywhere else and have it be as good."

"We are going to take out an extensive campaign in a lot of the indie publications, as well as concentrate on creating a lot of visibility in retail," says Tolkin of the Oct. 5 release.

"There is so much competition at the time it is coming out, but we believe

(Continued on page 23)

Pomus' Legacy Lives On; That Clever & Funny Cole

SONGS WERE HIS CURE: "All along, Doc said he was writing for people out there stumbling in the night. That's one of the reasons he thought some of his later blues songs were his best."

These are the words of Will Bratton, son-in-law of legendary rock'n'roll songwriter Doc Pomus, who died in March 1991. Bratton manages Stayzbo Music, a BMI-cleared company that Pomus established in the mid-'70s to be the repos-

itory of his newer compositions that are not controlled by other publishers, and of older works, such as those he wrote for Elvis Presley movies, that were reverting back to him.

"Working with music producer Hal Willner," says Bratton, "I was able to place four songs written by Doc and Mac Rebennack (aka Dr. John) in the new Robert Altman film, 'Short Cuts.' The songs are 'To Hell With Love,' 'Prisoner Of Life,' 'I Don't Know You,' and 'Full Moon.' Annie Ross performs all of the songs in the film, and is joined by R.E.M.'s Michael Stipe on 'Full Moon' for the soundtrack CD on the Imago label."

The Pomus catalog of true oldies-but-goodies is continuing to make new-release news in a number of ways, Bratton reports. RCA's new Elvis Presley boxed set, "From Nashville To Memphis/The Essential 60's Masters," contains 13 songs written by Pomus in collaboration with Jerry Leiber & Mike Stoller, Mort Shuman, and others. The tracks include "Little Sister," "His Latest Flame," "Surrender," "Suspicion," and "She's Not You."

Rhino Records is working on a major tribute to Pomus, the proceeds of which will go to The Rhythm & Blues Foundation's Doc Pomus Financial Assistance Fund, a program that offers direct help to R&B musicians in need. The tribute, due for release sometime next year, so far includes, among others, B.B. King, Los Lobos, John Hiatt, Aaron Neville, Dr. John, and producers Joel Dorn and Stewart Levine.

In his disc tribute to the Brill Building in New York, mecca for '60s pop writers, Neil Diamond performs two songs penned by Pomus with longtime collaborator Shuman, who also died in 1991. The songs are "Save The Last Dance For Me" and "Sweets For My Sweet."

Also, Sire/Warner is creating a Pomus compilation that will span 40 years of Pomus' career, including at least one track from Pomus' early blues singing days.

In two non-disc events, Ecco Press will be issuing a special music edition of its literary publication Antaeus that will include excerpts from Pomus' private journals and diaries; and

Bruce Ricker, producer of "Last Of The Blues Devils" and the Theolonius Monk portrait, "Straight No Chaser," is working on a documentary treatment of Pomus' career, Bratton says.

READ 'EM & LAUGH: It's not a bolt out of the blue to acknowledge that Cole Porter was among the most "clever" and "funny" lyricists to grace the Broadway musical, but Hal Leonard Publishing has decided to

make a merry point of it by offering a new folio, "Cole Porter—22 Clever And Funny Songs" (\$10.95). Its selections are

published either by Chappell or by Porter himself.

Like other great Broadway wordsmiths, Porter leaned on topical, literary, and historical references to create "laundry-list" lyrics that gave sophisticated Broadway audiences a chuckle. Here are a few examples (Porter's tunes are good, too!):

- Politics & Show Biz: In "Let's Not Talk About Love," from "Let's Face It" (1941), he wrote, "Let's heap some hot profanities on Hitler's inhumanities/Let's argue if insanity's the cause of his inanities/Let's weigh the Shubert Follies with the Earl Carroll Vanities/But let's not talk about love."

- Movies Battle TV: In "Stereophonic Sound," from "Silk Stockings" (1955), Porter writes about Hollywood's attempt to win back customers from TV with widescreen productions in stereo sound. "If Zanuck's latest picture were the good old-fashioned kind/There'd be no one in front to look at Marilyn's behind/If you want to hear applauding hands resound/You've got to have glorious Technicolor, breathtaking Cinemascope and stereophonic sound." "Marilyn," of course, is Marilyn Monroe.

- Mythology, Etc.: From "Out Of This World" (1950), Porter's "Nobody's Chasing Me" contains the lines, "While Isis chases Osiris/And Pluto, Prosperine/My doc is chasing my virus/But nobody's chasing me."

SEMINAR: The Assn. of Independent Music Publishers is hosting a panel on the "Basics of Copyright and Administration" as part of its "AIMP Copyright Quick Review" series, Thursday (14) at BMI's New York headquarters starting at 5 p.m.

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

1. Nirvana, Nevermind
2. Jurassic Park soundtrack
3. k.d. lang, Ingenue
4. Buddy Guy, Damn Right I Got The Blues
5. Pearl Jam, Ten.

ARTISTS IN ACTION

ALI FARKA TOURE AND GROUPE ASKO

McCabe's, Santa Monica, Calif.

HAILED BY ROOTS aficionados as a missing link between West African traditional music and the blues, Ali Farka Toure made his Los Angeles club debut to two sold-out houses at this guitar shop-cum-performance space. The musician, whose Hannibal/Rykodisc album "The Source" has spent five weeks at the top of Billboard's World Music chart, was accompanied by two members of his Groupe Asko on congas, calabash, and background vocals. The 55-year-old Malian alternated be-

tween electric and acoustic guitars and the one string *njarka* fiddle as he sang tunes in Songhai, Tamashek, Dogon, Peul, and other languages of his homeland's many ethnic groups.

Special guest Ry Cooder joined the visiting trio for the entire second set, his respectful, creative accompaniment underscoring the universality of the blues. The American master guitarist, referred to by the genial Toure in French as "the genius" and "mon patron" ("my boss"), brought along a half-size, 12-string, bottle-neck slide Stratocaster, and a pear-shaped, hollow-body electric as he gamely followed the Malian's

thumb-and-forefinger-plucked riffs. Although there were some adventures in tuning, most of the time the two string-benders and accompanying percussionists locked up fluidly, resulting in a transcendent meeting at the global crossroads.

Toure sometimes ventured deep into the cultural mystic, veering off the path of logical explanation. On the spirit-calling "Heygana," from his 1990 release "The River," Toure shouted with a rasp and whispered the story of a sacred Malian mountain and the disembodied night voices heard there. He and Cooder displayed an intuitive sense of dynamics on this tale of the unseen, revving up and easing off their guitars in telepathic synch.

The Malian maestro also addresses matters of the heart, as on the slow Nigerian eddies of "Hawa Dolo," found on his current charting album, "The Source." The atmosphere created by the sage headliner and his guest on this Dogon story of a lonely woman faithfully waiting for her long-missing husband evoked a vibe similar to portions of "A Meeting By The River," Cooder's recent collaboration with Indian musician Vishwan Bhatt.

The sympathetic interplay that pervaded the McCabe's show suggests that the album that is expected to result from the joint venture involving Toure, Groupe Asko, Cooder, and the other recording-session guests may be a momentous grafting of the blues tree's African roots with its American trunk branches. **TOM CIENEY**

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Whigged Out. Ohio's Afghan Whigs, left, are among the flock of alternative acts who released new albums Oct. 5. The foursome's Elektra debut has scored coverage in Rolling Stone, Spin, and Melody Maker. The band tours the U.S. this fall. Also out are fresh sets from James, Redd Kross, Kirsty MacColl, and Mazzy Star.



Mischief. Jive's Souls Of Mischief, left, are one of two emerging rap acts that debut in the top 20 on Top R&B Albums. Its '93 'Til Infinity' hits the R&B list at No. 17 and The Billboard 200 at No. 85, while the title cut, its second '93 single, debuts at No. 26 on Hot Rap Singles. Meanwhile, Sic Wid It's "E-40" enters Top R&B Albums at No. 13.



Seen Clearly. The Holly Cole Trio's cover of "I Can See Clearly Now" is on the menu at VH-1's "Sunday Brunch." Cole and her mates will work their new "Don't Smoke In Bed" set on a U.S. swing of markets that supported her first album. The tour starts Oct. 26; planned stops include Minneapolis, Chicago, San Francisco, Boston, and Miami.

ALTERNATIVE ROUTES: The kids at college radio must be rubbing their hands eagerly these days. Along with new tracks from Pearl Jam, INXS, and the Lemonheads, college programmers also can choose from a bumper crop of alternative albums that hit stores Oct. 5. Among them are five with promising potential; some or all could hit the Heatseekers chart next week.

Here's the lowdown on marketing details:

- Mercury is telling consumers to "Get Laid," literally, as it promotes the new James release, "Laid." A retail campaign targets independent accounts with some clever wordplay and even more clever gimmickry; "Get Laid" condoms and T-shirts are among the items the label will send to select retail accounts. The English band just finished the U.S. rounds as part of the WOMAD tour, and will appear on "The Tonight Show With Jay Leno" Oct. 29.

- Former Charisma artist Kirsty MacColl makes her I.R.S. debut with her "Titanic Days" set. "We've got some great press on the way," says Barbara Bolan, the label's senior VP/GM, citing profiles that are set to run in the December issues of Pulse!, In Fashion, Creem, and Mirabella. Bolan adds that a five-song advance CD went to radio and retail Aug. 18. MacColl, who plays keyboards on the Morrissey album due next year, begins a club tour Nov. 4.

- To boost Redd Kross' "Phaseshifter," Mercury sent radio and retail a promotional tape titled "Kross Words," described by marketing director Daniel Savage as "a 20-minute audio profile cassette of the band being interviewed by Sonic Youth's Thurston Moore. The tape has music segments of both old and new Redd Kross material. We're handing them out at some of the shows. At the independent accounts, we're asking that the tape be given away for free when a consumer buys the new Nirvana. We've pressed about 10,000 cassettes in all." A tour with the Lemonheads starts Nov. 17.

- Ohio quartet the Afghan Whigs blankets both MTV's

"120 Minutes" and "Alternative Nation" with its "Debonair" video. The act, which sparked a major bidding war after releasing two albums and an EP for Sub Pop, is generating lots of ink for "Gentlemen," its Elektra debut. The band is featured in October's Spin, reviewed in the Oct. 14 Rolling Stone, and

vocalist Greg Dulli grabbed attention with his cross-dressing appearance on the Sept. 18 cover of Melody Maker. A U.S. tour runs from November through the end of the year.

- With a loyal core of fans already established in San Francisco, Los Angeles, Seattle, and Boston, Capitol hopes California's Mazzy Star can reach a broader market base with its "So Tonight That I Might See" album. "We want to make sure there is a solid base at college radio," says Greg Seese, national director of alternative/college promotion. "We'll take the Heatseekers numbers and use that to help position the record further at retail and radio." The act is scheduled to play a showcase at next month's CMJ convention in New York.

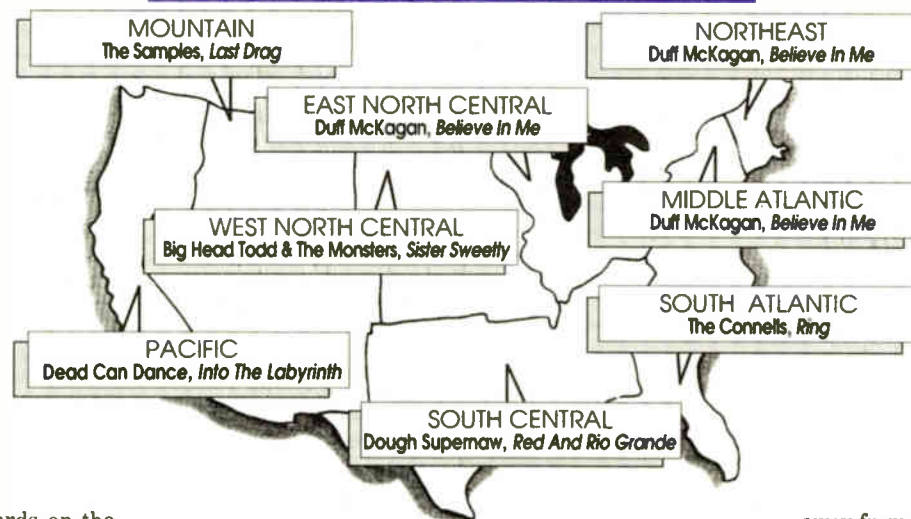
MORNING ZOO: Can you imagine having Bill Clinton as a warm-up act? That was the scene when soulful Zoo Entertainment crooners Coming of Age made a unique appearance Oct. 5 on "Good Day L.A.," the Los Angeles morning television show on Fox affiliate KTTV. The event was simulcast on radio station KKBT ("The Beat"). The quartet performed an a cappella version of "All I Ask of You." The station actually cut

away from a live presidential address to air the performance. The group's self-titled album enters Top R&B Albums at No. 73, and is the No. 20 Heatseeker in the Pacific region.

SMOKING: After a swing through its native Canada, the Holly Cole Trio starts a U.S. tour Oct. 26. Its new Manhattan/Blue Note set, "Don't Smoke In Bed" will be featured in Sound Warehouse's "Sound Check" and Music Plus' "Plus Picks" when Blockbuster Music unites its chains' developing-artist campaigns in November.

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. The Samples, Last Drag	1. Duff McKagan, Believe In Me
2. Candlebox, Candlebox	2. Juliana Hatfield Three, Become What...
3. Big Head Todd/Monsters, Sister Sweetly	3. Buffalo Tom, Big Red Letter Day
4. Doug Supernaw, Red And Rio Grande	4. The Samples, The Last Drag
5. Hi-C, Swing'n	5. Robin S., Show Me Love
6. The Revolting Cocks, Linger Ficken' Good...	6. Urge Overkill, Saturation
7. Dead Can Dance, Into The Labyrinth	7. The Story, Angel In The House
8. Robin S., Show Me Love	8. Big Head Todd/Monsters, Sister Sweetly
9. Robben Ford & Blue Line, Mystic Mile	9. Buju Banton, Voice Of Jamaica
10. Juliana Hatfield Three, Become What...	10. Patty Larkin, Angels Running

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE
			*** No. 1 ***	
1	1	9	JULIANA HATFIELD THREE	BECOME WHAT YOU ARE
2	—	1	DUFF MCKAGAN	BELIEVE IN ME
3	3	13	ROBIN S.	SHOW ME LOVE
4	6	10	CANDLEBOX	CANDLEBOX
5	2	11	URGE OVERKILL	SATURATION
6	7	19	DOUG SUPERNAW	RED AND RIO GRANDE
7	4	3	DEAD CAN DANCE	INTO THE LABYRINTH
8	15	2	THE CONNELLS	RING
9	5	32	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
10	—	1	REVOLTING COCKS	LINGER FICKEN' GOOD...
11	9	6	CRACKER	KEROSENE HAT
12	10	9	BUJU BANTON	VOICE OF JAMAICA
13	12	2	THE SAMPLES	THE LAST DRAG
14	—	1	GARY HOEY	ANIMAL INSTINCT
15	14	9	BROTHER CANE	BROTHER CANE
16	11	16	DEEP FOREST	DEEP FOREST
17	13	9	TECHMASTER P.E.B.	IT CAME FROM OUTER BASS II
18	19	3	MARTINA MCBRIDE	THE WAY THAT I AM
19	—	1	ROBBEN FORD & THE BLUE LINE	MYSTIC MILE
20	17	7	CRY OF LOVE	BROTHER

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	8	2	BUFFALO TOM	BEGGARS BANQUET/EASTWE: T 92292/AG (10.98/15.98)	BIG RED LETTER DAY
22	16	8	FAT JOE	VIOLATOR 1175*/RELATIVITY (9.98/15.98)	REPRESENT
23	32	3	THE STORY	GREEN LINNET 61471/ELEKTRA (10.98/15.98)	THE ANGEL IN THE HOUSE
24	—	1	HI-C	SKANLESS 3011/TOMMY BOY (10.98/16.98)	SWING'N
25	20	4	EIGHTBALL & MJG	SUAVE 0001 (9.98/15.96)	COMIN' OUT HARD
26	21	6	BROTHER PHELPS	ASYLUM 61544/ELEKTRA (9.98/15.98)	LET GO
27	24	22	MCBRIDE & THE RIDE	MCA 10787 (9.98/15.98)	HURRY SUNDOWN
28	22	17	RUPAUL	TOMMY BOY 1058* (10.98/15.98)	SUPERMODEL OF THE WORLD
29	—	1	JOSHUA KADISON	SBK 80920/ERG (10.98/11.98)	PAINTED DESERT SERENADE
30	26	5	OCEAN BLUE	SIRE/REPRISE 45369/WARNER BROS. (9.98/15.98)	BENEATH THE RHYTHM AND SOUND
31	—	1	BETH NIELSEN CHAPMAN	REPRISE 45233/WARNER BROS. (9.96/15.98)	YOU HOLD THE KEY
32	25	6	SHAGGY	VIRGIN 39016 (9.98/15.98)	PURE PLEASURE
33	18	2	CURVE	VIRGIN 39061 (9.98/13.98)	CUCKOO
34	27	9	ROBERT JAMES WALLER	ATLANTIC 82511 (10.98/16.98)	THE BALLADS OF MADISON COUNTY
35	28	16	FUGAZI	DISCHORD 70* (6.98/8.98)	IN ON THE KILLTAKER
36	—	12	AIMEE MANN	IMAGO 21017 (9.98/15.98)	WHATEVER
37	23	9	POOH-MAN	RIGHTEOUS 3001*/SCARFACE (9.98/14.98)	JUDGMENT DAY
38	—	43	RADNEY FOSTER	ARISTA 18713 (9.98/15.98)	DEL RIO, TX 1959
39	37	2	JANE SIBERRY	REPRISE 26824/WARNER BROS. (9.98/15.98)	WHEN I WAS A BOY
40	30	4	MY LIFE W/THE THRILL KILL KULT	INTERSCOPE 92258/AG (10.98/15.98)	13 ABOVE THE NIGHT

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Accomplishment

GOLD



Mr. Scarface Is Back
(Priority)

GOLD



Hip Hop Houray
(Tommy Boy)

GOLD



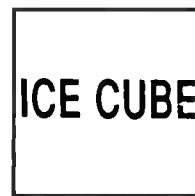
The Nine Yards
(Next Plateau)

GOLD



95 South/Quad City Knock
(Wrap/Ichiban)

GOLD



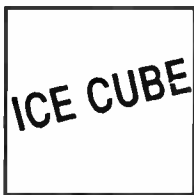
It Was A Good Day
(Priority)

GOLD



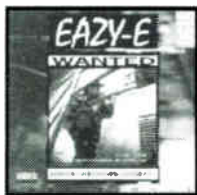
Techmaster P.E.B.
Bass Computer
(NewTown)

GOLD



Wicked
(Priority)

GOLD



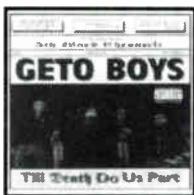
5150 Home 4 Tha Sick
(Priority)

GOLD



Home Invasion
(Priority)

GOLD



Till Death Do Us Part
(Priority/Rap A Lot)



Knockin' Da Boots
(Luke)



N.W.A.
Straight Outta Compton
(Priority)



House Of Pain
(Tommy Boy)



Death Certificate
(Priority)



Kill At Will
(Priority)



Kiss My Black Azz
(Priority)



The Predator
(Priority)



Eazy-Duz-It
(Priority)



I'll 4eva Love You
(Luke)

N.W.A.

NIGGAZ4LIFE
(Priority)



19 Naughty III
(Tommy Boy)



Whoot, There It Is
(Wrap/Ichiban)



Ditty
(Next Plateau)



Dr. Dre - The Chronic
(Priority/Interscope)



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De La Soul Floats A New Hip-Hop 'Buhloone'

BY HAVELOCK NELSON

NEW YORK—The D.A.I.S.Y. age kicked off in 1989 with a doleful lullaby. Pushing against the norm, De La Soul crashed domes with the rock-steady slow jam "Plug Tunin'," on Tommy Boy.

Next came "3 Feet High & Rising," the blackadelic relic (classic and colorful rap album) that was a rap game within a rap game. It spawned the smash single "Me, Myself & I," while following very few established hip-hop rules.

Millions of listeners played along with the group. And as Tommy Boy president Monica Lynch observes, acts like PM Dawn, Digable Planets, and Arrested Development took a strong cue from De La. They subsequently advanced the musical revolution Posdnous, Trugoy, and Maseo started. "It wasn't in their minds," she says, "but I think they're definitely responsible for establishing the whole genre of 'alternative' rap."

Although the trio's thing wasn't actually about flower power, they gained a reputation as hip-hop hippies. This annoyed them, so they committed what amounted to artistic suicide: they dropped "De La Soul Is



DE LA SOUL

Dead." It was a defensive and much more serious-minded follow-up to their fun-loving debut. "We were gonna come across with a different

style on the second album anyway," says Pos. "But it was ultimately influenced by the fact that people misunderstood what we were trying to put across on the first album. D.A.I.S.Y. age was an acronym for da inner self y'all."

"Buhloone Mindstate" is De La's third album. It was produced by the group and Prince Paul from Stetsasonic. The title refers to "how our minds are expanding to another level," Pos says. "We're saying we're filling our minds with different styles, taking what we do to another place through experimentation. That's something we try to do on every record."

The album "is some really new shit," says Lynch. Still, it has the kinds of verbal puzzles and brilliantly unrehearsed sound that informed "3 Feet High." Pos says, "A lot of the songs last time were more conceptual. This time, we were just about chillin', layin' down, not worrying about what other people had to say. We just went in and did what we had to do. Which is more in tune with what we did on the first record. We were definitely not attempting to state a point or anything."

Not to say that De La Soul doesn't have important things to put across—bootleggers and rap posers are two of the group's current concerns. It's just

that they don't care about being unambiguous for the masses. "Sometimes in the past, I tried bringing down the level of how I say things," Pos says. "Now I want people to just dig into what we're trying to say. There are too many records these days that are so self-explanatory [that] you hear it once and you understand where it's coming from. And you don't really need to listen to it again. The way we kick things, certain points might get lost. But I can't front—I'm making records for me and the people who are already on my

level. Fuck everybody else—like the brothers swigging 40s all day and looking to hear 'represent' seven times inside a lyric."

In short, the aesthetic that's endemic to being De La Soul is uncompromising artistry. "A lot of rappers say they're diverse, but a lot of them are bullshittin'. On the other hand, when you listen to a De La Soul record, it's pure diversity—from the rhymes to the concepts to originality of loops to whatever we say and how we say it. Everything is original and

(Continued on page 29)



Kickin' It Live With Love And Pride. That's what Epic artists Terri & Monica were doing at the 25th Annual African Day Parade in Harlem U.S.A. Thousands rocked to "Uh Huh" and "I've Been Waiting," from their debut album, "Uh Huh."

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- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
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Boyz II Men, McKnight On The Xmas Tip; Joi To The World; Lyte's Glam Slam Bash

MOTOWN/MERCURY CHRISTMAS BACK AGAIN: The new Boyz II Men single "Let It Snow," from the forthcoming "Christmas Interpretations," is really sweet. In a very cool, old-fashioned way, "Let It Snow," written by and featuring Mercury recording artist Brian McKnight, conjures up all the pine-scented, snow-capped ideas of Christmas that one starts imagining around this time of year. You know, candied yams, corn bread, pecan and sweet potato pies, egg nog with way too much brandy. Never enough wrapping paper. Never enough money. But still fun. The song is beautiful, reminiscent of old times but vibrant and new just the same. McKnight, whose eponymously-titled debut album has been on Billboard's Top R&B Albums chart for well over a year, also has been busy producing for Vesta, Damien Hall, and new One Love/Mercury girl-group Emage. Emage will be featured prominently on Mercury's 1993 Christmas album, "Madd Tidings." And speaking of One Love Records, of which Dres from Black Sheep is CEO, Black Sheep's second album, "Non-Fiction," the follow up to "A Wolf In Sheep's Clothing," is due in February.

EYE ON THE FUTURE: Watch for new artist Joi, on EMI. Produced by Dallas Austin, her music has been called R&B with a conscience; or, more specifically, "Sade with a conscience"—that's how one industry insider describes her. Her as-yet-untitled album is due Feb. 8; her first single, "Sunshine And The Rain," will hit the streets Nov. 16... Nasty Nas (remember him from the "Zebra-

head" soundtrack?) will have an album out on Columbia in March. Large Professor is doing a lot of the production... Profile is hoping for music from DJ Quik in the spring, as well. Supposedly Quik has a good part of his third album done. "Quik Is The Name" was certified platinum, and "Way 2 Fonky" certified gold.

SO YOU KNOW: Just to get a little West Coast love, Atlantic recording artist MC Lyte threw a big party at Prince's Glam Slam nightclub in Los Angeles recently. The place was packed as Lyte performed right before midnight. YoYo, Queen Latifah, Ricky Bell, and Damien Hall were among the folks who came out in support of Lyte... Still on Atlantic for a minute, Fatal, a new rapper with Puerto Rican flavor, is happy to be joining the

Soul Assassins tour on its last leg. Fatal is produced by DJ Muggs of Cypress Hill... And is it just me, or is it about time K7's "Come Baby Come" made the Hot R&B Singles chart? The song is so fierce... Allen and Albert Hughes (aka the Hughes Brothers), the dynamic duo responsible for directing "Menace II Society" and executive producing the RIAA-certified platinum soundtrack to the film, have joined with Capitol Records to launch a new label, Underworld Records (see story, this issue). The brothers, along with their partner, Darryl Porter, will develop new artists as well as develop and release soundtracks for their upcoming films—including the ominously titled follow up to "Menace," "Public Enemy."



by Danyel Smith





**TERRI ROSSI'S
RHYTHM
SECTION**

NEW MUSIC: After a seven-week run at No. 1, "Right Here/Human Nature" by SWV (RCA) gives way to "Just Kickin' It" by Xscape (So So Def). Radio points increase 26%, and a sales increase of 38% secures No. 1 for another week. Zhane's "Hey Mr. D.J." (Epic) rebullets, making its strongest gains in sales. Note that Sony Distribution has three of the top five singles.

THE ALBUM SWEEPSTAKES winner this week is BMG, courtesy of Jive Records. "Return Of The Boom Bap" by KRS-One is the Hot Shot Debut at No. 5. "93 'Til Infinity" by Souls of Mischief enters at No. 17. The big winner is "187 He Wrote" by Spice 1: It earns the Greatest Gainer award, leaping to No. 1.

RADIO MONSTERS: Each week, a number of records appear on the Hot R&B Airplay chart that have not charted on Hot R&B Singles. (By now, most everyone knows that this means a commercial single is not available.) These records most often build exposure as album cuts. This week's Hot Shot Debut, "Breathe Again" by Toni Braxton (LaFace), did just that. It is No. 5 in its eighth week on the airplay-only chart. It became available for sale this week, and now it debuts at No. 12—the second-highest debut of the year. (Janet Jackson's "That's The Way Love Goes" (Virgin) debuted in May at No. 8.) "Breathe Again" has No. 1 airplay at WLWZ Greenville, N.C.; KJMZ Dallas; KMJM St. Louis; and WKYS Washington, D.C.

The next-highest debut is "Runaway Love" by our video darlings, En Vogue (EastWest). A unique marketing campaign was conducted for this project. First, the song was available only on a longform video. Then an EP was released; it debuted at No. 17 last week on the Top R&B Albums chart. And now the song is available on a cassette single. "Runaway Love" ranks top five in airplay at three stations: WPLZ Richmond, Va.; WFXA Augusta, Ga.; and KMJJ Shreveport, La. Rotations should increase now that radio can see the reaction to sales.

WHAT'S UP NEXT: Two radio faves will chart next week. "Never Keeping Secrets" by Babyface (Epic) rises 30-12 on the Hot R&B Airplay chart. It has top five rotation at KMJQ Houston and WQMG Greensboro, N.C. It has top 10 rotation at five others, including WUSL Philadelphia, WVAZ Chicago, and KVSP Oklahoma City. "Again" by Janet Jackson (Virgin) advances to No. 38, gaining nearly 60% in airplay exposure. It has top five airplay at three stations: WKKV Milwaukee, WJBT Jacksonville, Fla., and WCDX Richmond.

CHART BITS: "Outta Here" by KRS-One (Jive) gains airplay, yet continues to move backward on the chart. Singles sales have shifted to album sales... "Voodoo" by Teddy Pendergrass (Elektra) dips slightly in both monitored airplay and sales, but retains its bullet on the overall chart thanks to a strong gain in unmonitored, small-market radio points. The album, "A Little More Magic," went to radio this week.

R&B MONITOR UPDATE: The No. 1 song on both the R&B Mainstream and R&B Adult charts is "Anniversary" by Tony! Toni! Toné! (Wing). The Airpower record on the mainstream chart is "Can We Talk" by Tevin Campbell (Qwest), and "Breathe Again" by Toni Braxton (LaFace) is the Airpower winner for R&B Adult.

ARTIST DEVELOPMENTS

CRACK A BREW

"Make Room," the first single by Loud/RCA rappers Tha Alkaholiks, is a concoction of hardcore noise, strong drums, and dusty bass notes. It's from the group's debut album, "21 & Over."

After declaring their mission during the track ("What we're here to do is rock a show, knock a ho, and crack another brew"), the MCs brag about their sexual prowess and high-powered mic skills. They drop lines like, "I'm hooked on gin an' tonic like ya mama's hooked on phonics."

Consisting of rappers J-Ro and Tash with E-Swif, who doubles as an MC as well as a DJ, the group formed eight years ago in Los Angeles. They were introduced to the world via "Got It Bad Y'all," the hit single from King Tee's most recent album on Capitol. Later, they shared stages with Tee, Ice Cube, Boogie Down Productions, and Too \$hort. Then they came to the attention of Loud.

"Their tape just knocked everybody in the office out," says Loud president Steve Rifkind. They were signed last October, and by



THA ALKAHOLIKS

June of this year, "21 & Over" was recorded, mixed, and mastered.

After selecting "Make Room" as the lead single, Loud's plan was to create a strong street presence for the group while also working to convince the masses that Tha Alkaholiks weren't irresponsible. "They're just about partying and having a good time," Rifkind says.

The label shipped 15,000 copies of "Make Room." So far it has sold 75,000. The album shipped 30,000 units.

Last June, between shipping the single and the album, Loud field representatives distributed "a few thousand" sampler cassettes with several full cuts from the set.

"We just serviced it and let the music speak for itself," recalls Rifkind. To stir the developing buzz, Loud mailed out to press, retail, and radio an Alkaholiks hangover kit that included a breath tester, instant coffee (complete with non-dairy creamer and sugar), Alka-Seltzer antacid, Bayer aspirin, and a tube of toothpaste. Then the label serviced a promotional videoclip lensed by director James Michael Marshall. "It's been top 10 at BET and in heavy rotation on The Box," Rifkind reports. "Yo! MTV Raps" just accepted it.

Also, the group has been on a promotional tour since August and there has been extensive stickering and sniping in a number of cities.

Beyond getting worked into mix shows, the single has been added at a number of radio outlets, including KKBK (The Beat) Los Angeles and WOWI Norfolk, Va.

HAVELOCK NELSON

TIME ON MCKAGAN'S HANDS LEADS TO SOLO ALBUM

(Continued from page 14)

what "Believe In Me" is about.

While on tour in support of the "Use Your Illusion" albums, McKagan continued to work on the project. "I've never been into the groupie thing or hanging out after a gig, so what better thing than to go in and record if I could, instead of going back to the hotel and putting on the same old movie or CNN."

While much of "Believe In Me" has McKagan grappling with loneliness, the album isn't necessarily a one-man show. A number of McKagan's famous friends make appearances, including Jeff Beck, Lenny Kravitz, and Sebastian Bach, as well as GN'R members Slash, Matt Sorum, Gilby Clarke, and Dizzy Reed.

According to McKagan, Beck became involved in the project in Paris, where he was scheduled to participate in a Guns N' Roses pay-per-view concert. Although Beck subsequently pulled out of the performance because of an ear problem, he happened to hear one of McKagan's demos.

Says McKagan, "He came into my room and said, 'What's this?' Then he said, 'Hey man, can I play on this song?' I was like, 'When, where? What can I do to make it happen?' I was just blown away."

Yet McKagan handles the majority of the instruments and vocals himself, which may be a surprise to those who view him only as a bass player. "I've been playing guitar and drumming since I was 15 years old," he says.

McKagan made his recording debut playing bass as a member of Seattle punk band the Veins. He also played in Seattle band the Fastbacks and was offered the drum chair by U.K. punk band the Angelic Upstarts when he was 17, "but I was too overwhelmed and scared to move to England."

On "Believe In Me," McKagan seemingly returns to his punk roots

with the "Punk Rock Song." Says McKagan, "I hate that term. It's a song I wrote in five minutes... But it wasn't a return to my punk roots, it was a return to insanity."

Elsewhere, "Believe In Me" runs the gamut from the rocking, bitter-sweet ballad "I Love You" to the ruthless rap of "Fuck You," all performed with a rock'n'booze attitude reminiscent of the late Johnny Thunders.

McKagan is set to hit the road in support of the album fronting a band called Duff.

The band played two warm-up club dates in San Francisco on Sept. 17 and 18, and a New York date on Sept. 26, before jetting off to Europe to open for the Scorpions.

According to Geffen head of marketing Robert Smith, the label has specific plans for "Believe In Me." "Essentially, we are going right to the core Guns N' Roses audience, particu-

larly on the street-rock side."

Smith says the title track is being worked actively at album rock and metal radio, with a video and a U.S. tour in the planning stages.

ARTIST DEVELOPMENTS

(Continued from page 18)

when people hear the record, it organically sells itself by the buzz it generates."

"I'll be perfectly honest with myself, commercial success is not spray-painted on the front of this record," Dulli adds. "I certainly like hit singles, and if we were ever to have one, I certainly wouldn't stick my nose up, but I'm more interested in what we can do as a piece of work. All we want to do is make records that people will listen to for a long time."

RICK CLARK

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	YOUR LOVE KEEPS WORKING...	JODY WATLEY (MCA)
2	6	3	TOGETHER FOREVER	SHAI (GASOLINE ALLEY/MCA)
3	3	4	DON'T GET CAUGHT SLIPPIN	CONDITION RED (D TOWN)
4	9	6	BEYOND YOUR WILDEST DREAMS	SYBIL (NEXT PLATEAU/LONDON/PLG)
5	—	1	CALL ME	GENERAL GRANT (RARA)
6	4	8	YOU TOOK MY LOVE AWAY	COLIN ENGLAND (MOTOWN)
7	13	6	STOP, LOOK & LISTEN	U-MYND (LUKE)
8	10	6	WHERE WILL YOU GO	B.B.O.T.I. (A&M)
9	21	2	HEARTBREAKER	THE O'JAYS (EMI/ERG)
10	11	2	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (ARISTA)
11	7	4	93 'TIL INFINITY	SOULS OF MISCHIEF (JIVE)
12	15	3	UH HUH	TERRI & MONICA (EPIC)
13	22	2	THINK (ABOUT IT)	PATRA (FEATURING LYN COLLINS) (EPIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
15	17	9	SOUL BY THE POUND	COMMON SENSE (RELATIVITY)
16	—	1	BETCHA'LL NEVER FIND	CHANTAY SAVAGE (I.D./RCA/BIG)
17	—	1	STAND BY YOUR MAN	L.L. COOL J (DEF JAM/RAL/COLUMBIA)
18	25	2	PUT A LITTLE NASTY ON IT	THE BAR-KAYS (ZOO)
19	16	7	HEAVEN MUST BE LIKE THIS	PAUL JACKSON, JR. (ATLANTIC)
20	—	1	BROOKLYN BOUNCE	DADDY-O (ISLAND/PLG)
21	2	11	GRAND GROOVE	INTELLIGENT HOODLUM (TUFF BREAK)
22	14	5	WHY MUST WE WAIT...	TINA TURNER (VIRGIN)
23	—	1	HANDLE WITH CARE	I OF THE GIRLS (EASTWEST)
24	24	2	COME AND PLAY WITH ME	G-WIZ (SCOTTI BROS.)
25	19	8	WHOOT, HERE IT IS! (THE ANSWER)	DIS-N-DAT FEATURING 95 SOUTH (EPIC)

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



Whoomp, Here It Is. Attorney Pamela Brown, a noted figure on Nashville's burgeoning R&B scene, has signed Bellmark/Life Records' platinum recording artists Tag Team to a personal management contract. Her company, Premier Artist Management, also is home to Gary Jenkins, lead singer of Silk.

Billboard TOP R&B ALBUMS

FOR WEEK ENDING OCT. 16, 1993

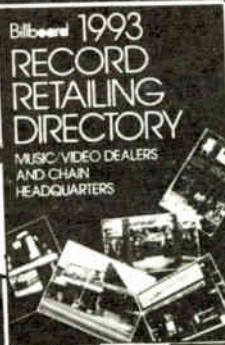
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1/GREATEST GAINER ★ ★ ★						
1	94	—	2	SPICE 1	JIVE 41513 (9.98/15.98) 1 week at No. 1	187 HE WROTE 1
2	1	1	12	TONI BRAXTON	● LAFACE 2-6007/ARISTA (9.98/15.98)	TONI BRAXTON 1
3	3	4	7	BABYFACE	EPIC 53558* (10.98 EQ/15.98)	FOR THE COOL IN YOU 2
4	2	2	5	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX 1
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
5	NEW ▶	—	1	KRS-ONE	JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP 5
6	4	3	8	SCARFACE	RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS 1
7	NEW ▶	—	1	AARON HALL	MCA 10810 (9.98/15.98)	THE TRUTH 7
8	6	7	15	TONY! TONI! TONE!	● WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL 3
9	5	5	6	MAZE FEATURING FRANKIE BEVERLY	WARNER BROS. 45297 (10.98/15.98)	BACK TO BASICS 3
10	7	9	20	JANET JACKSON	▲ 3 VIRGIN 87825 (10.98/16.98)	JANET. 1
11	13	13	26	INTRO	ATLANTIC 82463/AG (9.98/15.98)	INTRO 11
12	12	—	2	MARTIN LAWRENCE	EASTWEST 92289 (10.98/15.98)	TALKIN' SHIT 12
13	NEW ▶	—	1	E-40	SIC WID IT 340 (8.98/11.98)	THE MAIL MAN 13
14	9	—	2	DE LA SOUL	TOMMY BOY 1063 (10.98/16.98)	BUHLOONE MIND STATE 9
15	10	10	11	CYPRESS HILL	▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY 1
16	17	—	2	EN VOGUE	EASTWEST 92296 (8.98/12.98)	RUNAWAY LOVE 16
17	NEW ▶	—	1	SOULS OF MISCHIEF	JIVE 41514* (9.98/15.98)	93 'TIL INFINITY 17
18	8	8	3	EARTH, WIND & FIRE	REPRISE 45274 (10.98/15.98)	MILLENNIUM 8
19	16	19	7	JOE MERCURY	518016 (9.98 EQ/15.98)	EVERYTHING 16
20	14	11	49	SWV	▲ 2 RCA 66074 (9.98/13.98)	IT'S ABOUT TIME 2
21	15	—	2	KEITH WASHINGTON	QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY 15
22	18	12	42	DR. DRE	▲ 2 DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC 1
23	11	6	3	PRINCE PAISLEY PARK	45440/WARNER BROS. (39.98/49.98)	THE HITS/THE B-SIDES 6
24	20	15	9	KRIS KROSS	RUFFHOUSE 57278*/COLUMBIA (10.98 EQ/15.98)	DA BOMB 2
25	21	18	33	2PAC	● INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.... 4
26	19	14	3	PRINCE PAISLEY PARK	45431/WARNER BROS. (12.98/17.98)	THE HITS 1 14
27	26	25	18	LUTHER VANDROSS	▲ LV 53231/EPIC (10.98 EQ/16.98)	NEVER LET ME GO 3
28	23	20	48	SADE	▲ 2 EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE 2
29	24	17	10	THE O'JAYS	EMI 89740*/ERG (10.98/15.98)	HEARTBREAKER 7
30	22	16	19	SOUNDTRACK	● JIVE 41509 (10.98/15.98)	MENACE II SOCIETY 1
31	25	21	7	FOURPLAY	WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS 15
32	29	24	46	SOUNDTRACK	▲ 9 ARISTA 18699* (10.98/15.98)	THE BODYGUARD 1
33	27	22	6	ILLEGAL ROWDY	37002*/ARISTA (9.98/15.98)	THE UNTOLD TRUTH 19
34	28	23	3	PRINCE PAISLEY PARK	45435/WARNER BROS. (12.98/17.98)	THE HITS 2 23
35	31	28	27	ONYX	● RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP 8
36	39	33	9	WILL DOWNING	MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE 24
37	37	31	46	KENNY G	▲ 9 ARISTA 18646 (10.98/15.98)	BREATHLESS 2
38	30	26	65	BRIAN MCKNIGHT	● MERCURY 848605 (10.98 EQ/15.98)	BRIAN MCKNIGHT 17
39	44	36	15	BELL BIV DEVOE	● MCA 10682 (10.98/15.98)	HOOTIE MACK 6
40	34	45	3	THE ISLEY BROTHERS	ELEKTRA 61538 (12.98/16.98)	LIVE! 34
41	43	38	28	LEVERT	● ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO' 5
42	38	37	23	MC BREED	WRAP 8120/ICHIBAN (9.98/16.98)	THE NEW BREED 16
43	32	30	14	SOUNDTRACK	● EPIC SOUNDTRAX 57131/EPIC (10.98 EQ/16.98)	POETIC JUSTICE 3
★ ★ ★ PACESETTER ★ ★ ★						
44	50	46	17	JOHNNY GILL	● MOTOWN 6355 (10.98/15.98)	PROVOCATIVE 4
45	45	43	46	SILK	▲ KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL 1
46	40	34	15	MC LYTE	FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER 16
47	33	27	6	POISON CLAN	LUKE 202 (9.98/14.98)	RUFFTOWN BEHAVIOR 12

48	41	35	9	BUJU BANTON	MERCURY 518013* (9.98 EQ/13.98)	VOICE OF JAMAICA 29
49	42	41	7	EIGHTBALL & MJG	SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD 41
50	36	29	3	POOR RIGHTEOUS TEACHERS	PROFILE 1443* (10.98/15.98)	BLACK BUSINESS 29
51	35	32	6	THA ALKAHOLIKS	LOUO 66280*/RCA (9.98/15.98)	21 & OVER 23
52	47	39	9	OLETA ADAMS	FONTANA 514965/MERCURY (10.98 EQ/15.98)	EVOLUTION 20
53	48	40	19	BOSS RAL/CHAOS	52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ 3
54	46	47	14	UNV MAVERICK/SIRE	45287/WARNER BROS. (9.98/15.98)	SOMETHING'S GOIN' ON 7
55	56	51	30	GETO BOYS	● RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART 1
56	54	44	47	ICE CUBE	▲ PRIORITY 57185* (10.98/15.98)	THE PREDATOR 1
57	49	42	16	TINA TURNER	● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) 8
58	55	48	41	SHAI	▲ GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE 3
59	63	64	15	YO-YO	EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY 21
60	60	57	26	H-TOWN	▲ LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR 1
61	64	60	13	ROBIN S.	BIG BEAT/ATLANTIC 82509/AG (9.98/15.98)	SHOW ME LOVE 37
62	52	52	8	DMG	RAP-A-LOT 53862/PRIORITY (9.98/15.98)	RIGORMORTIZ 40
63	59	63	6	THE WINANS	QWEST 45213/WARNER BROS. (10.98/15.98)	ALL OUT 41
64	61	54	11	TAG TEAM	LIFE 7800Q/BELLMARK (9.98/14.98)	WHOOOP! (THERE IT IS) 28
65	65	59	22	INNER CIRCLE	BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS 41
66	57	50	95	MICHAEL JACKSON	▲ 5 EPIC 45400* (10.98 EQ/15.98)	DANGEROUS 1
67	51	49	20	GURU	CHRYSALIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1 15
68	58	55	30	BLOODS & CRIPS	DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX 18
69	70	58	11	GEORGE HOWARD	GRP 9724 (9.98/15.98)	WHEN SUMMER COMES 32
70	53	53	8	FAT JOE	VIOLATOR 1175/RELATIVITY (9.98/15.98)	REPRESENT 46
71	75	67	46	JADE	● GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX 19
72	62	56	27	LORDS OF THE UNDERGROUND	PENDULUM 27757/ERG (10.98/15.98)	HERE COME THE LORDS 13
73	NEW ▶	—	1	COMING OF AGE	ZOO 11064 (9.98/15.98)	COMING OF AGE 73
74	74	61	6	STANLEY CLARKE	EPIC 47489 (10.98 EQ/15.98)	EAST RIVER DRIVE 54
75	72	68	52	CHANTE MOORE	SILAS 10605*/MCA (9.98/15.98)	PRECIOUS 20
76	66	65	15	GEORGE BENSON	WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS 50
77	69	66	29	95 SOUTH WRAP	8117/ICHIBAN (9.98/15.98)	QUAD CITY KNOCK 20
78	76	73	33	REGINA BELLE	COLUMBIA 48826 (10.98 EQ/15.98)	PASSION 13
79	NEW ▶	—	1	HI-C	SKANLESS 3011/TOMMY BOY (10.98/16.98)	SWING'N 79
80	68	81	5	JADE	GIANT 24520/REPRISE (7.98/11.98)	BET'S LISTENING PARTY STARRING JADE 67
81	83	82	6	SMOOTH	T.N.T. 41523/JIVE (9.98/15.98)	YOU BEEN PLAYED 77
82	71	69	22	5TH WARD BOYZ	RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE 19
83	NEW ▶	—	1	MAC MALL	YOUNG BLACK BROTHA 2022 (9.98/13.98)	ILLEGAL BUSINESS? 83
84	67	74	14	C-BO	AWOL 719 (9.98/13.98)	GAS CHAMBER 53
85	87	78	6	ANGIE & DEBBIE	CAPITOL 95582 (9.98/13.98)	ANGIE & DEBBIE 73
86	78	75	28	L.L. COOL J	● DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME 1
87	81	70	62	MARY J. BLIGE	▲ 2 UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411? 1
88	84	86	33	NAUGHTY BY NATURE	▲ TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III 1
89	82	80	51	RACHELLE FERRELL	MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL 34
90	80	76	16	LUKE	LUKE 200* (9.98/14.98)	IN THE NUDE 8
91	73	62	10	POOH-MAN	RIGHTEOUS 3001*/SCARFACE (9.98/13.98)	JUDGMENT DAY 57
92	77	71	16	NATALIE COLE	ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK 14
93	85	72	12	SOUNDTRACK	MJ/EPIC SOUNDTRAX 57280/EPIC (10.98 EQ/16.98)	FREE WILLY 49
94	92	94	80	EN VOGUE	▲ 2 EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS 1
95	79	77	18	VARIOUS ARTISTS	UPTOWN 10858*/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED 17
96	88	93	40	THE PHARCYDE	DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE 23
97	RE-ENTRY	—	8	ART PORTER	VERVE FORECAST 517997 (9.98/13.98)	STRAIGHT TO THE POINT 75
98	86	88	14	D-SHOT	SIC WID IT 715 (9.98/13.98)	SHOT CALLA 52
99	RE-ENTRY	—	11	THE CLICK	SIC WID IT 707 (9.98/15.98)	DOWN & DIRTY 87
100	89	83	4	BOBBY "BLUE" BLAND	MALACO 7469 (9.98/15.98)	YEARS OF TEARS 80

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

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If you service record retailers or sell them your products - this is the directory for you! The 1993 Record Retailing Directory is the only, complete, fully up-to-date listing of full line record stores - featuring major chains and independents. This all-important 3rd edition is a must - containing hundreds of new listings plus updates on over 60% of prior listings. With so many changes in the marketplace this past year, the 1993 RRD is an essential sales tool. Order now at last year's price - just \$99! (plus shipping & handling, \$8 for international orders). To order your copy call 1-800-344-7119 or 1-908-363-4156. Or send check or money order with this ad to: BILLBOARD DIRECTORIES, P.O. Box 2016, Lakewood, NJ 08701. (NY, NJ, CA, TN, MA, IL, PA, & D.C. residents please add applicable sales tax.) Order bulk copies for your entire staff and marketing team - call for special rates!

BDRD0106

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with 3 columns: This Week, Last Week, Weeks On. Main chart with 37 rows. Includes a 'NO. 1' section at the top right of the chart area.

R&B SINGLES A-Z

Vertical list of R&B singles with columns for Rank, Title, Artist, and Label/Distributor. Includes publisher and licensing info at the top.

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.

Table with 3 columns: This Week, Last Week, Weeks On. Main chart with 73 rows. Includes a 'NO. 1' section at the top right of the chart area.

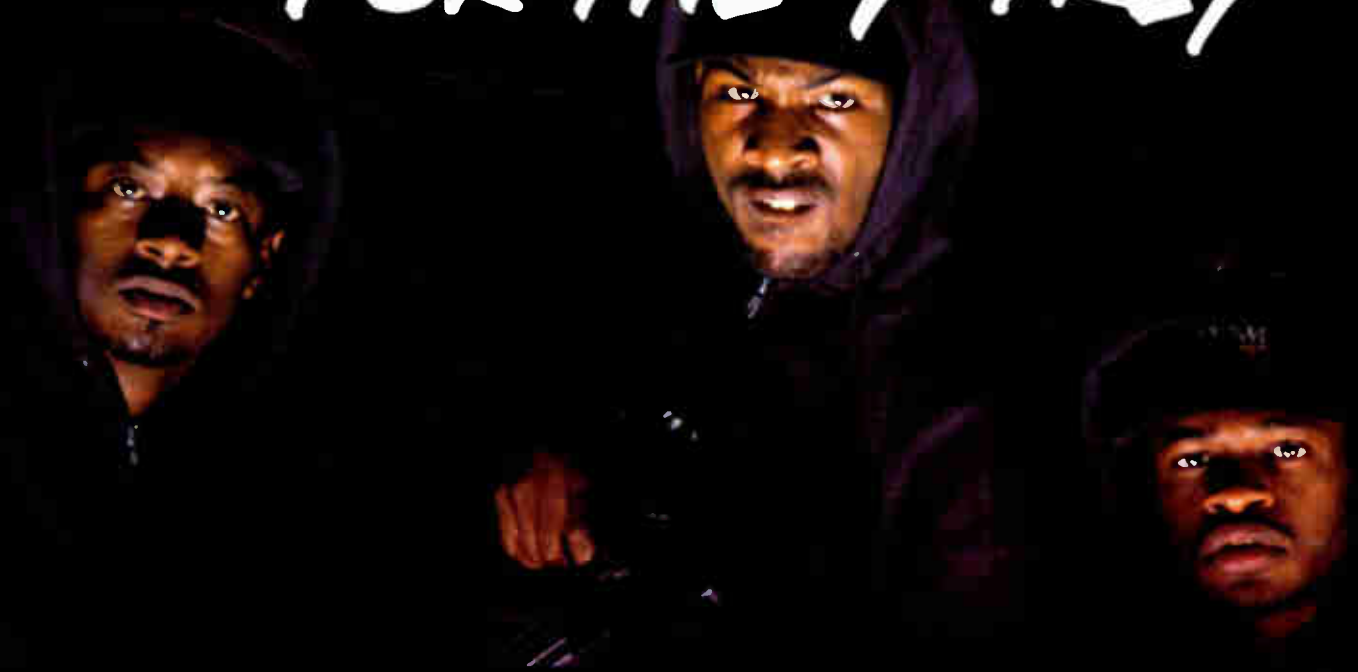
HOT R&B RECURRENT AIRPLAY

Table with 3 columns: This Week, Last Week, Weeks On. 25 rows of recurrent airplay songs.

Table with 3 columns: This Week, Last Week, Weeks On. 25 rows of recurrent airplay songs, including a note about increasing sales.

POISON CLAN

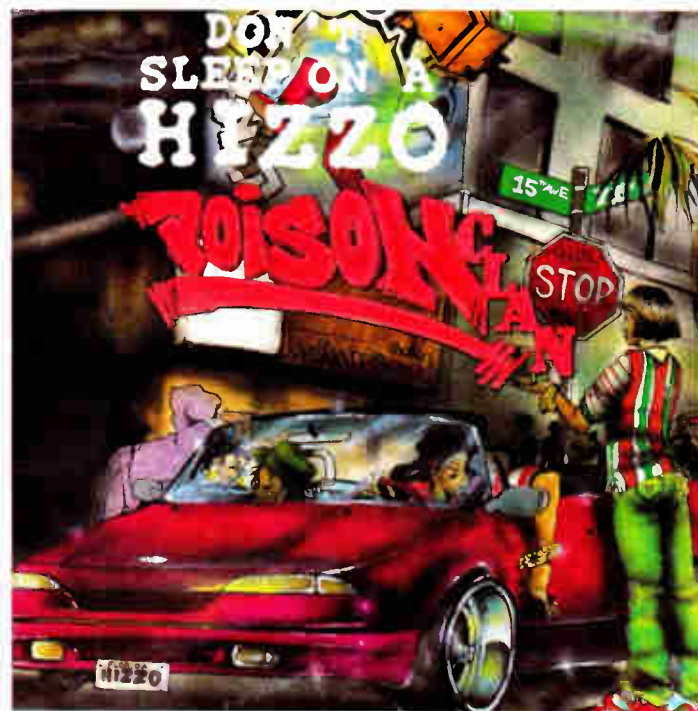
FOR THE 9' TREY



RUFF TOWN BEHAVIOR

Cat. # XR202
Available on Cassette, CD and Vinyl

Featuring the hit single—
DON'T SLEEP ON A HIZZO
Cat. # GR470
from the album
RUFF TOWN BEHAVIOR



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NEW SET PITS PEARL JAM 'VS.' FAME

(Continued from page 14)

more chances on this record," Ament says. "On some level, I think we succeeded. I'm proud we got to this point. We've gone from five normal guys to selling a lot of records and dealing with a lot of pressures, to going into the studio and checking the egos at the door and making a record I'm pretty proud of."

Ament says the band's was able to shut out those external pressures when it came time to record "Vs." because of the music itself. "It's always

been a priority for us. If everything else went haywire, we had the music at the very least," he says.

However, he adds, "It's an intense thing, being in a band at this level. You can't just turn this alter ego on, and shut it off when you go home. I think some bands can do that really well. I've been at these functions like the MTV awards, and you'll be having a discussion [with an artist] and they'll be normal. And then the camera comes along, and they'll become this

character. Part of me thinks, 'What an egocentric jerk,' but I wish I could do that in some ways. At least I'd be sane in some ways . . . not that I'm not."

Based on the success of the first album, Epic gave the band freedom to do what it wanted with "Vs." "I think [because] we sort of did our own thing the first time, and it was as successful as it was, they couldn't really say anything this time," Ament says. "The people we know at the label trust us, and for the most part, we trust them.

We're still leery about how they do some things, and they're very sensitive about how we do some things, but things get pretty much done the way we want."

That includes changing the album title at the last minute. Originally, the record was going to be called "Five Against One," but the band changed its mind in time for Epic to stop any pressings with that title. Pressings began with the album simply being called "Pearl Jam." The band then de-

ecided to call it "Vs.," but the initial run was already under way. So the first pressing will be eponymously titled, with "Vs." not appearing on albums until the second run.

The album comes out on vinyl Tuesday (12), while the CD (available in a limited edition eco-pak) and cassette versions arrive a week later. A Mini-Disc version will appear before November.

Epic VP of product development Dan Beck declines to give exact figures, but says that the album's run is "significantly more than 1 million units." About 25,000 of those are vinyl. "I've been listening to [vinyl] records lately, and it just sounds cooler," Ament says. "There's something about the overall sound of the record

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Billboard

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... Digital hasn't captured the low end, it's just not the same."

Retailers understandably are excited about the coming of "Vs." "It could be one of the biggest releases of the fall," says Jeff Abrams, merchandise manager of 125-store, Bloomington, Minn.-based Best Buy chain. "We're still looking for that big monster. There has been a lot of good stuff that will be strong through Christmas, but we think this could be the thing that breaks it wide open." "Vs." is one of the chain's biggest pre-orders of the year, Abrams says, "as it should be with any retailer who's breathing or has money to buy."

Epic has built up anticipation for the release by providing retailers with advance streamers that listed the release date. In addition to posters based on the album cover, Epic also manufactured a window cling of a hand with "Against One" written in the palm, and the band's name at the bottom. Obviously designed when "Five Against One" was the working title, the band gave the O.K. for the label to use the pieces even after the title changed.

Aside from the retail pieces, the label and band opted for a decidedly low-key approach to the release. No trade or consumer ads have run, nor have any special radio promotional items been produced, although the label is toying with the idea of an interview disc.

"This was all part of the plan," Beck says. "The band and Epic wanted to lead with the music. The audience is too intelligent not to do it that way. Everybody gets very suspect to hype, and we have no reason to hype this record."

To that end, the band decided not to make a video for first emphasis track, "Go," which went to album rock, modern rock, metal, and college radio two

(Continued on next page)



Straight To The Source. Tuff Break/A&M recording artist Tragedy the Intelligent Hoodlum spoke on Capitol Hill Sept. 17 as part of a Congressional Black Caucus forum headed by Rep. Maxine Waters (D-Calif.). "If you're not with the music, and you don't like the music, at least try to understand the music," he said. Tragedy is pictured with Waters.

Billboard® FOR WEEK ENDING OCTOBER 16, 1993

Hot Rap Singles™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	2	4	11	FLOW JOE (C) (T) VIOLATOR 1185/RELATIVITY	◆ FAT JOE 1 week at No. 1	
2	1	5	17	WE GETZ BUZY (C) (M) (T) (X) ROWDY 3-5024/ARISTA	◆ ILLEGAL	
3	3	6	10	RECIPE OF A HOE (C) (M) (T) RAL/CHAOS 77081/COLUMBIA	◆ BOSS	
4	6	10	7	VALLEY OF THE SKINZ (C) (T) MAD SOUNDS 2206/MOTOWN	◆ TRENDS OF CULTURE	
5	9	19	4	WHAT'S NEXT? (M) (T) ELEKTRA 66309*	◆ LEADERS OF THE NEW SCHOOL	
6	11	16	5	SHIFFTEE (C) (M) (T) (X) JIM/RAL 77163/CHAOS	◆ ONYX	
7	12	13	6	SOUL BY THE POUND (C) (T) RELATIVITY 1183	◆ COMMON SENSE	
8	5	2	12	LET ME ROLL (C) RAP-A-LOT 53831/PRIORITY	◆ SCARFACE	
9	14	14	5	IZ U WIT ME (M) (T) EASTWEST 96020*/AG	◆ DA YOUNGSTA'S	
10	17	—	2	STAY REAL (M) (T) DEF JAM/CHAOS 77141*/COLUMBIA	◆ ERICK SERMON	
11	4	1	15	CHIEF ROCKA (C) PENDULUM 58073/ERG	◆ LORDS OF THE UNDERGROUND	
12	8	7	11	ALRIGHT ◆ KRIS KROSS FEATURING SUPERCAT (C) (M) (T) (X) RUFFHOUSE 77103/COLUMBIA		
13	22	—	2	LET ME RIDE (C) DEATH ROW/INTERSCOPE 57128/ATLANTIC	◆ DR. DRE	
14	15	12	12	INDO SMOKE (C) (T) EPIC 77026	◆ MISTA GRIMM	
15	7	3	12	GRAND GROOVE/AT LARGE (C) (T) TUFF BREAK 0082/A&M	◆ INTELLIGENT HOODLUM	
16	24	—	2	OUTTA HERE (C) (T) (X) JIVE 42147	◆ KRS-ONE	
17	21	27	3	BREAKADAWN (M) (T) (X) TOMMY BOY 586*	◆ DE LA SOUL	
18	10	8	13	GOTTA GET MINE (C) (T) WRAP 93154/CHIBAN	◆ MC BREED	
19	25	24	5	MAKE ROOM (C) (D) (T) LOUD 62579/RCA	◆ THA ALKAHOLIKS	
20	26	—	2	PAINT THE WHITE HOUSE BLACK (C) PAISLEY PARK 18382/WARNER BROS.	◆ GEORGE CLINTON	
21	13	9	9	VERY SPECIAL/STOP SHAMMIN' (C) (D) (T) COLD CHILLIN' 18437/REPRISE	BIG DADDY KANE	
22	23	29	3	MASH UP THE MIC (C) VIRGIN 38400	◆ PRIVATE INVESTIGATORS	
23	16	11	11	CHECK YO SELF (M) (T) (X) PRIORITY 53830*	◆ ICE CUBE FEATURING DAS EFX	
24	30	30	3	DON'T SLEEP ON A HIZZO (M) (T) LUKE 470*	◆ POISON CLAN	
25	18	18	14	I GET AROUND (C) (M) (T) INTERSCOPE 98372/AG	◆ 2PAC	
26	NEW	▶	1	93 'TIL INFINITY (C) (T) JIVE 42157	◆ SOULS OF MISCHIEF	
27	27	—	2	FREAK OUT (C) (M) (T) FLAVOR UNIT 77041/EPIC	◆ NIKKI D	
28	19	15	16	RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/AG	◆ MC LYTE	
29	NEW	▶	1	NUTIN' TA LOSE (C) (T) TUFF BREAK 3701/A&M	◆ DRED SCOTT	
30	NEW	▶	1	NICKEL BAGS (C) PENDULUM 58072/ERG	◆ DIGABLE PLANETS	

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

DE LA SOUL FLOATS A NEW 'BUHLOONE'

(Continued from page 22)

diverse."

There are invigorating doses of jazz and soul on "Buhloone Mind State." There are cameos from Maceo Parker, Guru, Dres from Black Sheep, May May Ali, Chip-Fu from Fu-Schnickens, Biz Markie, Busta Rhymes from Leaders of the New School, the JB Horns, and Shorti No Mas, a female soloist De La is in the midst of producing.

PEARL JAM

(Continued from preceding page)

weeks ago. "We feel very strongly about how the band developed very naturally," Beck says. "This doesn't need to be artificially created. The audience is there, the band is there, let them get together over the music." However Beck adds that had the band chosen to make a clip, "I certainly think we would have."

The group begins a tour Oct. 28 to support "Vs." A bevy of bands will serve as opening acts, each rotating off after four to six dates. Among the groups selected by Pearl Jam to warm up the audience are Urge Overkill, American Music Club, the Rollins Band, Mudhoney, and the Butthole Surfers. "We wanted to see these different bands," Ament says. "It's going to be great for us. I'm pretty excited to have a really intense level of energy. Most of the bands are going to kick our ass."

"Breakadawn," the album's oceanic first single that loops Smokey Robinson's "Quiet Storm" and Michael Jackson's "I Can't Help It," was rescued from the dead, according to Pos. "I had put it together a while ago," he says. "It was gonna be for someone else, but his deal fell through. It was in the graveyard. One day, while we were working on the new album, I just pulled it out. I said, 'Why not just use it.'"

That sort of spontaneity wraps around "Buhloone Mind State" like a thick rope chain. "Lyrically, the majority of the songs are on the free-style tip."

"We've been getting tremendous word-of-mouth about this record," says Lynch. "It's been coming from hip-hop aficionados, college kids and rap-music mix shows. Black and crossover stations have really been embracing 'Breakadawn.'"

The idea behind the campaign exposing the project is to focus attention toward the core hip-hop community. "We started by mailing out these green balloons, with the idea that saying less is more," says Lynch. "People got the balloons and said, 'What the fuck is this?'"

Next, Tommy Boy took out ads in hip-hop publications like "The Source," "Vibe," and "Urb." "They just showed a photograph of the green balloon. In some cases, the title 'Buhloone Mindstate' was visible, but

backward."

Meantime, word that De La Soul was preparing to come back was leaking out. "People started putting two and two together, and anticipation started building for the album."

To ward off bootleggers, early copies of the set were sent to journalists and other people with donkey sounds between the cuts. "That got a lot of attention," Lynch recalls. "But it wasn't planned."

To further stir a buzz, De La traveled to the Jack The Rapper convention and New Music Seminar to press the flesh. More green balloons were distributed.

Last week, Tommy Boy shipped remixes of "Breakadawn" that were completed by the group and the UK's Frankie Focsett. Currently, they are on a college promotional tour with Jive's A Tribe Called Quest. It will visit institutions in the Northeast, mid-Atlantic and New England regions. Among them: Cornell Univ., Colby College, and Howard Univ. "We're focusing on promoting the group at rap, college, alternative, black, top 40 and crossover stations," says Lynch. The label is looking at bringing "I Be Blowin'," an instrumental featuring Maceo Parker, to the attention of NAC stations.

The next commercial single, due to ship Dec. 7, is "Ego Trippin'." Lynch: "We're looking for inspired suggestions for remixers."

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'New Faces': Great Sounds, Less Filler; Santa Ru

THE RELEASE of the cool and eclectic "New Faces" compilation on Sire/WB Records marks a smart new method of testing undeveloped dance acts.

Conceived by Sire president Seymour Stein, the set gives four relatively unknown acts three songs apiece, providing a fair reading of their commercial and creative potential in a way that the somewhat antiquated 12-inch single deal never could. It also spares everyone—from the label to the consumer—the pain of enduring half-baked albums that all too often consist of one part solid material, and two parts filler and remixes. "New Faces" is a comfortable middle ground that more majors

well together. I think this album works as a complete piece."

He's right. Besides exploring assorted state-of-the-charts dance beats, the acts featured on "New Faces" all, to varying degrees, delve into the joys and rigors of street life. Whether it's the Afro-Cuban tribal attack of "Conga Te" by Doubleplusgood, or the tooth-sucking shade of "Queen's English" by Jose & Luis, these folks are serving realness with just enough pop gloss to nab mainstream approval.

Looking at each act individually: First, there's Subliminal NY—perhaps the album's brightest top 40 hope—a smooth and harmonious quartet of Hispanic Romeos who benefit from the guidance of Ice Cube/Public Enemy producer Eric Sadler. Each of their tracks slams hard, with "Loungin'," a future single, begging for attention.

Doubleplusgood started when its leader, Ted Ottaviano, found himself writing material that did not suit his "day band," Book Of Love. After connecting with West Indian singer/lyricist Basil Lucas, the picture became clear. With its hearty blend of world-beat culture, cheeky chants, and rugged rhythms, Doubleplusgood easily offers the most thoroughly satisfying moments on "New Faces."

"This act is becoming a more solid and committed part of my life over time," Ottaviano says. Pondering Book Of Love's future, he says, "any union that has been together as long as we have can be fragile. To be honest, I wear our longevity as a badge of honor. At the same time, it's difficult not to be exhilarated about something completely new and different."

Next is La Casa, the brainchild of former teen idol Tommy Page and freestyle veteran SaFire. Though not as inspired its album neighbors, Dacia Palmer and Allan Edwards have the vocal charm to rise above formulaic pop/housers like "Show Me The Way," and are certainly

worth keeping an eye (and ear) on.

Rounding out the set's lineup are Jose & Luis, who cash in on the notoriety they gained dancing in Madonna's "Blonde Ambition" tour with pouty, house-juiced rap tunes. Producer/DJ Junior Vasquez leads them through "Queen's English" (with occasional cooing by Ms. Thing, herself), which is fast becoming a club smash. The reach of the two other tracks is questionable.

Marketing plans for "New Faces" start at club level, with each act getting at least one single and an accompanying video clip. So far, La Casa failed to make an impression with "Get To You," while Subliminal NY and Jose & Luis are noisily starting

ues" soundtrack. *Whew!* . . . Here's a fearless prediction: Massive Attack chanteuse Shara Nelson will be one of the fierce new urban/club divas of 1994. She's just issued her shimmering EMI-U.K. debut, "What Silence Knows." Import hounds wisely are clamoring for the new single, "One Goodbye In Ten," a midtempo dream, ably remixed by Simon Law and Underdog. With no firm U.S. release date, we're praying this album will find a brave and visionary champion at EMI here . . . Speaking of divas to watch, ex-Chimes belter Pauline Henry has finally resurfaced with "Too Many People" (Sony U.K.), a near-flawless downtempo gem that has been graced by the remixing hands of Ten City, Blacksmith, and Absolute. We are desperate for more of this rich and touching voice. You will be, too . . . Remember Spandau Ballet? Well, its former lead singer, Tony Hadley, has gone solo with the surprising garage-credible "Absolution." He produced this potential hit with Peter Travers and John Keeble, while La Comorra dropped some tasty underground mixes. It hard . . . 'Cause you need to know, club pioneer John "Jellybean" Benitez is spending a lot more time in the studio lately. He's saved "Paying The Price For Love" by the Bee Gees from new jack hell by giving it a festive disco beat, and is executive producer of the soundtrack for "Carlito's Way." That set has a Rozalla reading of "I Love Music" by the O'Jays that is chewy good fun . . . It's also nice to note that Freddy Bastone is back in action with a new indie label, Bass-Tone (distributed by Metropolitan in East Newark, N.J.), and a pair of notable jams: "Sha-La-La" by Go Girl, and "Glamour" by the Corporation . . . As if it needed it, the yummy "U Got Me Up" by Dajae (Cajual, Chicago) has been deftly remixed by



by Larry Flick

to buzz at several levels, including MTV Latino. Also, both acts have cut Spanish-language versions of their singles.

Meanwhile, "Conga Te" sports delicious remixes by Mood II Swing, and is slated for single release in the coming weeks.

"The interesting thing about this album is how it has created a healthy rivalry among the acts," notes Sandy Allouet, label manager at Sire. "It's almost like watching kids vie for mommy and daddy's attention. They all want to be the one to do well."

And win that coveted album deal. At this point, it remains to be seen which—if any—of these acts will land a long-term contract with Sire.

"Surely, anything is possible," says Stein. "The great thing is that this album has challenged these artists on so many levels. It's amazing how hard you will work when there are few guarantees. It can be extremely healthy."

Stein currently is mulling over the possibility of doing sequels to "New Faces" in other genres of music. Sounds like a nifty idea.

GROOVELINE: With the Christmas season fast approaching, leave it to RuPaul to get in the spirit—in a major way. First, the follow-up to the recent No. 1 hit, "A Shade Shady (Now Prance)," will be a soulful dance rendition of "Little Drummer Boy" (Tommy Boy), produced by Jimmy Harry. We have not even seen the video clip yet, and we are already gagging! Next, the pop star/drag diva will host "RuPaul's Stocking Stuffer," a one-hour TV special that's being described as "very Carol Burnett" (eek!). England's Channel 4 has picked up the program, and U.S. syndicators are lining up quickly with offers. And if that's not enough, Ms. Ru will soon be heard warbling the Dramatics nugget, "What You See Is What You Get," for the "Addams Family Val-

Billboard Dance Breakouts

FOR WEEK ENDING OCT. 16, 1993

CLUB PLAY

1. L'ESPERANZA SVEN VATH EYE Q
2. I WANNA BE FREE THE LUNA PROJECT E-LEGAL
3. BLUE BUDDHA MY LIFE WITH THE THRILL KILL KULT INTERSCOPE
4. SONG OF LIFE LEFTFIELD MEDICINE
5. DANCE CLUB CULTURE E-SA

MAXI-SINGLES SALES

1. AFRICAN BOROER JAMAL-SKI COLUMBIA
2. BUSTED LOOP YAGGFU FRONT MERCURY
3. FOLLOW ME ALY-US STRICTLY RHYTHM
4. FEEL THA FLAVA MAD FLAVA PRIORITY
5. BROOKLYN BOUNCE DADDY-O ISLAND

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



DOUBLEPLUSGOOD



LA CASA



SUBLIMINAL



JOSE & LUIS

should consider—particularly when "pass" is currently the most commonly used option regarding club-rooted acts.

"The singles market is in such a state of flux right now," Stein says. "I wasn't convinced that we could get the kind of support these acts deserved on separate singles. And yet, there's such a freshness and immediacy to the material that I did not want to wait until each act was ready to do a whole album. The interesting result is that all of the music hangs

Danny Tenaglia, Eric "E-Smoove" Miller, Cajmere, Derrick Carter, and Chris Nazuka. A double-pack has just hit the street. Grab one! . . . Bernard Grubman is a rarity in dance music: an actively working guitarist in a sea of keyboard wizards. Listen for his licks on records by Martha Wash, Terri & Monica, and Chaka Khan. He's now working with Carlos Berrios on an EP of material for the producer's After Dark label . . . Finally, we're pleased to report that Scott Alan Russell, an unsigned artist featured in a recent column, has been picked up by the Fort Worth, Texas-based GAF Records. Issued under the new group name Genetic Predisposition, the single "Fool" is buzzing in a number of key hi-NRG circles. Watch for it.



Changes In 'Life.' Freestyle siren Lissette Melendez, center, celebrates the completion of "True To Life," her second album for Fever/RAL/Def Jam/Chaos Records. The project, slated for early 1994 release, expands upon her Latin/dance roots with more mainstream pop, hip-hop, and R&B flavors. The first single, "Goody Goody," goes to radio and club programmers shortly. Melendez is pictured at the Sony soundstage in New York with Cypress Hill members Sen Dog, left, and B-Real, right.

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HOT DANCE MUSIC™

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	3	8	5	DREAMLOVER COLUMBIA 77079	MARIAH CAREY
2	2	4	7	HEY MR. D.J. FLAVOR UNIT 77121/EPIC	ZHANE
3	5	12	5	DREAMS LONDON 857 141/PLG	GABRIELLE
4	7	13	6	MOVE ELEKTRA PROMO	MOBY
5	4	6	7	LOVE IN MOTION COLUMBIA 77047	BIZARRE INC
6	6	9	7	FUK DAT MAX 2014	SAGAT
7	16	23	5	I CAN SEE CLEARLY SIRE 41000/WARNER BROS.	DEBORAH HARRY
8	1	3	8	A SHADE SHADEY (NOW PRANCE) TOMMY BOY 578	RUPAUL
9	11	14	8	AFFAIR MCA 54648	MAHOGANY BLUE
10	14	15	7	ONLY WITH YOU IMAGO 25041	CAPTAIN HOLLYWOOD PROJECT
11	22	33	3	GIVE IT UP FFRR 350 039	THE GOODMEN
12	21	32	4	HAPPENIN' ALL OVER AGAIN SBK 58010/ERG	LONNIE GORDON
13	17	19	6	I'M IN LUV MERCURY 862 463	JOE
14	8	1	10	SLIDE ON THE RHYTHM VIRGIN 12682	ARIZONA FEATURING ZEITIA
15	23	29	4	HOUSE OF LOVE STRICTLY RHYTHM 12177	SMOOTH TOUCH
16	12	5	9	WORLD (THE PRICE OF LOVE) QWEST 40966/WARNER BROS.	NEW ORDER
17	18	24	6	HAVE WE LOST OUR LOVE BIG BEAT 10134/ATLANTIC	LANCE ELLINGTON
18	19	28	6	ANOTHER KIND OF FIND CONTINUUM 12303	RED RED GROOVY
19	10	2	11	JOY WARNER BROS. 41955	ULTRA NATE
20	24	30	4	LUV 4-2 EASTWEST 30003/ATLANTIC	MICHAEL WATFORD
21	9	11	11	WHAT IS LOVE ARISTA 1 2574	HADDAWAY
22	27	31	5	IN THE RAIN ACTIVE 96044/ATLANTIC	NERISSA
23	13	10	9	LOVE FOR LOVE BIG BEAT 10133/ATLANTIC	ROBIN S.
24	15	7	9	CHAINS IMMORTAL 77028/EPIC	HIS BOY ELROY
25	30	35	4	FANTASY COLUMBIA 77031	TEN CITY
★★★ Power Pick ★★★					
26	32	44	3	SEX DRIVE ISLAND 535 500/PLG	GRACE JONES
27	26	20	10	MI TIERRA EPIC 77062	GLORIA ESTEFAN
28	34	46	3	HEAVEN KNOWS LV 77105/EPIC	LUTHER VANDROSS
29	29	16	9	INSANE IN THE BRAIN RUFFHOUSE 77019/COLUMBIA	CYPRESS HILL
30	28	21	12	DO U FEEL 4 ME IMAGO 25031	EDEN
31	33	42	3	CAN'T GIVE UP ON LOVE NERVOUS 20049	HALONA
32	25	26	7	RAINCRY HARDKISS	GOD WITHIN
33	31	18	9	CAN'T PLAY AROUND CUTTING 278	KATHY BROWN
34	23	22	8	TAKE ME AWAY (PARADISE) MOONSHINE MUSIC 55304	MIX FACTORY
35	42	—	2	THE PROGRAM MERCURY 862 799	DAVID MORALES & THE BAD YARD CLUB
36	38	40	4	CRAZIASKOWBOI SMASH 880 109/ISLAND	LATOUR
37	44	—	2	SPACE TIME DISCO RCA 62488	DEFINITION FX
38	36	43	4	BOOM! SHAKE THE ROOM JIVE 42107	JAZZY JEFF & FRESH PRINCE
39	45	—	2	RAGGA TRIBAL AMERICA 139104/R.S.	JEEK!
40	46	—	2	THROB VIRGIN ALBUM CUT	JANET JACKSON
★★★ Hot Shot Debut ★★★					
41	NEW ▶	1	1	FIESTA FATAL ATLANTIC 85721	B-TRIBE
42	NEW ▶	1	1	IF I CAN'T HAVE YOU MCA 54737	KIM WILDE
43	NEW ▶	1	1	FORBIDDEN CHANT NOVAMUTE 124	SPIRIT FEEL
44	NEW ▶	1	1	MR. VAIN EPIC 77214	CULTURE BEAT
45	39	41	3	FINAL BLINDNESS INTERSCOPE 2016/ATLANTIC	MY LIFE WITH THE THRILL KILL KULT
46	NEW ▶	1	1	ACPERIENCE HARTHOUSE 55307/MOONSHINE MUSIC	HARDFLOOR
47	35	36	9	FIRE UP EIGHT BALL 016	THE GIRL!
48	41	34	8	CHANGE IS WHAT WE NEED FREEZE 50039	HOUSE OF GYPSIES
49	40	27	13	CRITICAL (IF YOU ONLY KNEW) EIGHT BALL 014	WALL OF SOUND FEATURING GERALD LETHAN
50	37	17	11	IF VIRGIN 12675	JANET JACKSON

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	8	HEY MR. D.J. (T) FLAVOR UNIT 77121/EPIC	ZHANE
2	2	3	5	BREAKADAWN (M) (T) (X) TOMMY BOY 586	DE LA SOUL
3	3	2	4	STAY REAL (M) (T) RAL/CHAOS 77141/COLUMBIA	ERICK SERMON
4	4	4	8	RIGHT HERE (HUMAN NATURE)/DOWNTOWN (T) (X) RCA 62615	SWV
5	6	7	3	WRITTEN ON YA KITTEN (M) (T) (X) TOMMY BOY 583	NAUGHTY BY NATURE
6	5	6	12	CHECK YO SELF (M) (T) (X) PRIORITY 53830	ICE CUBE FEATURING DAS EFX
7	11	14	15	WHAT IS LOVE (M) (T) (X) ARISTA 1 2574	HADDAWAY
8	14	32	3	JUST KICKIN' IT (T) SO SO DEF 77120/COLUMBIA	XSCAPE
9	7	26	8	INDO SMOKE (FROM "POETIC JUSTICE") (M) (T) EPIC SOUNDTRAX 77026/EPIC	MISTA GRIMM
10	10	—	2	THE RETURN OF THE CRAZY ONE (M) (T) (X) TOMMY BOY 587	DIGITAL UNDERGROUND
11	9	5	7	DREAMLOVER (M) (T) (X) COLUMBIA 77079	MARIAH CAREY
12	19	10	4	OUTTA HERE (M) (T) (X) JIVE 42146	KRS-ONE
13	13	8	6	WHAT'S NEXT? (M) (T) ELEKTRA 66309	LEADERS OF THE NEW SCHOOL
14	8	11	10	COME BABY COME (M) (T) (X) TOMMY BOY 580	K7
15	16	25	6	SHIFFTEE (M) (T) RAL/CHAOS 74982/COLUMBIA	ONYX
16	18	35	3	ALL THAT SHE WANTS (M) (T) (X) ARISTA 1 2616	ACE OF BASE
17	17	23	11	MEGA MEDLEY (M) (T) (X) REPRISE -0982/WARNER BROS.	ZAPP & ROGER
18	15	13	10	LOVE FOR LOVE (M) (T) (X) BIG BEAT 10133/AG	ROBIN S.
★★★ Hot Shot Debut ★★★					
19	NEW ▶	1	1	GANGSTA LEAN (T) CAPITOL 79822	DRS
20	27	28	6	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
21	12	9	15	I GET AROUND (M) (T) INTERSCOPE 96036/AG	2PAC
22	NEW ▶	1	1	FOREPLAY (M) (T) (X) RIP IT 1001/ILC	RAAB
23	23	16	11	BOOM! SHAKE THE ROOM (M) (T) (X) JIVE 42107	JAZZY JEFF & FRESH PRINCE
★★★ Power Pick ★★★					
24	36	—	2	SHOOP (T) (X) NEXT PLATEAU/LONDON 857 315/PLG	SALT-N-PEPA
25	28	19	15	WHOOM! (THERE IT IS) (M) (T) (X) LIFE 77001/BELLSWARK	TAG TEAM
26	NEW ▶	1	1	WOPBABALUBOP (M) (T) IMMORTAL 77178/EPIC	FUNKDOOBIEST
27	24	—	2	MANY CLOUDS OF SMOKE (M) (T) (X) PGA 1 2625/ARISTA	TOTAL DEVASTATION
28	20	12	15	RUFFNECK (M) (T) FIRST PRIORITY 96038/AG	MC LYTE
29	25	18	15	INSANE IN THE BRAIN (M) (T) (X) RUFFHOUSE 77019/COLUMBIA	CYPRESS HILL
30	31	20	4	93 'TIL INFINITY (T) JIVE 42158	SOULS OF MISCHIEF
31	41	22	6	GIVE IT UP (T) FFRR 350 039	THE GOODMEN
32	29	24	4	A SHADE SHADEY (NOW PRANCE) (M) (T) (X) TOMMY BOY 578	RUPAUL
33	26	17	3	HOW MANY EMCEE'S (MUST GET DISS'D) (M) (T) WRECK 20064/NERVOUS	BLACK MON
34	22	15	12	ALRIGHT (M) (T) (X) RUFFHOUSE 77102/COLUMBIA	KRIS KROSS FEATURING SUPERCAT
35	39	—	2	SLAUGHTA HOUSE (M) (T) DELICIOUS VINYL 10140/AG	MASTA ACE INCORPORATED
36	45	—	2	CONDEMNATION (M) (T) (X) SIRE 41058/WARNER BROS.	DEPECHE MODE
37	32	30	10	ONLY WITH YOU (M) (T) (X) IMAGO 25041	CAPTAIN HOLLYWOOD PROJECT
38	21	21	13	IF (T) (X) VIRGIN 12675	JANET JACKSON
39	NEW ▶	1	1	I'M A PLAYER (M) (T) JIVE 42152	TOO SHORT
40	RE-ENTRY	3	3	DREAMS (T) (X) LONDON 857 141/PLG	GABRIELLE
41	RE-ENTRY	3	3	I'M IN LUV (T) MERCURY 862 463	JOE
42	42	—	2	GET A LITTLE FREAKY WITH ME (M) (T) (X) SILAS 54230/MICA	AARON HALL
43	NEW ▶	1	1	I'LL BE LOVING YOU (T) VIPER 1002/METROPOLITAN	COLLAGE
44	33	29	4	PAINT THE WHITE HOUSE BLACK (T) (X) PAISLEY PARK 41057/WARNER BROS.	GEORGE CLINTON
45	37	48	14	WHOOT, THERE IT IS (M) (T) WRAP@150/CHIBAN	95 SOUTH
46	35	36	3	OTHA FISH (M) (T) (X) DELICIOUS VINYL 10141/AG	THE PHARCYDE
47	RE-ENTRY	8	8	SING HALLELUJAH! (M) (T) (X) LOGIC 1-2597/ARISTA	DR. ALBAN
48	44	40	12	MORE AND MORE (M) (T) (X) IMAGO 25028	CAPTAIN HOLLYWOOD PROJECT
49	50	—	2	I CAN SEE CLEARLY (T) (X) SIRE 41000/WARNER BROS.	DEBORAH HARRY
50	43	—	3	MAKE ROOM (T) LOUD 62578/RCA	THA ALKAHOLIKS

○ 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.

♦ Videoclip availability here

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DANCE OCT. / GABRIELLE Dreams® ROBIN S. Love For Love® PET SHOP BOYS Go West MUSIMAQKIA/MARCHIN
Sube Sube LONNIE GORDON Happenin'... ZHANE Hey Mr. DJ URBAN COOKIE COLLECTIVE The Key... THE RAVE
FACTORY Open Your Mind MOBY Move MAHOGANY BLUE Affair VINCENT CAPRETTA Puerto Rican Sex THE GOODMEN
Give It Up® DJ RAN DJ RAN Too Much Information® ABBA Dancing Queen TC Funky Guitar® PUS SY TOURENTE
French Bitch® PLASTIC BERTRAND Ca Plane...® URBAN OCT./ NAUGHTY BY NATURE Written On Ya Kitten ONYX
Shifftee APACHE Do Fa Self GURU No Time To Play JOE I'm In Luv CYPRESS HILL When The Ship Goes Down DR. DRE Let
Me Ride BIZ M. R. K'E Young Girl Bluez DIGITAL UNDERGROUND The Return Of The Crazy One APACHE INDIAN Boom
Shack-A-Lak FUGEES Boof Haf SALT-N-PEPA Shoop WU-TAN & CLAN Method Man TONY JON TONE Anniversary

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Arista Texas Names Randle VP/GM; Austin-Based Label To Debut In '94

NASHVILLE—Arista Records Nashville has opened headquarters for its new Texas music label—Arista Texas—in Austin. Cameron Randle, former partner in Refugee Management, will oversee the operation as VP and general manager.

No acts have been signed to the label yet, but Tim DuBois, who heads Arista Nashville, says signings are likely within the next few weeks. He adds that he expects the label to release its first records in mid-to-late 1994.

Randle, who holds a law degree from the University Of Tulsa, worked at the Halsey Company in Tulsa while pursuing his studies and, upon graduation, accepted a vice presidency at the Halsey-owned Century City Artists management company in Los Angeles.

He and artist Doug Sahm subse-

quently conceived and organized the group that would become the Texas Tornados. At Refugee, Randle helped manage the Tornados, Holly Dunn, the Desert Rose Band, the Forester Sisters, and Tejano singing star Emilio Navaira.

Randle and DuBois agree that their first goal is to explore and develop Tejano music, but they stress that the label will welcome and develop all forms of music it considers indigenous to Texas, a state which DuBois calls "an ever-flowing spring of creativity."

Initially, DuBois says, Arista Texas will depend heavily on Arista Nashville for promotion and marketing support, but he adds that his intention is to foster a "freestanding" label.

EDWARD MORRIS

Loading Up The Truck For 'Hillbillies' Labels, Retailers To Promote Soundtrack

BY EDWARD MORRIS

NASHVILLE—A veritable throng of record companies is involved in promoting, marketing, and distributing the just-released soundtrack to the new movie, "The Beverly Hillbillies." Released on Fox Records, the album also is being worked by RCA's New York and Nashville divisions, as well as by BNA Entertainment, a BMG Music country label.

Although not directly involved in promotion, marketing, and distribution, several other labels have acts on the soundtrack.

Consisting almost exclusively of country standards, the soundtrack includes "If You Got The Money," sung by Ricky Van Shelton; "Crying Time," Lorrie Morgan; "I'm Movin' On," Sammy Kershaw; "Hot Rod Lincoln," Jim Varney and Ricky Skaggs; "White Lightnin'," Joe Dif-

fie; "I'm So Lonesome I Could Cry," Aaron Tippin; "Wasted Days And Wasted Nights," The Texas Tornados with Freddy Fender; "Honey Don't," Joe Walsh and Steve Earle; "I Ain't Never," the Oak Ridge Boys; "The Ballad Of Jed Clampett," Jerry Scoggins and Bela Fleck; and a new song by Dolly Parton, "If You Ain't Got Love."

The album, which RCA is distributing, was released Sept. 28. The movie is set to open Oct. 15.

Fox will release a music video Oct. 11 that a spokesman for the label likens to "Stars On 45," the early '80s compilation of snippets mimicking dozens of pop hits. The video contains segments from the movie as well as video footage filmed especially for "White Lightnin'," "Hot Rod Lincoln," "Crying Time," and "The Ballad Of Jed Clampett."

Two singles already have been tagged for release: "White Lightnin'" Oct. 18, and "Crying Time" Nov. 1.

Fox aims to continue working the album even after the movie fades, and some cross-promotions are already in place. The album, for example, contains an order form for an "official" Beverly Hillbillies T-shirt.

The item sells for \$12.95, plus \$2.95 shipping and handling, and is not available in stores.

Shasta Beverages is sponsoring a "Strike It Rich" sweepstakes that offers entrants the chance to "live like a millionaire" for a week in Beverly Hills. Shasta is using the movie to launch its Moon Mist Citrus drink. Graphics on the can will feature the character of "Granny" from the movie.

In addition, the two- and three-liter containers of the drink have coupons on their labels that are good for \$2 off the regular price of the soundtrack at Musicland and Sam Goody stores. They are also good for \$3 off the cost of any movie or prerecorded video at the Suncoast Motion Picture Company.

For their part, Musicland stores will have point-of-purchase displays with coupons that can be exchanged for a free can of Moon Mist.

According to Shasta, it will have end-aisle display signs, stack cards, and shelf talkers to tout the cross-promotion in 7,500 grocery stores and 1,500 mass merchandisers.

"The Beverly Hillbillies," based on the long-running TV series, stars Jim Varney and Cloris Leachman.

A Memorable Week For Country Music Carpenter, Oslin State Their Cases; 'Now' And Then

A WEEK IN THE COUNTRY: Country Music Week seldom whisks through Nashville without leaving a thick cloud of strong impressions in its wake. From what we saw and what we've overheard or had forced on us, we deduce that most of the impressions are positive. A few of us grouched about the extended length of the Country Music Assn. awards show, but there was nothing wrong with the occasionally slow-moving spectacle that a couple of hard-driving bluegrass numbers couldn't have fixed. Certainly the sets were perfect, with their use of the Nashville skyline and various stylized indoor settings, none of which reeked of the rube trappings that afflicted award shows of yesteryear. We know the show can't possibly accommodate all the artists who want to be on it, but we particularly rued the absence this year of Randy Travis, Doug Stone, Ricky Van Shelton, and Travis Tritt.

It was an inspired bit of consciousness raising for the show's producers to introduce Mary-Chapin Carpenter's performance of "He Thinks He'll Keep

Her" with the odious TV commercial that used that phrase as a tag line. Few songs in the country music canon have the compressed rage with which this one pulsates. It not only explodes against a suffocating husband and family but also against the whole social order, for which women remain cheap (and cheerful) labor. And if anyone needed visual aids to drive home the anger, one had to look no farther than Carpenter's taunting, black-clad backup chorus (Patty Loveless, Kathy Mattea, Suzy Bogguss, and Trisha Yearwood). The CMA should package the segment and make it available to schools—and to know-nothings who still believe that country music is the soundtrack for the politically backward.

K.T. Oslin, another woman given to speaking her mind, spoke it loud and clear at the SESAC awards banquet. Accepting a plaque for her song "New Way Home," Oslin reminisced about her "happiest days," which she said she spent in her New York apartment, just writing songs and singing them into her tape recorder. "I did not know what radio wanted," Oslin purred caustically, "nor did I care. And I still don't." She urged songwriters to be true to their own muses, rather than heed the dictates of radio sages,

"because, my darlings, they cannot do what you can do—or else they would be doing it."

Oslin's remarks could not have come at a more delicate moment, since she was soon followed to the stage by Sandy Lovejoy, who had been summoned there to accept SESAC's broadcaster-of-the-year trophy for radio station KNIX Phoenix. Lovejoy, however, is something of a Dorothy Parker in her own right, and she handled the situation beautifully by observing that KNIX *did* play Oslin's songs—"eventually"—and by making the case that KNIX might be a tad more sensitive than other stations, since it is owned and monitored by a fairly well-known singer and songwriter, Buck Owens.

Whether SESAC's elegant and diplomatic VP, Dianne Petty, had to take to her couch after this lively interchange, we have yet to discover.

Barbara Lavender called Scene to say that she found Willie Nelson's induction into the Country Music Hall Of Fame an especially poignant segment.

A clip aired as part of the segment showed Patsy Cline singing one of Nelson's songs; in the background, playing fiddle, was Lavender's husband, the late Shorty Lavender. After his stint as a musician, Lavender became one of Nashville's top talent agents. Barbara Lavender also noted that her husband played in Ray Price's band during the same period that Nelson did.

OOPS: We incorrectly stated the title of Jamie O'Hara's upcoming album in last week's column. The correct title is "Rise Above It."

MAKING THE ROUNDS: EMI Music Publishing Nashville moved into its renovated and expanded office building (the old Combine Music house) during Country Music Week. On hand to celebrate the event were Celia Froehlig, the publisher's VP for the Southern region and head of Nashville operations, and Martin Bandier, chairman/CEO of EMI Music Publishing Worldwide... Tanya Tucker has just release her "Tanya Tucker Country Workout" video, a 50-minute low-impact program... Alan

(Continued on page 35)



by Edward Morris

Cumberland Blazes Trail To Christian, Secular Stores

BY JIM BESSMAN

NEW YORK—Christian music supplier Benson Music Group has found secular success with Cumberland Records. An acoustic/instrumental distributed line, the label most prominently showcases Alisa Jones, the hammered dulcimer virtuoso and daughter of Grand Ole Opry legend Grandpa Jones and Ramona Jones, his fellow old-time music star.

Under the arrangement, Benson manufactures and distributes Cumberland product domestically in conjunction with Sue Sanderson Inc., which represents Cumberland's manufacturer to the gift-store market. Besides following up on Sanderson's gift-shop sales, Benson has expanded Cumberland's penetration into Christian bookstores and some major record retailers, including Musicland. Benson also distributes the label internationally.

"This gives us the opportunity to take quality product to the general market as well as the [Christian Bookstore Assn.] market," says Allan Hardin, Benson's VP of sales. The CBA has approximately 6,000 member stores. But the general market to which Hardin alludes refers to the vast gift market, which Sanderson has served since Cumberland's inception five years ago.

"They've represented the line at gift-market trade shows," says Lorrell Holtz-Oxley, Benson's director of sales and marketing for the general

market. "We call on their accounts and follow up, because the turn on that product is fast, and the gift-show buyer will usually go to only one or two shows a year. So you need to follow up in between to keep the product in stock."

Holtz-Oxley says that since picking it up a year ago, Benson has sold approximately 100,000 units of Cumberland product. She says that the label, which is operated by Alisa Jones together with her husband, autoharpist Ron Wall, and producer/session musician Mark Howard, has sold 275,000 units on its 17 titles. She also notes that the trio's previous recordings for Brentwood Music—"Smoky Mountain Christmas" and "Smoky Mountain Hymns"—have sold around 600,000 copies.

"They really understand the acoustic instrumental market," Holtz-Oxley says. "We're able to put them in markets they haven't been in, and they give us a better foothold in the gift market."

According to Wall, there are 100,000 gift shops that can be accessed via trade shows. But only in the last six years or so has this market been open

(Continued on page 35)

Dallas Retailer Rarely Leaves The Store . . . See page 57

THREE LEGENDS
TOGETHER FOR THE FIRST TIME

Loretta Dolly Tammy

Honky Tonk Angels

TWELVE NEWLY RECORDED CLASSIC PERFORMANCES

INCLUDING

◆ IT WASN'T GOD WHO MADE HONKY TONK ANGELS (WITH SPECIAL GUEST, KITTY WELLS)

◆ LOVESICK BLUES (WITH SPECIAL VOCAL APPEARANCE BY PATSY CLINE) ◆ PUT IT OFF UNTIL TOMORROW

◆ I DREAMED OF A HILLBILLY HEAVEN ◆ SILVER THREADS AND GOLDEN NEEDLES



PRODUCED BY STEVE BUCKHORNHAIR
COLUMBIA

A V A I L A B L E N O V E M B E R 2 N D

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING OCT. 16, 1993

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 130 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	*** No. 1 *** WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18450
2	1	5	12	ONE MORE LAST CHANCE T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL (V) MCA 54715
3	8	9	9	EASY COME, EASY GO T.BROWN,G.STRAIT (A.BARKER,D.DILLON)	GEORGE STRAIT (C) (V) MCA 54717
4	3	4	13	PROP ME UP BESIDE THE JUKEBOX (IF I DIE) J.SLATE,B.MONTGOMERY (R.BLAYLOCK,K.K.PHILLIPS,H.PERDEW)	◆ JOE DIFFIE (C) (V) EPIC 77071
5	5	8	10	NO TIME TO KILL J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 62609
6	9	10	16	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) MERCURY B62 262
7	12	14	8	DOES HE LOVE YOU T.BROWN,R.MCENTIRE (S.KNOX,B.STRICTH)	◆ REBA MCENTIRE WITH LINDA DAVIS (V) MCA 54719
8	10	11	16	IF I DIDN'T LOVE YOU S.HENDRICKS (J.VEZNER,J.WHITE)	◆ STEVE WARINER (C) (V) ARISTA 1-257B
9	14	18	11	JUST LIKE THE WEATHER J.BOWEN,S.BOGGUSS (S.BOGGUSS,D.CRIDER)	SUZY BOGGUSS (V) LIBERTY 17495
10	4	1	11	AIN'T GOING DOWN (TIL THE SUN COMES UP) A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17496
11	16	20	13	TRASHY WOMEN B.BECKETT (C.WALL)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC B7357
12	15	19	6	RECKLESS J.LEO,L.M.LEE,ALABAMA (J.STEVENS,M.CLARK)	ALABAMA (C) (V) RCA 62636
13	17	24	7	ALMOST GOODBYE M.WRIGHT (B.LIVSEY,D.SCHLITZ)	◆ MARK CHESNUTT (V) MCA 54718
14	13	16	13	THIS ROMEO AIN'T GOT JULIE YET M.POWELL,T.DUBOIS (J.OLANDER,E.SILVER)	◆ DIAMOND RIO (C) (V) ARISTA 1-2580
15	6	7	16	LET GO R.L.PHELPS,D.PHELPS (D.BROWN)	◆ BROTHER PHELPS (C) (V) ASYLUM 64614
16	18	23	7	SHE USED TO BE MINE D.COOK,S.HENDRICKS (R.DUNN)	BROOKS & DUNN (V) ARISTA 1-2602
17	11	2	18	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD (C) (V) MCA 54659
18	7	6	14	ONLY LOVE T.BROWN (M.HUMMON,R.MURRAH)	◆ WYNONNA (C) (V) CURB 54689/MCA
19	26	37	5	*** AIRPOWER *** MERCURY BLUES K.STEGALL (R.GEDDINS,K.C.OOGLAS)	◆ ALAN JACKSON (V) ARISTA 1-2607
20	20	21	12	*** AIRPOWER *** HALF ENOUGH R.LANDIS (W.WALDMAN,R.NIELSON)	◆ LORRIE MORGAN (V) BNA 62576
21	21	25	11	*** AIRPOWER *** THAT WAS A RIVER G.FUNDIS,J.HOBBS (S.LONGACRE,R.GILES)	◆ COLLIN RAYE (V) EPIC 77118
22	23	26	8	I FELL IN THE WATER J.STROUD,J.ANDERSON (J.SALLEY,J.STEVENS)	◆ JOHN ANDERSON (V) BNA 62621
23	22	28	12	HURRY SUNDOWN S.GIBSON,T.BROWN (K.STEGALL,D.HENSON,B.MASON)	◆ MCBRIDE & THE RIDE (V) MCA 54688
24	25	29	14	NOTHIN' BUT THE WHEEL E.GORDY,JR. (J.S.SHERILL)	◆ PATTY LOVELESS (V) EPIC 77076
25	24	27	9	THE BUG J.JENNINGS,M.C.CARPENTER,S.BUCKINGHAM (M.KNOPFLER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77134
26	28	34	9	ON THE ROAD S.HENDRICKS (B.MCDILL)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2588
27	19	13	16	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN (C) CURB 76914
28	30	36	8	DO YOU KNOW WHERE YOUR MAN IS P.WORLEY,E.SEAY (C.CHASE,D.GIBSON,R.SMITH)	PAM TILLIS (C) (V) ARISTA 1-2606
29	31	40	7	MY SECOND HOME J.STROUD (T.LAWRENCE,K.BEARD,P.NELSON)	◆ TRACY LAWRENCE (C) (V) ATLANTIC B7313
30	34	41	12	MY BABY LOVES ME P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE (V) RCA 62299
31	27	17	17	A THOUSAND MILES FROM NOWHERE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (C) (D) (V) REPRIS 1B52B/WARNER BROS.
32	39	50	13	GOD BLESSED TEXAS J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1B385
33	38	42	7	QUEEN OF MY DOUBLE WIDE TRAILER B.CANNON,N.WILSON (D.LINDE)	◆ SAMMY KERSHAW (V) MERCURY B62 600
34	42	45	9	I'M NOT BUILT THAT WAY J.BOWEN,B.DEAN (G.TERREN,D.PFRIMMER)	◆ BILLY DEAN SBK ALBUM CUT/LIBERTY
35	35	32	18	WHY DIDN'T I THINK OF THAT D.JOHNSON (B.MCDILL,P.HARRISON)	DOUG STONE (V) EPIC 77025
36	37	35	20	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	◆ TRACY LAWRENCE (C) (V) ATLANTIC B7330
37	29	15	16	IN THE HEART OF A WOMAN J.SCAIFE,J.COTTON (K.HINTON,B.CARTWRIGHT)	◆ BILLY RAY CYRUS (C) (V) MERCURY B62 44B
38	44	43	12	THE GRAND TOUR S.LINDSEY (G.RICHEY,C.TAYLOR,N.WILSON)	◆ AARON NEVILLE (C) (V) A&M 0312/MERCURY

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	43	44	12	FALLIN' NEVER FELT SO GOOD M.WRIGHT (S.CAMP,W.SMITH)	◆ SHAWN CAMP (C) (V) REPRIS 18465/WARNER BROS.
40	33	22	17	WORKING MAN'S PH.D S.HENDRICKS (A.TIPPIN,P.OOGLAS,B.BOYD)	◆ AARON TIPPIN (V) RCA 62520
41	57	—	2	SOON J.CRUTCHFIELD (C.KELLY,B.REGAN)	◆ TANYA TUCKER (V) LIBERTY 17594
42	49	71	3	I DON'T CALL HIM DADDY R.LANDIS (R.NIELSEN)	◆ DOUG SUPERNOW (V) BNA 62638
43	41	30	18	A COWBOY'S BORN WITH A BROKEN HEART C.FARREN (J.STEELE,C.FARREN)	◆ BOY HOWDY CURB ALBUM CUT
44	45	49	9	A COUPLE OF GOOD YEARS LEFT S.BUCKINGHAM (G.BURR)	◆ RICKY VAN SHELTON (V) COLUMBIA 77130
45	32	12	14	LOOKING OUT FOR NUMBER ONE G.BROWN (T.TRITT,T.SEALS)	TRAVIS TRITT (C) (V) WARNER BROS. 18463
46	47	51	5	SOMETHING'S GONNA CHANGE HER MIND D.COOK (M.COLLIE,D.COOK)	MARK COLLIE (V) MCA 54720
47	56	61	6	AMERICAN HONKY-TONK BAR ASSOCIATION A.REYNOLDS (B.KENNEDY,J.RUSHING)	GARTH BROOKS (V) LIBERTY 17639
48	50	55	4	SMALL PRICE D.JOHNSON (A.CUNNINGHAM,T.MCHUGH)	GIBSON/MILLER BAND (V) EPIC 77169
49	48	47	18	MAMA KNOWS THE HIGHWAY A.REYNOLDS,J.ROONEY (P.WASNER,C.J.QUARTO)	◆ HAL KETCHUM (C) CURB 76915
50	53	59	4	KISS ME IN THE CAR C.HOWARD (C.WATERS,J.BERRY)	◆ JOHN BERRY (V) LIBERTY 1751B
51	51	53	10	MOONLIGHT DRIVE-IN K.STEGALL (Z.TURNER,T.NICHOLS,B.KIRSCH)	◆ TURNER NICHOLS (V) BNA 62577
52	46	48	7	COWBOY BOOGIE S.GIBSON (R.BLYTHE)	◆ RANDY TRAVIS WARNER BROS. ALBUM CUT
53	58	—	2	HAMMER AND NAILS S.FISHELL,R.FOSTER (R.FOSTER,C.BULLENS)	RADNEY FOSTER (V) ARISTA 1-2608
54	NEW	1	1	*** HOT SHOT DEBUT *** THE SONG REMEMBERS WHEN G.FUNDIS (H.PRESTWOOD)	◆ TRISHA YEARWOOD (C) (V) MCA 54734
55	55	58	5	JUST ENOUGH ROPE S.BUCKINGHAM (K.STALEY,S.DEAN)	◆ RICK TREVINO (C) (V) COLUMBIA 77159
56	73	—	2	SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) A.REYNOLDS,J.ROONEY (H.KETCHUM)	HAL KETCHUM CURB ALBUM CUT
57	54	54	20	JANIE BAKER'S LOVE SLAVE D.COOK (D.LINDE)	◆ SHENANDOAH (V) RCA 62504
58	RE-ENTRY	5	5	FAST AS YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM (C) (V) REPRIS 1B341/WARNER BROS.
59	69	—	2	I WANT TO BE LOVED LIKE THAT D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	SHENANDOAH (V) RCA 62636
60	52	46	15	BEER AND BONES D.JOHNSON (S.D.SHAFFER,L.WILLIAMS)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC B7326
61	NEW	1	1	WILD ONE S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX)	◆ FAITH HILL (C) (V) WARNER BROS. 18411
62	NEW	1	1	THE BOYS & ME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB ALBUM CUT
63	63	—	2	UNBREAKABLE HEART H.EPSTEIN (B.TENCH)	◆ CARLENE CARTER (C) (V) GIANT 18373
64	59	63	4	MASTER OF ILLUSION R.PENNINGTON (M.TILLIS,JR.,C.RYLE)	◆ CLINTON GREGORY (V) STEP ONE 466
65	60	62	19	TEXAS TATTOO D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
66	65	70	3	BROKEN J.LEO,M.WRIGHT (T.SCHUYLER)	◆ ANDY CHILDS (V) RCA 62641
67	62	56	16	I'LL CRY TOMORROW S.HENDRICKS,L.STEWART (S.BOGARD,R.GILES)	LARRY STEWART (V) RCA 62546
68	66	60	19	EASIER SAID THAN DONE S.FISHELL,R.FOSTER (R.FOSTER)	◆ RADNEY FOSTER (V) ARISTA 12564
69	64	64	19	DOWN ON MY KNEES G.FUNDIS (B.N.CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
70	67	66	18	I GOT A LOVE R.SCRUGGS (J.LEAP)	◆ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
71	NEW	1	1	HIGH POWERED LOVE A.REYNOLDS,R.BENNETT (T.J.WHITE)	◆ EMMYLOU HARRIS (C) (V) ASYLUM 64610
72	NEW	1	1	HEAVEN'S JUST A SIN AWAY D.WAS,T.BROWN (J.GILLESPIE)	◆ KELLY WILLIS (C) (V) MCA 54733
73	61	65	6	EVERY TIME I ROLL THE DICE J.BOWEN,J.CRUTCHFIELD (M.D.BARNES,T.SEALS)	CHRIS LEDOUX (V) LIBERTY 17638
74	68	57	15	TRUE BELIEVER R.MILSAP,R.GALBRAITH (J.HIATT)	RONNIE MILSAP (V) LIBERTY 17595
75	NEW	1	1	ONE OF THESE DAYS R.SCRUGGS (B.LIVSEY,D.SCHLITZ)	◆ MATTHEWS, WRIGHT & KING (C) (V) COLUMBIA 77180

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

HOT COUNTRY RECURRENTS

1	1	1	3	CHATTAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
2	2	—	2	RENO R.LANDIS (SUPERNOW,BUCKLEY,DELEON,CRIDER,KING,HUFF,WHITE)	◆ DOUG SUPERNOW BNA
3	3	—	2	IT SURE IS MONDAY M.WRIGHT (D.LINDE)	◆ MARK CHESNUTT MCA
4	—	—	1	WHAT MIGHT HAVE BEEN J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
5	—	—	1	EVERY LITTLE THING H.EPSTEIN (C.CARTER,A.ANDERSON)	◆ CARLENE CARTER GIANT
6	4	2	3	WE'LL BURN THAT BRIDGE D.COOK,S.HENDRICKS (R.DUNN,D.COOK)	BROOKS & DUNN ARISTA
7	7	6	12	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
8	6	5	5	MONEY IN THE BANK J.STROUD,J.ANDERSON (J.JARRARD,B.DIPIERO,M.SANDERS)	◆ JOHN ANDERSON BNA
9	8	4	13	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH MERCURY
10	5	3	9	BLAME IT ON YOUR HEART E.GORDY,JR. (H.HOWARD,KOSTAS)	◆ PATTY LOVELESS EPIC
11	9	9	4	THAT SUMMER A.REYNOLDS (P.ALGER,S.MAHL,G.BROOKS)	GARTH BROOKS LIBERTY
12	10	10	16	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	◆ SAMMY KERSHAW MERCURY
13	12	7	3	A BAD GOODBYE J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK WITH WYNONNA RCA

14	14	11	12	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	◆ DWIGHT YOAKAM REPRIS
15	13	12	10	LOVE ON THE LOOSE, HEART ON THE RUN S.GIBSON,T.BROWN (KOSTAS,A.L.GRAHAM)	MCBRIDE & THE RIDE MCA
16	11	8	3	IT'S YOUR CALL T.BROWN,R.MCENTIRE (L.HENGBER,S.HARRINGTON BURKHART,B.BURCH)	◆ REBA MCENTIRE MCA
17	19	13	13	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	◆ LEE ROY PARNELL ARISTA
18	15	16	8	HOMETOWN HONEYMOON J.LEO,L.M.LEE,ALABAMA (U.LEO,J.PHOTOGLLO)	ALABAMA RCA
19	18	19	15	ALIBIS J.STROUD (R.BOUDEAUX)	◆ TRACY LAWRENCE ATLANTIC
20	21	17	9	TELL ME WHY T.BROWN (K.BONOFF)	WYNONNA CURB
21	20	14	15	HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	HAL KETCHUM CURB
22	17	15	19	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	◆ RADNEY FOSTER ARISTA
23	16	22	54	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
24	23	18	13	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	◆ LARRY STEWART RCA
25	25	20	11	HONKY TONK ATTITUDE B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	◆ JOE DIFFIE 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.

COUNTRY CORNER



by Lynn Shults

CAPTURING NO. 1 with his debut release, "What's It To You" (2-1), is Clay Walker. The track was produced by James Stroud and the song written by Robert Ellis Orrall and Curtis Wright. It is also the first No. 1 for Giant Records' Nashville operation and the first No. 1 for Orrall, who is also an artist on RCA. Walker's No. 1 represents the continued thirst for new artists shown by the country format and its consumers. Many inside the industry thought '93 would be a tough year to break new talent; indeed, there have been those who received strong label support but failed to break through. However, that has not been the case with such new acts as Walker, Tracy Byrd, Toby Keith, Little Texas, John Michael Montgomery, and Doug Supernaw. Nor has it been the case for developing artists like this year's CMA Horizon Award winner, Mark Chesnutt, and Confederate Railroad. Three of the aforementioned acts are in the top 15 of the Top Country Albums chart. "Confederate Railroad" (7-11) by Confederate Railroad has been on the chart for 75 weeks; "Life's A Dance" (9-13) by Montgomery for 47; and "Almost Goodbye" (6-9) by Chesnutt for 15. Those albums have previously been singled out on the chart by receiving Greatest Gainer or Pacesetter recognition.

AWARD SHOW PERFORMANCES fuel the most active tracks this week. The five most-active single tracks all were performed on the CMA Awards show. Leading the way is "Soon" (57-41) by Tanya Tucker, followed by "Does He Love You" (12-7) by Reba McEntire with Linda Davis; "American Honky-Tonk Bar Association" (56-47) by Garth Brooks; "Mercury Blues" (26-19) by Alan Jackson; "Easy Come Easy Go" (8-3) by George Strait; "I Don't Call Him Daddy" (49-42) by Doug Supernaw; "The Song Remembers When" (debut-54) by Trisha Yearwood; "He Ain't Worth Missing" (9-6) by Toby Keith; "My Baby Loves Me" (34-30) by Martina McBride; and "Almost Goodbye" (17-13) by Mark Chesnutt.

ALBUM SALES SOARED thanks to the CMA Awards show and the labels' annual "October Is Country Music Month" campaigns. Cumulative sales of country albums were up 30% over the previous week. Leading the way is "Easy Come Easy Go" by George Strait, which debuted at No. 2 on the Top Country Albums chart and No. 5 on The Billboard 200. "Greatest Hits Volume Two" by Reba McEntire enters at No. 3 on the Top Country Albums chart and No. 8 on The Billboard 200. "Cowgirl's Prayer" by Emmylou Harris enters the Top Country Albums chart at No. 38 and The Billboard 200 at No. 168. The Greatest Gainer award in country goes to "I Still Believe In You" (18-5) by Vince Gill; capturing the Pacesetter award is "Come On Come On" (17-10) by Mary-Chapin Carpenter.

MORE CMA FALLOUT: Performers' and presenters' albums showing the most significant retail sales percentage increases are "Seminole Wind" (48-42) by John Anderson; "Let There Be Peace On Earth" (38-30) by Vince Gill; "A Lot About Livin' (And A Little 'Bout Love)" (2-4) by Alan Jackson; "Hearts In Armor" (46-44) by Trisha Yearwood; and "Something Up My Sleeve" (29-27) by Suzy Bogguss. The expansion of the CMA Awards show from two to three hours allowed for more performances. Obviously the viewers liked what they saw, as evidenced by the number of units sold this past week. There is also speculation that retail co-op dollars were at an all-time high.

NEW ON THE CHARTS

Now that it has landed him on the country charts, "Broken" turns out to be an apt title for RCA recording artist Andy Childs' second single and first radio hit. Last June, bucking an unspoken rule at country radio, RCA made the unusual decision to launch the 30-year-old Memphis native's career with a ballad. That song ("I Wouldn't Know") sure sounded like a hit, but it didn't click at radio, and the company backed off the single, returning with "Broken," a catchy, up-tempo follow-up perfectly suited to Childs' contemporary country voice.

"In the long run, I think it was a good call," says Childs philosophically. "That [first] record was released the same week as 'Chattahoochee' and new singles by Mark Chesnutt and Doug Stone."

No doubt about it: With the current glut of new country artists, and the resulting bottleneck at country radio, timing can make or break a record. And with his 15 years of music business experience (he played his first professional gig at age 15), Childs knows that better than most.



CHILDS

"I've been going back and forth from Memphis to Nashville for 10 years, writing songs and cutting demos, but I'm really lucky," he says. "In all that time, I've never had to do anything but music."

Actually, it was only by several

strokes of luck that Childs wound up recording "Broken" at all.

"I first heard it at EMI publishing and I knew it was exactly what I was looking for to open up the album," he says. "As it turned out, the song was on hold for someone else."

That someone else turned out to be his co-producer, Mark Wright, and when Childs found out that "Broken" was written by RCA's VP of Nashville operations, Thom Schuyler, he knew it was meant to be. Judging by the reaction the song is getting at Childs' live shows, his new fans agree.

"To go out there and see people singing along with something they can only know because they heard me sing it, that's been the greatest thrill I've had so far."

CUMBERLAND BLAZES TRAIL TO CHRISTIAN, SECULAR STORES

(Continued from page 32)

to music product. He says he feels that Cumberland titles fit the nature of these outlets with old-time country music stylings that are "not too happy, not too sad."

Besides the company's three principals, Cumberland recordings feature such equally estimable Nashville musicians as Jerry Douglas, Roy Huskey Jr., Joey Miskulin, Blaine Sprouse, and Kenny Malone.

The label's biggest sellers, says Holtz-Oxley, are the two-volume "Old Time Gathering" and "Old Time Country Christmas" collections, and Jones' hammered dulcimer showpiece, "Hammered Strings." She says Benson is especially excited about the upcoming release, "On Christmas Day," which stretches Cumberland's country-acoustic identity by blending hammered dulcimer with string quartet and woodwinds.

Wall notes that Christmas titles account for 75% of Cumberland's annual sales, which last year amounted to \$500,000. To spur Christmas sales, Cumberland offers a "Cumberland Sleigh Prepack," six cassettes each of its five Christmas titles in a handcrafted wood sleigh display unit. Wall created the sleigh. He also designs his own autoharps and runs Tennessee Woodcrafters, a woodworking com-

pany that takes his country lifestyle gift items to such vendors as Cracker Barrel and Pier 1 Imports, which Sanderson also represents.

Additionally, there's a "Cumberland Wagon Prepack" filled with 10 cassettes and four CDs each of "Hammered Dulcimer Hymns" and "Old Time Gospel Hymns." Both handcrafted dump bins come with a wooden "Now Playing" easel to identify in-store plays. Holtz-Oxley says that there are now as many of these displays in the Christian marketplace as there are for Carman's platinum-shipped "Addicted To Jesus" video.

Benson took on Cumberland distri-

bution too late last year to fully exploit holiday buying but is looking forward to a strong Christmas season this year. While Cumberland's front-line pricing offers little incentive to mass merchandisers, Holtz-Oxley says that this problem may be addressed by issuing budget-price releases now under discussion.

Wall says that while Cumberland has thus far concentrated on identifying the label rather than the artists playing on it, there likely will be an effort made soon to single out Jones—perhaps with video clips. He notes that she is the dominant player on "at least two-thirds" of the label's titles.

NASHVILLE SCENE

(Continued from page 32)

Hall has been hired as VP of corporate communications for Gaylord Entertainment, the company that owns the Opryland complex, The Nashville Network, the Ryman Auditorium, the Grand Ole Opry, and other entertainment properties.

MARK YOUR CALENDAR: "Nashville Now" will broadcast its final week from Fiesta Texas, near San Antonio, Oct. 11-15. Guests will include former

president George Bush and singers Hal Ketchum and Mark Chesnutt... The Gene Autry Heritage Museum and the MET Theatre will present two shows of western poetry and song Nov. 13-14 at the Museum's theater in Los Angeles. Performing will be the Green River Ropin' And Recitin' Preservation Society Players, whose members include actors Bruce Boxleitner, Lee deBroux, Melissa Gilbert, Bo Hopkins, Martin Kove, and Lee Purcell.

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

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

10 AIN'T GOING DOWN (TIL THE SUN COMES UP) (Sophie's Choice, BMI/Sony Cross Keys, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/CPP

13 ALMOST GOODBYE (Irving, BMI/PRS, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP) CPP

47 AMERICAN HONKY-TONK BAR ASSOCIATION (EMI April, ASCAP/The Old Professor's, ASCAP) WBM

60 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) CPP

62 THE BOYS & ME (Travelin' Zoo, ASCAP/Beginner, ASCAP)

66 BROKEN (EMI Blackwood, BMI/Bethlehem, BMI)

25 THE BUG (Chairscourt, ASCAP/Almo, ASCAP) CPP

31 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP) WBM

44 A COUPLE OF GOOD YEARS LEFT (MCA, ASCAP/Gary Burr, ASCAP) HL

52 COWBOY BOOGIE (Judith, BMI)

43 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM

7 DOES HE LOVE YOU (PKM, ASCAP/Golden Reed, ASCAP/New Clarion, ASCAP) WBM

69 DOWN ON MY KNEES (BMG, ASCAP) HL

28 OO YOU KNOW WHERE YOUR MAN IS (Artist Vision, ASCAP/MCA, ASCAP/Maypop, BMI/Wildcountry, BMI)

WBM/HL

68 EASIER SAID THAN OONE (Polygram Int'l, ASCAP/St Julien, ASCAP/Mighty Nice, BMI) HL

3 EASY COME, EASY GO (O-Tex, BMI/Acuff-Rose, BMI) CPP/HL

73 EVERY TIME I ROLL THE DICE (Irving, BMI/Hardscratch, BMI/WB, ASCAP/East 64th, ASCAP) CPP/WBM

39 FALLIN' NEVER FELT SO GOOD (Patix Janus, ASCAP/WB, ASCAP) WBM

58 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM

32 GOD BLESSED TEXAS (Square West, ASCAP/Howlin' Hits, ASCAP) CPP

38 THE GRANO TOUR (Al Gallico, BMI/Algee, BMI) CPP

20 HALF ENOUGH (Englishtown, BMI/Longitude, BMI/Moon & Stars, BMI) WBM/CPP

53 HAMMER AND NAILS (Polygram, ASCAP/St Julien, ASCAP/Mommy's Geetar, BMI)

6 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) HL

72 HEAVEN'S JUST A SIN AWAY (Blue Lake, BMI)

71 HIGH POWERED LOVE (Tony Joe White, BMI/EMI, BMI)

17 HOLOIN' HEAVEN (Tom Collins, BMI/Music Corp Of America, BMI) HL/CPP

23 HURRY SUNDOWN (Warner-Tamerlane, ASCAP/Zomba, BMI/WB, ASCAP/Denny Henson, ASCAP) WBM/CPP

42 I DON'T CALL HIM DADDY (Englishtown, ASCAP)

22 I FELL IN THE WATER (W.B.M., SESAC/Extra Innings, SESAC/Warner-Tamerlane, BMI/Jeff Stevens, BMI) WBM

8 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) WBM

70 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL

67 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenck, BMI) WBM/CPP

34 I'M NOT BUILT THAT WAY (Zomba, ASCAP/G.I.D., ASCAP) CPP

37 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) WBM

59 I WANT TO BE LOVED LIKE THAT (Sony Tree, BMI/Warner-Tamerlane, BMI)

57 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI) WBM

55 JUST ENOUGH ROPE (New Haven, BMI/Tom Collins, BMI)

9 JUST LIKE THE WEATHER (Famous, ASCAP/Loyal Dutchess, ASCAP/Lazy Kato, BMI) HL/CPP

50 KISS ME IN THE CAR (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI)

15 LET GO (Dickie Brown, ASCAP)

45 LOOKING OUT FOR NUMBER ONE (Sony Tree, BMI/Post Oak, BMI/WB, ASCAP/East 64th, ASCAP) WBM/HL

49 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/Foreshadow, BMI) CLM

64 MASTER OF ILLUSION (This Tunas, BMI)

19 MERCURY BLUES (B-Fiat, BMI/Tradition, BMI)

51 MOONLIGHT DRIVE-IN (Coburn, BMI/Nocturnal Eclipse, BMI)

30 MY BABY LOVES ME (Sony Cross Keys, ASCAP) HL

29 MY SECOND HOME (Mike Dunn, ASCAP/Golden Reed, ASCAP/Sony Tree, BMI) HL/WBM

24 NOTHIN' BUT THE WHEEL (Music Corp. Of America, BMI/Brand New Town, BMI/Old Wolf, BMI) WBM/HL

5 NO TIME TO KILL (Blackened, BMI) CPP

2 ONE MORE LAST CHANCE (Benefit, BMI/Sony Cross Keys, ASCAP) 4L/WBM

75 ONE OF THESE DAYS (Irving, BMI/Don Schlitz, ASCAP/Hayes Street, ASCAP)

18 ONLY LOVE (Careers-BMG, BMI/Murrah, BMI/Tom Collins, BMI) HL/CPP

26 ON THE ROAD (Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL

4 PROP ME UP BESIDE THE JUKEBOX (IF I DIE) (Songwriters Inc, BMI/Texas Wedge, ASCAP) HL

33 QUEEN OF MY DOOBLE WIDE TRAILER (EMI Blackwood, BMI/Linde Manor, BMI) WBM

12 RECKLESS (WB, ASCAP/Jeff Stevens, BMI/Warner-Tamerlane, BMI/Flying Dutchman, BMI) WBM

16 SHE USED TO BE MINE (Sony Tree, BMI/Deerfield Court, BMI) HL

48 SMALL PRICE (MCA, ASCAP/Music Corp Of America, BMI)

56 SOMEPLACE FAR AWAY (CAREFUL WHAT YOU'RE DREAMING) (Foreshadow, BMI)

46 SOMETHING'S GONNA CHANGE HER MIND (BMG,

ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI)

54 THE SONG REMEMBERS WHEN (Careers-BMG, BMI/Hugh Prestwood, BMI)

41 SOON (Miss Pammy's, ASCAP/Wood Newton, ASCAP/Himownself's, ASCAP/AMR, ASCAP/Sierra Home, ASCAP)

65 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL

27 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) WBM

21 THAT WAS A RIVER (W.B.M., SESAC/Long Acre, SESAC/Great Cumberland, SESAC/Diamond Struck, BMI/Patenck, BMI) WBM/CPP

14 THIS ROMEO AIN'T GOT JULIE YET (Warner-Tamerlane, BMI/Tamcaster, BMI/Pchanbo, ASCAP) WBM

31 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM

11 TRASHY WOMEN (Rhythm Wrangler, BMI/Groper, BMI)

74 TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI) HL

63 UNBREAKABLE HEART (Blue Gator, ASCAP)

1 WHAT'S IT TO YOU (Stroudavamous, BMI/Kids, ASCAP/EMI April, ASCAP) CPP/WBM

35 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unchappell, BMI) HL

61 WILD ONE (WB, ASCAP/Daniel The Dog, ASCAP/Warner-Tamerlane, BMI/Pat Bunch, BMI/Reynsong, BMI)

40 WORKING MAN'S P.H.O. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hiter, ASCAP) HL/CPP

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	5	GARTH BROOKS LIBERTY 80857 (10.98/16.98)	*** No. 1 *** IN PIECES	1
2	NEW	1	1	GEORGE STRAIT MCA 10907 (10.98/15.98)	***HOT SHOT DEBUT*** EASY COME, EASY GO	2
3	NEW	1	1	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	3
4	2	2	52	ALAN JACKSON ▲ ¹ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
5	18	19	57	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	***GREATEST GAINER*** I STILL BELIEVE IN YOU	3
6	3	4	21	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
7	5	5	12	CLINT BLACK RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
8	4	3	15	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
9	6	6	15	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	6
10	17	18	66	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	***PACESETTER*** COME ON COME ON	6
11	7	8	75	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	7
12	8	10	32	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
13	9	7	47	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
14	10	9	55	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
15	16	20	9	CLAY WALKER GIANT 24511/WARNER BROS. (9.98/15.98)	CLAY WALKER	15
16	13	13	28	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
17	19	15	8	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
18	14	16	160	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
19	11	11	42	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
20	12	12	72	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
21	20	22	24	TOBY KEITH MERCURY 514421 (9.98 EQ/13.98)	TOBY KEITH	17
22	21	25	21	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	14
23	22	21	24	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
24	15	14	8	AARON TIPPIN RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
25	24	23	112	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
26	25	31	30	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
27	29	—	2	SUZU BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
28	23	24	30	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
29	26	27	52	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
30	38	61	3	VINCE GILL MCA 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	30
31	27	17	6	RICKY VAN SHELTON COLUMBIA 48992/SONY (10.98 EQ/15.98)	A BRIDGE I DIDN'T BURN	17
32	30	29	5	CONWAY TWITTY MCA 10882 (9.98/15.98)	FINAL TOUCHES	29
33	28	26	231	GARTH BROOKS ▲ ¹⁰ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
34	32	33	58	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
35	31	28	54	GARTH BROOKS ▲ ¹⁰ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
36	33	30	24	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	34	32	108	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
38	NEW	1	1	EMMYLOU HARRIS ASYLUM 61541 (9.98/15.98)	COWGIRL'S PRAYER	38
39	35	35	79	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
40	37	34	7	RANDY TRAVIS WARNER BROS. 45319 (10.98/15.98)	WIND IN THE WIRE	24
41	36	36	18	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	27
42	48	49	86	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
43	40	39	15	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
44	46	41	57	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
45	42	42	53	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
46	44	43	125	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
47	41	38	24	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
48	39	37	59	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
49	45	44	60	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
50	43	40	12	CHRIS LEDOUX LIBERTY #0892 (10.98/15.98)	UNDER THIS OLD HAT	21
51	60	63	134	VINCE GILL ▲ MCA 10146 (9.98/15.98)	POCKET FULL OF GOLD	5
52	47	48	23	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
53	RE-ENTRY	144	144	MARY-CHAPIN CARPENTER ● COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
54	50	51	3	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM	50
55	49	45	82	AARON TIPPIN ▲ RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
56	61	59	49	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
57	52	54	96	COLLIN RAYE ● EPIC 47468*SONY (9.98 EQ/13.98)	ALL I CAN BE	7
58	51	50	15	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	35
59	53	47	32	DOLLY PARTON ▲ COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
60	54	57	27	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
61	56	68	7	BROTHER PHELPS ASYLUM 61544 (9.98/15.98)	LET GO	56
62	57	60	17	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
63	71	66	117	TRISHA YEARWOOD ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
64	58	56	23	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
65	74	69	52	TANYA TUCKER ● LIBERTY 99897 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
66	RE-ENTRY	177	177	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
67	55	52	105	REBA MCENTIRE ▲ ¹⁰ MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
68	63	64	129	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
69	RE-ENTRY	49	49	VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
70	59	53	4	VARIOUS ARTISTS COLUMBIA 57198/SONY (9.98 EQ/13.98)	STEPPIN' COUNTRY	53
71	64	55	10	STEVE WARINER ARISTA 18721 (9.98/13.98)	DRIVE	51
72	RE-ENTRY	75	75	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
73	66	70	123	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
74	69	65	58	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
75	RE-ENTRY	36	36	GEORGE JONES MCA 10652 (9.98/15.98)	WALLS CAN FALL	24

Billboard® Top Country Catalog Albums™

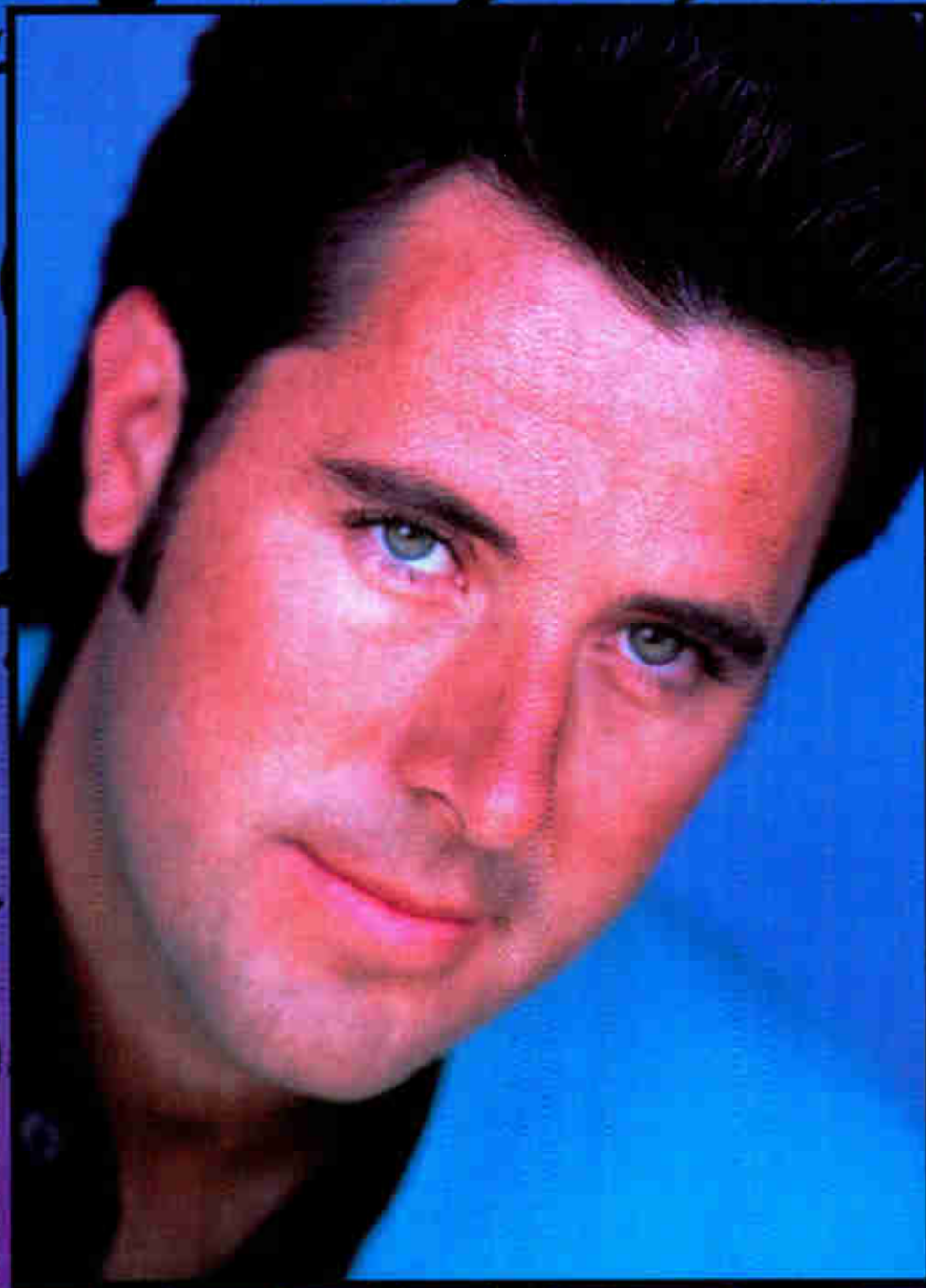
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING OCTOBER 16, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	115 weeks at No. 1 GREATEST HITS	126
2	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	124
3	2	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	17
4	5	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	126
5	4	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	111
6	18	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	124
7	7	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	6
8	—	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	1
9	9	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	9
10	8	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	126
11	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	124
12	24	HANK WILLIAMS, JR. ▲ ² CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	113
13	15	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	125

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	17	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	83
15	13	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	66
16	11	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	117
17	—	ALABAMA ▲ ³ RCA 4939* (7.98/11.98)	ROLL ON	109
18	12	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	71
19	—	MARY-CHAPIN CARPENTER COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	14
20	14	ALABAMA ● RCA 6825 (7.98/11.98)	ALABAMA LIVE	8
21	—	WILLIE NELSON ▲ ² COLUMBIA 237542/SONY (9.98 EQ/13.98)	GREATEST HITS	17
22	21	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	109
23	20	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	37
24	19	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	17
25	25	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	2

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

CONGRATULATIONS VINCE



ENTERTAINER OF THE YEAR
MALE VOCALIST
ALBUM OF THE YEAR
SONG OF THE YEAR
VOCAL EVENT OF THE YEAR

Artists & Music

Latin Notas



by John Lannert

THE NAME GAME: What's in a name? How about a No. 1 smash on the Hot Latin Tracks chart? That's where José Y Durval reside this week, with the theme from the telenovel "Guadalupe." But, as previously noted in this column, José Y Durval actually are Brazilian sertaneja duo Chitaôzinho & Xororó.

So what gives? It seems that the label brass at PolyGram Latino surmised that C&X's Portuguese names (pronounced she-tow-ZEE-nyu & Sho-ro-ro) were a nasal, vowel-drenched mouthful for Latino PDs and their radio listeners. Thus, the lads are known by their given first names.

Perhaps most interesting about this whole marketing stratagem is that C&X may be the first band ever to change its name specifically for another language market, then go on to scale the Billboard chart in that market. In any event, the pair is PolyGram Latino's first act to top the HLT.

PORTER + FAMOUS = RECORD LABEL: Expect K.C. Porter and Rodolfo Castillo's new publishing deal with Famous to lead eventually to the realization of Porter's long-cherished dream of owning his own record company (see page 39). Certainly, an immediate recording outlet would nicely complement Porter's efforts to attract top-grade singer/songwriter prospects.

Indeed, Irwin Robinson, chairman/CEO of Famous, remarks that a couple of possible developments could allow Porter to helm a record label. "K.C. has some great relationships with the existing Latin labels, through the things he has done for them," says Robinson. "One of the opportunities we may have is setting up something within that framework—sort of a production company or label."

The other scenario, Robinson adds, could emerge if Famous owner Paramount Communications—now being courted for possible purchase by QVC and Viacom—"finally gets into the record business."

"There are always ongoing discussions about Paramount getting into the label business, and once the situation with Paramount has been settled, I think that will be the next step," he says. "So from my point of view, there will be a label in Paramount's future, aside from the opportunities that we'll have with K.C. as a point person for establishing production/label situations."

MTV'S OCTOBER revolution: Scores of industry swells and rock artists were on hand Oct. 1 in Miami Beach as Gloria Estefan pulled the switch to launch MTV Latino. More than 1,000 revelers jammed into the Paragon took in likable mini-sets from Phil Collins, Jon Secada, and Maldita Vecindad, the latter act appearing to be the favorite among the numerous non-Latinos in attendance. The first video to be aired on MTV Latino was "We Are South American Rockers," by the now-defunct Chilean rock trio Los Prisoneros.

CONCERT FOR LIFE: An AIDS benefit concert for Latinos, called "Concierto Por La Vida," is scheduled for Saturday (16) at the Los Angeles Sports Arena. Among the acts slated to appear at

(Continued on page 42)

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	15	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
2	2	15	LUIS MIGUEL	WEA LATINA 92993	ARIES
3	4	6	LOS BUKIS	FONOVISA 6002	INALCANZABLE
4	3	15	SELENA	EMI LATIN 42770	LIVE!
5	5	15	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
6	6	6	EMILIO NAVAIRA	EMI LATIN 42838	SOUTHERN EXPOSURE
7	8	15	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS
8	7	15	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
9	9	15	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
10	11	15	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE
11	10	15	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
12	12	15	GIPSY KINGS	ELEKTRA 61390	LIVE!
13	13	15	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
14	14	15	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
15	15	15	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO
16	18	15	FAMA	SONY DISCOS 80835/SONY	COMO NUNCA
★★★ PACESETTER ★★★					
17	20	15	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
18	17	15	CULTURAS	MANNY 13022/WEA LATINA	CULTURE SHOCK
★★★ GREATEST GAINER ★★★					
19	36	8	LUCERO	MELODY 9074/FONOVISA	LUCERO
20	19	15	BANDA MACHOS	FONOVISA 9069	CON SANGRE DE INDI
21	23	15	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO
22	16	15	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO
23	28	15	LINDA RONSTADT	ELEKTRA 61383	FRENESI
24	25	15	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES
25	24	15	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
26	26	14	JAY PEREZ	SONY DISCOS 81046/SONY	TE LLEVO EN MI
27	27	15	BRONCO	FONOVISA 3032	POR EL MUNDO
28	22	15	BANDA MACHOS	FONOVISA 6161	CASIMIRA
29	33	15	MAZZ	EMI LATIN 42593	LO HARE POR TI
30	31	15	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA
31	29	15	LOS BUKIS	FONOVISA 9040	QUIEREME
★★★ HOT SHOT DEBUT ★★★					
32	NEW		GILBERTO SANTA ROSA	SONY TROPICAL 81103/SONY	NACE AQUI
33	40	7	BANDA MACHOS	FONOVISA 9097	PACAS DE A KILO
34	37	15	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS
35	21	15	ANA GABRIEL	GLOBO 80871/SONY	THE BEST
36	35	15	GIPSY KINGS	ELEKTRA 61019	ALLEGRIA
37	32	15	JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!
38	30	15	EMILIO NAVAIRA	EMI LATIN 42739	LIVE
39	41	10	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 42839	SILVER EDITION
40	34	15	LUIS MIGUEL	WEA LATINA 90720	AMERICA Y EN VIVO
41	45	15	RAUL DI BLASIO	ARIOLA 3466/BMG	EN TIEMPO DE AMOR
42	47	14	GLORIA ESTEFAN	SONY LATIN 80432/SONY	EXITOS DE
43	46	5	EROS RAMAZZOTTI	ARISTA 14742/BMG	TODO HISTORIAS
44	NEW		BANDA G-1	SONY DISCOS 81076/SONY	BANDA BOOM
45	42	15	REY RUIZ	SONY TROPICAL 80848/SONY	REY RUIZ
46	43	15	FITO OLIVARES	FONOVISA 9068	15 EXITOS
47	38	15	LA MAFIA	SONY DISCOS 80660/SONY	ESTAS TOCANDO FUEGO
48	39	15	V. FERNANDEZ/R. AYALA	SONY DISCOS 80628/SONY	ARRIBA EL NORTE...
49	RE-ENTRY		JULIO IGLESIAS	SONY LATIN 39570/SONY	IN CONCERT
50	NEW		LOS BUKIS	FONOVISA 9027	16 EXITOS DE SIEMPRE

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

○ 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.

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Famous Music Enters Latin Publishing Biz

BY JOHN LANNERT

LOUISVILLE, Ky.—Famous Music has embarked on the publishing company's first major foray into the Latino music arena, establishing a joint venture outfit with noted writer/producers K.C. Porter and Rodolfo Castillo. The announcement of the accord was made by Irwin Z. Robinson, chairman/CEO of Famous Music, and Ira Jaffe, president of the publishing company.

Both Robinson and Porter hailed the deal, saying the upstart company will provide a solid artistic and financial base for Latino writers and artists.

"K.C. and I had the same aim," Robinson says, "which was to build a home for good Latin talent and to build it in a way where they could find a trusting relationship on both sides—K.C. on the creative side and ourselves on the administrative side."

The new co-venture, called Insignia Music Publishing Cos., consists of three publishing concerns—Insignia Music (ASCAP), Canciones

(Continued on page 42)

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	2	2	8	JOSE Y DURVAL POLYGRAM LATIN/PLG	*** No. 1 *** ◆ GUADALUPE 1 week at No. 1
2	1	1	10	CRISTIAN MELODY/FONOVISIA	◆ NUNCA VOY A OLVIDARTE
3	3	3	6	LUIS MIGUEL WEA LATINA	HASTA QUE ME OLVIDES
4	5	6	5	GLORIA ESTEFAN EPIC/SONY	◆ CON LOS ANOS QUE ME QUEDAN
5	4	4	12	VICENTE FERNANDEZ SONY DISCOS/SONY	LASTIMA QUE SEAS AJENA
6	7	8	6	LOS BUKIS FONOVISIA	ACEPTO MI DERROTA
7	6	7	8	EDNITA NAZARIO EMI LATIN	MIRAME
8	9	24	3	SELENA EMI LATIN	LA LLAMADA
9	10	15	5	LOS HERMANOS ROSARIO KAREN/BMG	◆ MORENA VEN
10	14	26	4	ALVARO TORRES EMI LATIN	◆ QUE LASTIMA
11	12	16	6	FRANKIE RUIZ RODVEN	TU ME VUELVES LOCO
12	19	27	3	ALEJANDRA GUZMAN RCA/BMG	◆ MALA HIERBA
13	25	33	4	MAGNETO SONY LATIN/SONY	◆ MI AMADA
14	11	12	9	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	CASCOS LIGEROS
15	13	14	7	LOS BUKIS FONOVISIA	MORENITA
16	29	—	2	LAS TRIPLETS EMI LATIN	◆ ALGO MAS QUE AMOR
17	17	18	10	EROS RAMAZZOTTI ARISTA/BMG	◆ COSAS DE LA VIDA
18	15	10	10	RICARDO MONTANER RODVEN	HONDA
*** POWER TRACK ***					
19	35	—	2	ROXIE Y LOS FRIJOLITOS RODVEN	◆ NUNCA DEJES DE SONAR
20	22	23	4	GILBERTO SANTA ROSA SONY TROPICAL/SONY	◆ SIN VOLUNTAD
21	16	11	14	RICARDO ARJONA SONY LATIN/SONY	PRIMERA VEZ
22	21	21	7	OLGA TANON WEA LATINA	CONTIGO O SIN TI
23	32	34	3	THE BARRIO BOYZZ EMI LATIN	CERCA DE TI
24	24	20	4	MAZZ EMI LATIN	TRAICIONERA
25	28	28	5	BACHATA MAGIC RODVEN	LLUVIA DE BESOS
26	23	22	4	PAULINA RUBIO EMI LATIN	SABOR A MIEL
27	8	5	13	LOS FANTASMAS DEL CARIBE RODVEN	◆ ELLA ES
28	20	13	10	JON SECADA SBK/EMI LATIN	TIEMPO AL TIEMPO
29	27	19	8	CHAYANNE SONY LATIN/SONY	ISLA DESNUDA
30	30	31	3	LUIS ENRIQUE SONY TROPICAL/SONY	LA MANANA
31	18	9	17	GLORIA ESTEFAN EPIC/SONY	◆ MI TIERRA
32	36	35	3	BRAULIO SONY LATIN/SONY	UN VIAJE POR TU CUERPO
33	37	39	3	BANDA TORO FONOVISIA	LA NOCHE QUE MURIO CHICAGO
34	31	30	9	PANDORA EMI LATIN	PUEDA SER GENIAL
35	38	—	2	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	ROMPIENDO FUENTE
36	26	17	9	JOHNNY RIVERA RMM/SONY	POR ESO ESTA CONMIGO
*** HOT SHOT DEBUT ***					
37	NEW ▶	1	1	DYANGO POLYGRAM LATIN/PLG	MORIR DE AMOR
38	NEW ▶	1	1	LA MAFIA SONY DISCOS/SONY	GRACIAS
39	NEW ▶	1	1	RICKY MARTIN SONY LATIN/SONY	QUE DIA ES HOY
40	NEW ▶	1	1	MARC ANTHONY SOHO SOUNDS/SONY	SI NO TE FUERAS

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

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Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★★ NO. 1 ★★				
1	1	17	MISSISSIPPI MASS CHOIR MALACO 6013	15 weeks at No. 1 IT REMAINS TO BE SEEN
2	3	13	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	2	25	TRI-CITY SINGERS GOSPO-CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
4	4	15	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
5	6	11	O'LANDA DRAPER & THE ASSOCIATES CHOIR WORD 53597/EPIC	ALL THE BASES
6	5	19	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
7	8	21	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
8	7	41	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
9	9	7	TYRONE BLOCK/CHRIST TABERNACLE COMBINED CHOIRS WORD 57293/EPIC	REV. MILTON BRUNSON PRESENTS
10	10	27	BISHOP JEFF BANKS AND THE RIVAL SAVOY 7108/MALACO	HE'S ALL OVER ME
11	13	13	DR. JONATHAN GREER AND THE CATHEDRAL FAITH CHOIR SAVOY 7110/MALACO	JUST JESUS
12	15	5	RICHARD SMALLWOOD SPARROW 1352	LIVE
13	20	15	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
14	11	51	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/ATLANTA INT'L	WE WALK BY FAITH
15	18	5	THE WINANS QWEST 45213/WARNER BROS.	ALL OUT
16	29	3	JOHN P. KEE/VIP MASS CHOIR STARSONG 8800	LILLY IN THE VALLEY
17	24	19	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
18	12	49	GEORGIA MASS CHOIR SAVOY 7102*	I SING BECAUSE I'M HAPPY
19	16	29	D.F.W. MASS CHOIR SAVOY 7109/MALACO	ANOTHER CHANCE
20	17	35	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
21	14	25	MARY FLOYD BORN AGAIN 999	GOD IS ABLE
22	21	17	TRINITY TEMPLE GOSPEL CHOIR TYSCOT 4037/ATLANTA INT'L	HOLY ONE
23	23	15	DOUGLAS MILLER CGI 0091	VICTORY
24	22	11	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
25	40	3	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
26	26	9	WITNESS CGI 0102	STANDARD
27	28	33	DOROTHY NORWOOD MALACO 4457	BETTER DAYS AHEAD
28	27	7	OSCAR HAYES & THE ABUNDANT LIFE FELLOWSHIP CHORALE TYSCOT 4038/ATLANTA INT'L	SIMPLY DETERMINED
29	19	43	TM MASS YOUTH CHOIR TM 2001	SEND YOUR ANOINTING
30	31	3	THOMAS WHITFIELD SOUND OF GOSPEL 207	THE UNFORGETTABLE YEARS
31	33	29	LUTHER BARNES AND THE SUNSET JUBILAIRE ATLANTA INT'L 10182	ENJOYING JESUS
32	25	29	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204	PURE GOLD
33	NEW▶		ANGIE & DEBBIE CAPITOL 95582	ANGIE & DEBBIE
34	30	9	THE CHRISTIANAIRES CGI 1000	THE VISION BECOMES CLEARER...
35	NEW▶		PASTOR MURPHY PACE III & THE VOICES OF POWER BLACKBERRY 1602/MALACO	STRONG HOLDS
36	35	31	MICHAEL FLETCHER SOUND OF GOSPEL 196	MICHAEL FLETCHER LIVE
37	39	83	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784/EPIC	MY MIND IS MADE UP
38	37	27	THE WILLIAMS BROTHERS BLACKBERRY 5437/MALACO	THE BEST OF AND MORE "LIVE"
39	NEW▶		COMMITTED CGI 1003	TOTALLY COMMITTED
40	34	7	MIGHTY CLOUDS OF JOY WORD 57289/EPIC	MEMORY LANE - BEST OF

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Artists & Music

In the SPIRIT



by Lisa Collins

WHAT KIRK FRANKLIN has been able to do in one year is just short of miraculous. Last year, he was virtually unknown. Today, the response to his debut album, "Kirk Franklin & the Family," has insiders calling him gospel music's hottest new artist. Sales are confirming that assessment.

Franklin is widely said to have what many in the gospel family call "The Gift." Already, the 23-year-old musician and vocalist has written and performed with some of gospel's biggest names, including Rev. Milton Bigg-ham, Daryl Coley, the late Thomas Whitfield, Shun Pace Rhodes, V. Michael McKay, the Williams Brothers, Yolanda Adams, John P. Kee, Rev. James Moore, and the Georgia Mass Choir.

By the time he was out of kindergarten, Franklin was singing and playing on the white church circuit. At age 11, he was appointed minister of music at the Mt. Rose Baptist Church. It was then that he began to write and arrange Christian music.

"My first triumph," he says, "was turning Elton John's highly successful 'Benny and the Jets' into a gospel tune!" By age 19, Franklin so impressed Savoy Records executive Bigg-ham that he was invited to work on the D.F.W. Mass Choir's debut project.

Not only did he end up directing some of the tunes, but one of his own songs, "Every Day With Jesus,"

landed on the album. The song was later adapted for the Gospel Music Workshop Of America Mass Choir, and subsequently was featured on "GMWA—Live in Washington, D.C." Franklin went on to direct and write the title cut for the D.F.W. Mass Choir's second release, "Another Chance."

Since then, work has been plentiful. Franklin recently directed the Trinity Temple Full Gospel Mass Choir on its second album, "Holy One" (yet another one of his tunes). That led to a hit single with the Georgia Mass Choir, "Joy." In 1992, he appeared on the GMWA Men's Choir project for Pepperco, in an electrifying duet with Hezekiah Walker. More recently, he penned the title cut for Myrna Summer's new Savoy release, "Deliverance."

Despite extensive work—and successes—with choirs, Franklin opted for a more tightly knit vocal unit when he organized "The Family"—a 17-member aggregation of local vocalists and musicians.

Just what is it that makes Franklin's music so special? He calls it "Christian Love Music."

"It's music that convicts," he says. "Sometimes, music needs to let you know that you are not your own. I'm a young man, and I have the desire to show the world that it is not about the bumping and rocking. But when you finish the bumping and the rocking, to realize there is forgiveness and salvation at the foothold Christ."

Production on Franklin's first live video is slated to begin October 22.

AS HOT AS FRANKLIN, Hezekiah Walker, and the Tri-City Singers are, the Mississippi Mass Choir is still top dog—and deservedly so! The Malaco/Savoy machine is still kickin' it. Also coming up strong on the charts is Richard Smallwood, with his first-ever live release. Pre-sales are reported to parallel the total sales of his previous release, "Testimony."

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Artists & Music

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FOR WEEK ENDING OCTOBER 16, 1993



by Bob Darden

WE'VE BEEN TELLING you for a couple of years now that DC Talk would be huge. But I'm not sure anyone predicted they'd be *this* huge. "Free At Last" (Forefront Records) has been at No. 1 for a whopping 30 weeks. And Toby McKeehan, Michael Tait, and Kevin Max Smith followed up a couple of slammin' appearances on "Arsenio Hall" with a recent (Oct. 13) gig on "The Tonight Show" with Jay Leno.

"We've been just blown away to see 'Free At Last' hit No. 1," McKeehan says. "First of all, neither of our previous records ever even hit No. 1, so to see it sit at No. 1 for half a year is, like, amazing. It feels great that people are actually enjoying our music to that degree, while at the same time hearing the message God has given us to share."

It's no secret that the success of "Free At Last" is due in part to its savvy blend of musicianship and hip-hop beats. McKeehan says that trend will continue.

"Mike, Kevin, and I are maturing," he says, "and our music is maturing. We're not stepping away from hip-hop. That's something we all still love. It's something that still grabs us—so that hip-hop groove will continue to be there. But we've also grown as vocalists, to the point that we're becoming a vocal group. But a vocal group over a slammin' hip-hop groove."

"In time, I'd like to picture us—for the lack of a better comparison—as something like a Tony! Toni! Toné!."

Maybe a rock version of Tony! Toni! Toné!. We're not into comparisons with anybody. DC Talk is still DC Talk, and we'll develop whatever sound is given birth out of the abilities of these three individuals. I believe the three of us are using the talents God gifted us with."

The appearances on late-night talk shows and mainstream media outlets like "USA Today," "Entertainment Tonight," "Good Morning America," and others has meant that DC Talk is starting to see a different audience come out to their shows.

"We're seeing a lot more college students," McKeehan says. "It's an edgier crowd. We're still drawing off the mainstream suburban pop crowd, but it is maturing as well."

"Sure, we've felt the effects of the mainstream noticing us. I guess that's how you get to be invited to play Arsenio or Jay Leno. It's nice to know that someone is taking notice of what we're doing."

With "Free at Last," McKeehan and the band wrote, arranged, and even produced the majority of the tracks. Every song has a timely message.

"We're trying to live these messages," he says. "We feel we have to cry out against racism, the degradation of society, sex before marriage—basically all the issues our generation is dealing with. We see our call is to shed some light on those problems from God's word. Once we figure out what the issues are, we then go to God's word find out the answers."

DC Talk, which last toured opening for Michael W. Smith, is currently on a promotional tour of 17 major markets, meeting with youth pastors, youth workers, print media, and radio stations. When the group tours again in the spring, it will be as headliners for the first time.

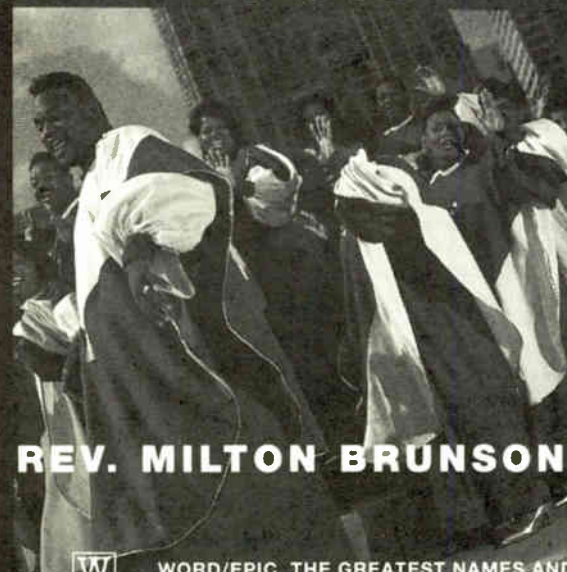
And by then, the mainstream marketplace may have discovered what the Christian marketplace has known for a couple of years, and mainstream record execs have figured out—DC Talk is worth a listen.

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	45	D.C. TALK FOREFRONT 3002/STARSONG	FREE AT LAST 31 weeks at No. 1
2	2	19	SANDI PATTI WORD 53939/EPIC	LEVOYAGE
3	3	23	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
4	5	57	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
5	4	65	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
6	8	29	CARMAN SPARROW 1339	ABSOLUTE BEST
7	7	51	4 HIM BENSON 2960	THE BASICS OF LIFE
8	6	7	CINDY MORGAN WORD 9386	A REASON TO LIVE
9	17	5	THE WINANS WARNER ALLIANCE 4151/SPARROW	ALL OUT
10	NEW ▶		STEVEN CURTIS CHAPMAN SPARROW 1384	LIVE ADVENTURE
11	9	19	MARGARET BECKER SPARROW 1343	SOUL
12	13	129	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
13	12	9	FIRST CALL MYRRH 6968/WORD	SACRED JOURNEY
14	11	65	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
15	24	3	ANGIE & DEBBIE FRONTLINE 9470/DIAMANTE	ANGIE & DEBBIE
16	15	7	MICHAEL CARD SPARROW 1373	COME TO THE CRADLE
17	NEW ▶		AMY GRANT AND FRIENDS REUNION 0083/WORD	SONGS FROM THE LOFT
18	16	49	NEWSBOYS STARSONG 8251	NOT ASHAMED
19	10	17	STEVE CAMP WARNER ALLIANCE 4146/SPARROW	TAKING HEAVEN BY STORM
20	18	13	WES KING REUNION 0078/WORD	THE ROBE
21	14	43	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
22	39	65	SUSAN ASHTON SPARROW 1327	ANGELS OF MERCY
23	20	21	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
24	23	81	RAY BOLTZ DIADEM 2094/SPECTRA	MOMENTS FOR THE HEART
25	36	29	PHILLIPS, CRAIG & DEAN STARSONG 8256	PHILLIPS, CRAIG & DEAN
26	19	25	ACAPPELLA WORD 9393	SET ME FREE
27	32	45	STEVE GREEN SPARROW 1348	HYMNS: A PORTRAIT OF CHRIST
28	37	47	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/STARSONG	WE WALK BY FAITH
29	34	371	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
30	NEW ▶		GEORGIA MASS CHOIR SAVOY 7102*/MALACO	I SING BECAUSE I'M HAPPY
31	22	21	DAVID MEECE STARSONG 8189	ONCE IN A LIFETIME
32	25	21	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 4147/SPARROW	LIVE... WE COME REJOICING
33	21	17	DEGARMO & KEY BENSON 2088	HEAT IT UP
34	NEW ▶		GLEN KAISER GOOD NEWS 8139/WORD	ALL MY DAYS
35	NEW ▶		MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
36	NEW ▶		VARIOUS ARTISTS SPARROW 1404	NEW YOUNG MESSIAH
37	31	11	DAKOTA MOTOR CO. MYRRH 6966/WORD	INTO THE SON
38	28	19	HOSANNA! MUSIC INTEGRITY 050/SPARROW	REJOICE AFRICA
39	30	103	MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW	MICHAEL ENGLISH
40	27	9	BILLY & SARAH GAINES BENSON 2859	LOVE'S THE KEY

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His last album spent 26 glorious weeks at No. 1. Now, Rev. Milton Brunson brings you "Through God's Eyes," featuring more of the high energy and heartfelt music that has made Rev. Brunson and The Thompson Community Singers the biggest name and most loved choir since they began in 1948. ET/EK 57465

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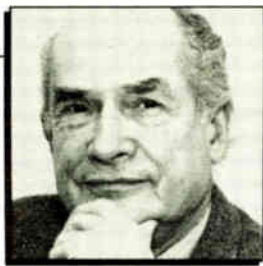

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SELWYN RAWLS "The Anointing"

BISHOP BILLY ROBINSON "Keep The Faith"

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Classical KEEPING SCORE



by Is Horowitz

AT THE SUMMIT: A broad-based campaign, calling for a Presidential proclamation designating September 1994 as Classical Music Month, has been initiated by NARM.

The plan, and a number of related steps to foster greater public awareness of classical music, was the main topic of a nearly daylong seminar that was held in New York Sept. 28, and was attended by a diverse group of 20 music execs under the aegis of NARM's classical committee.

Participants at the "Classical Summit" were urged by NARM's Mickey Granberg and Chicago retailer Jim Rose, chairman of the committee, to have their organizations lobby for Congressional support of an enabling resolution already introduced by Rep. Sidney Yates (D-Ill.) (Billboard, Sept. 4).

NARM will name a subcommittee, drawn from the larger group, to map promotional strategies to piggyback the proposed event. The subcommittee will report back to the full committee early in the New Year.

Summit discussion revolved around the erosion of the classical market—whether for recordings, orchestras, or broadcasting—and ways to reverse the trend.

As for recordings, Gil Hetherwick of Angel/EMI homed in on the now-familiar industry plaint of CD glut. Colleagues agreed that standard repertoire is an increasingly difficult sell, and that unusual music and inventive packaging aimed at new buyers offer increasing potential.

Core classical consumers with bulging CD libraries no longer ensure a profitable operation, Hetherwick said. An

unhappy consensus fixed average first-year sales of many new standard releases at 1,500-2,000 copies. This in the face of rare runaway hits like Gorecki's Third Symphony, which has sold nearly 150,000 copies in the U.S., according to Wendy Kenney of Elektra Entertainment.

Rose also pointed to "outstanding" sales of music by Arvo Pärt and John Adams, and CDs by the Kronos Quartet, as positive examples. But no more than about 10 titles a year hit the rarefied 100,000 figure, it was agreed.

There are opportunities, however. Hetherwick said surveys indicate that 56% of all record buyers say they like classical music. And some 23% of these say they buy one to three classical recordings a year. So the beneficent virus might be nurtured.

Joe Micallef of Allegro placed the size of the domestic classical album market at about \$320 million at retail, and \$200 million at wholesale.

The recording dilemma was echoed by attendees representing other disciplines. Orchestras are downsizing. Classical radio, both commercial and public, has an aging audience. Music education in the schools has retrenched.

The vaunted baby boom has done little to expand the market for classics, said Dean Stein of Chamber Music America. And consumers now in their 20s and 30s will mature into their 40s with little exposure to the music.

How to convert casual listeners to enthusiasts remains the chief challenge.

Classical Music Month may not solve the problem. But it could serve as a rallying point for continuing strategies.

WIDENING THE NET: Deutsche Grammophon is inviting college press and radio people in the New York area to a "Dialog and Decibels" party at the city's Supper Club to sample classical music and, hopefully, be captured by its excitement. Live performances (violinist Gil Shaham is among those who will play, says DG's Albert Imperato) and appearances by Claudio Abbado, among others, are expected. A new Pierre Boulez/Chicago Symphony all-Stravinsky album will be premiered at the Oct. 27 event.



Lalo Meets The Executives. BMI and Atlantic Records held a reception to celebrate the release of "Jazz Meets The Symphony," the latest album from composer Lalo Schifrin, featuring Ray Brown and Grady Tate. Shown, from left, are Brian Loucks of Creative Artists Agency; Paul Cooper, Atlantic VP of artist tour development; Schifrin; Brown; and Doreen Ringer Ross, BMI assistant VP of film/TV relations.

LATIN NOTAS

(Continued from page 38)

the benefit are Las Triplets, Raúl di Blasio, Miguel Mateos, María Conchita Alonso, Rocío Banquells, Rudy La Scala, Caló, Los Fantasmas Del Caribe, Jorge Muñoz Laureano Brizuela, and Mariachi Sol De Mexico. Produced by Artists Of Hispanic Origin Respond To AIDS, the show is set to air Oct. 23 on Telemundo.

RELEASE UPDATE: Just out on Sony Latin are new records from Brazilian song stylist Simone ("La Distancia"), emotive Puerto Rican songstress Lourdes Robles ("Amaneciendo En Ti"), Mexican singer/actress Lucia Méndez ("Se Prohibe"), and Central American rock act Alux Nahual ("Americamorfosis").

Also released on Sony Discos are albums from hot Tejano act Fama ("En Grande"), Sony Nashville artist Rick Treviño ("Dos Mundos"), noted ranchero Cuco Sánchez ("Rancheras De Lujo"), and popular ranchera Carla De León ("Al Ritmo De La Tam-

bora").

Upcoming product from WEA Latina includes albums from Mexican crooner Laureano Brizuela ("No Llores Más"), Mexican group Lalo Y Los Descalzos ("Sus Grandes Exitos"), Banda Cacique—with a banda homage to Juan Gabriel titled "Tributo a Juan Gabriel"—Cielo Azul ("Soñando Contigo") and a yuletide banda compilation package called "Navidad Con Banda." WEA Latina GM Sergio Rozenblat says the label is trying to break Manny Records' Tejano talent in California by purchasing time blocks on XPRS-AM Los Angeles.

From RMM and its associated labels Sonero, Soho Sounds, and TropiJazz come October albums from Domingo Quiñones ("La Intimidad"), Humberto Ramirez ("Aspects"), Grupa Mandarin ("Caliente"), Aramis Camilo ("Pónteme A La Talalala"), Alto Voltaje ("Conectate"), and Rey de la Paz with Louie Ramírez ("Tributo A Louie Ramírez").

Jazz BLUE NOTES



by Jeff Levenson

SESAC, the performing rights organization, is hoping to attract the attention of jazz songwriters and composers. The company's jazz department has just moved to New York, up from Nashville.

Currently, SESAC represents a host of modernists; its roster includes Geri Allen, Greg Osby, Cassandra Wilson, Hamiett Bluiett, Graham Haynes, and Steve Coleman. (Be on the lookout for Coleman's new RCA release, "The Tao Of Mad Phat." It's a career album, and it places him high on the leader board of true fusionists, towering above those *faux* fusionist hip-hop guys who think that a jazz trumpet line layered atop a chilly rhythm track makes for some kind of new music.

The organization is looking to expand its lineup. As part of its makeover, it promises to use sophisticated monitoring systems that will ensure accurate "per use"/"per play" readings. Thus, prospective jazz members are encouraged to take note: The royalty checks are already (almost) in the mail.

BACK TO THE FUTURE: Blue Note has just reissued five titles from what it calls "the groove years" or "the boogaloo years"—roughly, the mid- to late '60s. The hook here, however, is that in addition to being issued for the first time on CD, the titles are available on vinyl. A return to the past? Sort of, since some collectors treasure vinyl almost as much as the music therein, and there's considerable demand for vinyl from the hip-hop/rap community, which loves the sound of scratch-and-sniff samples—especially those pinched from that groovy era. The titles? Lou Donaldson's "Pretty

Things," Duke Pearson's "Sweet Honey Bee," Big John Patton's "Let 'Em Roll," Donald Byrd's "Fancy Free," and Grant Green's "Alive" (rhythmic parts of which have already found their way into hip-hop hits).

JAZZ/NOT JAZZ DEPARTMENT: Rastacan Records, a San Francisco label devoted to the kind of improvised music that makes even the term "cutting edge" seem dull, has just released "Yearbook," a three-volume compilation (sold separately or together) featuring 114 artists whose experimental forays are not likely to pave their passage to the contemporary chart anytime soon; needless to say, the music crosses stylistic (and semantic) boundaries. The artists? Of those we know, Henry Kaiser, John Zorn, Pierre Dorge, Amy Denio, and Steve Adams.

CULTURAL IMPORTS: The Carnegie Hall Jazz Band, which came into being soon after the arrival of Lincoln Center's Jazz Orchestra a few years back, is taking its prestigious name overseas. The band, led by trumpeter Jon Faddis, is making an appearance at the Berlin Jazz Festival Oct. 29. It marks the band's first appearance outside of Carnegie Hall—an affirmation that American repertory groups possessing (impeccable) name recognition can find work opportunities outside the States.

BAD MOON RISING DEPARTMENT: Restless night. Four in the morning. Turn on the tube. Dionne Warwick with her Psychic Friends. Curious. Is there sleep in my future? Zap the flipper. Dionne Warwick and those same friends, again. Drowsy. Déjà vu? Maybe I didn't flip. Zap. Dionne, once more. She used to sing, didn't she? Bacharach. Jazz harmonies. Three channels. Dionne Warwick on all of them. Oh, my. Drifting... San Jose... raindrops... prayers... Sleep, ah, sleep. Elvis, not now. That .38 won't be necessary.

FAMOUS ENTERS LATIN PUBLISHING BIZ

(Continued from page 39)

Universales (BMI), and Música Brava (SESAC).

The agreement calls for Insignia's operating expenses to be fully funded by Famous, with Famous to share profits equally with Porter and Castillo's just-formed company, Porter-Castillo Entertainment.

Under the deal, Insignia will act as an independent business, signing and developing Latino writers, writer/producers, writer/artists, and bands.

"I want to sign the people I believe in, because I want to be able to make some changes in the Latin market," says Porter. "I like rock en español, I like the alternative music, and I feel like those genres haven't really been fully accepted."

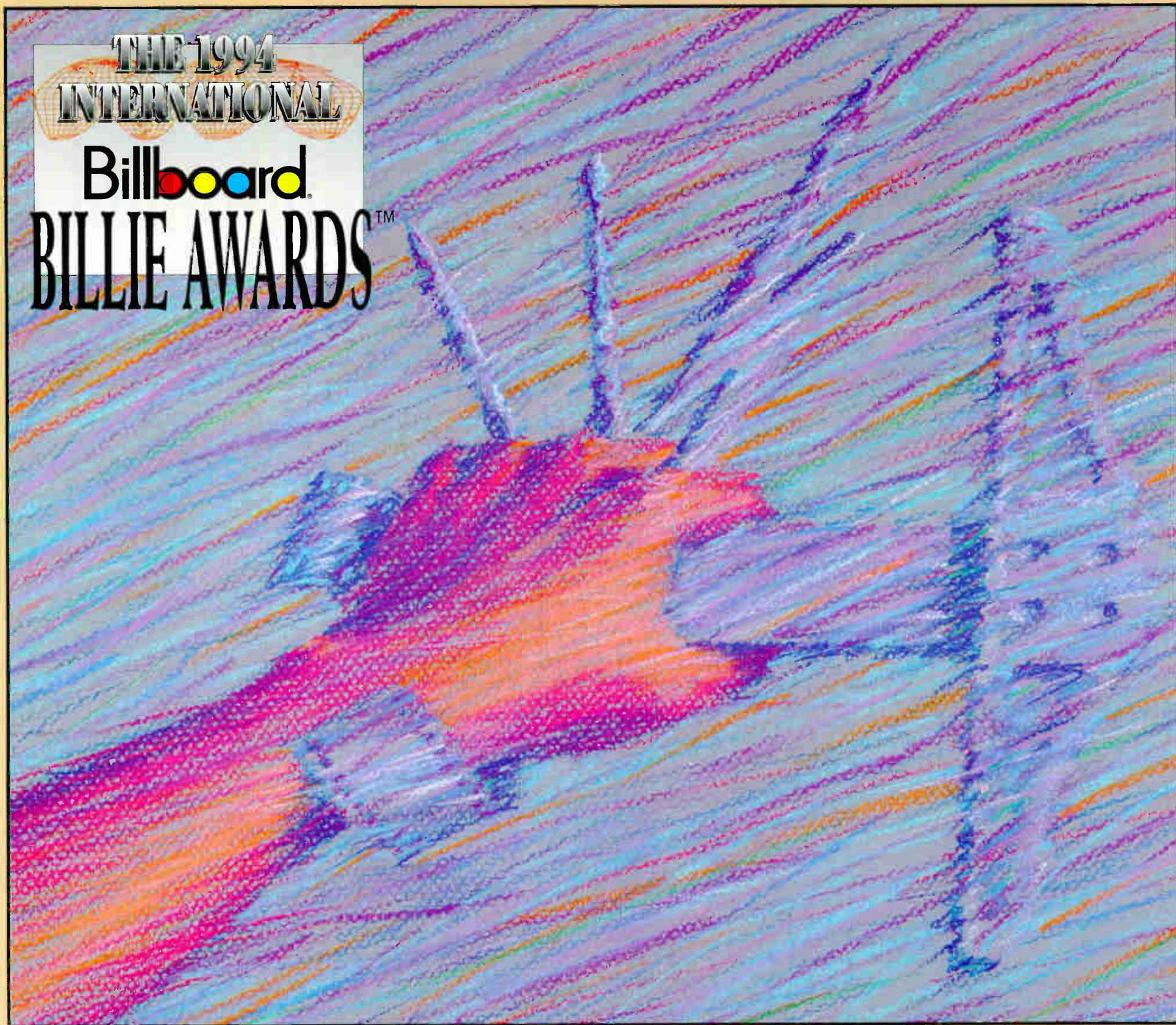
"We also would really like to put the writers into situations where we can plug them into the artists, because we can supply them with all of these artists—Latin and American—that are looking for material."

Porter-Castillo Entertainment will establish its headquarters in Miami, complemented with offices in Los Angeles and New York. Castillo will manage the office in Miami, with Steve Allen, president of Buddy Allen Management, handling the national operations from New York.

Furthermore, Porter, who has worked with both Latino (Luis Miguel, Ednita Nazario) and non-Latino (Bon Jovi, Patti Labelle) artists, has signed an individual publishing agreement with Famous covering all songs issued by Porter's publishing company, Rahmat Music.

Porter expects that Castillo's publishing outfit, Nawruz Music, will sign on with Insignia. Castillo wrote the Grammy-nominated "Otra Mentira Más," and has penned songs recorded by Gloria Estefan and hot Venezuelan singer Karina.

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Music Video

ARTISTS & MUSIC

Tragically Hip Locks Up 3 Trophies Band Honored At Canadian Vid Awards

BY LARRY LEBLANC

TORONTO—MCA rockers the Tragically Hip emerged triumphant with three trophies at the fourth annual Canadian Music Video Awards, presented here Sept. 30 by the MuchMusic national video channel.

The group's video "Locked In The Trunk Of A Car," directed by Peter Henderson, won the People's Choice award for best video and MuchMusic's Best Video prize. In addition, Michelle Czukar was named best video editor for her work on the Kingston, Ontario, rock band's "Courage" clip, also directed by Henderson.

Designed as "a salute to Canadian video film makers," the Canadian Music Video Awards, held at the CHUM/CITY building complex, serves as one of the music industry's premier events. Yet the absence of such top Canadian stars as Bryan Adams, Tom Cochrane, the Cowboy Junkies, Alanah Myles, Crash Test Dummies, and Blue Rodeo made the three-hour television show seem more subdued than in years past. Although members of the country's two hottest bands, Barenaked Ladies and the Tragically Hip, were on hand—as were Holly Cole, Jane Siberry, and Meryn Caddell—none of those artists performed.

Still, domestic acts Roch Voisine, Moxy Fruvous, Sven Gali, Charlie Major, Jann Arden, and Pure turned in spirited performances. Best of the batch included alternative a capella quartet Moxy Fruvous, which was joined on the street outside by a Trinidadian marching band for a funky version of "King Of Spain"; and Voisine's preview of the title track from his first English-language album, "I'll Always Be There," produced and co-written by fellow Canadian David Foster.

Artists performed from different areas of the complex, and plaques were presented by such Much personalities as birthday girl Erica Ehm, Bill Welychka, Master T, Natalie Richard, Monika Deol, Jana Lynn White, Tereasa Roncon, Jennifer Morton, and Ziggy.

However, original VJ Mike Williams, a respected advocate for the dance, hip-hop, and rap communities, was conspicuous in his absence. For weeks, in-

tense industry speculation had buzzed about Williams' fate in contract negotiations with Much, and Much publicity manager Bill Bobek confirmed Oct. 4 that Williams indeed had resigned from the channel. Williams could not be reached for comment by deadline.

A complete list of Canadian Music Video Award winners follows. The four People's Choice awards are determined by the public; the MuchMusic Awards are chosen by network staff.

PEOPLE'S CHOICE AWARDS:

Favorite Video: The Tragically Hip, "Locked In The Trunk Of A Car," directed by Peter Henderson, MCA.

Favorite Group Video: Barenaked Ladies, "Brian Wilson," Sire/Warner Bros.

Favorite Female Video: Alanah Myles, "Our World Our Times," Warner Bros.

Favorite Male Video: Tom Cochrane, "Mad Mad World," EMI.

MUCHMUSIC AWARDS:

Best Video: The Tragically Hip, "Locked In The Trunk Of A Car," MCA.

Best Alternative Video: Pure, "Blast," Reprise/Warner Bros.

Best Dance Video: Lisa Lougheed "Won't Give Up My Music," Warner Bros.

Best Country Video: Charlie Major, "I'm Gonna Drive You Out Of My Mind," Arista.

Best Adult Contemporary Video: Mae Moore, "Because Of Love," Epic.

Best R&B/Soul Video: John James, "Supernatural," Attic/A&M.

Best Rap Video: Maximum Definitive, "Jungleman," (no label listed).

Best Independent Video: Furnaceface, "About To Down," (no label listed).

Best Metal Video: Sven Gali, "Under The Influence," Ariola/BMG.

Best Foreign Video By A Canadian: Neil Young, "Unknown Legend."

Best Video Director: Jeth Weinrich for "I Would Die For You" by Jann Arden, A&M.

Best Music Video Editor: Michelle Czukar for "Courage" by the Tragically Hip, MCA.

Best Director Of Photography: Miroslaw Baszak for "Livin' In The '90's" by Barney Bentall & the Legendary Hearts, Epic.

VideoFact Award: "Just Don't Say" by Funkasaurus, NBH/Sony.

PRODUCTION NOTES

LOS ANGELES

• The End's Marcus Raboy reeled Sting's "Demolition Man," which includes film footage from the forthcoming thriller of the same name. Rob Newman produced the A&M shoot. Meanwhile, The End's Mark Lindquist lensed Ceremony's Geffen video "Could've Been Love." Rob Newman produced.

NEW YORK

• Jim Yukich directed two new Phil Collins videos, "Both Sides Of The Story" and "Everyday." Paul Flattery produced the Atlantic clips for FYI; Tony Mitchell directed photography.

• Director Zak Ove shot Cheryl "Pepsi" Riley's latest Warner Bros. clip, "Guess I'm In Love," on location in Prospect Park. Adam Kimmel directed photography; Keith Miller produced.

• Ultramagnetic MCs' new video, "The Four Horsemen," is a Glitch

Productions clip directed by Madison. Sal Iannaci produced the Wild Pitch Records shoot. Henry Adebajo directed photography.

• Metropolis Productions director Peter Spier lensed Pudgee Tha Phat Bastard's "Checkin' Out The Avenue" for Giant Records. Jon Herz executive produced the shoot.

• Larry Robbins directed "You're Only Lonely Today" for Randy Jackson's China Rain. Kevin Ryder was production manager on the Beyond Records shoot.

OTHER CITIES

• Claudia Castle is the eye behind the Lemonheads' new Atlantic clip, "Into Your Arms." The End's Anthony Taylor produced the shoot, lensed on location in London. In Japan, The End's Stephen Blake reeled Silk's latest Elektra outing, "It Had To Be You." Steve Carter produced.

• Maddhatter Films' director Darren J. Lavett recently returned from San Felipe, Mexico, where he shot Gee Street/Island hip-hoppers New Kingdom in "Frontman."

• Jim Shea directed Randy Travis' new Warner Bros. video, "Cowboy Boogie," with producer Mark Kalbfeld of Planet Pictures. Shea shot the clip on location in Hawaii and South Dakota.

• Patra's Epic video "Queen Of The Pack" was reeled on location in Jamaica by director Marcus Turner of Burnt Toast Films.

• Dillon Fence's Mammoth video "Black Eyed Susan" is a Cane Man Films production directed by Norwood Cheek.

• Commotion Pictures director Robert Caruso shot Mavis Staples' Paisley Park video "The Voice." Andrew Linsk produced the Oakland, Calif.-based clip; Dave Bridges directed photography.

Iggy Pop, Virgin Go 'Wild'; Palace Productions Galore

WILD AMERICA: Iggy Pop was writhing through the hot air of the Hollywood Palace Sept. 30, as a crowd of sweat-soaked, smoke-drenched, slam-dancing lunatics bounced in unison to his latest Virgin single, "Wild America." And as we were jostled back and forth in a sort of slow-motion mosh, we heard the person in front of us shout into the ear of his companion (who was not familiar with the song): "This is the video."

We were compelled to share this little anecdote, if for no other reason than the fact that it justifies our collective existence as the *music video industry*. Epoch Films' Paula Greif directed "Wild America"; Jon DuBois produced.

The Virgin video promotion team is wild enough about the latest Iggy clip to launch an "America's Wildest Home Videos" contest with some 200 regional and local programmers. Viewers will be invited to submit their wildest home movies to the participating video shows. Each show picks a winner, who then receives all kinds of Pop paraphernalia.

Iggy himself will help choose one grand-prize winner from the regional toppers. The lucky film maker and a team from the show that initially received the winning entry will travel to Berlin in November for another dose of Iggy's raw power.

THE HOLLYWOOD PALACE, while we're on the subject, is the site of two new music-based shows currently in production. VH-1 recently shot the first installment of the series, "Stand Up To Rock." Host Bobcat Goldthwait fills the "stand-up" bill, while singer/songwriter Chris Isaak fits the "rock" slot. Plans for the comedy/music series remain unclear... The Palace also is the site of another TV show, "This Is L.A.," produced by UnderCover Television. Priority Records' Engines Of Aggression, Mercury's Down Set, Metal Blade's Mouth, and the unsigned Clover are the featured acts on the first 30-minute episode of the live music series, set to debut on L.A.'s independent KCOP Channel 13 Oct. 23. UCTV has pacted for a 13-week run on the network. The rock-oriented concert series will showcase L.A.-based talent, including unsigned acts. Local rock critic Jon Sutherland will host; Sidney Kassous and Cathy Wyatt are executive producers.

DISCOUNT: The Music Video Assn. is offering a 25% discount on its annual membership fees to any professionals attending Billboard's Music Video Conference &

Awards for the first time. All MVA members can receive the "early bird" conference registration rate of \$325 until Nov. 4. The 15th annual convention will be held at L.A.'s Hotel Sofitel-Ma Maison Nov. 3-5.

CALL FOR ENTRIES: The Music Video Producers Assn. is seeking entries for its 1993 awards. Clips must have been produced between Sept. 1, 1992 and Aug. 31, 1993 to be eligible. Deadline is Oct. 15. MVPA members pay \$25 per entry; non-members pay \$50 per entry. The awards will be announced and presented in L.A. Dec. 4.

THE EYE



by Deborah Russell

MIDEM is preparing for its third Visual Music Awards, set for Jan. 28-31 in Cannes, France. The festival is seeking entries in the categories of musical films, TV programs, and music video. Every genre (from opera to rock) is considered. Productions must have been created or broadcast since November 1992 to be eligible.

ELEKTRA-FIED: Lauren Spencer is in place as Elektra's new senior director of video promotion. She takes over for Linda Ingrisano, who moves to Capitol's newly-named visual marketing

department Oct. 11. Elektra's Spencer comes from a journalism/media background, with stints at Spin, Rolling Stone, and "The Jane Pratt Show."

Elektra's David Saslow takes over Gina Gore's position in the video promotion department with a new title that has yet to be determined. Gore also moved to Capitol.

SHOWTIME: The Nashville Network's "Music City Tonight" show, hosted by Lorianne Crook and Charlie Chase, premieres Oct. 18, and takes over the time slot long held by Ralph Emery's popular "Nashville Now" program... Nashville-based Scene Three produced the Oct. 1 CBS special "A Day In The Life Of Country Music"... L.A.-based alternative rock show "Notes From The Underground" debuted on Nashville-based Viacom cable channel 19 Oct. 1... "ABC In Concert" pays a well-deserved tribute to the late Patrick Lippert, a founder of the Rock The Vote movement, on its Oct. 8 broadcast... Contemporary Christian outlet Lightmusic is launching a new two-minute segment highlighting the good works or positive messages of artists.

REEL NEWS: Director Markus Blunder has signed to L.A.-based Quick On The Draw... The End has signed director/D.P. Stephen Ashley Blake.



Premature Aging. Notorious Pictures director Guy Guillet, far left, directed Biz Markie's new Cold Chillin'/Warner Bros. video "Young Girl Bluez." Biz Markie, center, appears as a senior citizen in the wacky shoot, produced by Marc Smerling, right.

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- 1 Mariah Carey, Dreamlover
- 2 Jade, Looking For Mr. Dr. Right
- 3 De La Soul, Breakadawn
- 4 Zhane, Hey Mr. D.J.
- 5 Salt-N-Pepa, Shoop
- 6 Joe, I'm In Love
- 7 Westa, Always
- 8 Janet Jackson, Again
- 9 Luther Vandross, Heaven Knows
- 10 Bell Biv DeVoe, Something In...
- 11 P.D.V., All Thru The Night
- 12 George Clinton, Paint The White...
- 13 Tony! Toni! Tone!, Anniversary
- 14 Me-2-U, Want U Back
- 15 Maze Feat. Frankie Beverly, Laid...
- 16 En Vogue, Runaway Love
- 17 Aaron Hall, Get A Little Freaky...
- 18 Xscape, Just Kickin' It
- 19 Leaders Of New School, What's...
- 20 Souls Of Mischief, 93 Til Infinity
- 21 MC Lyte, Ruffneck
- 22 Angie & Debbie, Light Of Love
- 23 Babyface, For The Cool In You
- 24 Fourplay, Between The Sheets
- 25 Toni Braxton, Another Sad Love...
- 26 SWV, Right Here/Human Nature
- 27 Onyx, Shifftee
- 28 Sade, Cherish The Day
- 29 O'Jays, Somebody Else Will
- 30 Jazzy Jeff & Fresh Prince, Boom!

★ ★ NEW ADDS ★ ★

- 2Pac, Keep Ya Head Up
Jade, Blessed
Johnny Gill, Long Way From Home
LL Cool J, Stand By Your Man
Ramsey Lewis, Tonite
Tina Turner, Why Must We Wait Until...



Country Music Television
Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Joe Diffie, Prop Me Up Beside...
- 2 Wynonna, Only Love
- 3 Shawn Camp, Fallin' Never Felt...
- 4 John Anderson, I Fell In The Water
- 5 Vince Gill, One More Last Chance
- 6 Toby Keith, He Ain't Worth Missing
- 7 Confederate Railroad, Trashy...
- 8 Brother Phelps, Let Go
- 9 McBride & The Ride, Hurry...
- 10 Reba McEntire/Linda Davis, Does...
- 11 Steve Wariner, If I Didn't Love You
- 12 Clay Walker, What's It To You

- 13 Patty Loveless, Nothin' But The...
- 14 Diamond Rio, This Romeo Ain't...
- 15 Lorie Morgan, Half Enough
- 16 Martina McBride, My Baby...
- 17 Sawyer Brown, The Boys And Me
- 18 Jamie D'Hara, What's A Good...t
- 19 Doug Supernaw, I Don't Call...t
- 20 Alan Jackson, Mercury Blues†
- 21 Tracy Byrd, Why Don't That...t
- 22 Little Texas, God Blessed Texas†
- 23 Emmylou Harris, High Powered...†
- 24 Tanya Tucker, Soon†
- 25 Pirates Of Mississippi, Dream...†
- 26 Trisha Yearwood, The Song...†
- 27 Sawyer Brown, Thank God For You
- 28 Tracy Lawrence, My Second Home
- 29 Turner Nichols, Moonlight Drive-In
- 30 Mark Chesnut, Almost Goodbye†
- 31 Shania Twain, You Lay A Whole...†
- 32 Aaron Neville, The Grand Tour
- 33 Collin Raye, That Was A River
- 34 Ricky Van Shelton, A Couple Of...
- 35 Billy Dean, I'm Not Built That Way
- 36 Charlie Floyd, I've Fallen In Love
- 37 Randy Travis, Cowboy Boogie
- 38 John Berry, Kiss Me In The Car
- 39 Sammy Kershaw, Queen Of My...
- 40 Clinton Gregory, Master Of Illusion
- 41 Andy Childs, Broken
- 42 Faith Hill, Wild One
- 43 Lee Roy Parnell, On The Road
- 44 Hank Flamingo, Baby It's You
- 45 Evangeline, Still Lovin' You
- 46 Kieran Kane, I'm Here To Love You
- 47 Kelly Willis, Heaven's Just A...
- 48 Carlene Carter, Unbreakable Heart
- 49 Rhonda Vincent, I'm Not Over You
- 50 Kevin Montgomery, Red Blooded...

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Aaron Tippin, Call Of The Wild
Bobbie Cryer, He Feels Guilty
Nashville Bluegrass Band, On Again...

- Restless Heart, Big Iron Horses
Rick Trevino, Just Enough Rope
Travis Tritt, Worth Every Mile



Music Television
Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, Cryin'
- 2 Blind Melon, No Rain
- 3 Stone Temple Pilots, Wicked...
- 4 Red Hot Chili Peppers, Soul To...
- 5 Janet Jackson, Again
- 6 U2, Lemon
- 7 En Vogue, Runaway Love
- 8 Cypress Hill, Insane In The Brain
- 9 R.E.M., Everybody Hurts
- 10 Dr. Dre, Let Me Ride
- 11 Urge Overkill, Sister Havana*
- 12 White Zombie, Thunder Kiss '65*
- 13 Gin Blossoms, Hey Jealousy
- 14 Salt-N-Pepa, Shoop
- 15 SWV, Right Here/Human Nature

- 16 Bjork, Human Behaviour*
- 17 Mariah Carey, Dreamlover
- 18 Def Leppard, Two Steps Behind
- 19 Toni Braxton, Another Sad Love...
- 20 Tool, Sober
- 21 The Cranberries, Linger
- 22 2Pac, I Get Around
- 23 Duran Duran, Too Much...
- 24 Tony! Toni! Tone!, Anniversary
- 25 Spin Doctors, Jimmy Olsen's Blues
- 26 Ice Cube, Check Yo Self
- 27 Guns N' Roses, The Garden
- 28 Juliana Hatfield Three, My Sister
- 29 John Mellencamp, Human Wheels
- 30 Sting, Demolition Man
- 31 UB40, Can't Help Falling In Love
- 32 Haddaway, What Is Love
- 33 Meat Loaf, I'd Do Anything For Love
- 34 Pearl Jam, Jeremy
- 35 Dnzy, Slam
- 36 Brother Cane, Got No Shame
- 37 Neil Young, The Needle And The...
- 38 Gary Hoge, Hocus Pocus
- 39 Stone Temple Pilots, Plush
- 40 Scorpions, Alien Nation
- 41 Aerosmith, Livin' On The Edge
- 42 Terence Trent D'Arby, Delicate
- 43 Zhane, Hey Mr. D.J.
- 44 Billy Joel, The River Of Dreams
- 45 Metallica, Enter Sandman
- 46 Smashing Pumpkins, Cherub Rock
- 47 Van Halen, Right Now
- 48 Temple Of The Dog, Hunger Strike
- 49 Pearl Jam, Alive
- 50 Spin Doctors, Two Princes

** Indicates MTV Exclusive
* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

- Lenny Kravitz, Is There Any Love In...
Robert Plant, I Believe
Melissa Etheridge, I'm The Only One
Lionnie Gordon, Happenin' All Over...



The Nashville Network
The Heart of Country
30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Sawyer Brown, The Boys And Me
- 2 Rodney Crowell, Even Cowgirls...
- 3 Dwight Yoakam, A Thousand...
- 4 Vince Gill, One More Last Chance
- 5 Confederate Railroad, Trashy...
- 6 Steve Wariner, If I Didn't Love You
- 7 Patty Loveless, Nothin' But The...
- 8 Diamond Rio, This Romeo Ain't...
- 9 Shawn Camp, Fallin' Never Felt...
- 10 Joe Diffie, Prop Me Up Beside...
- 11 Turner Nichols, Moonlight Drive-In
- 12 Billy Dean, I'm Not Built That Way
- 13 Reba McEntire/Linda Davis, Does...
- 14 Sammy Kershaw, Queen Of My...
- 15 Tanya Tucker, Soon
- 16 Alan Jackson, Mercury Blues
- 17 Hal Ketchum, Mama Knows The...

- 18 Tracy Byrd, Why Don't That...
- 19 Willie Nelson, Still Is Still Moving To
- 20 Tracy Lawrence, My Second Home
- 21 Toby Keith, He Ain't Worth Missing
- 22 Boy Howdy, A Cowboy's Born...
- 23 Brother Phelps, Let Go
- 24 Clay Walker, What's It To You
- 25 Billy Ray Cyrus, In The Heart...
- 26 Little Texas, God Blessed Texas
- 27 Bellamy Brothers, Rip Off The Knob
- 28 Wynonna, Only Love
- 29 McBride & The Ride, Hurry...
- 30 Martina McBride, My Baby Loves...

★ ★ NEW ADDS ★ ★

- Carlene Carter, Unbreakable Heart
Rodney Crowell, Even Cowgirls Get...
Sawyer Brown, The Boys And Me
Charlie Chase, My Wife
Rosie Flores, Honky Tonk Moon
Jamie D'Hara, What's A Good Ol' Boy...
Twister Alley, Nothing In Common...
Monte Warden, Give My Heart A Break



Video Hits One
Continuous programming
1515 Broadway, NY, NY 10036

- 1 Mariah Carey, Dreamlover
- 2 Rod Stewart, Reason To Believe
- 3 Billy Joel, The River Of Dreams
- 4 Janet Jackson, If
- 5 Michael Jackson, Will You Be There
- 6 En Vogue, Runaway Love
- 7 Toni Braxton, Another Sad Love...
- 8 Bruce Hornsby, Fields Of Gray†
- 9 Gloria Estefan, Con Los Anos...
- 10 Daryl Hall, I'm In A Philly Mood
- 11 John Mellencamp, Human Wheels
- 12 Luther Vandross, Heaven Knows
- 13 Rick Astley, Hopelessly
- 14 Sting, Nothing 'bout Me
- 15 Madonna, Rain
- 16 UB40, Can't Help Falling In Love
- 17 SWV, Right Here/Human Nature
- 18 C. Dion & C. Griffin, When I Fall
- 19 Tony! Toni! Tone!, If I Had No Loot
- 20 Darden Smith, Loving Arms
- 21 Meat Loaf, I'd Do Anything For Love
- 22 Proclaimers, I'm Gonna Be
- 23 Elton John, I Don't Wanna Go On...
- 24 Sting, Fields Of Gold
- 25 Lisa Keith, Better Than You
- 26 B. Dylan, R. McGuinn, Tom, My...
- 27 Tina Turner, I Don't Wanna Fight
- 28 Aaron Neville, Don't Fall Apart...
- 29 Don Henley, The Boys Of Summer
- 30 Elton John, Simple Life

★ ★ NEW ADDS ★ ★

- Blind Melon, No Rain
Jimmy Cliff, I Can See Clearly Now
Tony! Toni! Tone!, Anniversary
Tina Turner, Why Must We Wait Until...
Paul Simon, Theima

the Medialine™

New Mags Aim For Leaders Of Teen-Age Pop Revolution

BY ERIC BOEHLERT

T EEN BEAT: One year ago, Polydor Records president Davitt Sigerson was at a London show, noticing all the T-shirts kids were wearing promoting bands he'd never heard of. Looking around and wondering how he and his label could harness some of that teen rock energy, Sigerson jotted down some notes on the back of a T-shirt flyer.

He ran his idea by his boss, PolyGram president/CEO Alain Levy, who gave Sigerson the go-ahead. That plan just debuted as *Bark*, a newspaper with a fanzine feel created for American high schoolers.

Although owned and operated by PolyGram, *Bark* is for the kids to share ideas with each other, not for the label to push product, says Sigerson. "No tell, no sell," is the newspaper's editorial motto, he says. The debut issue seems to confirm this. With contributions from students across the country about subjects such as promiscuity, drugs, and music, *Bark* stays away from traditional artist profiles. The contributors' pick for song of the summer: the Proclaimers' "I'm Gonna Be (500 Miles)."

"We see it as investing in a relationship with an important group of people: teen-agers who are opinion leaders," says Sigerson, describing *Bark* as "a trade magazine for kids in front of the curve." He hopes the free paper, delivered quarterly to 7,500 high schools nationwide, will provide the label with a listening line to the interests of teens.

"It's worth it to us to know what they're thinking," Sigerson adds.

WARP SPEED: Sometimes, in these post-"Teen Spirit" days, it's astonishing how quickly music jumps out of the alternative frying pan and into the mainstream fire. For example, four months ago, before the release of its major label debut on Virgin, the hard-hitting Smashing Pumpkins were, essentially, an inside-the-rock-beltway band enjoyed by aggressively adventurous music fans (i.e., college DJs and label staffers). Granted, 300,000 fans shelled out money for the band's first indie-released record, but Smashing Pumpkins hardly enjoyed household-name status.

That has now changed, and the band has garnered a trunk full of press clippings. Perhaps the most telling of the band's seemingly endless profiles is the one appearing in the just-launched *Tell*—another quarterly for teens. A new, glossy, general-interest publication from Hachette and NBC, *Tell* is available at newsstands in the U.S. (\$1.95) and Canada (\$2.50).

From the looks of things, *Tell's* readers may be the hippest set going. Besides the Pumpkins piece, the current issue also turns its readers on to **Yo-Yo, Redd Kross**, and **Buffalo Tom**. (Remember when the Police were cutting-edge?)

CHOOSE OR LOSE: For big city liberals who've discovered the joys of country music recently, the Country Music Assn.'s televised award show presented a bit of a quandary: Two different performances contained welfare putdowns.

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCT. 9, 1993.



Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

- Salt-N-Pepa, Shoop
- BOX TOPS**
- Bell Biv DeVoe, Something In Your...
Blood And Crips, Piru Love
Cypress Hill, When The Ship...
Dr. Dre, Let Me Ride
Meat Loaf, I'd Do Anything For Love
Mista Grimm, Indo Smoke
Naughty By Nature, Written On Ya...
Smooth, Female Mac
SWV, Downtown

ADDS

- 2Pac, Keep Ya Head Up
7669, So High
Alice In Chains, Down In The Hole
Biz Markie, Young Girl Bluez
Bloods & Crips, Steady Dippin'
Coolio, County Line
Two For One, Return Of The Crazy One
Daddy O, Brooklyn Bounce
Fix Xi, Don't Cry For Me
Funky Poets, Born In The Ghetto
G*Wiz, Come And Play With Me
Gary Hoey, Hocus Pocus
Kris Kross, I'm Real
Lemonheads, Into Your Arms
LL Cool J, Stand By Your Man
Mangu, La Playa
Menageri, Now I Realize
Mr. Big, Wild World
Shaquille O'Neal, Skilz
Sting, Demolition Man
Taylor Dane, Send Me A Lover
Terri & Monica, Uh Huh
Top Quality, Magnum Opus
U.N.V., Straight From My Heart



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

- Eleanor McEvoy, Video Profile
The Cranberries, Linger
Concrete Blonde, Jonestown
Buffalo Tom, Soda Jerk
Sheep On Drugs, 15 Minutes Of Fame
Earth, Wind & Fire, Sunday Morning
The Story, So Much Mine (Live)
Eleanor McEvoy, Only A Woman's...
A.N.G., London Bridge
Iggly Pop, Wild America
EYC, Feelin' Alright
Zhane, Hey Mr. DJ
Regina Belle, Dream In Color
Ronna Reeves, He's My Weakness
RuPaul, Now Prance
Ocean Blue, Sublime
Sting, Demolition Man
Treponem Pal, Pushing You Too Far
Kingmaker, Armchair Antichrist
Sha Tah, Slaves Of Love



- Three hours weekly**
110 E 23rd St, New York, NY 10010
- Daddy O, Brooklyn Bounce
Digital Underground, Return Of The...
Erick Sermon, Stay Real
Fat Joe, Flow Joe
KRS-One, Outta Here
K7, Come Baby Come
Leaders Of The New School, What's...
Luther Vandross, Heaven Knows
Mary J. Blige, Love Without
Onyx, Shifftee
Patra, Queen Of The pack
Run D.M.C., Do What Cha...
Salt-N-Pepa, Shoop
Shanice, It's For You
Smooth, Female Mac
Super Lover Cee & Casanova, This...
SWV, Downtown
Tim Dog, Hard Core
TLC, Get It Up
Toni Braxton, Another Sad Love Song



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

- DOC/Bride, God Gave Rock And Roll
Rick Cua, I Can I Will
Donnie Iris, Love Is Like A Rock
Hothouse Flowers, I Can See Clearly
Bruce Cockburn, Great Big Love
Phil Keaggy, I Will Be There
Phil Collins, Another Day In Paradise
4HIM, Through His Eyes
Sandi Patti, Hand On My Shoulder
Pam Thum, Fire Of Your Love
Maia Amada, Only Love
B.E. Taylor, Beautiful Day
Kelli Reisen, The Wind Blows
Wayne Watson, Touch Of The...
Kenny Marks, The Party's Over
Kim Boyd, Not For Me
Charlie Peacock, Unchain My Soul
Geoff Moore, Evolution
Allies, Voice Of The Spirit
Twila Paris, Destiny
4HIM, He Never Changes



- One hour weekly**
216 W Ohio, Chicago, IL 60610
- Paul Westerburg, Runaway Wind
Buffalo Tom, Soda Jerk
Machines Of Loving Grace, Butterfly...
Catherine, Idiot
Rocket From Crypt, Sturdy Wrists
Afgan Whigs, Debonair
Belly, Gepeto
The Connells, Slackjawed
Cracker, Low
Radiohead, Stop Whispering

- Bad Brains, Rise
Urge Overkill, Crackbabies
Mindbomb, Daisy Chain
Velocity Girl, Crazytown



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

- Haddaway, What Is Love
U2, Lemon
Janet Jackson, If
Janet Jackson, Again
House Of Pain, Jump Around
Zhane, Hey Mr. DJ
Tony! Toni! Tone!, Anniversary
Gin Blossoms, Hey Jealousy



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

- Wynonna, Only Love
Brother Phelps, Let Go
Phil Driscoll, The Greatest Love
Andy Childs, Broken
Two Hearts, Miracles
Billy Dean, I'm Not Built That Way
Wilton Felder, Forever
James House, Hard Times For An...
Lee Roy Parnell, On The Road
Perry Sisters, Imagine If You Will
Charley Pride, Just For The Love Of It
Turner Nichols, Moonlight Drive-In
Robert James Waller, Madison...
Jim Wise, Cowboy Cadillac
Joan Baez, Stone In The Road
The Isaacs, I Have A Father Who Can
Dave Mallett, This Town
Mylon LeFevre, Invincible Love
New Tradition, Seed Of Love
Trisha Yearwood, Down On My Knees



DAZED AND CONFUSED Written and directed by Richard Linklater (Gramercy Pictures)

Eleven summers ago, when teens rushed to theaters and heard "We Got The Beat" by the Go-Go's announce the opening of "Fast Times At Ridgemoor High," fans knew something different had arrived. At last, a movie that authentically captured the true flavor (idiocy) of high school social life and deftly conveyed the pivotal role that driving rock music plays in teens' lives. In "Fast Times," kids were kids, not miniature adults with wisecrack-only vocabularies. The whole lot—jocks, jerks, and jokers—were on display, with no judgments being made. The movie marked a milestone of sorts, not to mention a social/catch-phrase touchstone ("Aloha, Mr. Hand").

In the flood of copycats that followed, though, precious few teen films were up to the task, with "Risky Business," "Say Anything," and "Wayne's World" among the

few worthy exceptions.

Now the '70s time warp, "Dazed And Confused," arrives to continue the tradition of authentic glances at adolescence.

Whereas "Fast Times" chronicled an entire school year in the early '80s, and opened with Day One, "Dazed And Confused" focuses on just a single school day: the final one of 1976. (Like "Fast Times," which set its tone with the Go-Go's, the sound of Aerosmith's "Sweet Emotion" kicks off "Dazed" with a jackhammer beat.)

The movie's high school characters, all played by newcomers and all a pleasure to watch, spend their time initiating hunted freshmen, drinking beer, smoking pot, and trying to find a decent party. The movie's pace is slow and meandering as the kids search, not too strenuously, for a future.

Along with the look of "Dazed," which is nostalgic as hell (Adidas T-shirts and Nike sneaks abound), the movie is lifted by occasional hilarious details and by its roaring soundtrack. **ERIC BOEHLERT**



On The Run. Hit and Run Music's international sub-publishing agreement with Warner/Chappell Music was inked recently in London. (Billboard, Oct. 2). Pictured at the signing, from left, are Andrew Gummer, director of commercial and business affairs, Warner/Chappell; Tony Smith, chairman and owner of Hit and Run; Les Bider, chairman/CEO, Warner/Chappell Music; John Crawley, managing director, Hit and Run; and Robin Godfrey-Cass, managing director and senior VP of international A&R, Warner/Chappell.

CD Pirates Wreak Hong Kong Havoc Chinese Agree To Police The Problem

■ BY MIKE LEVIN

HONG KONG—News that China is to act on its snowballing CD piracy problem (Billboard, Oct. 9) could not have come sooner for record companies here.

After a deal with IFPI, Chinese authorities are assembling a task force to police the problem. Piracy also is being tackled at ground level. In the town of Shenzhen, near the Hong Kong border, Chinese authorities working with the Hong Kong Customs Department seized some 23,000 CDs in raids on shops. (Billboard, Oct. 9).

But neither diplomatic nor street-

level moves can assuage the feeling of concern at Hong Kong's record companies. It's the same clawing fear that gripped the business here in the '70s when pirate cassette tapes flooded the market and washed away huge chunks of income. In 1993, the problem is counterfeit CDs.

The pirate products—mostly Cantopop albums, with a sprinkling of international artists—made their street appearance only within the past few months, but already PolyGram is reporting revenue losses of at least 22%. It's the same for others with strong Cantonese catalogs, such as Capital Artists.

Paul Ewing, Warner Music Inter-

national VP for Southeast Asia, calculates that the company is losing about 15% of sales to pirates, but says the problem does not affect expectations for next year. "We're not changing our forecasts," he adds. "Piracy is a part of life [in this region]."

His views are echoed by PolyGram Far East president Norman Cheng. "Even with this [flood of pirate CDs], I don't think we'll have to change our forecast for this year," he says. "But if we aren't more careful and diligent with our masters, we can't help but have our results affected."

The culprits are 14 CD factories spread throughout the southern Chinese province of Guangdong. These state-funded plants claim they are legitimate operations. "Most of our orders come from Hong Kong and Taiwan, and they are legal. If there is a problem [with piracy], talk to those customers and the smugglers—just leave us alone," says the manager of a Guangzhou plant, an employee of the Culture Ministry who is therefore unable to reveal his name.

The numbers are staggering. The plants have an annual capacity of 54 million discs, and Chinese consumers buy fewer than 2 million a year. In the first eight months of 1993, the Hong Kong Customs Department seized about 23,000 illegal CDs. That represents less than five days' influx from one source alone.

IFPI estimates that 5,000 units a day make their way down the Kowloon Canton Railway, hand-carried by passengers who can buy and sell them to local dealers for about \$4. At the current rate, 1.8 million counterfeit CDs will be available in Hong Kong during the next 12 months, representing almost 22% of the colony's entire sales.

Once the CDs arrive, they are distributed to a triad-controlled network of street hawkers, mostly teen-agers who sell in the youth-oriented districts of Mongkok and Sham Shui Po. But the discs also have turned up in business districts of Central and Causeway Bay.

"In many small record stores, you can easily get pirate versions if you are a regular customer," says Alex Chan, PolyGram's marketing manager for Southeast Asia. Prices range from \$4.50 to \$6.

IFPI's Hong Kong manager, Patrick Wong, is upset. "It is a disaster. The problem is on the China side, and we have absolutely no control," he says.

The solution is to intercept them at the border, says Vincent Poon, senior superintendent of the Intellectual Property Investigation Bureau. But that may be easier said than done. Hong Kong's trade with China reached \$500 million last year, and more than half travels across the border at Shenzhen.

Reflecting the importance it attaches to Asia, IFPI is holding its annual board meeting in Hong Kong Oct. 27, and its annual general meeting in Beijing Nov. 1.

'Bodyguard' Is Top Foreign Album In Japan

LONDON—The soundtrack to "The Bodyguard" has displaced Michael Jackson's "Thriller" as the Japanese music industry's biggest-selling international album to date.

It has sold 1.8 million copies there, compared with 1.6 million for "Thriller." The all-time top domestic album, by Dreams Come True, has sold 3.1 million (Billboard, Oct. 2).

In the U.S., "The Bodyguard" has been certified for sales of 9 million.

Outside the U.S., according to Arista Records and BMG International, the album's sales are:

1. Japan 1.8m
2. U.K. 1.6m
3. Germany 1.3m
4. South Korea 1.0m
5. Canada 980,000
6. France 910,000
7. Italy 810,000
8. Spain 570,000
9. Mexico 445,000
10. The Netherlands 402,000

Other territories where the release has performed well include Australia (346,000 units), Sweden (343,000), Indonesia (320,000) and Taiwan (305,000).

FOR THE RECORD

Phil Collins is signed outside the U.S., U.K., and Ireland to Warner Music International, which will release his new album, "Both Sides," on its WEA label. His international label affiliation was given incorrectly in the Oct. 4 issue.

French Video Sales Decline By 9%

■ BY PHILIPPE CROCC

PARIS—After a slowdown in the growth of the French video market last year, gross sales for the first half of this year dropped 9.25%.

The most optimistic projections for this year foresee a zero growth rate—provided that the major releases scheduled for the pre-Christmas period all materialize.

Sales for the whole of 1992 were up 12%—but that compares with a 34.5% yearly increase in 1991.

According to the Chambre Syndicale de l'Édition Audiovisuelle (CSEA), which represents about 70% of video production and distribution companies in France, gross receipts from video sales and rentals in the first six months of this year amounted to 917.3 million francs (\$160.9 million at current rates), compared with 1 billion francs (\$177.2 million) for the first half of 1992.

Income from sell-through declined 8.36%, the first fall since records started.

"For some time now," says Jean-

Paul Commin, marketing director of Fil-A-Film, "supermarkets and hypermarkets have suffered a considerable decline in sales of videocassettes—and these stores represent the major outlets for the product.

"Because of the slowdown in sales growth in 1992, the stores were overstocked with product. Consequently, in 1993, they reduced their purchases of new titles and concentrated on disposing of their existing stocks."

Not all video companies are suffering, however. In fact, TF1 has increased its market share to 12%, taking fourth place in the video league table. The gain has been mainly at the expense of small, ambitious companies like Canal Plus's NMV, whose sales in the first six months were down 60%, compared with the first half of 1992.

"We are seeing a restructuring of the industry," says TF1 president Pierre Brossard, "just as occurred in the record industry, with the big, soundly financed companies getting bigger and the smaller com-

panies going to the wall."

Founded in 1988, TF1 sold 2.5 million videocassettes last year, with 3% of revenue coming from laserdisc. Its catalog includes 130 French feature films and more than 140 nonfilm subjects. Its biggest successes this year so far have been "L'Amant" by Jean-Jacque Ammand, which has sold more than 150,000 units, and "Indochine" by Regis Varnier. TF1 also achieved 80,000 sales of the video of a concert by singer Michel Sardou.

Gaumont/Columbia/Tristar is another company that has increased sales this first half-year—9% over the figure for the first six months of 1992, making the company market leader, ahead of Buena Vista, which suffered a 31% decline in sales.

Warner Home Video revenue is also down for the first six months—by 9%.

Revenue for UGC is up 11% and PolyGram Video, with an effective combination of film titles and music productions (including videos by Dire Straits and Johnny Hallyday),

(Continued on page 51)

Mixing Genres: Greek Pop Artists Explore Their Laika Roots

■ BY JOHN CARR

ATHENS—Greek pop artists, anxious to improve sales by experimenting with their musical roots, are turning tradition.

In a blurring of musical styles that has been gaining momentum here in recent years, local established pop and rock acts—such as Vasilis Papakostantinou, Nikos Portokaloglu, Lakis Papadopoulos, and the Katsimihis Brothers—have been releasing material penned to appeal to both younger listeners and older groups more at home with Greece's traditional music.

The latter is given the generic name of "laika," meaning "popular," and is based on the Levantine scales of old Byzantine music, with a Turkish element thrown in. Laika songs have always led domestic repertoire sales,

provided Greece with its superstar vocalists, and even now are the basis of any big commercial success here. (The Zorba-the-Greek-type "syrtaki," popular in the '60s, was merely a watered-down version of the laika mainstream).

Financial considerations, say record producers, are only part of the motive. "The artists seem to want to mix genres now," says George Makrakis, head of domestic repertoire for PolyGram in Greece. "They also get better attendance at live shows."

Makrakis earlier this year borrowed veteran rocker Papakostantinou from Minos EMI for what he calls a "completely laika" track on a PolyGram compilation album.

Some artists take the philosophical view. "Rock and laika are brothers. It's instinctive with us" says Nikos Portokaloglu, who five years ago

caused a mild controversy with a song that appeared to sing the praises of car theft and joy riding.

Haris Katsimihis, one of the Katsimihis Brothers, who opened for Bob Dylan at the Lyvakittos Theatre in Athens this past June, is more definite. "For every Greek, even though he might not admit it, laika is like our mother's milk."

It's a trend, observers say, that won't likely change, especially at a time when Balkan nationalities, including the Greeks, are experiencing a revival in ethnic pride (Billboard, Sept. 11). The fact that it is good for disc and cassette sales is incidental, at best. "A pop artist might raise sales from, say, 10,000 to 13,000 if a few laika elements are put in, but it's not the main incentive," says Makrakis at PolyGram.

Weiller On Top Of World With New Label Uno Mundo Product To Be Marketed By BMG/Zoo

■ BY EMMANUEL LeGRAND

PARIS—Exactly one year after being let go by PolyGram France, Jean-Pierre Weiller is back and ready to bring Uno Mundo to the world. For the former president of Island France, it marks a return to international visibility after a year in the shadows.

"Frankly, for the last year I haven't stopped," he says. "I was busy traveling to see artists and friends on both sides of the Atlantic. I had time to nurture my project, and now I am ready."

The result is Uno Mundo, a fully owned label whose purpose is to explore music from around the world, without the limitations of styles or boundaries.

Weiller has just signed a multifaceted worldwide licensing deal here with BMG; it's been operational since September. In France, Uno Mundo is licensed to BMG's RCA label, which will market and distribute

its releases. In the U.S., product will be available through the Zoo label, which was created by Lou Maglia, whom Weiller knew when he was heading Island's U.S. operations.

Uno Mundo, Weiller says, "will not be a world music label, but will be open to all kinds of projects. In this time of over-marketing, when a record is nothing more than a can of peas, it is time to get back to basic things. We should remember that without artists, there would be nothing to sell."

Weiller, who founded Island France in 1989 as an independent structure, worked in the '70s for Island in France and in the U.S. In the '80s, he launched his own label, Europa. Based on his experience, he says he doesn't plan simply to sign acts and then forward them to the BMG structure. He plans to be fully involved in all phases of the artistic process.

He adds, "As a producer, it is not me who has to tell an artist how to

do things. My job is to let artists give their best, and then find the way to market their music, not the other way around."

The deal between Zoo and Uno Mundo includes the possibility of setting up joint ventures on some specific projects. That will be the case with former Mandera lead singer Rosco Martinez from Miami, whose first solo album, produced by Peter Wolf, will be released in early 1994. "All the projects with American potential will be funneled through Zoo," says Weiller. For the rest of the world, Uno Mundo will be distributed via BMG International.

The name of the label, recalls Weiller, came from a conversation he had with Miami-based producer Joe Galdo. "He told me it has the great virtue of being understandable throughout the world," says Weiller, who summarizes his artistic goal: "Music to change the world."

Sony U.K. Gives Big Promo Push To Jackson Vid

■ BY DOMINIC PRIDE

EASTBOURNE, England—Michael Jackson definitely has not fallen out of favor with Sony Music U.K., despite the daily deluge of smut and sleaze headlines about his private life dished up by the country's notorious tabloid press.

Jackson's "Dangerous" video collection is receiving a push unprecedented in the marketing of music video during the key pre-Christmas sales period, and it already boasts a preorder of 150,000 units. A blitz of national TV ads and poster campaigns is expected to position the video as the No. 1 Christmas title.

Sony earmarked the Jackson video as a priority at its annual conference here Sept 29-Oct. 1, and indicated that top U.S. acts would be crucial in bringing home the sales in the fall and winter sales periods.

The Spin Doctors' "Pocket Full Of Kryptonite," with 350,000 U.K. sales to date for the Epic label, showed the strength of grass-roots interest in new U.S. bands. Established American artists expected to get a strong push from Epic in the coming six months include Babyface, Luther Vandross, Cyndi Lauper, Joe Satriani, and Vai.

At Columbia, U.S. acts receiving or about to receive major attention include Alice In Chains, Mariah Carey, Billy Joel, Mary-Chapin Carpenter, Art Garfunkel, Michael Bolton, and James Taylor.

But in its first year under the management of chairman Paul Burger, the company also showed signs of gearing up to regain its reputation as the major's second most important repertoire source after the

(Continued on page 51)

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: An early ambition of Les Tambours du Bronx was, in leader JoJo's words, "to create music that hurts the ears, that frightens people." To this end, the band's 19 drummers (tambours) regularly take to the most unusual stages—beaches, marshalling yards, industrial settings—where they hammer the hell out of untuned oil drums, using inch-thick sticks specially made for them by a manufacturer of pick-axe handles. These savage industrial symphonies usually last for about an hour, after which the drums collapse. The immediate sensation is of a primal rhythmic experience wedded to the muscular artistry of anarcho/industrial performance acts like Test Department and Einstürzende Neubaten, though Les Tambours du Bronx cites the Drummers Of Burundi as a primary inspiration.



Les Tambours come from Varennes Vauzelles in Nev-ers, a heavily industrialized but run-down area that once housed the country's railroad factories. The locals renamed the soot-stained town after the Bronx in New York. The band, whose current album, "Monostress" (Fnac Music), has sold more than 70,000 copies since its April release, has been taken to the hearts of a public which evidently hears a variety of meanings in the sound of the drums. While references to the dignity of labor are often heard, the most audible message—thanks to the African associations—is a proud echo of France's multi-ethnic social mix. Here, as elsewhere in Europe, there has recently been a voluble upsurge in racist politics, to which the music of Les Tambours represents a vigorous rebuff.

LOUISE GRAY

DENMARK—With her strong, whooping holler of a voice and energetic performing style, Hanne Boel has been characterized as the Danish answer to Tina Turner. It's a tag that seems particularly apt in relation to a song like "I Wanna Make Love To You," from her "Dark Passion" album, one of four collections of self-penned material that have helped the former music teacher become one of the country's top crowd-pulling concert attractions. Now, thanks to a change of direction, she's enjoying success all over Northern Europe with her latest release, "Kinda Soul" (EMI-Medley). It's a selection of gospel-infused covers, ranging from R&B standards like "Mockingbird" (Charlie and Inez Foxx) and "Clean Up Woman" (the Betty Wright hit) to John Hiatt's "Don't Know Much About Love" and Lennon and McCartney's "Hey Jude." In addition to its soulful qualities, the album is a lot of fun, and Boel deserves credit for choosing a fine body of songs—already familiar to aficionados—and introducing them to a broader, mainstream market.

KAI ROGER OTTESEN

JAPAN—Local Sony subsidiary Ki/oon Sony is giving a big push to the Nenes (pronounced "nay-nays"), a four-woman chorus group from the country's southernmost prefecture of Okinawa. The quartet specializes in a captivating blend of Okinawan folk music and contemporary pop, and its third album, "Ashibi" (an Okinawan dialect word which roughly means "playing" or "relaxing"), includes traditional-style songs such as "Aka-bana," pop tunes like "Bye Bye Okinawa," and a haunting cover of Bob Marley's "No Woman No Cry." All the original songs on the album were composed by Sadao China, one of Okinawa's best-known musicians and the man who first brought the Nenes together. According to one of the singers, Misako Koja, "Young people in Okinawa show no interest in traditional music. China-san has decided [to use us] to attract their attention." The Nenes certainly attracted attention at Tokyo's Shibuya Kokaido concert hall recently, when the group put on a well-rehearsed show which successfully combined the women's innate charm with a slick, modern production.

STEVE McCLURE

SPAIN/CUBA—The event was staged in the world's biggest bullring, Madrid's Plaza de Las Ventas, and it was billed as "Hand To Hand." But the Sept. 24 joint concert by Spain's Luis Eduardo Aute and Cuba's Silvio Rodriguez, in front of 18,000 fans, was not a gladiatorial contest. "This will be more like hand in hand," Aute joked before the concert at a press conference organized by Spain's performing rights society, SGAE, in its latest move to build bridges between Spanish and Latin music. "Caribbean music has provided the richest rhythmic sources for Anglo as well as Latin music in recent years," asserts SGAE vice president Teddy Bautista. Aute (50) and Rodriguez (46) have been singing for a long time, and both appeared with other Latin singers on a 1983 album, "Entre Amigos." Proceeds from "Hand To Hand" will help set up a recording studio in Havana.

HOWELL LEWELLYN



newsline...

BMG ARIOLA Musik president Thomas M. Stein has been reelected as chairman of Germany industry federation BPW in recent elections. Sony's Jochen Leuschner and Warner Music's Gerd Gebhardt stay as ordinary board members. In elections to the German IFPI board, EMI GSA president Helmut Fest was returned as president, and PolyGram president Wolf-Dieter Gramatke stays as board member. Key changes in IFPI are the election of MCA managing director Heinz Canibol, and departure of Virgin MD Udo Lange, who did not stand for election.

POLYGRAM TV International has acquired worldwide TV rights to U2's Nov. 27 show in Sydney's Football Stadium, part of the "Zoomerang" tour of Australia. In addition to a U.S. pay-per-view event, other distributors worldwide will take feeds. At press time they were as follows: TV 1000 for Scandinavia; Flimnet for Benelux; Premier in GSA territories; South Africa's M-Net for all of Africa; and Canal Plus in Spain. Key Latin territories also will broadcast the show, but Japan and New Zealand will not see the show, as the tour moves there shortly after the Australia date.

TRING INTERNATIONAL, U.K. budget specialist, has recruited Dick Speller as sales director. Speller, a former director of Pickwick, will now head the international and domestic sales operations from Tring's Aylesbury headquarters.

REED MIDEM Organisation has slated three major conferences at the international music industry market Midem in 1994. They include Live Concerts and Tours, featuring UK promoter Harvey Goldsmith; a European Conference for International Retailers, in association with the U.K.'s BARD and Germany's GDM; and an Interactive Music conference. The fair takes place at the Palais des Festivals in Cannes, France, from Jan. 30-Feb. 3, 1994.

THE FIRST European CD-I engineering conference will take place at the Pandal Conference Center in Arnhem, Holland, Nov. 7-9. Sponsored by Philips Interactive Media and the European CD-I Assn., the seminar is designed for existing and potential developers from a wide range of disciplines. Details from Lynda Russell-Whitaker on +44 71 331 1539, or Jo Ann Campbell on +31 30 932 209.

WEMBLEY INTERNATIONAL, operators of the U.K.'s Wembley Stadium and Arena venues, showed a 24% drop in operating profits to 6.1 million pounds (\$9.2 million) for the first six months of this year, on sales that were up less than 1%, to 77.9 million pounds (\$116.9 million). Profits from the Wembley Complex were marginally down, at 4.5 million pounds (\$6.7 million), although the stadium staged 18 events in the period, compared with 25 last year.

DOCDATA, Dutch CD-maker posted a 79% profit drop in the first six months of the year, with net profits of 382,000 Dutch Guilders (\$206 million). Sales of 24.4 million Guilders (\$13.2 million) were down 8% from the same period last year. The company blames the strength of the Dutch Guilder and a drop in market prices of CDs.

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Celebrating multiplatinum sales in various markets for Duran Duran's "The Wedding Album" are, from left, Rupert Perry, president/CEO, EMI Records Group U.K. and Eire; Clive Black, A&R director, EMI U.K.; John Briley, international director, EMI U.K.; Tom Corson, international VP, Capitol Records; and Tony Wadsworth, divisional managing director, Parlophone U.K.



Continental European attendees relax at Eastbourne. Pictured, from left, are Beppe Ciaraldi, marketing director, EMI Italy; Gerald Seligman, marketing director, EMI Music Europe; Michele Di Lernia, director of promotion, EMI Italy; and Malcolm Hill, head of promotions, EMI U.K.



Mingling at the Grand Hotel, from left, are Erwin Bach, EMI Germany managing director of marketing; David Stockley, EMI Music International president/CEO; John Briley, international director, EMI U.K.; and Daniel Glass, president/CEO of EMI Records Group.



One of the many artists who attended the conference gala dinner, Suzy Bogguss, chats with EMI Music executives. Pictured, from left, are EMI Music International VP Mario Ruiz; Bogguss; Liberty Nashville international VP Cindy Wilson; and EMI Music International president/CEO David Stockley.

EMI U.K.'s Grand Confab

EASTBOURNE, England—EMI Records U.K. held its annual convention Sept. 12-14 at the Grand Hotel here, with product presentations from each of the company's divisions and from sister company Chrysalis Records. Representatives from EMI Music companies worldwide were in attendance, including executives from the U.S., Canada, Germany, Japan, Italy, Hong Kong, and South Africa. The confab included showcase performances by Tim Finn, the Proclaimers, Skin, Eternal, and Kenny Thomas, and a gala dinner with numerous EMI artists present.



Conferring over dinner, from left, are Rupert Perry, president/CEO, EMI Records Group U.K. and Eire; Charles Koppelman, chairman/CEO, EMI Records Group North America; and Deane Cameron, president, Capitol Records/EMI of Canada.



Chrysalis duo the Proclaimers meet delegates from Toshiba-EMI, Japan. Pictured, from left, are Phil Patterson, international director, Chrysalis Records U.K.; Proclaimer Craig Reid; Peter Buckleigh, resident director, Toshiba-EMI; Rie Eguchi, international A&R, Toshiba-EMI; Proclaimer Charlie Reid; Masaaki Saito, marketing director, Toshiba-EMI; and Hiro Kadoma, marketing manager, Toshiba-EMI.



Rupert Perry, center, president/CEO of EMI Records Group U.K. and Eire, relaxes with Andy Taylor, left, and Rod Smallwood of Smallwood/Taylor Management.



Capitol recording artist Tim Finn performs an acoustic set.



Members of new EMI signing group Eternal meet label executives at the conference. Pictured with the group are Daniel Glass, president/CEO of EMI Records Group, back row, second from left; Eternal manager Dennis Inglesby, back row, second from right; EMI U.K. A&R director Clive Black, back row, right; and Jean-Francois Cecillon, divisional managing director, EMI U.K. label, front row, right.



Enjoying the festivities, from left, are EMI Records Group executive VP of marketing Ken Baumstein and executive VP of A&R Fred Davis; Neil Tennant of the Pet Shop Boys; and Jill Wall, Pet Shop Boys management.



Recording artist Kate Bush and Rupert Perry, left, surprise Deane Cameron with a special 40th birthday gift, a presentation bottle of 1953 claret.



Cliff Richard, left, socializes with Charles Koppelman, chairman/CEO of EMI Records Group North America; Terri Santisi, executive VP/GM of EMI Records Group North America; and Jean-Francois Cecillon, divisional managing director, EMI U.K. label.

Sweden Bjorn Again As Exporter Of Pop Product

HOW SWEDE IT IS: From Abba to Roxette, acts from Sweden have shown an unusual ability, among the non-Anglo territories, to break into the U.K. and American markets. This year's international Euro-dance phenomenon Ace of Base hails from Sweden, though it was originally signed by Denmark's Mega Records and broken by Metronome in Germany. Previously, the hot SweMix team in Sweden licensed Dr. Alban to Logic Records in Germany and saw that act go on to global success. On the guitar-pop edge, Popsicle, on Sweden's Telegram Records, is gaining critical notice in the U.K. music weeklies. And among the major labels, EastWest Records U.K. and Warner Music International affiliates have proven noticeably active in releasing and promoting Swedish artists since Sanji Tandan, longtime Swedish music executive, transferred earlier this year from EastWest in London back to Warner Music Sweden.

Among them is singer/songwriter Stina Nordenstam, whose vocals recall a young Rickie Lee Jones and whose debut album, "Memories Of A Color," echoes her own jazzy influences. She is signed directly to EastWest in the U.K. and U.S. Way at the other end of the aural spectrum is the rap-metal act Clawfinger ("Bjorn to be wild" is its clever promo tag). The group's debut album, "Deaf, Dumb & Blind," released by independent MVG Records in Sweden, is licensed by Warner Music internationally and is taking off in Germany. The act recently opened for Alice in Chains at London's Brixton Academy, and is set to support Anthrax on a European tour next month. But arguably the most unusual Swedish artist to arrive in the U.K. of late is the flamboyant pop singer Di Leva, whose recent London showcase of his debut album on EastWest, "Naked Number One," overflowed with Zappa-esque humor and imagination. "The cultural situation here in Sweden has always been that American and British music has been very influential," says Tandan, deputy managing director of Warner Music Sweden. "Traditionally, since Abba we've had one major act coming out of Sweden every three to four years. The British have always been sort of wary of foreign artists," he notes, "but MTV is forcing more European music into the British market."

BORDER CROSSINGS: Mariah Carey's fans in the U.K. and Europe will find an extra treat in their "Music Box." The overseas version of Carey's new album contains the wistful "Everything Fades Away" as a bonus track, a distinctive duet between Mariah and Will Downing, written by Carey and collaborator

Walter Afanasieff. No plans for a European single release of the song... Prolific Polly Jean Harvey's desire to put out the demo versions of songs from the "Rid Of Me" album is finally fulfilled, at least in Britain, with the release by Island Records U.K. of "Four-Track Demos." Included among the 14 cuts are five previously unreleased songs: "Driving," "Hardly Wait," "Easy," "M-Bike," and "Goodnight"... The growing popularity of Liberty/EMI artist Suzy Bogguss overseas was evident not only from her recent high-spirited, sold-out London debut at the 2,000-seat Queen Elizabeth Hall, showcasing her new album "Something Up My Sleeve," but from the unexpected cheers of recognition with which the British crowd greeted much of her material. Meanwhile, Nashville names both big and small are making inroads abroad. Outstanding Austin songwriter Robert Earl Keen opened for Bogguss with songs from his "Bigger Piece of Sky" album. Jim Lauderdale supported Trisha Yearwood's London debut last month. And Texan Calvin Russell, signed to France's New Rose Records, showcased at London's Lonesome No More honky-tonk club.

LOOK IT UP: BBC Books has published "In Session Tonight" by Ken Garner, which traces 25 years of historic live recording sessions for Radio One by hundreds of artists, ranging from Jimi Hendrix to the Orb. John Peel, who hosted the majority of the sessions, attended a launch for the book at the BBC's studios in London, where the Buzzcocks performed for, yes, another BBC session.

SPECTACLE: Harvey Goldsmith and Raymond Gubbay combine their rock and classical promotion experience in The Planets Suite, featuring classical and movie themes performed by symphony orchestras in a live visual extravaganza designed by Fisher Park, the firm behind tours of "The Wall" by Pink Floyd and "Steel Wheels" by the Rolling Stones. Three recent U.K. shows previewed a planned European and worldwide tour of the production... After an enthusiastically received acoustic BMI showcase in Manchester, Paul Young of Sad Cafe and Mike & the Mechanics acclaim is looking at reuniting Sad Cafe for an acoustic (did someone say "Unplugged"?) best-of set.

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

SONY U.K.

(Continued from page 48)

U.S.

At the conference, Burger named Robbie McIntosh manager of a new alternative sales force. It is designed to spearhead the breaking of new acts at grass-roots level by using college campuses, independent retailers, and clubs to break and develop new acts. Other specialist divisions would be set up soon to target children and the over-45 age demo, and to work with specific genres, including jazz, said Burger.

With new managing directors of Epic and Columbia, Rob Stringer and Kip Krones, respectively, Sony is under new, younger management that's on an A&R crusade. Krones told Billboard: "Rob and I both have a mandate to build a roster in the coming months." Columbia is beefing up its A&R staff with the appointment of Toby Chalmers, formerly of Island Music.

Krones himself has signed Melanie Williams, formerly of Sub Sub and Temper. Krones said there would be no trimming of the roster.

Columbia will also work on breaking repertoire from other Sony Music companies, including Things of Stone and Wood, and Deep Forest from Australia; and Shawn Colvin from the U.S.

Epic's baby acts were showcased, including British duo Heaven West Eleven and London-based New Yorkers Eve's Plum.

Sony's third major label, Soho Square (S2), founded in 1991, presented the company's success story of the year, soul/jazz/fusion singer Jamiroquai, who has sold more than 300,000 copies of his No. 1 album, "Emergency On Planet Earth." Success in '93 from dance act Sunscreeam and alternative rock act Ned's Atomic Dustbin shows the diversity of the label's roster, which is run by a total of eight staffers under managing director Muff Winwood. Recent signings include Annabella Lu-Win, of '80s Malcolm McLaren protégés Bow Wow Wow, Sunchild from Washington, and Velvet Jungle, an act that newly promoted S2 marketing director Mark Richardson describes: "They are to funk what Shakespeare's Sister are to rock."

FRENCH VIDEO MARKET

(Continued from page 47)

day), has registered a 40% jump in sales.

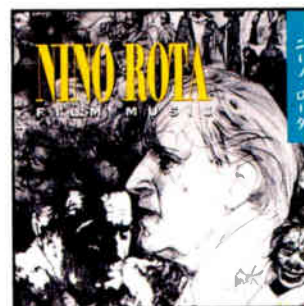
Says PolyGram Video chief Laurent Storch, "Today we are concentrating on medium-budget films which have good box-office potential, and avoiding big-budget productions whose sales prospects are more problematical."

"We have three sources of repertoire. There is the company Manifesto Film Sales, a PolyGram affiliate; then we have our own acquisitions, and finally French film productions by companies which are prepared to give PolyGram Video a 30% stake."

Last year, PolyGram acquired a 35% share of the distribution company Pan-Europeene and also bought a 50% stake in the Cinea catalog.

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Savannah Hopes To Duplicate Domestic Success Elsewhere

BY LARRY LeBLANC

TORONTO—A sign of the success of Savannah Music Group's management and label operations was that they were able to organize a 10th anniversary show here last month—featuring Savannah-managed artists Michelle Wright, Anita Perras, Gary Fjellgaard, One Horse Blue, and the Good Brothers—that was attended by 1,100 members of the Canadian industry and tele-

vised by national music channel MuchMusic.

Savannah has grown from a one-man, basement operation in the Toronto suburb of Mississauga to a business with seven staffers and offices both here and in Nashville. With the exception of Wright, all the artists who performed at the anniversary show also record for the Savannah label; its catalog contains about 25 albums, including recordings by Terry Sum-

sion, Terry Carrisse, Tim Taylor, and Matt Minglewood.

Arista Records singer Wright remains the best-known act in Savannah's stable. For the past nine years, Savannah founder and president Brian Ferriman has piloted the singer's climb, from winning a CJBX London, Ontario, talent contest in 1986 to becoming a towering figure in the industry here.

Ferriman says that, having spent a

great deal of time in Nashville in the '80s, he was well-prepared to open Savannah's 17th Avenue offices in October 1991. "I expected what I found: a warm community," he says. "[The move] has accelerated Michelle's career program and my own career progress, and it's been a pivotal step in helping move forward our other artists."

Ferriman adds that the proximity to Nashville's key country decision-mak-

ers has been crucial to Wright's career. "The key moment for us came May 31, 1989, when Tim DuBois [senior VP/GM of Arista Records Nashville] walked backstage at the Diamond Club in Toronto and asked if we wanted to be part of the Arista team," he says. "All of a sudden, the world opened to us."

Wright's singles "Take It Like A Man" and "He Would Be Sixteen," from her second Arista album, "Now & Then," scored heavily enough to give her a high American profile. As a result, says Ferriman, there is much riding on the follow-up, which had been due this quarter but has been delayed.

"There's an opportunity to take Michelle's career to the next level if we deliver the right record," Ferriman says.

Recently, producer Val Garay was brought on board to oversee new Wright sessions in November. "We were having difficulty in locking down the direction, so we brought in another producer," says Ferriman. "I don't know if it's to complete the album or whether it's to do the [full] album. It will be released when it's ready."

From Savannah's startup a decade ago, Ferriman was intent on expanding outside Canada—knowing, unlike some others here, that if a Canadian band spent the majority of a year touring here, it would burn out its potential.

Yet despite his Nashville base, Wright's American success, and a partnership linkup with Peter Thomas' Samoth Capital Corp. in 1991, Ferriman has yet to find a foothold in the U.S., his first territory target, for Savannah acts other than Wright.

"Quite frankly, sometimes I haven't had the product," he says. "Now Gary, working with producer Bill Buckingham, is coming with an album which is going to provide me with a great international vehicle. With One Horse Blue, I've got an act that can compete internationally. With Anita, I'm still just trying to find the right way of getting her here."

While there has been a cool reception in America for the Savannah roster, Europe has been far warmer. Savannah has distribution ties with Crossroads Entertainment and Disky Records for the Benelux territories, and with K-tel for Germany, Austria, and Switzerland. Savannah's package shows, featuring the Good Brothers, Fjellgaard, and Perras, have toured Europe annually, and Perras performed on Glen Campbell's 15-date U.K. "Silver Anniversary" tour last year.

The European connection came after Kees deHaan of Crossroads Entertainment expressed interest in Canadian country acts working in the Netherlands. Ferriman landed a radio show and tour for Perras and Taylor, and clinched distribution and publishing deals in other European territories. He also arranged for the Savannah roster (excluding Minglewood) to be presented at the U.K.'s Peterborough Country Music Festival in 1988.

"One of my favorite [phrases] is 'because of the size of the Canadian country music business,'" he adds. "If you choose to do business from Canada, you soon develop an export mentality. I'm always trying to create some windows of opportunities for our artists to take advantage of."

GERMANY SWITZERLAND AUSTRIA

A Billboard Spotlight

The GSA territories have had an exceptional display of domestic talent, successfully marketed to the rest of the world. Billboard shines its spotlight on these remarkable accomplishments, overviewing each region and their strategies to adapt to changing market conditions.

This year, the overall theme will be the endeavours made by German, Swiss and Austrian industries to develop national repertoire and achieve a fairer share for domestic productions.

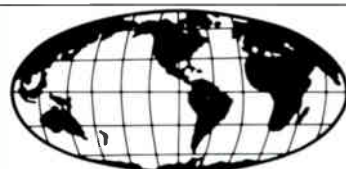
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EUROCHART HOT 100 10/9/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	LIFE HADDAWAY COCONUT
2	1	MR. VAIN CULTURE BEAT DANCE POOL
3	3	WHAT'S UP? 4 NON BLONDES INTERSCOPE
4	4	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
5	6	GO WEST PET SHOP BOYS PARLOPHONE
6	5	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
7	12	BOOM! SHAKE THE ROOM JAZZY JEFF & THE FRESH PRINCE JIVE
8	8	FACES 2 UNLIMITED BYTE
9	NEW	GOT TO GET IT CULTURE BEAT DANCE POOL
10	7	WHAT IS LOVE? HADDAWAY COCONUT
ALBUMS		
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
2	2	UB40 PROMISES AND LIES DEP INTERNATIONAL
3	5	MEAT LOAF BAT OUT OF HELL II - BACK INTO HELL VIRGIN
4	4	NIRVANA IN UTERO GEFGEN
5	3	U2 ZOOROPA ISLAND
6	6	BILLY JOEL RIVER OF DREAMS COLUMBIA
7	NEW	THE BEATLES 1962-1966 APPLE
8	7	EROS RAMAZZOTTI TUTTE STORIE DDD
9	NEW	THE BEATLES 1967-1970 APPLE
10	8	MARIAH CAREY MUSIC BOX COLUMBIA

THIS WEEK	LAST WEEK	SINGLES
18	20	THE KEY, THE SECRET URBAN COOKIE COLLECTIVE INTERCORD
19	19	ONE NIGHT IN HEAVEN M PEOPLE BMG/ARIELA
20	NEW	SUMMER SUMMER LOFT RCA
ALBUMS		
1	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! ATLANTIC
2	4	BILLY JOEL RIVER OF DREAMS COLUMBIA
3	3	SEILTANZERTRAU PUR INTERCORD
4	5	SCORPIONS FACE THE HEAT MERCURY
5	18	HADDAWAY THE ALBUM COCONUT
6	2	BAP PIK SIBBE ELECTROLA
7	8	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
8	7	BON JOVI KEEP THE FAITH JAMBICO/POLYGRAM
9	6	ACE OF BASE HAPPY NATION METRONOME
10	9	UB40 PROMISES AND LIES VIRGIN
11	10	SOUL ASYLUM GRAVE DANCERS UNION COLUMBIA
12	NEW	BEE GEES SIZE ISN'T EVERYTHING POLYGRAM
13	14	HERBERT GROENEMEYER CHAOS ELECTROLA
14	NEW	NIRVANA IN UTERO MCA
15	13	CULTURE BEAT SERENITY DANCE POOL/SONY MUSIC
16	12	MICHAEL JACKSON DANGEROUS EPIC
17	11	SISTERS OF MERCY A SLIGHT CASE OF OVERBOMBING EAST WEST
18	NEW	PET SHOP BOYS VERY EMI
19	NEW	PRINCE THE HITS VOL.2 WARNER
20	NEW	PRINCE THE HITS VOL. 1 WARNER

JAPAN (Music Labo) 10/11/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ICHIZUNA KOI TMN EPIC
2	NEW	ALL MY LOVING/KOIBITO MASAHARU FUKUYAMA AIR/BMG VICTOR
3	NEW	ZURUYASUMI NORIYUKI MAKIHARA WEA
4	1	RUN TSUYOSHI NAGBUCHI EXPRESS/TOSHIBA EMI
5	2	GO FOR IT! DREAMS COME TRUE EPIC
6	NEW	AIWA FUSHIGISA KOME KOME CLUB SONY
7	3	ENOSHIMA Z DAN VICTOR
8	4	MOH SUKOSHI ATO SUKOSHI ZARD B-GRAM
9	8	GET ALONG TOGETHER-AIWO OKURITAIKARA YASUHIRO YAMANE PANAM/NIPPON CROWN
10	5	MEMORIES DEEN B-GRAM

AUSTRALIA (Australian Record Industry Assn.) 10/10/93

THIS WEEK	LAST WEEK	SINGLES
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
2	2	WHAT'S UP? 4 NON BLONDES WARNER
3	4	MR. VAIN CULTURE BEAT EPIC
4	3	SWEAT (A LA LA LA LONG) INNER CIRCLE WARNER
5	11	TEASE ME CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM
6	9	THE FLOOR JOHNNY GILL MOTOWN/POLYGRAM
7	5	THE RIVER OF DREAMS/NO MAN'S LAND BILLY JOEL COLUMBIA
8	10	IF I CAN'T HAVE YOU KIM WILDE MCA/BMG
9	7	DREAM LOVER MARIAH CAREY COLUMBIA
10	6	EVERYBODYS HURTS R.E.M. WARNER
11	14	SOUL TO SQUEEZE RED HOT CHILI PEPPERS WARNER
12	8	THREE LITTLE PIGS GREEN JELLY BMG
13	16	DREAMS GABRIELLE POLYDOR/POLYGRAM
14	13	THIS IS IT DANNI MUSHROOM/FESTIVAL
15	12	RAIN MADONNA WARNER
16	15	YOU'RE SO VAIN CHOCOLATE STARFISH EMI
17	NEW	GIFT INXS WARNER
18	NEW	ALL THAT SHE WANTS ACE OF BASE POSSUM/BMG
19	19	SEEMED LIKE A GOOD IDEA JOHN FARNHAM BMG
20	NEW	IF I HAD NO LOOT TONY! TONI! TONE! POLYDOR
ALBUMS		
1	1	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
2	2	NIRVANA IN UTERO GEFGEN/BMG
3	12	BETTE MIDLER EXPERIENCE THE DIVINE... GREATEST HITS WARNER
4	4	BILLY JOEL RIVER OF DREAMS COLUMBIA
5	8	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER
6	3	MARIAH CAREY MUSIC BOX COLUMBIA
7	7	MEAT LOAF BAT OUT OF HELL EPIC
8	9	BON JOVI KEEP THE FAITH PHONOGRAM
9	10	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! WARNER
10	5	TOMMY EMMANUEL THE JOURNEY COLUMBIA
11	6	PRINCE THE HITS / THE B-SIDES WARNER
12	11	SOUNDTRACK SLEEPLESS IN SEATTLE EPIC
13	14	U2 ZOOROPA ISLAND
14	13	BABY ANIMALS SHAVED AND DANGEROUS IMAGOV BMG
15	NEW	KENNY G MONTAGE (AUSTRALIAN TOUR SOUVENIR EDITION) BMG
16	NEW	ALICE IN CHAINS DIRT COLUMBIA
17	16	DIESEL THE LOBBYIST EMI
18	NEW	ORIGINAL LONDON CAST SUNSET BOULEVARD POLYDOR
19	NEW	TINA TURNER SIMPLY THE BEST - COLLECTOR'S EDITION FESTIVAL
20	15	JOHN MELLENCAMP HUMAN WHEELS PHONOGRAM

GERMANY (Der Musikmarkt) 10/5/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT'S UP? 4 NON BLONDES INTERSCOPE
2	2	LIVING ON MY OWN FREDDIE MERCURY EMI
3	3	LIFE HADDAWAY COCONUT
4	5	GOT TO GET IT CULTURE BEAT DANCE POOL
5	4	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
6	7	BILLY JOEL RIVER OF DREAMS COLUMBIA
7	6	KEEP ON DANCING DJ BOBO EAMS
8	9	FACES 2 UNLIMITED Zyx
9	8	SOMEBODY DANCE WITH ME D.J. BOBO EAMS
10	NEW	SCHREI NACH LIEBE ARZTE METRONOME
11	13	SHOW ME LOVE ROBIN S Zx
12	10	HAPPY NATION ACE OF BASE METRONOME
13	11	MR. VAIN CULTURE BEAT DANCE POOL
14	12	CAN'T HELP FALLING IN LOVE UB40 VIRGIN
15	14	NIGHT IN MOTION U 96 POLYDOR
16	16	GO WEST PET SHOP BOYS EMI
17	15	TWO PRINCES SPIN DOCTORS EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	1	TOSHINOBU KUBOTA THE BADDEST II SONY
2	4	MARIAH CAREY MUSIC BOX COLUMBIA
3	NEW	ARISA MIZUKI FIORE NIPPON/COLUMBIA
4	6	YOSUI INOUE UNDER THE SUN FOR LIFE
5	2	ACCESS ACCESS II FUN HOUSE
6	5	MR. BIG BUMP AHEAD ATLANTIC/MMG
7	3	AKINA NAKAMORI UNBALANCE BALANCE MCA VICTOR
8	9	SHOGO HAMADA SONO EIENNO ICHIBYONI SONY
9	NEW	KENJI OZAWA INUWA HOERUGA CARAVANWA SUSUMU EAST WORLD/TOSHIBA EMI
10	NEW	MASAYUKI SUZUKI PERFUME EPIC

IRELAND (IFPI Ireland) 9/30/93

THIS WEEK	LAST WEEK	SINGLES
1	2	GO WEST PET SHOP BOYS PARLOPHONE
2	3	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE JIVE
3	1	MR. VAIN CULTURE BEAT EPIC
4	6	MOVING ON UP M PEOPLE RCA/DECONSTRUCTION
5	5	LIFE HADDAWAY LOGIC/ARISTA
6	NEW	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
7	NEW	RELIGHT MY FIRE TAKE THAT featuring LULU RCA
8	7	FRIENDS IN LOW PLACES GARTH BROOKS LIBERTY
9	4	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
10	NEW	HERE WE GO STAKKA BO POLYDOR
ALBUMS		
1	1	MEAT LOAF BAT OUT OF HELL II VIRGIN
2	5	MIKE OLDFIELD ELEMENTS-THE BEST OF MIKE OLDFIELD VIRGIN
3	4	VARIOUS A WOMAN'S HEART DARA
4	NEW	VARIOUS 100% DANCE VOL. 2 TELSTAR
5	3	GARTH BROOKS IN PIECES LIBERTY
6	2	NIRVANA IN UTERO GEFGEN
7	NEW	VARIOUS DANCE ARENALIN TELSTAR
8	7	GARTH BROOKS NO FENCES CAPITOL
9	NEW	PET SHOP BOYS VERY PARLOPHONE
10	9	MARY BLACK THE HOLY GROUND DARA

SWEDEN (GLF) 10/19/93

THIS WEEK	LAST WEEK	SINGLES
1	5	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
2	4	RUNAWAY TRAIN SOUL ASYLUM COLUMBIA
3	1	LIFE HADDAWAY COCONUT
4	7	SLAVE TO THE MUSIC TWENTY 4 SEVEN CNR/INDISC
5	3	CONDEMNATION DEPECHE MODE MUTE
6	NEW	GO WEST PET SHOP BOYS PARLOPHONE
7	2	WHAT'S UP 4 NON BLONDES ATLANTIC
8	9	VIKINGABLOD ULTIMA THULE ULTIMA THULE
9	6	MR. VAIN CULTURE BEAT DANCE POOL
10	8	GOT TO GET IT CULTURE BEAT DANCE POOL
ALBUMS		
1	NEW	TITIVO THIS IS TELEGRAM
2	1	NIRVANA IN UTERO GEFGEN
3	NEW	HADDAWAY ALBUM COCONUT
4	4	MEAT LOAF BAT OUT OF HELL II VIRGIN
5	NEW	MIKE OLDFIELD ELEMENTS - BEST OF VIRGIN
6	7	LOUISE HOFFSTEN RHYTHM & BLONDE RIVAL
7	5	EROS RAMAZZOTTI TUTTE STORIE DDD
8	9	MARIAH CAREY MUSIC BOX COLUMBIA
9	3	4 NON BLONDES BIGGER, BETTER, FASTER MORE! ATLANTIC
10	6	PRINCE THE HITS VOL. II WARNER

NETHERLANDS (Stichting Mega Top 50) 10/9/93

THIS WEEK	LAST WEEK	SINGLES
1	1	WHAT'S UP 4 NON BLONDES WARNER
2	4	IT KEEPS RAININ' BITTY MCLEAN BRILLIANT/DURECO
3	2	FACES 2 UNLIMITED BYTE/BOUDISQUE
4	NEW	GOT TO GET IT CULTURE BEAT DANCE POOL/SONY MUSIC
5	3	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
6	5	LIFE HADDAWAY COCONUT
7	6	SLAVE TO THE MUSIC TWENTY 4 SEVEN CNR/INDISC
8	7	LUV 4 LUV ROBIN S RHYTHM
9	8	PEACH PRINCE PAISLEY PARK/WARNER
10	NEW	THE KEY: THE SECRET URBAN COOKIE COLLECTIVE PULSE 8/CNR INDISC
ALBUMS		
1	2	MARIAH CAREY MUSIC BOX COLUMBIA
2	1	4 NON BLONDES BIGGER, BETTER, FASTER, MORE! INTERSCOPE
3	3	PAUL DE LEEUW PLUGGED SONY
4	NEW	NIRVANA IN UTERO GEFGEN/BMG
5	6	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
6	4	UB40 PROMISES AND LIES VIRGIN
7	NEW	MELISSA ETHERIDGE YES I AM ISLAND/BMG
8	NEW	THE BEATLES 1967-1970 APPLE/EMI
9	7	ACE OF BASE HAPPY NATION METRONOME
10	NEW	PRINCE THE HITS/B-SIDES PAISLEY PARK

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	NEW	RELIGHT MY FIRE TAKE THAT RCA
2	1	BOOM! SHAKE THE ROOM JAZZY JEFF & THE FRESH PRINCE JIVE
3	2	MOVING ON UP M PEOPLE DECONSTRUCTION
4	4	SHE DON'T LET NOBODY CHAKA DEMUS & PLIERS MANGO
5	6	RELAX FRANKIE GOES TO HOLLYWOOD ZTT
6	7	LIFE HADDAWAY LOGIC/ARISTA
7	3	GO WEST PET SHOP BOYS PARLOPHONE
8	NEW	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) MEAT LOAF VIRGIN
9	5	MR. VAIN CULTURE BEAT EPIC
10	16	STAY ETERNAL EMI
11	9	GOING NOWHERE GABRIELLE GO!
12	8	RIGHT HERE SWV RCA
13	13	HERE WE GO STAKKA BO POLYDOR
14	21	NOW I KNOW WHAT MADE OTIS BLUE PAUL YOUNG COLUMBIA
15	10	IT MUST HAVE BEEN LOVE ROXETTE EMI
16	31	TRACKS OF MY TEARS GO WEST CHRYSALIS
17	12	BIGSCARYANIMAL BELINDA CARLISLE VIRGIN
18	NEW	I BELIEVE BON JOVI JAMBICO/MERCURY
19	30	DISTANT SUN CROWDED HOUSE CAPITOL
20	NEW	CHAIN REACTION DIANA ROSS EMI
21	19	WHEN THE SH... GOES DOWN CYPRESS HILL COLUMBIA
22	17	THE RIVER OF DREAMS BILLY JOEL COLUMBIA
23	14	CREEP RADIOHEAD PARLOPHONE
24	11	IT KEEPS RAININ' (TEARS FROM MY EYES) BITTY MCLEAN BRILLIANT
25	23	CANTALOOOP US3 featuring RAHSAAN CAPITOL/BLUE NOTE
26	39	STAR/I LIKE IT D:REAM MAGNET/EAST WEST
27	35	JOY STAXX CHAMPION
28	20	EVERLASTING LOVE WORLDS APART BELL/ARISTA
29	NEW	SHOOP SALT 'N' PEPA FRRR
30	NEW	THE 2 TONE EP SPECIAL AK2 2 TONE
31	26	WHENEVER YOU NEED SOMEONE BAD BOYS INC A&M
32	18	ON THE ROPES (EP) WOUNDER STUFF POLYDOR
33	25	ONE GOODBYE IN TEN SHARA NELSON COOLTEMPO
34	24	DREAMLOVER MARIAH CAREY COLUMBIA
35	15	ROSES IN THE HOSPITAL MANIC STREET PREACHERS COLUMBIA
36	NEW	RUNAWAY LOVE EN VOGUE EAST WEST
37	NEW	ALL I GAVE WORLD PARTY ENSIGN
38	27	THIS IS THE WAY DANNI MINOUGE MCA
39	28	LIVING ON MY OWN FREDDIE MERCURY PARLOPHONE
40	NEW	JIMMY OLSEN'S BLUES SPIN DOCTORS EPIC

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PET SHOP BOYS VERY PARLOPHONE
2	1	MEAT LOAF BAT OUT OF HELL II: BACK INTO HELL VIRGIN
3	NEW	JAMES LAID FONTANA
4	NEW	BEVERLY CRAVEN LOVE SCENES EPIC
5	6	PRINCE THE HITS 2 PAISLEY PARK
6	5	MIKE OLDFIELD ELEMENTS-THE BEST OF MIKE OLDFIELD VIRGIN
7	2	NIRVANA IN UTERO GEFGEN
8	3	THE BEATLES THE BEATLES 1962-1966 PARLOPHONE
9	7	PRINCE THE HITS 1 PAISLEY PARK
10	4	THE BEATLES THE BEATLES 1967-1970 PARLOPHONE
11	9	UB40 PROMISES AND LIES DEP INTERNATIONAL
12	8	PAUL WELLS WILD WOOD GO!
13	10	MARIAH CAREY MUSIC BOX COLUMBIA
14	11	KIM WILDE THE SINGLES COLLECTION 1981-1993 MCA
15	14	SPIN DOCTORS POCKET FULL ... EPIC
16	19	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
17	NEW	BUFFALO TOM BIG RED LETTER DAY BEGGARS BANQUET
18	13	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
19	12	PRINCE THE HITS/THE B-SIDES PAISLEY PARK
20	21	BJORK DEBUT ONE LITTLE INDIAN
21	18	STING TEN SUMMONER'S TALES A&M
22	16	KENNY ROGERS DAYTIME FRIENDS-THE VERY BEST OF EMI
23	17	BILLY JOEL RIVER OF DREAMS COLUMBIA
24	15	KENNY THOMAS WAIT FOR ME COOLTEMPO
25	24	U2 ZOOROPA ISLAND
26	30	BOY GEORGE/CULTURE CLUB AT WORST...THE BEST OF... VIRGIN
27	NEW	DUFF MCKAGAN BELIEVE IN ME GEFGEN
28	NEW	NEIL DIAMOND UP ON THE ROOF COLUMBIA
29	23	BON JOVI KEEP THE FAITH JAMBICO
30	22	SHARA NELSON WHAT SILENCE KNOWS COOLTEMPO
31	27	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE
32	25	JAMIROQUAI EMERGENCY ON PLANET EARTH SONY
33	20	ORIGINAL LONDON CAST GREASE EPIC
34	26	LEVELLERS LEVELLERS CHINA
35	36	CHAKA DEMUS & PLIERS TEASE ME MANGO
36	31	MEAT LOAF BAT OUT OF HELL EPIC
37	NEW	DE LA SOUL BUHLOONE MINDSTATE BIG LIFE
38	NEW	CYPRESS HILL BLACK SUNDAY RUFFHOUSE/COLUMBIA
39	NEW	ERIC CLAPTON UNPLUGGED QUICK
40	NEW	THE STEREO MC'S CONNECTED 4TH+B'WAY

CANADA (The Record) 9/27/93

THIS WEEK	LAST WEEK	SINGLES
1	2	IF JANET JACKSON VIRGIN/CEMA
2	4	DREAMLOVER MARIAH CAREY COLUMBIA/SONY
3	7	INSANE IN THE BRAIN CYPRESS QUALITY
4	8	WHOOT, THERE IT IS 95 SOUTH ICHIBAN
5	6	ALRIGHT KRIS KROSS COLUMBIA/SONY
6	3	RAIN MADONNA SIRE/WEA
7	5	WILL YOU BE THERE? MICHAEL JACKSON EPIC/SONY
8	9	THE RIVER OF DREAMS BILLY JOEL COLUMBIA/SONY
9	10	CAN YOU FORGIVE HER PET SHOP BOYS CAPITOL/CEMA
10	1	IF I HAD NO LOOT TONY! TONI! TONE! MERCURY/PGD
11	11	REASON TO BELIEVE ROD STEWART WARNER BROS./WEA
12	13	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
13	12	BREAK IT DOWN TEARS FOR FEARS FONTANA/PLG
14	16	BIG GUN AC/DC COLUMBIA/SONY
15	15	IT'S ON NAUGHTY BY NATURE ISBA
16	18	IN THE HEART OF A WOMAN BILLY TAY CYRUS MERCURY/PLG
17	17	LOVE FOR LOVE ROBIN S ATLANTIC/WEA
18	NEW	RUBBERBAND GIRL KATE BUSH CAPITOL/CEMA
19	14	OH CAROLINA SHAGGY VIRGIN/CEMA
20	20	TRIBAL DANCE 2 UNLIMITED QUALITY
ALBUMS		
1	2	VARIOUS ARTISTS DANCE MIX '93 QUALITY
2	3	MEAT LOAF BAT OUT OF HELL II: BACK... MCA/UNI
3	NEW	NIRVANA IN UTERO DGC/UNI
4	1	AEROSMITH GET A GRIP GEFGEN/UNI
5	6	LENNY KRAVITZ ARE YOU GONNA... VIRGIN/CEMA
6	4	U2 ZOOROPA ISLAND/PGD
7	7	JOHN MELLENCAMP HUMAN WHEELS MERCURY/PLG
8	12	BLIND MELON BLIND MELON CAPITOL/CEMA
9	8	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
10	9	BILLY JOEL RIVER OF DREAMS COLUMBIA/SONY
11	5	GARTH BROOKS IN PIECES CAPITOL/CEMA
12	11	RANKIN FAMILY NORTH COUNTRY CAPITOL/CEMA
13	10	SOUL ASYLUM GRAVE DANCERS... COLUMBIA/SONY
14	15	UB40 PROMISES AND LIES VIRGIN/CEMA
15	13	ROD STEWART UNPL

Wherehouse Combats Recession Web Not For Sale, Confab Attendees Told

■ BY DON JEFFREY

LOS ANGELES—Wherehouse Entertainment Inc. used its sixth annual convention to assert a strategy for re-engineering itself toward field-driven operations that cater to consumers' desire for lower prices.

In its conference at the Marriott Hotel near the airport here Sept. 28-30, executives of the home entertainment software chain made it clear that this move is being made to counteract the depressed economy of Southern California, where Wherehouse is the dominant music retailer. In opening remarks, chairman Scott Young said, "Retailing in the Western U.S. is as difficult as anytime since the Great Depression."

Nevertheless, executives of the chain and its 85% owner, Merrill Lynch Capital Partners, forcefully denied the rumor that the chain is on the selling block. Jerry Armstrong of Merrill Lynch told the convention, "This is the hand we've been dealt, and this is the hand we're going to play with." To applause, he stated that "the Wherehouse is not for sale." He took umbrage with reports that the chain was being "dressed for sale," and argued that Merrill Lynch's investment perspective is five to seven years. The investment bank bought Wherehouse in 1992.

But recently, Wherehouse laid off five vice presidents, a move that fueled speculation about the company's future.

In a later interview, Young said, "You don't lay off VPs and pay them severance to make a company look better for sale. You don't take hits before sales. You stop advertising, stop acquisitions, stop opening new stores, so you can show earnings."

Throughout the convention, executives spoke of the pain involved in the layoffs of top executives, whose positions were eliminated in the strategic shift from home office to field.

Young acknowledged that the layoff decisions were "difficult." He said, "It's just sad. These are talented people, some of whom I was

personally friends with and liked a lot. But 338 store managers need to have more control."

The theme that painful and strong changes were necessary to put more power in the field was sounded often during the three-day conference.

Along with that concept was the assertion that customers were demanding lower prices at a time when the economy is troubled. And that, in part, is responsible for the big emphasis by this chain on used CDs, which sell for \$4-\$6, in contrast with \$12-\$16 for new product. The executives assumed a defiant tone over used CDs, and portrayed themselves as having successfully stood up to pressure from the multinational music companies.

Two record distributors—CEMA and Uni—originally had boycotted the event over Wherehouse's refusal to stop selling used product, but in the end their sales executives showed up. Uni sponsored a product presentation, and CEMA underwrote a luncheon.

Young told his managers, "We put up a good fight, though, didn't we. And we did win. The reason is that the consumer was on our side. While the vendors were fighting us, we were fighting for the consumer."

In a later interview, Young said that used CDs were "a nice little piece of business," but one that involved hard work. He said the chain wouldn't bother with used CDs if

(Continued on next page)



Cecilia Mend's Retail's Heart. London recording artist Cecilia Bartoli meets with some New York merchants backstage at Lincoln Center, where she played recently. Pictured, from left, are Lynne Hoffman-Engel, senior VP of sales and marketing at PolyGram Classics and Jazz; Greg Barbero, director of marketing at PolyGram Classics and Jazz; Silvana DiMarco, an assistant at London Records; John Tavenner, video director at PolyGram Classics and Jazz; Jeffrey Peterson, manager at London Records; Bartoli; Steve Winn, VP at London Records; Ron Pollard of Tower Records; Paul Tai of Tower Records; and Mark Hennicke of Nobody Beats The Wiz.

MusicNet Lets Consumers' Fingers Do The Walking

■ BY JIM McCULLAUGH

LOS ANGELES—An "interactive" service that allows consumers to preview albums from their homes via telephone has been launched in the Sacramento, Calif., market.

Called MusicNet, it is the brainchild of San Francisco-based MNI. The company hopes to roll out the service slowly to major markets nationwide, according to MusicNet president John Atcheson, who envisions the system as an "electronic white pages" of music.

The service is meant to help consumers wade through the several thousand CDs that are issued every year and the 100 or so that are released each week, he says.

MusicNet hopes to generate revenues by offering the service to consumers on a subscription basis, and does not charge record labels to put CDs into its system, says Atcheson. For \$3.95 a month, says Atcheson, members not only can hear 30-second excerpts from CDs in the system, but also can receive information about artists, upcoming concerts, and other mu-

sic-related information. As an inducement to join MusicNet, the company is offering consumers a free 30-day trial period.

The service becomes more sophisticated as consumers use it, he explains. Upon joining, consumers fill out a list of their favorite artists. Subsequently, members will receive specific information about their favorite artists in the form of "MusicMail." The system also will cross-reference other members with similar tastes and make "electronic word of mouth" suggestions for members.

OTHER SAMPLING SERVICES

In the last three years, a number of telephone sampling services have appeared on the market. Some are marketing companies like TouchTones, which works with labels to promote their artists. TouchTones generally advertises itself in music magazines, with ads that tout the music that it is promoting, along with a number to call to access the system. TouchTones promotes itself as a marketing company, rather than as a phone sampling line.

In addition, a number of news-

papers and magazines, including the Village Voice, the Washington Post, and Entertainment Weekly have been offering music sampling over the phone. In the case of the Washington Post, its sampling service specifically includes music featured in Kemp Mill Music's Airborn program, the new music promotion that the chain runs every month.

Over the last few years, MusicNet has been trying to develop a commercial application for its technology. At one point, the company was thinking about putting sampling booths in music stores.

In deciding to go with music sampling by phone, MusicNet has arranged for the system to be available at all times via a local call in a market. Members can call as often as they want and at any time they want, Atcheson says.

Members get into the MusicNet system by entering a nine-digit membership number and a four-digit personal identification number.

Thus far, MusicNet's "database" has about 2,000 current CDs, says Atcheson, along with information about those artists and

albums.

"But we are adding about 500 new CDs [to the database] a week," says Atcheson, including rock, jazz, country, R&B, rap, latin, gospel, Christian, and metal. Classical music is not being offered at this time.

Consumers also can order product they hear over the phone. As part of the Sacramento launch, for example, MusicNet hooked up with the Tower Records chain, which is acting as a phone-order fulfillment service.

MusicNet also conducted an "interactive" advertising program with Tower, called 55-TOWER. Consumers were invited, through Tower's ads, to call a number and access information about specific CDs, using codes listed in the ads.

Russ Solomon, Tower president, says he is anxious to expand the test to other markets. In the Sacramento launch, Solomon notes that Billy Joel's "River of Dreams" title drew 500 calls on the first day.

Assistance in preparing this story was provided by Ed Christman.

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WHEREHOUSE

(Continued from preceding page)

"we didn't have to compete with all the mom-and-pop used-CD stores." In Los Angeles alone, he said, there are 250 such outlets.

Despite some pessimistic forecasts about the local economy, the mood of the assembled 500 conventioners was exuberant as they attended meetings and strategy sessions designed to get them ready for the holiday selling season.

And they welcomed new recruits to their ranks. This was the first national conference attended by Record Shop and Rocky Mountain Records, two chains that Wherehouse acquired in the past year.

The Record Shop purchase added 31 stores to the company's rolls, for a total of 338. Moreover, it extended the Western-centered chain's reach as far east as Minnesota.

Executives indicated that further acquisitions will be made in order to make Wherehouse competitive with other national retailers, as well as to lessen its dependence on a California economy that has been devastated by cutbacks in the defense and aerospace industries. "We will look at almost any reasonable acquisition," said Young, adding that it was "progressively harder for regional players to compete."

Merrill Lynch's Armstrong told the assembled store and district managers, "Your industry is consolidating. We intend [for] Wherehouse to be one of the four or five or six players of size that will lead and dominate this industry in years ahead."

While entertainment retailers like Blockbuster Entertainment and The Musicland Group have reported year-to-year gains in sales for stores open at least one year, Wherehouse has had sluggish results. For the most recent reporting period—the quarter that ended July 31—same-store sales fell 1.2%. But Young said that comp sales for the last month of that quarter and for August were up over last year, and that September, although "disappointing," might be up because of sales of the "Aladdin" video.

For the six months that ended July 31, Wherehouse reports that net revenues were \$211 million, compared to \$205 million a year ago. But there was a net loss of \$12.6 million, compared to a \$10.3 million loss last year, due to interest payments on debt incurred in the buyout last year by Merrill Lynch.

Although the Merrill Lynch acquisition used debt, the deal also improved the chain's equity. Moreover, executives argued that the investment bank can provide the financial resources to help the chain grow. Young said that "Merrill Lynch doesn't have any role in the operations of the company," but that "in acquisition and funding properties, they will totally get involved."

But the chain's more immediate priority is improving sales in current locations. The move to decentralize is fueled by the belief, as Scott Young puts it, that "one size doesn't fit all."

Convention Capsules, page 62.



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Retail

Investcorp's Cash Gives New Clout To Camelot

THE ACQUISITION of Camelot Music by Investcorp last week could have long-range implications for the music retailing industry. At the very least, Investcorp's deep pockets could make Camelot Music a force in major acquisitions. Although one of the most profitable merchants in the business, the North Canton, Ohio-based chain previously did not have the financial muscle to bid on large music retail chains when they came up for sale. It mainly made acquisitions valued at \$10 million or less. But now Investcorp's plan is, presumably, to grow the 364-unit Camelot Music. So one suspects that when the right properties are up for sale, Camelot Music will be in the hunt.

If that turns out to be true, the list of predators willing to grow by acquisition would get longer. Other companies that have shown they are not shy about making purchases are The Musicland Group, Blockbuster Music, W.H. Smith, Trans World Music, Corp., and Merrill Lynch, which owns Wherehouse Entertainment. In addition, the HMV Group, which was among those trying to buy Camelot, also must be considered in that group.

With that many eager buyers in the market, one can be sure that some current chain owners will become eager sellers. When that consolidation happens, it will be put-up-or-shut-up time for all the companies vying to emerge as finalists in the music retailing sector.

As one financial observer puts it, "The sale of Camelot Music is the wake-up call for those chains" that want to continue as a force in music retailing. That observer predicts that over the "next 18 months, the final leg of consolidation in music retail will take place."

Including Super Club, which currently is on the block, at least two or three more large chains will be sold, he predicts. Among the obvious candidates are chains that have financial owners, such as National Record Mart.

As chains come up for sale, it will put "pressure" on Musicland, Blockbuster, W.H. Smith, Camelot, Trans World, and Wherehouse to "move aggressively or hoist the anchor" and get out of the market, he says. For example, "someone like W.H. Smith has to be saying, 'If I don't buy Camelot or Super Club, do I want to sit here with 200 stores in the Northeast, growing at the rate of, say, 20 stores a year, while others are marching toward market dominance?'" Other than Musicland, each of the above could be faced with that potential predicament, he states. But the president of one major chain completely disagrees with that assessment. Instead of feeling pressure to pay through the nose and make big acquisitions, he says, "Only the sane will survive."

THE SALE of Camelot Music was a bittersweet moment for Paul David, the company's founder, and its senior management. In what should have been their proudest moment—knowing that they have created hundreds of millions of dollars in value and that the acquisition price translated into the highest dollar amount per store of any music chain put up for sale in history—David & Co. were saddened by the thought of giving up control of Camelot's destiny.

David put Camelot up for sale because of "family matters," according to one reliable source familiar with his motives. But in selling the chain,

David acted as honorably as he did in running it. Instead of sending Camelot's "financial" book to all potential buyers, he chose to limit the field of suitors to those that likely would leave the chain intact. In cutting out potential bidders, David likely hurt the chain's final sale price. That's because the companies eliminated from the bidding process probably could have afforded to pay more for Camelot, since they could achieve greater savings by acquiring the Ohio chain, closing down its warehouse, letting go the corporate staff, and running the combined chains out of the buyer's existing facilities.

But even without those bidders, Camelot ultimately was able to achieve a high sale price because David empowered his people to be the best managers and sales associates that they could be. In selling the company, David is once again empowering Camelot employees to have a chance to ensure the viability of the company and ultimately gain back control of its destiny.

At some point, Investcorp, as a financial owner, will want to realize the value of its investment in Camelot either by taking the chain public or by selling it. Generally speaking, going public generates a larger return for owners. So, if Camelot continues to grow while maintaining its current high standards, it's likely that Investcorp will take the chain public. If that happens, Camelot management and its employees once again will be in control of their destiny. In all the chain sales that have occurred over the last 10 years, how often has that happened?

QUICK TAKES: When Billboard reported that Investcorp and HMV were involved in a down-to-the-wire bidding battle to buy Camelot, that turned out to be not completely correct. In the closing days of the bidding process, HMV either removed itself or was pushed to the sidelines while Investcorp and Camelot management continued their negotiations. If those negotiations had failed, Camelot management would have turned to HMV to see if a deal could be struck there.

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Norman Foote just performed a major concert at L.A.'s **Universal Amphitheater** last month and received tremendous media coverage (including a 10-minute segment on KTLA, the #1 morning television news program)!

Craig 'n Company's *Rock 'n Toontown* album is still selling strongly, and that's because Craig's latest release has Disneyland's Toontown attraction behind it. This album is definitely a mover — day in and day out!

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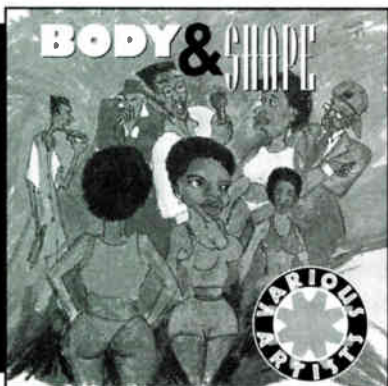
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Take A Vacation? Bill's Owner Rarely Even Leaves The Store

■ BY ERIC BOEHLERT

DALLAS—Meet Bill Wisener, the hardest-working man in record retail. Don't believe it? Consider the following:

Since opening Bill's here 12 years ago and establishing it as one of the leading independent stores in the great state of Texas, with an expansive selection of music (rock, dance, country, soul) and formats (vinyl, CD, tape), Wisener had never taken a day off until last

ter-of-factly that during those 12 years/40,000-plus hours, he has never left the store during business hours, not even for a lunch break. "Oh, I might see a new Acura or something [in the parking lot] and go take a look," he says with a smile. But as soon as those rare moments of leisure are over, he returns to the store, demanding to know what he missed.

Why doesn't Wisener, 49 years old and surprisingly laid back for such a tireless worker, take a vacation, or at least some time off during a busy day? "There's too much to do," he insists, looking around his cavernous store, unable to conceive of a holiday. Coming from most people, that explanation would be dismissed as a feeble excuse from someone in serious need of a time planner. From Wisener though, it's true. That becomes clear when he describes his tasks at the 8,400-square-foot store.

For instance, during the first 11-plus years, Wisener did all the ordering and opened every box that arrived at the store. Just recently, those duties have been delegated to members of his five-person staff. And last month, Wisener finally gave in and purchased a computer system that eventually will help track inventory of the store's 50,000-plus titles. Until that becomes a reality, Wisener continues to keep all of that info... in his head. The same is still true of pricing. He has the price of virtually every record, T-shirt, magazine, and book in his head. (During one recent afternoon,

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while Wisener was busy on the phone at the front desk, a customer was digging through a pile of posters in the back of the store and asked a nearby clerk for a price. Within moments, Wisener hung up and, without missing a beat, answered from across the floor. "\$10.")

Almost nothing in the store appears with an actual price tag on it. Customers find out prices when they get to the counter and Wisener spits out the information.

(Most new CD releases, unless otherwise noted, retail for \$14.98.) That unorthodox setup doesn't bother buyers, who seem sure that the fatherly Wisener won't soak them when it comes time to dole out prices. The owner insists it's not a case of making up prices—they're all in his head because he knows how much he paid for each product, particularly when it comes to old vinyl records. "Thank God I've got a good memory," he says.

Wisener began his unlikely retail odyssey years ago, when he was between careers. At the time, he visited a friend who maintained a booth at a weekend flea market in Dallas. Wisener liked what he saw, and decided to get a booth of

his own and sell what he loved: records. Originally leaning toward collectibles and hard-to-find recordings, he soon branched out to all sorts of music. Finally, he figured, why not open a store of his own?

His original Bill's measured just 3,000 square feet and, he admits, was a complete mess, with records, shirts, posters, and even greeting cards ("anything to do with rock'n'roll") stacked every which way. And only Wisener knew where all the treasures were hidden. Naturally, that hindered sales, since customers really couldn't roam the cluttered store with much success. Sales shot up following Wisener's late '91 move to the much larger and user-friendly space that Bill's currently occupies. Sales for 1992 totaled more than half a million dollars, according to Wisener. He expects 1993 to be up once again.

As for a format breakdown, Wisener estimates that CDs make up 60% of business, followed by vinyl (25%) and tapes. One reason for the brisk vinyl sales is Bill's popularity with regional D.J.s. In fact, when a restaurant adjacent to Bill's folded recently, Wisener rented the space, knocked down a wall, and added 2,400 square feet (bringing the store to its current total of 8,400 square feet). He converted the new area into a dance record section, complete with turntable and cartridge sales.

If Bill's has a musical specialty, Wisener says that, along with dance and rap, it would have to be

(Continued on page 59)

Bill's

month. No big deal? Well, seeing as how Bill's doors are open 365 days a year (yes, including Christmas Day, when all customers receive a free gift), and regularly remains open until midnight during the summertime, Wisener's Lou Gehrig-like streak of retailing totals something like 40,000-plus hours without a break.

It gets better.

When Wisener finally did opt for a weekend off this September, he told his staff not to come in to work. If Wisener couldn't be there, nobody would. He shut the store for the weekend.

And, with his employees to vouch for him, Wisener says mat-



A holdover from Wisener's flea market days, records and CDs are housed in hundreds and hundreds of cardboard boxes. (Billboard Photo)

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Sony To Unveil New York Retail Complex

Ground Floor Of HQ To Showcase Products, Events

BY DON JEFFREY

NEW YORK—Sony Corp. of America is preparing to debut a retail complex and public space in November, on the ground floor of its new headquarters building here.

Formerly a dark, forbidding public area, the space near the corporation's front entrance will be the site of an 11,500-square-foot

store called Sony. Its function, according to those involved in its creation, is to introduce people to the company's vast array of products, which include recorded music, films and home video, video games, consumer electronics, and interactive multimedia.

Behind the store will be a newly designed public space that houses four shops: a ticket booth for movies, concerts, and sporting events;

a commissary for take-out food; a newsstand; and Sony Signatures, a 1,500-square-foot outlet that will sell licensed merchandise like T-shirts and gift items based on Sony's entertainment properties.

Adjacent to the public space, and occupying three floors above it, will be Sony Wonder, a kind of electronic museum that will serve an educational purpose and carry no admission charge.

All of those sites are collectively known as Sony Plaza, a multimillion-dollar, 42,000-square-foot project in Midtown Manhattan.

Guy Leibler, president of Sony Plaza Inc., explains that the company devised the project as a way to efficiently turn a once-unattractive and unused space into a site that will be a destination for tourists as well as New York workers and residents.

In 1991, Sony took out a 20-year lease on a distinguished 35-story skyscraper on Madison Avenue from the building's owner, AT&T Co. The accomplished architect Philip Johnson had designed the so-called Chippendale building (because its pediment resembles that style of furniture) 10 years earlier, and it was soon heralded as the most important expression of the new post-modern style of architecture. But the public space on the ground level was poorly conceived and, instead of attracting midtown office workers on lunch break, its daily denizens were principally vagrants and pigeons.

Leibler says Sony's chairman, Michael Schulhof, met with Johnson and city officials and concluded that retail space would be the best use of the area. There was, Leibler says, a "void in the corridor" on commercial Madison Avenue.

What particularly excited the Sony planners was the chance to create a store solely devoted to its company's many businesses. "It's an opportunity to tell consumers what Sony does and how they do it," says Leibler. "It's a show."

And a star-studded one it may be. It is expected that Sony artists—recording acts and film and TV stars—will make appearances

(Continued on page 62)



Tuneful Tad. Tab Benoit of Justice Records, on the road promoting his debut album "Nice And Warm," stopped at a Sound Warehouse managers' meeting to play a few tunes. Standing, from left, are Freddie Cavacos, Steve Eskew, Carl Griffing, Carol Rousseau, Chris Mahula, Paige Mann, Benoit, Casey Breen, and Terry Hayes. In front are Mike Underwood, left, and Doug Truex.

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Tower Power. Terence Trent D'Arby recently made an in-store appearance at the Tower Records store in Los Angeles. He is shown with Bob Feterl, Tower Records regional manager.

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			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	5	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA 3 weeks at No. 1
2	2	25	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
3	3	13	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
4	9	3	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
5	4	97	SHEPHERD MOONS ▲ ² REPRISE 26775/WARNER BROS.	ENYA
6	7	15	CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
7	5	21	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
8	6	29	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162	ADRIAN LEGG
9	10	15	HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
10	8	228	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.	ENYA
11	11	7	WARM FRONT LIBERTY 81104	BILLY JOE WALKER, JR.
12	13	9	THE WORLD'S GETTING LOUD WINDHAM HILL 11131	ALEX DE GRASSI
13	16	181	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
14	14	19	MONTEREY NIGHTS GTS 4570	JOHN TESH
15	15	5	WORLDWIDE INNOVATIVE COMMUNICATIONS 5202	DANCING FANTASY
16	23	3	THE GRAND SCHEME OF THINGS RELATIVITY 1163	STEVE HOWE
17	21	9	COUNT ME IN HEARTS OF SPACE 11036	JOHN BOSWELL
18	19	3	LAGUNA DE LA VERA HIGHER OCTAVE 7054	BERNWARD KOCH
19	12	13	VISOM: BRAZIL WINDHAM HILL 11128	VARIOUS ARTISTS
20	NEW		SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
21	NEW		GLOBALARIUM SILVER WAVE 0802	JAMES ASHER
22	18	79	SOLO PARA TI EPIC 47848	OTTMAR LIEBERT + LUNA NEGRA
23	20	103	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
24	NEW		EARTH SONGS NARADA 63913	VARIOUS ARTISTS
25	24	7	ARRIBA SHINING STAR 2302	BRUCE BECVAR

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	13	THE SOURCE HANNIBAL 1375/RYKO	ALI FARKA TOURE 7 weeks at No. 1
2	2	15	BANBA ATLANTIC 82503	CLANNAD
3	3	9	GLOBAL CELEBRATIONS ELLIPSIS 63230	VARIOUS ARTISTS
4	11	3	A WORLD OUT OF TIME VOL.2 SHANACHIE 64048	HENRY KAISER & DAVID LINDLEY
5	7	9	GYPSY BOOGALOO MESA 79056/RHINO	WILLIE AND LOBO
6	8	27	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE	SHEILA CHANDRA
7	5	11	JOY AND BLUES VIRGIN 87961	ZIGGY MARLEY AND THE MELODY MAKERS
8	4	27	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS.	ZAP MAMA
9	6	29	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
10	10	13	VICTIMS SHANACHIE 45008	LUCKY DUBE
11	9	27	ANAM ATLANTIC 82409/AG	CLANNAD
12	13	3	UNA SOLA CASA GREEN LINNET 4007	CONJUNTO CESPEDES
13	12	21	LAM TORO MANGO 9925/ISLAND	BAABA MAAL
14	NEW		MELODY RHYTHM & HARMONY MESA 79058/RHINO	LE MYSTERE DES VOIX BULGARES
15	15	7	HEAT, DUST & DREAMS CAPITOL 98795	JOHNNY CLEGG & SAVUKA

● 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.

Tribute Artists Know It's Only Rock And Roll, But Don't Let It Be

TRIBUTEMANIA: It must be the season for homages, for in the last week *DI* has received word of no fewer than three new albums saluting the Beatles or the Rolling Stones.

Phoenix's Soft Shoulder Records has pulled together "Desert Beetles." The desert in question is Arizona's; the compilation features such Grand Canyon state bands as Wretched Pinhead Puppets, Tripping With Grace, genepool, the Skeeters, Spank The Blond, and Psychoboy, performing 13 Fab Four-penned tunes. On Oct. 2, the label co-sponsored an all-day concert at Hayden Square Amphitheater in Tempe, Ariz., celebrating the release of the album and the 30th anniversary of the Beatles' arrival in the U.S.

New York's NYC Records, operated by vibraphonist and Steps Ahead member Mike Manieri, has assembled its own original Beatles tribute, "Come Together." The instrumental set features a Who's Who of guitarists: Mark Whitfield, Toninho Horta, Ralph Towner, Zachary Breaux, Adrian Belew, John Abercrombie, Allan Holdsworth, and Larry Coryell are among the featured instrumentalists.

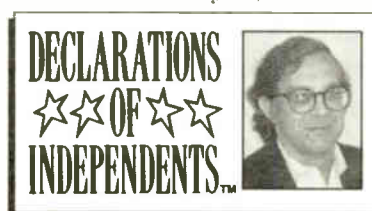
Lastly, from Boston's BoTown Records comes "Boston Gets ... Stoned," a 19-song collection of covers featuring such notable locals as Swinging Steaks, Robin Lane, and the Lyres. The album is of special interest to Stones buffs, since producer Jimmy Miller, who worked with the

Stones on many of the band's classic late-'60s recordings, helped select, compile, and even produce the tracks.

DISTRIBUTION/LABEL NEWS: The aforementioned NYC Records has signed an exclusive distribution pact with INDI... Prolific Westbury, N.Y.-based distributor Koch International has nailed down exclusives with Composers Recordings Inc., a nonprofit label nearly 40 years old that specializes in American classical works, and with the Dreyfus Group, a jazz-oriented imprint that also distributes the works of Jean-Michel Jarre... Some new labels have sprung up in the Lone Star State. Flashpoint International, operated by former Rap-A-Lot executive Cliff Blodgett, is hopping in Austin, Texas; current projects include records by Joyfinger, 10 Degrees Below, and Sat N Smooth. In Houston, Sector II Records has set up shop; the label's CEO is Ron Goudie, formerly an A&R exec at Restless and Enigma... Kuma Records has been established in Santa Monica, Calif.; its president is Paul Sabu, a musician and producer who has worked with Madonna, Sheena Easton, Alice Cooper, and John Waite, among others.

TROPHY SHELF: Cambridge, Mass.-based Rounder Records has racked up the awards of late. The label's Steve Riley & the Mamou Playboys was named band of the

year by the Cajun French Music Assn. The company really cleaned up at the International Bluegrass Music Assn. Awards, nabbing eight honors. Alison Krauss & Union Station's "Every Time You Say Goodbye" was named album of the year, and Krauss



by Chris Morris

herself won as vocalist of the year. Instrumentalists who scored in their respective categories included banjoist Tom Adams of the Johnson Mountain Boys, fiddler Stuart Duncan (whose track "Lee Highway Blues" was selected as instrumental recording of the year), guitarist David Grier, and mandolinist Ronnie McCoury, son of Del McCoury. Hazel Dickens was this year's lifetime achievement honoree.

YOUR CHOICE: "Born To Choose," an all-star benefit album for the pro-choice groups the National Abortion Rights Action League, the Brooklyn Women's Anti-Rape Exchange, and Women's Health Action and Mobilization, is coming Oct. 26 from Salem, Mass.-based Rykodisc. Performers include R.E.M., Natalie Merchant, the Cowboy Junkies,

Helmet, the Mekons, NRBQ, Sugar, Soundgarden, Matthew Sweet, Lucinda Williams, and Tom Waits.

FLAG WAVING: Not every punk band can boast its own interpretive dancer—let alone a 44-year-old interpretive dancer—but that's exactly what Portland, Ore.'s Hazel has in terpsichorean Fred Nemo.

According to bassist Brady Smith, Nemo has been with the group (which also includes guitarist Peter Krebs and drummer Jody Bleyle) since its first gig on Valentine's Day 1992. "Fred stripped down to a tutu, wore a tiara, and shot arrows into the crowd," Smith recalls.

He continues, "Fred has been a fixture on the scene for 25 years. He's been kicked out of every club in town. This is one way to legitimize what he does... He's a guru, in a way."

Sadly for both the band and its fans, Nemo has been laid up for the first dates of its current national tour. "He has a knee injury he's been nursing," Smith says. "But we finally talked him into buying a brace. He may have to tape his legs together, so he doesn't reinjure it." He was tentatively set to rejoin the band Oct. 2. The seven-week trek, which is taking the group through the Midwest, the Eastern seaboard, the South, and the West, will end Oct. 31 in San Francisco.

While Nemo (who may be seen contorting himself on the back of Hazel's debut Sub Pop album, "Toreador Of Love") adds an extra dimension the band's live shows, Hazel's energetic music can stand on its own. The trio also exhibits a unique sense of humor: For instance, one track, "Boog," featuring a spoken passage by Smith, salutes former Baltimore Orioles fixture Boog Powell.

"He was a journeyman, not an all-star," Smith says of Powell. "We're not gonna write a song about Barry Bonds soon."

Hazel is just one of several acts in musically fertile Portland, including Pond and the Spinanes, signed by Sub Pop. While the city has been targeted as the scene of the moment, Smith views the tag skeptically, as do other locals.

"It's a threat—that's the common

perception," the bassist says. "To Portlanders, it's a threat and it's a challenge. Chapel Hill and Minneapolis and Austin have seen that label tossed on them and managed to maintain their integrity. But it bleeds you dry."

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NO TIME FOR BREAKS AT BILL'S

(Continued from page 57)

alternative rock, with which the store is teeming. (One employee admits that, by early September, the staff had already given Smashing Pumpkins' "Siamese Dream" a couple hundred in-store listens.) "We try to have the stuff that's harder to find," says Wisener, adding, "It's the only way to survive."

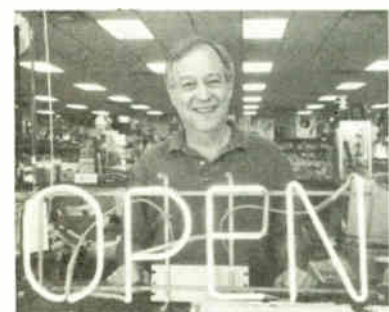
Although the new store is better-organized and selling more product, it has created some additional woes for Wisener. "The store has grown so much in the last year, I need help or I'll get a nervous breakdown." The problem, of course, is that Wisener still does everything in his head. His staff did recently convince the owner to install that computer to

help with inventory. But Wisener still has to master the machine. "If I learn how to use it, I won't have to store all this stuff in my head." He remains skeptical, though.

Wisener says one of the happiest days of his retailing life was the one when he finally got out of the used-record/CD business. He stopped taking in used records about four years ago, and last December he got out of the used-CD business, too. Wisener says it just took too much of his time to buy

and organize the discs. Over the years, he discovered that a vast majority of his buyers "come in looking for the new stuff." He now spends more time concentrating on keeping newer CDs in stock.

As for the future, Wisener says he is committed to expanding the store's CD collection and to keeping on top of the latest choice offerings. Any plans for Wisener taking another vacation from the store? Perhaps in another 12 years.



Bill Wisener, owner of Bill's, is always open for business. Since opening his Dallas shop 12 years ago, Wisener has only taken one vacation from his store, which does business 365 days a year. (Billboard Photo.)

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **VARIOUS ARTISTS**
Music From The Motion Picture *Cool Runnings*
PRODUCERS: Various
Chaos/Columbia 57553

♪ Featured in *Music To My Ears*,
Sept. 25.

► **THE LEMONHEADS**
Come On Feel The Lemonheads
PRODUCERS: The Robb Brothers & Evan Dando
Atlantic 82537

Alternative wunderkinds return to the scene, still basking in the momentum of last year's successful "It's A Shame About Ray." New set provides plenty of potential for airplay in "The Great Big No" and irresistible first single "Into Your Arms," which is tailor-made for alternative radio and also fits for album rock and top 40 outlets. There are other solid tracks on the record—including a few featuring Juliana Hatfield and one with Belinda Carlisle—but there are also some dismal moments, like the onanistic, 15-plus-minute closer, "The Jello Fund."

► **NEIL DIAMOND**
Up On The Roof: Songs From The Brill Building
PRODUCER: Peter Asher
Columbia 57529

Diamond pays tribute to such songwriting powerhouses as Carole King & Gerry Goffin, Jerry Leiber & Mike Stoller, Burt Bacharach & Hal David, Doc Pomus & Mort Shuman, and Neil Sedaka & Howard Greenfield—who toiled with him in the titular building in the late '50s and early '60s—by performing their most famous songs. Although his versions of classics like "You've Lost That Lovin' Feelin'," "Up On The Roof," "Love Potion Number Nine," and "Don't Be Cruel" don't measure up to the originals, one cannot underestimate the potential for an album of songs of this caliber performed by a familiar voice.

THE ROBERT CRAY BAND
Shame + A Sin
PRODUCER: Robert Cray
Mercury 314 518 237

Cray has finally made a complete break with songwriter/producer Dennis Walker, who shepherded the bluesman through his early career, and his efforts on his own aren't wholly satisfying. Writing and producing on top of taking the lead vocal and guitar roles may be more than Cray can handle; in particular, the pen work lacks the flair of earlier efforts. His fans will like better entries, such as "Leave Well Enough Alone" and "Passing By," but merely competent set won't pull in new listeners.

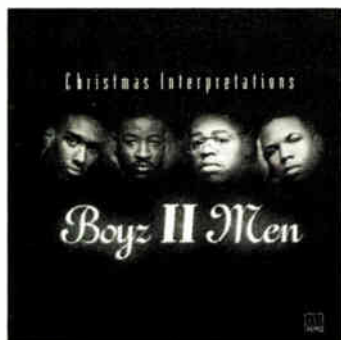
VARIOUS ARTISTS
Dazed And Confused
PRODUCERS: Various
Medicine 24533

Oh, wow, man! Soundtrack for Richard Linklater's movie about dope-fried '70s teens dredges up an entertaining selection of radio fodder from the period. Hits by Rick Derringer, Alice Cooper, Foghat, Sweet, Ted Nugent, Deep Purple, Kiss, and Black Sabbath, among others, capture the ethos of the era, and set plays surprisingly well all by itself. Slow box-office start for the picture, now in limited major-market release, may impede sales, but word of mouth on the package should be terrific.

★ **MORPHINE**
Cure For Pain
PRODUCERS: Paul Q. Kolderie
Rykodisc 10262

Eclectic Boston trio consists of a baritone saxophonist, a drummer, and a singer who plays a homemade two-string slide bass. With that formation, it's no surprise Morphine sounds like nothing you've ever heard. Songs like "Buena," "Candy," "In Spite Of Me," "Thursday," and the title cut exploit the full potential of this unorthodox arrangement without straying too far from alternative pop territory. A good fit for

SPOTLIGHT



BOYZ II MEN
Christmas Interpretations
PRODUCERS: Various
Motown 6365

Follow-up to smash "End Of The Road" and Philly group's best-selling 1991 debut, "Cooleyhighharmony," is something of a surprise—a seasonal album that eschews familiar yuletide songs in favor of original material. As ever, the quartet scintillates in close harmony; there are also some striking, and chartworthy, new Christmas songs here, including "You're Not Alone" and "Who Would Have Thought." Sole concession to trad celebrations is a velvety "Silent Night." A strong entry for the holidays, and obviously one that will bring good cheer to the group's millions of fans.

modern rockers willing to experiment.

ACETONE
Cindy
PRODUCERS: Acetone
Vernon Yard 39068

Trio that previously served as the instrumental core of prankish, oh-so-dumb L.A. band Spinout takes a stylistic left turn on new album. Music here is surprisingly straightforward, with emphasis on moody compositions and extended, bristling, and impressionistic performances. Long playing times of most tracks resist easy radio play, but songs like "Endless Summer," "Louise," and "Don't Cry" could enlist a cult following.

STEREOLAB
Transient Random Noise Bursts With Announcements
PRODUCER: Phil Wright
Elektra 61536

U.K. sextet featuring female vocalists Laetitia Sadler and Mary Hansen cleaves toward the more abrasive, keyboard-driven elements of the Velvet Underground's harsh sound on brittle, engrossing U.S. debut. Moody, distorted material here will resist wide pop acceptance, but left-field modern rockers will find some delights in tonal experiments such as "Golden Ball" and "Jenny Ondioline."

STRIP MIND
What's In Your Mouth
PRODUCER: Alex Perialas
Sire/Reprise 45397

Harsh, nothing fancy, but cruelly effective, Boston unit's brand of droning thrash makes a hard impact on debut set. Roaring tunes and fibrillating twin-guitar attack of Stu Shoaps (who also performs lead vox) and Billy O'Malley make this a bonanza for bangers. Only element that could stand in the way of commercial acceptance could be unusually unexpurgated lyrics. Look for initial underground acceptance to lift album at retail.

JUNIOR WELLS
Better Off With The Blues
PRODUCER: John Snyder
Telarc 83354

Competent but not essential, the latest from the veteran bluesman is short on strong harmonica playing and long on vocal histrionics, but still better than a number of

SPOTLIGHT



VARIOUS ARTISTS
COMMON THREAD—The Songs Of The Eagles
PRODUCERS: Various
Giant 24531

The fidelity with which country stars such as Clint Black, Vince Gill, Travis Tritt, Brooks & Dunn, John Anderson, Alan Jackson, and Trisha Yearwood cover Eagles classics here supports the argument that today's mainstream country sound owes as much to that band as it does to genre standard-bearers like Jimmie Rodgers and Hank Williams. This album—which goes to benefit Don Henley's Walden Woods Project—should erase any doubts that rock and country are natural bedfellows, and surely will lift the Eagles' popularity to new heights.

Wells' recent studio sessions. Longtime partner Buddy Guy sits in on a couple of numbers, but most convincing axe work here may be Rico McFarland's uncanny Albert King imitation on the late bluesman's "Oh, Pretty Woman." Fine for fans, but no commercial breakthrough.

★ **DAVE HOLE**
Working Overtime
PRODUCER: Dave Hole
Alligator 4814

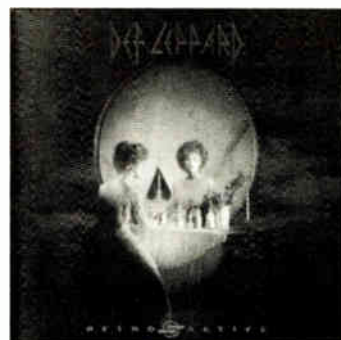
Slide guitar fanatics will have their brains blown out by second astonishing album by this Australian fret-melter. Hole is a competent singer, but it's his remarkably inventive, technically unusual overhand slide work that separates him from the common pack of Elmore James worshipers. Talk is cheap—just take in the eight brilliantly sustained minutes of "Up All Night Thinking" and prepare to hear your jaw hitting the floor.

RAP

► **SPICE 1**
187 He Wrote
PRODUCERS: Various
Jive 41513

Having scored big with the ruthless gat track "Trigga Gots No Heart" (from the

SPOTLIGHT



DEF LEPPARD
Retro Active
PRODUCERS: Def Leppard
Mercury 314 518 305

As the title suggests, new entry from English pop metal demigods is a review of the group's illustrious history. Unfinished material intended for past albums is finally completed and released, along with B-sides, covers, and alternate versions of songs like "Two Steps Behind," from the recent "Last Action Hero" soundtrack. A thorough housecleaning, for the benefit of DL's multitudinous legions.

"Menace II Society" soundtrack), artist has created a concept album that has already exploded at retail. The concepts are murder and killing. He paints vivid 9mm scenarios, folding in bits of humor and social commentary. He delivers them with in-your-face intensity, pairing them with intricately woven and moody soundscapes that groove and boom-boom by.

► **KRS-One**
Return Of The Boom Bap
PRODUCERS: Various
Jive 41517

With refreshed beats and relaxed poetics, KRS-One has delivered his best album since the classic "Criminal Minded," and his highest-charting ever. He's no longer tied to a crew, and he collaborates with outside producers, including DJ Premier from Gang Starr. "P" Is Still Free," from "Criminal Minded," is recontextualized '90s-style here, and the rest, especially "Mad Cr," "Mortal Thought," and first single "Outta Here," are right on time too.

LATIN

SIMONE
La Distancia
PRODUCERS: Bebu Silveti, Mazzola
Sony Latin/Sony 81112

On her sophomore Spanish-language effort, veteran balladeer from Brazil grafts her nonchalantly sensuous, husky-voiced delivery over a familiar collection of Spanish- and Portuguese-language romantic

odes. Lushly produced album is pleasant enough, but more original songs would have been welcome, especially those in the vein of strong leadoff single "Se Fue"—a moving duet with singer/songwriter newcomer Raúl Torres.

★ **CONJUNTO CESPEDES**
Una Sola Casa
PRODUCER: John Santos
Green Linnet 4007

A recent entrant onto the Adult Alternative/World Music chart, this traditional, hard-swinging Afro-Cuban set from San Francisco-based Cuban outfit deserves a shot on tropical and pop stations. Evocative lead singer Gladys "Bobi" Céspedes shines throughout, especially on sure radio bets like group's singular takes on bolero classic "Lágrimas Negras" and sizzling "son" evergreen "Son De La Loma," as well as climactic peace-and-love paean "Respeto A La Tierra."

COUNTRY

► **GEORGE STRAIT**
Easy Come, Easy Go
PRODUCERS: Tony Brown, George Strait
MCA 10907

Strait cranks out good records so consistently (this is his 18th) that it's hard to avoid the ho-hum-another-perfect-George-Strait-album syndrome. But, sure as shootin', here he comes with another one. The long, tall Texan moseys through a great bunch of love songs here, including the title cut and the heartbreaking "Without Me Around," and even loosens his Stetson enough to deliver a rousing version of George Jones' "Lovebug."

MARTINA MCBRIDE
The Way That I Am
PRODUCERS: Paul Worley, Ed Seay, Martina McBride
RCA 66288

After scoring last year with a promising debut, McBride shows it was no fluke, coming back with this sterling sophomore effort. With production gutsy enough to stand up to her soaring voice (the singer co-produced) and strong songs start to finish, McBride seems determined to prove she's got staying power. And if her treatment of these songs, from the smoldering "Heart Trouble" to the majestic balladry of "Strangers" to the rocking title cut, is any indication, McBride will be around for a long, long time.

★ **CHIP YOUNG**
Having Thumb Fun With My Friends
PRODUCER: Glenn Rieff Jr.
Belle Meade 293

Ace guitarist Young calls on some old friends and old memories to serve up an instrumental feast. The friends include Jerry Reed, Scotty Moore, Grady Martin, Jerry Kennedy, Reggie Young, Chet Atkins, Wayne Moss, Leon Rhodes, Pete Wade, and Jimmy Capps. And the memories carry such titles as "Mystery Train," "Nine Pound Hammer," "Cannonball Rag," "Black Mountain Rag," and Young's own composition, "Honey Bun." An inspired and inspiring collection. Contact: Belle Meade Records, 1609 McGavock St., Nashville, Tenn. 37203.

CLASSICAL

► **BEL CANTO**
Kathleen Battle, London Philharmonic, Campanella
Deutsche Grammophon 435 886

Battle commands the vocal agility to handle some of the most demanding literature in the Italian repertoire with apparent ease. But more to the point, she accomplishes it here with grace, and with the beauty of sound and phrasing that has endeared her to a devoted public. Six extended scenes from operas by Bellini, Rossini, and Donizetti make up a program her fans will lose little time in acquiring. A strong contender.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► MARIAH CAREY Hero (4:18)

PRODUCERS: Walter Afanasieff, Mariah Carey
WRITERS: W. Afanasieff, M. Carey
PUBLISHERS: Sony Songs/Rye Songs, BMI; WB/ Wallyworld, ASCAP
Columbia 77224 (c/o Sony) (cassette single)

Second single from Carey's affecting "Music Box" collection is an inspirational winner with a sure, dignified message whose wisdom is matched by the stirring clarity of the arrangement. Carey's vocals have never been more pure-toned and plaintive. An across-the-spectrum smash, it will be heard for years to come because it deserves to be.

► JANET JACKSON Again (3:47)

PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson
WRITERS: J. Jackson, J. Harris III, T. Lewis
PUBLISHERS: Black Ice, BMI; Flyte Tyme Tunes, ASCAP
Virgin 12801 (c/o CEMA) (cassette single)

La Jackson follows her recent top five hit "If" with a delicate ballad that was first heard during (and penned for) her early summer movie, "Poetic Justice" (although it is only available on her current "Janet" opus). Her evocative voice is swathed in grand piano lines and quasi-orchestral strings that will thrill ardent fans at top 40 radio. Melancholy lyrics are icing on a sweet musical cake that millions will want to taste. Watch this one soar to the top of the charts.

► THE LEMONHEADS Into Your Arms (2:38)

PRODUCERS: The Robb Brothers, Evan Dando
WRITER: R. St. Clare
PUBLISHERS: PolyGram/Moo, BMI
Atlantic 5284 (cassette single)

Alternative rockers show great promise of pop crossover with this ringing gem from the excellent new collection, "Come On Feel The Lemonheads." Acoustic strumming provides a cushiony foundation for nimble electric riffs, an easygoing lead vocal, and contagious hook. Top 40 programmers who have indulged in the likes of Soul Asylum will want to jump on this one immediately.

CLIVE GRIFFIN Commitment Of The Heart (no timing listed)

PRODUCER: Guy Roche
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
REMIXER: Ken Kessee
550 Music/Epic 5468 (c/o Sony) (cassette single)

Griffin uses the boost from his recent hit duet with Celine Dion to the max. His expressive baritone is well-suited to this midtempo pop chugger from Diane Warren's endless songbook. Its rumbling beats and pretty melody will work on top 40, while the track has an overall adult vibe that will bring AC and adult alternative pundits to the fold, too. Look for his forthcoming, self-titled album.

TAKE THAT A Million Love Songs (3:53)

PRODUCERS: Ian Levine, Billy Griffin
WRITER: G. Barlow
PUBLISHER: EMI-Virgin, ASCAP
RCA 62639 (c/o BMG) (cassette single)

U.K. equivalent of New Kids On The Block tries to bring this European hit to young audiences here. Nothing new going on here, though the boys drip with toothy sincerity. Fluttering harp fills are a bit too much for weak stomachs, while the sax lines give the song a '50s retro-pop tone that makes you think of sock-hop and make-out point. Too bad it's not prom season.

DINO Endlessly (4:06)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
EastWest 5298 (c/o Atlantic) (cassette single)

The momentum started by the top 40 hit "Ooh Child" will serve this formulaic but well-executed power ballad quite nicely. Finger-snapping and hip-swaying rhythms are sources for romantic soul, while Dino's light voice has a

nonthreatening quality that will work with young girls.

JUDY TENUTA I Like Boys (no timing listed)

PRODUCERS: Candy J., Christian B!
WRITERS: J. Tenuta, Candy J.
PUBLISHER: Sounds Of Submission, BMI
REMIXER: Christian B!
Goddess 40693 (12-inch single)

Comedienne Tenuta takes her routine to the dancefloor via this over-the-top disco confection. Her cheeky vamps and trademark mating calls are thrown into a clicking flurry of faux strings and high-ended percussion breaks. Hi-NRG DJs with a sense of humor will dig this, while pop and crossover radio pundits should indulge in its festive spirit and novelty potential.

LAISSEZ FAIRE Swept Away (5:17)

PRODUCER: Joey Gold
WRITER: J. Gold
PUBLISHER: Play The Music, ASCAP
Metropolitan 4496 (12-inch single)

Female freestyle act returns with a cute Latin/pop twirler. Their untrained and chirpy delivery has an appropriate sense of youthful drama, while producer Joey Gold surrounds them with synth-heavy, old-school instrumentation. Track gains its radio accessibility from a hard beat, though it likely will be embraced mostly by diehards. Contact: 201-483-8080.

R & B

► JODY WATLEY Your Love Keeps Working On Me (4:20)

PRODUCERS: Art & Rhythm
WRITERS: J. Barnes, R. White, J. Diggs
PUBLISHER: not listed
REMIXER: Dave Way
MCA 2865 (c/o Uni) (cassette single)

Preview of Watley's lovely new "Intimacy" epic is a jack/funk midtempo jam, fueled by a wafting jazz trumpet solo and a luscious lead vocal. Hitbound track has a groove that glides along at an easy and enticing pace. It should help Watley make new friends at urban radio, while pleasing longtime pop fans. Give club DJs a remix, and watch the single's reach broaden even further.

JOHNNY GILL Long Way From Home (4:12)

PRODUCERS: L.A. Reid, Babyface, Daryl Simmons
WRITERS: L.A. Reid, Babyface, D. Simmons
PUBLISHERS: Kear/Boobie-Loo, BMI
Motown 1132 (c/o PGD) (cassette single)

Motown deserves credit for hanging with Gill's disappointing "Provocative" as long it has. This time, listeners are treated to a familiar-sounding LaFace-styled R&B ballad. And once again, Gill overshadows to the point of almost totally overshadowing the music. His ad lib toward the end of the song is intended to be passionate, but it actually borders on assaulting.

NEW & NOTEWORTHY

SHAQUILLE O'NEAL (I Know I Got) Skillz (4:23)

PRODUCERS: Def Jef, Meech Wells
WRITERS: J. Fortson, S. O'Neal, M. Wells
PUBLISHERS: Word Life/Chrysalis/Big Giant/Warner-Chappell, ASCAP
REMIXERS: Def Jef, Meech Wells
Jive 42176 (c/o BMG) (cassette single)

Basketball superstar steps into the hip-hop arena with a fairly hard jam that reveals a hearty rap style that should silence naysayers. While it's tough to completely buy the street-rebel stance he's selling, the track has a credible phat groove and more than a couple of clever phrases. Elaborate promo plans and media blitzing will help open crucial doors at top 40 and urban radio. On the whole, this is far more than a novelty; give it a fair spin and be pleasantly surprised.

★ DRS Gangsta Lean (4:00)

PRODUCER: Chris Jackson
WRITERS: C. Jackson, E.J. Turner, T. Carter
PUBLISHER: Rap & More, BMI
REMIXERS: The Whole Nine
Capitol 79822 (c/o CEMA) (cassette single)

A slow-grinding urban groove is the foundation of a mournful ballad dedicated to the memory of the "homies and gangstas" who are no longer here. With its sweet, slick instrumentation and pretty, soulful vocals, this song speaks volumes more about the violence of street life than almost any bat-swatting rap track. An affecting, essential programming choice.

ME-2-U All Night (3:37)

PRODUCER: Daryl Gaines
WRITER: D. Gaines
PUBLISHERS: Music Corporation Of America/Bright Light, BMI
Hush/RCA 62679 (c/o BMG) (cassette single)

Aren't you just dying for one more slice of freak-u-up doo-hop? Sure, you are. Harmonious male group does not exactly differentiate itself from the herd of similar acts currently vying for sales and radio attention, although there is no denying its vocal chops. Formulaic tune will probably find a willing young audience, even though the group (and the rest of us) deserve better and more original material.

CUTIES IN AFFECTION School Days (4:10)

PRODUCERS: I.G. Craig, DJ Clash, Foots
WRITERS: S.T. Harris, S. Washington
PUBLISHER: not listed
Southside 017189 (CD single)

What an appropriate name for this act! Posse of charming young women proves that you don't have to be chattin' about guys goin' "downtown" in order to be tough and assertive. Sharp harmonies are a soft layer between a chugging pop/hip-hop beat and rapid rapping. A nifty item for teen-skewed stations. Check out the equally cool additional track, "Never Let U Go." Contact: 718-774-1179.

COUNTRY

► GARTH BROOKS American Honky Tonk Bar Association (3:31)

PRODUCER: Allen Reynolds
WRITERS: B. Kennedy, J. Rushing
PUBLISHERS: EMI April/The Old Professor's Music, ASCAP
Liberty 79006 (c/o CEMA) (CD promo)

You have to give ol' Garth credit. He never shrinks from controversy, and he's not afraid to sing an old-fashioned drinking song. However, if he keeps serving up stinkers like this one, he's going to find his stuff in the used-CD bins.

► RHONDA VINCENT I'm Not Over You (3:10)

PRODUCERS: James Stroud, Garth Fundis
WRITERS: C. Jackson, M. Montgomery
PUBLISHERS: PolyGram International, ASCAP; Songs Of PolyGram International, BMI
Giant 6113 (c/o Warner Bros.) (CD promo)

Now here's a record to make you sit up and take notice. On her Giant debut, Vincent comes across with a striking voice (and a song) that is pure country. Now that Nashville is overflowing with propped-up, picture-pretty country/pop divas, it's really good to hear a woman get behind some flat-out honky tonk.

► RESTLESS HEART Big Iron Horses (3:36)

PRODUCERS: Josh Leo, Restless Heart
WRITERS: J. Dittich, D. Innis, V. Melamed
PUBLISHER: not listed
RCA 62656 (c/o BMG) (7-inch single)

The consistent hitmakers take it to the limit one more time with a nostalgic, harmony-laden tribute to trains, delivered in stately 3/4 time. Affecting Henley-esque vocals bring this one home.

HANK FLAMINGO Baby It's You (3:18)

PRODUCERS: James Stroud, Byron Gallimore
WRITERS: H. Howard, D. Goodwin, Kostas
PUBLISHERS: Sony/Songs Of PolyGram International/Seven Angels, BMI
Giant 6428 (c/o Warner Bros.) (CD promo)

Where these guys plan to fit in is

anybody's guess, but, with their alternative country look and moniker, the members of Hank Flamingo seem to promise something truly different. Unfortunately, this rather faceless 1-4-5 workout ain't it.

DANCE

► GLORIA ESTEFAN Tradicion (6:22)

PRODUCERS: Emilio Estefan, Jr., Jorge Casas, Clay Ostwald
WRITERS: G. Estefan, E. Estefan, Jr.
PUBLISHER: not listed
REMIXERS: Tommy Musto, Pablo Flores, Javier Garza
Epic 77192 (c/o Sony) (12-inch single)

Isn't it interesting that this pop/AC queen has been enjoying more success in clubs than anywhere else lately? Given the potency of singles like this, it's no small wonder. A moment from her lovely "Mi Tierra" set has been goosed into a rousing tribal/house anthem (thanks to Tommy Musto's inspired remixes), complete with brassy horns and rumbling backing chants. An irresistible call to the floor that will leave most breathless. While you're at it, don't miss the thrilling remix of "Dr. Beat" on the flipside.

★ THE BELOVED Rock To The Rhythm Of Love (9:04)

PRODUCERS: Jon Marsh, Helena Marsh
WRITERS: J. Marsh, H. Marsh
PUBLISHER: not listed
REMIXERS: Adam & Eve, Ralph Falcon, Oscar Gaetan, The Beloved
Atlantic 2055 (12-inch single)

British dance/pop duo gets one more shot at state-side success with another pearl from its genius (and sorely underrated) "Conscience" collection. A double-pack of remixes court several club formats, ranging from deep-house to alternative-pop. Beyond the plethora of cutting-edge beats lies a lyrically uplifting, melodically sound tune that deserves a moment of recognition.

ESKIMOS & EGYPT Fall From Grace (6:20)

PRODUCERS: Eskimos & Egypt
WRITERS: Eskimos & Egypt
PUBLISHER: not listed
REMIXERS: Moby, The Beatmasters
Epic 5494 (c/o Sony) (12-inch single)

Revved-up raver benefits from the magical mixing touch of Moby. He wisely accentuates its hard, driving percussion breaks, wrapping them with vocal loops that take on the hypnotic quality of a mantra. The Beatmasters, meanwhile, take the less interesting, and more obvious, route by pumping up the caustic keyboard passages and hanging on to the paper rap—creating a sound that has become a tad too familiar in recent times. A case of winning some, and losing some.

BUTCH QUICK Under Pressure (7:53)

PRODUCERS: Lenny Fontana, Michael Paternostro
WRITER: M. Paternostro
PUBLISHERS: New York House/Down Under, BMI
REMIXERS: Lenny Fontana, Michael Paternostro
Strictly Rhythm 014 (12-inch single)

The full, rich voice that took punters "higher" on his fab debut is back with a surprisingly literate essay on the rigors of gettin' through the day. Passionate belting glides atop a muscular house instrumental that has the potential to add a little depth to mainstream peak-hour programs. The dubs are also good for more underground DJs. Contact: 212-246-0026.

LEGACY Stay With Me Tonight (no timing listed)

PRODUCER: J.J. Flores
WRITERS: Legacy
PUBLISHER: Starpop, ASCAP
DJ International 839 (12-inch single)

It's all about the thunderous drumming on this lively, pop-juiced freestyle ditty. Even if the song itself does not grab you (and it should), that spine-crawling beat surely will. Six mixes dabble in house and hip-hop circles, although the original version kicks the hardest. Contact: 312-559-1845.

AC

► KENNY G. Sentimental (no timing listed)

PRODUCER: Kenny G.
WRITERS: Kenny G., W. Afanasieff
PUBLISHERS: Kenny G., BMI; Wally World, ASCAP
Arista 2618 (c/o BMG) (cassette single)

There are no surprises on this single from Kenny's five-times platinum album, "Breathless." Dreamy keyboards are the springboard for sax playing that has as distinct a tone and style as a seasoned vocalist. This won't win any new fans, but it sure will please the disciples.

★ ROSANNE CASH You Won't Let Me In (4:32)

PRODUCERS: John Leventhal, Rosanne Cash
WRITER: R. Cash
PUBLISHERS: Chelcatt/Bug, BMI
Columbia 5394 (c/o Sony) (cassette single)

It's so easy to take Cash for granted. She makes pouring your guts into a beer mug look way too simple. On this heart-rending third single from her criminally ignored album, "The Wheel," she cuts deep with an unflinchingly real look at breaking down romantic barriers. Her soft voice is racked with emotion, while delicate electric guitar riffs and pillow synths abound. Too good to miss.

WARREN HILL FEATURING MITCH MALLOY I Still Believe In You (4:00)

PRODUCERS: Peter Bunetta, Rick Chudacoff
WRITERS: V. Gill, J.B. Jarvis
PUBLISHERS: Benefit/Inspect Barlow/Bug, BMI
RCA 62650 (c/o BMG) (cassette single)

Sax player Hill teams up with pop singer Malloy for a mirroring rendition of the Vince Gill smash. Hill's caressing tones provide a lush, jazzy feel, while Malloy almost blatantly cops Gill's vocal inflections. The track's familiarity (not to mention four-different AC remixes) will bring programmers to the table, although something more original would have better served Hill and Malloy's talents.

ROCK TRACKS

JOE WALSH & STEVE EARLE Honey Don't (3:31)

PRODUCERS: Joe Walsh, Steve Earle, Chris Lord-Alge
WRITER: C. Perkins
PUBLISHERS: Carl Perkins/Unichappell, BMI
Fox/RCA 62683 (c/o BMG) (cassette single)

First peek into the soundtrack to "The Beverly Hillbillies" is a raucous reading of the Carl Perkins rockabilly gem. Earle delivers his most relaxed and playful vocal in eons, while Walsh's guitar work is dependably strong. Track's loose, live band sound is a big plus, as are Nicky Hopkins' honky-tonk piano lines. Album-rockers should sink their teeth into this one.

VINCE NEIL Can't Change Me (4:39)

PRODUCER: Ron Nevison
WRITERS: J. Blades, T. Shaw
PUBLISHERS: Ranch Rock, BMI; Tranquility Base Songs, ASCAP
Warner Bros. 6275 (CD promo)

Lost in a flood of mandolins and acoustic guitars, Neil works real hard to give this predictable hard-rock ballad some heart. The results are spotty at best, but they make you wish he had access to stronger songs and cleaner production. Still, diehards who can't seem to let go of his Motley Crue days will find this at least serviceable.

RAP

VOLUME 10 Pistolgrip-Pump (2:54)

PRODUCERS: The Mesa Baka Boys
WRITERS: D. Hawkins, E. Vidal, M. Vidal
PUBLISHERS: Volume 10/Immortal, BMI
Immortal/RCA 62633 (c/o BMG) (cassette single)

Chunky ditty has such a bouncy and fun musical personality that it is hard to remember that we're dealing with yet another borderline violent, gunslinging diatribe. The hook is so deep that it could easily kick down doors at top 40 and urban radio. And yet, track has a hard lyrical edge that will get props on the street from purists. Pick any one of the seven varied remixes.

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.

CONVENTION CAPSULES

The following is a roundup of events at the *Wherehouse Entertainment company conference, held Sept. 28-30 at the Los Angeles Airport Marriott Hotel.*

AWARDS: At one of the convention dinners, home office and field personnel were presented awards. The winners were: Phil Carter, Goleta, Calif., manager of the year; Joe Gonzalez, Western region, district sales manager of the year; Alan Romain, Western district, highest district contribution percentage; Dale Sylvester, Tucson, Ariz., lowest overall district sales shrink; Rick Morley, Phoenix, lowest overall district rental shrink; Joe Gonzalez, Western district, highest increase in sales vs. last year; Pat Rosales, North Valley, Calif., highest increase in rentals vs. last year; Marta Ressler, San Mateo, Calif., highest sales increase vs. last year; Scott Ruberg, Corte Madera, Calif., highest rental increase vs. last year; Stephanie Buxton, Paradise Valley, Ariz., lowest sales shrink; Keith Cramer, Temecula, Calif., lowest rental shrink; Joe Shark, Phoenix, community involvement; Shark, Kodak Development Award;

Debbie Elliott, Manhattan Beach, Calif., customer service award; Tammy Tinen, Foothill, Calif., service and sales award; Kim Walker, Toni Miller, most valuable associate from the home office (selected by the field); Toni Miller, most valuable associate from the home office (selected by the home office). Last, but certainly not least, chairman Scott Young received the Lifetime Achievement Award. Outsiders also were honored. The company named as vendors of the year: Sega Of America for special products and games; PolyGram Group Distribution for music; and Fox Video for video.

MUSIC NOTES: Making live appearances at the convention were Matthew Sweet, who performed several numbers from his new album on the BMG label Zoo; the PolyGram bands Joe and Mint Condition; and jazz pianist Michael Woolf, who records for Columbia. The major distributors CEMA and Uni, who initially boycotted the conference over the used-CD issue, showed up in the end (Uni sponsored a product presentation, and CEMA underwrote a luncheon), but they did not bring any

musicians to perform. WEA and sister company Warner Home Video showed product videos, but did not present live music.

BLADE MANAGERS: The theme of this sixth annual conference was "Entertaining Ideas," and it got under way with some lively entertainment. First, there was a videotaped parody of the film "Blade Runner," with dubbed dialogue given to Wherehouse executives. In-house media specialist Vince Hase put it together. When the video ended, the live show began with a dramatic entrance through a smoke-filled doorway by senior VP, sales and operations, Barbara Brown. The convention's logo was designed by creative director Chase Ramirez; it depicted an abstract, silhouetted juggler with three balls in the air.

IN TEST: Music, video, and videogames are not all that's on the shelves and floors of Wherehouse stores these days. Executives said they are testing various other kinds of merchandise—books, for one. Young said outside rackjobbers are being used to supply that product. Also in test are Fuji film-developing kiosks and apparel. DON JEFFREY

SONY TO UNVEIL NEW YORK RETAIL COMPLEX

(Continued from page 58)

at the store. "If Gloria Estefan is releasing an album at Christmas-time, she'll be in the store. It's a platform and a venue for Sony to show everybody what it is," says the project director.

The store will have eight "event islands"—areas that feature some aspect of Sony's operations. Two will be for the film studios Columbia Pictures and Tri-Star Pictures, two for the music labels Columbia and Epic and their affiliated imprints, two for consumer electronics, one for TV programs, and one for kids' products.

The film island, for example, could include props, costumes, set pieces, and monitors showing videotapes of the movie on display. A scale model of the Plaza shows a vertical island for the film "Hook" (complete with suspended pirate ship) and another for recording artist Michael Jackson.

On the below-ground level of the store will be two smaller "micro event islands" that feature interactive multimedia.

It might appear that Sony's new retail venture will be competing with some of its most important clients: New York stores that sell music, video, and consumer electronics. But executives say that is not so.

"We're not competing with any of the music retailers or the electronics retailers," says Leibler. "We're not going to sell at the same price point as a [Nobody Beats The] Wiz or a Harvey's."

At any rate, the store will feature music by Sony artists only, and it will not carry the catalog of any act. Only the newest releases from Sony labels such as Columbia and Epic will be displayed.

This is not the company's first

retail venture in the U.S. In Chicago, there is the Sony Consumer Gallery of Electronics, which sells hardware only. Leibler says of the New York operation: "This will be a Sony store, as opposed to just an electronics store."

Other entertainment companies have retail units as well. Walt Disney has opened stores to merchandise its trademarked goods, and so has fellow theme park operator MCA (Universal). Time Warner is rolling out its Warner Bros. Studio Stores. Thorn EMI, parent of EMI Music, operates the HMV music and video chain. Bertelsmann Music Group was reported to be hav-

ing conversations with Warner Music Group about creating a superstore in the base of its headquarters building in New York's Times Square, but sources familiar with those talks say they have been placed on the back burner.

The Sony Wonder unit located behind the New York store is a museum-like facility that will focus on careers in science and technology. It will be fully interactive, executives say. Visitors will be given electronic ID cards that serve as access cards throughout the exhibition. A 72-seat high-definition TV theater is being constructed.



CEMA Surprise. EMI/Angel Records pianist John Bayless was a surprise guest at a dinner held at CEMA's New York branch for Tower Records classical buyers. Shown, from left, are Mark Forlow, manager, national accounts, EMI/Angel; Tony Caronia, VP, A&R, EMI Classics; Gene Rumsey, branch manager, CEMA, New York; Bayless; and Roy Coates, sales and promotion manager, Northeast region, EMI/Angel.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		TITLE	WKS. ON CHART
		ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★★★ NO. 1 ★★★			
1	1	MEAT LOAF ▲ ⁷	CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	126
2	2	BOB MARLEY AND THE WAILERS ▲ ⁴	TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND	115
3	4	ENYA ▲ ²	REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	103
4	3	JIMMY BUFFETT ▲ ²	MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	126
5	5	JOURNEY ▲ ⁴	COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	126
6	6	ERIC CLAPTON ▲ ³	POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	126
7	8	JAMES TAYLOR ▲ ⁴	WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	126
8	7	STEVE MILLER BAND ▲ ⁶	CAPITOL 46101 (7.98/11.98)	GREATEST HITS	126
9	9	BILLY JOEL ▲ ⁴	COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	126
10	13	PINK FLOYD ▲ ¹²	CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	126
11	10	PINK FLOYD ▲ ⁸	COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	126
12	12	AEROSMITH ▲ ⁶	COLUMBIA 36865 (5.98 EQ/9.98)	GREATEST HITS	124
13	—	SIMON & GARFUNKEL ▲ ⁵	COLUMBIA 31350 (9.98 EQ/15.98)	GREATEST HITS	14
14	11	THE EAGLES ▲ ¹²	ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	126
15	14	METALLICA ▲ ³	ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	117
16	15	U2 ▲ ⁵	ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	94
17	16	JANIS JOPLIN ▲ ²	COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	85
18	17	ORIGINAL LONDON CAST ▲ ²	POLYDOR 83173/PLG (17.98 EQ/31.98)	PHANTOM OF THE OPERA	3
19	21	ELTON JOHN ▲ ¹⁰	POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	120
20	18	CREDENCE CLEARWATER REVIVAL ▲ ²	FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	38
21	19	THE DOORS ▲ ²	ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	115
22	22	METALLICA ▲ ²	ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	111
23	20	THE EAGLES ●	ELEKTRA 60295 (7.98/11.98)	GREATEST HITS VOL. 2	124
24	25	FLEETWOOD MAC ▲ ²	WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	105
25	24	METALLICA ▲ ⁷	ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	112
26	23	ALICE IN CHAINS ▲	COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	10
27	—	PAUL SIMON ▲ ⁴	WARNER BROS. 25447 (9.98/16.98)	GRACELAND	27
28	26	BEASTIE BOYS ▲ ⁴	DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	64
29	27	CHICAGO ▲	REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	117
30	28	DEF LEPPARD ▲ ¹⁰	MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	116
31	30	GUNS N' ROSES ▲ ¹⁰	GEFFEN 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	126
32	32	PATSY CLINE ▲ ⁴	MCA 12* (4.98/10.98)	GREATEST HITS	126
33	34	NINE INCH NAILS ●	TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	21
34	31	ENYA ▲	ATLANTIC 81842/AG (7.98/11.98)	ENYA	81
35	35	THE POLICE ▲ ³	A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	105
36	29	PETER GABRIEL ▲ ³	GEFFEN 24088 (9.98/13.98)	SO	28
37	44	MICHAEL JACKSON ▲ ²⁷	EPIC 38112 (9.98 EQ/15.98)	THRILLER	38
38	36	LED ZEPPELIN ▲ ¹⁰	ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	122
39	43	ELTON JOHN ▲	MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	38
40	37	LYNYRD SKYNYRD ▲	MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNRYDS	34
41	41	THE BLACK CROWES ▲ ³	AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/15.98)	SHAKE YOUR MONEY MAKER	9
42	—	REBA MCENTIRE ▲	MCA 5979* (7.98/12.98)	GREATEST HITS	7
43	46	THE BEATLES ▲ ⁸	CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	58
44	33	RIGHTeous BROTHERS ▲	CURB 77381 (6.98/10.98)	BEST OF RIGHTeous BROTHERS	119
45	38	QUEENSRYCHE ▲ ²	EMI 92806/ERG (9.98/15.98)	EMPIRE	10
46	48	R.E.M. ▲ ⁴	WARNER BROS. 26496* (9.98/15.98)	OUT OF TIME	6
47	—	JIMI HENDRIX ▲ ²	MCA 10893 (10.98/17.98)	ARE YOU EXPERIENCED?	1
48	40	GRATEFUL DEAD ▲	WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	44
49	47	CONWAY TWITTY ▲	MCA 3123B (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	7
50	39	UB40 ▲	A&M 4980 (9.98/15.98)	LABOUR OF LOVE	10

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS™

By Seth Goldstein



TIMING IS EVERYTHING: The auguries are good for the Video Software Dealers Assn. press conference that will reveal the results of consultant Dick Kelly's survey of pay-per-view activity, with particular emphasis on signal theft. Paramount is testing 80-day windows on three big titles, and at least three other studios are contemplating similar trials, we're told. Meanwhile, the pay TV business, PPV's big daddy, is fragmenting further, with upstart Encore signing deals for exclusive rights to MCA and Disney live-action features. The agreements outline another battle between Tele-Communication Inc.'s John Malone, who owns a big piece of Encore, and Viacom's Sumner Redstone, who is trying to protect his Showtime and The Movie Channel. They're fighting as well over the Paramount acquisition, basic cable services, cable systems, you name it. HBO, on the sidelines, nevertheless can't be pleased about the state of a market it used to own. The big quest will be to find enough subscribers to support mutually exclusive services at a time when it has dawned on Congress that the Cable Act of 1992 has led to price increases, not declines. What better opportunity for VSDA to show PPV's negative impact on home video and, at least by implication, home video's no-need-to-steal superiority. VSDA needed time to digest Kelly's numbers, so it scrubbed a tentative announcement during the July convention. The next date was set for mid-September, then mid-October, it's said. VSDA brass wasn't available at deadline.

LOTTERY FAVORITE: Media Drop-In Productions, not a retailer or a distributor in the conventional sense, is doing quite nicely with "Aladdin," thank you. Its customers, winners of lottery consolation prizes in Virginia and Pennsylvania, are expected to order some 40,000 copies of the Disney feature over the next four months, according to president Steve Saferin. The company has made "Aladdin" the most expensive prize in its newly reconstituted statewide lottery promotion. (Continued on page 66)

Will Vid Market Sing A New 'Tune'? Plympton Cartoon May Interest Adults

BY DREW WHEELER

NEW YORK—Bill Plympton's animated feature, "The Tune," features hogs that fall from the sky, rainbows that chase people, and a George Washington who tap-dances himself right off the dollar bill. In his quirky cartoon universe, Plympton generates an effortless, lunatic energy. New York-based Triboro Entertainment hopes its cassette release of "The Tune" can generate revenues with the same ease.

Can a hip cartoonist find home video success with a small, independent supplier still finding its way in the business?

As one of the country's top independent animators, Plympton has shown his work theatrically as well as on broadcast and cable TV. But success in the home video market may be hard-won for "The Tune," a cartoon feature that is geared to adults.

The very term "adult" now suggests something tawdry. "It doesn't have any overt sex or violence," Plympton says, but he is compelled to add, "Well, there is a little violence. But it's cartoon-violence."

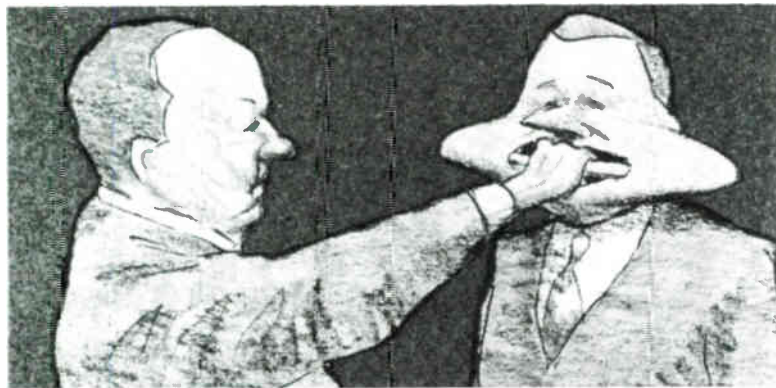
October Films, theatrical distributor for "The Tune," sold home video rights to Triboro, which released it Sept. 22. Triboro's president of distribution, Martin Weinstein, is an industry veteran who worked previously at Turner Entertainment, where his

sole cartoon experience was with "Captain Planet" and the Hanna-Barbera catalog.

A new era of respectability for animation supposedly was ushered in by the sensational success of "Who Framed Roger Rabbit," but that legacy seems to have eluded such subsequent projects as "Cool World" and "Bebe's Kids." Weinstein says he thinks that Fox Network's "The Simpsons" has helped bring grown-up animation to the fore, but he adds that "for some reason we haven't, here in the United States, been able to make a big success out of a theatrical animation project. I think it's a cultural thing. There's a lot of preconceived notions about animation."

Weinstein says he believes that interest in "The Tune" will fall along regional lines. "I see there's a strength in the Northeast and the Southwest," he says. "Your major cities tend to be hot spots." He says the adult animation audience is like the foreign film audience, and contends that the same cities that embrace "The Tune" also will warm up to another Triboro title, the sexually explicit Japanese art film "Tokyo Decadence."

Plympton himself looks forward to seeing his movie at eclectic New York retailer Kim's Video, which displays some of its titles according to director. "I'm hoping that when 'The Tune' comes out, they'll start putting my name out there," he says.



Triboro Entertainment hopes "The Tune," created by cartoonist-turned-animator Bill Plympton, scores on home video. Plympton, showing he's an ensemble player, has made sales calls to distributors Baker & Taylor and Ingram and has appeared on CNN to pitch his animated feature, about the tribulations of a hapless songwriter named Del who has been given just 47 minutes to write a hit tune. The cassette reached retailers Sept. 22.

Plympton's life as an animator was preceded by a long stint as a noted illustrator and cartoonist for The National Lampoon, Vanity Fair, The Soho News, The New York Times, and many others. "My career as an animator," he says, "has much surpassed my career as an illustrator."

He learned the animation ropes in 1985, while drawing the Jules Feiffer-scripted "Boomtown." Two years later, he spent about \$4,000 of his own money to finance an animated short called "Your Face," which ultimately became an official U.S. entry at the Cannes Film Festival and an Academy Award nominee.

The bizarre, metamorphic osculations of his 1989 cartoon "How To Kiss" caught the eye of MTV programmers, who later aired it on the video music channel. MTV then commissioned Plympton for a variety of projects. For Plympton, the exposure was unprecedented. "Everybody knows me throughout the world as the MTV animator," he says. "I was in a show in Stockholm for 'The Tune' and it was jam-packed. They all watch

(Continued on page 65)

U.K. Retailer Tests Time Limit On Vid Playback

BY PETER DEAN

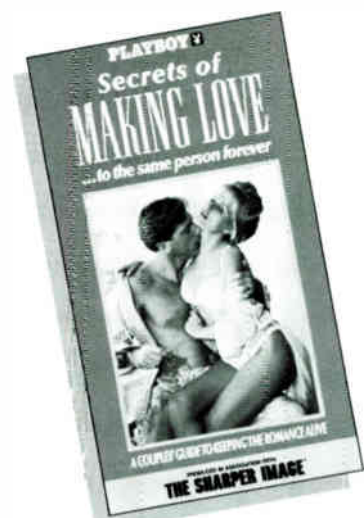
LONDON—Kingfisher PLC, the parent company of the giant Woolworth retail chain and 77 Titles video rental stores, is testing a revenue-sharing scheme that encodes cassettes with a signal placing a time limit on playback.

Limited-play technology has been tried and discarded on numerous occasions in the U.S. Rentrak's pay-per-transaction system, meanwhile, has become established as a viable means of sharing rental income.

The three-month Kingfisher trial, which started at the end of August with two video titles, "Body Of Evidence" from Guild Home Video and "Lorenzo's Oil" from CIC, is aimed at allowing video stores to increase copy depth on hit rental titles during initial, heavy demand without ending up with a large number of redundant cas-

(Continued on page 65)

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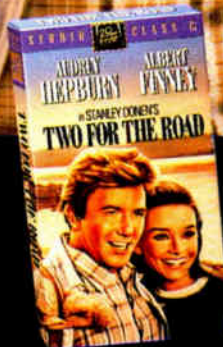
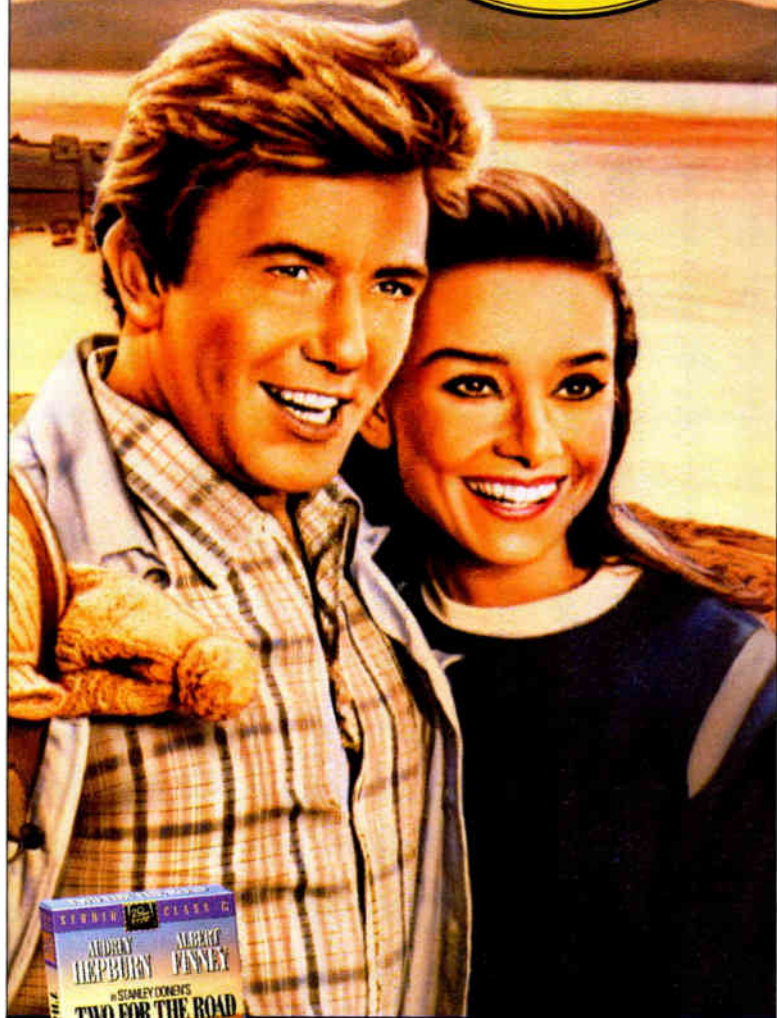
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THIS NOVEMBER
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"Two for the Road."

Audrey Hepburn and Albert Finney star in Stanley Donen's funny, poignant look at a rocky marriage, a timeless classic filled with "precious moments of romantic charm." (*New York Times*) Miss Hepburn is "amazing." (*Variety*)

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 A STANLEY DONEN PRODUCTION TWO FOR THE ROAD
 with ELEANOR BRON WILLIAM DANIELS CLAUDE DALPHIN NADIA GRAY
 Music by HENRY MANCINI Written by FREDERIC RAPHAEL
 Produced and Directed by STANLEY DONEN

Panavision® Color by DeLuxe® Suggested for Mature Audiences

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	2	7	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
2	1	10	HOME ALONE 2	FoxVideo 19B9	Macaulay Culkin Joe Pesci	1992	PG	24.98
3	10	3	THE LAST OF THE MOHICANS	FoxVideo 19B6	Daniel Day-Lewis Madeleine Stowe	1992	R	24.98
4	3	4	REN & STIMPY: THE CLASSICS	Nickelodeon Sony Wonder LV49200	Animated	1993	NR	14.98
5	4	7	PLAYBOY: WET & WILD V	Playboy Home Video Uni Dist. Corp. PBV0740	Various Artists	1993	NR	19.98
6	5	173	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	24.99
7	7	49	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
8	9	11	TEENAGE MUTANT NINJA TURTLES III	New Line Home Video Columbia TriStar Home Video 52433	Paige Turco Elias Koteas	1992	PG	24.95
9	6	4	REN & STIMPY: THE STINKIEST STORIES	Nickelodeon Sony Wonder LV49202	Animated	1993	NR	14.98
10	8	20	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
11	12	5	GIFT	Warner Reprise Video 3-3B185	Jane's Addiction	1993	NR	19.98
12	11	4	REN & STIMPY: THE STUPIDEST STORIES	Nickelodeon Sony Wonder LV49201	Animated	1993	NR	14.98
13	NEW ▶		ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G	24.98
14	18	2	PRINCE: THE HITS COLLECTION	Warner Reprise Video 3-38371	Prince	1993	NR	19.98
15	14	29	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
16	21	22	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
17	19	10	KISS: KONFIDENTIAL	PolyGram Video 4400876033	Kiss	1993	NR	19.95
18	16	7	PLAYBOY'S EROTIC WEEKEND GETAWAYS	Playboy Home Video Uni Dist. Corp. PBV0741	Various Artists	1993	NR	29.95
19	25	6	U2: NUMB	Island Video PolyGram Video 44008816331	U2	1993	NR	7.95
20	15	5	BARNEY'S HOME SWEET HOMES	The Lyons Group 99041	Various Artists	1993	NR	14.95
21	24	27	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
22	17	20	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
23	20	18	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
24	13	7	PLAYBOY'S SECRET CONFESSIONS	Playboy Home Video Uni Dist. Corp. PBV0745	Various Artists	1993	NR	19.95
25	23	12	AN AFFAIR TO REMEMBER	FoxVideo 1240	Cary Grant Deborah Kerr	1957	NR	14.98
26	26	4	HOUSE OF DRACULA	Universal City Studios MCA/Universal Home Video 8129B	Onslow Stevens Lon Chaney, Jr.	1945	NR	14.98
27	NEW ▶		ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
28	32	78	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
29	36	20	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
30	27	6	PENTHOUSE: THE GREAT PET HUNT PART II	Penthouse Video A*Vision Entertainment 50424	Various Artists	1993	NR	19.95
31	35	2	DAYTIME'S GREATEST WEDDINGS: ALL MY CHILDREN	ABC Video 42101	Susan Lucci David Canary	1993	NR	14.98
32	29	2	THE MUMMY'S CURSE	Universal City Studios MCA/Universal Home Video B0865	Lon Chaney, Jr. Virginia Christine	1944	NR	14.98
33	RE-ENTRY		PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video A*Vision Entertainment 50423	Julie Strain	1993	NR	24.95
34	39	21	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
35	28	2	DAYTIME'S GREATEST WEDDINGS: ONE LIFE TO LIVE	ABC Video 42102	Erika Slezak	1993	NR	14.98
36	RE-ENTRY		THE MUMMY'S GHOST	Universal City Studios MCA/Universal Home Video 80856	Lon Chaney, Jr. John Carradine	1944	NR	14.98
37	34	4	THE CREATURE WALKS AMONG US	Universal City Studios MCA/Universal Home Video 81519	Jeff Morrow Rex Reason	1956	NR	14.98
38	22	4	REVENGE OF THE CREATURE	Universal City Studios MCA/Universal Home Video 81299	John Agar Lori Nelson	1955	NR	14.98
39	38	2	DAYTIME'S GREATEST WEDDINGS: GENERAL HOSPITAL	ABC Video 42103	Jackie Zeman Brad Maule	1993	NR	14.98
40	31	4	THE GHOST OF FRANKENSTEIN	Universal City Studios MCA/Universal Home Video 80B79	Lon Chaney, Jr. Bela Lugosi	1942	NR	14.98

● 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.

WILL VID MARKET SING A NEW 'TUNE'?

(Continued from page 63)

MTV."

In 1992, Plympton collected his cartoons into a home video release called "Plymptoons," a \$29.95 cassette distributed by Tapeworm Video Distributors in Arleta, Calif.

After assembling "Plymptoons," Plympton realized that its running time was almost that of a feature, which initiated his commitment to "The Tune." Plympton wrote the script with Peter Vey and songwriter Maureen McElheron, the composer of the cartoon's catchy score. In his Manhattan studio, Plympton and two assistants spent about a year making the 30,000 drawings that comprised the film. To help finance the movie, Plympton also sold short stand-alone segments from it to such outlets as MTV and theatrical anthology The International Tournee Of Animation. The movie was completed with money that Plympton received from TV commercials for NutraSweet (for agency Chiat/Day/Mojo) and Trivial Pursuit (for Grey Advertising).

"The Tune" tells of a hapless songwriter named Del who has been given just 47 minutes to write a big hit tune, but finds himself shanghaied in a town called Flooby Nooby where reality is in very short supply. Depicting Del's many encounters in Flooby Nooby, Plympton's artwork embraces a variety of styles. "I was just trying to match the music to the technique," he says. Indeed, McElheron's snappy soundtrack (available on CD and cassette from Newport Classic) contains songs whose styles veer from country to blues to tango to surf. McElheron's sharp songcraft helps elevate "The Tune" to the status of cartoon classic.

To promote "The Tune," Plympton has appeared on CNN and visited distributors Baker & Taylor and Ingram, where he oversaw drawing contests.

"He was really very gracious and very willing to promote it," says Triboro's Weinstein. "He signed posters. He did a lot of publicity things. A lot of phone interviews with newspapers all over the place. And it helped us a lot. It really involved our distributors in it. When all of a sudden a guy comes in and starts drawing in front of you, it really leaves an impression."

Plympton recalls the distributors' enthusiasm. "They want something like this. Animation always seems to do well at the video stores, although this is sort of a weird beast because it isn't a Disney film and it's not just for kids—it's for an older audience."

Weinstein says that the currently rental-priced "Tune" will come into full flower at sell-through. "I see the record retailers and the mass merchants, when we go into sell-through, as a real important outlet for it," he says. "Places like Musicland, Sun Coast, Tower. Places that specialize in a real breadth of product. It's something that you're never going to see at Kmart. When we go to sell-through, say it's \$14 or \$19. And that's when it will get its mass distribution." Weinstein also sees catalogers like Movies Unlimited, Reader's Digest, and Columbia House as fertile markets for the title.

And though Triboro has no other cartoons scheduled at this time, Weinstein feels his company is ready. "We understand marketing animation a lot more now," he says. "We're always keeping our eyes open for it."

U.K. RETAILER TESTS PLAYBACK TIME LIMITS

(Continued from page 63)

settes after turns have dipped.

So far Kingfisher has tested its scheme in 15 stores. The fact that only two of those stores are Kingfisher-owned has led to speculation that, if successful, the operation may be used as part of a future franchise package.

"Sure, we'd like to roll it out," says Jackie Brock-Doyle, Kingfisher's corporate communications manager, "but there's an awful lot of ifs. The motivation is in growing the industry and also to [in bringing] a level of customer service that doesn't currently exist."

Revenue sharing has long been mooted, but never adopted, by studios in the U.K. and Europe. Rentrak did have intentions of entering the German market but canceled plans recently because of a lack of Hollywood support. Of the majors, only 20th Century Fox committed titles; FoxVideo in the U.S. has been one of Rentrak's chief suppliers over the past year.

"The experience in the U.S. and Germany did come into play, but they're different outlets, customers, and so on," says Brock-Doyle. "It's useful background, but until the test is through, we won't know how compatible it is, whether outlets want it, whether it will work on A- or B-titles."

The chip technology, used for encoding, has been developed by U.K. company Shapecourt, which is also understood to be negotiating to license the system in the U.S., Far East, and the

rest of Europe. Rental revenue can be checked by inserting the cassette into an in-store console that logs the number of times that a cassette is rented.

Scrambling signals are encoded onto the cassettes, to be deactivated once put into the console; the tapes can be played any number of times within 24 or 48 hours. Afterward, the cassette becomes inoperable until it's placed back in the console.

The system is made so that it can stand alone and doesn't need to be compatible with retailers' existing computer software.

Brock-Doyle says that Kingfisher has been talking to the studios and needs to establish a buying relationship and to determine what the revenue split would be if the plan were to be adopted wholesale.

Adds Brock-Doyle, "The financial side we don't know yet—which is one of the reasons we were trying to be quiet about it, to see whether it's operational, what type of costings are involved, where we set the price points, and what the retailer investment would be. I have to stress, though, that it is only a pilot scheme at this stage."

Kingfisher currently has annual revenues of about \$6 billion. It also owns home entertainment wholesaler Entertainment U.K., the U.K.'s major buyer of prerecorded video, and hundreds of hardware stores, office furniture outlets, and electronics stores.

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ No. 1 ★ ★ ★				
1	1	5	GROUNDHOG DAY	Columbia TriStar Home Video 52293-5	Bill Murray Andie MacDowell	1993	PG
2	5	4	ALIVE	Touchstone Pictures Touchstone Home Video 1596	Ethan Hawke Vincent Spano	1993	R
3	3	7	FALLING DOWN	Warner Bros. Inc. Warner Home Video 12648	Michael Douglas	1993	R
4	4	5	POINT OF NO RETURN	Warner Bros. Inc. Warner Home Video 12819	Bridget Fonda Gabriel Byrne	1993	R
5	2	9	SCENT OF A WOMAN	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R
6	13	2	NATIONAL LAMPOON'S LOADED WEAPON 1	New Line Home Video Columbia TriStar Home Video 52363	Emilio Estevez Samuel L. Jackson	1993	PG-13
7	12	3	CHAPLIN	Live Home Video 69897	Robert Downey, Jr. Dan Aykroyd	1992	PG-13
8	6	12	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R
9	9	8	SOMMERSBY	Warner Bros. Inc. Warner Home Video 12649	Richard Gere Jodie Foster	1993	PG-13
10	8	7	BENNY & JOON	MGM/UA Home Video M903007	Johnny Depp Mary Stuart Masterson	1993	PG
11	7	12	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R
12	14	8	UNTAMED HEART	MGM/UA Home Video M902813	Christian Slater Marisa Tomei	1993	PG-13
13	10	13	A FEW GOOD MEN	Columbia TriStar Home Video 27893-5	Tom Cruise Jack Nicholson	1992	R
14	11	7	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G
15	22	3	THE CRUSH	Morgan Creek Productions Inc. Warner Home Video 12926	Cary Elwes Alicia Silverstone	1993	R
16	21	2	FIRE IN THE SKY	Paramount Pictures Paramount Home Video 32827	D.B. Sweeney James Garner	1993	PG-13
17	15	6	MAD DOG AND GLORY	Universal City Studios MCA/Universal Home Video 81278	Robert De Niro Bill Murray	1993	R
18	25	5	BOILING POINT	Warner Bros. Inc. Warner Home Video 12976	Wesley Snipes Dennis Hopper	1993	R
19	16	12	THE CRYING GAME	Live Home Video 69039	Stephen Rea Jaye Davidson	1992	R
20	20	7	THE VANISHING	FoxVideo 1997	Jeff Bridges Kiefer Sutherland	1993	R
21	24	5	THE TEMP	Paramount Pictures Paramount Home Video 32793	Timothy Hutton Lara Flynn Boyle	1993	R
22	19	8	SNIPER	Columbia TriStar Home Video 70753	Tom Berenger Billy Zane	1993	R
23	18	9	HOME ALONE 2	FoxVideo 1989	Macaulay Culkin Joe Pesci	1992	PG
24	26	3	CB4	Universal City Studios MCA/Universal Home Video 81512	Chris Rock Alien Payne	1993	R
25	17	9	NOWHERE TO RUN	Columbia TriStar Home Video 52373	Jean-Claude van Damme	1993	R
26	NEW ▶		INDIAN SUMMER	Touchstone Pictures Touchstone Home Video 1936	Alan Arkin Matt Craven	1993	PG-13
27	23	6	BAD LIEUTENANT	Live Home Video 69948	Harvey Keitel	1992	NC-17
28	28	4	THIS BOY'S LIFE	Warner Bros. Inc. Warner Home Video 12650	Robert De Niro Ellen Barkin	1993	R
29	36	3	MAP OF THE HUMAN HEART	Miramax Films HBO Video	Jason Scott Lee Anne Parillaud	1993	R
30	NEW ▶		THE LIAR'S CLUB	New Horizons Picture Corp. New Horizons Home Video NH00463	Wil Wheaton Brian Krause	1993	R
31	27	16	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
32	NEW ▶		ONCE UPON A FOREST	FoxVideo 8501	Animated	1993	G
33	32	15	BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
34	NEW ▶		CHILDREN OF THE CORN II	Dimension Paramount Home Video 15119	Terence Knox Paul Scherrer	1992	R
35	34	2	EL MARIACHI	Columbia TriStar Home Video 53613	Carlos Gallardo Consuelo Gomez	1993	R
36	31	8	ARMY OF DARKNESS	Dino DeLaurentis Communication MCA/Universal Home Video 81288	Bruce Campbell	1992	R
37	30	14	EDEN 2	Playboy Home Video Uni Dist. Corp. PBV0738	Barbara Alyn Woods Jack Armstrong	1993	NR
38	29	14	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R
39	37	10	MALCOLM X	Warner Bros. Inc. Warner Home Video 12596	Denzel Washington	1992	PG-13
40	35	2	EDEN 3	Playboy Home Video Uni Dist. Corp. PBV0742	Barbara Alyn Woods Jack Armstrong	1993	NR

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

STARBUCKS VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Lost In Yonkers" (1993), PG, Columbia TriStar Home Video, prebooks Oct. 26.

This screen version of Neil Simon's Broadway hit is the World War II-era story of two young brothers (Brad Stoll and Mike Damus) forced to live with their mildly retarded Aunt Bella (Mercedes Ruehl) and their astonishingly mean Grandma (Irene Worth). Just as the boys are getting used to indentured servitude in their Grandma's candy store, their larcenous Uncle Louie (Richard Dreyfuss) moves back in with the family to evade some angry local hoods. This typically Simon-esque, bittersweet comedy is marked by great performances from Stoll and Damus as the put-upon brothers, Worth as the embittered grandmother, Dreyfuss as the fast-talking wiseguy, and especially Ruehl as the hilariously, endearingly confused Bella—who's desperate for a normal life despite her mental handicap. Simon fans and older viewers will want to get "Lost."

"Carnosaur" (1993), R, New Horizons Home Video, prebooks Nov. 3.

Roger Corman's entry into the dinosaur-resurrection sweepstakes stars Diane Ladd as the unabashedly loony Dr. Jane Tiptree—a bio-engineer who's supposedly building a better chicken, but is actually out to reinstate the dinosaurs as the

planet's dominant species. Can security guard Raphael Sbarge and his girlfriend Jennifer Runyon keep the human race from becoming one big dino-dinner? Viewers may not care. What could've been a monster movie in the grand tradition is cluttered up by such needless detours as a spreading epidemic, industrial avarice, governmental conspiracy, and whatever else the T.Rex dragged in. Its scientific premises are laughable, and its special effects would be impressive only in a pre-"Jurassic Park" world. What "Carnosaur" does have is lots of gore, which should keep meat-eating renters intrigued.

"Claire Of The Moon" (1992), unrated, Fox Lorber Home Video, prebooks Oct. 28.

At a seaside retreat for women authors, a straight novelist (Trisha Todd) shares a cabin with a gay writer (Karen Trumbo), and the two find themselves alternately repelled by and attracted to each other. In this lesbian romance—as in straight ones—there are no surprises as to the story's final outcome, but the film makers do manage to create an atmosphere of steadily mounting desire. Viewers will decide for themselves if a sexually explicit romance theme is worth enduring a drearily stereotypical supporting cast: the earth-mother, the shy one, the southern belle, etc. (And will prurient interests survive the film's interminable

(Continued on page 70)

PICTURE THIS

(Continued from page 63)

tions, now offering music and current movies in an effort to attract more players. "Aladdin," which requires the purchase of 10 winning tickets, heads the list of 450 audio and video titles. Saferin, who couldn't buy the feature direct from Disney, placed orders with ETD in Houston and Major Video Concepts in Indianapolis. "They're treating us like another customer," he says, but "I have a smaller margin than I do on other titles." Media Drop-In is getting the popular "Home Alone 2" and "Lonesome Dove" direct from FoxVideo and Cabin Fever Entertainment, respectively; the latter comes in the ex-

tended-play format. Saferin's strongest music title in the Virginia lottery—which got under way Sept. 23, about 10 days before Pennsylvania—is a compilation, "Conway Twitty's No. 1 Hits." In the early going, video cornered 62% of the redemptions, music 38%. Media Drop-In opens in Texas Jan. 31 with a "Lonesome Dove" repackaged to reflect the series' origins and setting, as well as three original titles. One is a Saferin creation titled "Willie Nelson's True Tales Of Texas," which he might take to retail. "At some point we would like to try to put [programs] into the marketplace," he says.

European Home Vid Trade Seeks Tax Break Industry Wants Same Treatment As Competing Media

■ BY PETER DEAN

LONDON—Achieving preferential tax status for video throughout Europe, in order to advance sell-through, is one of the chief objectives of the newly revamped International Video Federation (IVF). Video's only international trade body recently has taken on new members and assembled an agenda which includes dealing with two major directives to originate out of Brussels, home of the European Community. IVF is moving its headquarters there in order to beef up lobbying power.

Under a directive introduced by the EC at the end of 1992, certain exceptions were created within the proposed standard level of a minimum 15% value-added tax. Some goods were exempted from paying the "luxury goods tax," and a preferential rate of at least 5% was suggested for a list of goods and serv-

ices including TV, movies, and books. Video was not given preferential treatment, and as a result, the IVF is lobbying European Parliament for it to be given parity with competing media.

"Our argument is that video should be treated in the same way," says Martin Boulton, IVF's director general. "It's fundamental to the sell-through business. A 17.5% VAT rate for the sell-through business... if that was 5%, that would make a huge difference on the small guys and the special interest areas, where it's particularly important for the European video industry."

The other major priority has been to understand and deal with the implications of the EC's complex Rental Right Directive, which seeks to give remuneration to "authors" for the rental of their works on video. Implementing legislation is supposed to be in place by July 1, 1994. IVF members currently are

being advised on how to safeguard their interests.

IVF's agenda also includes the protection of copyright, the EC-originated cable and satellite directive, and parallel imports, not just across European boundaries but also from Canada to France and Belgium, and from Australia to Ireland. To make sure it gets respect, IVF wants to improve public and governmental understanding.

"Because the focus of this work is on EC matters—even though we have non-EC—it was felt that it would be better placed to deal with that in Brussels," says Boulton.

The IVF originally was set up in Paris in 1988 by national associations to represent their interests internationally, as a lobbying tool akin to the movie producers body FIAPF (Federation Internationale des Associations de Producteurs de Films) and music industry body

(Continued on page 68)

Billboard.

FOR WEEK ENDING OCTOBER 16, 1993

Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★				
1	4	21	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98	1	1	51	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	2	92	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	2	2	77	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
3	1	67	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98	3	3	5	BOXOUT PolyGram Video 4400877493	19.95
4	16	11	SHAQ ATTACK: IN YOUR FACE Parade Video 530	19.98	4	9	59	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
5	5	13	WHEN IT WAS A GAME 2 HBO Video 90843	14.98	5	6	161	RICHARD SIMMONS: SWEATIN' TO THE OLDIES Warner Home Video 616	19.98
6	6	33	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98	6	NEW▶		KATHY SMITH'S GREAT BUNS AND THIGHS A*Vision Entertainment 3-504463	19.98
7	10	204	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98	7	4	11	TONY LITTLE: TOTAL BODY SHAPE UP Parade Video 94	12.98
8	7	17	LT PolyGram Video 4400863893	19.95	8	10	35	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
9	NEW▶		WCW: BEACH BLAST Turner Home Entertainment	39.98	9	16	17	DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT Parade Video 84	14.98
10	11	9	THREE-PEAT: THE CHICAGO BULLS' 3RD CHAMPIONSHIP FoxVideo (CBS/Fox) 5809	19.98	10	5	77	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
11	9	3	THE NFL INSIDER PolyGram Video 4400876833	19.95	11	RE-ENTRY		JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 650	24.97
12	3	31	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	12	11	65	QUICK CALLANETICS-STOMACH ♦ MCA/Universal Home Video 81062	14.95
13	20	97	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	13	NEW▶		JANE FONDA'S FAVORITE FAT BURNERS A*Vision Entertainment 3-50083	12.97
14	19	28	NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99	14	7	67	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
15	RE-ENTRY		THE 10 GREATEST MOMENTS IN YANKEE HISTORY Wood Knapp Video KV404	14.95	15	19	27	ARMS AND ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG142	9.95
16	12	7	WWF: WRESTLING'S GREATEST MATCHES Coliseum Video WS921	9.95	16	8	129	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
17	18	61	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	17	12	89	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
18	13	3	NFL OUTLAW COUNTRY PolyGram Video 4400876813	19.95	18	14	47	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
19	RE-ENTRY		MARCH OF THE TAR HEELS FoxVideo (CBS Video) 5773	19.98	19	15	85	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
20	15	23	WHEN IT WAS A GAME HBO Video 90538	19.98	20	18	17	THIGHS OF STEEL WITH TAMILEE WEBB The Maier Group TMG158	9.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

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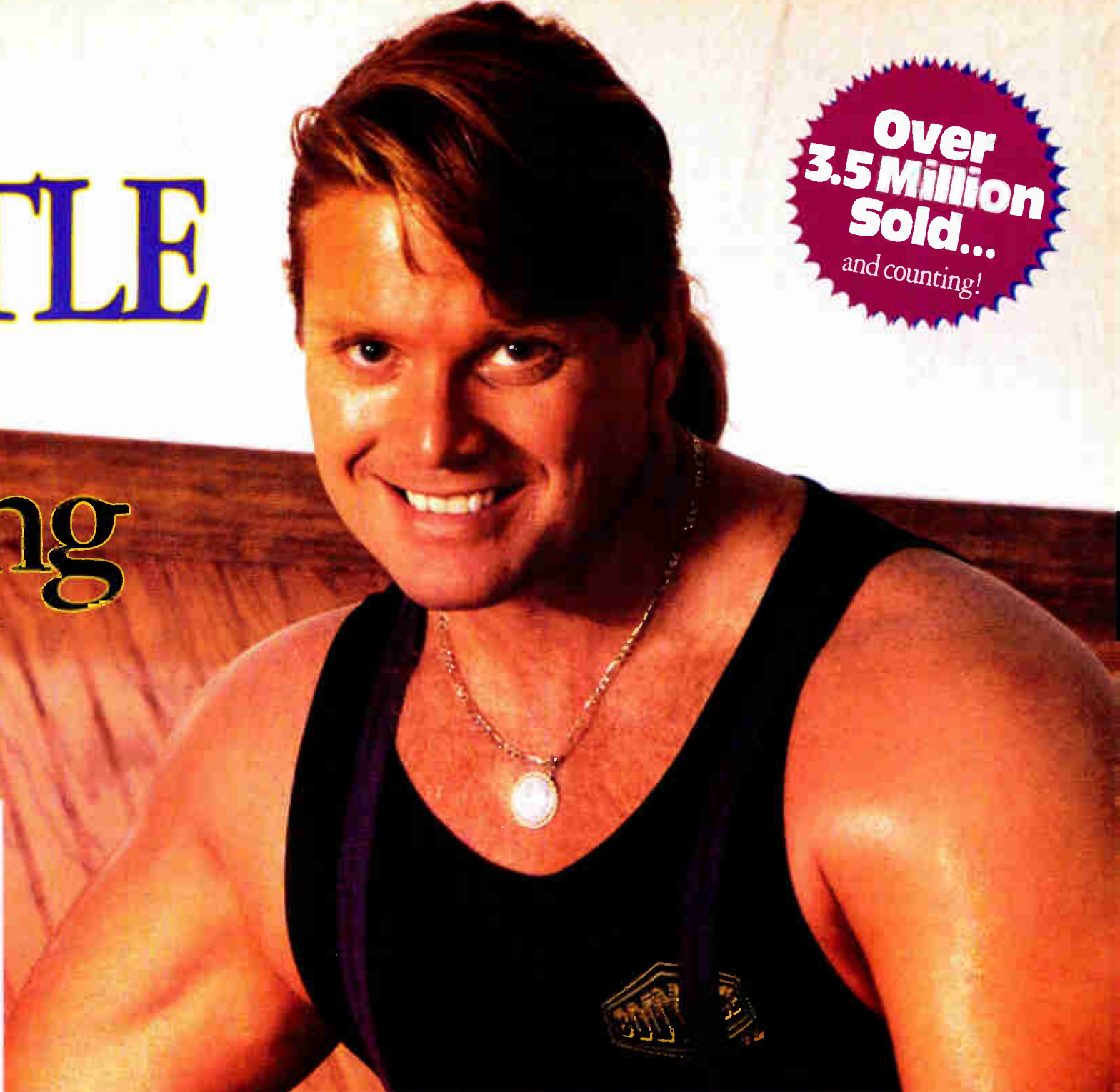
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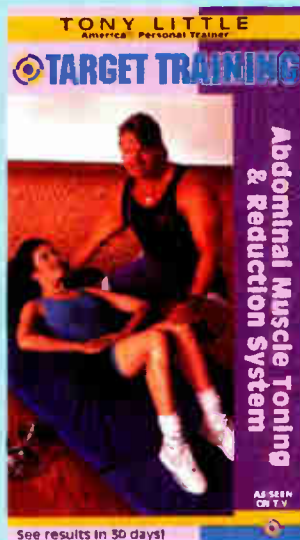
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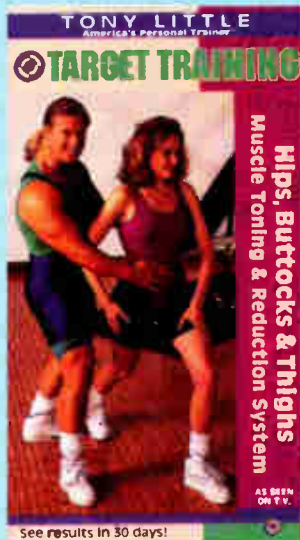
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Holiday Titles Arrive With Deals; Random House's Fall Fare

SEASONINGS: With the holiday rush looming just ahead, here's a look at current video offerings for Halloween, Thanksgiving, and Christmas. Family Home Entertainment is offering a pumpkin patch's worth of releases for Halloween, including the new, animated "Lumpkin The Pumpkin" (\$12.98), produced and narrated by Bobby Goldsboro; "Will Vinton's Claymation Comedy Of Horrors" (\$12.98); and "Follow That Goblin!" (\$12.98). A total of eight titles are available in a 48-piece prepack.

Walt Disney, Buena Vista, and Jim Henson Video are supplying 18 Halloween titles in their seasonal promotion, along with a seven-floor "Haunted Mansion" display. A \$2 consumer rebate offer involves qualifying cassettes and Libby's Juicy Juice products. Titles include "Witcheroo," "Halloween Haunts Vol. 14," and "Monster Bash" (\$12.99-\$14.99).

Academy Award nominee Graham Greene ("Dances With Wolves"), a full-blooded Native American of the Oneida tribe, narrates the new Rabbit Ears title "Squanto and the First Thanksgiving" (30 minutes, \$9.95). The latest in Rabbit Ears' American Heroes and Legends series, "Squanto" features a musical score by Paul McCandless,

and is available from BMG. Meanwhile, Family Home Entertainment has released the animated "Mouse On The Mayflower" (48 minutes, \$12.98), featuring the voices of Tennessee Ernie Ford and Eddie Albert, among others.

A blizzard of Christmas releases is now available, with more to come as autumn progresses. First, there's Jim Henson Video's "The Muppet Christmas Carol," which debuts Nov. 5 at the sell-through price of \$22.99. Consumers who purchase this title, "The Muppet Movie," or "The Great Muppet Caper," along with five packages of Pepperidge Farm Goldfish products, are eligible for a \$5 mail-in refund, an offer good Nov. 7-Feb. 28.

"The Muppet Christmas Carol" is part of a 19-title Christmas promotion from Disney, Henson, and Buena Vista. A seven-foot display resembling a snow-capped Swiss lodge, featuring caroling Disney characters, is available to retailers. Consumers can receive a \$3 refund with purchases of qualifying cassettes and three Duracell battery packages, Oct. 15-Jan. 31. Eligible titles include Sing-Along Songs' "The Twelve Days Of Christmas" and "Very Merry Christmas," "Alvin's Christmas Carol," "A Disney Christmas Gift," and

"Babes In Toyland" (all \$12.99-\$14.99).

FHE has created new point-of-purchase displays and gift packs for its holiday collection, including a 48-piece floor display and 16-piece counter display.



by Moira McCormick™

play whose headers highlight the brand-new animated sequel, "Frosty Returns." With John Goodman as the voice of Frosty, the title will be released prior to its debut as a CBS prime-time TV special. The original 1969 "Frosty The Snowman," told and sung by Jimmy Durante, is part of FHE's Christmas Classics line, which also includes Burl Ives' "Rudolph The Red-Nosed Reindeer." Other titles include "Babar And Father Christmas" and "The Teddy Bears' Christmas." FHE's Christmas collection ranges in suggested retail price from \$9.98-\$19.98.

United American Video of Charlotte, N.C., is offering a "Video Gift Pak," which consists of an animated video packaged with a plush toy. An opening in the rear of the box allows kids to touch the toy in-store. A quartet of holiday packages is available: "Santa and the Three Bears," "Santa's Surprise," "Jingle Bell Foolin'," and "Pups Christmas." Video gift paks are available in 18-count floor displays, with an SRP of \$9.99 each.

RANDOM NOTES: Random House Home Video has shipped its biggest fall release ever. Included is "Sesame Street's 25th Birthday: A Musical Celebration!" (60 mins., \$12.95); four titles in the Saturday morning cartoon series "C.O.W.-Boys of Moo Mesa" (30 mins.

each, \$9.95); a pair of Richard Scarry titles, "Best Learning Songs Video Ever!" and "Best Busy People Video Ever!" (30 mins. each, \$9.95); two new editions of Dr. Seuss Video Classics, narrated respectively by John Cleese and Madeleine Kahn (each 30 mins., \$9.95); and "The Country Mouse and The City Mouse: A Christmas Tale," featuring the voices of Crystal Gayle and John Lithgow (30 mins., \$9.95).

NEW & NOTED: The Coalition for Quality Children's Videos has added nine new endorsed titles to its previously endorsed, 40-title Kids First! Collection. Newly endorsed titles include six in the superlative, critically acclaimed animated series "The World" (Continued on page 70)

EUROPEAN HOME VID TRADE SEEKS TAX BREAK

(Continued from page 66)

IFPI. The board of the IVF is predominantly European in make-up, although Australia, Japan, and the U.S. are all members, the latter represented through the Motion Picture Export Assn. of America.

Heads of national associations represent member countries with funding apportioned to total revenue of the previous year. Support for the IVF and its presence had been declining, however, with France and Norway pulling their support in 1992. "People had either lost interest, or didn't have the impetus to join," says Boulton.

Since his appointment in De-

cember 1992, Boulton has managed to persuade France and Norway to re-join and has signed up Australia, Portugal, and possibly Czechoslovakia as members. It is conceivable that IVF will grow further, with the Federation of Latin American Assns. expressing interest and Japan mooting the possibility of setting up an IVF Asian body. In the meantime, however, the task is to represent video interests predominantly in Europe, and to maintain a level of communication about those developments to international members.

"VIDA in Australia, for example, are keen to keep in touch with devel-

opments in Europe and we can help them with statistical information," says Boulton. "Developments that take place here in terms of copyright development or EC directives—governments around the world are keeping an eye on these sort of things.

"Something can occur in Europe and then Brazil, for example, might decide to introduce a rental right directive or equivalent legislation. It's the way the world is moving communication-wise, and also a reflection of Europe being the most developed area."

Boulton also has been trying to bring commercial teeth to the IVF. "Anti-piracy does impact on the commercial business, but I wanted to get more involved in the commercial issues, and the IVF was an ideal way to do that," he says. "We're getting a lot more commercial people getting involved—I am trying to do a job, which is representing the industry, and for me to be talking to people fulfilling a similar function to me seems to be an unnecessary logjam in the information system. I should be working for the commercial interests of the industry, and it's important to have their views rather than a distilled information."

He says he is optimistic about what's ahead. "I don't know what's going to happen in 10 years time, but certainly, in the next few years, you've got a video industry which is established. The video industry has a very healthy future. The balance between rental and sell-through may change, as it already has in the U.K. and will happen in Europe, but everybody was suggesting doom and gloom for the rental business... I don't see that I think it's always going to be there. Video's got a good future—it's a strong industry."

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	Malice (Columbia)	9,232,650	1,431 6,452	9,232,650
2	The Good Son (20th Century Fox)	7,780,326	1,877 4,145	23,616,709
3	Cool Runnings (Buena Vista)	7,046,648	1,387 5,080	7,046,648
4	The Program (Buena Vista)	4,314,070	1,661 2,597	13,133,074
5	The Age of Innocence (Columbia)	4,159,209	728 5,713	13,750,984
6	For Love Or Money (Universal)	4,016,220	1,626 2,470	4,016,220
7	A Bronx Tale (Savoy)	3,716,456	1,077 3,451	3,716,456
8	The Fugitive (Warner Bros.)	3,449,017	2,011 1,715	166,325,128
9	The Joy Luck Club (Buena Vista)	2,834,797	340 8,338	5,972,279
10	Striking Distance (Columbia)	2,625,348	1,917 1,369	20,040,452

Billboard® FOR WEEK ENDING OCTOBER 16, 1993

Top Kid Video™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
*** NO. 1 ***					
1	1	206	PINOCCHIO Walt Disney Home Video 239	1940	24.99
2	2	49	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
3	4	21	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME Walt Disney Home Video 1730	1993	12.99
4	3	5	BARNEY'S HOME SWEET HOMES The Lyons Group 99041	1993	14.95
5	7	3	REN & STIMPY: THE CLASSICS Nickelodeon/Sony Wonder LV49200	1993	14.98
6	15	3	REN & STIMPY: THE STINKIEST STORIES Nickelodeon/Sony Wonder LV49202	1993	14.98
7	14	3	REN & STIMPY: THE STUPIDEST STORIES Nickelodeon/Sony Wonder LV49201	1993	14.98
8	NEW		ONCE UPON A FOREST FoxVideo 8501	1993	24.98
9	6	17	BARNEY RHYMES WITH MOTHER GOOSE The Lyons Group 99031	1993	14.95
10	5	77	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
11	9	252	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	8	25	BARNEY'S BEST MANNERS The Lyons Group 99021	1993	14.95
13	17	5	THOMAS THE TANK ENGINE: DAISY Strand Home Video 1266	1993	12.99
14	10	39	ROCK WITH BARNEY The Lyons Group 98081	1992	14.95
15	12	33	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091	1992	14.95
16	11	31	LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
17	NEW		ALADDIN Walt Disney Home Video 1662	1992	24.99
18	13	33	BARNEY IN CONCERT The Lyons Group 98071	1992	14.95
19	NEW		BOO-BUSTERS Walt Disney Home Video 1910	1993	12.99
20	NEW		WHERE'S SPOT? Walt Disney Home Video 1771	1993	14.99
21	25	73	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
22	18	21	X-MEN: ENTER MAGNETO Saban Entertainment/PolyGram Video 4400866593	1993	9.95
23	NEW		REN & STIMPY: HAVE YOURSELF A STINKY LITTLE CHRISTMAS Sony Wonder LV49209	1993	14.98
24	23	37	BARNEY'S THREE WISHES The Lyons Group	1992	14.95
25	16	127	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Beethoven

On December 17th, America's Hottest Dog Is Coming Back for "2nds".

Capitalize on the upcoming Universal Pictures release of *BEETHOVEN'S 2ND*: a \$3 consumer rebate offer with the purchase of a theatrical ticket to the sequel and a *Beethoven* videocassette!

Cash-in on *Beethoven* awareness!
Beethoven's 2nd is the most hotly anticipated family release of the year! So capitalize on *Beethoven* awareness as Universal Pictures promotes the sequel to one of last year's most popular titles! On September 29th, *Beethoven* will be available on videocassette at the new suggested retail price of \$19.98. And, for the first time ever, consumers can qualify for a \$3 mail-in rebate when they purchase both a ticket to the theatrical release of *Beethoven's 2nd* and a *Beethoven* videocassette.

He's fun, famous, furry...and profitable!
 The original *Beethoven* chowed down more than \$57 Million at the box office. Now, thanks to the new low price (\$19.98), along with an unprecedented rebate offer, families everywhere will want to fetch *Beethoven* for their video libraries!

Mail-in rebate offer will be communicated in:
Beethoven's 2nd newspaper and magazine ads.
 Rebate forms available in video stores.
 Consumers receive rebate via mail by sending in proof-of-purchase and store receipt from a *Beethoven* videocassette, along with movie ticket stub from *Beethoven's 2nd*. Rebate promotion runs 11/15/93 - 2/28/94.

Ask your MCA sales representative for more details about this exciting promotion.

\$19⁹⁸
S.R.P.
 — \$3⁰⁰
MAIL-IN REBATE

 \$16⁹⁸
AFTER REBATE

Color/ 1 Hour 27 Mins.
 Videocassette #81222
 (Also available on Laserdisc #41222)

PG **STEREO SURROUND**



**Street Date:
 September 29, 1993**



Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"Miles Davis & Quincy Jones: Live At Montreux," Warner Reprise Video, 77 minutes, \$29.98.

July 8, 1991, marked the final performance by the late, great Miles Davis at the annual jazz retreat in Montreux, Switzerland. This longform, commemorating his performance with concert footage plus rehearsals and remembrances from friends and fellow musicians, clearly was handled with care from start to finish. Quincy Jones, whose heartfelt introduction of his "brother, idol, and friend" starts off the program, had encouraged Davis to revisit some of his interpretations of Gil Evans works. Beginning with "Boblicity," Davis also runs through such genre-revolutionizing compositions as "Maids Of Cadiz," "The Duke," "Miles Ahead," and "Solea." Warner Bros. simultaneously is releasing a companion album.

"EarthFlight: Songs From Home," 40 minutes, "EarthScapes," 32 minutes, The ARK Group (415-863-7200), \$19.95 each.

These two audiovisual journeys stand out from the pack by virtue of their sheer majesty. "Songs From Home," latest in a series of "EarthFlight" video albums, features overhead views of New England and New York, set to the music of Craig Peyton's like-titled album. Fall foliage scenes are the cat's meow, but winter views of Maine are a close second. "EarthScapes" is a glorious moving gallery of photography by David Fortney, set to a soundtrack featuring musicians and composers Suzanne Ciani, Richard Burmer, Patrick O'Hearn, and Vangelis. This one won a silver medal for cinematography at this year's Worldfest International Film & Video Festival, and it's easy to see why.



CHILDREN'S

"Choo Choo Trains: Close Up And Very Personal," Stage Fright Productions (708-208-9845), 30 minutes, \$14.95.

Now here's a different kind of steamy entertainment. From

the folks who offered youngsters a close up and very personal encounter with "Big Rigs" and "Farm Animals" comes this live-action look at trains. Again, there's no narration—just the lulling sounds of trains, trains, trains as they move on down the line. Among the vehicles tracked here are classic steam engines, freight cars, passenger trains, and diesel cars. And viewers are treated to a real insider's view via rides in several different engine cabs. "Choo Choo Trains" is geared toward kids ages 1-5 (as the name would suggest), but it makes for fun entertainment for train lovers of all ages.



"The Donut Man With Duncan And The Donut Repair Club: At The Zoo," Integrity Music/Sparrow (615-371-6800), 30 minutes, \$14.95.

The zoo is the latest destination for an outing by talking donut Duncan and the Donut Repair Club kids in this new release from Integrity Music's Just For Kids Series. There are animals and jokes galore, but the overriding religious messages come through loud and clear. This is one video that would definitely pass in the "family values" category. Song titles include "O-B-E-Y," about honoring parents' wishes; the self-explanatory "Noah And The Animals"; and "I'm So Wonderfully Made," about the uniqueness of each individual. Program does a good job of teaching kids self-confidence, but some youngsters watching at home, purely for entertainment, may pick up on its heavy-handedness. Therefore, the video may be most effective as a group or school exercise.

HEALTH/FITNESS

"What Every Woman Should Know About Menopause," Xenejex (800-228-2195), 30 minutes, \$21.95.

Menopause is a hot topic these days, and Xenejex is the latest company to jump on the bandwagon and release an informational video. Though he initially

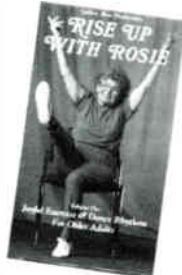
refers to menopause as "the M word," Xenejex patriarch/video host Alan Xenakis does broach the subject with care and respect, using diagrams to explain the more technical matters and interviews with physicians, researchers, and laywomen to convey facts and options.

"Young At Heart: Body Conditioning With Estelle," Video Treasures, 55 minutes, \$16.95.

Who says getting older means having to give up an exercise program? Certainly not "Golden Girl" Estelle Getty, who leads this conditioning class. Created especially for people 55 and older, the workout is a kinder, gentler version of the low-impact classes being touted by the well-known fitness queens. Participants at home can select from four levels of intensity, and there's even a variation whereby all of the exercises can be done while sitting down. Rose would be proud.

"Rise Up With Rosie," Golden Rose Productions (510-540-1971), 55 minutes, \$19.95.

Subtitled "Joyful Exercise And Dance For Older Adults," motivational specialist Rosie's routine is geared as much toward shaping up older adults' inner mechanics as it is their physical bodies. Her exercise program, the entirety of which is conducted while she sits on a chair, is divided into two segments: Chair Exercises and Rhythm Time. The first part is a series of stretches, while the latter comprises maneuvers, set to music, with which participants are encouraged to sing and count along. Perfect for



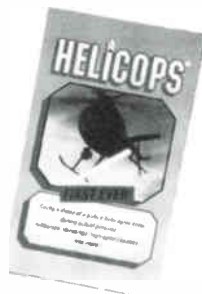
people undergoing physical therapy, or older folks who are more comfortable exercising while sitting down.

DOCUMENTARY

"Helicops," Helicops Video Production (105-630-9710),

60 minutes, \$29.95.

The proliferation of cinema-verité television shows, in the vein of "Rescue 911," "Cops," and the like has given rise to video verité. "Helicops" professes to be the first video ever to take viewers inside a police pilot's helicopter cockpit, to witness firsthand actual night pursuits, drive-by shootings, and, of course, rescues. And it may very well be. What comes along with this real-life action, however, is a lot of waiting around for something to happen and a lot of static over the police radio. We can only hope the police are able to understand the transmissions better than viewers at home. Most urgent moment comes as the helicopter hovers over a fast-food joint while a robbery suspect engages in a shoot-out with an officer.



SPORTS

"The NFL's 15 Greatest Comebacks," "NFL Rocks: Extreme Football," NFL Films/PolyGram Video, 15 minutes each, \$19.95 each.

The two newest players in NFL Films/PolyGram Video's series are downright down and dirty. Hosted by NBC's Paul Maguire, "15 Greatest Comebacks" shows some teams that managed to come up on the winning side when the fat lady sang. Among the comeback miracle workers featured are John Elway, Roger Staubach, and then-49er Joe Montana. And perhaps the greatest comeback story in recent years, the Buffalo Bills' Frank Reich-led victory over the Houston Oilers last year, also is detailed in all its glory. "Extreme Football" is part deux of last year's "NFL Rocks." This one is grittier than its predecessor, and features such colorful NFL characters as the Cowboys' Nate "The Kitchen" Newton, San Diego Charger Junior Seau, and the Bills' 5-foot-9-inch linebacker Steve Tasker, who shares his views on taking a hit. There's also a guest appearance by another current favorite man (or is it woman?) in pads—Pat of "Saturday Night Live" fame. Music-wise, the video rocks with Van Halen's "Top Of The World," Ugly Kid Joe's "Everything About You," Living Colour's "Glamour Boy," and more.

Home Video

MARQUEE VALUES

(Continued from page 66)

chitchat about feminist and sexual-orientation issues?) Still, this new sort of "woman's picture" will no doubt find its audience.

"Puppet Master 4" (1993), not rated, Full Moon Entertainment, prebooks Nov. 2.

A computer scientist stumbles across Puppet Master Toulon's grim little creations, as well as the life-bestowing serum Toulon stole from Hell. The forces of darkness—in a why-don't-you-pick-on-somebody-your-own-size gesture—send a team of half-pint demons topside to get even with the puppets, and the odd human being. (Bearing in mind that too many sequels tend to take the edge off frightening characters, it may have been unwise to depict the once-fearsome puppets as good guys, or to show them gleefully playing laser tag.) Even in this, the least of the "Puppet Master" series, the artfully designed puppets remain uncannily creepy. With much of its violence strictly puppet-on-puppet, it shouldn't be too scary for younger adolescent horror fans.

"In The Line Of Duty: Ambush In Waco" (1993), R, Republic Pictures Home Video, prebooks Oct. 27.

This hastily produced depiction of messianic cult leader David Koresh proves that in the torn-from-this-morning's-headlines world of insta-docudrama, getting there first may not always be best. Tim Daly does a fine Koresh, but offers little explanation as to how such a vague personality could control so many. In a curious attempt not to seem too exploitative, the story also dwells on agents from the Bureau of Alcohol, Tobacco and Firearms. And although the botched raid on the Koresh fortress is the film's climax, there is no real mention of oft-discussed ATF ineptitude. The box art depicts a burning Branch Davidian compound, but the movie never covers the weeks of siege and

Koresh's fiery last act. The morbid curiosity that interests people in trashy movies about Rasputin, Charles Manson, or Jim Jones will probably carry the day here.

"The Plague" (1993), R, LIVE Home Video, prebooks Nov. 2.

Screen stalwarts William Hurt, Robert Duvall, and Raul Julia join the lesser-known Sandrine Bonnaire and Jean-Marc Barr in this adaptation of Albert Camus' bleak story of a city's outbreak of bubonic plague. Hurt stars as a doctor trying to balance public-health concerns with individual dignity in the fever-gripped city of Oran (moved from North Africa to South America). Whether intended as a present-day updating of a French literary classic, as an AIDS allegory, or as just another disaster picture, the plot is so meandering and the characters so long-winded that most viewers will try to break out of quarantine early. Best for existentialist renters eager for a Sisyphean movie experience.

"The Flash II: Revenge Of The Trickster" (1991), not rated, Warner Home Video, prebooks Nov. 3.

This celluloid depiction of the DC Comics superhero is just a repackaging of two episodes from the short-lived TV series that starred John Wesley Shipp as the police scientist turned lightning-fast crusader. Flanked by Joyce Hyser as a sexy detective and Amanda Pays as his long-suffering colleague, the Flash must do battle with cackling archvillain the Trickster (Mark Hamill), a sort of poverty-row version of better-known cackling archvillains. With plots that require little more motivation than "I'll get you, Flash!" the actors are in on the joke too, and seem to come within a hair's breadth of wondering aloud how much dumber this movie could get. Best for children, but studded with jokes that parents will chuckle at.

CHILD'S PLAY

(Continued from page 68)

of Peter Rabbit and Friends," from GoodTimes Home Video. Other equally worthy titles include "Joe Scruggs In Concert" from Shadow Play Video, Austin Texas; "The Snow Queen" from Lightyear Entertainment/BMG, New York; and "Stories From The Black Tradition," from Children's Circle, Weston, Conn. . . . The final two volumes of Disney's "Ariel's Undersea Adventures" series hit stores Nov. 2. Volumes four and five, "In Harmony" and "Ariel's Gift," featuring the Little Mermaid character, are 44 minutes and \$12.99 each. A consumer premium, Ariel's Treasure Case, is available while supplies last. . . . PolyGram Video has unveiled two new titles in its best-selling "X-men" series, "Captive Hearts" and "Cold Vengeance" (each 25 minutes, \$9.95) . . . New York-based V.I.E.W. Video has bowed a new series, Kids' Cultural Collection, in which classic children's stories are interpreted via dance, music, and theater. The first three titles,

all ballet, are "Alice In Wonderland," "Swan Lake Story," and "Cinderella" (27-38 mins., \$19.98) . . . Stage Fright Productions, Geneva, Ill., has released the latest in its well-received "Close Up and Personal" series, aimed at tots from one to five. "ChooChoo Trains" is 30 minutes at \$14.95 . . . Roger Smith, whose live Athens, Ga., TV program, "Roger Rocket Videos," premiered last year, has moved his show into the Atlanta area via cable. "Roger Rocket Videos" is now taped and features a puppeteer, but Smith says, "The main focus of the show is children's music videos." . . . In the wake of the hit movie "Free Willy," The Video Project has issued the documentary "Orca: Killer Whale or Gentle Giant?" (26 minutes, \$24.95).

Please address all correspondence, review copies, etc., to Moira McCormick, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-464-0880.

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.

Pro Audio

Dolby Is Driving Digital Surround Home New Processor Is First Result Of Alliance With Zoran

BY MARILYN A. GILLEN

NEW YORK—Dolby Laboratories has heard the future of home entertainment, and that future is Dolby Digital Sound.

If plans come to fruition, that is. With the goal of making that future a reality, the San Francisco-based company allied with the Santa Clara, Calif.-based Zoran Corp. in an effort to move Dolby's multichannel digital film-sound technology into the home listening environment, via consumer audio and video products. Zoran Corp. designs, manufactures, and markets digital signal-processing devices for use in computer and consumer systems.

The first fruit of that alliance has just been revealed—a new single-chip digital signal processor capable of encoding and decoding Dolby's AC-3 surround-sound algorithm (Dolby AC-3 codes five full-range channels, plus a sixth subwoofer channel, into a single composite data stream). The single chip would serve the same function as the five chips originally required to decode AC-3-coded Dolby Stereo Digital film soundtracks, thus making it less expensive, and more practical, for con-

sumer applications.

Consumer products using the technology are expected to reach the marketplace in 1994, according to the companies, with high-end lines seen as the likeliest early employers. Professional theater decoders will be the first products to incorporate the new DSP.

In other consumer-sound news, Desper Products, the U.S. subsidiary of Vancouver-based Spatializer Audio Laboratories Inc., has signed a letter of intent with Matsushita Electronics Corp. for the development and production of Spatializer integrated circuits for use by consumer electronics manufacturers worldwide.

The integrated circuits, which are expected to be available to manufacturers by mid-1994, are designed to create a surround-sound listening experience from any stereo source, using two loudspeakers. Spatializer CEO Steven Gershnick foresees applications in everything from car and home CD players to TVs and VCRs.

"The potential for this technology is almost unlimited, and we see markets worldwide, from home audio electronics to multimedia computing," adds S. Teramoto, director of MEC's IC division.

Desper chief financial officer Wendy Guerrero says that Matsushita subsidiaries such as Technics and Panasonic would be likely licensing candidates. The development agreement is nonexclusive, she adds.

A studio-based version of Spatializer technology was introduced in June, with the Record Plant in Los Angeles becoming the first buyer of the system.

Producer David Foster already has used the PRO Spatializer on a Color Me Badd album due this fall; other upcoming projects incorporating the recording technology include albums from Michael Crawford and Shadowfax.



Trident On Target. Studio 19 in Nashville became the first North American owner of Trident's newest console, the Series 90. At the board are members of Liberty Records act Pearl River and, seated at far right, studio owner Larry Rogers and Pearl River manager Marty Gamblin.

newsline...

HARMAN IS IN acquisition mode again.

The Northridge, Calif.-based firm has signed an agreement in principle to acquire an unspecified minority stake in Madrigal Audio Labs, whose offerings include the Proceed and Mark Levinson hi-fi lines. The agreement, which includes an option to purchase the remaining Madrigal equity, is slated to be completed Friday (15).

Harman's most recent acquisition was of microphone maker AKG Acoustics, in a deal revealed in August. Earlier this year, the company brought Lexicon into its expanding fold.

In other news, Audio Week reports Harman plans to file a registration with the SEC for a public offering of 3 million shares of stock.

THE SYNCLAVIER CO. says it has had a profitable first quarter of operation, recording nearly \$1 million in revenues and more than \$100,000 in profits. As a result, the company reports that it has been able to pay down its line of credit significantly.

The Synclavier Co. acquired the assets of the former New England Digital in April.

Analyzing the strong first quarter, company president Griffith W. McRee points to a greater-than-anticipated demand for new Synclavier and PostPro systems, as well as new product enhancements.

The company introduced two new storage and memory enhancements at the Audio Engineering Society: the FastTrax option for the PostPro system that assures virtually unlimited recording time, and new 64 megabyte MegaRAM cards for the Synclavier that allow users to configure up to 768 MB of random-access memory.

THE NEWLY RECHRISTENED KH America (formerly Kinergetics U.S.) has made several executive shifts, according to company president Robert Heiblim. Jim Sullivan is named VP/GM of KEF Electronics of America; Ray Lerner moves to KH America as VP, international projects; Dan Beggs is named director of sales for KEF America; and Steve Ravinski is named marketing manager for KEF America. . . In other executive news, Akira Saito has been named president of Denon America and Hideo Kushia has been promoted to VP of sales administration and product planning. Saito retains his prior responsibilities as treasurer and chief operating officer.

Massy Rides Latest Alternative Wave Producer Tailors Approach To Bands' Personalities

NEW YORK—Sylvia Massy knew Green Jello before they were Jelly, and was on hand to see Tool build a national rep.

The alternative tip? Been there. Done that.

"It's funny to me to hear 'alternative' being talked about now, because these are the same bands I've been recording all along, and all of a sudden it's something people are listening to," Massy says by phone from Bearsville Studios in Woodstock, N.Y., where she is working with a new Capitol band from Boston called Stompbox.

She is considering the question of whether she is an "alternative producer," and what that might actually mean, if anything.

"It's been the same genre for me since I started recording, back when I used to sneak bands in at night into the studio where I was working in San Francisco," she adds. "It's the same type of music; it's just the profile that's different."

Massy's profile these days is equally ascendant, and no simpler to pigeonhole. After more than 10 years spent in various roles in the recording industry, from DJ to radio production engineer to music-biz engineer and mixer, she is a producer with some impressive major-label credits (among them, engineer and/or mix credits for Geto Boys, Aerosmith, Paula Abdul, and Prince—which earned her a gold record for her "Cream" mix) and a fistful of cult-fave laurels (Stikkitty, Sea Hags, Beat Nigs, Mojo Nixon). Most recently, she wrapped up production on the debut album by Stardog/Mercury Records act Greta. The result, "No

Biting," was unveiled late last month.

"The band members—the two guys who write most of the material, Paul Plagens and Josh Gordon—really come from completely different directions and have very different ideas about music," Massy says when queried about Greta's segues from speed-metal to sweet beats—in a single song, if not a single measure. "They also hear things completely differently."

In the middle was Massy. "It was a challenge," she says, "but that's part of what makes the band and their songs so great—that mix of completely different sensibilities. So it wasn't a matter of changing that, just making it work by creating a record that had a flow, that had a beginning and end and went through all these mood changes along the way. But first you've gotta have the songs—and they do."



MASSY

A big believer in preproduction, Massy says two songs on the Greta record ("Nature" and "Revolver") were created during that process, just days before the band went into the studio. "Something magical kind of happened there with those songs," she says.

Such magic only rarely just happens, of course. More often, the producer and band have to reach into themselves—and their bags of tricks.

"Well," says Massy, "as far as singers go, sometimes I will purposefully try to get the artist riled up. It depends on what I'm going for. Sometimes I'll make them very comfortable, I'll get the vibe going. I'll get the candles out, the whole thing. And sometimes I'll make it very harsh and cold, and I'll get them very angry if that is the emotion that I am trying

to get out of them. A little animosity sometimes brings out the best in a singer.

"And being a woman, too," she adds, "I think I can get certain things, certain emotions out of an artist that a guy can't get." Elaboration? Fuhgetaboutit.

But what about being a woman in an industry niche in which there still are few female engineers and fewer still producers? "I don't think I've had a harder time because of being a woman," Massy says without hesitation, noting that she's often asked that. "I think it's hard for anybody."

LIVE VIBE

As far as production generalizations go, Massy champions a "live vibe." "Sometimes, if I can get a cheaper studio, I'll do that so we can get real loose," she says. "Like with the Tool record, we worked in a very inexpensive studio, and then we booked a lot of time so that we could just really feel comfortable. I think that helps to get the best performances out of the band."

There is a line, though. "Sometimes certain songs you just want to leave alone in preproduction," Massy says. "You don't want to lose that fresh energy or work out all the kinks. I'm a big believer in leaving in some kinks."

Which segues nicely into the interesting case of Green Jello, a video-only band that eventually made a Massy-produced soundtrack album, "Cereal Killer Soundtrack," which proved to be oddly popular (enough to get the group sued over its use of the jigg'y foodstuff's name; the band is now Green Jelly).

"The success and all the press caught us all by surprise," Massy says. "I had worked with the band before—we did an eight-track tape and they pressed it—and I've just kind of helped them along from the

(Continued on next page)

AUDIO TRACK

NEW YORK

PRODUCER FRANK FILIPETTI was recently in East Hill Studios working on a live Foreigner compilation for Atlantic Records. With the aid of five convection ovens and assistant Jeff Archuleta, Filipetti transferred tracks to a Sony 3348 for mixdown.

Producers Lamar Mitchell and Debrice King have been working at Pocketown Studios with Pocketown recording act Koncrete Level. Engineer Jimmy Douglas worked behind the Soundtrax console.

Film maker Spike Lee recently

was in Clinton Recording Studios to prerecord music for a film shoot for his latest project, "Crooklyn." Engineer James Nichols and assistant engineer Robert Friedrich recorded composer Terence Blanchard through the classic Neve 8078 and onto the Studer A800, using Dolby SR.

Composer Scott Johnson was recently in Looking Glass Studios, working with Elektra recording act the Kronos Quartet. Engineering chores were handled by Miles Green, with the assistance of Dante DeSole.

Producer Brian Gari has been at

Seth B. Winner Sound Studios in Brooklyn, working on an upcoming double-CD set for the Sony/Legacy label on the late Eddie Cantor. Gari is Cantor's grandson.

LOS ANGELES

AT GROUP IV RECORDING, Elephant recording act Sharon, Lois & Bram has been working on an upcoming children's Christmas record, titled "Candles, Snow And Mistletoe." Glen Roven produced, and Gary Lux engineered with the assistance of Dann Thompson. Tracks were recorded through a Neve V with Flying Faders, onto a 24-track Studer with Dolby SR.

Capitalist recording act Lunatic Fringe has been working at Clearlake Audio, laying down and mixing tracks for its forthcoming release. The project is being co-produced by Yorgus, Brian Levi, and the band. Levi also engineered, with the assistance of Colin Mitchell. Tracks were recorded through the Trident series 80B board, onto a Studer A827.

At Studio Masters, producer Dr. Jam has been working on a remix of Johnny Gill's single, "Cute Sweet Love Addiction," for Motown Records. Engineering the mix was Elliot Peters, while Tom Mahn and Jeff Moses assisted.

Warner Bros. recording artist k.d. lang was recently at Skip Saylor Recording, mixing the soundtrack for the upcoming film, "Even Cowgirls Get The Blues." Ben Mink produced the sessions, while Marc Ramaer engineered with the assistance of Eric Flickinger.

NASHVILLE

THE AMAZING RHYTHM ACES have reunited at the Sound Emporium to work on a new project. Head Rhythm Ace (and Run C&W member) Russell Smith handled production chores, while Gary Laney engineered behind the Trident 80B series console and the Neve 8128. Ken Hutton acted as assistant engineer.

Producer Tom Kimmel has been in Ray Kennedy's Room And Board Studios working on a track for Art Garfunkel's new Sony release. Kennedy engineered on the CAD console and the 24-track Otari multitrack.

At Soundstage Studios, producer Joel Diamond has been pro-

ducing Michael Twitty (son of Conway Twitty).

Tammy Wynette was recently at Woodland Digital, recording her half of an upcoming duet with Elton John. Barry Beckett produced, and Csaba Petocz engineered behind the Neve VR 60.

OTHER CITIES

A&M/TABU RECORDING artist Larry Springfield has been working with producer Jimmy Thomas at Atlanta's Doppler Studios. John "Goog" Guggenheim engineered the project with the assistance of Blake Eiseman.

A&M recording act Soundgarden has been working on its upcoming project at Seattle's Bad Animals studio, with producer Michael Beinhorn. Engineer Jason Corsaro and assistant Adam Kasper worked behind the SSL 4064G console.

Andy Powell and Ted Turner of MCA recording act Wishbone Ash have been working together on an upcoming project at North Shore Studios in Ridgefield, Conn.

Mercury recording act Cinderella has been busy at Kajem Studios in Gladwyne, Pa., working on its upcoming release. John Purdell and Duane Baron are producing and engineering the project, with the assistance of Brian Stover. The studio purchased a new Studer 827 24-track tape machine for the project.

All material for the Audio Track column should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING OCT. 9, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-PLAY	MODERN ROCK
TITLE Artist/ Producer (Label)	DREAMLOVER Mariah Carey/ M.Carey,D.Hall W.Afanaseff (Columbia)	RIGHT HERE (HUMAN NATURE) SWV/ B.A. Morgan (RCA)	AIN'T GOING DOWN Garth Brooks/ A.Reynolds (Liberty)	A SHADEY SHADE (NOW PRANCE) RuPaul/ E.Krupper (Tommy Boy)	NO RAIN Blind Melon/ R.Parashar (Capitol)
RECORDING STUDIO(S) Engineer(s)	RIGHT TRACK (New York) Bob Rosa Dana Jon Chappelle	HOMEBOY/ FUTURE (NY/Virginia Beach) Larry Funk Nat Foster/ Franklyn Grant	JACK'S TRACKS (Nashville) Mark Miller	HYSTERIA (New York) Eric Kupper	LONDON BRIDGE (Seattle,WA) Rick Parashar
RECORDING CONSOLE(S)	SSL 4064	Harrison MR II/ SSL 4000E	Quad Coronado	Tascam 388 with Roland M12E	Neve 8068
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348	Sony APR/Studer A827	Sony MCI 24	Tascam 388	Studer A800 MKII
STUDIO MONITOR(S)	Tannoy	UREI 813 Yamaha NS10/ Yamaha NS10, Emlar	Yamaha NS10	Tannoy PBM8 JBL Control 1	Tannoy Yamaha NS10
MASTER TAPE	Ampex 467	Ampex 456/499	Ampex 456	Ampex 456	3M 996
MIXDOWN STUDIO(S) Engineer(s)	SONY STUDIOS (New York) Mick Guzauski	FUTURE (Virginia Beach,VA) Franklyn Grant	JACK'S TRACKS (Nashville) Mark Miller	HYSTERIA (New York) Eric Kupper	LONDON BRIDGE (Seattle,WA) Rick Parashar
CONSOLE(S)	SSL 4000 96 Ultimotion	SSL 4000E	Quad Coronado	Tascam 388 with Roland M12E	Neve 8068
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony 3348 (Dolby SR)	Studer A827	Sony MCI 24	Tascam 388	Studer A800 MKII
STUDIO MONITOR(S)	Mastering Lab Tannoy	Emlar Yamaha NS10	Yamaha NS10	Tannoy PBM8 JBL Control 1	Tannoy Yamaha NS10
MASTER TAPE	3M 996	Ampex 499	Ampex 456	Ampex 456	3M 996
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY Tom Coyne	STERLING SOUND George Marino
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Capitol Manufacturing	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	BMG Manufacturing	Capitol Manufacturing	WEA Manufacturing	Capitol 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.

SYLVIA MASSY

(Continued from preceding page)

beginning. When Zoo budgeted me \$17,000 to produce the soundtrack to the video, we went into Sound City and set up. Since the [Jelly] drummer was also in Tool, we wound up cutting the Tool EP at the same time—to save even more money! We had a blast, and a lot of what you hear on the record is completely spontaneous and live. And when it hit, yeah, it was a big surprise."

Asked if the "Cereal Killer" success had opened new doors, Massy pauses. "Yeah," she says slowly, and then volunteers with a laugh, "Strange doors. But I love bands with a sense of humor. And they really are very talented musicians. They just have a lot of fun."

AN EAR FOR DETAIL

Fun and genres aside, Massy is in many ways a highly traditional producer, and a highly disciplined one. A self-described techie who admits to occasionally getting absorbed in the tiniest technical details, she always engineers her own projects, and often mixes them as well. "I can really get what I hear that way," she says of engineering. "I can get exactly what it is I want."

Massy also comes down in the traditionalists' analog camp, though entirely for her own reasons. "The only thing I don't like about digital is, I

don't feel comfortable grabbing the tape and cutting the tape," she says. "See, I really abuse analog—I overrecord for effect, and I edit and I spin things in backward and just do a lot of analog tricks, so I feel more comfortable in the analog mode."

The analog mode also is an element in that nebulous "alternative sound." "True," says Massy. "It's certainly that, and editing, and then a lot of it is just the way you mike something, and using a lot less digital reverb—just letting things sound more natural. That less-produced sound seems to be very important in a lot of the things today, making it sound 'not produced' when you're producing. I think a lot of the '80s records were maybe so overproduced that a lot of people are trying to get back to just the organic rock, and I really appreciate that."

Not that she would ever force the issue. "I want to make a record that sounds like the band, that is a genuine representation of what the band's about," she says. "Those feelings come directly from the band, and I just put it on tape and mix it in a way that you're not conscious of me being there, I would hope. I give the band freedom, but I also throw out ideas that kind of spur their imaginations, too. And then anything can happen."

Any genre, too. MARILYN GILLEN

Update

GOOD WORKS

SAVING LIVES: "Concerto Por La Vida (Concert for Life)," a benefit concert raising funds to fight AIDS in the Latino community, has been set for Saturday (16) at the Los Angeles Sports Arena. It will air as a delayed telecast on Telemundo Oct. 23, from 8-10 p.m. The concert is the first effort from Artists of Hispanic Origin Respond to AIDS. While Latinos

make up almost 9% of the U.S. population, they represent more than 15% of all AIDS cases nationwide. Dozens of Latin recording acts and athletes will appear at the event, including performs Maria Conchita Alonso, Gerardo, Miguel Mateos, Rocio Banquells, Jorge Muniz, Laureano Brizuela, Los Fantasmas del Caribe, Mariachi Sol de Mexico de Jose Hernandez, Las Triplets, Barrio Boyzz, Raul Di Blasio, and Rudy La Scala. For more info, call Oralia Michel or Monica Carazo at 818-368-0902.

SAVING LIVES (2): The Chieftains will perform a benefit concert at the Sylvia and Danny Kaye Playhouse in New York Saturday (16) to benefit the International Breast Cancer Foundation for Ireland. October is National Breast Cancer Awareness Month. For more info,

call 212-772-4448.

FOR WORK WELL DONE: Randy Owen of the group Alabama was scheduled to be presented with the Michael F. Turner Distinguished Service Award from St. Jude Children's Research Hospital and its fund-raising organization, the American Lebanese Syrian Associated Charities Oct. 9 at the banquet of the 36th national ALSAC/St. Jude convention in Houston. Ricky Skaggs was set to perform in Owen's honor. Owen has been a leading force behind "Country Cares for St. Jude ALSAC, ALSAC's annual radiothon conducted by country music radio stations nationwide. The annual campaign raised more than \$3 million this year for the hospital, founded by the late entertainer Danny Thomas to treat children and provide for research into the cures for major diseases of children.



Ready To Be Signed. Following a showcase of new and unsigned talent presented by B'nai B'rith's Music and Performing Arts Unit in New York, the performers are congratulated by the unit's president, Ira Moss, right, and senior VP Mel Fuhrman, back row, third from left. The performers shown are members of jazz/soul band Moonruler, and singers Randy Mason, Lisa Brigantino, and Bill Foley, with their respective band members. (Photo: Chuck Pulin)

LIFELINES

BIRTHS

Boy, Brandon Landau, to Neal Edelson and Joanie Landau, Sept. 28 in Westport, Conn. He is senior counsel for Bertelsmann Music Group.

MARRIAGES

Samuel Todd McKee to Marcia Lynn Beverly, Sept. 4 in Nashville. She is director of product management for Capricorn Records.

Rob Schneider to Alicen Catron, Oct. 2 in Buena Park, Calif. He is manager of music clearance and research at Evan M. Greenspan Inc. Musical Services. She is an A&R assistant, film and television, at Warner Special Products.

DEATHS

Ronnie Aldrich, 77, of prostate cancer, Sept. 30 on the Isle of Man in the U.K. Aldrich was a classically trained pianist, violinist, and saxophonist. In the '40s, he formed the Famous Squadrinaires, one of England's premier big band jazz ensembles. In the '60s and '70s, he recorded for the London, Decca, and Phase 4 labels; later he recorded for EMI as well as his own label, Seaward Ltd. Aldrich was best known for his pioneering two-piano multitrack recording technique. He was also the musical director of the "Benny Hill" TV variety series. He is survived by his wife, Mary, who will continue to run Seaward Ltd. along with Jed Hacker of Surrey House Music in Doylestown, Pa.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

NARAS Panel Set

NEW YORK—The New York chapter of NARAS, the recording academy, kicks off a new season of educational seminars and panel discussions with "New Directions In Native American Music," Oct. 19 at 6:30 p.m. in the Great Hall at Cooper Union.

Panelists for the seminar, which is free, include artists Tom Pomposello (Zazou Records), Sharon Burch and Paul Ortega (both of Canyon Records), and Bill Miller (Warner Western Records). There will be live and recorded performances by the panelists.

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.

OCTOBER

Oct. 11, MusicQuest '93, international pop and rock showcase, Yamaha Tsumagoi complex, Tokyo. 011-81-3-3719-3328.

Oct. 11, Academy Of Country Music 11th Annual Celebrity Golf Classic, benefiting the T.J. Martell Foundation and Neil Bogart Memorial Laboratory For Children's Cancer, AIDS and Leukemia Research, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 12, Rock And Roll Memorabilia Auction benefiting the National Music Foundation, sponsored by WPLJ New York. Christie's Auction House, New York. Arlene Gallup, 718-897-6428.

Oct. 12, "How To Make It Big In The Home Video Business," seminar presented by the Learning Annex, Hyatt Hotel, Los Angeles. 310-478-6677.

Oct. 14-15, Multimedia And Technology Licensing, seminar presented by Law Journal Seminars-Press, Plaza Hotel, New York. Jill Windwer, 212-463-5514.

Oct. 14-16, Cutting Edge Music Business Conference, presented by Music Business Institute, Clarion Hotel, New Orleans. 504-565-7591.

Oct. 15-16, Third Annual T.O.P.S. Urban Music Business Conference, Regal Maxwell House Hotel, Nashville, and Middle Tennessee State Univ. Dept. of Recording Industry, Murfreesboro, Tenn. Thomas Cain, 615-291-6725.

Oct. 15-20, NARM Wholesalers Conference, Arizona Biltmore, Phoenix, Ariz. 609-596-2221.

Oct. 15-16, Third Annual Urban Music Business Conference, presented by BMI Nashville, Regal Maxwell House Hotel, Nashville. Caroline Newcomb, 615-291-6728.

Oct. 21, Fifth Annual Calypso & Steelband Music "Sunshine" Award Program, Tribeca Performing Arts Center, New York. 718-712-2005.

Oct. 21-23, 19th Annual Friends Of Old-

Time Radio Convention, Holiday Inn-North, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 22-24, Texas Assn. of Broadcasting 1993 Annual Convention, Worthington Hotel, Fort Worth, Texas. 512-322-9944.

Oct. 23, Soulbeat Television Network 16th Annual Hollywood Awards Ball and Dinner, music awards ceremony, Scottish Rite Center, Oakland, Calif. Pamela Stearne, 510-444-7165.

Oct. 23, "How To Start & Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

Oct. 23-24, Songwriters Expo 17, presented by the Los Angeles Songwriters Showcase, Sheraton Los Angeles Airport, Los Angeles. 213-467-7823.

Oct. 26, "Copyrights And Trademarks—How To Protect Your Creative Work," seminar presented by entertainment lawyer Wallace Collins, The Learning Annex, New York. 212-570-6500.

Oct. 26-29, "Smart Media Week," presented by Knowledge Industry Publications. The event is divided into three conferences: Smart

Media International (focusing on interactive programming formats including CD-I, 3DO, Sega, Nintendo, CD-ROM, laserdisc, and others), CD-I Three, and Electronic Publishing And Rights Conference II: Impact On Print, Audio And Video Publishing; Sheraton New York Hotel, New York. 914-328-9157.

NOVEMBER

Nov. 3-5, 15th Annual Billboard Music Video Conference and Awards, Hotel Sofitel, Los Angeles. Melissa Subatch, 212-536-5018.

Nov. 11-14, Young Black Programmers Coalition Convention, Hyatt Regency, New Orleans. 205-432-8661.

Linda Owen, 512-467-7979.

Nov. 13, "Strictly New Orleans," event honoring Clarence Avant, to benefit the Neil Bogart Memorial Fund, a division of the T.J. Martell Foundation, Santa Monica Air Center, Santa Monica, Calif. 310-449-2200.

Nov. 14-16, Fifth Annual EPM Entertainment Marketing Conference, Universal City Hilton & Towers, Los Angeles. 718-469-9330.

Nov. 20, Tenth Annual T.J. Martell Foundation Tennis Party, National Tennis Center, Flushing, N.Y. 212-245-1818.

DECEMBER

Dec. 8, 1993 Billboard Music Awards Broadcast, Fox Broadcasting. Jody Martin, 310-451-7111.

JANUARY

Jan. 19-21, Billboard Dance Music Summit, Pan Pacific Hotel, San Francisco. Melissa Subatch, 536-5018.

NEW COMPANIES

The Music Maven, formed by Miryam Strassberg. A promotions, publicity, marketing, and public relations firm catering to both new and established recording artists. P.O. Box 369, Penns Park, Pa. 18943; 215-598-3565.

Pavement Music, formed by Mark Nawara. A hard rock/heavy metal independent label, distributed in the U.S. through Zoo Entertainment/BMG and Relativity Entertainment Distribution. Pavement's first releases, due out this month, are the self-titled debut album by Crowbar, produced by Philip Anselmo of Pantera, and albums by Stressball and Gorefest. Other bands on the roster include Craw and Both Legs Broken. 17 W. 703 Butterfield Rd., Suite A, Oakbrook Terrace, Ill. 60181; 708-916-1155.

Campus Music Network, formed by Jack Ashton and Colin Thompson. The company will focus on marketing, research, retail promotion, and campus radio. Campus Music Network will use interns strategically placed at 35 major colleges and junior colleges to reach the Southern California market, and will later expand to other markets. 16000 Ventura Blvd., Suite 1115, Encino, Calif. 91436; 818-386-9181.

PBH Entertainment, formed by Chip Peay, Michael Blanton, and Dan Harrell. A management company whose clients include Arista artist Steve Wariner and Atlantic artist Robin Lee. 2121 Fairfax Ave., Suite 3, Nashville, Tenn. 37212; 615-269-9803.

Street Sense Records, founded by Danny Seraphine, former drummer and founding member of Chicago. First release is the album "Cowboy Like Me" by country artist Matt McKinney. 2095 S. Paris Way, Suite 101, Aurora, Colo. 80014; 303-671-6135.

Youngstar Entertainment Group, founded by Tom Wright and Rich Rudy. An artist development company offering a variety of services, including TeleConsult, a phone consultation service for management and marketing assistance; the TalTrac Network, a computer-based system for reporting an artist's progress to the industry; and VidEval, a video-based evaluation service. 188 Walker St., Atlanta, Ga. 30313; 404-577-3919.

FOR THE RECORD

A story in the Oct. 9 issue on the recent Library of Congress Copyright Office hearing on possible extension of the copyright term incorrectly stated on whose behalf songwriter Hal David was testifying. He testified on behalf of The Coalition of Creators and Copyright Owners.

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'Parking' Keeps Call Letters Out Of Traffic Owners Skirt Rules By Hiding Station IDs

BY ERIC BOEHLERT

NEW YORK—Station call letters seem to live simple lives. Broadcasters obtain a set, and occasionally exchange it for another when the station changes direction. Then the old calls head back to the FCC hopper. But the process is far more complicated than that. And occasionally, when marketplace competition is raging, some calls need to be "parked."

Parking call letters is one of those quirky radio rituals (like stunting with an all-Led Zeppelin format) that surround format changes every now and then. The idea is to ensure that a new format catches the market by surprise. And at a time when following call-letter applications to derive coming formats has been elevated to an art form, like reading tea leaves, no precaution seems too minute.

In 1990, when Nationwide Communications purchased then-KNRJ Houston, the company planned to change the station's format to AC. Nationwide even selected new "Mix" call letters, KHMJ. But the company did not want to tip its hand to the market by publicly applying for the calls in Houston.

Nationwide assumed it would be easy for Houston competitors to rummage through FCC papers and deduce that the new KHMJ calls meant an imminent move to AC for KNRJ. Fearing someone would uncover its intent and then beat it to the AC punch, the company simply parked the KHMJ calls by having its little AM station in Las Vegas (now tourist information-formatted KXNO) secure them. That way, when Nationwide was ready to flip the AC switch in Houston, it had its preferred calls ready and waiting in Las Vegas.

The AM station had relatively small ratings. So, in order to help a much larger and more profitable sister station, Nationwide did not mind changing the AM's call letters twice—first by taking on "KHMJ," then by picking up new calls after KHMJ was shipped off to Houston.

USE THEM OR LOSE THEM

The key to the practice is that when a broadcaster parks calls at another co-owned station, it is then very simple to transfer those calls to the designated station when the format change is ready.

After all, when it comes to format flips, having all the pieces in place is crucial. If a station flips but new call letters aren't yet approved by the FCC, that can lead to confusion in the marketplace. Conversely, once a broadcaster gets new calls, the clock starts ticking.

According to the FCC, when a station receives call letters it has 45 days to put them into use before they go back into the public domain pool from which other broadcasters can select. Clay Pendarvis, chief of television at the FCC (the agency that oversees all broadcasting call

letters), says the odds of getting an extension past 45 days today are almost nil. "In the past six or seven years, we've maybe granted one extension," he reports.

'We don't want folks warehousing their call letters'

As part of the commission's deregulation a decade ago, a new emphasis on an open marketplace for broadcasters has been implemented. That means making sure nobody hangs on to call letters for too long without putting them to use. "We don't want folks warehousing them," says Pendarvis. "We just don't allow it to occur." He admits that, in the past, the commission did not follow the practice of permanently parking calls as closely as it does today.

A STRATEGIC MOVE

Another objective for broadcasters in parking calls, besides covering their tracks during a format switch, is to prevent another broadcaster from using their old handle. That's particularly important when well-known calls are dropped for some reason, but the broadcaster foresees bringing them back somewhere down the line.

Just as important, broadcasters park call letters to try to keep them out of the hands of marketplace competitors. In fact, one of the first known call parkings took place for that reason.

In 1971 broadcaster Robert Rounsaville, in order to hold onto the quintessential Atlanta call letters, WATL, took them from his Atlanta television station and planted them on a Tampa, Fla., radio station, then WDAE. Years later, the WATL calls made their return to the Atlanta marketplace at television channel 36. Had Rounsaville simply given up the call letters at the time they were taken off in Atlanta, they would have been open to the public, and undoubtedly would have been snatched up.

More recently, the owners of WBEB-AM-FM Philadelphia wanted to hang onto the AM station's old calls, WFIL. Those letters were synonymous with the Philadelphia rock station that, during its '60s and '70s heyday, was one of the best-known in the country. The call letters were dropped by the now-easy listening station in 1990.

Co-owner Jerry Lee explains that he and his partner, from time to time over the years, had put the station on the sale block. (It was just sold to Salem Communications. See Newsline, page 82.) Some of the potential buyers mentioned that they would be interested in bringing back the WFIL calls. Knowing that the FCC insisted on a 45-day limit to use calls, and lacking an available sister station to take over the calls,

the owners got together with a broadcaster in Florida who had a construction permit for a television station. The two parties agreed that WFIL would be the TV station's working calls, and that at some point, if Lee and his partner wanted the calls back, all they had to do was cover the FCC paperwork fees.

Another example of covering all the angles involved Bonneville International. When the company assigned new calls, WTMX, to its Chicago station in 1989, it did not want the old recognizable calls, WCLR, anywhere near the city. So it contacted some of its syndicated affiliates to see if any were interested in picking up the calls, and eventually worked out a deal with then-WPTW-FM Dayton, Ohio, now oldies WCLR (Kool 95).

Adult Standards Stations Sing A Sad Song Advertiser Reticence Forces Three To Flip Formats

BY CARRIE BORZILLO

LOS ANGELES—Despite strong ratings and loyal audiences, some heritage adult standards stations quietly have been slipping away. Although listenership was high for KFRC-AM San Francisco, WREC Memphis, and WMRZ Miami, a lack of advertisers dealt fatal blows to those outlets in recent months.

After seven years as a leading adult standards outlet, KFRC-AM began simulcasting its oldies FM Aug. 12. After 10 years in the format, WREC flipped to talk Aug. 2, and WMRZ traded in its format for brokered programming Sept. 1 after three years.

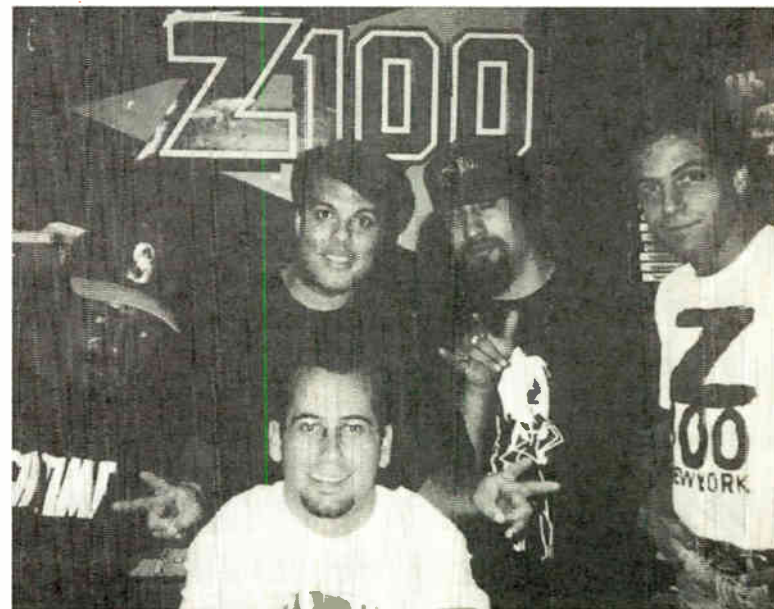
The problem with all three stations wasn't the ratings. Managers at all three say they just couldn't make a go of it financially because selling the older demo the format targets posed too much of a problem for advertisers and agencies preoccupied with the 25-54 cell.

"There's no question we served an audience," says WREC GM Sherri Sawyer. "The buying community just really didn't embrace it. We've been in operation for 71 years and would like to stay in business for another 71 years, so we had to make the change."

KFRC-AM also served a large audience that wanted the music it was playing. At the time of the change, KFRC-AM was fifth in its market with a 4.2 Arbitron share of the 12-plus audience.

"The advertising community doesn't believe that people over 50 and 65 are in the buying and consuming mode," says KFRC GM David Bramnick. "They also feel that their brand loyalties have already been established. I don't agree with that, but I'm not about to be the pioneer in this area."

On the same note, WMRZ OM Don Kearns says the bottom line



High On Life. Members of Cypress Hill recently stopped by WHTZ (Z100) New York to visit night jock Chio the Hitman. Pictured, from left, are the group's Sen Dog; Chio; the group's B-Real; Z100 assistant MD Andy Shane; and (seated) Columbia's Kevin Kertes.

just wasn't met.

"The advertisers that did make a commitment to the station did exceptionally well," says Kearns. "A number thought it was the best thing they ever did in terms of marketing. But there just weren't enough of them. The typical advertiser places little or no value in terms of wanting to spend money on a mature market."

A HARD SELL

Sawyer says the main reason adult standards is a hard sell is because "the people out there buying it are unfamiliar with it. In any type of sale, the buyer has to have a connection to it and they don't."

"Ratings has never been an issue with us," she adds. "Long ago we learned that if you sell by the book, you die by the book."

Bramnick says that the format itself is on the decline because "there's not enough new people coming into the music. There's a certain number of younger people that like it, but it's not the bulk numbers you need."

But others, particularly those on the syndication side, say the adult standards format is still a viable programming option. Take Unistar Radio Network's "AM Only" format, for instance. According to Unistar president of programming Ed Salamon, the recent Duncan survey shows that 11 "AM Only" affiliates rank among the top 20 adult standards stations in the country. And shortly after KFRC-AM's defection, crosstown KABL-AM picked up "AM Only."

"Often it is a difficult sell, because it doesn't produce the younger demos," says Salamon. "However, a lot of studies show the high disposable income of listeners to this type of format. Stations that are most successful in marketing it, market it directly to the clients, not

the agencies.

"They also need to do a lot of research on the music," adds Salamon. "At this point in time, you can't just look at old charts; you have to find out what today's listener wants to hear. It takes an investment of time and resources."

Salamon also says that it's productive to have consultants help affiliates market the stations.

ABC/Satellite Music Networks' "Stardust" format is another syndicated adult standards format reaping success. Dave Allison, PD of "Stardust," says that the format picks up a lot of affiliates from stations that can't make a go at it locally.

"I think most local programmers and owners don't have the expertise or library to do it themselves," says Allison. "Saving money also enters the picture."

To help "Stardust" affiliates out, Allison has a few GMs that serve as a sales advisory board. "They do well with the format, and know how to sell it," he says.

STILL A VIABLE OPTION

Regardless of the problems the adult standards format faces, the future may not be bleak.

"I think it has to evolve to survive," says Allison. "I envision an oldies format for older people. There's an opening now with the oldies stations playing less music from the '50s. We try to incorporate '50s stuff . . . and even soft AC stuff, like the Carpenters, that soft AC stations have gone off, but still stay true to our core."

Kearns also believes that it's not a dying format. "While the expectation is 65-plus, we saw a good core of younger people between 40 and 60 at our events."

Adds Sawyer: "It's a market-by-market thing. Milwaukee is successful with it because of the nature of the market."

Hot Adult Contemporary™

Compiled from a national sample of airplay reported by Broadcast Data Systems' Radio Track service. 58 adult contemporary stations are included in the sample. 24 hours a day, 7 days a week. Songs ranked by number of rotations.

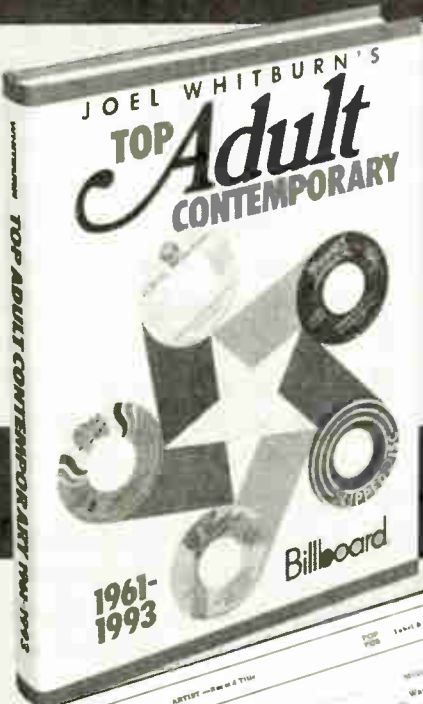
T	WK	L	WKS	WKS ON	TITLE	ARTIST
					★★★ No. 1 ★★★	
1	1	1	12		THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL 6 weeks at No. 1
2	2	2	10		DREAMLOVER COLUMBIA 77083	◆ MARIAH CAREY
3	3	3	9		REASON TO BELIEVE WARNER BROS. 2851	◆ ROD STEWART
4	6	8	7		HOPELESSLY RCA 6274	◆ RICK ASTLEY
5	4	4	23		I DON'T WANNA FIGHT VIRGIN 12052	◆ TINA TURNER
6	7	6	20		FIELDS OF GOLD A&M 0258	◆ STING
7	8	7	14		WHEN I FALL IN LOVE EPIC SOUNDTRACK 17021 EPIC	◆ CELINE DION & CLIVE GRIFFIN
8	5	5	14		WILL YOU BE THERE MCA EPIC SOUNDTRACK 17021 EPIC	◆ MICHAEL JACKSON
9	10	11	12		RAIN MAVERICK/SIRE 18505 WARNER BROS.	◆ MADONNA
10	9	10	18		I'M FREE SBS 1214 ERG	◆ JON SECADA
11	12	12	12		IT'S ALRIGHT SHANACHEE ALBUM CUT	HUEY LEWIS & THE NEWS
12	11	9	25		DON'T TAKE AWAY MY HEAVEN A&M 0270	◆ AARON NEVILLE
13	20	23	7		ANOTHER SAD LOVE SONG LAFACE 7-8047 ARISTA	◆ TONI BRAXTON
14	13	14	34		I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
15	15	18	42		HAVE I TOLD YOU LATELY WARNER BROS. 2851	◆ ROD STEWART
16	17	15	37		I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
17	16	19	12		RUNAWAY TRAIN COLUMBIA 74069	◆ SOUL ASYLUM
18	14	13	15		CAN'T HELP FALLING IN LOVE VIRGIN 12053	◆ UB40
19	19	20	37		LOVE IS GIANT 18930	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
20	18	16	14		ONE LAST CRY MERCURY BR 3-5	◆ BRIAN MCKNIGHT
					★★★ AIRPOWER ★★★	
21	26	32	3		FIELDS OF GRAY RCA 626-B	◆ BRUCE HORNSBY
					★★★ AIRPOWER ★★★	
22	29	31	6		SIT DOWN YOU'RE ROCKIN' THE BOAT MCA ALBUM CUT	DON HENLEY
23	21	17	26		EVEN A FOOL CAN SEE WARNER BROS. 2856	PETER CETERA
24	22	24	10		I STAND FOR YOU MCA 74848	MICHAEL MCDONALD
25	25	25	11		BREAK IT DOWN AGAIN MCA 74847	◆ TEARS FOR FEARS
26	27	29	8		YOU MAKE ME SMILE CAPITOL 45837	◆ DAVE KOZ
27	28	26	9		LOVING ARMS CHRYSLER 7-202	◆ DARDEN SMITH
28	23	21	23		BY THE TIME THIS NIGHT IS OVER ARISTA 1-256	◆ KENNY G/P. BRYSON
29	24	22	15		RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
30	32	30	16		TWO PRINCES EPIC 74849	◆ SPIN DOCTORS
31	31	28	12		JESSIE SBS 1214 ERG	◆ JOSHUA KADISON
32	34	40	3		NOTHING 'BOUT ME A&M 0260	◆ STING
33	33	34	5		TWO STEPS BEHIND COLUMBIA 77116	◆ DEF LEPPARD
					★★★ HOT SHOT DEBUT ★★★	
34	NEW ▶	1			I'D DO ANYTHING FOR LOVE MCA 54626	◆ MEAT LOAF
35	40		2		SEND ME A LOVER ARISTA 1-2603	◆ TAYLOR DAYNE
36	30	27	20		COME UNDONE CAPITOL 44929	◆ DURAN DURAN
37	38	33	8		BETTER THAN YOU PERSEUS THE MUSIC A&M	◆ LISA KEITH
38	35	38	5		HEAVEN KNOWS V. J. PEPER EPIC	◆ LUTHER VANDROSS
39	37	39	4		THE MOMENT YOU WERE MINE REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
40	36	35	4		SUNDAY MORNING REPRISE 18043	◆ EARTH, WIND & FIRE

Traces showing an increase in rotations over the previous week, regardless of chart movement. Airplay assigned to these records when they first appeared on the chart. ◆ Indicates availability. © 1993 Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENTS						
1	1	1	5		HERO SBS 1214 ERG	◆ DAVID CROSBY & PHIL COLLINS
2	2	2	14		DO YOU BELIEVE IN US SBS 1214 ERG	◆ JON SECADA
3	3	4	14		JUST ANOTHER DAY SBS 1214 ERG	◆ JON SECADA
4	6	6	14		WALKING ON BROKEN GLASS ARISTA 1-2517	◆ ANNIE LENNOX
5	9	8	14		WHEN SHE CRIES RCA 6274	◆ RESTLESS HEART
6	4	3	10		IF I EVER LOSE MY FAITH IN YOU A&M 0257	◆ STING
7	5	5	14		NEVER A TIME ATLANTIC 81317	GENESIS
8	7	9	14		FAITHFUL MCA 74848	◆ GO WEST
9	10	7	9		TELL ME WHAT YOU DREAM REPRISE 18043	◆ RESTLESS HEART/W. HILL
10	8	10	10		SIMPLE LIFE MCA 54626	◆ ELTON JOHN

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped from the top 20.

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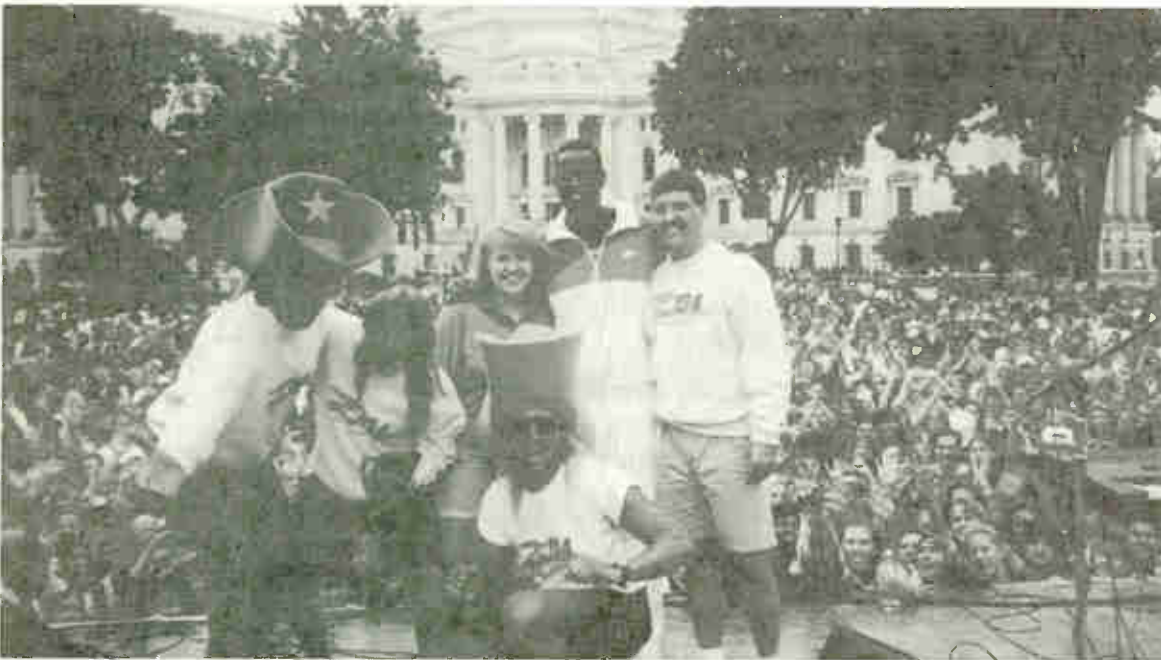
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Strait and Narrow. On the eve of his two sold-out shows at the Greek Theater in Los Angeles, George Strait, center, greets Nederlander Concerts' Alex Hodges, left, and KZLA Los Angeles afternoon jock Sean Parr.



Hometown Hero. WCLB Boston entertained more than 12,000 country music fans at its recent "Country Club Festival." Artists on the bill included Marty Stuart, Holly Dunn, Doug Stone, Michelle Wright, Sammy Kershaw, and Robert Ellis Orrall. Boston native Orrall, center, is pictured with WCLB personalities, from left, Joanne Fitzgerald, Teri King, Chris Guetta, Richard Brown, and Joni Siani.



Hats Off. WZEE (Z104) Madison, Wis., hosted a stage at the local "Taste of Madison" festival. Brian McKnight headlined the event, and comedians Tom Arnold and Chris Farley also made appearances. Pictured, from left, are morning co-host Greg Bair, evening jock Catfish Cooper, promotion director Bonnie Oleson, morning co-host Johnny Danger (front), McKnight, and MD Joe Larson.



It's All Mine. WPLR New Haven, Conn., recently gave away an "A to Z" CD library, along with a complete stereo system. Pictured here is winner Laura Harris along with WPLR's Mike Lapitino.



The Real RuPaul. Recording artist RuPaul, most often seen in full drag, was captured in a rare out-of-costume moment during a visit to WPLJ New York's morning show. Pictured, from left, are PD/morning co-host Scott Shannon, producer Elliot Segal, RuPaul, ND Naomi DiClemente, and morning co-host Todd Pettengill.



Up, Up and Away. WCBS-FM New York participated in the Big Apple Balloon Fest, held Sept. 17-18 in Central Park. Pictured readying the CBS-FM balloon for lift-off are, from left, balloonist Bob Waligunda, NYC parks and recreation commissioner Betsy Gotbaum, and CBS-FM air personality "Cousin" Brucie Morrow.



Getting Tough. During a recent visit to Las Vegas, television talk-show host Montel Williams stopped by KLUC, where he was interviewed on the air. Pictured, from left, are KLUC morning man Jay Casey, Williams, and KLUC morning sidekick Julio the Gardener.

SUMMER '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.

Call	Format	'92	'92	'93	'93	Call	Format	'92	'92	'93	'93	
NEW YORK—(1)												
WRKS	urban	5.6	6.6	6.5	5.8	5.7	WBZO	oldies	—	—	—	8
WHTZ	top 40	3.6	3.6	3.8	3.8	4.7	WMXV	AC	2.4	2.1	2.2	2.8
WABC	N/T	4.2	4.2	3.8	4.8	4.5	WGSN	adult std	2.0	3.7	2.7	1.6
WLTW	AC	5.1	5.2	5.3	5.2	4.3	WEZM	AC	1.2	1.2	1.0	7
WBLS	urban	4.4	4.4	4.4	4.7	4.1	SAN DIEGO—(15)					
WXRK	cls rock	4.7	4.4	3.8	4.1	4.1	KSON-AM-FM	country	8.7	7.9	7.9	7.7
WPLJ	top 40	3.2	3.4	3.7	4.0	4.0	KKLQ-AM-FM	top 40	4.1	3.5	3.5	6.0
WCBS-FM	oldies	5.0	4.2	4.8	4.8	3.9	XHTZ	top 40/rhythm	4.4	4.5	4.4	4.0
WOR	N/T	3.8	3.3	4.0	3.5	3.9	KSDD	N/T	5.3	6.5	6.7	6.1
WCBS-AM	N/T	3.2	3.4	3.7	3.0	3.6	KYYV	AC	3.3	3.1	4.0	4.2
WQHT	top 40/rhythm	3.3	3.6	3.7	3.6	3.6	KFMB	N/T	4.9	3.4	4.0	5.1
WINS	N/T	3.8	3.6	4.0	3.4	3.4	KGB	cls rock	5.8	4.2	4.6	4.1
WPAT-FM	easy	3.1	3.3	3.0	2.7	3.3	XETRA-FM	modern	5.7	4.4	4.0	4.6
WFAN	sports	2.9	2.5	2.3	2.8	3.1	KIFM	adult alt	2.9	3.7	3.7	3.3
WNEW	album	3.6	2.9	3.5	2.8	3.0	KJQY	AC	4.3	4.1	4.6	4.2
WQCD	adult alt	2.4	2.8	2.9	2.8	3.0	KBZS	oldies	3.2	3.3	4.1	3.4
WMAX	AC	3.4	3.1	3.2	3.4	2.8	KPOP	adult std	3.2	3.3	3.6	3.7
WSQJ-FM	Spanish	2.4	2.4	2.2	2.1	2.3	KFSD	classical	3.5	2.6	3.5	2.7
WYNY	country	3.1	2.7	2.4	2.1	2.3	KFI	N/T	2.1	2.7	3.1	2.7
WADO	Spanish	1.7	1.5	1.7	1.6	2.0	XHRM	modern	1.8	2.9	3.3	3.0
WQEW	adult std	1	1.2	1.4	1.5	1.7	KFMB-FM	AC	5.4	5.5	4.8	3.6
WNCN	classical	9	1.3	1.4	1.2	1.5	album	2.5	3.1	2.2	3.2	
WLII	N/T	1.4	1.7	1.9	1.4	1.1	KCLX	cls rock	2.6	2.9	2.5	2.8
WQXR	classical	1.4	1.6	1.4	1.5	1.1	XEMO	Spanish	1.8	1.8	1.0	1.5
WALK-AM-FM	AC	7	1.0	9	9	1.0	XHKY	Spanish	1.3	1.1	5	7
WKDM	Spanish	8	8	8	6	1.0	XETRA-AM	sports	1.1	3.6	1.9	1.7
LOS ANGELES—(2)												
KLAX	Spanish	2.0	5.3	7.2	5.7	6.6	KCBQ-AM	oldies	1.1	1.7	1.0	1.3
KPWR	top 40/rhythm	4.4	5.1	5.0	5.0	4.9	XHLTN	Spanish	1.4	1.1	1.5	8
KOST	AC	5.2	5.1	5.5	5.1	4.7	KCBQ-FM	oldies	1.5	1.8	1.4	1.6
KFI	N/T	2.7	3.7	4.3	4.5	4.1	KNX	N/T	1.6	1.3	1.4	1.0
KROQ	modern	4.0	3.8	3.9	4.0	3.8	KURS	Spanish	—	—	1.1	8
KHS-AM-FM	top 40	4.2	4.2	4.3	4.0	3.8	ORANGE COUNTY, CALIF.—(16)					
KLDS	album	3.6	3.2	3.8	3.9	3.6	KFI	N/T	4.3	5.3	6.3	5.9
KABC	N/T	3.7	3.5	3.9	3.1	3.5	KLOS	album	5.7	4.3	5.9	6.2
KKBT	urban	3.8	3.1	3.4	3.1	3.3	KPWR	top 40/rhythm	2.6	2.8	3.0	4.6
KRTH	oldies	3.9	4.4	3.7	3.9	3.3	KHS-AM-FM	top 40	4.1	4.5	4.3	4.8
KBC	AC	3.0	3.7	3.5	3.2	3.2	KLSX	cls rock	4.6	4.0	5.2	4.2
KLSX	cls rock	4.0	3.6	3.8	3.6	3.2	KROQ	modern	4.7	4.1	3.9	4.7
KYSR	AC	3.5	2.6	3.0	3.0	3.1	KBIG	AC	3.8	5.1	3.3	4.4
KLVE	Spanish	3.5	3.4	2.4	3.5	2.9	KABC	N/T	3.7	3.7	3.3	3.8
KFWB	N/T	2.7	2.6	2.9	3.2	2.6	KLAX	Spanish	9	4.1	5.2	3.5
KTNQ	Spanish	3.6	2.8	2.2	2.1	2.5	KRTH	oldies	4.9	5.4	4.3	3.8
KTWV	adult alt	2.8	2.5	2.3	2.2	2.5	KOST	AC	4.6	5.1	5.3	4.6
KNX	N/T	2.6	2.7	2.7	2.2	2.3	KTWV	adult alt	3.6	2.4	2.3	3.5
KZLA	country	1.8	2.4	2.1	2.2	2.1	KYSR	AC	2.4	3.2	3.6	3.4
KKGO	classical	2.1	1.9	1.7	1.4	1.9	KNX	N/T	3.2	3.0	2.6	3.0
KCBS-FM	cls rock	2.0	1.9	1.7	1.7	1.6	KZLA	country	2.0	1.7	2.5	2.4
KKHJ	Spanish	2.1	1.6	1.4	1.6	1.5	KFWB	N/T	2.3	2.3	3.0	2.2
KWKW	Spanish	1.9	1.3	1.1	1.5	1.4	KTNQ	Spanish	2.3	2.3	2.0	1.1
KXEZ	AC	2.3	1.7	1.4	1.0	1.4	KIFM	country	1.8	2.4	3.3	1.9
KAJZ/KBJZ	adult alt	8	5	1.1	1.0	1.2	KCBS-FM	oldies	2.0	2.1	1.5	1.9
KLIT	AC	9	1.1	1.2	9	1.2	KLVE	Spanish	2.5	2.7	1.3	1.8
KJUI/KOJY	adult std	4	—	5	1.0	1.1	KKBT	urban	1.7	1.4	1.0	1.8
KXED	Spanish	4	—	8	1.1	1.1	KWGO	classical	2.3	2.5	1.9	1.3
KRLA	oldies	8	6	5	9	1.0	KWIZ-AM	Spanish	1.0	1.5	1.4	1.3
NASSAU-SUFFOLK, N.Y.—(14)												
WALK-AM-FM	AC	4.8	6.1	5.9	5.7	5.7	KXEZ	AC	2.9	2.0	2.6	1.1
WBAB	album	4.3	4.3	4.3	4.8	5.4	KZEY	AC	2.4	1.9	1.1	1.4
WBLL	AC	4.0	4.4	4.3	4.1	4.7	KLIT	AC	1.4	1.1	1.2	1.0
WXRK	cls rock	5.2	4.6	4.3	5.3	4.6	KLAC	country	9	6	1.1	4
WCBS-FM	oldies	4.7	5.2	4.2	3.6	4.5	KGGI	top 40/rhythm	4	5	6	8
WABC	N/T	3.7	4.6	3.9	5.2	4.4	KMPC	sports	1.6	1.1	9	1.1
WPLJ	top 40	3.4	3.3	4.0	3.6	4.4	KNAC	album	1.7	7	8	1.9
WHTZ	top 40	3.9	3.7	4.2	3.5	4.3	KWVE	religious	4	9	1.0	6
WOR	N/T	3.4	2.6	4.6	4.0	4.2	XETRA-AM	sports	7	7	8	1.4
WFAN	sports	3.3	4.0	2.9	4.3	3.4	RIVERSIDE, CALIF.—(29)					
WCBS-AM	N/T	3.7	3.3	4.0	4.0	3.2	KFRG	country	11.0	10.8	9.1	9.1
WQHT	top 40/rhythm	2.6	2.7	2.7	3.0	3.0	KFI	N/T	6.8	5.9	6.8	8.2
WLTW	AC	2.8	2.2	2.9	3.1	3.0	KGGI	top 40/rhythm	8.4	8.5	6.7	7.9
WKJY	AC	2.3	3.0	2.7	2.6	2.8	KAL-FM	album	4.6	4.2	4.5	3.7
WHLI	adult std	3.1	2.4	3.0	2.7	2.6	KCAL-FM	album	4.9	3.0	3.1	3.8
WRKS	urban	2.6	2.7	2.2	2.8	2.6	KHS-AM-FM	top 40	2.3	4.8	4.0	4.4
WYNY	country	3.7	3.3	2.7	3.1	2.5	KHTX	country	2.2	2.6	3.1	3.2
WNEW	album	3.6	3.9	2.4	2.3	2.3	KOLA	oldies	1.3	7	2.3	3.7
WDRE	modern	1.5	1.2	1.7	1.6	2.1	KOST	AC	3.4	4.8	4.9	5.4
WINS	N/T	2.3	2.2	2.1	2.3	2.1	KWRP	AC	2.2	2.1	1.9	2.8
WPAT-FM	easy	3.1	2.1	2.5	2.5	2.1	KRTH	oldies	3.0	4.0	2.8	2.0
WQCD	adult alt	2.1	2.0	2.1	2.2	2.1	KROQ	modern	1.9	1.8	2.2	2.5
WBLS	urban	1.5	2.1	1.5	1.2	1.9	KRSO	adult std	1.4	2.7	2.6	1.8
WMJC	AC	2.1	1.4	2.5	2.0	1.9	KBIG	AC	1.9	2.1	2.4	2.1
SAN DIEGO NORTH—(58)												
KFI	N/T	4.1	5.2	5.9	4.6	7.4	KCBS-FM	oldies	1.6	1.6	1.6	1.5
KSON-AM-FM	country	4.0	4.4	5.4	4.0	5.2	KKGO	classical	7	8	1.3	1.0
KFSO	classical	4.8	3.2	4.4	3.5	4.6	KAEV	urban	7	1.7	6	1.1
KKLQ-AM-FM	top 40	2.9	2.9	3.0	6.0	4.5	KLSX	cls rock	1.7	1.4	2.2	1.8
KYYV	AC	2.8	1.7	4.3	3.5	4.4	KKBT	urban	2.9	1.7	2.6	1.9
XEMO	Spanish	3.5	2.4	1.4	3.4	4.3	KTWV	adult alt	1.7	2.0	1.6	1.4
KFMB	N/T	3.8	2.3	2.5	2.9	4.1	KCAL-AM	Spanish	1.0	1.8	1.6	1.4
KBZS	oldies	2.1	3.0	4.1	3.7	4.0	KLVE	Spanish	1.7	1.7	1.4	1.5
KSDD	N/T	2.4	4.1	4.0	3.5	3.9	KNX	N/T	3.0	2.4	1.6	2.1
KFMB-FM	AC	7.0	6.5	6.4	5.1	3.6	KABC	N/T	1.3	6	7	1.1
KIOZ	album	5.7	5.5	4.5	6.8	3.5	KFWB	N/T	7	1.0	1.0	5
XHTZ	top 40/rhythm	2.0	3.1	2.3	3.5	3.3	KKCK	N/T	1.3	8	1.0	6
XETRA-FM	modern	5.3	2.4	3.2	2.3	3.0	XETRA-AM	sports	6	—	—	5
KJQY	AC	5.0	5.2	5.4	4.2	2.8	KDIF	Spanish	1.2	1.1	1.3	1.9
KCLX	cls rock	2.8	3.8	3.3	2.9	2.6	KPWR	top 40/rhythm	1.9	1.5	1.3	1.6
KIFM	adult alt	2.4	3.9	3.1	3.1	2.3	SAN DIEGO SOUTH—(58)					
KPOP	adult std	1.0	5	8	1.7	2.3	KFI	N/T	4.1	5.2	5.9	4.6
XHRM	modern	8	13	4	1.4	2.3	KSON-AM-FM	country	4.0	4.4	5.4	4.0
KCEO	N/T	5	11	2.4	1.2	2.2	KFSO	classical	4.8	3.2	4.4	3.5
KSPA	adult std	2.0	1.6	1.4	1.0	2.1	KKLQ-AM-FM	top 40	2.9	2.9	3.0	6.0
KGB	cls rock	2.2	1.6	3.3	2.7	1.9	KYYV	AC	2.8	1.7	4.3	3.5
KGMG	adult std	1.1	1.1	1.4	1.7	1.8	XEMO	Spanish	3.5	2.4	1.4	3.4
KROS	AC	2.0	3.3	1.0	1.3	1.7	KFMB	N/T	3.8	2.3		

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** No. 1 ***	
1	1	2	11	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
2	2	1	15	PEACE PIPE BROTHER	◆ CRY OF LOVE COLUMBIA
3	NEW		1	*** AIRPOWER/HOT SHOT DEBUT *** GO VS.	PEARL JAM EPIC
4	7	9	5	HUMAN WHEELS HUMAN WHEELS	◆ JOHN MELLENCAMP MERCURY
5	8	8	8	HOCUS POCUS ANIMAL INSTINCT	◆ GARY HOEY REPRISE
6	4	6	4	BABY COME ON HOME BOXED SET 2	LED ZEPPELIN ATLANTIC
7	5	5	7	FEVER GET A GRIP	AEROSMITH Geffen
8	9	7	9	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.
9	11	10	5	HEART-SHAPED BOX IN UTERO	◆ NIRVANA DGC/Geffen
10	3	3	20	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
11	6	4	15	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
12	12	14	6	I'D DO ANYTHING FOR LOVE BAT OUT OF HELL II: BACK INTO HELL	◆ MEAT LOAF MCA
13	10	13	12	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
14	13	11	12	WICKED GARDEN CORE	◆ STONE TEMPLE PILOTS ATLANTIC
15	14	15	6	ALIEN NATION FACE THE HEAT	◆ SCORPIONS MERCURY
16	22	23	4	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
17	21	22	5	I'M THE ONLY ONE YES I AM	◆ MELISSA ETHERIDGE ISLAND/PLG
18	18	20	10	CHANGE CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
19	17	18	31	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
				*** AIRPOWER ***	
20	28	39	3	DOWN IN A HOLE DIRT	◆ ALICE IN CHAINS COLUMBIA
21	20	17	20	CRYIN' GET A GRIP	◆ AEROSMITH Geffen
22	15	19	9	HOW DOES IT FEEL IAN MOORE	IAN MOORE CAPRICORN
				*** AIRPOWER ***	
23	24	28	4	PERFECTLY GOOD GUITAR PERFECTLY GOOD GUITAR	JOHN HIATT A&M
				*** AIRPOWER ***	
24	29	34	3	HOWLIN' FOR MY BABY HAIRCUT	GEORGE THOROGOOD/DESTROYERS EMU/ERG
				*** AIRPOWER ***	
25	36	—	2	I BELIEVE FADE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
26	23	24	8	CHERUB ROCK SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
27	27	30	4	TAKE A HOLD DYNAMITE MONSTER BOOGIE CONCERT	RAGING SLAB AMERICAN/REPRISE
28	34	—	2	IS THERE ANY LOVE IN YOUR HEART ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
29	16	16	13	WHAT IF I CAME KNOCKING HUMAN WHEELS	JOHN MELLENCAMP MERCURY
30	32	33	3	THUNDER KISS '65 LA SEXORCISTO: DEVIL MUSIC VOLUME 1	◆ WHITE ZOMBIE Geffen
31	25	21	19	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
32	19	12	13	TWO STEPS BEHIND LAST ACTION HERO SOUNDTRACK	◆ DEF LEPPARD COLUMBIA
33	30	26	17	29 PALMS FADE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
34	38	—	2	SOBER UNDERTOW	◆ TOOL ZOO
35	31	27	20	BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC COLUMBIA
36	33	—	2	WILD WORLD BUMP AHEAD	◆ MR. BIG ATLANTIC
37	37	—	2	IN MY DREAMS WITH YOU SEX AND RELIGION	VAI RELATIVITY
38	26	29	5	CRAZY MARY SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	PEARL JAM THIRSTY EAR/CHAOS
39	39	—	2	SPACEMAN BIGGER, BETTER, FASTER, MORE!	◆ 4 NON BLONDES INTERSCOPE
40	40	—	2	BLACK LODGE SOUND OF WHITE NOISE	◆ ANTHRAX ELEKTRA

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	3	4	5	6	7	8	9	10	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	3							ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
2	2	2	8							LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
3	5	4	18							TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
4	4	3	18							BLACK TEN	PEARL JAM EPIC
5	3	6	40							JEREMY TEN	◆ PEARL JAM EPIC
6	—	—	7							BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
7	—	—	17							DREAM ON AEROSMITH	AEROSMITH COLUMBIA
8	—	—	33							LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
9	10	9	12							ROOSTER DIRT	◆ ALICE IN CHAINS COLUMBIA
10	—	—	4							DOWN ON ME JACKYL	◆ JACKYL Geffen

Radio

New Web Targets Gay, Lesbian Audience; A Call-In For Trekkies; Infomercial Pact

LOS ANGELES—Although gay men and lesbians claim to watch television news 6.88 and 5.96 days a week, respectively, 99% of the homosexual community believes that network news doesn't adequately cover gay and lesbian issues. It's no wonder, then, that Peter Harnlett feels the time is right for the QBC Radio Network, a gay and lesbian radio network.

QBC senior VP Harnlett, who has worked in radio for 13 years, including a recent stint at WINZ Miami, plans to launch the 24-hour, South Florida-based daily news and information network Jan. 7.

Pointing to the amount of news the gay community watches and its dissatisfaction with it, Harnlett says this is a community that is being sadly overlooked.

"This is a great demo for advertisers," says Harnlett. "We call the [audience] DINKS—double income, no kids—and most make \$50,000 a year. With this kind of spending power, [advertisers] want to get in the marketplace. Gay publications are fine, but their subscription base is so low it doesn't begin to cover the market like radio can."

Harnlett says he already has one major advertiser on board, even without the benefit of an audience. He has just begun soliciting potential affiliates, and has not signed any yet.

"We're looking at stations in the top 25 markets, because that's where most of the gay community is," he says. "We're talking with anyone in those markets who needs to define an audience, most likely AM-FM simulcasts. With 50% of stations losing money, they can't afford to operate unless they attract an audience that will attract advertisers."

The programming is to consist of a liberal-slanted general newscast at the top of the hour, a gay/lesbian issue-oriented newscast at the end of the hour, and one- to three-minute features throughout the day.

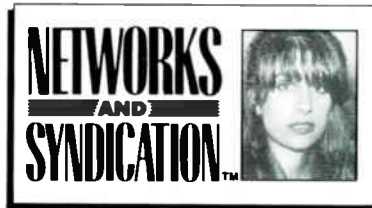
Listeners can call an 800 number, enter a feature ID on the phone, and direct the network's computer in what features to schedule. Additionally, listeners can type in stories or news items on their home computers and send the information to the network to be aired. Three on-line editors will receive the information, edit it, and add it to the features menu.

Research for this project, conducted by Overlooked Opinions Inc. of Chicago, showed that the gay community purchased 6 million computers during the last three years, so Harnlett believes the interactive programming is a viable idea.

The feature menu is divided into five categories: entertainment, lifestyles, living, medicine/health, and media. Topics will include everything from music reviews to transsexual reports to daily HIV tips.

AROUND THE INDUSTRY

Trekkies around the country now can hear what some Los Angeles residents have been enjoying for the past two years: "Talk Trek." The hour-long call-in show about the popular



by Carrie Borzillo

"Star Trek" series has been heard on KIEV Los Angeles, and will now be added to the Cable Radio Network lineup. In the past, creator/host Joyce Mason has had various "Star Trek" stars and producers on the show, including James Doohan (Mr. Scott) and Michael Piller (executive producer of "Star Trek: The Next Generation" and co-creator of "Star Trek: Deep Space Nine.")

Speaking of CRN, the network and IDB Communications Inc. have

signed a production and programming agreement. Under the agreement, Big Horn Productions, the parent company of CRN, will produce a series of infomercials to be distributed to radio stations and networks on behalf of IDB's INFORADIO Network (INFO). CRN will carry select INFO programs in exchange for a percentage of the proceeds generated by the infomercials.

While it's not revealing the call letters yet, Children's Satellite Network has inked seven new affiliates in Las Vegas; Grand Rapids, Mich.; Spokane, Wash.; Eau Claire, Wis.; Idaho Falls, Idaho; Colorado Springs, Colo.; and San Luis Obispo, Calif. They will sign on Jan. 1.

CBS Radio's full post-season baseball coverage began with the League Championship Series Oct. 5 and con-

(Continued on next page)

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** No. 1 ***	
1	2	3	5	HEART-SHAPED BOX IN UTERO	◆ NIRVANA DGC/Geffen
2	5	6	6	CANNONBALL LAST SPLASH	◆ THE BREEDERS 4.A.D./ELEKTRA
3	4	5	8	SUBLIME BENEATH THE RHYTHM AND SOUND	◆ THE OCEAN BLUE SIRE/REPRISE
4	1	1	13	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
5	3	2	11	SOUL TO SQUEEZE "CONEHEADS" SOUNDTRACK	◆ RED HOT CHILI PEPPERS WARNER BROS.
6	7	7	6	LOW KERSENE HAT	◆ CRACKER VIRGIN
7	8	13	3	LEMON ZOOROPA	◆ U2 ISLAND/PLG
8	NEW		1	GO VS.	PEARL JAM EPIC
9	10	14	5	SODAJERK BIG RED LETTER DAY	◆ BUFFALO TOM BEGGARS BANQUET/EASTWEST
10	9	15	5	EVERYTHING IN THE WORLD SOME FANTASTIC PLACE	◆ SQUEEZE A&M
11	NEW		1	THE GIFT FULL MOON, DIRTY HEARTS	◆ INXS ATLANTIC
12	15	17	7	LINGER EVERYBODY ELSE IS DOING IT, SO WHY CAN'T I?	◆ THE CRANBERRIES ISLAND/PLG
13	12	10	13	CHERUB ROCK SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
14	13	16	3	EAT THE MUSIC THE RED SHOES	◆ KATE BUSH COLUMBIA
15	19	26	3	SLACKJAWED RING	◆ THE CONNELLS TVT
16	6	4	11	MY SISTER BECOME WHAT YOU ARE	◆ THE JULIANA HATFIELD THREE MAMMOTH/ATLANTIC
17	11	8	11	CRANK CHROME	◆ CATHERINE WHEEL MERCURY
18	17	21	5	ALL THAT SHE WANTS HAPPY NATION	ACE OF BASE ARISTA
19	26	—	2	ON THE ROPES CONSTRUCTION FOR THE MODERN IDIOT	◆ THE WONDER STUFF POLYDOR/PLG
20	NEW		1	LAID LAID	JAMES MERCURY
21	NEW		1	EVERYBODY HURTS AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
22	21	—	2	SCREAMAGER HATS OFF TO THE INSANE	◆ THERAPY? A&M
23	16	12	9	CAN YOU FORGIVE HER? VERY	◆ PET SHOP BOYS EMI/ERG
24	NEW		1	STOP WHISPERING PABLO HONEY	◆ RADIOHEAD CAPITOL
25	28	—	2	WILD AMERICA AMERICAN CAESAR	◆ IGGY POP VIRGIN
26	25	25	5	DISARM SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
27	27	—	2	BUTTERFLY WINGS CONCENTRATION	◆ MACHINES OF LOVING GRACE MAMMOTH/ATLANTIC
28	24	20	8	HIGHER GROUND PROMISES AND LIES	UB40 VIRGIN
29	29	27	3	WITHOUT A TRACE GRAVE DANCERS UNION	SOUL ASYLUM COLUMBIA
30	18	18	15	SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen

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

Markey Feeling The Heat On Fairness Doctrine Bill

BY BILL HOLLAND

WASHINGTON, D.C.—Rep. Edward J. Markey, D-Mass., chairman of the House telecommunications subcommittee, has not moved ahead with plans to introduce a Fairness Doctrine bill. Sources here say he may wait until the issue, which has gone beyond broadcaster opposition and is now angering talk radio listeners, cools off.

Already under fire from Republican lawmakers as chief architect of cable regs producing confusion and higher rates, Markey now may not be willing to take the lead on a Fairness reinstatement bill. A source close to the subcommittee says Markey is still committed to the issue, but that he is quite aware of the resistance mounted by broadcasters, and, more specifically, radio talk show listeners who have written to him stating their opposition.

"He's read all the letters," says the source. "He's quite aware of how they feel about it."

CAMPAIGN FINANCE REFORM UPDATE

Naysayers think campaign finance reform is a dead issue this session, but Speaker of the House Thomas S. Foley, D-Wash., says he intends to bring the bill to the floor this month.

The National Assn. of Broadcasters is closely monitoring the issue, which a spokesperson calls "a work in progress" at this point. To broadcasters, reform might mean 50% discounts on lowest-unit rate charges during campaigns.

"We're trying to make sure radio and TV don't take a shot," says the NAB official. "But this is a real small pot of stew with a lot of ingredients. If it spills over, it could be a hell of a mess."

On the Senate side, a companion bill has tagged TV, but not radio.

NETWORKS

(Continued from preceding page)

tinues through the conclusion of the World Series. In addition, CBS Hispanic Radio Network, which offers coverage in Spanish, has 35 domestic affiliates for the conclusion of the 1993 season... Gannett's "USA Today Sky Radio" in-flight service adds Major League Baseball play-by-play to its sports lineup.

Lexington, Ky.-based Seventh Sun Satellite Network has added a Sunday night call-in show, "John Kane, Psychic." Affiliates include WNIC Detroit, WREC Memphis, Tenn., and KFH Wichita, Kan.

MediaStar International has opened a Florida office and appointed Ken Lamb as director of affiliate relations. Lamb was VP/corporate development for the syndicated program "Bobby Likis Car Clinic."

For the 56th consecutive year, Charles Michelson Inc. will broadcast Orson Welles' original hour-long broadcast of "War Of The Worlds" on Halloween. KNX Los Angeles, WBBM-AM Chicago, and KOLG Agana, Guam, are among the 123 affiliates.

However, that too could change in Senate-House conferences later this year.

Despite earlier reports, another source says, late October could turn into "reform-o-rama time" on the House side, with ethics bills and others joining campaign financing reform.

GREEN FCC NOMINEE?

Hope Green, a longtime public broadcasting official, president of Vermont Educational TV, and GM of WETK-TV Burlington, Vt., is on the Clinton administration's list of possible nominees to fill the vacant Republican seat at the FCC.

Green told Billboard the White House has called to see if she was interested in the job, adding that "I think I'd like it there." She also

WASHINGTON ROUNDUP™

said she is familiar with the town, as a former PBS board member.

STAKELIN IN 1994

NAB has announced that former Joint Board and Radio Board presi-

dent Bill Stakelin has accepted the chairmanship of the 1994 Radio Show, which will be held Oct. 12-15 in Los Angeles. Next year's show could make or break the annual event, whose attendance has been flat in recent years.

Stakelin, president of Apollo Radio and also former president of the Radio Advertising Bureau, will oversee the large planning and public relations effort to attract attendees to a show which will be co-sponsored by the Radio-Television News Directors Assn., the Society of Broadcast Engineers, and the Society of Motion Picture and Television Engineers next year.

'80s REDUX: TOP 40/ADULT RADIO GOES BACK TO THE FUTURE

(Continued from page 1)

two sets of artists racked up 60 top 40 hits on the Billboard Hot 100 between '83 and '84. (That includes now-solo performers who hit the charts with former groups, such as the Police, Eurythmics, and Hall & Oates.) Virtually all are still heard today on top 40/adult stations.

The idea of playing older songs by older artists in order to lure older listeners is not a new one. For years adult contemporary, album and classic rock stations have done just that. What's so unusual now is that, in a case of unusual timing that has more to do with coincidence than with grand label strategies, a torrent of '80s pop stars are producing new material for adult outlets to play.

"They happen to be making excellent music right now," says Scott Shannon, PD at top 40/adult WPLJ New York.

THE '80s BREEDING GROUND

It seems few would look back at 1983 and 1984 and cite them as particularly important or noteworthy years in terms of pop music produced. "It wasn't an especially great time," admits Shannon, who at the time was PD at crosstown top 40 WHTZ (Z100). It was during that period, though, that three of the decade's bigger stars, Michael Jackson, Prince, and Madonna, all emerged as true chart giants.

What has also turned out to be significant is that those years produced, or were very kind to, artists who have come to dominate adult pop, one of the most lucrative markets for radio.

Programmers say that what is also noteworthy, and what has helped retain the acts' favor with listeners, is that the artists from the class of '84 represent one of the last to graduate from mass-appeal top 40 radio before



LAUPER



WAITE

the format delved deeper and deeper into dance music. Top 40/adult programmers (among others) are quick to point to top 40's musical shift to more dance, which began in the mid-to late '80s, as the cause for the format's ongoing ratings woes.

Not surprisingly, since top 40/adult's young adult listeners represent such an advertising-friendly demographic, more stations are opting to serve that audience. "Now in each market there's one station that does what we do," says Shannon.

Billboard monitors 58 medium- and major-market top 40/adult stations, such as WHYI (Y100) Miami, KWMX Denver, and WBMX (Mix 98.5) Boston, few of which existed five years ago. Musically, top 40/adult aims to mix the punch of top 40 pop with the familiarity of AC stations. (Top 40/adult is sometimes also known as Hot AC.)

One of the first outlets (along with WMTX Tampa, Fla.) was WPLJ. When Shannon arrived nearly three years ago he transformed the once-venerable but then-faltering top 40 station into one with more adult appeal. WPLJ's on-air promise of no rap or hard rock was quickly echoed around the country by programmers hoping to appeal to what Shannon describes as "dissatisfied adult pop music fans."

REMEMBERING FAVORITES

WPLJ's target audience is 25-44. Shannon identifies the micro-niche within that as women, 25-34. In order to please those listeners, Shannon and others have welcomed artists from the early '80s with open arms. After all, a typical 28-year-old woman listener was, a decade ago, enjoying the huge hits that established artists such as Turner ("What's Love Got To Do With It?"), Loggins ("Footloose"), Henley ("The Boys Of Summer"), and Lennox ("Sweet Dreams") had as top 40 players.

"Those artists had a musical impact on my listeners when they were

in high school," explains Dave Van Stone, PD at top 40/adult KHMx Houston. Zeroing in on music THAT listeners enjoyed during their late teen years has proven successful for other formats, such as oldies (which emphasizes music of the '50s and '60s) and classic rock ('60s and '70s).

Having familiar musical voices helps build "comfort zones" that are crucial to the top 40/adult format, says Shannon. As Mason Dixon, PD at WMTX, puts it, "[Listeners] want music that's similar to what they're used to [from] the '80s, but they don't want oldies."

NOT SIMPLY RETRO

Top 40/adult is not simply a retro-based format, though, which separates it from classic rock and oldies stations (not to mention from the ongoing love affair with '70s disco). Top 40/adult stations play new songs by older artists as well as spinning plenty of contemporary acts such as Jon Secada and Spin Doctors.

Label executives tend to downplay any connection their artists have with an '80s renaissance, real or imagined. Pat Mortine, director of national promotion at Imago, says the radio return of Waite in the form of "In Dreams" (taken from the "True Romance" soundtrack) has more to do with the song itself than radio's current configuration. He admits, though, that both programmers and listeners recognize Waite's name, thanks to his No. 1 hit, "Missing You," which hummed like a mantra on top 40 during the summer of 1984.

Mortine also concedes that top 40/adult stations WPLJ and KHMx have been crucial in getting Waite's comeback off on the right note. (Waite's Imago debut is set for early next year.)

Labels are more willing to tailor singles for top 40/adult today. A recent example was Bon Jovi's "Bed Of Roses." At the request of some stations, PolyGram went back and edited out the louder guitar work in order to make the single more top 40/adult-friendly.

Dixon at WMTX suggests that the emergence of top 40/adult, and its penchant for artists synonymous with the early '80s, is just the latest example of radio trying to stay in touch with listeners. "Somebody's got to play this music," he says.

Hits! in Tokio

Week of September 26, 1993

- 1 Dreamlover Mariah Carey
- 2 I'm In A Philly Mood Daryl Hall
- 3 For The Cool In You Babyface
- 4 Sunday Morning Earth, Wind & Fire
- 5 (I Can't Help) Falling In Love With You UB40
- 6 Right Here/Human Nature SWV
- 7 The River Of Dreams Billy Joel
- 8 Emergency On Planet Earth Jamiroquai
- 9 Still A Friend Of Mine Incognito
- 10 Sunflower Paul Weller
- 11 Lemon U2
- 12 Between The Sheets Fourplay
- 13 Dur Love Matt Bianco
- 14 Take 5 XL
- 15 How Long Yazz & Aswad
- 16 Go West Per Shop Boys
- 17 What's Up 4 Non Blondes
- 18 Pink Cashmere Prince
- 19 Dream Of Me DMD
- 20 If Janet Jackson
- 21 Say It To Me Now Beth Nielsen Chapman
- 22 Another Sad Love Song Toni Braxton
- 23 If I Had No Loot Tony! Toni! Tone!
- 24 If I Can't Have You Kim Wilde
- 25 Runaway Train Soul Asylum
- 26 Mi Tierra Gloria Estelan
- 27 Delicate Terence Trent D'Arby
- 28 I Don't Wanna Fight Time Turner
- 29 Freefloating Gary Clark
- 30 Birds Aztec Camera
- 31 Cherish The Day Sade
- 32 New Mistake Jellyfish
- 33 It's For You Shanice
- 34 Rain Madonna
- 35 Make My Day Buji Banton
- 36 Du Ser En Man Anne-Lie Ryde
- 37 When I Fall In Love Celine Dion & Clive Griffin
- 38 All I Do Jane Child
- 39 Dh Carolina Shaggy
- 40 Calling Out Curt Smith
- 41 I'll Be There Penny Ford
- 42 Light Of Love Angie & Debbie
- 43 I've Always Got You Robin Zander
- 44 Kan Biru To Denimu Syatsu Anri
- 45 Wild World Mr. Big
- 46 The Groove Line Stevie Nicks
- 47 Without You Mariah Carey
- 48 Blow Your Mind Jamiroquai
- 49 Next To You Aswad
- 50 That's The Way Love Goes Janet Jackson

Sections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

Thursday Spike Not As Big As Some Think; GACC Seeking Votes; KBIG's Edwards Out

THE THURSDAY Arbitron "spike," seen for years in ratings surveys, reflects actual increased listening on that day, according to a new study of radio listening behavior from Baltimore-based Research Director Inc.

But while more diary keepers report listening on Thursday than any other day of the week, the difference is not as great as some broadcasters believe. Fifty-nine percent of diary keepers mentioned radio listening on Thursday, but other days were not far behind. Here's how the rest of the week shaped up: Friday (56.8%), Saturday (40.7%), Sunday (32.5%), Monday (52.4%), Tuesday (52.4%), and Wednesday (51.7%).

It is unclear from the study whether the spike is caused by Arbitron methodology (since Thursday is the diary start day) or by increased promotions by stations that day.

The study tracked 55,000 diaries returned between fall 1990 and spring 1993.

In other news, Great American Communications Co. has begun a solicitation for votes to accept a prepackaged plan of reorganization involving GACC and two of its subsidiaries. The company's radio and television division is not involved in the plan.

WLYF Miami has entered a sales agreement with crosstown WMXJ. WLYF, through Banner, will handle national sales for both stations. WMXJ's sales staff remains and continues to sell locally.

PROGRAMMING: EDWARDS EXITS KBIG

KBIG Los Angeles VP of programming and operations Rob Edwards exits after 15 years with the station. No replacement has been named. Also, Jack Adamson, senior VP at KBIG parent Bonneville International, is retiring from the company this month.

WCXR Washington, D.C., PD Jon Robbins moves to sister WLLZ Detroit in that capacity, replacing Chuck Santoni, who continues hosting the midday show ... WHUR Washington, D.C., morning man Ken Johnson has been named PD at WILD Boston, replacing Steven Hill, who is now with Satellite Music Network.

KMJQ Houston ND Leroy Patterson has been named PD at sister KYOK, which is now programming SMN's "Urban Gold" format along with three local talk shows hosted by Patterson, KYOK personality Ed Shannon, and Houston activist Rev. Jew Don Boney ... WERQ-FM (92Q) Baltimore PD Jeff Balentine is out. Lee Michaels, VP/programming for parent Radio One, now oversees 92Q.

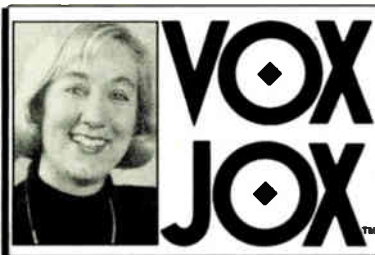
EZ Communications, owner of KYKY St. Louis, has filed with FCC to purchase crosstown KUSA/KSD from Gannett. The KUSA calls stay with Gannett, so that station changes to KSD-AM. Most of the staff remains intact, although overnight host Everett Marshall has been replaced by P/T jock Mike Mitchell.

Former KKFR (Power 92) Phoenix APD/MD Dena Yasner joins crosstown KMJK as PD/MD. Owner/morning man Art Jackson (aka Art Mobley) was handling those duties ... KOOL-AM Phoenix acting PD/night jock

Brian Beezer adds PD stripes, replacing Danny Davis, now at crosstown KPSN.

KUKQ Phoenix flips from a simulcast of its sister album rock FM, KUPD, to all-syndicated talk. The weekday lineup includes WOR Radio Network's Gene Burns; Unistar Radio Network's Don Geronimo and Mike O'Meara; Unistar's G. Gordon Liddy; Westwood One's Pat Buchanan; WOR's Dr. Joy Browne; and WW1's Bruce Williams.

Noble Broadcast's KHOW-AM Denver will flip from AC to adult alternative Saturday (16) and will pick up the KHIH calls from the crosstown station, which was recently purchased by Salem Communications and is



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

abandoning adult alternative for religious talk.

WLUP-AM Chicago, which is now known as "Sports 1000: Chicago's New Sports Leader," will be changing its calls to WMVP. Those calls previously belonged to All Pro Broadcasting's Milwaukee AM.

Chicago Sun-Times sports columnist Jay Mariotti will host middays, followed in afternoons by Chet Coppock. The station also adds a two-hour, live weekday afternoon show, "Sports Writers On The Radio," hosted by Bill Gleason (South Bend [Ind.] Tribune/Daily Southtown), Bill Jauss (Chicago Tribune), and Rick Telander (Sports Illustrated), and moderated by Ben Bentley. They were previously heard on crosstown WGN.

Television basketball commentator Dick Versace will host a show called "NBA Talk." Also, Seattle Mariners VP/marketing and sales Stuart Layne joins WLUP-AM as director of marketing and sports sales.

Simulcast top 40 KKLQ-AM San Diego has applied for the new calls KOGO ... Pyramid Broadcasting's new acquisition, WCKZ Charlotte, N.C., has applied for the new calls WBAV. No word on a new format yet.

KNRB Dallas changes calls to KAHZ to go with its new children's radio format ... Spanish KSRR San Antonio, Texas, changes calls to KROM ... KMOW Austin, Texas, changes calls to KFON and will gradually evolve into all-talk.

Mercury Broadcasting's KFON/KEYI and Clear Channel's KPEZ/KHFI Austin have moved in together, and are operating under a joint sales agreement ... WGOW/WSKZ Chattanooga, Tenn., has purchased crosstown WJRX, which had been dark, and will flip it to oldies as WOGT (GT108).

WTKS Orlando PD Doug Silver is

out and has been replaced by Rich Boerner. Also, Mark Lass has been named GM, replacing interim GM John Dziuba ... KWFM-AM Tucson, Ariz., replaces Mutual's Larry King with Unistar's G. Gordon Liddy.

New sign-on WYNQ Rochester, N.Y. (Billboard, Oct. 9), has been sold by Radio Livingston to Lincoln Group, owner of crosstown WHAM/WVOR, for an undisclosed amount. WYNQ flips from a simulcast of former sister station N/T WYSL to easy listening, using Bonneville Broadcasting System music.

Simulcast easy listening combo WKTP/WKPT Kingsport, Tenn., flips to adult standards, picking up SMN's "Stardust" format ... KIZS Reno, Nev., becomes the fourth affiliate of syndicated morning team Mark Thompson and Brian Phelps. The station flips from Unistar's "Hot Country" format to Unistar's "Adult Rock And Roll" format.

CKNG Edmonton, Alberta, PD Ross Winters joins CFMI Vancouver, British Columbia, as PD. He replaces J.J. Johnson, now at CKFM Toronto ... Standard Radio's album rock CJSB Ottawa, Ontario, has received approval from the CRTC to move the station from 540 AM to 106.9 FM. The move will happen sometime next year.

KHKS Dallas PD and voiceover talent J.J. McKay replaces Mark Driscoll as the voice of SuperRadio's "Open House Party," which has expanded from weekends to seven nights a week. A new host for the Monday-to-Friday show will be named shortly. SuperRadio also promotes intern Jonathon Brown to producer of "OHP," replacing Rich O'Brien, who is now VP/affiliate relations.

KLIP Monroe, La., has flipped from an AC/country mix to a classic rock/oldies hybrid ... WWPW Westernport, Md., signs on at 101.1 in the Cumberland, Md., market, programming Morningstar Radio Network's "Pure AC" format.

PEOPLE: BRADLEY TO B96

As long expected, WCKZ MD Erik Bradley joins WBBM-FM (B96) Chicago in that capacity, replacing Todd Cavanah, who is now PD. Also, former WQMG Greensboro, N.C., OM/PD Terry Foxx joins B96 for afternoons, replacing Gary Spears. Coco Cortez, who has been handling middays since May, gets that shift permanently. Programming assistant Jeff Andrews is upped to dance music coordinator.

KMPS Seattle evening jock Carll Ann Strader adds MD duties formerly held by PD Tony Thomas ... Rap show mixer Dwain "Icy-D" Blunt has been upped to MD at WIZF Cincinnati, replacing Tom "Chilly-Cee" Owens, who becomes promotion director.

WQUE-FM New Orleans APD/MD Karen Cortello becomes special events coordinator for WQUE-AM, WQUE-FM, and sister WYLD-AM-FM. WQUE PD Gerod Stevens assumes all music duties ... KEDG Las Vegas MD John Griffin adds the newly created APD stripes.

WGN evening host Ian Case Punnett moves to afternoons, replacing Spike O'Dell, who shifts to 9 a.m.-

newsletter...

MICHAEL LITTLE has been named president/CEO of The Christian Broadcasting Network, which, along with its television enterprises, oversees StandardNews Service and its recent acquisition, Zapnews.

JOHN DAME has been upped to VP/COO at Dame Media. He was previously VP of Dame and GM of the group's WHP/WKBO/WRV Harrisburg, Pa. No new GM has been named.

REGGIE JORDAN is the new GM at WTVR-AM-FM Richmond, Va., replacing Eddie Anderson. Jordan was last at WGCX Mobile, Ala.

CRAIG JACOBUS joins WEZK/WIMZ Knoxville, Tenn., as GM, replacing Jack Hogan. He was station manager at sister WZEZ Nashville.

STATION SALES: WPGC-AM-FM Washington, D.C., from Cook Inlet Radio Partners to Infinity Broadcasting, owner of crosstown WJFK-FM, for \$60 million; WYSY suburban Chicago from Beasley Broadcast Group to Cox Enterprises, owner of WCKG Chicago, for \$9 million (the Chicago Sun-Times reports that Cox is expected to flip the station from its current AC/hard rock mix to country); WBEB-AM Philadelphia from WEAZ Radio to Salem Communications (which will flip the format from easy listening to brokered religious), for \$4 million; KNCI Sacramento, Calif., from Nationwide Communications to EZ Communications, owner of crosstown KRAK-AM-FM/KQBR, for an undisclosed price (EZ plans to sell off KQBR); KSKG Salina, Kan., from Salina FM Inc., to Eagle Communications Inc., for \$425,000.

CATHERINE MOSELEY joins Prism Radio Partners L.P. in the new position of director of organizational development and redesign. She was previously with ITT Sheraton Corp.

LES GOLDBERG, president of Interep, has been appointed event chairman of the 1994 Radio Mercury Awards.

noon. O'Dell displaces Roy Leonard, who moves to the 7-9 p.m. shift ... The Chicago Sun-Times reports that WTMX evening jock Stu Collins will retire before the end of the year, and that WXRT reporter Mary Dixon is upped to morning news anchor, replacing Michelle Damico.

P/T jock Dan Blackman has been upped to mornings at WBEB-FM Philadelphia. Former morning jock Rick Andrews moves to evenings, replacing Tony Rogers, now at WLEV Allentown, Pa. Blackman previously worked nights at WOBM-FM Monmouth, N.J. ... Sean Valentine, from WJMN Boston, joins KHKS for nights, replacing Domino, now at sister KIIS Los Angeles.

Boston Herald columnist and former WRKO Boston host Howie Carr returns to radio on WRKO sister station WHDH, where he will host the afternoon shift. Janet Jeghelian moves from afternoons to late nights. The syndicated Gene Burns show switches from the 6-8 p.m. shift on WHDH to the 8-11 p.m. shift at WRKO. Burns displaces Victoria Jones, who stays on for weekends/swing at WRKO. Also, WRKO picks up the syndicated Pete Rose show for late nights.

Former KZFX Houston P/T jock Sandy Edwards joins crosstown KODA for middays, replacing Lori Taylor, now at WLIT Chicago ... Former Chicago Bulls radio network announcer Jeff Hagedorn joins KFAN Minneapolis for evenings.

WHMA Anniston, Ala., morning team Tony Randall and Kris Rochester join KSON San Diego for wake-ups, replacing Mike Kovak and Kathy White, who move to afternoons and nights, respectively. Afternoon jock John Driscoll exits. Night jock John Peterson moves to overnights.

KVRY Phoenix hires Ron Hoon and

Connie Colla for mornings. They will continue to host a morning show on crosstown KPNX-TV, which will be simulcast from 6-7 a.m. on KVMY. They will be working out of KPNX's newsroom. The pair replace Mark Waldi, who stays with KVMY in an off-air capacity for now ... KKFR afternoon host Super Snake joins KPNX-TV's staff as an entertainment reporter. He will retain his radio duties.

The contracts of two longtime WHK Cleveland talk hosts, morning man Merle Pollis and afternoon host Joel Rose, have not been renewed, according to the Cleveland Plain Dealer. They will be replaced with syndicated programming ... Dave Reynolds takes over as ND at WIBC Indianapolis. He arrives from sister station WMXJ and takes over from Fred Heckman.

WLWA/WLW Cincinnati ND Kathy Lehr relinquishes her daily 10 a.m.-noon talk show on WLWA and will concentrate on her news duties, according to the Cincinnati Post. Also, Jeri Tolliver moves up from traffic manager to programming assistant at WLW.

Scott Robbins joins the new WCOF Tampa, Fla., for mornings from crosstown WMTX-AM ... KIKI-AM Honolulu adds Mayor Frank Fasi for a 6-7 a.m. talk show.

WROO Jacksonville, Fla., hires Dee Davenport from crosstown WNFT-TV as ND/morning co-host, replacing Rachel Carter, who exits radio. APD/MD Bobby Knight moves from nights to morning show producer. Mark Edwards joins for nights from P/T at WSTF Jacksonville.

KROQ Los Angeles morning show producer Maria D'Arcangelo is upped to promotions and publicity director. Former KPWR Los Angeles morning show producer Frank Murphy replaces her at KROQ.

SOUL ASYLUM, STONE TEMPLE PILOTS, GREEN JELLY, RuPAUL LEAD NOMINEES

(Continued from page 5)

time include Andy Schuon, senior VP of music programming and promotion, MTV; Sal Locurto, VP of programming, VH-1; Michael Harnett, president, JBTB; Cheryl Russell, manager of programming, MOR Music TV; and Michelle Dube, a programmer at country-formatted The Americana Network.

• A Regional Video Promotion Workshop panel, moderated by Billboard music video editor Deborah Russell. Panelists will include such programmers as Mike Walker of Syracuse, N.Y.'s "Club Beat Videos"; Siouxie Crawford of Portland, Ore.'s "Bohemia After Dark"; David Law of San Diego-based "Hot Traxx"; Paul Carchidi of Boston's "Outrageous!"; and Rob Smith of Auburn, Calif.'s "America's New Country." Debbie Brakke of the independent video promotion firm Endless Music also will participate.

• An Artists' Panel, moderated by Billboard talent editor Melinda Newman.

• A panel on the Making Of Five Great Videos, moderated by CVC Report senior editor Sharon Steinbach. Participating directors include Satellite Films' Fred Stuhr, F.M. Rocks' F. Gary Gray, Maddhatter Films' Casey Niccoli, and Planet Pictures' Jim Shea.

There will be plenty of nighttime activity as well, including an opening-night party sponsored by MTV on the Santa Monica pier. On Nov. 4, The Box and Paisley Park will host an "evening of virtual reality" at the Glam Slam nightclub; The Box also will be featured on closed-circuit TV at the conference hotel.

The conference concludes with the Billboard Music Video Awards, which is the only competition in which artists and music video professionals are judged by their peers in the trade. The 1993 awards were expanded this year to cover 10 musical genres: Pop/AC, rock, hard rock/metal, alternative/modern rock, rap, R&B/urban, country, dance, Latin, and contemporary Christian. This year's competition will recognize the best clip, the best new artist clip, and the best local/regional music video show in each of the 10 categories.

The artist nominees were selected in a multistage process. First, more than 100 major and independent labels were invited to submit a list of clips for consideration. Individual videos released between Sept. 1 1992, and Aug. 31, 1993, were eligible in only one genre, although artists could be nominated in any applicable category.

In the next stage, the names of potential nominees in the 10 genres were submitted to separate nominating panels, comprising music video programmers, producers, and media experts in those specific areas.

The top five vote-getters in each category (more in the event of a tie) were placed on a final ballot that has been mailed to more than 500 music video programmers, label representatives, producers, and journalists. This group will decide the winners.

Additionally, a special Billboard panel selected the five Maximum Impact nominees from among all the other nominated clips. The



Nominees in the Billboard Music Video Awards' new Maximum Impact category are, clockwise from top left, Blind Melon, Soul Asylum, Dr. Dre, Green Jelly, and RuPaul. Winners will be announced Nov. 5 at Billboard's Music Video Conference.

same panel selected the five directors-award nominees. A complete list of nominees follows.

POP/AC

Clip Of The Year: Duran Duran, "Ordinary World" (Capitol); Janet Jackson, "That's The Way Love Goes" (Virgin); Lenny Kravitz, "Believe" (Virgin); Madonna, "Rain" (Maverick/Sire/Warner Bros.); Soul Asylum, "Runaway Train" (Columbia).

New Artist Clip Of The Year: Charles & Eddie, "Would I Lie To You" (Capitol); Gin Blossoms, "Hey Jealousy" (A&M); Jordy, "D'ur D'ur D'etre Bebe" (Columbia); Patty Scialfa, "As Long As I Can" (Columbia); Trey Lorenz, "Someone To Hold" (Epic).

Best Local/Regional Show: California Music Channel, Oakland, Calif.; FMTV, various cities; Kiss TV, Hartford, Conn.; Power Play, Newark, N.J.; Rock Rap, Great Neck, N.Y.; TV23 Videos, Cleveland.

ROCK

Clip Of The Year: Aerosmith, "Livin' On The Edge" (Geffen); Green Jelly, "Three Little Pigs" (Zoo); INXS, "Beautiful Girl" (Atlantic); Lenny Kravitz, "Are You Gonna Go My Way" (Virgin); Soul Asylum, "Somebody To Shove" (Columbia); U2, "Numb" (Island).

New Artist Clip Of The Year: Big Head Todd & the Monsters, "Broken Hearted Savior" (Giant/Reprise); Candlebox, "Change" (Maverick/Sire/Warner Bros.); Green Jelly, "Three Little Pigs" (Zoo); Spin Doctors, "Two Princes" (Epic); Stone Temple Pilots, "Wicked Garden" (Atlantic).

Best Local/Regional Show: Music Link, Denver; Northwest Rock, Seattle; Rock 60, Martinsburg, W.Va.; 30 Minutes Of Rock, Athens, Ga.; V-32, Tampa, Fla.

HARD ROCK/METAL

Clip Of The Year: Extreme, "Rest In Peace" (A&M); Fishbone, "Servitude" (Columbia); Living Colour, "Auslander" (Epic); Stone Temple Pilots, "Sex Type Thing" (Atlantic); Tool, "Sober" (Zoo).

New Artist Clip Of The Year: Animal Bag, "Everybody" (Mercury); Fight, "Nailed To The Gun" (Epic); Rage Against The Machine, "Killing In The Name" (Epic); Tool, "Sober" (Zoo); Type O Negative, "Black No. 1" (Roadrunner); Vince Neil, "Sister Of Pain" (Warner Bros.).

Best Local/Regional Show: The H.A.R.D. Channel, Minneapolis; Metalmania, Dayton, Ohio; Metal Masters, Tampa, Fla.; Moshers Mayhem, Olympia, Wash.; Rock Rap, Great Neck, N.Y.; Teletunes, Denver; 30 Minutes Of Rock, Athens, Ga.

ALTERNATIVE/MODERN ROCK

Clip Of The Year: Bjork, "Human Behaviour" (Elektra); Blind Melon, "No Rain" (Capitol); Porno For Pyros, "Pets" (Warner Bros.); Paul Westerberg, "World Class Fad" (Sire/Reprise); Smashing Pumpkins, "Cherub Rock" (Virgin).

New Artist Clip Of The Year: Bjork, "Human Behaviour" (Elektra); Radiohead, "Creep" (Capitol); Stone Temple Pilots, "Plush" (Atlantic); Suede, "Animal Nitrate" (Nude/Columbia); Tasmin Archer, "Sleeping Satellite" (SBK/ERG).

Best Local/Regional Show: Homegrown Music Network, Minneapolis; JBTB, Chicago; New Music Now, Manchester, N.H.; Outrageous!, Boston.

RAP

Clip Of The Year: Arrested Development, "Mr. Wendal" (Chrysalis/ERG); Digable Planets, "Rebirth of Slick" (Pendulum); Dr. Dre, "Nuthin' But A 'G' Thang" (Death Row/Interscope/Priority); Ice Cube, "Check Yo Self" (Priority); Positive K, "I Got A Man" (Island/PLG).

New Artist Of The Year: Boss, "Deeper" (RAL/Chaos/Columbia); Guru, Featuring N'Dea Davenport, "Trust Me" (Chrysalis/ERG); Onyx, "Slam" (RAL/Chaos/Columbia); The Pharcyde, "Passin' Me By" (Delicious Vinyl); Positive K, "I Got a Man" (Island/PLG).

Best Local/Regional Show:

Bumrush, New Orleans; California Music Channel, Oakland, Calif.; Magic Video, Austin, Texas; Video Fusion, Palo Alto, Calif.; Video Music Box, New York.

R&B/URBAN

Clip Of The Year: Brian McKnight, "One Last Cry" (Mercury); Neneh Cherry, "Buddy X" (Virgin); Shabba Ranks, "Slow & Sexy" (Epic); Silk, "Freak Me" (Keia/Elektra); Terence Trent D'Arby, "Delicate" (Columbia).

New Artist Clip Of The Year: Brian McKnight, "One Last Cry" (Mercury); Mary J. Blige, "Real Love" (Uptown/MCA); Silk, "Freak Me" (Keia/Elektra); SWV, "Weak" (RCA); Toni Braxton, "Another Sad Love Song" (LaFace/Arista).

Best Local/Regional Show: Atlanta's Fresh Party, Atlanta; Half-Past Midnight, Washington, D.C.; Hot Traxx, San Diego; Silky Soul, St. Louis; TV23 Videos, Akron, Ohio; Video Music Box, New York.

COUNTRY

Clip Of The Year: Alan Jackson, "Chattahoochee" (Arista); Confederate Railroad, "When You Leave That Way . . ." (Atlantic); Kathy Mattea, "Standing Knee Deep In A River" (Mercury); Little Texas, "What Might Have Been" (Warner Bros.); Mary-Chapin Carpenter, "Passionate Kisses" (Columbia); Pam Tillis, "Cleopatra, Queen Of Denial" (Arista).

New Artist Clip Of The Year: Doug Supernaw, "Reno" (BNA); Little Texas, "What Might Have Been" (Warner Bros.); Radney Foster, "Nobody Wins" (Arista); Robert Ellis Orrall, "Boom! It Was Over" (RCA); Toby Keith, "Should've Been A Cowboy" (Mercury).

Best Local/Regional Show: The Chattanooga Tom Show, Chattanooga, Tenn.; Country For the People, Little Rock, Ark.; Country Spotlight, Evansville, Ind.; New California Country, Sacramento, Calif.

DANCE

Clip Of The Year: The Beloved,

"Sweet Harmony" (Atlantic); Jamiroquai, "When You Gonna Learn" (Columbia); Janet Jackson, "If" (Virgin); Robin S. "Show Me Love" (Big Beat/Atlantic); RuPaul, "Supermodel (You Better Work)" (Tommy Boy).

New Artist Clip Of The Year: Bizarre Inc., "I'm Gonna Get You" (Columbia); David Morales & The Bad Yard Club, featuring Papa San, "Gimme Luv (Eenie Meenie Miny Mo)" (Mercury); Freedom Williams, "Voice Of Freedom" (Columbia); Jamiroquai, "When You Gonna Learn" (Columbia); RuPaul, "Supermodel (You Better Work)" (Tommy Boy).

Best Local/Regional Show: Flux, San Diego; Kiss TV, Hartford, Conn.; Music Video 50, Chicago; New Music '93, Washington, D.C.; Power Play, Newark, N.J.; Texas Jams, Dallas.

LATIN

Clip Of The Year: Ednita Nazario, "Un Corazon Hecho Pedazos" (EMI Latin); Jon Secada, "Sentir" (SBK/EMI Latin); Kiara, "Liberame" (Rodven); Luis Enrique, "La Manana" (Sony Discos); Luis Miguel, "Ayer" (WEA Latina).

New Artist Clip Of The Year: Ilse, "Habla Me" (WEA Latina); Jorge Gonzalez, "Fe" (EMI Latin); Los Fantasmas Del Caribe, "Ella Es" (Rodven); Marc Anthony, "Hasta Que Te Conoci" (RMM); Ricky Martin, "Me Amaras" (Sony Discos).

Best Local/Regional Show: MTV Internacional, New York; Roxy Promo, New York; Tu Musica, Miami.

CONTEMPORARY CHRISTIAN

Clip Of The Year: Bryan Duncan, "Love Takes Time" (Myrrh); Geoff Moore & the Distance, "Evolution . . . Redefined" (Forefront); Julie Miller, "S.O.S." (Myrrh); Newsboys, "I Cannot Get You Out Of My System" (Star Song); Wayne Watson, "It's Time" (Dayspring).

New Artist Clip Of The Year: Audio Adrenaline, "P.D.A." (Forefront); Dakota Motor Co. "Grey Clouds" (Myrrh); E.T.W. "Stay Together" (Forefront); Phil Keaggy, "I Will Be There" (Myrrh); Two Hearts, "Miracles" (Star Song).

Best Local/Regional Show: CCM/TV, Nashville; Gospel Land USA, Nashville; Lightmusic, Wall, Pa.; Signal Exchange, Tulsa, Okla.

MAXIMUM IMPACT CLIP OF THE YEAR

Blind Melon, "No Rain" (Capitol); Dr. Dre, "Nuthin' But A 'G' Thang" (Death Row/Interscope/Priority); Green Jelly, "Three Little Pigs" (Zoo); RuPaul, "Supermodel (You Better Work)" (Tommy Boy); Soul Asylum, "Runaway Train" (Columbia).

DIRECTOR OF THE YEAR

Michel Gondry, Palomar Pictures; Michael Salomon, High Five Productions; Fred Stuhr, Satellite Films; Dominic Sena, Propaganda Films; Mark Romanek, Satellite Films.

The conference preregistration rate of \$365 is available through Oct. 18. After that date, the registration rate is \$395. For further information on registration or sponsorship opportunities, call conference director Melissa Subatch at 212-536-5018.

Nynex Joins Viacom In Para Pursuit

No Biz Like Showbiz For Another Telco

BY DON JEFFREY

NEW YORK—In the latest move by a telephone company to become a big player in the global entertainment business, Nynex Corp. has entered the bidding battle for Paramount Communications Inc.

Nynex, which provides local phone service in the Northeast, plans to invest \$1.2 billion in Viacom Inc., the cable programmer and operator whose \$7.4 billion bid for Paramount is in jeopardy. But even if Viacom loses the contest, Nynex will remain a strategic investor in the company. The link will give the telco access to more than 1 million Viacom cable subscribers and a variety of brand-name cable entertainment properties such as MTV, VH-1, Showtime, and Nickelodeon.

Telephone companies are rushing to invest in entertainment because their primary area of business—

providing local telephone service—is threatened by growing competition from cellular and wireless communications companies.

Earlier this year, U S West Inc., the regional Bell based in Denver, invested \$2.5 billion in Time Warner Entertainment for a 25% stake in its cable systems and programming (HBO) as well as its Warner Bros. TV, movie, and home video units. The companies are working together to build an interactive electronic superhighway near Orlando, Fla.

Other regional Bell companies are said to have held talks with the Paramount bidders, Viacom and QVC Network Inc., about partnerships and investments.

Meanwhile, cable home shopping programmer QVC has submitted to Paramount documents it says prove that it has lined up the \$3.5 billion in cash financing needed to complete its \$9.5 billion hostile buyout offer.

Paramount reported that it is studying the documents and that its board would meet the week of Oct. 11 to decide whether to hold talks with QVC.

Although Viacom will not comment, most sources believe that the investments it has received from Nynex and from Blockbuster Entertainment Corp. (\$600 million) will be used to narrow the gap between the two bids.

Besides cash, Nynex offers Viacom expertise in high-speed switching technology important to cabling who are building fiber-optic, interactive systems. It also has experience in providing entertainment services in Europe and Asia. Nynex is the largest cable/telephone operator in the U.K. and is building a cable/phone network in Thailand. Viacom has been expanding its MTV networks rapidly throughout Europe and Asia.

3DO Chips In For U S West's Interactive Test

Omaha First To Get Groundbreaking TV Technology

NEW YORK—Experiments in interactive cable continue to percolate with the 3DO Co.'s agreement to provide operating systems for U S West Inc.'s interactive TV test in Omaha.

Pending approval from the FCC, Denver-based U S West plans initially to install fiber-optic and coaxial cable near 10,000 Omaha

homes that will be capable of delivering such services as video-on-demand, cable TV programming, interactive video games, and electronic shopping.

3DO will develop the chip and the software that drive the set-top terminal, a box that will rest atop the TV set and make it an interactive device. U S West spokesman

Jerry Brown says talks are being held with hardware manufacturers, but none has been chosen yet to build the set-top.

3DO is the darling of Wall Street and Silicon Valley with a high-flying stock and a boast that its technology will become the standard platform for the emerging multimedia industry.

So far it has developed the technology for a home-entertainment device, the 3DO Interactive Multiplayer, which is available in retail stores at a list price of about \$700. 3DO licensed its technology to Panasonic to manufacture the player and to software companies to make games and other products for use on it. The deck plays 3DO software and regular audio and photo CDs. Its technology competes with such multimedia platforms as Philips' CD-I and the personal-computer-based CD-ROM. But 3DO and its investors are betting that its technology will become the industry standard, like VHS in home video.

The U S West test, however, will take 3DO's technology into a different realm: interactive networks. "This is a new frontier for everybody," says 3DO's director of marketing, Janet Strauss.

The competition for this market includes Silicon Graphics, which is developing the technology for the set-top in Time Warner Cable's electronic superhighway test near Orlando, Fla., next year, and a joint venture between Intel and Microsoft.

U S West has \$2.5 billion invested in Time Warner and is its partner in the Orlando trial. Time Warner, Matsushita, and AT&T are strategic investors in 3DO.

3DO made its initial public stock offering in May, raising \$43.5 million through the sale of 2.9 million shares at \$15 each. The stock doubled in price in a short time. When the U S West deal was announced, 3DO shares rose to a new high of \$39.125.

DON JEFFREY

Senate Approval Expected

For FCC Chairman Nominee

WASHINGTON, D.C.—The proceeding to confirm Reed Hundt as chairman of the FCC has gone to the Senate floor, following a brief Oct. 6 markup meeting by the Senate Commerce Committee.

Hundt, considered a noncontroversial nominee, nevertheless has seen his confirmation slowed somewhat by Republicans on and off the committee, who have used the confirmation process to pressure the Clinton administration to nominate a viable candidate for the Republican/Independent seat still open at the commission. For their part, Republicans said they wanted



HUNDT

the markup date (rather than a simple poll of committee members to push along the Hundt nomination) as an opportunity to move other items on the committee agenda.

At the markup, Sen. Ted Stevens, R-Alaska, told Commerce Committee chairman Ernest Hollings, D-S.C., that he felt it was important for Hundt to be confirmed as soon as possible because of pressing business at the agency.

"Well, I hope you'll tell that to your party chief," Hollings replied, an allusion to earlier hints from the staff of Sen. Robert Dole, R-Kan., that he might hold up the confirmation on the Senate floor because of the still-vacant Republican seat (Billboard, Oct. 2).

Full Senate approval is expected this week.

BILL HOLLAND

U.S. Judge Deals Blow To Regional Telcos

ALEXANDRIA, Va.—Regional telephone companies eager to jump into video programming services such as cable and interactive TV were dealt a blow Sept. 4, when a U.S. District Court judge narrowed an earlier ruling.

In August, Judge T.S. Ellis III ruled that Bell Atlantic Corp. could own and provide video programming in the mid-Atlantic states (Billboard, Sept. 4). In a recent decision, Ellis determined that the August ruling cannot apply to other regional telcos.

Ellis' ruling means the other regional companies will have to gain legal admission independently.

The Baby Bells had petitioned the court for the clarification and possible broadening of the Aug. 24 decision. In that decision, Ellis found that a section of the 1984 Cable Act which forbade telephone companies from owning and providing video programming on their own networks was a violation of Bell Atlantic's First Amendment rights.

BILL HOLLAND

ARTEC DEFIES SKEPTICS, PLANS PRIVATE STOCK SALE

(Continued from page 6)

with Disney is pretty much the same as it's been for years." The lost "Aladdin" orders were "one example of where we oversold," Gold adds. "It got to the point where we couldn't service a couple of customers."

Executives at Disney were unavailable for comment.

Artec has irritated—even enraged—other distributors with an aggressive expansion and hiring policy undertaken in the past year. Gold has attempted to take the regional distributor national, competing against other regionals that already have their hands full fighting off Ingram Entertainment, Baker & Taylor Video, and East Texas Distributing.

Worse, from the perspective of the regional distributors, Artec has been attracting staff with salaries considered too generous and customers with cassette prices considered too cheap. Some distributors have fought back by refusing to actively sell the releases of independent video supplier Academy Entertainment, which Gold also owns.

"We like to think we're aggressive," Gold says. "It's really a very price-competitive market. We think we push the limit, but nothing that anyone isn't doing."

Gold says the effort has paid off. He estimates that 1993 sales will be \$180 million, compared with \$120 million last year, "and we would like another 50%-60% next year."

To fuel the growth, which would include the late 1993 opening of the Salt Lake City branch announced a year ago, Gold says he wants to raise \$10 million in a private equity offering. He hopes to close a deal in the next few months, and says "going public would probably be step two," in 1994 or 1995. Artec has signed a

non-exclusive agreement with one investment banking firm, Gold says, while holding discussions with others. The names of possible underwriters were unavailable at press time.

A private placement, Gold says, would take precedence over a merger, a step several competitors maintain he would like to take. If the stock sale comes off, Gold will use the proceeds on "another slug of growth" for Artec.

He adds, "We have no real growth plans for Academy," which is expected to remain at annual sales of about \$22 million. "We're not looking for 50% growth."

ACADEMY'S STRATEGY

The strategy for Academy, which Gold says is also profitable, will be to exploit niches for rental cassettes and develop the sell-through potential of catalog titles. The company is doing so with 10-12 field reps, an unusually large number for a supplier its size, and a telemarketing staff that tries to stay in touch with 20,000 video stores.

Acknowledging Academy's problems with other distributors, Gold says, "We've really tried to work around them by going direct to retail. Stores are very appreciative of the attention they're getting." Actual orders, however, are turned over to wholesalers for fulfillment.

The difficulties facing Academy prompted one of the rumors that Gold dismisses. Trade sources said Academy was discussing with FoxVideo the possibility of the studio taking over distribution of the line. Gold agrees there were talks, but on a far different subject: Academy was after the rights for some of Fox Broadcasting's made-for-TV movies.

SETH GOLDSTEIN

DISNEY FREEZES REORDERS OF 'ALADDIN'

(Continued from page 6)

Mass merchants and large sell-through accounts, including Pace Warehouse and Musicland, say they had ordered sufficient inventory and did not need to place reorders.

Other dealers were not as lucky. "Usually, I keep 10%-20% on a big title at our warehouse in case we need to replenish stores. This time I kept 30% extra. But we have already gone through that," says John Thrasher, head of video for the West Sacramento, Calif.-headquartered Tower Video chain.

He says the 77-unit chain sold some 16,000-20,000 copies of "Aladdin" dur-

ing its first week of availability.

"One of the store managers in Sacramento even went to the local Price Club to get more product," he says.

Thrasher says he has reordered "Aladdin" and hopes to get more inventory within a week from distribution sources. Tower is a direct account with Disney.

"But the longer this moratorium goes on, however," he says, "there may be a nasty side effect if people can't get product."

Assistance in preparing this story was provided by Jim McCullough.

BMG VID'S STEFFEN ADDS KIDZ STRIPES

(Continued from page 13)

everyone's coming to the party" for titles from Lightyear, Zoom Express, and Children's Group. He is celebrating his best kids title so far, Zoom Express' "Mary-Kate and Ashley Olsen: Our First Video," which he says shipped 200,000 cassettes at \$12.98 suggested list.

Steffen expects the title, aided by 30-second spots on ABC's "Full House" sitcom, featuring the twins, and a 90-minute program on the QVC shopping network, to top 250,000 units by year's end, passing BMG Video's best seller, "Beyond The Mind's Eye." In preparation for its broadcast late last month, QVC placed "a significant order," Steffen notes.

BMG Video, formed in 1992, did double the business expected of it in

its first full year and should finish with estimated sales of \$7.5 million through June 1994, according to Steffen. Steffen generally has held to new-release prices at the high end of the sell-through range. "We've shied away from \$12.98 and \$9.98," he says, but notes that BMG Video is considering \$12-\$16 list for repriced titles due next year.

The company is prepping several new titles, including an Andrew Dice Clay special that debuted on pay-per-view, a Barry Manilow concert taped at Wembley Stadium in the U.K., and BMG Video's first exercise effort, "Beyond The Bounds," starring Olympic gold medalist Jackie Joyner-Kersey. It's due in April or May at \$19.98.

NEW PARENT MAKES CAMELOT A PLAYER IN ACQUISITION GAME

(Continued from page 5)

assume the positions of president and CEO when the acquisition is completed. Paul David, Camelot's founder, who currently holds those positions, will leave the chain. David and Bonk did not comment on the moves.

Although no acquisition price was announced, Billboard estimates that Investcorp paid upward of \$350 million. Investcorp reports that Camelot had revenues of \$421 million in fiscal 1993.

Camelot is the third-largest retailer in store count, behind Minneapolis-based The Musicland Group, which has 940 music stores, and Albany, N.Y.-based Trans World Music Corp., which has 508 music stores and 72 leased departments in discounters. In terms of market share, Camelot is the fourth-largest retailer, behind Musicland, Trans World, and West

Sacramento, Calif.-based Tower Records. Overall, Camelot is the fifth-largest music account, with Troy, Mich.-based Handleman Co., the giant rackjobber, being the largest account in the country. These standings will change with the closing of Blockbuster's proposed purchase of 280-unit Super Club Music Corp. (story, page 5).

Although Camelot has been one of the most aggressive music chains in adding new stores over the last five years, it mainly did so through organic growth and small acquisitions. But now, when big chains are put on the block, Camelot Music is expected to be in the hunt, alongside the likes of Musicland, W.H. Smith, and Blockbuster Entertainment, thanks to the deep pockets of Investcorp. (For an analysis of how the deal affects the

retail business, see page 56.)

Investcorp executives declined to speak to Billboard, but an account rep with Kekst & Co., which serves as the company's public relations arm, says that the investment company plans to grow Camelot through new-store openings and acquisitions.

A press release states that Investcorp, which has offices in Bahrain, London, and New York, has arranged approximately 48 acquisitions on behalf of itself, investors, and clients, in deals that total \$5.6 billion. According to press reports, Investcorp's investors are largely businessmen and royalty from the Middle East.

But even though Investcorp plans to use acquisitions to grow Camelot, sources say that as it drew near to reaching an agreement to buy the Ohio-based chain, it dropped out of

BMG PUB LINES UP MGM/UA TRACK ADMINISTRATION

(Continued from page 13)

catalogs containing many golden-era film copyrights.

Feature film and TV scorers whose works are in the post-1987 MGM and UA catalogs include Henry Mancini, Eric Clapton, Mark Isham, James Newton Howard, Jerry Goldsmith, and Hans Zimmer.

For feature films, the arrangement includes such titles as "Rain Man," "Moonstruck," "Body Of Evidence," "Benny & Joon," "Untamed Heart," "Rich In Love," and two James Bond films, "The Living Daylights" and "Licence To Kill." More recent fare

covered by the deal includes "Meteor Man," "Son Of The Pink Panther," and "Undercover Blues."

From the world of TV, MGM efforts include "thirtysomething," "The Young Riders," and "In The Heat Of The Night."

Over the last year or two, BMG Music Publishing has had hit soundtrack songs in such major feature fare as "The Bodyguard," "Last Action Hero," "White Men Can't Jump," "Wayne's World," and "Lethal Weapon 3."

More current tie-ins include the

majority of tracks on the best-selling "Judgment Night" soundtrack (Immortal/Epic), which is a product of an Immortal/BMG association with alternative and rap acts (Billboard, Aug. 21).

BMG Music Publishing also has worldwide agreements with Viacom Pictures, whose films premiere in the U.S. on cable via Showtime and the Movie Channel, and with Bagdasarian Productions, a full-line children's entertainment company that represents Alvin & the Chipmunks' existing and future catalogs.

EC TRADE AWAITS EMI LICENSING-DEAL DECISION

(Continued from page 13)

In the wake of that agreement, EMI says it has been convinced of the benefits of doing a similar deal. It is known to have entered into protracted discussions with the U.K.'s Mechanical Copyright Protection Society and Germany's GEMA. GEMA licenses Warner Music and BMG, the latter including repertoire licensed from or manufactured for MCA.

Since 1985, the European Community has stated that a license granted in one country is valid for manufacture throughout the EC. However, the U.K. works on a different agreement from the rest of the Community.

Last year, a pact between the international authors' society federation BIEM and the global label group IFPI set a license rate of 9.3% of price paid by dealer (PPD). But an independent U.K. Copyright Tribunal in 1991 fixed the U.K. rate at 8.5% of PPD. The U.K.'s MCPS could therefore undercut its continental rivals by licensing at the U.K. rate. In practice, however, sources say MCPS offered EMI a dual system, with its licenses at the continental rate for records intended for sale outside the U.K.

Senior MCPS sources have indicated that if GEMA scoops the EMI deal, and offers a substantial rebate to the record companies, then MCPS could re-activate its threat to withdraw its repertoire from the BIEM reciprocal arrangement. In addition, the society could move to make its European Music Rights Organisation the only source for licenses of Anglo-American repertoire in Europe.

EMRO was formed by MCPS as an alternative to the existing central licensing system, and is half-owned by the U.S.-based National Music Pub-

lishers Assn. (Billboard, Feb. 6). However, the future of EMRO has been uncertain, with a major music publisher, Warner Chappell, withholding its support (Billboard, June 19).

Michel Kains, senior legal VP of EMI Music Continental Europe, gave no indication of his company's decision at a London copyright conference here Oct. 5. Speaking at "Copy-

right, Competition And The Music Business," Kains did call for a more cooperative relationship between the record companies and societies. Kains also called upon societies to "consider their activities in a more business-like fashion [and] to develop networks that will sustain an ever-expanding area by which new cost efficiencies should be met."

U.S. Is Top Port For Pirate Sales Global Losses Total \$2.1 Billion

LONDON—The U.S. had the dubious honor of being tops in pirate sales in 1992, according to statistics from international label group IFPI.

Pirated material worth \$463.4 million was sold last year in the U.S., according to IFPI's estimates, putting it ahead of China's \$330 million, Mexico's \$250 million, and Germany's \$121 million.

The U.S. has earned its position by virtue of being the world's largest record market, rather than an easy refuge for pirates: illegitimate product accounted for 5% of the country's sales by value, as opposed to China's 46%, Mexico's 30%, and Poland's 61%.

The worldwide figure for estimated losses through piracy in 1992 is \$2.1 billion, a 47% increase over last year. However, IFPI reports, 67% of that increase can be accounted for by a more accurate measurement of the piracy levels in China, Mexico, and Poland, rather than a

substantial increase in pirate activity there.

Mexico is the largest market for pirate material in terms of per-capita consumption. Although copyright laws are adequate there, IFPI says enforcement is weak.

Unit figures for the year estimate that 680 million pirate cassettes and 38 million CDs were sold worldwide.

IFPI's survey covers 61 countries, with two notable exceptions: the former Soviet Union and the United Arab Emirates, where unauthorized recordings are thought to account for 95% of international repertoire sales.

Western Europe's most pirated market is Greece, with an estimated 20% of unit sales going to pirates. Figures for major European territories include 15% for Italy; 9% for the Netherlands; 4% for Germany; 3% for France and the U.K.; and 2% for Spain.

DOMINIC PRIDE

the hunt for Atlanta-based Super Club Music.

Industry observers speculate that Investcorp's withdrawal meant the company did not see Super Club as compatible fit with Camelot.

The events that led to Camelot's acquisition began in August, when David quietly put the chain up for sale (Billboard, Aug. 21). In doing so,

he sent Camelot's financial "book" to a select group of suitors. During three rounds of bidding, players like Blockbuster and New York-based Merrill Lynch, which owns Torrance, Calif.-based Warehouse Entertainment, fell by the wayside, leaving HMV Group, the U.K.-based merchant, and Investcorp vying for the brass ring (Billboard, Oct. 9).

Monitor™

SEPT. 27—OCT. 3, 1993

Top 40 Airplay™



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 73 top 40/mainstream and 34 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover						
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★					★ ★ NO. 1 ★ ★	
1	1	10	DREAMLOVER	MARIAH CAREY (COLUMBIA) 7 wks at No. 1	1	1	10	DREAMLOVER	MARIAH CAREY (COLUMBIA) 5 wks at No. 1
2	2	11	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	2	6	5	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
3	3	12	IF	JANET JACKSON (VIRGIN)	3	5	11	AGAIN	JANET JACKSON (VIRGIN)
4	10	5	ND RAIN	BLIND MELON (CAPITOL)	4	9	6	ANNIVERSARY	TONY! TONI! TONE! (WING/MERCURY)
5	5	8	TWO STEPS BEHIND	DEF LEPPARD (COLUMBIA)	5	10	4	JUST KICKIN' IT	XSCAPE (SO SO DEF/COLUMBIA)
6	4	10	RIGHT HERE/HUMAN NATURE	SWV (RCA)	6	2	20	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
7	14	3	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	7	4	13	IF	JANET JACKSON (VIRGIN)
8	8	10	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)	8	3	14	RIGHT HERE/HUMAN NATURE	SWV (RCA)
9	9	8	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	9	8	12	I GET AROUND	2PAC (INTERSCOPE)
10	6	17	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	10	13	5	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
11	13	6	WHAT IS LOVE	HADDAWAY (ARISTA)	11	7	19	LATELY	JODECI (UPTOWN/MCA)
12	7	14	OOH CHILD	DINO (EASTWEST)	12	11	15	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)
13	15	9	CRYIN'	AEROSMITH (Geffen)	13	12	14	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
14	24	3	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)	14	19	5	DOWNTOWN	SWV (RCA)
15	11	20	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	15	18	5	WHAT IS LOVE	HADDAWAY (ARISTA)
16	12	14	WILL YOU BE THERE	MICHAEL JACKSON (MJJ/EPIC)	16	15	17	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
17	19	16	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	17	17	20	WHOOMPI! (THERE IT IS)	TAG TEAM (LFE/BELLMARK)
18	17	17	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)	18	14	17	ONE WOMAN	JADE (GIANT)
19	20	6	RUNAWAY LOVE	EN VOGUE (EASTWEST)	19	37	2	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
20	23	6	BETTER THAN YOU	LISA KEITH (PERSPECTIVE/A&M)	20	16	10	COME INSIDE	INTRO (ATLANTIC)
21	22	7	HEY JEALOUSY	GIN BLOSSOMS (A&M)	21	22	5	LET ME RIDE	DR. DRE (DEATH ROW/INTERSCOPE)
22	18	13	RAIN	MADONNA (MAVERICK/SIRE/WB)	22	20	9	SOMETHING IN YOUR EYES	BELL BIV DEVØE (MCA)
23	16	13	BREAK IT DOWN AGAIN	TEARS FOR FEARS (MERCURY)	23	28	8	SWEAT (A LA LA LA LONG)	INNER CIRCLE (BIG BEAT/ATLANTIC)
24	21	10	LATELY	JODECI (UPTOWN/MCA)	24	21	25	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
25	25	8	REASON TO BELIEVE	ROD STEWART (WARNER BROS.)	25	31	7	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
26	36	3	AGAIN	JANET JACKSON (VIRGIN)	26	23	10	BOOM! SHAKE THE ROOM	JAZZY JEFF & FRESH PRINCE (JIVE)
27	31	3	EVERYBODY HURTS	R.E.M. (WARNER BROS.)	27	26	14	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
28	29	4	SOUL TO SQUEEZE	RED HOT CHILI PEPPERS (WARNER BROS.)	28	24	7	RUNAWAY LOVE	EN VOGUE (EASTWEST)
29	26	26	COME UNDONE	DURAN DURAN (CAPITOL)	29	34	25	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
30	37	2	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)	30	30	19	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
31	33	5	HOPELESSLY	RICK ASTLEY (RCA)	31	25	18	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
32	30	6	TOO MUCH INFORMATION	DURAN DURAN (CAPITOL)	32	27	26	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
33	27	17	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	33	33	19	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
34	28	20	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	34	36	2	COME BABY COME	K7 (TOMMY BOY)
35	32	13	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	35	NEW ▶		CAN WE TALK	TEVIN CAMPBELL (QWEST/WARNER BROS.)
36	40	2	WILD WORLD	MR. BIG (ATLANTIC)	36	29	13	CHECK YO SELF	ICE CUBE FEATURING DAS EFX (PRIORITY)
37	35	18	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)	37	32	4	PINK CASHMERE	PRINCE (PAISLEY PARK/WARNER BROS.)
38	38	5	SUNDAY MORNING	EARTH, WIND & FIRE (REPRISE)	38	NEW ▶		NEVER SHOULD'VE LET YOU GO	HI-FIVE (JIVE)
39	34	14	PLUSH	STONE TEMPLE PILOTS (ATLANTIC)	39	NEW ▶		WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
40	39	20	WEAK	SWV (RCA)	40	35	9	LOVE FOR LOVE	ROBIN S. (BIG BEAT/ATLANTIC)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

ARBITRON RATINGS

(Continued from page 6)

In Los Angeles, Spanish KLAX remained on top and showed a healthy upward spike (5.7-6.6) after a 1.5-share setback in the spring. Top 40/rhythm KPWR (Power 106) was off a tenth of a share (5.0-4.9), but climbed from No. 3 to No. 2 in the market, displacing AC KOST, which was off 5.1-4.7. N/T KFI (4.5-4.1) remained in fourth place, followed by modern rock KROQ (4.3-3.9), which held onto the No. 5 slot.

Also in Los Angeles, top 40 KIIS was off 4.0-3.8, followed by album KLOS (3.9-3.6). Oldies KRTH dipped 3.9-3.3. Rival KCBS-FM, which just changed to '70s-based oldies last month, was off 1.7-1.6. Spanish KLVE dipped 3.5-2.9.

In mornings, KLAX was up 4.6-5.9, bumping Stern (heard locally on KLSX) out of the No. 1 slot. In fact, Stern's 6.1-5.4 slip in Los Angeles moved him down to third place, where he was also bested by rivals Mark Thompson and Brian Phelps of KLOS (5.7-5.6).

KIIS' Rick Dees was off 4.9-4.3, good for seventh place in the market. KPWR dipped 3.8-3.2 following the loss of morning star Jay Thomas at the end of the spring book. KRTH was off a share (3.9-2.9) in mornings.

In addition to the top two markets, stations in other parts of the country made news in the summer book. New PD Steve Wall took top 40/rhythm XHTZ San Diego from ninth to third place in the market with a 4.0-6.1 jump. Across town, KCBQ-FM did not fare as well. That station, which in August changed to the '70s-based format PD Rich "Brother" Robbin calls "modern oldies," was off 1.6-1.2.

In Riverside, Calif., country KFRG held onto the No. 1 spot, but was off 9.1-8.1. Rival KHTX, meanwhile, came on strong with a 3.2-4.2 gain. Also, top 40/rhythm KGGI was off 7.9-6.6. KIIS was up 3.4-4.4, faring a bit better in Riverside than it did in Los Angeles.

For complete ratings information on the first seven markets released by Arbitron, see listings on page 79.

CRT NEARS DEMISE

(Continued from page 6)

time lawyer and one full-time clerical staffer."

When DeConcini asked Copyright Office senior staffer Mary Levering if her office thought the CRT was "a full-time job," she replied, "It would appear it is not a full-time job."

Until the appointment of the most recent commissioners, many political appointees there did not have experience in law, copyright, or communications.

Under the Copyright Act, the CRT initially set rates and conducted distribution proceedings for cable operators, jukebox licensees, satellite carriers and public broadcasters, and mechanical licensees of copyrighted music.

However, the only ongoing rate and distribution meetings and hearings of any length in recent years have been in the cable area; the rest have been settled, often requiring no meetings or hearings during the course of a year.

For example, jukebox licenses now are subject to a voluntary agreement and no longer are handled by the CRT. Under the pending bills, the jukebox compulsory license would be repealed.

Denon Digital Delving Into 5-Inch Video CD Production

BY MARILYN A. GILLEN

NEW YORK—Denon Digital Industries is set to become one of the first U.S. replicators to manufacture 5-inch video CDs.

Spurred by burgeoning interest in potential multimedia applications, the CD and MiniDisc replicator will begin producing White Book-standard video CDs early next year at its Madison, Ga., plant, according to Denon Digital Industries managing director Dick Meixner.

"We are going to get an MPEG-1 machine in February, so we will be ready to go when we can do the [required data] compression," Meixner says, anticipating a spring startup. Training of person-

nel already is under way in Japan, he adds, noting that there is a "pretty steep" learning curve of about six months to get up to speed with the compression equipment.

The U.S. production will complement similar efforts by Denon parent Nippon Columbia at its Japanese manufacturing plant; video CD production is slated to begin there by November, using a company-developed multimedia authoring system. Meixner says Denon's Madison output, with capacity as yet unspecified, will target U.S. multimedia customers, including film studios and games companies. (Paramount this year became the first, and so far only, studio to commit to putting feature-length

films on 5-inch discs.)

"We are just in the beginning stages of this market right now," Meixner says. "We don't know what the market is going to be like, or what the size will be. But, as always, Denon is going to be the first with this new technology, and we expect there will be a market for it."

In other news from the video CD front, Pioneer Electronic Corp. in Tokyo has developed a new 5-inch digital video CD technology that it says offers image quality comparable with that of the laserdisc.

Dubbed "Alpha Vision," the technology's MPEG-1-based disc is said by Pioneer to be capable of recording 60 minutes of high-resolution, full-motion video using a data

transfer rate more than three times higher than that for a conventional audio CD. These high-density Alpha discs also afford four audio channels and the capability for interactivity, the company says.

Alpha Vision has been developed and is being marketed for use in the Japanese commercial karaoke marketplace, Pioneer stresses; there are no plans to introduce it into the U.S. market, nor to adapt it for home use in Japan or elsewhere.

Additional applications beyond karaoke systems in commercial venues, however, may include the educational and business markets.

Mike Fidler, senior VP of home electronics marketing for Pioneer in the U.S., says the Alpha system's lack of backward compatibility—it is not based on existing CD standards—is one reason Pioneer would not consider it for consumer applications, such as a possible successor to the laserdisc.

"Pioneer has said, as part of its corporate agenda, that we recognize the potential viability of the 5-inch disc," he says. "But we have set certain parameters for that to happen, such as high-quality reproduction and a minimum two-hour recording or playback capability. Those are the parameters for what we see as the next digital video system, but development for that is still some years away."

Such development, Pioneer has long held, includes introduction of a commercially viable blue laser, which would allow two hours of video information to fit onto a single disc without loss of image quality.

Video Treasures To Distrib Strand Titles

Staff Tightening Expected; Thomas Gets New Home

LOS ANGELES—"Thomas The Tank Engine And Friends" and the rest of the Strand Home Video catalog will be heading over to Video Treasures as result of a five-year distribution agreement between the two companies.

Video Treasures, a subsidiary of the Handleman Co., will also handle marketing duties for new releases and Strand's 125-title catalog.

Strand employees were derailed by the deal, which was initiated by its U.K.-based parent company, Video Collection International Ltd., about three months ago, according to Colin Bayliss, president of Strand.

Strand's 19 employees each received a letter from Video Treasures informing them that if they were not

absorbed by their new distribution partner, they would receive a compensation package Dec. 15, according to a source at the company.

Dave Stevens, VP of acquisitions at Video Treasures, says "there will be job opportunities" at the company's base in Troy, Mich. However, he was not specific on how many jobs will be available.

Bayliss is expected to remain with the company and Strand will maintain its current office in Santa Monica, Calif., Stevens says. The company also will continue to acquire product.

Top Strand management hanging in the balance include VP of sales Don Gold; VP of marketing Nick Cregor; CFO Simon Swart; and newly hired VP of merchandising Mitch

Perliss.

During the transition, vendors will continue to order product through Strand's sales reps. All orders will then be submitted to Video Treasures for fulfillment.

The nine-title "Thomas The Tank Engine And Friends" series has been Strand's most successful line, selling in excess of 1 million units to date. Strand retains exclusive home video rights to "Thomas" until 1999.

Most recently the company shipped more than 100,000 units of "Jennie Garth: Body In Progress."

Upcoming November and December titles include "The Kennedy Years: JFK Remembered By Jacques Lowe" and "The Best Of Joe Cocker Live." EILEEN FITZPATRICK

ONE DOVE TAKES FLIGHT

(Continued from page 1)

Dorothy Allison, who shares co-writing and keyboard-programming credits with band mates Ian Carmichael and Jim McKinven.

One Dove found a champion for its musical cause in DJ/producer Andrew Weatherall, who brings to the act's debut album, "Morning Dove White," the same barrier-breaking, hit-making touch he previously displayed while producing such U.K. groups as Primal Scream.

"Morning Dove White," released in the U.K. in early September, entered the U.K. album chart at No. 30 the last week of September, and "we've got all the tastemakers in Europe excited," says Tracy Bennett, the U.K.-based chairman of London Records. Posters of the moody, monochrome One Dove album cover have been plastered in the windows of London-area retailers such as Beggar's Banquet in Putney, where store manager Billy Campbell says "we've sold loads" of the album, prompted in good part by the Weatherall link.

In the U.S., "Morning Dove White" is set for Oct. 26 release by FFRR Records, a London Records imprint and part of the PolyGram Label Group. The "guitar paradise mix" of the album track "White Love" is being promoted to modern rock radio outlets in the U.S., while "Breakdown" has been released as a new single in the U.K.

One Dove's debut is "one of the coolest records to come out of England in a long, long time," says Neil

Harris, A&R director for London Records in New York. "It's the missing link of fusion between dance music and rock. Everybody who's heard this record says they love it."

Indeed, as Melody Maker wrote in a recent issue, "One Dove have been hailed as the future of epic, melodic dance music, blending classic pop melancholia with club beats to produce a sound that sends listeners into ecstatic trances."

Despite the competition for attention that albums face during the busy fourth quarter of the retail year, Harris says London Records chose to release One Dove's debut in the U.S. while the band is creating waves across the Atlantic. "We want to ride off the import buzz," he says.

Manager Colin McWilliams has known McKinven and Allison since the three worked together in a pub in their home base of Glasgow, and has been representing the band for the past two years. McKinven and Allison teamed up with Carmichael at Toad Hall, a Glasgow studio, in mid-1991, McWilliams says.

"What we had in common was really eclectic taste in music," Allison says of One Dove's three-way collaboration.

In the summer of 1991, the three co-composed and released the single "Fallen" on the U.K. independent Soma Records. However, One Dove's flight into a career jetstream began serendipitously during a vacation in Italy taken by McKinven and Allison.

Aboard a dance cruise boat sailing from the resort town of Rimini, the two members of One Dove met Weatherall. "Andy was the DJ aboard," Allison recalls. "He sort of dragged us along."

Weatherall subsequently agreed to produce the threesome and signed the group to his Boy's Own Productions, which, in turn, was licensed to London Records.

London Records' Bennett remembers that when Weatherall first brought in a tape of One Dove's material, "he was very excited. I heard 'Fallen' and bits of 'Breakdown' and 'White Love,'" and was on the phone to his label colleagues in New York "10 minutes after getting the tape."

"Transient Truth" followed a remixed version of "Fallen" as a single on Boy's Own Productions, but for the debut album One Dove was signed directly to London Records. "Morning Dove White" is a striking mix of the echoing, ambient, percussion-spiced dance sound of U.K. groups such as the Orb, and the harder, guitar-driven sounds of Britain's indie rock scene.

As One Dove enters the international priority pipeline at London Records, the group is adjusting to the process of getting attention in the marketplace. "When we started the band in the first place, we had no concept of marketing whatsoever," says Ian Carmichael. One concession to the marketing process has been the focus, in the band's first videos and

print ads, on Allison as the female singer. The three members emphasize, however, that they are all full creative partners in One Dove. "Absolutely," says Carmichael. "We all take equal parts in the band."

And while Weatherall's production has given One Dove instant credibility in the U.K. dance scene, the group also is eager to prove itself as a live band. To that end, One Dove is playing a 30-date tour of the U.K. this fall. "It's very exciting," says Carmichael, "and very, very scary."

In the U.S., London Records plans to bring One Dove over for a tour in the second quarter of 1994, aiming for an opening slot on a major alternative-artist tour. Says Harris, "We want them in the spring, desperately." THOM DUFFY

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ROSS RELEASE

(Continued from page 10)

EMI's marketing drive includes substantial TV advertising and giant posters in key cities, featuring a portrait of a reclining Ross, semi-nude. The company also has reissued "Chain Reaction," a No. 1 British hit for her in 1986. The single entered the U.K. top 20 last week.

The choice of a 7-year-old tune to lead the campaign was prompted by consumer research, according to label marketing manager Jonathan Green. He says "Chain Reaction" showed up as the most popular all-time Ross solo hit in the survey. The song was never a hit in the U.S.

THREE NEW TRACKS

"One Woman" contains a dozen Ross/Supremes hits from 1964-81 (which are owned by Motown and have been licensed to EMI for this project) and three tracks recorded recently. The latter songs are also on a new four-CD, 78-track career retrospective, "Forever, Diana." EMI is releasing this in its territories, while Motown is handling the set in North America. Ross was actively involved in its compilation.

According to Motown executives in Europe, there are no plans to market Ross catalog titles to capitalize on the EMI campaign. "We came to an agreement to hold off doing that for the life of the boxed set," says one, who admits that label officials are "not thrilled" at the amount of repertoire (more than 50 tracks) leased to EMI.

ISLAND DELIVERS ACID-JAZZ 'REBIRTH'

(Continued from page 10)

club, urban, and rap levels, triggering discussions at the label regarding the commercial prospects for acid-jazz in the States.

"With all of the interest that Ronny has generated, we believe that there is now a buyer for this kind of music," Allen says. A previously unreleased Jordan composition, "Bad Brother," is featured on "Rebirth Of Cool." The guitarist will also issue his second 4th & Bway album, "The Quiet Revolution," later this month.

At this point, there are no plans for a single from "Rebirth Of Cool." Rather, Island has serviced the album to college and alternative radio, and is letting programmers "vibe their way through it," as Howie Muira, national director of alternative promotion for Island's independent labels, puts it. "People are hungry for alternatives to top 40 and the mainstream, and this album feeds into that in a big way."

CHANGE OF PACE

So far, a smattering of stations have started to embrace the project, calling it a refreshing change of pace. In fact, KCRW-FM Los Angeles has been playing cuts from the album since the U.K. version was released in May.

"We actually have been playing MC Solaar since 1992," says Chris Douridas, MD at KCRW and host of the station's acid-jazz program, "Morning Becomes Eclectic." "The remix of [Solaar's] song 'Caroline' has been of great interest to our listeners. The fact that this album marks the first domestic release for



JORDAN

ELLA'S 'SONG BOOKS' BOX MARKS 2 ANNIVERSARIES

(Continued from page 10)

Duke Ellington (1957), Irving Berlin (1958), George & Ira Gershwin (1959), Harold Arlen (1961), Jerome Kern (1964), and Johnny Mercer (1964). They became one of the most celebrated series of recordings in American history.

Granz produced the series, with arrangements by Nelson Riddle, Billy May, Paul Weston, and Buddy Bregman. The albums used many of the best-known jazz names of the day, including Harry "Sweets" Edison, Benny Carter, Oscar Peterson, Bob Cooper, Barney Kessel, Bud Shank, and Maynard Ferguson. For the "Ellington Song Book," the composer and his big band teamed with Fitzgerald.

Jazz critic Leonard Feather says that the "Song Books" were collectively unprecedented artistic and commercial achievements for Fitzgerald: "Norman Granz deserves a lot of credit for that. He brought her to a whole new plateau and a whole new audience with those records. He broke her into a much broader market—she wasn't just in the jazz market anymore."

According to Lang, "[Verve VP] Richard Seidel has been wanting to do a complete Ella Fitzgerald box of the 'Song Books' for quite a while, so it's something we've had on the drawing boards for a bit."

Since Fitzgerald's 75th birthday fell on April 25, 1993, it was decided to make the "Complete Song Books" box the capstone of a year in which

Verve issued a variety of retrospective packages devoted to the vocalist. Earlier in the year, the company issued a three-CD anthology, "First Lady Of Song," and individual albums such as "Mack The Knife/Ella In Berlin" (released complete for the first time, with six unreleased tracks augmenting the live recording).

In concept and design, the Fitzgerald collection is a sequel to last year's limited-edition box "The Complete Billie Holiday On Verve 1945-1959," which was styled like a miniature album of 78 rpm discs.

"Being a record collector and a former retailer, I grew up with LPs," Lang says. "It's an attempt to capture the LP era on CD. It seemed to be a pretty obvious way to do it—to miniaturize an LP. We took it a step further, in that we used all the original LP films and such, and shrunk them to a 5-by-5-inch format."

The cloth-bound 5 7/8-by-5 7/8-by-4-inch box contains "mini-boxes" of the Gershwin and Ellington "Song Books" (originally released as five LPs and four LPs, respectively, and now reissued on three CDs each). The five lithographs by French artist Bernard Buffet and the 56-page hard-bound book that accompanied the Gershwin set are also reproduced in miniature form.

NEW MD, DCC HARDWARE ON THE WAY

(Continued from page 6)

same day for 75,000 yen (\$714); a car MD player, set for Nov. 1 launch at 79,800 yen (\$760); a car MD changer, capable of holding four discs and due to be introduced Nov. 1 for 120,000 yen (\$1,142); a minicomponent-type MD deck, also set to hit the market Nov. 1, priced at 86,000 yen (\$819); and a minicomponent system incorporating the new MD home deck, which goes on sale Nov. 10 for 140,000 yen (\$1,333).

Monthly production will be 20,000, 30,000, 4,000, 2,000, 15,000, and 2,000 units, respectively.

In other MiniDisc news, the Ford Motor Co. this winter becomes the first U.S. car maker to offer MD as a factory-authorized, dealer-installed option. Touting MD's "shock-resistant memory circuit that virtually eliminates mistracking that could be caused by rough roads," Ford says buyers of a new 1994 Mustang, slated to debut Dec. 9, will be offered the

DEAL WITH HUGHES BROTHERS SIGNALS CAPITOL STREET PUSH

(Continued from page 10)

signed a deal with the Beastie Boys' Grand Royale imprint.

Under the agreement with Capitol, the Hugheses and partner/personal manager Darryl Porter will compile soundtrack albums for their future films and develop new artists.

The first releases from the Underworld camp, expected in the spring or summer of 1994, will be the soundtrack to the brothers' upcoming Caravan film "Public Enemy" and the debut album by Chicago-based R&B singer Jesse Campbell.

Underworld may also release soundtracks to films by other directors, Porter says.

"For us, the music is half the fun of movie-making," says Allen Hughes. "Working with the music and artists has been some of the most rewarding aspects of directing."

As part of the pact, the Hughes

The boxed set also includes a 120-page hardcover book featuring a complete sessionography, notes on the sessions by McDonough, and an essay on the composers by English critic Benny Green.

Artist Jeffrey Fulvimari illustrated the book in the style of David Stone Martin, whose work graced many Verve album jackets during the '50s.

The "Song Books" box features 14 tracks that were not part of the original albums; these include small-group versions of some songs, alternate and rehearsal takes, and two instrumental suites that were issued on a 7-inch bonus EP with the original "Gershwin Song Book" set.

The bulk of the remastering for the "Song Books" boxed set was done by Andrew Nicholas, who also works on Philips' Mercury Living Presence classical reissues.

Lang says the sound on the boxed set is appreciably improved from earlier reissues.

PolyGram Classics and Jazz director of marketing Greg Barbero says that the push behind the "Song Books" box is "similar to marketing the works of Mozart or the works of Schubert."

Calling the collection "an incredible compendium of American song," Barbero says, "What we're trying to do is

get people to refocus on that fact, and the fact that this is the first time it's been available all in one box."

Barbero notes that the label has tried to ride the momentum from the press attention garnered by Fitzgerald's 75th birthday. The label has created posters and is "trying to get this record up and out of the bins, almost treating it like a pop record."

Barbero notes that Verve's last boxed set, the limited edition, 10-CD "Complete Billie Holiday," released in November 1992, sold out its entire U.S. allotment of 7,500 copies by January; at its peak, it sold 800 units a week at a retail price of around \$150.

The "Song Books" set will retail at \$250-\$300. Barbero says that because of the high-ticket price, "you immediately lose 75% of the retailers once you make a box that big... You are really dependent upon the independents and the deeper-catalog stores to survive."

According to Lang, Verve will continue its anniversary reissue program next year with an eight-CD set of the complete Jazz At The Philharmonic recordings; a five-CD set of Louis Armstrong's works for the label; a three-CD set devoted to pianist Bud Powell; and, at mid-year, "The Verve Story," a three-CD overview of the label from 1944 to the present.

option of adding a dealer-installed CD or MD unit to the car's stereo system.

Matsushita says it will have a new Technics component DCC deck on sale in Japan by Nov. 25 for 99,800 yen (\$950), and a minicomponent-type Panasonic unit on sale Dec. 1 for 69,800 yen (\$664). A Panasonic minicomponent system incorporating the new Panasonic DCC deck is also scheduled for a Dec. 1 launch, and will sell for 149,800 yen (\$1,426).

Matsushita's two new DCC machines are the first to include the Japanese company's own MASH digital/analog and analog/digital conversion system instead of the Philips chip-based system used in previous models.

Monthly production of the hardware will be 5,000, 10,000, and 5,000 units, respectively.

Sony president/CEO Norio Ohga says the company has shipped twice as many MD units since the format's

November 1992 launch as it did CD units in that format's corresponding initial launch period, adding that MD hardware buyers are on average seven years younger than the consumers who bought the first CD machines.

Shizuki Matsubara, of Matsushita's DCC business promotion office, says the Osaka-based company plans to launch its latest DCC hardware units in overseas markets early next year, but declined to provide details.

Sony spokesman Haruyuki Machida says his company's new MD entries will be available overseas next spring, at roughly the same pricing levels as in Japan.

(Dollar equivalents are given at the Sept. 29 rough closing rate of 105 yen to the dollar.)

Assistance in preparing this story was provided by Marilyn A. Gillen in New York.

brothers will also direct music videos for some Capitol and Underworld acts.

"We agreed to be involved with the production of videos for certain artists," says Porter, "and we have agreed to direct at least one video from each Underworld album released."

Although the Hughes brothers were courted by other labels, they opted for Capitol after meeting Gersh. "Mr. Gersh is open to trying new and innovative ideas as far as marketing, and he was more open to our ideas," Allen Hughes says. "At Capitol, they are starting from scratch, and we thought that would be a good situation. The others are stuck in their old ways."

According to Allen Hughes, there is a chance that Underworld artists will appear in their films. "If a rap artist on the label can act, he will be

in the film, but we're not going to put people in the film just for the sake of it," he says.

Porter says he and the Hughes brothers have set up an office at the Capitol Tower.

The deal with Underworld comes amid talk of rap star Hammer's departure from the label. Gersh declined to comment on reports that the platinum-selling artist has been released from his contract, but adds that the deals with the Hughes brothers and Beastie Boys signal a new tone at the Tower.

Says Gersh, "What the Hughes brothers will bring to Capitol in terms of visuals and sound, and what the Beastie Boys will bring us with their label... clearly shows the commitment and direction of the Capitol Records of the future."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 176 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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'DREAMLOVER' by Mariah Carey and 'BETTER THAN YOU' by Lisa Keith.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

Recourants are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top songs like 'EASY COME, EASY GO' by George Strait and 'WHOOPI! (THERE IT IS)' by Tag Team.

Singles with the greatest sales gains. © 1993, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs with the greatest sales gains.

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

NEW CHALLENGERS: Mariah Carey's "Dreamlover" (Columbia) sits comfortably at No. 1 for a sixth week. Competition for the top slot is looming, however, as the three biggest overall point-gainers on the entire chart storm into the top 10 this week. "Just Kickin' It" by Xscape (So So Def/Columbia) is the biggest point-gainer for the second straight week, leaping 13-5. "I'd Do Anything For Love (But I Won't Do That)" by Meat Loaf (MCA) is the second-biggest point-gainer, up 34% in sales (although pushed back 3-4 on the Hot 100 Singles Sales chart), and up to No. 6 overall. The third-biggest point-gainer overall is "All That She Wants" by Ace Of Base (Arista). It zooms 29-9 on the sales chart (up 86%), fueling a 21-8 jump on the Hot 100. "Dreamlover" is likely to enjoy at least one more week on top, but then it will be a real fight for No. 1.

REACTING: "Shoop" by Salt-N-Pepa (Next Plateau/London/PLG) wins the Power Pick/Sales at No. 54. Meanwhile, "Whatta Man," an album track recorded with En Vogue, edges ahead of "Shoop" in monitored airplay. "Shoop" jumps 58-32 on the sales chart, while "Whatta Man" debuts at No. 51 on the Hot 100 Airplay chart. "Shoop" is gaining monitored airplay points, but it has not earned enough to enter the airplay chart. It's No. 9 in airplay at WYHT Detroit, No. 14 at WHHH (Hoosier 96) Indianapolis, and No. 7 at KKSS Albuquerque, N.M. "No Rain" by Blind Melon (Capitol) scores the Power Pick/Airplay at No. 26. As pointed out a few weeks ago, the commercial cassette single of "No Rain" was cut out, which drastically reduced its sales. But airplay is exploding, with No. 1 status at numerous monitored top 40/mainstream and top 40/modern rock outlets, including KRBE Houston, KISF Kansas City, Mo., and WAQQ Charlotte, N.C.

QUICK CUTS: The commercial singles of "Runaway Love" by En Vogue (EastWest) and "Breathe Again" by Toni Braxton (La Face/Arista) hit retail stores this week, making the songs eligible to chart. The early airplay points make "Runaway" the highest debut, at No. 51. Its strongest airplay is in New England, where it's No. 2 at WFHN New Bedford, Mass. . . . Braxton's earlier single, "Another Sad Love Song," makes a 3% gain in points but gets pushed back 7-9 because two titles jump over it. . . . "The Bonnie And Clyde Theme" by Yo-Yo (EastWest) re-enters the chart at No. 86, thanks to a resurgence in sales and airplay points. "Bonnie" is No. 11 in airplay at Power 106 Los Angeles. . . . Two titles debut from strong early sales and top 40/rhythm-crossover airplay. Oakland, Calif., group DRS bows at No. 76 with "Gangsta Lean" (Capitol). It's breaking at KBXX (The Box) Houston (No. 2), Hot 102 Milwaukee (No. 8), and Q102 Philadelphia (No. 11). "Foreplay" by Florida's Raab (Rip-It) enters at No. 84. The track started as a demo tape in Raab's home state at WHJX Jacksonville. It's currently No. 4 in airplay at WCKZ Charlotte, N.C., No. 8 at KUBE Seattle, and No. 10 at WJMH Greensboro, N.C. . . . Look for a spectacular debut inside the top 20 for Janet Jackson's "Again" (Virgin) next week, when it is commercially available; it's already No. 4 in monitored airplay.

ROCKERS REAP PILES OF PLATINUM IN SEPTEMBER

(Continued from page 13)

duo's late-breaking hit "I'm Gonna Be (500 Miles)," which was featured on the soundtrack for the film "Benji & Joon."

Other first-time gold-album recipients included U.K. modern rockers Radiohead and the Sundays, rapper 2Pac, R&B singers Toni Braxton and Brian McKnight, "Entertainment Tonight" host and musician John Tesh, and alternative acts the Gin Blossoms and Smashing Pumpkins.

Attaining one of the last commercial milestones still open to her, Columbia diva Mariah Carey received her first platinum single for "Dreamlover."

A complete list of September RIAA certifications follows.

MULTIPLATINUM ALBUMS

- Eric Clapton, "Unplugged," Reprise, 7 million.
- Metallica, "Metallica," Elektra, 7 million.
- Van Halen, "Van Halen," Warner Bros., 7 million.
- Garth Brooks, "Garth Brooks," Liberty, 5 million.
- Madonna, "The Immaculate Collection," Sire, 4 million.
- SWV, "It's About Time," RCA, 2 million.
- Soundtrack, "Sleepless In Seattle," Epic, 2 million.
- Various artists, "Woodstock I," Atlantic, 2 million.
- U2, "Zooropa," Island, 2 million.
- Steely Dan, "Aja," MCA/ABC, 2 million.
- Aerosmith, "Get A Grip," Geffen, 2 million.
- AC/DC, "Live," Atco, 2 million.
- Van Halen, "Live: Right Here, Right Now," Warner Bros., 2 million.

- Vince Gill, "I Still Believe In You," MCA, 2 million.
- Sting, "Ten Summoner's Tales," A&M, 2 million.
- Rod Stewart, "Unplugged . . . And Seated," Warner Bros., 2 million.

PLATINUM ALBUMS

- Lorrie Morgan, "Leave The Light On," RCA Nashville, her second.
- Soundtrack, "Sleepless In Seattle," Epic.
- Various artists, "Woodstock I," Atlantic.
- Steely Dan, "Can't Buy A Thrill," MCA/ABC, its fourth.
- Steely Dan, "Katy Lied," MCA/ABC, its fifth.
- Steely Dan, "Pretzel Logic," MCA/ABC, its sixth.
- Steely Dan, "Royal Scam," MCA/ABC, its seventh.
- U2, "Zooropa," Island, its seventh.
- Beastie Boys, "Check Your Head," Capitol, its second.
- Billy Ray Cyrus, "It Won't Be The Last," Mercury, his second.
- Cypress Hill, "Black Sunday," Ruffhouse/Columbia, its second.
- Neil Diamond, "Christmas," Columbia, his 17th.
- UB40, "Promises & Lies," Virgin, its third.

GOLD ALBUMS

- Bruce Hornsby, "Harbor Lights," RCA, his fourth.
- Soundtrack, "Sleepless In Seattle," Epic.
- U2, "Zooropa," Island, its seventh.
- Steely Dan, "Gold," MCA, its ninth.
- Steely Dan, "A Decade Of Steely Dan," MCA, its 10th.
- Aaron Neville, "The Grand Tour," A&M, his second.
- Radiohead, "Pablo Honey," Capitol, its first.
- Toni Braxton, "Toni Braxton," LaFace/Arista,

- her first.
- Billy Ray Cyrus, "It Won't Be The Last," Mercury, his second.
- Tony! Toni! Toné!, "Sons Of Soul," Wing/Mercury, its third.
- The Sundays, "Reading, Writing & Arithmetic," DGC, its first.
- Pantera, "Cowboys From Hell," Atco, its second.
- Gin Blossoms, "New Miserable Experience," A&M, its first.
- The Proclaimers, "Sunshine On Leith," Chrysalis, its first.
- Cypress Hill, "Black Sunday," Ruffhouse/Columbia, its second.
- Primus, "Pork Soda," Interscope, its second.
- 2Pac, "Strictly 4 My N.I.G.G.A.Z.," Interscope, his first.
- Brian McKnight, "Brian McKnight," Mercury, his first.
- John Tesh, "A Romantic Christmas," GTS Records, his first.
- Smashing Pumpkins, "Siamese Dream," Virgin, its first.
- UB40, "Promises & Lies," Virgin, its third.
- Raffi, "Baby Beluga," MCA, his second.
- Raffi, "One Light, One Sun," MCA, his third.

PLATINUM SINGLE

- Mariah Carey, "Dreamlover," Columbia, her first.
- ### GOLD SINGLES
- SWV, "Right Here (Human Nature)/Downtown," RCA, its third.
 - Kris Kross, "Alright," Ruffhouse/Columbia, its third.
 - DJ Jazzy Jeff & Fresh Prince, "Boom! Shake The Room," Jive, their fourth.
 - Mariah Carey, "Dreamlover," Columbia, her fifth.
 - Janet Jackson, "If," Virgin, her 12th.

BLOCKBUSTER TO ACQUIRE SUPER CLUB WEB

(Continued from page 5)

Warehouse distribution facility in Dallas. Industry observers speculate that neither the Sound Warehouse nor Super Club Music distribution centers will be able to handle the combined chains. Fairbanks says no decision has been made on how to resolve the issue.

The company will change all music store logos, including outlets that will be acquired as part of the Super Club deal, to Blockbuster Music. Also, Blockbuster says it will roll out 50 to 100 new Blockbuster Music outlets next year. Fairbanks says the chain expects to open a prototype Blockbuster Music store in a couple of weeks in Fort Lauderdale.

"Once we are satisfied with [how that store runs], you will see conversions fairly quickly" for the rest of the music chain, Fairbanks says.

In addition to its Sound Warehouse/Music Plus operations, Blockbuster also has a 75%/25% joint venture with Virgin Retail to build home entertainment superstores in the U.S. The first will open next month in Costa Mesa, Calif.; 12 more are slated to open in the next year (Billboard, Oct. 2). Blockbuster is also a 50% joint-venture partner in Virgin Retail's Europe and Australia operations, where it runs 17 superstores.

In addition to its music stores, Blockbuster owns 2,124 video rental stores, while franchise outlets total another 1,134. The company also owns stakes in Spelling Entertainment and Republic Pictures.

Philips, the Dutch conglomerate, put Super Club up for sale in July (Billboard, July 24), although sources indicate that it was involved in negotiations to sell the U.S. retail operation to Blockbuster last fall. But negotiations were said to cool after Block-

buster signed the joint-venture agreement with Virgin. At the time, sources suggested that Philips was unhappy with Blockbuster's deal with Virgin and with its valuation of the Super Club operation.

Indeed, executives with some of the eight companies believed to have bid on either Super Club Video, Super Club Music, or both, say they were concerned that Philips was using the current bidding process simply to keep Blockbuster honest, and speculated that Blockbuster had the inside track on Super Club all along. Philips is one of the largest shareholders in Blockbuster Music, owning some 13 million shares.

Super Club burst onto the U.S. retail scene in the summer of 1989, when it acquired two video chains, Alfalfa/Movie Time and Video Towne, and followed it up that September by buying Record Bar and Turtles. It also acquired Best Video that month.

According to Super Club internal documents, the company spent about

\$198 million on the U.S. properties it has just agreed to sell to Blockbuster for \$150 million. Super Club executives were unavailable to comment.

The Super Club deal comes a few weeks after Blockbuster was eliminated from the bidding for Camelot Music, the North Canton, Ohio-based chain. Investcorp., an investment company, signed an agreement to buy Camelot (story, page 5).

In addition to having strong retail outlets, Camelot Music has state-of-the-art distribution and inventory-replenishment systems that would have been ideal for Blockbuster—perhaps solving its coming dilemma over centralized distribution.

Meanwhile, industry observers wonder if Blockbuster—which recently consolidated its video suppliers, naming East Texas Distributing as its main source—will keep the Super Club video wholesale operations, or put them up for sale. And if Blockbuster keeps Best Video, will that impact ETD?

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	8	WE GETZ BUZY	ILLEGAL (ROWDY/ARISTA)
2	3	7	ONLY LOVE	WYNONNA (CURB/MCA)
3	13	3	WHY MUST WE WAIT UNTIL...	TINA TURNER (VIRGIN)
4	19	2	IN DREAMS	JOHN WAITE (IMAGO)
5	—	1	LINGER	THE CRANBERRIES (ISLAND/PLG)
6	11	3	PAINT THE WHITE HOUSE BLACK	GEORGE CLINTON (PAISLEY PARK/WB)
7	10	2	STRAIGHT FROM MY HEART	UNY (MAVERICK/SIRE/WARNER BROS.)
8	17	2	HE AIN'T WORTH MISSING	TOBY KEITH (MERCURY)
9	—	1	IT HAD TO BE YOU	SILK (KEIA/ELEKTRA)
10	—	1	PAYING THE PRICE OF LOVE	BEE GEES (POLYDOR/PLG)
11	20	7	MANY CLOUDS OF SMOKE	TOTAL DEVASTATION (ARISTA)
12	—	1	MAKE ROOM	THE ALKAHOLIKS (LOUD/RCA)
13	18	2	COMING HOME TO LOVE	COMING OF AGE (ZOO)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	(I KNOW I GOT) SKILLZ	SHAQUILLE O'NEAL (JIVE)
15	9	2	HUMAN BEHAVIOUR	B.JORK (ELEKTRA)
16	—	6	DOLLY MY BABY	SUPER CAT (COLUMBIA)
17	—	1	I'M A PLAYER	TOO SHORT (JIVE)
18	8	4	OUTBREAK OF LOVE	MIDNIGHT OIL (COLUMBIA)
19	12	3	MY SISTER	THE JULIANA HATFIELD THREE (ATLANTIC)
20	14	9	TRASHY WOMEN	CONFEDERATE RAILROAD (ATLANTIC)
21	23	2	OUTTA HERE	KRS-ONE (JIVE)
22	—	3	I WANNA BE YOUR MAN	CHAKA DEMUS & PLIERS (MANGO)
23	—	1	'93 'TIL INFINITY	SOULS OF MISCHIEF (JIVE)
24	16	8	I STAND FOR YOU	MICHAEL McDONALD (REPRISE)
25	—	1	SPACEMAN	4 NON BLONDES (INTERSCOPE)

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

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THE Billboard 200™

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
OCTOBER 16, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST <small>(LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))</small>	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	2	1	5	GARTH BROOKS (LIBERTY 8085) (10.98/16.98)	IN PIECES	1
2	1	—	2	NIRVANA (DGC 24607) (10.98/16.98)	IN UTERO	1
3	4	3	3	MEAT LOAF (MCA 10699) (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	3
4	3	2	5	MARIAH CAREY (COLUMBIA 53205) (10.98/16.98)	MUSIC BOX	2
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
5	NEW ▶	—	1	GEORGE STRAIT (MCA 10907) (10.98/15.98)	EASY COME, EASY GO	5
6	5	4	8	BILLY JOEL (COLUMBIA 53003) (10.98/16.98)	RIVER OF DREAMS	1
7	7	7	20	JANET JACKSON (VIRGIN 87825) (10.98/16.98)	JANET.	1
8	NEW ▶	—	1	REBA MCENTIRE (MCA 10906) (10.98/15.98)	GREATEST HITS VOLUME TWO	8
9	6	5	13	BLIND MELON (CAPITOL 96585) (9.98/13.98)	BLIND MELON	3
10	NEW ▶	—	1	SPICE 1 (JIVE 41513) (9.98/15.98)	187 HE WROTE	10
11	11	14	12	TONI BRAXTON (LAFACE 26007/ARISTA) (9.98/15.98)	TONI BRAXTON	11
12	8	6	15	SOUNDTRACK (EPIC SOUNDTRAX 53764/EPIC) (10.98/16.98)	SLEEPLESS IN SEATTLE	1
13	10	10	11	CYPRESS HILL (RUFFHOUSE 53931/COLUMBIA) (10.98/15.98)	BLACK SUNDAY	1
14	9	8	41	STONE TEMPLE PILOTS (ATLANTIC 82418/AG) (9.98/15.98)	CORE	3
15	12	11	19	ROD STEWART (WARNER BROS. 45289) (10.98/16.98)	UNPLUGGED... AND SEATED	2
16	13	12	24	AEROSMITH (GEPFEN 24455) (10.98/16.98)	GET A GRIP	1
17	26	32	52	ALAN JACKSON (ARISTA 18711) (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	17
18	15	13	46	SOUNDTRACK (ARISTA 18699) (10.98/15.98)	THE BODYGUARD	1
19	17	16	5	BARNEY (SBK 27115/ARC) (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
20	14	9	4	JOHN MELLENCAMP (MERCURY 51808B) (10.98/16.98)	HUMAN WHEELS	7
21	18	18	48	SOUL ASYLUM (COLUMBIA 48898) (9.98/15.98)	GRAVE DANCERS UNION	11
22	20	21	10	SMASHING PUMPKINS (VIRGIN 88267) (9.98/15.98)	SIAMESE DREAM	10
23	21	17	39	SWV (RCA 66074) (9.98/13.98)	IT'S ABOUT TIME	8
24	19	15	10	UB40 (VIRGIN 88229) (9.98/15.98)	PROMISES AND LIES	6
25	23	23	94	PEARL JAM (EPIC 47857) (10.98/15.98)	TEN	2
26	25	29	3	SOUNDTRACK (IMMORTAL 57144/EPIC) (10.98/16.98)	JUDGMENT NIGHT	25
★ ★ ★ PACESETTER ★ ★ ★						
27	103	100	57	VINCE GILL (MCA 10630) (10.98/15.98)	I STILL BELIEVE IN YOU	10
28	NEW ▶	—	1	NEIL DIAMOND (COLUMBIA 57559) (10.98/16.98)	UP ON THE ROOF - SONGS FROM THE BRILL BUILDING	28
29	22	20	13	U2 (ISLAND 518047/PLG) (10.98/16.98)	ZOOROPA	1
30	16	—	2	MELISSA ETHERIDGE (ISLAND 848660/PLG) (10.98/15.98)	YES I AM	16
31	27	26	46	KENNY G (ARISTA 18646) (10.98/15.98)	BREATHLESS	2
32	28	27	15	TONY! TONI! TONE! (WING 514933/MERCURY) (10.98/15.98)	SONS OF SOUL	24
33	30	24	7	BABYFACE (EPIC 53558) (10.98/15.98)	FOR THE COOL IN YOU	16
34	31	25	42	DR. DRE (DEATH ROW/INTERSCOPE 57128/PRIORITY) (10.98/15.98)	THE CHRONIC	3
35	34	37	14	WHITE ZOMBIE (GEPFEN 24460) (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	34
36	41	45	14	THE CRANBERRIES (ISLAND 514156/PLG) (10.98/15.98)	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	36
37	NEW ▶	—	1	KRS-ONE (JIVE 41517) (9.98/15.98)	RETURN OF THE BOOM BAP	37
38	39	38	21	WYNONNA (CURB 10822/MCA) (10.98/15.98)	TELL ME WHY	5
39	29	22	30	LENNY KRAVITZ (VIRGIN 86984) (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
40	38	33	25	GIN BLOSSOMS (A&M 54039) (9.98/13.98)	NEW MISERABLE EXPERIENCE	32
41	35	31	29	4 NON BLONDES (INTERSCOPE 92112/AG) (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	13
42	33	30	7	SCARFACE (RAP A LOT 53861/PRIORITY) (10.98/15.98)	THE WORLD IS YOURS	7
43	37	41	24	AARON NEVILLE (A&M 0086) (10.98/16.98)	GRAND TOUR	37
44	24	—	2	SCORPIONS (MERCURY 518258) (10.98/15.98)	FACE THE HEAT	24
45	36	28	30	STING (A&M 0070) (10.98/16.98)	TEN SUMMONER'S TALES	2
46	44	44	11	TAG TEAM (LIFE 78000/BELLMARK) (9.98/14.98)	WHOOPI! (THERE IT IS)	39
47	NEW ▶	—	1	AARON HALL (MCA 10810) (9.98/15.98)	THE TRUTH	47
48	32	19	3	PRINCE (PAISLEY PARK 45440/WARNER BROS.) (9.98/15.98)	THE HITS/THE B-SIDES	19
49	51	43	12	CLINT BLACK (RCA 66239) (10.98/15.98)	NO TIME TO KILL	14
50	43	36	15	BILLY RAY CYRUS (MERCURY 514758) (10.98/16.98)	IT WON'T BE THE LAST	3
51	45	35	9	KRIS KROSS (RUFFHOUSE 57278/COLUMBIA) (10.98/15.98)	DA BOMB	13
52	49	42	8	JAMES TAYLOR (COLUMBIA 47056) (18.98/22.98)	LIVE	20
53	56	58	15	MARK CHESNUTT (MCA 10851) (10.98/15.98)	ALMOST GOODBYE	53
54	NEW ▶	—	1	MICHAEL CRAWFORD (ATLANTIC 82531/AG) (10.98/16.98)	A TOUCH OF MUSIC IN THE NIGHT	54
55	57	—	2	EN VOGUE (EASTWEST 92296/AG) (9.98/13.98)	RUNAWAY LOVE	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST <small>(LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT))</small>	TITLE	PEAK POSITION
56	48	40	14	BARBRA STREISAND (COLUMBIA 44189) (10.98/16.98)	BACK TO BROADWAY	1
57	46	34	68	SPIN DOCTORS (EPIC 47461) (10.98/16.98)	POCKET FULL OF KRYPTONITE	3
58	40	—	2	DE LA SOUL (TOMMY BOY 10631) (10.98/16.98)	BUHLOONE MINDSTATE	40
★ ★ ★ GREATEST GAINER ★ ★ ★						
59	98	99	66	MARY-CHAPIN CARPENTER (COLUMBIA 48881) (9.98/15.98)	COME ON COME ON	31
60	47	46	3	PRINCE (PAISLEY PARK 45431/WARNER BROS.) (12.98/17.98)	THE HITS 1	46
61	53	54	14	TOOL (ZOO 11052) (9.98/15.98)	UNDERTOW	53
62	58	62	46	CONFEDERATE RAILROAD (ATLANTIC 82335/AG) (9.98/15.98)	CONFEDERATE RAILROAD	55
63	66	77	32	BROOKS & DUNN (ARISTA 18716) (10.98/15.98)	HARD WORKIN' MAN	9
64	70	59	39	JOHN MICHAEL MONTGOMERY (ATLANTIC 82420/AG) (9.98/15.98)	LIFE'S A DANCE	27
65	52	50	6	MAZE FEATURING FRANKIE BEVERLY (WARNER BROS. 45297) (10.98/15.98)	BACK TO BASICS	37
66	64	61	33	2PAC (INTERSCOPE 92209/AG) (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
67	60	57	58	ERIC CLAPTON (DUCK/REPRISE 45024/WARNER BROS.) (10.98/15.98)	UNPLUGGED	1
68	55	51	27	ONYX (RCA/CHAOS 53302/COLUMBIA) (9.98/15.98)	BACDAFUCUP	17
69	54	55	3	PRINCE (PAISLEY PARK 45435/WARNER BROS.) (12.98/17.98)	THE HITS 2	54
70	63	—	2	ABBA (POLYDOR 517007/PLG) (10.98/16.98)	GOLD	63
71	50	39	3	EARTH, WIND & FIRE (REPRISE 45274/WARNER BROS.) (10.98/15.98)	MILLENNIUM	39
72	68	69	5	THE BREEDERS (A.A.O. 61508/ELEKTRA) (7.98/11.98)	LAST SPLASH	46
73	42	—	2	THE CURE (FICTION 61551/ELEKTRA) (11.98/16.98)	SHOW	42
74	77	72	50	R.E.M. (WARNER BROS. 45138) (10.98/16.98)	AUTOMATIC FOR THE PEOPLE	2
75	72	70	112	METALLICA (ELEKTRA 61113) (10.98/15.98)	METALLICA	1
76	86	94	26	INTRO (ATLANTIC 82463/AG) (9.98/15.98)	INTRO	76
77	61	52	48	SADE (EPIC 53178) (10.98/16.98)	LOVE DELUXE	3
78	67	53	97	MICHAEL JACKSON (A&M 45400) (10.98/15.98)	DANGEROUS	1
79	NEW ▶	—	1	THE POLICE (A&M 0150) (39.98/55.98)	MESSAGE IN A BOX: THE COMPLETE RECORDINGS	79
80	71	60	15	BETTE MIDLER (ATLANTIC 82497/AG) (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS	50
81	59	48	17	SOUNDTRACK (COLUMBIA 57127) (10.98/16.98)	LAST ACTION HERO	7
82	75	75	55	GEORGE STRAIT (MCA 10651) (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
83	69	63	15	GLORIA ESTEFAN (EPIC 53807) (10.98/15.98)	MI TIERRA	27
84	81	—	2	MARTIN LAWRENCE (EASTWEST 92289/AG) (10.98/15.98)	TALKIN' SHIT	81
85	NEW ▶	—	1	SOULS OF MISCHIEF (JIVE 41514) (9.98/15.98)	93 'TIL INFINITY	85
86	79	76	41	SHAI (GASOLINE ALLEY 10762/MCA) (9.98/15.98)	IF I EVER FALL IN LOVE	6
87	65	56	21	RADIOHEAD (CAPITOL 81409) (9.98/15.98)	PABLO HONEY	32
88	95	102	7	CLAY WALKER (GIANT 24511/WARNER BROS.) (9.98/15.98)	CLAY WALKER	88
89	83	84	22	INNER CIRCLE (BIG BEAT/ATLANTIC 92261/AG) (9.98/15.98)	BAD BOYS	64
90	91	81	28	DWIGHT YOAKAM (REPRISE 45241/WARNER BROS.) (9.98/15.98)	THIS TIME	25
91	74	66	72	JON SECADA (SBK 98845/ERG) (9.98/15.98)	JON SECADA	15
92	73	47	16	TINA TURNER (VIRGIN 88189) (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
93	80	71	18	LUTHER VANDROSS (LV 53231/EPIC) (10.98/16.98)	NEVER LET ME GO	6
94	62	49	4	JOHN HIATT (A&M 0135) (9.98/13.98)	PERFECTLY GOOD GUITAR	47
95	107	88	8	SAWYER BROWN (CURB 77626) (10.98/15.98)	OUTSKIRTS OF TOWN	81
96	76	78	12	BJORK (ELEKTRA 61468) (10.98/15.98)	DEBUT	61
97	89	73	32	DURAN DURAN (CAPITOL 98876) (9.98/13.98)	DURAN DURAN	7
98	93	90	161	GARTH BROOKS (LIBERTY 93856) (10.98/13.98)	NO FENCES	3
99	88	79	42	REBA MCENTIRE (MCA 10675) (10.98/15.98)	IT'S YOUR CALL	8
100	78	65	15	TEARS FOR FEARS (MERCURY 514275) (10.98/15.98)	ELEMENTAL	45
101	84	74	12	SOUNDTRACK (MJJ/EPIC SOUNDTRAX 57280/EPIC) (10.98/16.98)	FREE WILLY	47
102	90	80	72	BILLY RAY CYRUS (MERCURY 510635) (10.98/16.98)	SOME GAVE ALL	1
103	85	68	19	SOUNDTRACK (JIVE 41509) (10.98/15.98)	MENACE II SOCIETY	11
104	108	107	23	TOBY KEITH (MERCURY 514421) (9.98/15.98)	TOBY KEITH	99
105	109	119	20	LITTLE TEXAS (WARNER BROS. 45275) (9.98/15.98)	BIG TIME	84
106	134	131	47	SOUNDTRACK (WALT DISNEY 60846) (10.98/15.98)	ALADDIN	6
107	110	106	21	JOE DIFFIE (EPIC 53002) (9.98/15.98)	HONKY TONK ATTITUDE	83
108	92	82	53	ALICE IN CHAINS (COLUMBIA 48875) (10.98/16.98)	DIRT	6
109	94	87	8	AARON TIPPIN (RCA 66255) (9.98/15.98)	CALL OF THE WILD	53

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.


sometimes
forever isn't
long enough

we need less

the follow-up
to the smash
"ooh child"

dino

off his eastwest debut album
THE WAY I AM

produced by dino for onid productions, inc. 
management: stevie g. management, inc.

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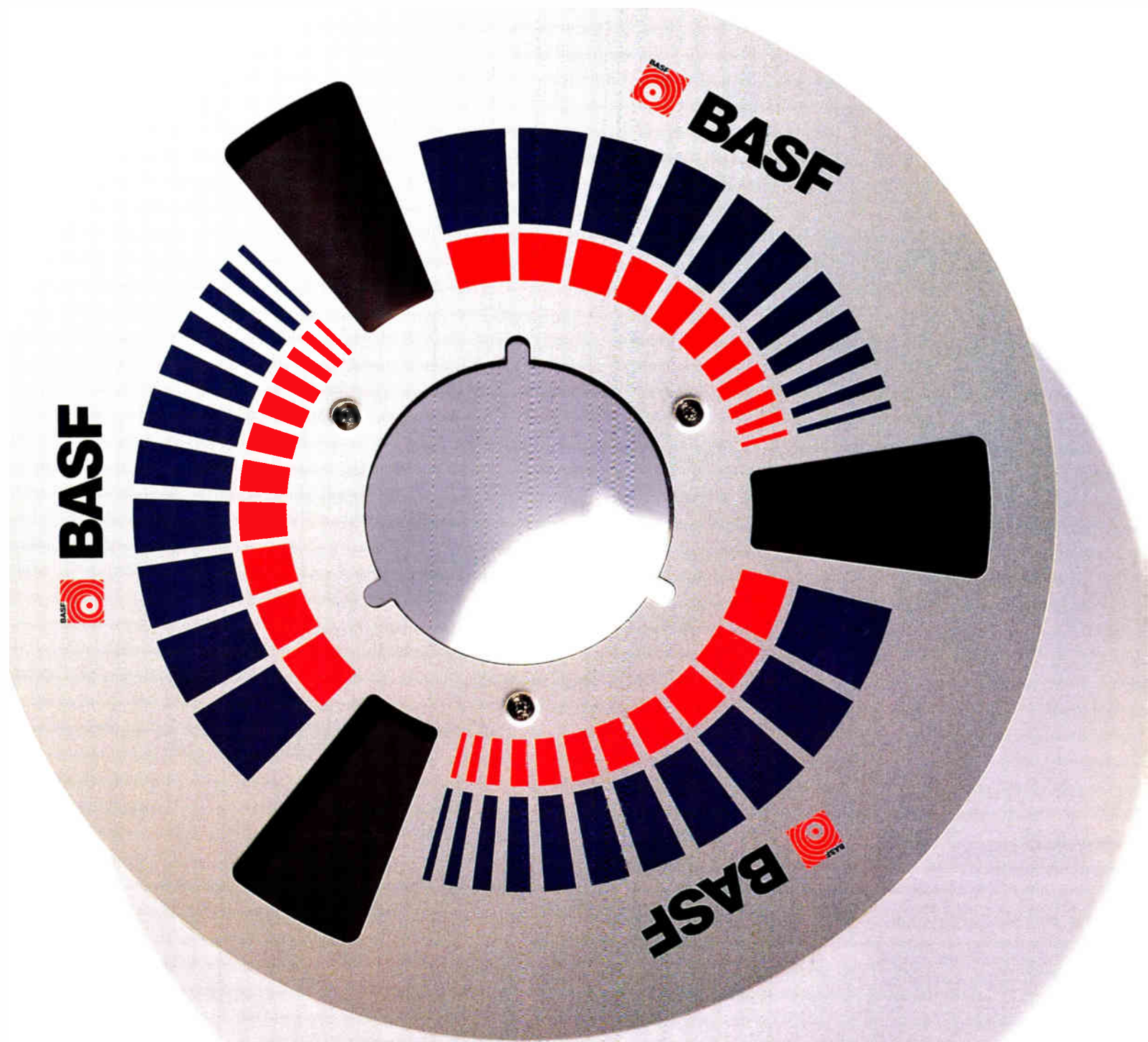
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
110	100	—	2	KEITH WASHINGTON	YOU MAKE IT EASY	100
111	106	96	46	ICE CUBE	THE PREDATOR	1
112	120	113	97	BROOKS & DUNN	BRAND NEW MAN	10
113	99	64	31	THE PROCLAIMERS	SUNSHINE ON LEITH	31
114	126	144	29	SAMMY KERSHAW	HAUNTED HEART	57
115	97	67	15	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 3	29
116	105	112	6	JOE	EVERYTHING	105
117	101	93	7	FOURPLAY	BETWEEN THE SHEETS	70
118	96	85	21	BRIAN MCKNIGHT	BRIAN MCKNIGHT	58
119	115	109	98	ENYA	SHEPHERD MOONS	17
120	82	—	2	MR. BIG	BUMP AHEAD	82
121	137	—	2	SUZU BOGGUSS	SOMETHING UP MY SLEEVE	121
122	102	92	24	PRIMUS	PORK SODA	7
123	104	91	54	JACKYL	JACKYL	76
124	117	118	30	TRACY LAWRENCE	ALIBIS	25
125	119	117	189	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
126	124	108	41	SILK	LOSE CONTROL	7
127	118	120	138	ENIGMA	MCMXC A.D.	6
128	112	95	15	VARIOUS ARTISTS	MTV PARTY TO GO VOLUME 4	35
129	127	130	51	LORRIE MORGAN	WATCH ME	65
130	113	86	6	BOB DYLAN	THE 30TH ANNIVERSARY CONCERT COLLECTION	40
131	NEW	—	1	E-40	THE MAIL MAN	131
132	122	105	26	YANNI	IN MY TIME	24
133	130	124	55	QUEEN	GREATEST HITS	11
134	116	97	26	THE JERKY BOYS	THE JERKY BOYS	80
135	123	104	20	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE	70
136	128	121	9	THE JULIANA HATFIELD THREE	BECOME WHAT YOU ARE	119
137	NEW	—	1	DUFF MCKAGAN	BELIEVE IN ME	137
138	192	—	2	VINCE GILL	LET THERE BE PEACE ON EARTH	138
139	129	98	6	RICKY VAN SHELTON	A BRIDGE I DIDN'T BURN	91
140	114	89	7	KENNY LOGGINS	OUTSIDE: FROM THE REDWOODS	60
141	139	135	5	CONWAY TWITTY	FINAL TOUCHES	135
142	133	126	180	GARTH BROOKS	GARTH BROOKS	13
143	111	115	3	RICKIE LEE JONES	TRAFFIC FROM PARADISE	111
144	138	128	15	BELL BIV DEVOE	HOOTIE MACK	19
145	144	158	34	COLLIN RAYE	IN THIS LIFE	42
146	125	114	14	SOUNDTRACK	POETIC JUSTICE	23
147	131	123	23	JIMI HENDRIX	THE ULTIMATE EXPERIENCE	72
148	143	133	54	GARTH BROOKS	THE CHASE	1
149	121	83	3	FIGHT	WAR OF WORDS	83
150	145	140	24	PATTY LOVELESS	ONLY WHAT I FEEL	69
151	132	101	9	OLETA ADAMS	EVOLUTION	67
152	135	111	10	THE O'JAYS	HEARTBREAKER	75
153	151	150	13	ROBIN S.	SHOW ME LOVE	110
154	141	129	48	GLORIA ESTEFAN	GREATEST HITS	15

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
155	142	137	6	ILLEGAL	THE UNTOLD TRUTH	119
156	136	125	16	NEIL YOUNG	UNPLUGGED	23
157	177	—	2	CANDLEBOX	CANDLEBOX	157
158	146	148	5	URGE OVERKILL	SATURATION	146
159	158	143	177	VAN MORRISON	THE BEST OF VAN MORRISON	41
160	87	—	2	LED ZEPPELIN	LED ZEPPELIN BOX SET 2	87
161	140	127	19	ROBERT PLANT	FATE OF NATIONS	34
162	155	141	23	95 SOUTH	QUAD CITY KNOCK	71
163	153	145	108	GARTH BROOKS	ROPIN' THE WIND	1
164	NEW	—	1	DAN FOGELBERG	RIVER OF SOULS	164
165	156	132	50	MADONNA	EROTICA	2
166	147	134	13	VARIOUS ARTISTS	SWEET RELIEF: A BENEFIT FOR VICTORIA WILLIAMS	131
167	159	142	80	EN VOGUE	FUNKY DIVAS	8
168	NEW	—	1	EMMYLOU HARRIS	COWGIRL'S PRAYER	168
169	152	116	26	H-TOWN	FEVER FOR DA FLAVOR	16
170	174	166	79	WYNONNA	WYNONNA	4
171	148	149	53	10,000 MANIACS	OUR TIME IN EDEN	28
172	149	103	16	NATALIE COLE	TAKE A LOOK	26
173	163	139	7	OTTMAR LIEBERT + LUNA NEGRA	THE HOURS BETWEEN DAY + NIGHT	132
174	160	136	12	TAYLOR DAYNE	SOUL DANCING	51
175	176	163	17	JOHNNY GILL	PROVOCATIVE	14
176	167	155	37	DUICE	DAZZEY DUKS	84
177	161	156	5	THE REN & STIMPY SHOW	YOU EEDIO!	156
178	165	138	80	K.D. LANG	INGENUA	18
179	180	165	6	RANDY TRAVIS	WIND IN THE WIRE	121
180	179	169	11	DOUG SUPERNOW	RED AND RIO GRANDE	150
181	150	110	19	DONALD FAGEN	KAMAKIRIAD	10
182	169	151	37	SNOW	12 INCHES OF SNOW	5
183	NEW	—	1	PAUL SIMON	1964/1993	183
184	RE-ENTRY	—	73	JOHN ANDERSON	SEMINOLE WIND	35
185	NEW	—	1	RICK ASTLEY	BODY & SOUL	185
186	RE-ENTRY	—	7	WILL DOWNING	LOVE'S THE PLACE TO BE	166
187	166	157	10	GEORGE THOROGOOD & THE DESTROYERS	HAIRCUT	120
188	RE-ENTRY	—	10	JOHN ANDERSON	SOLID GROUND	75
189	157	146	3	VIOLENT FEMMES	ADD IT UP (1981-1993)	146
190	182	188	100	NIRVANA	NEVERMIND	1
191	164	122	3	DEAD CAN DANCE	INTO THE LABYRINTH	122
192	171	164	15	MC LYTE	AIN'T NO OTHER	90
193	172	147	19	SOUNDTRACK	JURASSIC PARK	36
194	170	162	28	DEPECHE MODE	SONGS OF FAITH AND DEVOTION	1
195	178	—	2	STING	DEMOLITION MAN	178
196	168	153	53	PETER GABRIEL	US	2
197	RE-ENTRY	—	27	LEVERT	FOR REAL THO'	35
198	154	152	6	THA ALKAHOLIKS	21 & OVER	124
199	NEW	—	1	THE CONNELLS	RING	199
200	175	159	30	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY	118

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 66	Natalie Cole 172	Melissa Etheridge 30	The Jerky Boys 134	Meat Loaf 3	Radiohead 87	Poetic Justice 146	Urge Overkill 158
4 Non Blondes 41	Confederate Railroad 62	Donald Fagen 181	Joe 116	John Mellencamp 20	Rage Against The Machine 135	Sleepless in Seattle 12	Ricky Van Shelton 139
Abba 70	The Connells 199	Fight 149	Billy Joel 6	Metallica 75	Collin Raye 145	Spice 1 10	Luther Vandross 93
Oleta Adams 151	The Cranberries 36	Dan Fogelberg 164	Rickie Lee Jones 143	Bette Midler 80	The Ren & Stimp Show 177	Spin Doctors 57	VARIOUS ARTISTS
Aerosmith 16	Michael Crawford 54	Fourplay 117	The Juliana Hatfield Three 136	John Michael Montgomery 64	Robin S. 153	Rod Stewart 15	MTV Party To Go Volume 3 115
Alice In Chains 108	The Cure 73	Kenny G 31	Toby Keith 104	Lorrie Morgan 129	Sade 77	Sting 45, 195	Sting 45, 195
John Anderson 184, 188	Cypress Hill 13	Peter Gabriel 196	Sammy Kershaw 114	Van Morrison 159	Sawyer Brown 95	Stone Temple Pilots 14	George Strait 5, 82
Rick Astley 185	Billy Ray Cyrus 50, 102	Jilliny Gill 175	Lenny Kravitz 39	Mr Big 120	Scarface 42	Barbra Streisand 56	Doug Supernow 180
Babyface 33	Taylor Dayne 174	Vince Gill 27, 138	Kris Kross 51	Aaron Neville 43	Scorpions 41	Doug Supernow 180	SWW 23
Barney 19	De La Soul 58	Gin Blossoms 40	KRS One 37	95 South 162	Jon Secada 99	Shai 86	Clay Walker 88
Bell Biv Devoe 144	Dead Can Dance 191	Aaron Hall 47	k.d. lang 178	Nirvana 2, 190	Shai 86	Silk 126	Keith Washington 110
Big Head Todd & The Monsters 200	Depeche Mode 194	Emmylou Harris 168	Martin Lawrence 84	The O'Jays 152	Paul Simon 183	Paul Simon 183	White Zombie 35
Bjork 96	Neil Diamond 28	Jimi Hendrix 147	Tracy Lawrence 124	Onyx 68	Smashing Pumpkins 22	Tears For Fears 100	Wynonna 38, 170
Blind Melon 9	Joe Diffie 107	John Hiatt 94	Led Zeppelin 160	ORIGINAL LONDON CAST	Snow 182	10,000 Maniacs 171	Yanni 132
Blind Melon 9	Will Downing 186	H-Town 169	Lavert 197	Phantom Of The Opera Highlights 125	Soul Asylum 21	Tha Alkaholiks 198	MTV Party To Go Volume 4 128
Suzy Bogguss 121	Dr. Dre 34	Ice Cube 111	Little Texas 105	Pearl Jam 25	Souls Of Mischief 85	George Thorogood & The Destroyers 187	Sweet Relief: A Benefit For Victoria Williams 166
Tom Braxton 11	Duff McKagan 137	Illegal 155	Paty Loveless 150	Robert Plant 161	SOUNDTRACK	Aaron Tippin 109	Violent Femmes 189
The Breeders 72	Enya 119	Inner Circle 89	Madonna 165	The Police 79	Aladdin 106	Tony! Toni! Tone! 32	Clay Walker 88
Brooks & Dunn 63, 112	Gloria Estefan 83, 154	Intro 76	Maze Featuring Frankie Beverly 65	Primus 122	The Bodyguard 18	Tool 61	Tag Team 46
Garth Brooks 1, 98, 142, 148, 163	Earth, Wind & Fire 71	Janet Jackson 7	Reba McEntire 8, 99	Prince 48, 60, 69	Free Willy 101	Randy Travis 179	James Taylor 52
Candlebox 157	Enigma 127	Michael Jackson 78	Duff McKagan 137	The Proclaimers 113	Judgment Night 26	Tina Turner 92	Jefferson Airplane 100
Mariah Carey 4	Enya 119	Jackyl 123	Brian McKnight 118	Queen 133	Jurassic Park 193	Conway Twitty 141	MTV Party To Go Volume 3 115
Mary Chapin Carpenter 59	Gloria Estefan 83, 154	Janet Jackson 7	MC Lyte 192	RE M 74	Last Action Hero 81	U2 29	Sweet Relief: A Benefit For Victoria Williams 166
Mark Chesnut 53	Enya 119	Michael Jackson 78	MC Lyte 192		Menace II Society 103	UB40 24	Violent Femmes 189
Eric Clapton 67	Gloria Estefan 83, 154	Jackyl 123	MC Lyte 192				Neil Young 156

1



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DG'S MAD ABOUT LINE BLENDS CLASSICAL MUSIC, POP MARKETING

(Continued from page 1)

"... Beethoven," and "... The Classics." Most of the titles have been available since late summer, and all feature irreverent artwork by New Yorker cartoonist Roz Chast (Billboard, July 24).

Based in Hamburg, Deutsche Grammophon is the "oldest continually operating record company—it will be 100 in 1998," says Moody. Until Mad About, the label steered clear of crossover or anything else that might tarnish its connoisseur image.

But the new line is blatantly designed for the broadest common denominator. It was also specifically created for the U.S. market, although it is now being offered overseas. (Moody reports that Hong Kong has been especially receptive.)

"Culturally, I would put the United States at the rank of a third-world country," says Moody. "Creating something that doesn't reflect a European sensibility so much makes all the sense in the world. Besides, we felt it was important for DG to have a line like this, since 'Deutsche Grammophon' is so hard to pronounce."

From its onset, PolyGram (the parent of DG) has aimed the line at the nonclassical customer and marketed it to nontraditional outlets, including discount chains Kmart, Wal-Mart, and Target. "We've told retailers we're out to entertain the customer, rather than educate them," says Greg Barbero, director of marketing for PolyGram Classics and Jazz.

The concept behind Mad About is nothing new: Midprice and budget classical reissue collections—such as BMG's Greatest Hits, Teldec's "Sensual Classics," and Angel's "Heavy Classix"—are everywhere. What's unusual about the collection—compiled by Peter Munves, who has created similar compilations through the years for Columbia [now Sony Classical] and RCA [now BMG]—is the combination of out-there titles, silly-but-smart artwork, and quality, digitally recorded performances.

DESIGNED FOR POP PLACEMENT

"We hope that people will pick up the record in a dump bin because it sticks out," says Barbero, "and then realize, 'Oh my God, I'm looking at a classical record!' We designed the line so it would sell out of the pop departments or in an area surrounded by pop. And we're finding sales are only moderate in classical but superb in pop."

The first title, "Mad About Opera," was released last fall. With 10 titles issued in July and 10 more in August, Barbero projects sales for the entire line to be in the "high six figures" by the end of the year, although he declines to reveal how many units have shipped or how sales have progressed thus far. While David Weyner, president of PolyGram Classics and Jazz, calls the success of the line "dizzying," retailers are cautiously enthusiastic, albeit supportive.

"The line is doing a little better than average," says John Artale, purchasing manager for Carnegie, Penn.-based National Record Mart, who reports that volume on Mad About has been proportionally about the same as that for Angel's "Heavy Classix" and Teldec's "Sensual Classics."

"Heavy Classix" has sold about 24,000 units in the U.S. since its March release, and "Sensual Classics" has sold about 10,000 units since its debut in January, according to SoundScan.

"The populist packaging makes a difference, and they've been successful in what they're trying to do, which is make classical music more fun and approachable," Artale says. He notes that the line is showing steady sales, especially "Mad About Opera." That title has sold approximately 12,000 units in the U.S. since its November 1992 release, according to SoundScan.

Artale also thinks the idea of a matched set is a plus and reports customers purchasing, for instance, "Mad About Bach" and then returning to pick up "... Beethoven."

Artale's chain does not carry Mad About in its pop departments. "They're competing with John Mellencamp in pop," says Artale, "whereas they can rule the classical section with that consumer-friendly artwork."

MANHATTAN GOES 'MAD'

West Sacramento, Calif.-based Tower Records, on the other hand, has been marketing the line in its pop department and, at least in its downtown Manhattan store, reports great success. "It does better downstairs on the pop floor," says classical department manager and buyer Paul Tai, "which is where it's meant to be. The audience is not hard-core classical, but people who are just getting started. We've done extremely well with the vocal things"—"Mad About Sopranos," "... Opera," "... Puccini," "... Tenors."

PolyGram has two displays—one a floor-standing unit, the other a countertop that depicts, says Barbero, "a conductor with a woman draped over his feet, worshiping him. The countertop is for impulse-buying by the registers."

At the Minneapolis-based Musicland web, Mad About is sold primarily in the classical areas, though Dieter Wilkinson, national buyer for classics, reports that he has put it in some pop departments. "You can't use the display forever," he says. "When all is said and done, the line will go to the classical area to join the big glut."

"The concept is good," he continues. "But they're a little late at it and there's a saturation point out there. I'd say it's done OK—somewhat better than other midline series—but it's not shooting out of the stores left and right."

The report from the North Canton, Ohio-based Camelot chain is similar. Classical buyer Mike Tully says the series is in every store, "strictly" in the classical departments, where business has been "good."

"All of these crossover packages geared to younger audiences are doing well," says Tully. "It's refreshing to see; it's where classical marketing has to go—otherwise we're seeing a downturn in full-price, standard-repertoire classics."

Retailers canvassed reported that Mad About was selling almost as well as Teldec's "Sensual Classics" (except at Tower, where Tai characterizes the Teldec disc sales as "phenomenal") and about the same as Angel's "Heavy Classix."

"I hope Mad About sells by the truckload," says Kevin Copps, VP and GM of Elektra International Classics, Teldec's umbrella company. "Because the same audience that buys it is going to buy 'Sensual Classics,' which is already selling by the truckload."

"Anyone who is genuinely interested in keeping classical music in our

culture should applaud the record companies for the creative initiative in this kind of repackaging," he continues. "There are tens of thousands of people out there interested in listening to classical music who are inhibited by their lack of knowledge of it. We're just making it easier for them. It doesn't require any more specialized knowledge to enjoy Brahms than it does to enjoy the Pet Shop Boys."

Asked what he thought about the line itself, Copps responds, "I think the title is corny, I think the covers are hokey, and I wish I had thought of it myself."

Sony Classical VP Laraine Peri is a little less enthusiastic. "They're throwing their hat in an arena many of us have been in quite a while," she says. "They're now competitive where they weren't before, and that makes it tougher for all of us."

On the other hand, she doesn't sound all that concerned: "The packaging is a little over-the-top from our perspective. The novice buyer doesn't want to be addressed as quite such a novice. We're getting mixed response to it."

How does she feel about it? "We're mad about it," she says with a chuckle. "Losing Peter [Munves] was a great loss. We knew he'd resurface somewhere."

Munves has clearly emerged as the hero of Mad About. "It's wonderful to see Peter's first project with us

turn out so well," says Weyner. "There's a kind of weird intuition he has about these things. He has an incredible sophistication, coupled with an amazing commercial sense. The line satisfies a Wal-Mart shopper, but it also looks smart and sophisticated in Tower's Lincoln Center store."

While Weyner is quick to credit the title and concept as having been "hatched in the fertile mind of Peter Munves," it was Weyner who brought Roz Chast on board. "I've loved her work for years," he reports. "She makes me roar every week in the New Yorker."

Chast, a soft-spoken woman with a sly sense of humor, says that she received "no specific instructions" from DG as to how the line should look. "They were familiar with my work in the New Yorker, so I guess they didn't expect watercolors," she says. Aside from the Mozart disc, she wasn't even supplied with a tape of the music—only the contents listing. Chast knows "only a little" classical music ("my mother is a frustrated concert pianist"), but enough to draw the "Nutcracker" characters seated on a bus for "Mad About Tchaikovsky"; Madama Butterfly sipping tea (in a diner) for "... Puccini"; and a woman waiting at a bus stop during summer, fall, winter, and spring for "... Vivaldi."

Barbero credits Chast's artwork with much of the publicity the line has received. "One thing that's

helped us get space is that everybody wants to reproduce the artwork when they run the story," he says.

Indeed, most of PolyGram's promotion efforts, aside from those at retail, have been aimed at publicity, rather than advertising. Barbero reports that, just as on the retail level, he has found more receptivity from media that don't usually cover classical music. "We've met with a certain amount of success from the classical buyers and the classical critics, but when we go to the higher-ups—the people who normally deal with a broader range of music—we get a much better response."

"For instance, syndicated newspaper writers have picked up on it, and we normally can't get their attention with classical product." Barbero also says that such publications as House Beautiful, Mirabella, Us, and USA Today have covered the line.

The relative success of Mad About ensures its continuation: Barbero sees about 10 more titles coming next year, and reports that Chast has been commissioned to create 20 more covers. But Moody points out that since the line is all-digital, "we don't have that much catalog available for mid-price."

"It's irresistible to copy-cat yourself to death," says Weyner when asked if the other PolyGram classical labels (Philips and London) will follow suit. "But we've got more than one good trick up our sleeve."

BEVERLEY CRAVEN'S SWEET 'SCENES'

(Continued from page 1)

Both the new album and her self-titled 1990 debut were produced by former Yardbirds bassist Paul Samwell-Smith, and "Love Scenes" features guitar on three tracks by his former band mate, Jeff Beck.

The British singer's initial collection of adult contemporary love songs has sold 750,000 copies in Britain, with a worldwide scorecard of 1.4 million units, according to her record company. Almost all her sales outside the U.K. came from Europe.

EPIC'S TRANSATLANTIC APPROACH

Epic plans to release "Love Scenes" in America next February or March, and Craven says she has learned from her experiences last time around, when she was heavily pregnant as the American company mounted its promotional campaign.

"I worked harder than any other act on Epic last time—I was told that constantly," says Craven. "To tell you the truth, I'm not worried [about America]. I'm a homey girl, always have been. I like the idea of flitting over to Europe and doing promotion there, and appealing to the people that bought the last record. I don't want to go away and do a tour, dragging the family around, because I can't go without them. It's a question of quality of life. Surely that's not unreasonable?"

Craven, born in Sri Lanka to English parents, trawled the London pub and club circuit as a teen-ager, later touring with Bobby Womack before securing a publishing deal with Warner Chappell. Epic released "Beverley Craven" in Britain in July '90, after an earlier attempt at the album with veteran producer Stewart Levine had been shelved. It was an archetypal slow burner,

gathering strength from the singer-songwriter's live work and taking hold the following year, when "Promise Me" went top three on the U.K. singles chart and achieved similar success in key European markets. Further singles charted as the album continued to perform strongly into 1992.

"Before the Americans decided to go with [the first album]," says Craven's manager, John Glover of Blueprint Management, "Beverley and I were of the same mind, that it wasn't really an American album. It was so English. When they finally did go with it, Beverley got pregnant, which couldn't have been worse for the American timing. This time, what I've suggested to Bev is that we move out there for three months and take the family. We've got Jeff Beck on this one, which is definitely helpful for American radio, and rhythmically I think it's a little more suitable. There are bass and drums on some tracks which we didn't have last time."

Richard Griffiths, executive VP with Epic Records in the U.S., recalls, "It was very frustrating [last time]. We did a huge, 10-city branch tour and everybody loved her. The difficult thing was radio. At AC we did quite well, but we never had enough momentum to go top 40. But she made a lot of friends, which is half the battle. It's just something we've got to keep grinding away at. Even in the U.K., it took a long time for something to happen."

26 APPEARANCES IN SIX WEEKS

Meanwhile, Craven has begun another European blitz with 26 TV appearances lined up over a six-week period. "People who buy my records are apparently the hardest to get—

the 25- to 40-year-olds," she says. "But I've had kids at my shows, and 90-year-olds. And lots of couples."

Concert plans so far are limited to two Royal Albert Hall dates in December, but a major outdoor concert is under discussion for next summer at Hampton Court, outside London, as is a week of Easter shows in Paris. French sales of "Beverley Craven" now total almost 200,000 copies, according to Epic.

COST EFFECTIVE PROMOTION

Artist and manager enthuse about the ground-breaking promotion (Billboard, Oct. 17, 1992) in which tampon manufacturer Tampax sponsored Craven's summer 1993 U.K. tour. "The agency ended up with articles in 600 magazines," Glover says. "And the sponsor said it was 10 times more cost-effective than advertising."

After the recent, fleeting U.K. top 40 appearance of the title track from "Love Scenes," plans call for the November single release of "Mollie's Song," a composition about Craven's daughter which will be aimed squarely at the holiday market and which already has strong radio support.

"When I go around radio stations, the amount of DJs who grab me and want to talk about babies!" Craven says, smiling. Replying to the suggestion that she employs manipulative sentimentality in this and other songs, she adds, "The idea is to move someone. If that's being manipulative, that's exactly what it is. If someone says to me that my song made them cry, I've succeeded. We're all human, and I think the job of an artist is to reflect that. I don't feel ashamed about saying I was dumped or I was in love."

BOXED SETS ADD NEW PAGE TO ZEPPELIN SAGA

(Continued from page 1)

Led Zeppelin studio albums, including the double-disc "Physical Graffiti." The two packages were released in the U.S. Sept. 21 and Sept. 28, respectively, on Atlantic Records and simultaneously worldwide. Outside the U.S., the boxed sets have been released on the Atlantic Records label through the Warner Music International affiliates worldwide.

Among its 31 tracks, "Boxed Set 2" contains one song, "Baby, Come On Home," which was recorded by the band in October 1968, during the sessions at Olympic Studios in London for its debut album, but never released until now. Serviced as a single to album rock radio three weeks ago in the U.S., the "new" song from Led Zeppelin peaked at No. 4 on the Album Rock Tracks chart (Billboard, Oct. 9) and is at No. 6 on that chart this week.

"It's bizarre," says Page, "because neither Robert Plant nor I have got one in the top 10."

Retail has already begun to see a response to "Boxed Set 2." In the U.K., the two-CD set has reached No. 14 on Tower Records' in-store sales chart, which is "not bad for a boxed set," says Ken Sockolov, managing director of European operations for Tower Records in London.

The recorded legacy created by Robert Plant, Jimmy Page, John Paul Jones, and the late John "Bonzo" Bonham ranks among the most powerful, stylistically expansive, and influential in rock'n'roll. And it was Page's production of every album, from "Led Zeppelin" in 1969 through "Coda" in 1982, that shaped that legacy considerably.

"He was obviously a tremendously inspired perfectionist in the Led Zep-

ppelin days," says Yves Beauvais, senior director of A&R/special products at Atlantic, who has worked extensively with Page on the boxed sets. "He is unquestionably one of the most careful, passionate, and involved artists" working on reissued material. "He is very aware that this is his chance to make it good and make it last."

LONG RESTORATION PROCESS

In digitally remastering the complete Led Zeppelin studio catalog, working with George Marino at Sterling Sound in New York, Page says he wanted the new CDs to do justice to the original vinyl albums—unlike, he says, the Led Zeppelin CD reissues from Atlantic Records in the '80s.

"Tapes that they had that were originally mastered for vinyl [were] put into CD," says Page, who was not consulted during Atlantic's CD reissues program. "It was a very sloppy job."

The audio restoration process that led to the two new boxed sets began prior to the release of the 1990 collection. Page recalls the search for studio master tapes in such places as an archive in a now-abandoned Underground subway station in North London.

The challenge to resequence the 31 newly remastered tracks for "Boxed Set 2" was even greater than on the 1990 release, says Page. For that project, "I had the full catalog to choose from, so it was slightly easier," he says. "But I must admit I approached it with some trepidation."

Longtime Led Zep fans, he notes, "were so used to hearing that original sequence. So, for example, if you've got 'The Song Remains The Same' [the opening track on 'Houses of the Holy'], people that really knew and loved this music were hearing the first chord of 'Rain Song' before it even appeared because they were so used to it [on the album]."

When it came to the resequencing work on both boxed sets, he says, "I took a lot of trouble over it." Many of the segues—the hard blues of "You Shook Me" from 1968 into the honky-tonk romp of "Boogie With Stu" from 1974, for example—give the songs a striking new context.

In designing "Boxed Set 2," it made sense to use a variation on the distinctive cover of the 1990 "Led Zeppelin" collection, says Page. "Sure, the crop circle phenomena, naturally, because it still is a mystery," he says. It is an image that also evokes Led Zeppelin's own continuing mystique.

For the unique cube-shaped package of "The Complete Studio Recordings" a different cover design was used: a solarized black-and-white pho-

to, credited to the U.S. Naval Institute, which shows a maze of industrial scaffolding and strutwork. "It's the inside of a zeppelin factory," says Page.

WIDE INTERNATIONAL PERSPECTIVE

On the international front, the 1990 boxed set sold particularly well in Germany, Australia, and Japan, with translations of the credits and liner notes prepared for the latter market. Page says he would be eager to see the same done for international release of "Boxed Set 2" for such markets as Asia or South America.

Led Zeppelin always had a wide international perspective, Page recalls. "We had once planned a tour that went through Cairo and India and Bangkok, actually recording in those places, but it never came to fruition."

Atlantic Records in New York coordinated plans for release of the two new boxed sets with London-based managers Brian Goode, who represents Page, and Bill Curbishley, who represents Plant, and directly with John Paul Jones. But Page says his involvement in the marketing strategy for the project was limited. "There's a lot of areas where business meets art, in which I'm afraid I'm a very small voice on the artistic side of things," he says lightly.

LOST STUDIO TRACK

However, he recalls the recovery of the "lost" studio track, "Baby, Come On Home," which has been a key component in Atlantic's retail and radio promotion of "Boxed Set 2."

"After we had lost John Bonham [in 1980], unfortunately, there was a contractual commitment to put out another album, which I think is a bit shabby, really, considering the circumstances," he recalls. To fulfill that commitment, the 1982 album "Coda" was compiled by Page from material recorded throughout the history of the band. "Baby, Come On Home" was to have been included on that album. But the master tape, which had been stored in Page's home studio, "mysteriously disappeared" at the time. It was found only shortly before the remastering sessions for "Boxed Set 2."

The version of "Coda" contained in "The Complete Studio Recordings" box now includes "Baby, Come On Home" and three bonus tracks from the 1990 boxed set: a 1970 studio recording called "Hey Hey What Can I Do," and two live recordings from 1969 BBC sessions, "Traveling Riverside Blues" and "White Summer/Black Mountain Side."

Although the newly remastered CDs of the 10 Led Zeppelin albums are available only in "The Complete Studio Recordings" box, it is expect-

ed that the titles will be made available individually sometime during 1994, replacing the mid-priced CDs that have drawn Page's criticism.

CATALOG OF CONCERT TAPES

Inevitably, the hard-core Zep fans will want to know what future material on CD they might expect from the band. As far as studio material goes, Page says the shelf is clear, except for oddities such as tracks the group recorded with the Bombay Symphony that he considers of quality unsuitable for release.

However, Page acknowledges that there is an extensive catalog of concert tapes made with mobile recording units throughout the band's existence, from Royal Albert Hall in 1970 to the Knebworth concerts in Britain in 1979. This is the material Page had proposed a decade ago to compile into a live chronology of the band's career.

"Robert Plant wasn't very keen on it," says Page. "He still isn't. But I wish it were out there because, unfortunately, there's so little to document the group in that respect. I couldn't feel happy about just putting out [a CD version of the live soundtrack album] 'The Song Remains the Same.' But there's no point in [remastering live tapes] unless everybody in the band is absolutely up for it. I'm too long in the tooth to be wasting time on projects that don't come to any fruition."

The reaction of Led Zeppelin fans, and the press, to the 1990 boxed set has been particularly gratifying to Page. "It was the first time I'd seen good reviews on Zeppelin material," he says. "Let's face it, we'd never had any good press reviews. They didn't know what we were doing." Savoring the irony, he adds, "they certainly know what we were doing by now."

The passage of time has not diminished Page's passion for the power of Led Zeppelin's rock'n'roll. "I believed in my heart that it would transcend the years," he says. "I really did. It only surprised me to the degree that it did. But I knew it would still be there and respected because of the quality of the musicians, the musicianship, and the imagination."



by Geoff Mayfield

YEE-HAW! The Billboard 200 proudly wears a cowboy hat this week, as the spotlight from the Country Music Assn. awards' Sept. 6 telecast on CBS motivates bullets for at least 15 country titles, while the National Assn. of Recording Merchandisers/CMA Country Music Month campaign helps build increases for Nashville-roster artists who were not featured on the TV program. Although Garth Brooks returns to the No. 1 slot, the artist whose chart fortunes benefit the most from this year's CMA show is co-host Vince Gill. His "I Still Believe In You" makes an electrifying 103-27 jump on a 193% sales increase, while scoring the Greatest Gainer award, and Gill's Christmas album soars 192-138 with a 62% boost, the third-highest percentage gain on this week's chart.

ROPIN' THE WINS: Two of Gill's label mates—George Strait and Reba McEntire—benefit not only from CMA exposure, but from an ambitious MCA Nashville campaign (Billboard, Oct. 9). On The Billboard 200, their new albums bow at Nos. 5 and 8, respectively, career-high debuts for both. And even people who didn't see the show are still talking about the dress McEntire wore to the CMAs... Awards shows have been very good to Mary-Chapin Carpenter over the past couple of years, so it's not surprising to see her score the Pacesetter award on a 65% gain (98-59)... As with other awards programs, artists gain more sales from CMA performances than from winning trophies. Others warmed by the show's afterglow: Alan Jackson (26-17), Wynonna (39-38, 174-170), Clint Black (51-49), Mark Chesnutt (56-53), Brooks & Dunn (66-63, 120-112), John Michael Montgomery (70-64), Sawyer Brown (107-95), and John Anderson, who re-enters at Nos. 184 and 188... Comparative chart volume shows the CMA's muscle. Units on The Billboard 200 are just 3% ahead of last week's tally, while Top Country Albums shows a huge 30% gain.

RAP WRAP: Country artists aren't the only winners on The Billboard 200, as a pack of rappers make big debuts. Most startling is Spice 1, who blasts in at No. 10. His previous title peaked last year at No. 82. Meanwhile, KRS-One enters at No. 37, just five places lower than the all-time high reached by Boogie Down Productions, the act from which he hails. Also living large are Souls Of Mischief (No. 85) and E-40 (No. 131). All four rappers make the top 20 on Top R&B Albums; three of the four record for Jive, offering a hint of the label's ambitious fourth-quarter schedule.

OBSERVATION DECK: The top of The Billboard 200 is soft, as the first four titles each see sales declines from last week's tallies. Of the four, Meat Loaf, who appeared on the Oct. 1 "The Tonight Show With Jay Leno," has the smallest sales drop (down 5%)... The next No. 1 will likely be the new Pearl Jam, but, as happened with Nirvana, it may take more than a week for Jam to impact its chart because the release is staggered. The vinyl LP streets Tuesday (12), but the CD and cassette aren't due until Sept. 19... The home video splash by "Aladdin" (see story, page 6) sparks an expected soundtrack comeback (134-106).

BACK PAGES: Here come the boxes. This week, compilations by the Police (No. 79) and Paul Simon (No. 183) join the new Led Zeppelin set that entered last week's chart. Consumer advertising for the Simon box helps prompt re-entries on Top Pop Catalog Albums for Simon & Garfunkel (No. 13) and Simon's "Graceland" (No. 27)... Look for the best of Beatles sets, "1962-1966" and "1967-1970," to storm the catalog chart next week. The long-anticipated CD versions of these titles hit stores Oct. 5; Capitol shipped more than 400,000 of each.

RIAA REVIEWING METHODOLOGY

(Continued from page 13)

However, a source close to the committee says that at a recent meeting, all six major-label member companies decided to ask for an "exhaustive" review.

"It's just taken us longer than expected," Sites says.

"Our market research committee wants to make sure that the numbers that we are given going in are as accurate as possible," he says. "Both the raw data and the figures from member companies provided by [accounting firm] KPMG Peat Marwick,

and the figure on 'nonrepresented sales' [from nonmember companies] we arrive at using data from Chilton Research Co." Chilton also does the annual demographic survey for the RIAA.

Sites adds that RIAA will release its 1993 year-end statistics as usual. The 1992 stats showed a double-digit (11.8%) increase in units shipped, with a year-end total of 895 million units shipped, spiked by a better-than-average fourth quarter.

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

DIANA ROSS 30TH ANNIVERSARY

ISSUE DATE: OCTOBER 23
AD CLOSE: SEPTEMBER 28

THE ABC'S OF SOUTH AMERICA

ISSUE DATE: OCTOBER 30
AD CLOSE: OCTOBER 5

GIBSON'S 100TH ANNIVERSARY

ISSUE DATE: NOVEMBER 6
AD CLOSE: OCTOBER 12

AUSTRALIA

ISSUE DATE: NOVEMBER 13
AD CLOSE: OCTOBER 19

RAP MUSIC

ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

CHINA

ISSUE DATE: NOVEMBER 27
AD CLOSE: NOVEMBER 2

GERMANY, SWITZERLAND, AUSTRIA

ISSUE DATE: DECEMBER 4
AD CLOSE: NOVEMBER 9

GREECE

ISSUE DATE: DECEMBER 11
AD CLOSE: NOVEMBER 9

ABC'S OF SOUTH AMERICA

ISSUE DATE: DECEMBER 11
AD CLOSE: NOVEMBER 16

ERIC CLAPTON 30TH ANNIVERSARY

ISSUE DATE: DECEMBER 18
AD CLOSE: NOVEMBER 23

SWEDEN

ISSUE DATE: DECEMBER 18
AD CLOSE: NOVEMBER 23

- NEARLY 100% OF BILLBOARD SUBSCRIBERS READ SPECIAL SECTIONS
- 9 OUT OF 10 READERS RATE THE QUALITY FROM "GOOD" TO "EXCELLENT"
- 80% OF READERS RATE SPECIALS AS "IMPORTANT" AS A TOOL FOR WORK

The Billboard Bulletin...

EDITED BY IRV LICHMAN

SONY 550 MUSIC ADDS 7 ACTS

Sony 550 Music, the recently established Epic-handled label run by former Epic promotion chief Polly Anthony, has added seven more acts to its first signing, Eve's Plum. Making their debuts before the end of November are flop, Funky Poets, Clive Griffin, and Culture Beat, due this month, and Celine Dion and Deep Forest. Another switch from Epic, Rozalla, bows on Sony 550 Music in the first quarter of next year.



ATTIC TO MCA DIST. IN CANADA

Canada's largest indie label, Attic Records, will switch distribution from A&M/Island Records Canada to MCA Records Canada, effective Jan. 1. Attic's domestic roster includes Paul Janz, the Rovers, and John James. Attic also represents such labels as Mammoth, Profile, First Night, Luke Roadrunner, Shrapnel, Scotti Bros., Malaco, Bandleader, and Rhythm Safari.

VID RACK SWITCH FOR TOYS 'R' US

Toys 'R' Us has switched rackjobbers for its video inventory. Pittsburgh-based Visual Expressions, which has been racking the chain's 150 Movies 'R' Us expanded sections, will take on another 400 stores next month. Rank Retail Services America previously had

the account.

WARNER BUYS FINLAND'S FAZER

Warner Music International has bought Finland's oldest and largest indie label, Fazer Music, for a price near \$26 million. Fazer, a former licensee of PolyGram and Warner Music, has more than 50% of the nation's music market. It will work with Warner Music Finland, formed in 1989. Sony Music is establishing a full subsidiary in Turkey, under managing director Melih Ayracman.

CARLY'S OPERA CD HAS CARLY SINGLE

Angel Records will market a Carly Simon-written, "family-oriented" opera, "Romulus Hunt," with a twist. The CD's last track will offer Simon herself singing an opus, "Voulez Vous Dancer," performed by others elsewhere on the disc. In addition, Angel will service radio stations with the track, along with a retail promo CD single. Album is due Nov. 16.

BRAD HUNT CONSULTS LABELS

Brad Hunt, who left his post as exec VP/GM at Hollywood Records (Billboard, Sept. 25), has resumed his advisory services to labels. His departure from Hollywood is depicted as "amicable," according to the label. In Nashville, Steven Sharp has left his post as senior director of national promotion for Asylum Records, and Mike Borchetta is out as VP of national promotion for Curb Re-

records' country division. At Curb, the label's former regional promoter, John Brown, replaces Borchetta. . . Motown Records' associate director of catalog development, Cary E. Mansfield, has left. . . Jerry Love has left as director of A&R at Famous Music.

DISNEY SETS 'FOX/HOUND' VIDED

Retailers left dizzy by "Aladdin" sales will have to start thinking about another Walt Disney classic—"The Fox And The Hound." The sell-through supplier is expected to announce momentarily that the title will be released in March, priced at \$24.99. It may be marketed with a plush toy, and most likely will carry a rebate offer.

GEORGE MICHAEL/SONY TRIAL DATE

George Michael's lawsuit against Sony Music comes up for trial Monday (11) in London's High Court. Michael is suing Sony Music Entertainment for unfair restraint of trade. Courts have set aside at least eight weeks for the highly publicized case.

SHOCKLEE BROTHERS JOIN FORCES

Producer Hank Shocklee, best known as the chief architect of the Public Enemy sound, has formed Shocklee Entertainment with his brother Keith. The New York-based production company and record label merges Keith's production firm with his brother's MCA-distributed label, S.O.U.L. (Young Black Teenagers, Son of Bazerk, Ed Lover & Dr. Dre).

Strait, McEntire Have Career Weeks

THE TOP TWO DEBUTS on The Billboard 200 are country albums by artists who appeared on last week's Country Music Assn. Awards telecast. One establishes a new career peak and the other, in her first week out, matches her previous career high.

George Strait has the highest new entry with "Easy Come, Easy Go." By debuting at No. 5, it surpasses the No. 6 peak of his most recent album, the soundtrack to "Pure Country." "Easy Come, Easy Go" is Strait's 14th album to make The Billboard 200; "Pure Country" was his first to crack the top 30, let alone the top 10.

Reba McEntire has the second-highest new entry with "Greatest Hits Volume Two." Debuting at No. 8, it matches the peak position of her "It's Your Call" album, which debuted last January and was McEntire's first top 10 album on The Billboard 200. Fueled by her other-woman duet with Linda Davis, "Does He Love You,"

"Greatest Hits" enters Top Country Albums at No. 3, while Strait's album enters that chart at No. 2.

JIVE TALKIN': The third-highest debut on The Billboard 200 is "187 He Wrote" by Spice 1, at No. 10. Elsewhere on the chart, "Return Of The Boom Bap" by KRS-One and "Souls Of Mischief" by 93 'Til Infinity debut. What's notable is that they're all on the Jive label, and they're all in the top 20 of the Top R&B Albums chart. ("187 He Wrote" travels at Warp Nine from No. 94 to No. 1, the biggest jump to No. 1 in the history of that chart.) Jive's domination is liable to expand next week with the release of the new Jazzy Jeff & Fresh Prince album.

THERE IT WAS: Tag Team's "Whoop! (There It Is)" slips to No. 4 on the Hot 100 after a 15-week run in the

top three, including seven weeks at No. 2. While the single never reached the summit, it has spent an amazing 16 weeks atop the Hot 100 Singles Sales chart. That beats the 15-week run of Whitney Houston's "I Will Always Love You" on the sales chart, and is one week shy of the 17-week run of Bryan Adams' "(Everything I Do) I Do It For You" in 1991.

UP ON TWO ROOFS: Carole King and Gerry Goffin must be happy with this chart coincidence: Neil Diamond debuts at No. 28 on The Billboard 200 with "Up On The Roof," his collection of songs from the Brill Building (and beyond). On the Hot R&B Singles chart, II D Extreme debuts at No. 82 with its version of "Up On The Roof." The classic Drifters song has been covered over the years by the Cryan' Shames, Laura Nyro, and James Taylor.

OPPOSITES ATTRACT: They're finally together on the Hot 100. "Rain" by Madonna moves back up one notch to No. 27, and "No Rain" by Blind Melon bullets up seven places to No. 26.

NOT AN INSTANT REPLAY: In the U.K., the group Take That teams up with Lulu to debut at No. 1 with a remake of Dan Hartman's "Relight My Fire." It's the second chart-topper for Take That, but incredibly, it's the first-ever U.K. No. 1 for Lulu, who topped the Hot 100 way back in 1967 with "To Sir With Love." Lulu's first U.K. chart entry, "Shout," debuted in May 1964. After 29 years and five months, Lulu has finally reached the summit.

On the U.K. album chart, the Pet Shop Boys collect their very first No. 1 album with "Very."



by Fred Bronson

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COMMON THREAD: THE SONGS OF THE EAGLES

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Alan Jackson, Diamond Rio and Brooks & Dunn appear courtesy of Arista Records.

TAKE IT EASY
Travis Tritt

PEACEFUL EASY FEELING
Little Texas

DESPERADO
Clint Black

HEARTACHE TONIGHT
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Vince Gill

LYIN' EYES
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Billy Dean

ALREADY GONE
Tanya Tucker

BEST OF MY LOVE
Brooks & Dunn

THE SAD CAFE
Lorrie Morgan

