

Billboard

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

NEWSPAPER

***** 3-DIGIT 908
 BI GEE4EM740M099 90 04 0325
 MAR26941 03
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH, CA 90807

TRIPPLI TRIUMPHANT
 REGGAE '93

Planet Skank: Int'l
 Face Of The Sound

Will Copyright Reform
 Work In Jamaica?

FOLLOWS PAGE 48

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 10, 1993

ADVERTISEMENTS

"On her eponymously titled pop debut (Capitol), she sings with a surface coolness and restraint that only heighten the smoldering emotion of her songs." — Interview



Rachelle Ferrell

- "Sentimental," the new single going for ADDS at AC radio July 19
- On Tour Now
- Sales Over 175,000



New Female Rappers Play For Keeps Can They Sell With Hardcore Material?

BY HAVELOCK NELSON

NEW YORK—America's sustained interest in black culture and the widespread acceptance of hardcore groups such as Onyx and Redman have made the climate right for the crop of hard new female rap talent that is springing up in the hip-hop nation.

This group of female MCs, boldly



BOSS



SALT-N-PEPA

displaying aesthetics of attitude and hardness, follows the mid-'80s wave of female rap releases that included debut discs by MC Lyte, Queen Latifah, and Monie Love. But the newer rappers still face many of the same issues that kept their predecessors straining for the commercial success of male counterparts.

DJ West signee Boss is leading the new pack of rhyming women with "Born Gangstaz," which has sold close to 300,000 units. Among other titles by women rappers that are now available are "Ain't No Other" (Atlantic) by Lyte and "You Better Ask Somebody" (EastWest) by Yo Yo.

Also representing their gender with hardcore singles and album tracks are Leshawn ("Ready Or Not" on Tommy Boy), Rage (several cuts on Dr. Dre's double-platinum Death Row/Interscope album "The Chronic"), Mz. Kilo ("All Over A Ho" from the "Menace II Society" soundtrack), Nikki D. ("Freak Out" from the Flavor Unit/Epic compilation "Roll Wit Tha Flavor"), and Bigga Sistas ("Sounds Of Fatness" from the Flavor Unit set).

(Continued on page 77)

Warner Home Video Offering Distributions Earlier Return Option

BY SETH GOLDSTEIN

NEW YORK—Warner Home Video is taking its returns policy where no studio has gone before. But it likely won't be alone for long.

Beginning with "Unforgiven," the Clint Eastwood western that arrives at retail in July, Warner will be accepting returns of unsold rental cassettes from distributors 30 days after

street date, Billboard has learned. Until now, industry practice required wholesalers to hold on to product for 90 days before they could apply for return authorizations.

Refunds generally do not arrive for a couple of months, tying up cash that wholesalers say could be used to

(Continued on page 78)

Eagles Songs Get Country Coverage

BY PAUL VERNA

NEW YORK—An album of Eagles covers by country heavyweights is planned for September release by



HENLEY

former Eagle Don Henley and Irving Azoff's Giant Records to benefit Henley's Walden Woods project. "We've been thinking about doing this for a long time," says Henley, "but the time was never right. However,

(Continued on page 77)

Dancehall, Rising Stars Propel Reggae In Miami

BY M. PEGGY QUATTRO

MIAMI—Reggae rapidly is becoming a major force in the Miami music market as a growing number of reggae artists and producers call the area home. The genre is receiving increased radio attention, better placement at mainstream retail, and exposure at a wide range of clubs.

Dancehall, by appealing to young fans, is perhaps the driving

force behind reggae's acceptance as a popular music form in South Florida. But it is the chart-riding international success of the local act Inner Circle that has helped catapult the reggae scene here.

This Jamaican-born troupe formed in the early '70s and moved to Miami in the early '80s. Steadily, Inner Circle assembled a variety of businesses that included writing, producing, recording, manufacturing,

(Continued on page 49)



Austria's Hills Are Alive With Music

BY MIKE HENNESSEY

VIENNA—After decades of being dominated by foreign music, Austria is waking up to the domestic and international potential of its own artists.

Despite being one of Europe's more reclusive nations, Austria has long been receptive to international product, as well as German-language productions from its larger neighbor.

Last year, for example, international product—including repertoire by German artists—accounted for 77% of the Austrian sales of IFPI-affiliated record companies.

(Continued on page 38)



BINGOBOYS

THE 15TH ANNUAL
Billboard
MUSIC
 1993
VIDEO
 CONFERENCE AND AWARDS
 NOVEMBER 3-5
 HOTEL SOFITEL
 LOS ANGELES, CA
 (Watch Billboard for Details)

BILLBOARD'S
VIDEO MAN
OF THE YEAR

FOLLOWS PAGE 58

Barcode with numbers 0 71486 02552 8

Björk
 Debut

The premiere solo album from Sugarcubes vocalist Björk featuring the first single and video "Human Behaviour."

Produced by Nellee Hooper • U.S. Management: Bill Diggins/DMA Entertainment

catno: 61468-2/4 © 1993 Elektra Entertainment, a division of Warner Communications Inc. A Time Warner Company street date: 7/13

ADVERTISEMENT

**According to a recent consumer survey,
sales of the Fuji ZII audiocassette are expected
to increase dramatically.**



Never before have our customers so clearly indicated their intentions to continue purchasing a product. In a survey of Fuji ZII audiocassette purchasers*, almost 98% said they'd buy it again. And, when asked why they bought ZII in the first place, they had plenty of answers including its eye-catching wrapper and unique black Extraslim case. Of course, it was more than looks that impressed our customers. It turns out that the main reason they bought Fuji's ZII was they thought it would sound great.

With a response like this, we feel it's inevitable that ZII audiocassette sales will reach new heights. Hair, on the other hand, is up to the individual.

 **FUJI. A new way of seeing things.®**

*Questionnaires were inserted in packages of ZII audiocassettes. ©1993 Fuji Photo Film U.S.A., Inc.

TOP ALBUMS	THE BILLBOARD 200 ★ JANET • JANET JACKSON • VIRGIN	74	
	ADULT ALTERNATIVE / NEW AGE ★ IN MY TIME • YANNI • PRIVATE MUSIC	44	
	ADULT ALTERNATIVE / WORLD MUSIC ★ ADVENTURES IN AFROPEA I ZAP MAMA • LUAKA BOP	44	
	CONTEMPORARY CHRISTIAN ★ HOPE • MICHAEL ENGLISH • WARNER ALLIANCE	28	
	COUNTRY ★ IT WON'T BE THE LAST • BILLY RAY CYRUS • MERCURY	23	
	GOSPEL ★ IT REMAINS TO BE SEEN MISSISSIPPI MASS CHOIR • MALACO	29	
	HEATSEEKERS ★ NEW MISERABLE EXPERIENCE GIN BLOSSOMS • A&M	13	
	LATIN / POP ★ MI TIERRA • GLORIA ESTEFAN • EPIC	26	
	LATIN / TROPICAL / SALSA ★ THE MAMBO KINGS • SOUNDTRACK • ELEKTRA	26	
	LATIN / REGIONAL / MEXICAN ★ LIVE! • SELENA • EMI LATIN	26	
	R&B ★ MENACE II SOCIETY • SOUNDTRACK • JIVE	18	
	HOT SINGLES	THE HOT 100 ★ WEAK • SWV • RCA	72
		ADULT CONTEMPORARY ★ BY THE TIME THIS NIGHT IS OVER KENNY G WITH PEAPO BRYSON • ARISTA	66
		COUNTRY ★ MONEY IN THE BANK JOHN ANDERSON • BNA	25
		DANCE / CLUB PLAY ★ GOTTA KNOW (YOUR NAME) • MALAIKA • A&M	21
DANCE / MAXI-SINGLES SALES ★ MORE AND MORE CAPTAIN HOLLYWOOD PROJECT • IMAGO		21	
LATIN ★ SENTIR • JON SECADA • SBK		27	
R&B ★ WEAK • SWV • RCA		16	
R&B RADIO MONITOR ★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN		17	
R&B SINGLES SALES ★ WHOOMPI (THERE IT IS) • TAG TEAM • LIFE		17	
RAP ★ PASSIN' ME BY • THE PHARCYDE • DELICIOUS VINYL		19	
ROCK / ALBUM ROCK TRACKS ★ BIG GUN • AC/DC • COLUMBIA		64	
ROCK / MODERN ROCK TRACKS ★ PETS • PORNO FOR PYROS • WARNER BROS.		64	
TOP 40 AIRPLAY / MAINSTREAM ★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN		70	
TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ WEAK • SWV • RCA		70	
TOP VIDEOS		TOP 40 RADIO MONITOR ★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN	69
	TOP SINGLES SALES ★ WHOOMPI (THERE IT IS) • TAG TEAM • LIFE	69	
	TOP VIDEO SALES ★ PINOCCHIO WALT DISNEY HOME VIDEO	56	
	HEALTH & FITNESS ★ CINDY CRAWFORD / SHAPE YOUR BODY WORKOUT GOODTIMES HOME VIDEO	57	
	KID VIDEO ★ PINOCCHIO WALT DISNEY HOME VIDEO	58	
	RECREATIONAL SPORTS ★ MICHAEL JORDAN: AIR TIME FOXVIDEO	57	
	RENTALS ★ FOREVER YOUNG WARNER HOME VIDEO	54	

BPI Communications Eyes European Growth Deal Reached With New German Trade Magazine

NEW YORK—The Munich-based Entertainment Media Publishing Group is launching a new German-language music trade magazine in cooperation with Billboard. The new weekly publication, MusikWoche, will debut with the Aug. 9 issue and provide news of the German and international music industries. The magazine will include a weekly package of Billboard charts as well as a summary of news from the pages of Billboard.

"This latest move into the European marketplace is consistent with the strategy we crafted when the Billboard Music Group was formed earlier this year," says Howard Lander, Billboard publisher and executive VP of BPI Communications, Billboard's parent company. "Our relationship with MusikWoche complements our existing agreement with Music Labo in Japan and our pan-European music radio publication Music & Media in Amsterdam."

At the same time, BPI Communications is furthering its commitment to European growth through its Broadcast Data Systems airplay monitoring service. BDS is deploying a network of listening monitors in Paris and other key French markets to supply precise airplay information to the French music business. The deployment of BDS monitors in France, which will occur late this month, follows the introduction of the service into the Netherlands in March through a joint venture with Dutch copyright body BUMA/STEMRA.

In France, a network of monitors will be used in key broadcast markets 24 hours a day, seven days a week. Each monitor is updated daily and stores a vast library of electronic "fingerprints" of songs tracked by the monitoring system.

BDS is an established name in the U.S., where it monitors the airplay of more than 650 radio stations in the country's top 100 markets. Its information is used in compiling Billboard's key airplay charts, including the Hot 100 Singles chart, and for Billboard's new Airplay Monitor publications.

"As BDS continues to deploy monitors around the world," says Lander, "we plan to explore our publishing options to provide the music industry the most authoritative information available."

Entertainment Media, a German publishing firm, was originally founded in 1980 as proVideo by Ulrich Scheele, who will serve as managing director and publisher of Mu-

sikWoche. Scheele says, "A weekly trade magazine corresponds to the immense need of information this very communicative business has. We are very happy to announce that due to our agreement with Billboard, MusikWoche can take advantage of its vast information network and the international charts for the German-speaking market."

The editor in chief of MusikWoche will be Manfred Gillig-Degrave, who is well known in the German music business for his former contributions to the magazines Zounds and Musikexpress.

Entertainment Media has just been established by Scheele and will also be the home for his additional publications Blickpunkt: Film and VideoWoche. Entertainment Media is a joint venture among Scheele, Bertelsmann International, and Eberhard Ebner, Ulm.

House Panel Offers Bill Providing New Performance Right

WASHINGTON, D.C.—The House Intellectual Property Subcommittee, heeding the request of the recording industry for a performance right for recording artists and their labels, has circulated a draft version of a bill that could be introduced as early as this summer. Sources say the draft calls for fees from new-technology ventures that deliver digital sound recordings into the home.

While no details of the draft are available, several sources told Billboard that there is an exemption in the draft that would exclude traditional (analog) AM and FM radio broadcasters from paying royalties on analog recordings.

Although staffers on the subcommittee declined to discuss the draft legislation, except to say it was circulated for comments, one source close to the subcommittee strongly suggested that a bill may be introduced before the July 2-9 break or prior to the August recess.

The performance-right bill is the top legislative priority of the Recording Industry Assn. of America, according to spokesman Tim Sites.

The National Assn. of Broadcasters,

whose members have long complained about the music licensing fees they pay to songwriters and music publishers, has been successful for decades in fending off attempts by the music industry at a bill designed to make stations pay fees to recording artists and labels.

The last such proposed bill was introduced 12 years ago and never made it out of subcommittee.

The NAB convinced Congress that the traditional loophole in U.S. copyright law, the "tradeoff" between free airplay and free publicity, was fair and unique to the U.S. market.

That has left the U.S. as one of the few developed countries without a performance right in sound recordings. Proponents of performance rights legislation argue that if the U.S. doesn't provide protection here, it shouldn't expect protection (and fees) in countries overseas.

Members of Congress are monitoring recent developments in Geneva, where the World Intellectual Property Organization is exploring a new "instrument" for the protection of rights of performers and phonogram producers. **BILL HOLLAND**

Hardware Pact To Clear Way For Video CD Format

BY PETER DEAN

LONDON—Four major hardware manufacturers have reached an agreement to establish a linear, digital full-motion video format that will broaden the market for software developers interested in putting movies and other video titles on 5-inch CDs.

The format, Video CD, was announced by JVC, Matsushita, Philips, and Sony during the Fourth Multimedia Conference June 29-30 here. It is based on the karaoke CD standard known as the White Book.

The agreement provides compatibility (Continued on page 78)

THIS WEEK IN BILLBOARD

GARTH ENTERS USED-CD BATTLE

Garth Brooks becomes the first artist to enter the used-CD fray, making the definitive statement that he does not want chains that carry used CDs to receive his forthcoming Liberty Records album. Retailers react and Melinda Newman reports.

Page 6

BMG PUBLISHING MEANS BUSINESS

BMG Music Publishing wants to take up residence among the industry's top three publishing outfits by doubling its size in the next five years. The strategy? Concentrating on catalog purchases, artist signings, and diversification. The publishing group's president, Nick Firth, talks to Irv Lichtman about company goals and achievements.

Page 6

©Copyright 1993 by BPI Communications. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$225.00. Continental Europe £195. Billboard, Quadrant Subscription Service Ltd., Stuart House, 41-43 Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan Y109.000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription Information call 1-800-669-1002 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

Album Reviews	46	Home Video	53
Artists & Music	10	Hot 100 Singles Spotlight	71
Between The Bullets	79	In The Spirit	29
The Billboard Bulletin	80	International	33
Box Office	57	Jazz/Blue Notes	30
Boxscore	14	Latin Notas	26
Canada	36	Lifelines	39
Chart Beat	80	Medialine	32
Child's Play	45	Music Video	31
Classical/Keeping Score	30	Popular Uprisings	13
Clip List	32	Pro Audio	50
Commentary	5	R&B	15
Country	22	Radio	63
Dance Trax	20	Retail	40
Declarations of Independents	47	Rossi's Rhythm Section	19
Executive Turntable	39	Single Reviews	62
Global Music Pulse	34	Studio Action	52
Gospel Lectern	28	They're Playing My Song	14
Hits Of The World	37	Top Pop Catalog	48
Home & Abroad	36	Update	39
		Vox Jox	67
		CLASSIFIED/REAL ESTATE	59

Dealer Fears Fuel VSDA Registration Vid Stores In No Hurry To Ride Superhighway

■ BY EARL PAIGE

LOS ANGELES—A last-minute surge in registration for the annual Video Software Dealers Assn. show July 11-14 in Las Vegas is delighting and mystifying the staff of the trade group.

According to sources, the factors drawing attendees in possible record numbers to the 12th annual convention are uneasiness over the economy and fear of new technologies, such as electronic delivery of movies, that could possibly make video stores obsolete.

VSDA president Brad Burnside describes the rush for registration as "pandemonium."

"The biggest issue in the industry

right now is this fear, the information superhighway," says Burnside, who owns three suburban Chicago video stores. "There's a lot of concern in the industry, because of the way the consumer and business press has been pounding away over the last 12 months. So there's a lot of people concerned over what the real story is."

According to Burnside and other sources, VSDA presentations—including a special exhibit—will cover all aspects of new technology.

Ken Anderson, VP of marketing at Shannon Display, is involved in construction of VSDA's well-publicized future-technology exhibit. He says the registration buzz "is not hype, it's real."

Uncertainty about the economy is a factor, too, according to Don Rosenberg, VSDA's executive VP, who says, "We were way behind in registration until June." VSDA also changed its registration marketing approach this year, holding back solicitation until April, closer to the actual event. In previous years, VSDA's tout started in February.

A year ago, attendance fell from 12,500 to 11,000. VSDA experienced its all-time high in 1990 when 14,000 attended the confab. Following last year's disappointing showing, a number of exhibitors were upset and VSDA went to work immediately to improve the show (Billboard, Sept. 12).

Despite this year's buzz, there are still those skeptical about attendance. Elaine Zizas, longtime VSDA regional leader at five-store Orland Video in suburban Chicago, says that for the first time in recent years, no one from the firm will attend.

"The \$300 registration plus the airfare is too expensive for smaller retailers," says Zizas.

Moreover, stores are going out of business, says Zizas. She adds that Orland's used-tape division that she directs, Movies In Motion, is being deluged with calls. "They're asking
(Continued on page 79)

Top-Spine CD Info Expected From Sony Music, PolyGram

■ BY ED CHRISTMAN

SACRAMENTO, Calif.—Sony Music Distribution and PolyGram Group Distribution hope to roll out jewel boxes with titles and artists clearly identified on their top spines within 90 days.

The announcements were made at the Tower Records/Tower Video Conference here June 25-30.

The current lack of title and artist information on the top spine of the

jewel box has been seen as a problem by retailers since the longbox was eliminated in April. Retailers complain that customers can no longer identify titles by looking down at the tops of albums in their display fixtures.

The other major distributors say they are either working on their own prototypes, or are anxious to see the results of Sony's and PGD's efforts.

In addition to addressing the top-spine issue, distribution executives say they are searching for an alternative to the dogbone-shaped closure stickers that leave a sticky residue on jewel-box covers.

During the Sony product presentations, the company's president, Paul Smith, said, "We are 90 days away from being able to apply the top spine [information] to the jewel box. We will also come up with a closure sticker that you can finally get off."

Jim Caparro, PGD's president, told Billboard, "We are in the process of finalizing a prototype top spine. We hope to have it rolling out in 90 days."

PGD's top spine also would solve the problem of the residue left by the removal of the dogbone, he said. "Our closure sticker will be incorporated into the top spine so that it will tear when the jewelbox is opened."

He said the top spine would include the title, artist, and bar code, and that it would be applied to all newly manufactured releases.

Uni Distribution senior VP of marketing Eddie Gilreath said that company is also evaluating top-spine identifiers, including one that incorporates name, title, and bar code. "Also, we will move the dogbone to the bottom and we are looking to see
(Continued on page 77)

Sensormatic Ships New Deactivators For Testing By Majors

■ BY PAUL VERNA

NEW YORK—In an effort to overcome concerns by the six major music manufacturers that Sensormatic's acousto-magnetic retail security technology degrades the sound quality of cassettes, the Deerfield, Fla., firm has shipped a new version of its deactivating devices to the majors.

In addition, a false-advertising lawsuit brought by Sensormatic against its main competitor, Checkpoint Systems Inc. of Thorofare, N.J., has been dropped and a European distribution agreement between the two firms terminated.

Those developments come four months after the National Assn. of Recording Merchandisers recommended Sensormatic's Ultra-Max acousto-magnetic anti-theft system as the standard technology for inserting security tags into prerecorded
(Continued on page 70)

WEA's Droz Resigns; Will Mount Get Post?

LOS ANGELES—The music industry's changing of the guard continues as WEA president/CEO Henry Droz prepares to leave his post at the end of 1993 after 21 years with the firm.

Droz announced his resignation at an emotional June 25 staff meeting at WEA headquarters in Burbank, Calif., sources say. Although Droz and a WEA spokesperson declined to comment about his departure, a Warner Music Group spokesperson

confirmed that Droz does plan to leave.

The spokesperson added that a successor will be named "anytime between now and the end of the year."

However, sources close to WEA indicate that Droz's replacement could be named as early as next week.

According to sources, the frontrunner is David Mount, president/CEO of LIVE Entertainment and WEA.
(Continued on page 68)

Billboard's Latin Charts Switched To SoundScan

MIAMI—Effective with this issue, Billboard's Latin retail charts are based on point-of-sale data supplied by SoundScan. Along with the switch to SoundScan comes the introduction of a new chart, the Billboard Latin 50, which lists the best-selling Latin records in the overall U.S. music market.

In addition to the new overall chart, Billboard will continue to publish three Latin subcharts covering pop, tropical/salsa, and regional Mexican. Each will contain 15 titles.

Although information for the Latin sales charts will be gathered and made available to SoundScan and BIN subscribers every week, the new listings—like their predecessors—will be published on a bi-weekly basis.

Formerly, the Top Latin Albums charts consisted of three subcharts with 25 titles apiece. Chart positions were determined by reports submitted by Latin-music retailers and distributors.

Most of the information for the revamped Latin sales charts is derived from large Anglo chains that are linked to SoundScan, the Hartsdale, N.Y., research firm that supplies POS information for all Bill-

board's major sales charts. In addition, a growing number of independent Hispanic retailers are signing up as SoundScan reporters.

Starting with the July 24 issue, the new Latin 50 will add designations highlighting three records—the "Greatest Gainer," which is the album with the largest unit sales gain over the previous week; the "Pacesetter," which is the album with the largest percentage gain in sales; and the "Hot Shot Debut," which is the highest-debuting album of the week.

Michael Ellis, Billboard's associate publisher, comments, "We are pleased and proud to be bringing to the Latin music community the same level of chart credibility and accuracy as we have already brought to our other major album charts—The Billboard 200, Top R&B Albums, and Top Country Albums. By offering both the overall Billboard Latin 50 and the three genre-specific charts, we provide the greatest possible range of information on Latin album sales."

With the switch to SoundScan, Billboard's Latin sales charts will reflect sales throughout the music marketplace in the U.S. and Puerto Rico
(Continued on page 71)

P'Gram Video Dangles Goodies In Rental Ploy

■ BY SETH GOLDSTEIN

NEW YORK—PolyGram Video is courting distributors and retailers as a way to ease its entry into a rental marketplace dominated by the studios.

For the past several weeks, the New York-based independent has been introducing its one-a-month line of \$94.95 titles, which will start in the fourth quarter with "Posse," "Fallen Angels," and "Kalifornia," and setting policies in a roadshow that culminated in Dallas where PolyGram met with key wholesaler executives.

Among the carrots dangled before wholesalers were liberal returns of defective tapes, an ample supply of point-of-purchase materials, and a generous portion of screeners to enhance reps' sales pitches.

PolyGram also is establishing a panel of 15-20 retailers that will evaluate packaging with an eye on what might attract or offend consumers. "We need to be sensitive" to local issues, says PolyGram sales and marketing VP Bill Sondheim. "Kalifornia," due in December, likely will be the first release to test the panel's judgment. According to Sondheim, PolyGram plans different packaging for its unrated and R-rated versions of the movie, which deals with serial killers.

For distributors, PolyGram's wooing of its customers brings back memories of Orion Home Video after its launch in the late '80s.
(Continued on page 78)



In Memory Of Kristen. Bruce Springsteen greets attendees at his June 26 benefit concert at Madison Square Garden, which raised more than \$1.5 million for the Kristen Ann Carr Fund, established in memory of the daughter of Springsteen's co-manager, Barbara Carr, and her husband, author Dave Marsh. Kristen Ann Carr died Jan. 3; she was 21. The fund will establish a research fellowship, which will be administered by the T.J. Martell Foundation, dedicated to the treatment and prevention of sarcoma. Sony Music supported the event with a donation of \$250,000. Pictured above, from left, are event co-chairs Arthur and Deanne Indursky; Dr. Murray Brennan, chief of surgery at Memorial Sloan Kettering Hospital; Springsteen and his wife, singer Patti Scialfa; Carr; Marsh; Sasha Carr, Kristen's sister; event co-chairs Patty and James Dunning; event co-chair Jon Landau (rear); and Michael Solomon, Kristen's boyfriend. In bottom photo, Springsteen signs autographs for children from Sloan Kettering at the pre-concert reception, which was donated by the Hard Rock Cafe. (Photos: Chuck Pulin)



Editor in Chief: TIMOTHY WHITE

EDITORIAL

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

INTERNATIONAL

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

CHARTS & RESEARCH

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

SALES

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

MARKETING

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

PRODUCTION

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

ADMINISTRATION

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

PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-327-1575
Los Angeles 5055 Wilshire Blvd. Los Angeles, CA 90036 213-525-2300 telex 66-4969 fax 213-525-2394/2395	London 3rd Floor 23 Ridgmount St. London WC1E 7AH 71-323-6686 Fax: 71-323-2314 71-323-2316	Tokyo Hersey-Shiga Int'l. 6-19-16 Jingumae Daisan Utsunomiya Bldg. 402 Shibuya-ku, Tokyo 150 sales 011-81-3-3498-4641 sales fax 011-81-3-3499-5905 edit 011-81-3-3867-0617 edit fax 011-81-3-3867-0216

BPI COMMUNICATIONS

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

Commentary

Warning Signs On The Superhighway

BY WALLACE COLLINS

A compact disc, an interactive computer catalog, and a credit card. By all indications, that will be the entertainment emporium of the future. With a computer modem or a fiber-optic cable-TV hook-up, a consumer would not even have to leave home to choose music, video games, and movies stored in a central database.

Each day the headlines herald new ventures being initiated between and among cable, computer, electronics, telecommunications, and entertainment conglomerates. The rapid development of interactive computer technology and the imminent availability of 500-plus cable channels means the electronic information superhighway is just over the horizon. The ramifications of these new technological developments will be enormous for the entertainment industry.

For better or worse, the arrival of computer-driven consumption will reshape the way our business is conducted, from the way product is packaged and shipped to the levels of exposure available to independent artists and labels. Business people and lawyers in the entertainment industry will be confronted by concepts in copyright and contract law not currently addressed in existing laws. These delivery systems also raise new concerns regarding privacy and free speech.

Entertainment companies soon may be able to zap their wares digitally instead of trucking them, dealing in the transfer of information rather than the selling of product. Given the industry's investments in pressing plants, warehouse facilities, and distribution networks, this transition may

not be an easy one. However, such a system ultimately will economize packaging and transportation expenses. It will also eliminate the ecological issues surrounding the wasted plastic and paper used to package CDs and videocassettes.

With the advent of electronic distribution of music, the most basic concepts that govern contractual relationships between artist and record company will be affected.



'The next wave of technological developments is almost upon us'

Wallace Collins is a New York lawyer specializing in entertainment and intellectual-property law.

Fundamental record company contract issues such as "free goods" and breakage allowance, even though veritable fictions at this point in time, will be completely eliminated. The concept of container charges will be an anachronism. Royalty rates, currently based on package-related retail or wholesale prices, would no longer be relevant; a royalty based on some new type of "transmission" charge would need to be implemented. Since transfer could be instantaneous and worldwide, the issue of reduced foreign royalty rates might also be abolished. Sales figures for albums could be compiled with absolute accuracy, and sales charts released on a daily rather than weekly basis.

A particularly troublesome issue with respect to direct computer-driven consump-

tion is how to prevent the consumer from copying the transmission and circulating it, as some business offices copy computer software programs from PC to PC. An anticopying code would need to be developed and programmed into the album or video transmission.

Electronic distribution also has certain disturbing ramifications of the "Big Brother" variety. Popular music always has thrived on garage bands, basement tapes, and independent releases. If the larger entertainment conglomerates control the central databanks, what are the consequences for independent releases and street music? Government intervention analogous to FCC regulation may be necessary to ensure fair access to the databanks.

New technology raises other questions: What effect will credit-card ordering directly through computer or cable hook-ups have on rights of privacy; will the databank also compile a wealth of personal information on each consumer; will centralized distribution make suppression of disturbing or "obscene" works easier; will works be automatically transmitted in edited form; if so, who will decide what is suppressed and how a work is edited?

The ramifications of the new computer and communications technologies are simultaneously exciting and frightening. Like it or not, the next wave of technological developments is almost upon us. It is best that we in the entertainment industry face the pertinent issues, review the relevant revenue streams, and resolve the outstanding legal issues now in order to capitalize on the coming changes as expeditiously as possible.

LETTERS

GRAVIKORD CLARIFICATION

In your June 12 story on Axiom Records, the caption under the photo of Foday Suso attributes our patented instrument, the Gravigord, as being created by Mr. Suso. In fact, we sold him the instrument. The Gravigord is an electric double harp with 24 strings, and was inspired by the kora, a West African folk harp. First built as an acoustic model out of bamboo, the Gravigord evolved over a decade into a contemporary instrument of stainless steel. We are an independent company and are professional musicians performing with the Gravigord. The instrument and our music are the basis of our business.

Pip Klein and Bob Grawi
White Bear Enterprises
Florida, N.Y.

BUTTS REBUTTAL

This is in response to Reverend Butts' Commentary on rap (Billboard, June 19). I viewed his appearance on Maury Povich's program and the Reverend did not bring up the first amendment until the very end. He is free to have his censorship agenda, but we who believe in freedom of expression and who fight for artists' freedom in the music industry think differently. People like the Reverend wish to impose their viewpoint on all of society, not recognizing that in a free society we have many differ-

ent viewpoints.

On the Povich show, Luther Campbell responded very well to Reverend Butts. Campbell said, "I am not a role model; parents should be role models." Campbell also said that the key for change is a decent education for all; I would add job training and doing away with handguns to the list. Child abuse and neglect are major problems in our country, and the Reverend should use his clout to do something about these problems.

You can always choose not to buy, or turn off, any music you do not wish to hear!

Mary Morello
Founder
Parents for Rock and Rap
Libertyville, Ill.

ROYALTY REDUX

In justifying the elimination of advertising dollars for accounts that sell used CDs, at least one label stated that used-CD sales harm artists because artists receive no royalties on these aftermarket sales. Yet no label has gone public with the royalty rates artists receive on record club sales.

Unless I am mistaken, those popular "eight for a penny" offers are considered "promotional" and thus the artist receives no royalty on such sales. Furthermore, in the standard recording contract, artist royalties paid on record club sales are half or

less that of sales made through traditional retail channels.

Carl Singmaster
President
Manifest Discs & Tapes
Columbia, S.C.

MAINSTREAM MALADY

I read with great interest "Changing Face of Top 40 Radio" by Phyllis Stark (Billboard, June 19).

The mainstream audience of top 40 has become completely turned off by a disproportionate number of rap groups hitting the top 40. The problem is that a lack of balance between rock, pop, dance, and rap has deteriorated top 40. The charts of the early '80s featured Chicago, John Cougar, Journey, Olivia Newton-John, and Fleetwood Mac along with acts such as the Dazz Band, Kool & the Gang, the Gap Band, and Tom Tom Club. Today, acts such as Green Jelly, SWV, Dr. Dre, and Stereo MC's dominate these charts. Is this the music mainstream America listens to?

As a mobile disc jockey, I see first hand what people like to listen, and dance, to and the music on today's top 40 charts isn't what most people between the ages of 15 and 35 listen to.

Paul T. Beardmore
Manager
The D.J. Connection
Front Royal, Va.

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

Artists & Music

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

Brooks Delivers Used-CD Ultimatum Retailers Beleaguered By 'No Disc' Threat

NEW YORK—Record retailers are by turns belligerent over and beleaguered by Garth Brooks' proclamation that he does not want his next Liberty Records album to be sold in stores dealing in used CDs.

"The idea that we're all going to stop selling used CDs just so we can sell Garth Brooks records is beyond silly," says one retailer, who calls Brooks' action "just an attempt to raise the temperature higher."

"We're disappointed that Garth has decided to take this approach... If we don't have Garth's product in our stores, a lot of his fans are going

to be disappointed," says Bruce Jesse, VP of marketing communica-



BROOKS

tions at the 344-unit Warehouse Entertainment. The Torrance, Calif.-based chain sells used CDs in more than 280 of its outlets. "Until we hear formally how the label and CEMA intend to handle it, we can't really react to how this would be implemented."

Although the tentative plan is to

provide stores selling used CDs with cassettes of the Brooks release, no formal details have been worked out and no CEMA execs would comment for this story by press time.

Liberty Records VP of marketing and sales Bob Freese says, "We are totally in support of, and working together with, Garth Brooks in backing the stand that we will not ship his CD to all retailers who are selling used CDs."

Freese adds that Liberty is encouraging stores to...
(Continued on page 68)

Firth Says BMG Publishing Can Double Biz In 5 Years

BY IRV LIGHTMAN

NEW YORK—Nick Firth, president of BMG Music Publishing, has a lofty goal. He hopes to lock in sole possession of third place among the world's publishing setups by doubling his company's size in five years.



FIRTH

Firth says his closest rival for the No. 3 spot is PolyGram International Publishing, although he acknowledges that precise company-to-company tabulations are hard to come by.

He also concedes that an insurmountable lead separates BMG Music from frontrunners EMI Music Publishing and Warner Chappell.

In a we-mean-business flourish, Firth's division in June alone spent more than \$10 million to buy catalogs.

For the course of his 5½-year tenure as head of BMG's publishing interests, Firth reports considerable financial gains, with revenues up 200%, while profits have increased 400%. He will not disclose dollar figures.

"We are now as big as Chappell was when it was sold to Warner Bros.

in 1987," claims Firth, a music publishing veteran and former executive at Chappell, once the leading independent publisher.

"We know we can't be the biggest in mass dollars, but we feel that we can be a market leader in contemporary music publishing with songs created from around 1950 onward," says Firth, who joined BMG with a mandate to revive its flagging music publishing...
(Continued on page 68)

Ziggy Marley Returns To His Roots

BY MELINDA NEWMAN

NEW YORK—It's a return to their "roots" audience for Ziggy Marley & the Melody Makers with their fourth Virgin release, "Joys And Blues." Virgin's marketing plan for the album will play up to the band's core base of modern-rock fans.

"Our stance with this record is to go back to the roots that we first established with [1988's] 'Conscious Party,'" says Virgin's VP of A&R, Mark Williams. "With his last album, 'Jahmekya,' we tried to broaden the spectrum with hip-hop mixes and such, and we found that people like Ziggy when he's doing more

traditional reggae styles, so this is a return more to that."

The first single, "Brothers And Sisters," jumps seven places to No. 21 on Billboard's Modern Rock Tracks chart this week.



MARLEY

The album, released June 29, features Marley—along with his siblings Cedella Marley, Sharon Marley Prendergast, and Stephen Marley—performing many tunes containing uplifting or socially relevant

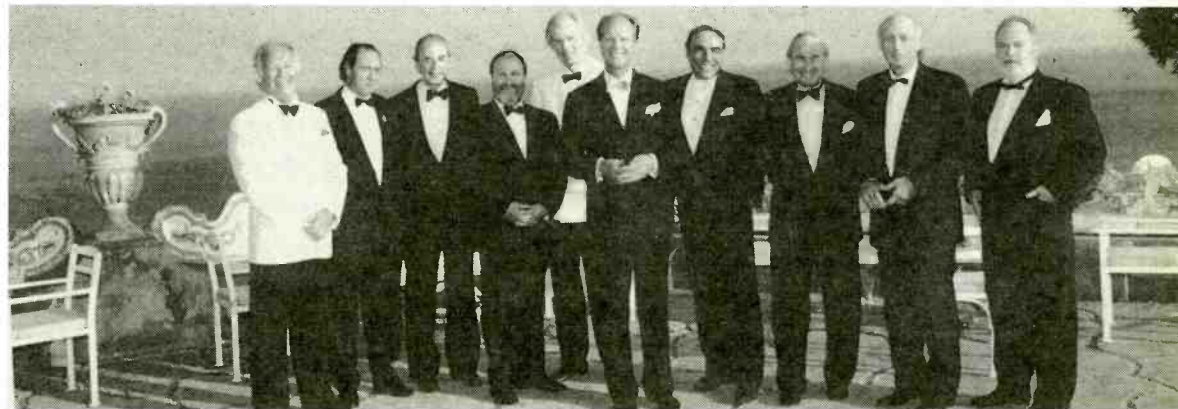
Artists Learning To Live With New Visa Regulations

BY BILL HOLLAND

WASHINGTON, D.C.—The controversial 1992 visa regulations, which affect the entrance of foreign musicians, performing artists, and support staff into the U.S., have made the process slower and more irritating than before, according to those affected within the industry. But the new rules are working, observers say.

"It's like a new pair of shoes that more or less fit," said one immigration attorney. "We're doing our best, but sometimes there's a little discomfort."

Part of the problem is that the Immigration and Naturalization Service has not yet published final regulations, and music industry petitioners and their lawyers are still working with interim regulations...
(Continued on page 76)



For He's A Jolly Good Fellow. Imago president Terry Ellis is honored by his friends and fellow industry veterans in celebration of his 50th birthday in Positano, Italy. Shown, from left, are Deke Arlon, Monti Lueftner, Bob Summer, Harvey Goldsmith, George Martin, Ellis, Dick Asher, Jay Berman, Jay Cooper, and Bob Gibson.

Managers Eye Adult Tastes For New Label

LOS ANGELES—Artist managers Andrew Frances and Pamela Lewis hope to tap into the underserved adult demographic with the new North-South label, which will be distributed by WEA through Atlantic Records.

The new label set up offices in late June on Sunset Boulevard in Los Angeles and on Music Row in Nashville. Frances, who headed the Los Angeles-based management firm Adwater & Stir, is an industry veteran who has worked at RSO, MCA, and Chameleon over the years. He will serve as president of NorthSouth.

Lewis, of Doyle/Lewis Management, is co-manager of superstar Garth Brooks and runs the publicity and marketing firm PLA Media. Lewis also recently launched a film and television production company, PLA West.

Lewis will serve on North-South's board, but downplays her involvement in the label. "I'm mostly the mascot," she...
(Continued on page 77)

For R&B, CD Grows But Tape Stays No. 1

BY DANYEL SMITH
and ED CHRISTMAN

NEW YORK—While the popularity of the CD is growing among R&B music consumers, the cassette remains the dominant configuration for most R&B artists' sales. The CD appears to perform best for crossover acts and others that appeal to more mature buyers, but the consumer's choice of sound carrier often is unpredictable, say label sources.

According to SoundScan, for the period of Jan. 1-June 20, cassettes accounted for 57.3% of all R&B album

units sold, with CD unit sales of 42.7%. During the same period, for the entire universe of album sales, excluding R&B titles, CDs accounted for 53.1% of album units sold, with 46.9% for cassettes.

Although R&B albums on CD trail the rest of the music-album universe by about 10 percentage points, label and distribution executives say they see the CD gaining strength in the R&B genre.

Steve Corbin, PGD's VP of sales and marketing, black music, says, "We are seeing a bigger increase in sales [of CDs] with the black consum-

er." And another label executive says, "The configuration of choice in country and black music is still cassette, but the CD is definitely gaining. There has probably been a 10% shift in the last year for black music."

Tommy Boy Records chairman Tom Silverman notes, "Sales are going toward CD substantially. Sales start out heavier in cassette and then go toward CD."

Richard Nash, VP, black music, at Atlantic Records, cites the difference in Levert and Intro's sales statistics as an example of the configuration...
(Continued on page 61)

messages. The band also covers two songs, "African Herbsman" and "There She Goes," done by their father, Bob Marley.

Max Tolkoff, PD at Boston modern-rock outlet WFNX, says his station has been playing the single for two or three weeks, and, although he admits the record "needs four or five weeks to sink in, [so far] it's been doing great." He notes that the station has played Marley since his first release. "We try to make reggae a component of the station, especially in the summertime. But so little of it is commercially viable." He adds of the single, "If the commitment's really there [from Virgin], it'll be a hit."

The record also is being promoted to urban radio beginning next week. "We'd like to see him develop more in that area," Williams says, "but the reality is that urban radio hasn't embraced this kind of reggae as much as they've embraced dancehall, which is very similar to hip-hop. That's why I think artists like Shabba Ranks and Mad Cobra have been able to find an audience there; traditional reggae tends to appeal more to a white, college audience."

"Brothers And Sisters" also will be worked at top 40, where Williams hopes the success of such reggae-based tunes as Inner Circle's "Bad Boys" and UB40's "Can't Help Falling In Love" are an indication of...
(Continued on page 78)

Gold, Platinum On Par With '92 Certs

■ BY CHRIS MORRIS

LOS ANGELES—Gold and platinum sales certifications of albums and singles in the first half of 1993 generally exceeded or kept pace with 1992 levels, according to the Recording Industry Assn. of America's midyear statistics.

In album categories, only multiplatinum certifications showed a slight dip: sixty-six albums hit multiplatinum levels between January and June of this year, vs. 67 albums certified multiplatinum during the same period in '92.

So far in '93, 72 albums have been certified platinum (vs. 66 in the same period last year), while 104 albums reached gold (vs. 82 last year).

There have been 16 multiplatinum singles so far this year, way up from a total of two during the same period last year; 28 singles went platinum (vs. 15 in '92). The midyear tally of 37 gold singles represents no change from the number certified during the first six months of '92.

The RIAA totals do not reflect 1992 Elvis Presley certifications. Last year, the King racked up eight multiplatinum albums, 10 platinum albums, and 11 gold albums; the late rocker also scored five multiplatinum singles, 25 platinum singles, and 11 platinum singles.

In June certifications, Whitney Houston's 1987 sophomore Arista album "Whitney" was certified for sales of 7 million units; in May, her

current "Bodyguard" soundtrack album hit 8 million.

Reba McEntire logged her third multiplatinum album with last year's "It's Your Call"; the MCA release hit double-platinum last month.

Veteran hard-rock group Aerosmith snapped up its 10th platinum and 14th gold albums simultaneously for its latest Geffen release, "Get A

Grip," while perennial country titan Alabama picked up three new platinum records, bringing its total to 12.

Four artists notched their first platinum albums in June, two of them posthumously: alternative hard rock act Stone Temple Pilots, for "Core" (Atlantic); R&B rocker Lenny Kravitz, for "Are You Gonna Go My (Continued on page 71)

Marketers Help Labels Reach New Niches

■ BY CARRIE BORZILLO

LOS ANGELES—In the constant search for new ways to expose their artists, many labels are turning to outside niche-marketing companies to help reach audiences that may not be served by traditional outlets.

New York-based Target Music Marketing and Northridge, Calif.-based Evan Saxon Productions are among the companies offering labels alternative exposure opportunities. Both go the extra mile by providing information on the releases to listeners.

Four-year-old Target Music Marketing services new releases and artist biographies to upscale establishments, such as hair salons, boutiques, restaurants, health spas, cruise ships, and resorts.

The recently introduced ESP service produces a tape of three or four tracks from different artists, which is played between sets at concerts.

Both services are supplied with music by record companies, which pay to expose their acts.

(Continued on page 61)

Salsa Vocalist Lavoie Dies

■ BY JOHN LANNERT

MIAMI—Salsa lost one of its most popular and respected vocalists when legendary *sonero* Héctor Lavoie died of cardiac arrest June 29 in New York. He was 46.

"To me Héctor was one of the most brilliant singers," says Johnny Pacheco, famed composer/bandleader and co-owner of Fania Records, for which Lavoie recorded. "Not only was he a great singer on stage, he had a great sense of humor."

Veteran New York promoter and RMM Records president Ralph Mercado, who formerly managed Lavoie,

echoes Pacheco's comments, saying, "He is the idol of all of the younger singers today."

Vocalist Van Lester, who looks and sounds remarkably like Lavoie, remarks that Lavoie's appeal went beyond salsa's borders. "I believe that Latin America has lost, apart from an extraordinary human being, one of the most outstanding vocal figures in Latin music," declares Lester. "We owe him an enormous, eternal tribute."

Lester spent Saturday night, June 26, with Lavoie's family and friends at Hospital St. Claire in Manhattan, where the ailing singer had been for nearly a year.

Born into a musical family in Ponce, Puerto Rico, Lavoie was a proud, self-described *jibaro*, or "hick," who was singing professionally by age 14. He (Continued on page 79)

Boris Christoff Dead At 79

NEW YORK—Boris Christoff, the Bulgarian basso universally admired as a singing actor and a leading interpreter of Russian music, died June 28 in Rome at age 79.

Reports linked the cause of death to the effects of a stroke suffered years earlier.

He was a prolific recording artist, with about a half-dozen albums currently available on CD that hosts of aficionados still value highly as unique examples of vocal art.

Among these, all on Angel/EMI, are a three-CD set of the complete Mussorgsky songs, a set of Russian arias and songs, an operatic collection, Gounod's "Faust" and Verdi's "Don Carlo." The recordings date back to the '50s.

Unavailable at this time, but being considered for reissue on CD by Angel/EMI, are Mussorgsky's "Boris Godunov" and Borodin's "Prince Igor," among other Christoff titles.

Christoff was born in Plovdiv, Bulgaria, in 1914. He earned a degree in law before devoting himself seriously to music.

After being interned in a displaced persons camp at the end of World War II, he made his professional de-

but in Rome in 1946. He first sang in "Boris Godunov" at La Scala in 1947. He made his American debut with that work in 1956 with the San Francisco Opera.

Christoff's wife, Franca, is his only survivor. IS HOROWITZ



They're The Top. RCA recording group ZZ Top celebrates with RCA Records executives backstage at Milwaukee's Marcus Amphitheater, where the group headlined a concert that capped off a week of festivities commemorating the 90th anniversary of Harley Davidson Corp. Pictured, from left, are ZZ Top manager Bill Ham; RCA VP of artist development David Gales; senior VP of A&R David Novik; senior director of artist development Hugh Surratt; band member Dusty Hill; VP of sales Ron Howie; band member Frank Beard; VP of creative services Ria Lewerke; band member Billy Gibbons; senior VP of marketing Randy Goodman; label president Joe Galante; and senior VP of promotion Butch Waugh.

Asylum Is New Home For Promotion Staff

NASHVILLE—Asylum Records here has hired and put into place a national promotion staff. The label, headed by Kyle Lehning, has five acts on its roster: Guy Clark, Emmylou Harris, Brother Phelps, Bob Woodruff, and Stephanie Davis.

The new additions are Lee Gerald, Southwest regional promotional manager, who will be located in St. Louis; Jeri Mitchell, Southeast regional promotion manager, Nashville; Gussie Thomason, Northeast regional promotion manager, Chicago; Dick Watson, West Coast regional promotion

manager, Phoenix; and Cassandra Tynes, national promotion coordinator, Nashville.

The staff will report to Steve Sharp, senior director of national promotion.

Gerald formerly was in pop promotion for Elektra, Asylum's parent company; Mitchell worked for independent promoter Skip Stevens; Thomason was in the Warner Bros. Records promotion department; Watson was assistant MD for KNIX Phoenix; and Tynes was national promotion coordinator for BNA Entertainment.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Arista Records in New York names **Robert Wieger** senior director of product management, **Janine Coveney-McAdams** associate director of product management, black music, and **Brad Ross** manager of marketing and video administration. They were, respectively, director of product management at Arista, R&B music editor at Billboard, and coordinator of marketing and video administration at Arista.

Jordan Zucker is promoted to national director of rock promotion for RCA Records in Los Angeles. He was Atlanta regional AOR director.

Reunion Records in Nashville promotes **Melinda Scruggs** to executive VP of general market development and names **Rob Birkhead** VP of marketing and artist development. They were, respectively, VP of artist and corporate development at Reunion, and director of marketing for Myrrh Records and Associated La-



WIEGER



COVENEY-McADAMS



ZUCKER



SCRUGGS



GERALD



MITCHELL



THOMASON



WATSON

bels at Word Inc.

Rhino Records in Los Angeles promotes **James Austin** to senior director of A&R/special projects and **David McLees** to managing director of A&R. They were, respectively, associate A&R director, and A&R manager.

Emily Wittman is named senior director of national video promotion at A&M Records in New York. She was national director of video promotion.

Zoo Entertainment appoints **Denise Caudill** Northwest regional pro-

motion/marketing manager in Seattle and **Jim Davenport** Southeast regional promotion/marketing manager in Atlanta. They were, respectively, Northwest regional promotion manager for RCA Records, and local promotion representative at Savage Records.

Capitol Records in Los Angeles names **Gia Desantis** to manager of video promotion. She was the producer of the local music video show "Request Video."

Marybeth Kammerer is promoted to manager of national music video

promotion for Atlantic Records in New York. She was coordinator of national video promotion.

Diana Barnes is promoted to art director for all Word-owned labels, based in Nashville. She was production manager for Myrrh and the gospel music division.

PUBLISHING. **Richard Rowe** is promoted to president of Sony Music Publishing Worldwide in New York. He was president of Sony Music International Music Publishing.

Warner Chappell Music in New

York appoints **John Titta** VP of creative. He was VP, East Coast, at PolyGram Music Publishing.

DISTRIBUTION. **John Murphy** is promoted to senior VP of national accounts at Sony Music Distribution in New York. He was VP of national accounts.

RELATED FIELDS. **Manuel Sosa** is named senior VP and GM for MTV Latin America in Miami Beach, Fla. He was president, Western Hemisphere, for Bausch & Lomb.

So intimate, it astonished this Englishman in New York.

When this Legal Alien strode out onto the stage of The Paramount a few weeks back, reports *The New York Times*, he scanned the house and remarked, "It's cozy in here."

Exactly.

The Paramount has seating for 5600 people. Yet, from any angle, it seems the most intimate of concert spaces.

Making it the ultimate showplace for a fully licensed practitioner of rock as poetry.

Like Sting.

For further details, call Wayne Sharp at 212-465-6725.

The Paramount
MADISON SQUARE GARDEN

Intimacy On A Grand Scale

A Paramount Communications Company



Zoo Lets Loose 'Altered Beast' 'Pivotal' New Album From Matthew Sweet

BY CRAIG ROSEN

LOS ANGELES—Matthew Sweet's "Altered Beast," due July 13, is not only an important album for the singer/songwriter but a "pivotal record" for the fledgling Zoo Entertainment, says Zoo president Lou Maglia.

Sweet's 1991 effort, "Girlfriend," topped Billboard's Heatseekers chart for three weeks and went on to sell more than 400,000 units, becoming Zoo's best-selling release at that time, according to the label. (The sales of "Girlfriend" have since been surpassed by Green Jelly's gold-certified "Cereal Killer Soundtrack," also on Zoo.)

Maglia says the Sweet is "a prime example of [Zoo's] artist development philosophy. We picked the first record up [from Sweet's former label, A&M], we spent the time to develop the artist with a year and a half on the road, but we were never going for hit singles. We were just working to get him established."

With a base established, Maglia expects big things from "Altered Beast." "This is definitely a [U.S.] platinum record, and it will do well in the rest of the world as well," he says. "We expect worldwide sales of more than 2 million."

Despite the high expectations, Sweet



MATTHEW SWEET

McKee Finds Salvation In Rock'N'Roll On Geffen Set

BY CHRIS MORRIS

LOS ANGELES—Although she declines to use the word "roots," Maria McKee is going back to them on "You Gotta Sin To Get Saved," her first Geffen album in four years.

McKee says, "[My tack with] this record was, 'Oh, enough of that, I want to play rock'n'roll before I'm too old, and hang out with my friends, and play the music I grew up with.'"

The L.A.-bred singer, who first won national attention in the early '80s fronting the country-rock unit Lone Justice, admits she may have lost her sense of direction over the course of

the years.

Looking back on the latter stages of her Lone Justice period, she says, "I claim full responsibility for the lack of focus. I mean, I was 21 years old, and I had a record company that would give me money to do anything that I wanted. If I was gonna write songs trying to sound like a second-rate William Blake, or an underage Patti Smith clone, they were gonna let me do it, and I was just confused, very confused."

Following the release of her self-titled Geffen album in 1989, McKee relocated to Dublin. (In 1990, she scored a No. 1 hit in England with "Show Me Heaven," from Geffen's "Days Of Thunder" soundtrack; the single also was a top five record on the continent.)

She says her stay in Ireland exacerbated her problems with direction: "I was flirting with all different kinds of music. I didn't know what I was gonna do... I had written all these weird songs, everything from cabaret music to Kate Bush music. We really lacked a focus. Then we came back [to Los Angeles] and we were open for anything, really."

Back in L.A., McKee renewed an acquaintance with the Black Crowes' pro-

(Continued on page 12)



MARIA MCKEE



SHURE

The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS® ... WORLDWIDE

Sebastian Bach
Skid Row

says that creating "Altered Beast"—produced by Richard Dashut, known for his work with Fleetwood Mac and Lindsey Buckingham—was relatively low-pressure. "Right off the road I went into the studio," Sweet says. "I didn't have the time to think about it and worry about any pressures. Also, I had unprecedented non-interference from anyone, but now that it's coming out, I feel a lot more pressure."

While "Girlfriend" focused on the chaos surrounding a crumbling relationship and the start of a new romance, Sweet says "Altered Beast"

(Continued on page 14)



Happy Hour. Atlantic group King Missile meets with label execs following the band's show at New York's Irving Plaza in support of its current album, "Happy Hour." From left are manager of artist relations Andi Mogus, music video producer Lynn Spinnato, band manager Abe Hoch, manager of product development Amiira Ruotola-Largent, King Missile's Roger Murdock and Chris Xefos, national college radio coordinator Seth Gershman, national college marketing coordinator Jason Linn, band member Dave Rick, national tour publicity manager Maria Malta, and King Missile's John S. Hall.

Will Love & Marriage Cramp Lyle's Style? Was Is Set For Label Bow; Geffen In Gear

THAT'S NO LADY, THAT'S MY WIFE: No sooner had I finally figured out what to get Mariah and Tommy for their wedding present, when Julia Roberts and Lyle Lovett go and tie the knot. Now, I'm really in a quandary. But it's not over what to buy them—it's because I'm worried that wedding bliss is going to turn Lyle all soft and mushy inside and instead of singing about love gone bad in that heartbreakingly sardonic way of his, Lyle's going to sing about puppies and tulips. But as Bruce Springsteen showed us with "Tunnel Of Love," marriage ain't a bed of roses. Well, we'll have to wait until next year to find out how Julia affects Lyle's creative juices. He goes back to the studio in the fall to record his follow-up to the gold-certified "Joshua Judges Ruth." The MCA release is slated for early 1994.

MORE IN '94: Don Was' MCA-distributed label, Karambalage, is gearing up for its first releases, set for early 1994. Was has had the record company deal for a while, but has been a little busy working on other projects. Appropriately enough, Was says Karambalage is German slang for "unavoidable collision."

First up is a new studio album from former Rascal Felix Cavaliere. "He sounds like no time has lapsed," says Was. It's fitting that the January release from Cavaliere, one of Was' musical heroes, should mark the label's bow. "He was the inspiration for me to go into this business," Was says. "He had his own band and produced Laura Nyro. I thought that's what I wanted to do, too."

Also forthcoming from the label will be two Brian Wilson albums. Was says the first will be a soundtrack for a Wilson documentary made for the BBC; the second will be a studio album of new material.

In all his spare time, Was also is recording with his new band, the New Maroons, which made quite a showing at a June 23 television taping for the syndicated special, "M.U.S.I.C.: Together For Our Children." In addition to Was, the band includes Ringo Starr, Benmont Tench, Mark Goldenberg, and longtime Nashville favorite Jonelle Mossler, who also is pursuing a solo deal. Although he wasn't present for the M.U.S.I.C. taping, the Band's Levon Helm also is a Maroon, according to Was. The as-yet-unsigned group is in the studio recording its debut.

GEFFEN GOINGS ON: Though there's nothing official to announce, sources say new Capitol Records president Gary Gersh will not be replaced at Geffen. Instead, the label is going to broaden its A&R department and will place an increased emphasis on street-level signings. This will include an expanded role for the director of the alternative music department, Mark Kates. In other Geffen news, East Coast publicist Luke Wood is relocating to the West Coast office in September to join the marketing department.

SO MUCH LAND, SO LITTLE TIME: There is a noticeable lack of western dates on the H.O.R.D.E. tour, which kicked off July 2 in Denver (the event's westernmost date). According to the tour's booking agent, Chip Hooper of Monterey Peninsula Artists, it was simply a matter of time. "Blues Traveler was on the West Coast in late May and early June and we needed to wrap up the H.O.R.D.E. tour by Aug. 15," says Hooper. "That didn't give us enough time to get back to the West Coast, which we definitely would have like to have done." In addition to Blues Traveler, the 26-date tour includes Allgood, Big Head Todd & the Monsters, Col. Bruce Hampton & the Aquarium Rescue Unit, the Samples, and Widespread Panic.

AIN'T IT REFRESHING Department: As we noted earlier, the New Maroons were just one of the bands taking part in the television taping for "M.U.S.I.C.: Together For Our Children." The global special, under the aegis of the Gorbachev Foundation/

USA, is raising money for immunization programs in the U.S., the former Soviet Union, and the rest of the world. Among the other participants were Clint Black, Wynonna, Bell Biv DeVoe, David Crosby, Marc Cohn, Michael W. Smith, and Bonnie Raitt. During a photo opportunity, Raitt was getting absolutely blinded by the flashing bulbs. When a reporter asked her how she could stand all the fuss, she good-naturedly replied, "It's not so bad. I'm glad someone gives a shit enough to take my picture." If only they could all be so gracious.

THIS AND THAT: The formerly named Prince will release a greatest-hits package on Paisley Park/Warner Bros. late this fall. The double-disc set will include at least one previously unreleased song, "Peach," which he introduced on his latest tour. Michael Jackson and Bryan Adams also have best-of packages coming up. Among the other artists with records out by year's end are Pearl Jam, Garth Brooks, Daryl Hall, the Three Tenors, Booker T & the MGs, Billy Joel, Michael Bolton, Neil Diamond, Kate Bush, Stevie Wonder, Elton John, and Lionel Richie. There will also be boxed sets from, among others, the Police, the Who, the Moody Blues, Waylon Jennings, and Steely Dan. MCA is releasing three Jimi Hendrix reissues: "Electric Ladyland," "Axis: Bold As Love," and "Are You Experienced?," which will include seven tracks never released in the U.S. ... Paul McCartney's "Live In The New World" tour, broadcast live on Fox June 15, drew an audience of 9.54 million viewers, giving the network its highest-rated Tuesday night.

Assistance in preparing this column provided by Ed Christman.

“I see friends shaking hands
saying how do you do
they’re really saying
I love you

and I think to myself
what a wonderful world”



Jeff Hart
1953-1993

We’ll miss your warmth and your strength
Your humor and your passion
And all you did to make our world
A little more wonderful

Your family at MCA

Donations may be made to City of Hope/Music Industry Chapter • Jeff Hart Memorial Fund • 208 West 8th Street • 10th Floor • Los Angeles, CA 90014
“What A Wonderful World” (George David Weiss & Bob Thiele) © 1967 Quartet Music, Inc. & Range Road Music, Inc.

ARTISTS IN ACTION

LOLLAPALOOZA 1993:
RAGE AGAINST THE MACHINE
BABES IN TOYLAND
FRONT 242
ARRESTED DEVELOPMENT
FISHBONE
DINOSAUR JR.
ALICE IN CHAINS
PRIMUS

Shoreline Amphitheatre
 Mountain View, Calif.

THE THIRD INCARNATION of Lollapalooza was plagued by several bad bands, worse sound, and a lack of the vision thing in the "Village"—there seemed to be fewer activists and a lot more vendors than at last year's show. However, there were some winning moments.

A pissed-off Rage Against The Machine opened the main stage at 2 p.m. with a Zeppelin crunch and psychedelic wail. They worked the early crowd into a sweat with "Killing In The Name Of" and their mini-anthem "Take The Power Back."

The next act, Babes In Toyland, didn't receive a lot of encouragement from the crowd. Either this band is *bad*, or they should strangle the sound company. They labored over every instrumental section, just to get it to the point of sounding like crap. "We sort of forgot it," giggled guitarist/singer Kat Bjelland after one song. Who could tell, really? On a positive note, drummer Lori Barbero wasn't much behind

the kit, but she can sing and should do more of it.

Front 242 filled the "Bad Techno Band" slot. Many in the crowd were yelling "You suck" with great feeling. A guy at a synth started horrible industrial disco sequences, an electronic drummer added very little, and two vocalists tried painfully hard.

Arrested Development saved the show by making a musical and spiritual connection with the crowd, getting the *whole* house rocking as one for the only time all day with tunes including "Fishin' 4 Religion," "Tennessee," "Mr. Wendal," and "People Everyday." Lead voice Speech was the most confident and commanding presence of the day, right on the money with his raps.

It was a tough act to follow for Fishbone, which has musical talent, and its members die to entertain—witness Angelo Moore diving into the crowd on "Swim." With baritone

sax, trumpet, and chops all around, they're an offbeat Defunkt. They grooved like mad on "Everyday Sunshine," but when they began stealing P-Funk lines and dividing the audience for sing-alongs, the group's major weakness was glaringly obvious—lack of good songs.

The songwriting talents of Dinosaur Jr.'s J Mascis are far more evident on disc than in concert at this stage. There's a sense of melody amid the grunge, although guitar solos didn't always lead anywhere and Mascis' vocal depth was lost in the thrash.

Where Dino Jr. at least came across as a solid, honest, unpretentious trio, the popular Alice In Chains seemed pompous and muscleheaded. They were able to pump out considerable noise at several tempos, but stooped to complain lewdly about lack of crowd reaction. Also embarrassing was the band's

(Continued on page 14)

McKEE FINDS SALVATION IN ROCK'N'ROLL

(Continued from page 10)

ducer, George Drakoulias, whom she had met in the late '80s when she was living in New York.

McKee says she was skeptical of Drakoulias at first: "He's like, 'Oh, I produced a No. 1 record.' I'm like, 'Yeah, right.' He goes, 'No, I have. The Black Crowes.' I was like, 'Oh, that's

nice.'

"Then I'd run into him again—[he would say,] 'When you gonna let me do your record, when you gonna let me do your record?' I go, 'Come on, you don't produce records. You know you just fell into it, you don't know what you're doing, blah blah blah.' He goes, 'Yeah, well, I just produced a record with the Jayhawks.' I said, 'What? That sounds pretty cool. I love them.'"

With Drakoulias signed on for the project, McKee decided to return to the roots-oriented sound that had attracted L.A. writers and fans in the first place.

She says, "The feeling was, I moved away, I got homesick, I missed my friends. I missed the music I grew up with, I missed that original celebration that Lone Justice had."

"Sin" wound up being recorded with two original members of the Lone Justice lineup, bassist Marvin Etzioni (who also co-wrote three of the album's 10 songs) and drummer Don Heffington. Also on hand were keyboardists Bruce Brody, a member of Lone Justice's latter-day lineup (and, like Etzioni and Heffington, a member of the touring band), and the Heartbreakers' Benmont Tench, who frequently sat in with the band in the early '80s. Members of the Jayhawks and the Posies also are on the record.

Geffen marketing chief Robert Smith notes McKee "has had a career that's touched on a number of formats," adding that the album's soultinged first single "I'm Gonna Soothe You" will be worked at AC, NAC, alternative, adult album alternative, and college outlets. A video for the song was directed by Julien Temple.

Immediate plans call for European dates in June and July. McKee and her band return to the U.S. in mid-July; an appearance on "The Tonight Show" is set for July 21.

"Along the way, we want to further develop her on television," Smith says. Plans call for a late-summer U.S. headline tour, McKee's first full-blown American road trip since Lone Justice's last outing in 1987.

Hits Are Name Of The Game; Bourne Again: Kramer Writes

TIME WAS: There was a time when writers affiliated with different performing rights groups could not collaborate. That is not to say that collaborations didn't take place, but those teamings required a little white lie, such as a name change. That has all changed in recent years, for which **John Keller** and **Tonio K.** are grateful. They are the team responsible for the top 10 **Vanessa Williams** and **Brian McKnight** duet "Love Is," the third hit single from the **Giant** album "Beverly Hills 90210" (both Williams and McKnight are Mercury artists who will do the song on their upcoming solo albums).

While Keller and Tonio K. are staffers at **Pressman-Cherry Publishing**, administered by **Warner Chappell**, Keller is cleared through BMI and Tonio K. through ASCAP.

Keller's songs have been recorded by the **Four Tops**, **Maura O'Connell**, **Sheena Easton**, and, more recently, **Rickie Lee Jones**, who performed "Love Junkyard" on the **David Was**-produced album "Pop Pop," for **Geffen**. Tonio K. has released product as a solo artist for **A&M Records**. He recently co-wrote material for the **Arc Angels** album with **Charlie Sexton**.

FARAWAY PLACES: Songwriter **Alex Kramer** recently wrote **Words & Music** a note of thanks for calling attention to his 90th birthday May 30 and to his new deal for his copyrights with **Bourne Music**. He also was compelled to offer a history lesson in writer relationships to publishers. He recalls an era, in his view, foreign to a "current world dominated by corporate, worldwide faceless giants [with] music publishers who are also recording producers and talent managers, plus film companies all within one family."

"It's mind-boggling to a songwriter who came out of Tin Pan Alley in 1940. The Brill Building alone must have been home to at least 30 or 40 music publishers, all independent—strictly on their own, no affiliations—just plain old music publishers."

"A songwriter could run from one to another with a new song without leaving the building. But, it was all very personal—you knew the publisher. He knew you. Each writer found his own level. Publishers needed a hit. Writers needed the publisher's approval and the advance, which was rent money. We understood and accepted the rules of the game."

"In the early '40s, **Saul Bourne** accepted a song from me. We did

business with each other on a friendly, non-exclusive basis. Twenty years later, his widow, **Bonnie**, and I continued to do business. Another 20 years has gone by and today I am turning songs over to **Beebe**, the daughter of **Bonnie** and **Saul**. There's a comforting feeling of continuity in a very uncertain world."

SONGWRITER/PERFORMER **James Cannings** has been awarded \$4,800 by an American

Arbitration Assn.—appointed arbitrator following claims he made last year against **BMI** on the issue of unde-

termined royalties he said were owed him on secondary cable transmissions of the song "Reggae Christmas," which he performed several times on "The Joe Franklin Show" (**Words & Music**, Aug. 15, 1992). Cannings said at the time he had been offered a royalty check for \$1.50 for a single local performance by **BMI**, although he contended that the performing rights group made millions of dollars from secondary cable transmissions from the song. In response to the decision, **BMI** assistant general counsel **Judith Saffer** says, "BMI is pleased with the arbitrator's ruling" in that the arbitrator, **Daniel H. Kossov**, did not call into question **BMI's** cable royalty distribution methods, although he did not provide an explanation for his ruling. "It vindicates **BMI's** distribution of royalties collected by us from the Copyright Royalty Tribunal for cable distant signal transmissions, while providing only partial reimbursement to Mr. Cannings for the expenses he incurred in pursuing his claims."

PUBLISHERS TO MEET: Sen. **Dennis DeConcini** (D-Ariz.), who helped shepherd the historic Audio Home Recording Act of 1992, will keynote the annual membership meeting of the **National Music Publishers' Assn.** July 12 at the Park Lane Hotel in New York. Other speakers will include **Irwin Robinson**, chairman of **NMPA/Harry Fox Agency**; **Ed Murphy**, president/CEO of **NMPA/HFA**; and **Peter L. Felcher**, **NMPA** general counsel.

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

1. **Green Jelly**, Cereal Killer
2. **Doc Watson**, Best Of For Guitar
3. **Poison**, Native Tongue
4. **Clint Black**, Best Of Guitar
5. **Garth Brooks**, Best Of.



by Irv Lichtman

matthew sweet
 ALTERED BEAST



featuring the single
The Ugly Truth

In stores July 13

It's all about changing shape

5 different colors available



©1993 BMG MUSIC. ALL RIGHTS RESERVED.

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock

BLACK & WHITE 8x10's

500 - \$70.00 1000 - \$95.00

COLOR

1000 - \$396.00

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

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

Send For Catalog & Samples

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



Exclusively Distributed by R.E.D.

November Records
 1211 Ave Of The Americas • 26th Floor
 NYC - 212. 221.3514 • FAX 212. 221.3304



Jungle Rising. On the strength of the double A side single, "40 Below Trooper/All I Think About Is You," which climbs 17-9 on Hot Rap Singles, Afrocentric rap act Jungle Brothers scores this week's top debut on Heatseekers. Impressive sales are registering in the Northeast, South Atlantic, mid-Atlantic, and Pacific regions.



Green & Gaining. Mixing the sounds of the Central African rain forest—including sampled voices of the Pygmy people—with modern dance music, producer Dan Lacksman and the studio duo of Michel Sanchez and Eric Mouquet form Deep Forest. A 10% increase pushes the project forward four places to No. 34.



Sinful Sales. Led by a top-five showing in the Pacific region, strong sales help Maria McKee—ex-singer with Lone Justice—debut at No. 12 with her second solo outing. It's been four years since her critically acclaimed debut. The new album, "You Gotta Sin To Get Saved," is this week's second-highest debut on the Heatseekers chart.

THAT'S THE WAY YOU DO IT: If you attend a lot of retail conventions, you'll notice an inevitable sameness in the product presentations vendors pitch to accounts and trade groups—if you don't believe me, just ask Billboard senior retail editor Ed Christman. Rare is the time when a distributor attempts a fresh approach, and there is a tendency to mention too many projects, which makes it impossible for the gathered assembly to digest all the information.

Thus, Popular Uprisings feels compelled to applaud PolyGram Group Distribution for the unique twist it used during its turn at the June 26-30 Tower Records convention in Sacramento, Calif.

Rather than throw a numbing barrage of product information at the audience, PGD directed its labels—A&M, Mercury, Mercury Nashville, Motown, and PolyGram Label Group—to focus on two or three developing projects. Rather than hype these titles, the presenters homed in on meaningful information: which radio formats would be worked, current video exposure, tour information, and the like. Rather than play songs all the way through—a habit that often leads vendors to run past their allotted time slots—the presenters offered little tastes of a few songs and video clips.

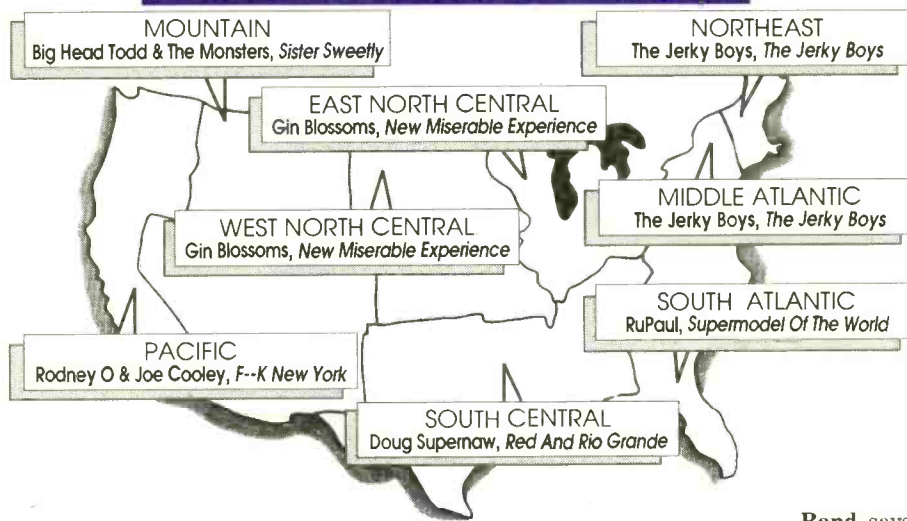
Store and regional managers were told to select the title from each label menu that they thought would most benefit from a Tower campaign. The top vote-getters would then be slated for a label-funded promotion in late July, participation in which gave attendees extra incentive to pay attention to each album's selling points.

David Fitch, PGD VP of national accounts, instructed the audience not to vote for favorite artists, but for the albums on which their individual stores could "make a difference." The "winners" were A&M's Sarah Brightman, Mercury's X, Morgan Creek/Mercury Nashville's Shelby Lynn, Motown's "Meteor Man" soundtrack (with Shanice, Howard Hewitt, and

others), and Island/PLG's Cranberries.

Reaction from Tower managers and staff and from the participating labels was enthusiastic—so much so that PGD says it plans to use this format at account conventions throughout the year.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Gin Blossoms, <i>New Miserable Experience</i>	1. RuPaul, <i>Supermodel Of The World</i>
2. The Jerky Boys, <i>The Jerky Boys</i>	2. Gin Blossoms, <i>New Miserable Experience</i>
3. Big Head Todd/Monsters, <i>Sister Sweetly</i>	3. The Jerky Boys, <i>The Jerky Boys</i>
4. Urge Overkill, <i>Saturation</i>	4. Tashin Archer, <i>Great Expectations</i>
5. Butthole Surfers, <i>Independent Worm...</i>	5. Jungle Brothers, <i>J. Beez Wit The Remedy</i>
6. Deep Forest, <i>Deep Forest</i>	6. Big Bub, <i>Comin' At Cha</i>
7. Fugazi, <i>In On The Killtaker</i>	7. Aimee Mann, <i>Whatever</i>
8. RuPaul, <i>Supermodel Of The World</i>	8. Rage Against The Machine, <i>Rage Against...</i>
9. White Zombie, <i>La Sexorcisto: Devil Music...</i>	9. The Cranberries, <i>Everybody Else Is Doing...</i>
10. dada, <i>Puzzle</i>	10. Fugazi, <i>In On The Killtaker</i>

So, what do product presentations have to do with Popular Uprisings? Simply put, it has become increasingly difficult for labels to rely on radio airplay or video exposure to nurture emerging talent, and consequently, the retailer has become an all-important ally in the artist development process. With its new format, PGD not only has hit upon a vehicle that ensures its presentations will be more focused than the average product session, it also has found a way to get the account base actively involved in its battle to break acts.

WAGES OF RAGE: A 27% increase in sales over the previous week wins *Rage Against The Machine* the Pacesetter award on The Billboard 200 (177-144, with a 6-3 jump on Heatseekers), a boost propelled at least in part by its participation in this summer's Lollapalooza tour. Another early Lollapalooza beneficiary might be Reprise's *Babes In Toyland*, whose "Painkiller" sees a sales boost in the West North Central.

IN PROGRESS: The single "Texas Tattoo" is garnering airplay and generating album sales for Epic's *Gibson/Miller Band*, says Sony Nashville. Meanwhile, the band plans to tattoo Texas with a late-July tour that hits Amarillo, Abilene, San Antonio, Fort Worth, Waco, Midland, Houston, and Austin... Make room for a couple more *Winans*. A new Capitol act, *Angie & Debbie*, comprises the youngest siblings of the Winans family, the musical dynasty that includes brother/sister duo *BeBe & CeCe*. *Angie & Debbie's* first single, "Light Of Love," is set for a July 19 release. From Monday (5) through the end of August, the sister act opens for *Whitney Houston*, playing 13 dates in seven venues. An album debut comes later.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	21	GIN BLOSSOMS A&M 5403 (9.98/13.98)	NEW MISERABLE EXPERIENCE
2	2	13	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS
3	6	14	RAGE AGAINST THE MACHINE EPIC 52959 (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
4	4	2	FUGAZI DISCHORD 70* (6.98/8.98)	IN ON THE KILLTAKER
5	5	18	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
6	3	3	RUPAUL TOMMY BOY 1058* (10.98/16.98)	SUPERMODEL OF THE WORLD
7	7	14	BUTTHOLE SURFERS CAPITOL 98798 (9.98/13.98)	INDEPENDENT WORM SALOON
8	8	14	TASMIN ARCHER SBK 80134/ERG (10.98/15.98)	GREAT EXPECTATIONS
9	—	1	JUNGLE BROTHERS WARNER BROS. 26679* (10.98/15.98)	J. BEEZ WIT THE REMEDY
10	16	20	WHITE ZOMBIE GEFEN 24460/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
11	18	4	THE CRANBERRIES ISLAND 514156/PLG (9.98/13.98)	EVERYBODY ELSE IS DOING IT, SO WHY...
12	—	1	MARIA MCKEE GEFEN 24508 (9.98/13.98)	YOU GOTTA SIN TO GET SAVED
13	9	7	AIMEE MANN IMAGO 21017 (9.98/15.98)	WHATEVER
14	13	9	RODNEY O & JOE COOLEY PSYCHOTIC 1101* (9.98/15.98)	F..K NEW YORK
15	11	32	DADA I.R.S. 13141 (7.98/11.98)	PUZZLE
16	—	1	MERCYFUL FATE METAL BLADE 45318/WARNER BROS. (9.98/15.98)	IN THE SHADOWS
17	17	6	TOOL ZOO 11052 (9.98/15.98)	UNDERTOW
18	23	5	DOUG SUPERNAW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE
19	12	3	CAPTAIN HOLLYWOOD PROJECT IMAGO 21027 (9.98/13.98)	LOVE IS NOT SEX
20	19	25	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE

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	14	3	BAD RELIGION EPITAPH 86420* (8.98/14.98)	RECIPE FOR HATE
22	15	42	SCREAMING TREES EPIC 48996* (9.98 EQ/15.98)	SWEET OBLIVION
23	20	32	BASS OUTLAWS NEWTOWN 2210 (9.98/13.98)	ILLEGAL BASS
24	—	1	MORBID ANGEL GIANT 24504/WARNER BROS. (9.98/15.98)	COVENANT
25	—	1	INTELLIGENT HOODLUM A&M 5389 (9.98/13.98)	TRAGEDY-SAGA OF A HOODLUM
26	24	10	KATHIE LEE GIFFORD WARNER BROS. 45084 (9.98/15.98)	SENTIMENTAL
27	21	9	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG
28	32	8	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN
29	25	7	2 UNLIMITED RADIKAL 15415/CRITIQUE (10.98/15.98)	NO LIMITS
30	27	11	JEREMY JORDAN GIANT/REPRISE 24483/WARNER BROS. (10.98/15.98)	TRY MY LOVE
31	—	1	THE POSIES DGC 24522 (9.98/13.98)	FROSTING ON THE BEATER
32	22	21	YOUNG BLACK TEENAGERS SOUL 10733/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
33	30	6	MIGHTY MIGHTY BOSSTONES MERCURY 514836 (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY
34	38	2	DEEP FOREST EPIC 53747 (9.98 EQ/15.98)	DEEP FOREST
35	—	1	DEATH RELATIVITY 1168 (9.98/16.98)	INDIVIDUAL THOUGHT PATTERNS
36	35	8	PJ HARVEY ISLAND 514696/PLG (9.98 EQ/13.98)	RID OF ME
37	37	3	LARI WHITE RCA 66117 (9.98/13.98)	LEAD ME NOT
38	—	1	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
39	28	5	SUEDE NUDE 53792/COLUMBIA (9.98 EQ/15.98)	SUEDE
40	26	16	FRANK BLACK 4.A.D. 61467/ELEKTRA (10.98/15.98)	FRANK BLACK

MUSIC PUBLISHING

THEY'RE PLAYING MY SONG

Taylor Dayne first came into prominence in the late '80s with hits including "Don't Rush Me" and "Love Will Lead You Back." With her new release, Dayne brings Barry White's early-'70s, between-the-sheets classic "Can't Get Enough Of Your Love, Babe" into the '90s with the hip-hop production of David Cole and Robert Clivilles.

Edited By Peter Cronin

Taylor Dane recalls the "incredibly soulful" music of 1974, when Barry White's "I Can't Get Enough Of Your Love, Babe" was on the charts. "I was a little WABC junkie, and [that song] was a No. 1 record, so they were playing it," she says. "When you think of Barry White, you think sex. So his influence was incredibly inspiring way beyond '74, you know what I mean? But the song just sort of came up in conversation. [Arista Records president] Clive [Davis] had been interested in it, and when [producers] David Cole and Robert Clivilles put the track together, it was just slammin'. It's got a freshness to it. I didn't go out there thinking I was going to sing like Barry White. To sound like him is impossible. I needed to go with a fresh approach and a newer interpretation. And I'm not dissing his track at all, but ours is different. It's more energized, more dynamic. I think that's what I'm about vocally anyhow. I didn't have to sit down with Barry's version at all. God knows I've lived on it all my life."



DAYNE

"Can't Get Enough Of Your Love, Babe" was written by Barry White, and published by Warner Chappell (BMI).

TRASHING CONVENTION

When the Trash Can Sinatras' first reviewer improbably described the band as a cross between Bruce Springsteen and the Smiths, he started a parlor game that's had subsequent critics likening the Scottish pop rockers to everyone from countrymen Aztec Camera to R.E.M.

As the quintet from Irvine, on Scotland's west coast, builds on the promise of its 1990 debut, "Cake," by garnering healthy airplay at alternative radio with "Hayfever" from the new Go! Discs/London/PLG set, "I've Seen Everything," rhythm guitarist John Douglas shrugs off comparisons. "Critics have to write something to give people an idea, and people reading the papers will only remember stuff from the last 10 years or so," he says.

"Cake" sold more than 100,000 copies in the U.S., "a really nice

surprise," says Douglas. "Some people really seemed to get what we were doing. In Britain, it was a bit disappointing. There was a trend toward Happy Mondays and the Manchester scene, and people were saying we were an anachronism. They are again, which is nice, because we don't want to be a part of the current scene."

Douglas cites an abortive album project with producer Steve Lillywhite as one reason for the 2½-year hiatus since "Cake." But the end result is a happy marriage with Ray Schulman (the Sugarcubes, Ian McCulloch), who produced "Everything" at the band's splendidly named Shabby Road studio in Kilmarnock. "He's probably the first guy that's lived up to our ideas of what a producer should be," Douglas says. "Ray questioned things: why we arranged

things certain ways. Plus, he's a real charmer, he's been in bands and he's full of stories, like playing with Simon Dupress and the Big Sound at the age of 16 and 17 and touring Scandinavia with Hendrix and the Walker Brothers."

London VP Russ Rieger calls himself satisfied with the new album's early progress, including video exposure for "Hayfever" on MTV's "120 Minutes." On June 10, the Sinatras started six weeks of U.S. dates, after which they will return to the U.K. for festival appearances. Says Douglas, "This sounds like the album where we've really got ourselves together as a band, and we've written quite a lot of songs since, so we feel very confident about how things are going to go... for the next 18 months at least."

PAUL SEXTON

ZOO LETS LOOSE 'ALTERED BEAST'

(Continued from page 10)

may be a little darker. "Maybe that's a reflection of my state during the last year and dealing with everything that happened with 'Girlfriend.' That put me in a highly edgy, sort of pent-up state, because I was sort of out of control of my own life for a while."

While Sweet may have been in a funk, he certainly was prolific. During the two months of recording, he cut approximately 25 tracks, 14 of which ended up on the album.

The leftover tracks won't remain in the vaults but will become an essential part of Zoo's marketing campaign. The label plans to issue a series of five CD-5s, beginning with the countrified "The Ugly Truth" and its harder-edged cousin, "Ugly Truth Rock," augmented by the nonalbum cuts "Born In Sin" and "Ultrasuede," set for an Aug. 13 release. A second CD-5, tentatively set for late September, will be sold with a case to hold all five discs. The third, fourth, and fifth discs will follow throughout the rest of '93.

For another marketing twist, Zoo plans to release "Altered Beast" in five different colored covers.

Sweet says the relative success of "Girlfriend"—which sat in the can for a year following Sweet's split with A&M—caught him off guard. "At that point, success was having it come out at all," he says.

Like "Girlfriend," "Altered Beast" features an all-star cast of players, including guitarists Robert Quine (Lou Reed, Voidoids), Ivan Julian (Voidoids), and Richard Lloyd (Television), drummers Pete Thomas (Elvis Costello & the Attractions), Jody Stephens (Big Star), and Mick Fleetwood, and keyboard player Nicky Hopkins (Beatles and Rolling Stones).

While "Girlfriend" was broken up

sonically into three parts, designated by the sound of a stylus landing on a vinyl disc, "Altered Beast" is presented in two parts, thanks to the inclusion of dialog from the 1979 Penthouse film "Caligula." According to Sweet, the film was constantly running on the studio VCR, and when he and Dashut were sequencing the album, some dialog from the film was included as a joke. "But then it started making perverse sense," Sweet says. "Because [the speech] is about man's attempt to be more than human."

Although Sweet admired Dashut's work on "Rumors" and "Tusk," he says he made it clear to the producer that he "didn't want to make a Fleetwood Mac record. I wanted to make a quick trashy record. 'Girlfriend' was a step in that direction. It was a pretty raw and free record, but the minute I finished I wanted to push it further."

Aside from the CD-5 campaign, Zoo also will support "Altered Beast" with video clips and live dates. The first video, loosely based on the film "The Vanishing Point," features Sweet driving a 1970 Dodge Challenger 440 that Maglia purchased for him. Visually identical videos for "The Ugly Truth" and "Ugly Truth Rock" are being serviced to video outlets.

As for touring, Sweet and his road unit—which consists of guitarist Lloyd, ex-dB's drummer Will Rigby, and former Cruzados bassist Tony Marsico—played showcase gigs in Los Angeles and New York, and he is on the bill for festivals in Washington, D.C., and Chicago.

Following those dates, Sweet will travel to Europe and Australia for a series of dates in July and August before returning to the U.S. in September for a full-scale tour.



THE TRASHCAN SINATRAS: Paul Livingston, Frank Reader, David Hughes, John Douglas, and Stephen Douglas.

ARTISTS IN ACTION

(Continued from page 12)

return for an encore—at least 15 seconds after the lukewarm crowd had stopped cheering. The dynamics of "Dirt" did not translate to the stage.

Primus is one of the weirdest bands in the Western world, somehow entertaining in 30-second bursts as they ride one of Les Claypool's awesome bass licks completely into the ground. Claypool, unfortunately, also is the singer and front man for the band (lyricist too—David Lynch meets Neil Peart), delivering oddities such as "Mud," "The Ol' Diamondback Sturgeon," and "Sailing The Seas Of Cheese" in a nasal, country, slightly patronizing way. There was no knockout punch like the Chili Peppers delivered last year, but the overall effect of the day's music was equally numbing. ROBIN TOLLESON

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE...

NOTHING...

CALL BILLBOARD CLASSIFIED
1-800-223-7524 (OUT OF STATE)
212-536-5174

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD STING	Robert F. Kennedy Memorial Stadium, Starplex Washington, D.C.	June 25-26	\$3,155,268 \$27.50	114,737 sellout	Metropolitan Entertainment Cellar Door Prods.
KENNY G PEABO BRYSON	Radio City Music Hall New York	July 18-20, 22-25	\$1,628,920 \$60/ \$40/ \$35	39,088 sellout	Radio City Music Hall Prods.
GRATEFUL DEAD	Deer Creek Music Center Noblesville, Ind.	June 21-23	\$1,385,904 \$25.50/ \$22.50	59,290 sellout	Metropolitan Entertainment Sunshine Promotions
LOLLAPALOOZA '93: PRIMUS ALICE IN CHAINS DIHOSAUR JR., FISHBONE ARRESTED DEVELOPMENT, FRONT 242 BABES IN TOYLAND, RAGE AGAINST THE MACHINE	Shoreline Amphitheatre Mountain View, Calif.	June 22-23	\$1,035,666 \$29/ \$25	39,199 40,000	Bill Graham Presents
VAN HALEN VINCE NEIL	The New Pine Knob Music Theatre Clarkston, Mich.	June 25-26	\$773,370 \$25.50/ \$21.50	30,506 sellout	Cellar Door Belkin Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND NACE BROTHERS THE IGUANAS	Fiddler's Green Amphitheatre Englewood, Colo.	June 8-9	\$718,193 \$22.50/ \$18.50	34,965 sellout	Fey Concert Co.
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Cynthia Woods Mitchell Pavilion The Woodlands, Texas	June 14-15	\$588,304 \$41/ \$26	20,159 sellout	PACE Concerts
STEVE MILLER BAND PAUL RODGERS	The New Pine Knob Music Theatre Clarkston, Mich.	June 10-11	\$577,105 \$22.50/ \$18.50	28,394 30,506	Cellar Door
JIMMY BUFFETT & THE CORAL REEFER BAND THE IGUANAS	Shoreline Amphitheatre Mountain View, Calif.	June 3	\$478,688 \$40/ \$28.50/ \$20	19,636 20,000	Bill Graham Presents
PETER GABRIEL PAPA WEMBA	Madison Square Garden New York	June 24	\$466,898 \$35/ \$28.50	15,297 sellout	Delsener/Slater Enterprises

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

R&B Radio Monitor

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	11	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 8 weeks at No. 1	38	49	7	TRULY SOMETHING SPECIAL	AFTER 7 (VIRGIN)
2	2	15	WEAK	SWV (RCA)	39	44	9	UM UM GOOD	MEN AT LARGE (EASTWEST)
3	4	6	LATELY	JOCECI (UPTOWN/MCA)	40	46	4	DAY BY DAY	PORTRAIT (CAPITOL)
4	3	15	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	41	42	18	BABY BE MINE	BLACKSTREET (MCA)
5	6	30	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	42	43	20	TELLIN' ME STORIES	BIG BUB (EASTWEST)
6	7	12	SHOW ME LOVE	ROBIN S. (BIG BEAT)	43	40	14	IN THE MIDDLE	ALEXANDER O'NEAL (TABU/A&M)
7	5	14	ABC-123	LEVERT (ATLANTIC)	44	52	5	GIMME	CHERYL "PEPSII" RILEY (REPRISE)
8	8	11	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WARNER BROS.)	45	54	2	HEAVEN KNOWS	LUTHER VANDROSS (EPIC)
9	11	21	LOSE CONTROL	SILK (KEIA/ELEKTRA)	46	75	2	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
10	15	5	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)	47	51	7	QUIET TIME	REGINA BELLE (COLUMBIA)
11	22	7	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)	48	55	3	GOTTA KNOW (YOUR NAME)	MALAIKA (A&M)
12	14	2	GET IT UP	TLC (EPIC SOUNDTRAX/EPIC)	49	39	3	DON'T HAVE TO WORRY	MARY J. BLIGE (UPTOWN/MCA)
13	10	27	I'M SO INTO YOU	SWV (RCA)	50	—	1	CHECK YO SELF	ICE CUBE (PRIORITY)
14	16	11	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	51	—	11	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
15	12	10	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)	52	60	5	I LIKE IT	JOMANDA (BIG BEAT/ATLANTIC)
16	13	34	DON'T WALK AWAY	JADE (GIANT/REPRISE)	53	67	2	BACK SEAT (OF MY JEEP)	LL COOL J (DEF JAM/RAL/COLUMBIA)
17	9	17	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	54	53	5	FEEL NO PAIN	SADE (EPIC)
18	17	10	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)	55	47	5	DO DA WHAT	1 OF THE GIRLS (EASTWEST)
19	23	7	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)	56	58	3	I WANNA HOLD ON TO YOU	MICA PARIS (ISLAND/PLG)
20	25	15	ONE WOMAN	JADE (GIANT/REPRISE)	57	45	13	I WANT TO KNOW YOUR NAME	WALTER & SCOTTY (CAPITOL)
21	20	9	THE FLOOR	JOHNNY GILL (MOTOWN)	58	62	3	IN MY NATURE	NUTTIN' NYCE (POCKETOWN)
22	19	10	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	59	57	19	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
23	28	7	GIRL U FOR ME	SILK (ELEKTRA)	60	63	4	RIBBON IN THE SKY	INTRO (ATLANTIC)
24	24	16	LET ME BE THE ONE	INTRO (ATLANTIC)	61	—	1	TRUST ME	GURU (CHRYSALIS/ERG)
25	26	8	SLAM	ONYX (RAL/CHAOS/COLUMBIA)	62	59	3	RUN TO YOU	WHITNEY HOUSTON (ARISTA)
26	29	6	UNCONDITIONAL LOVE	HI-FIVE (JIVE)	63	61	18	I CAN'T STAND THE PAIN	LORENZO (ALPHA INTERNATIONAL/PLG)
27	21	15	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)	64	71	5	SO GOOD	MICHAEL COOPER (REPRISE)
28	30	16	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)	65	—	1	DOWNTOWN	SWV (RCA)
29	27	11	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)	66	—	1	LICK U UP	H-TOWN (LUKE)
30	36	5	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)	67	—	2	TEDDY BEAR	G-WIZ (SCOTTI BROS.)
31	34	10	I AIN'T THE ONE	T.C.F. (COLD CHILLIN'/WARNER BROS.)	68	—	3	IF	JANET JACKSON (VIRGIN)
32	33	15	WHO IS IT	MICHAEL JACKSON (EPIC)	69	73	3	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
33	56	2	VERY SPECIAL	BIG DADDY KANE (COLD CHILLIN'/REPRISE)	70	64	10	APHRODISIA	ALEXANDER O'NEAL (TABU/A&M)
34	37	8	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)	71	66	2	WHAT'S UP DOC? (CAN WE ROCK)	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
35	38	6	SAY IT ISN'T OVER	FIVE XI (RCA)	72	—	15	LOVE DON'T LOVE YOU	EN VOUE (EASTWEST)
36	48	3	I GET AROUND	2 PAC (INTERSCOPE/ATLANTIC)	73	—	1	HEY MR. D.J.	JAY M. (EPIC)
37	35	10	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)	74	—	1	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
					75	—	1	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)

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

R&B Radio Recurrent Monitor

1	—	1	FREAK ME	SILK (KEIA/ELEKTRA)	14	—	1	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
2	1	2	SO ALONE	MEN AT LARGE (EASTWEST)	15	4	3	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
3	2	7	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	16	21	10	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
4	3	5	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	17	10	19	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
5	7	9	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	18	—	1	GOOD OL' DAYS	LEVERT (ATLANTIC)
6	—	1	IF I COULD	REGINA BELLE (COLUMBIA)	19	18	27	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
7	6	5	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	20	22	15	HAPPY DAYS	SILK (KEIA/ELEKTRA)
8	—	1	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)	21	19	23	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
9	5	9	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	22	15	19	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
10	9	6	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	23	17	18	GAMES	CHUCKII BOOKER (ATLANTIC)
11	14	4	DAZZEY DUKS	DUICE (TMR/BELLMARK)	24	12	14	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
12	8	3	KISS OF LIFE	SADE (EPIC)	25	25	25	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
13	11	11	GET AWAY	BOBBY BROWN (MCA)					

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

84	24/7	(GOOD LOVIN')	Big Herb's, BMI/Davone Ravone Lee, BMI/Down Low, BMI)
8	ABC-123	(Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP	
17	ANOTHER SAD LOVE SONG	(Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) WBM	
60	BABY BE MINE (FROM CBA)	(Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP	
42	BABY I'M YOURS	(Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramsees, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP)	
28	BACK SEAT (OF MY JEEP)	(Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP)	
64	BAD BOYS (THEME FROM COPS)	(Mad House, BMI)	
58	THE BONNIE AND CLYDE THEME	(Street Knowledge, ASCAP/Deep Technology, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP)	
37	BY THE TIME THIS NIGHT IS OVER	(Warner-Tamerlane, BMI/RealSongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM	
63	CHIEF ROCKA	(LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)	
73	COME OVER, BABY	(Fat Hat, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP/Cznin, BMI/Buf Man, BMI)	
36	COMFORTER	(Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL	
12	CRY NO MORE	(II D Extreme, ASCAP)	
44	DAY BY DAY	(WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooit, ASCAP) WBM	
20	DAZZEY DUKS	(Gigilo Chez, BMI/Alvert, BMI)	
47	DEDICATED	(Willesden, BMI/R.Kelly, BMI) CPP	
53	DEEPER	(Word Life, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI/Frsthingtany, ASCAP) WBM	
56	DO DA WHAT	(Trycep, BMI/Willesden, BMI/Cleveland's Own, BMI/Metered, ASCAP) CPP	
30	DON'T WALK AWAY	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL	
90	DOWN WITH THE KING	(Protoons, ASCAP/Rush Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U, ASCAP) CPP	
14	DRE DAY	(Sony Tunes, ASCAP) HL	
93	EVERYTHING'S SO DIFFERENT WITHOUT YOU	(Aqua, ASCAP/Zomba, ASCAP/Willesden, BMI/R.Kelly, BMI)	
88	FALLIN' DOWN	(Polygram Int'l, ASCAP/BMG Songs, ASCAP)	
61	FEEL NO PAIN	(Angel, ASCAP/Sony Tunes, ASCAP)	
17	THE FLOOR	(Flyte Tyme, ASCAP) WBM	
27	FREAK ME	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI/EMI Blackwood, BMI) WBM	
26	GET IT UP (FROM POETIC JUSTICE)	(Tionna, ASCAP)	
48	GIMME	(P-Blast, ASCAP/Zomba, ASCAP/Soda Face, ASCAP) CPP	
81	GIRL, I'VE BEEN HURT	(Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL	
55	GIVE HIM A LOVE HE CAN FEEL	(Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)	
89	GOTTA GET MINE	(Power Artist, BMI/Nuthouse, ASCAP/Warren G., ASCAP/Funky Shit, BMI/Ghetto Gospel, BMI)	
71	GOTTA KNOW (YOUR NAME)	(Last Song, ASCAP/Third Coast, ASCAP)	
83	HEY THERE PRETTY LADY	(New Perspective, ASCAP)	
82	HUMPS FOR THE BLVD.	(Oliver & Cooley, BMI/Val-je Joe, BMI/Extra Fox, BMI)	
33	I AIN'T THE ONE	(Jus' Livin', BMI/Warner-Tamerlane, BMI/Trakmasterz, BMI/Ahunit And Fifth Street, BMI) WBM	
80	I CAN'T STAND THE PAIN	(Pejo, BMI/Walter Simmons, BMI)	
51	I DON'T WANNA FIGHT	(Chrysalis, ASCAP/Bliu, BMI/Ensign, BMI) CPP	
41	IF I COULD	(WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM	
13	IF I HAD NO LOOT	(Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP/Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Bigwig) HL/CPP/WBM	
34	I GET AROUND/KEEP YA HEAD UP	(GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI)	
68	I HAVE NOTHING	(Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM	
54	I LIKE IT	(Jobete, ASCAP) CPP	
22	I'M SO INTO YOU	(Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM	
78	IN MY NATURE	(Pocketown, ASCAP/Zomba, ASCAP)	
40	INSANE IN THE BRAIN	(Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP)	
66	IN THE MIDDLE	(Big Giant, BMI/Coffey, Nettlesbey, BMI/Warner-Tamerlane, BMI) WBM	
50	IT'S ON	(T-Boy, ASCAP/Naughty, ASCAP/Eigy, BMI)	
45	IT WAS A GOOD DAY	(Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL	
57	I WANNA HOLD ON TO YOU	(Gratitude Sky, ASCAP/Warner Chappell, PRS/Unichappell, BMI)	
70	I WANT TO KNOW YOUR NAME	(Warner-Tamerlane, BMI) WBM	
5	KNOCKIN' DA BOOTS	(Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM	
2	LATELY	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
29	LET ME BE THE ONE	(Frabensha, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP) WBM	
74	LET ME ROLL	(N-The Water, ASCAP/Mycenae, ASCAP)	
76	LET'S GO THROUGH THE MOTIONS (FROM WHO'S THE MAN?)	(EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM	
91	LICK U UP	(Pac Jam, BMI/Wreckshop, BMI)	
24	LITTLE MIRACLES (HAPPEN EVERY DAY)	(EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL/WBM	
9	LOSE CONTROL/GIRL U FOR ME	(Keith Sweat, BMI/E/A, BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM	
10	LOVE NO LIMIT	(WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP) WBM	
92	MY CUTIE	(Tadej, ASCAP/Zomba, ASCAP/Donril, ASCAP)	
38	NUTHIN' BUT A G THANG	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI) HL	
23	ONE LAST CRY	(Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL	
19	ONE WOMAN	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)	

R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★						
1	1	8	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE) 5 weeks at No. 1	38	27	24	I'M SO INTO YOU	SWV (RCA)
2	2	10	WEAK	SWV (RCA)	39	49	5	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
3	4	13	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)	40	41	3	WHAT'S UP DOC? (CAN WE ROCK)	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
4	7	5	LATELY	JOCECI (UPTOWN/MCA)	41	36	24	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)
5	3	15	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	42	35	3	IT'S ON	NAUGHTY BY NATURE (TOMMY BOY)
6	5	7	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)	43	34	14	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
7	6	11	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)	44	61	2	GOTTA GET MINE	MC BREED (WRAP/ICHIBAN)
8	10	9	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WB)	45	33	18	IF I COULD	REGINA BELLE (COLUMBIA)
9	8	35	DAZZEY DUKS	DUICE (TMR/BELLMARK)	46	55	3	STREIT UP MENACE	MC EHT (JIVE)
10	11	7	SLAM	ONYX (RAL/CHAOS/COLUMBIA)	47	56	6	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
11	9	12	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	48	47	15	BABY BE MINE	BLACKSTREET (MCA)
12	12	7	ABC-123	LEVERT (ATLANTIC)	49	46	25	SO ALONE	MEN AT LARGE (EASTWEST)
13	14	11	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)	50	39	17	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
14	—	1	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)	51	48	3	UNCONDITIONAL LOVE	HI-FIVE (JIVE)
15	13	4	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)	52	37	9	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
16	15	3	BACK SEAT (OF MY JEEP)	LL COOL J (DEF JAM/RAL/COLUMBIA)	53	38	12	LET'S GO THROUGH THE MOTIONS	JOCECI (UPTOWN/MCA)
17	42	2	<						

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JULY 10, 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 ★★★						
1	1	1	5	SOUNDTRACK	JIVE 41509 (10.98/15.98) 3 weeks at No. 1	MENACE II SOCIETY 1
2	2	2	6	JANET JACKSON	VIRGIN 87825 (10.98/16.98)	JANET. 1
3	3	3	4	LUTHER VANDROSS	EPIC 53231 (10.98/16.98)	NEVER LET ME GO 3
4	4	5	28	DR. DRE	DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC 1
★★★ HOT SHOT DEBUT ★★★						
5	NEW		1	TONY! TONI! TONE!	WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL 5
6	NEW		1	BELL BIV DEVOE	MCA 10682 (10.98/15.98)	HOOTIE MAC 6
7	6	7	35	SWW	RCA 66074 (9.98/13.98)	IT'S ABOUT TIME 2
8	5	4	3	JOHNNY GILL	MOTOWN 6355 (10.98/15.98)	PROVOCATIVE 4
9	7	6	5	BOSS	RAL/CHAOS 52903/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ 3
10	10	10	13	ONYX	RAL/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP 8
11	9	8	12	H-TOWN	LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR 1
12	11	9	14	LEVERT	ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO' 5
★★★ GREATEST GAINER ★★★						
13	17		2	TINA TURNER	VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) 13
14	12	11	34	SADE	EPIC 53178 (10.98 EQ/15.98)	LOVE DELUXE 2
15	13	14	32	KENNY G	ARISTA 18646 (10.98/15.98)	BREATHLESS 2
16	15	12	32	SILK	KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL 1
17	NEW		1	MC LYTE	FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER 17
18	8		2	LUKE	LUKE 200* (9.98/14.98)	IN THE NUDE 8
19	14		2	NATALIE COLE	ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK 14
20	18	13	19	2PAC	INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z..... 4
21	NEW		1	YO-YO	EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY 21
22	16	15	32	SOUNDTRACK	ARISTA 18699* (10.98/15.98)	THE BODYGUARD 1
23	20	16	16	GETO BOYS	RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART 1
24	22	19	12	INTRO	ATLANTIC 82463/AG (9.98/15.98)	INTRO 14
25	23	23	38	CHANTE MOORE	SILAS 10605/MCA (9.98/15.98)	PRECIOUS 20
26	21	22	15	95 SOUTH	WRAP 8117/ICHIBAN (9.98/15.98)	QUAD CITY KNOCK 20
27	27	21	14	L.L. COOL J	DEF JAM/RAL 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME 1
28	19	17	4	VARIOUS ARTISTS	UPTOWN 10858/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED 17
29	25	20	9	MC BREED	WRAP 8120/ICHIBAN (9.98/16.98)	THE NEW BREED 16
30	26	24	6	GURU	CHRYSLIS 21998*/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1 15
31	24	18	5	BIG DADDY KANE	COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98)	LOOKS LIKE A JOB FOR... 9
32	28	25	8	WALTER & SCOTTY	CAPITOL 92958 (9.98/15.98)	MY BROTHER'S KEEPER 14
33	29	26	19	REGINA BELLE	COLUMBIA 48826 (10.98 EQ/15.98)	PASSION 13
34	31	30	23	SNOW	EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW 12
35	39	33	33	ICE CUBE	PRIORITY 57185* (10.98/15.98)	THE PREDATOR 1
36	30	29	48	MARY J. BLIGE	UPTOWN 10681/MCA (9.98/15.98)	WHAT'S THE 411? 1
37	36	34	32	JADE	GIANT/REPRISE 24466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX 19
38	38	38	27	SHAI	GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE 3
39	43	45	51	BRIAN MCKNIGHT	MERCURY 848605 (9.98 EQ/13.98)	BRIAN MCKNIGHT 20
40	32	27	26	THE PHARCYDE	DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE 23
41	37	32	16	BLOODS & CRIPS	DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98)	BANGIN ON WAX 18
42	33	28	8	RUN-D.M.C.	PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING 1
43	NEW		1	BIZ MARKIE	COLD CHILLIN' 45261*/WARNER BROS. (10.98/15.98)	ALL SAMPLES CLEARED 43
44	34	31	26	CHRISTOPHER WILLIAMS	UPTOWN 10751/MCA (9.98/15.98)	CHANGES 12
45	35	36	8	5TH WARD BOYZ	RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE 19
46	44	37	13	LORDS OF THE UNDERGROUND	PENDULUM 61415*/ELEKTRA (10.98/15.98)	HERE COME THE LORDS 13
47	42	35	19	NAUGHTY BY NATURE	TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III 1

48	46	39	81	MICHAEL JACKSON	EPIC 45400* (10.98 EQ/15.98)	DANGEROUS 1
49	47	46	24	DUICE	TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS 26
50	NEW		1	GEORGE BENSON	WARNER BROS. 26685 (10.98/15.98)	LOVE REMEMBERS 50
51	40	40	14	P.M. DAWN	GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...? 23
52	NEW		1	JUNGLE BROTHERS	WARNER BROS. 26679* (10.98/15.98)	J. BEEZ WIT THE REMEDY 52
53	45	42	4	ALEX BUGNON	ORPHEUS 52995/EPIC (10.98 EQ/15.98)	THIS TIME AROUND 39
54	41	41	8	INNER CIRCLE	BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS 41
55	58	73	37	RACHELLE FERRELL	MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL 34
56	50	51	13	RODNEY O & JOE COOLEY	PSYCHOTIC 51101* (9.98/15.98)	F--K NEW YORK 50
57	NEW		1	INTELLIGENT HOODLUM	TUFF BREAK 5389*/A&M (9.98/13.98)	TRAGEDY-SAGA OF A HOODLUM 57
58	53	43	22	PAPERBOY	NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS 26
59	48	44	20	DIGABLE PLANETS	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
60	55	57	19	KIRK WHALUM	COLUMBIA 46931 (10.98 EQ/15.98)	CACHE 42
61	68	68	6	CAMEO	MERCURY 514824 (10.98 EQ/15.98)	THE BEST OF CAMEO 44
★★★ PACESETTER ★★★						
62	70	83	6	CON FUNK SHUN	MERCURY 510275 (10.98 EQ/15.98)	THE BEST OF CON FUNK SHUN 43
63	54	65	7	LEE RITENOUR	GRP 9697 (9.98/15.98)	WES BOUND 54
64	51	48	65	ARRESTED DEVELOPMENT	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF... CHRYSLIS 21929/ERG (9.98/13.98)	3
65	49	47	10	SOUNDTRACK	UPTOWN 10794*/MCA (9.98/15.98)	WHO'S THE MAN? 8
66	60	53	25	BIG BUB	EASTWEST 92180/AG (9.98/15.98)	COMIN' AT CHA 30
67	57	54	24	HEAVY D. & THE BOYZ	UPTOWN 10734*/MCA (10.98/15.98)	BLUE FUNK 7
68	73	76	38	REDMAN	RAL/CHAOS 52967*/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM 5
69	56	58	51	MEN AT LARGE	EASTWEST 92159/AG (9.98/15.98)	MEN AT LARGE 24
70	52	50	8	FUNKDOOBIE	IMMORTAL 53212*/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B? 19
71	NEW		1	VERTICAL HOLD	A&M 0010 (9.98/13.98)	A MATTER OF TIME 71
72	79	59	19	KAM	STREET KNOWLEDGE/EASTWEST 92208/AG (9.98/15.98)	NEVA AGAIN 18
73	80	92	21	ABOVE THE LAW	RUTHLESS/GIANT 24477/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE 6
74	59	52	8	MASTA ACE INC.	DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE 32
75	NEW		1	ART PORTER	VERVE FORECAST 517997 (9.98/13.98)	STRAIGHT TO THE POINT 75
76	75	67	20	R.B.L. POSSE	IN-A-MINUTE 8000 (9.98/14.98)	A LESSON TO BE LEARNED 60
77	90	88	91	CYPRESS HILL	RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL 4
78	67	66	44	BOBBY BROWN	MCA 10417* (10.98/15.98)	BOBBY 1
79	64	56	110	BOYZ II MEN	MOTOWN 6320 (9.98/13.98)	COOLEYHIGHHARMONY 1
80	78	94	14	JOE SAMPLE	WARNER BROS. 45209 (10.98/15.98)	INVITATION 43
81	69	62	13	ANT BANKS	JIVE 41496 (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT 22
82	61	49	10	DA YOUNGSTA'S	EASTWEST 92245/AG (9.98/15.98)	THE AFTERMATH 25
83	66	55	44	AFTER 7	VIRGIN 86349 (9.98/13.98)	TAKIN' MY TIME 8
84	81	81	3	PIECES OF A DREAM	MANHATTAN 81496/CAPITOL (9.98/15.98)	IN FLIGHT 81
85	84	91	3	CHAKA DEMUS & PLIERS	MANGO 9930* (9.98/15.98)	ALL SHE WROTE 84
86	76	64	66	EN VOGUE	EASTWEST 92121/AG (10.98/16.98)	FUNKY DIVAS 1
87	72	71	10	JEFF LORBER	VERVE FORECAST 517998 (9.98/13.98)	WORTH WAITING FOR 71
88	NEW		1	B.B.KING	MCA 10710 (10.98/15.98)	BLUES SUMMIT 88
89	71	69	52	SOUNDTRACK	LAFACE 26006/ARISTA (10.98/15.98)	BOOMERANG 1
90	62	63	33	UNDERGROUND KINGZ	BIG TIME 41502/JIVE (9.98/13.98)	TOO HARD TO SWALLOW 37
91	65	70	19	B-LEGIT THE SAVAGE	SIC WID IT 712 (9.98/15.98)	TRYIN' TO GET A BUCK 41
92	95	95	24	PRINCE MARKIE DEE AND THE SOUL CONVENTION	SOUL CONVENTION 48686*/COLUMBIA (9.98 EQ/15.98)	FREE 47
93	63	60	13	RAY CHARLES	WARNER BROS. 26735 (10.98/15.98)	MY WORLD 53
94	RE-ENTRY		32	PORTRAIT	CAPITOL 93496 (9.98/13.98)	PORTRAIT 16
95	82	77	20	ALEXANDER O'NEAL	TABU 9501/A&M (10.98/15.98)	LOVE MAKES NO SENSE 18
96	99	87	34	COMPTON'S MOST WANTED	ORPHEUS 52984/EPIC (9.98 EQ/15.98)	MUSIC TO DRIVEBY 20
97	96		4	BAR-KAYS	MERCURY 514823 (10.98 EQ/15.98)	THE BEST OF BAR-KAYS 80
98	74	61	6	VARIOUS ARTISTS	FLAVA UNIT 53615*/EPIC (9.98 EQ/15.98)	ROLL WIT THA FLAVA 29
99	89		67	NATALIE COLE	ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE 5
100	88	75	7	HALF PINT	ON TOP 9013 (10.98/16.98)	WATCH ME GROW 65

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.

FANS GET TASTE OF FLAVOR UNIT

(Continued from page 15)

promotions at Tommy Boy Records, Warren-Celestine wears many caps at Flavor Unit. "My first responsibilities included creating a staff and establishing corporate policies," she says. "I was able to use my Tommy Boy experience as a model for setting up Flavor Unit." Warren-Celestine has also worked at Solar and RCA Records, but it was her stint at Tommy Boy that introduced her to the workings of an independent label. "At Flavor Unit, everybody does about 20 different jobs. Our

publicist, Gwendolyn Quinn, often acts as our product manager as well. Everyone's job titles overlap into other areas."

Friends since high school, Latifah and Sha-Kim began Flavor Unit Management mainly because they were not comfortable with anyone else. "At the time, the only black management companies were Rush and Uptown. We didn't have anything to lose, so we decided to start our own," Sha-Kim says. "And at Flavor Unit we try to build businessmen first and art-

ists second—it takes only 20 minutes to be on stage, but it takes 20 days to get you there."

Working well as an introduction to the Flavor Unit posse, "Roll Wit Tha Flava" is full of gritty funk and street attitude. Naughty By Nature protégés Rottin' Razkals roll like Mack trucks through "Enough Is Enough," while Latee ("Let Yourself Go") and Freddie Foxxx ("Rough Enough") bring the noise with their hardcore styles. Also, Bigga Sistas ("Sounds Of Fatness") and Lashaun ("Gim-

mie Head") deliver material that could be labeled provocative. "Epic has final approval on the artists we use," says Warren-Celestine. "But they also have a lot of confidence in Latifah and Sha-Kim."

According to Sha-Kim, Epic wasn't the only company interested in working with Flavor Unit. "There were a few other companies bidding, but we felt comfortable with Epic. Other labels already have large rap rosters, but at Epic there was no competition. We

needed a home and Epic seemed like the best place to be." Although the first solo project hasn't been decided, Sha-Kim says, "It could be Latee, Freddie Foxxx, or Bigga Sistas. Right now there's a buzz on Freddie Foxxx, but we still have to wait to decide."

"Over the years I've learned a lot from Monica Lynch at Tommy Boy," he continues, "but the problem with this business is that everyone wants to follow. At Flavor Unit Records we want to lead."



TERRI ROSSI'S RHYTHM SECTION

HOT ALBUMS: "Sons Of Soul" by **Tony! Toni! Toné!** (Wing) narrowly beats out "Hootie Mack" by **Bell Biv DeVoe** (MCA) to be this week's Hot Shot Debut on the Top R&B Albums chart. It debuts at No. 5. Eleven new albums appear on the chart, six of which are rap albums. **Biz Markie**, always the comedian, named his current effort on Cold Chillin' "All Samples Cleared." It debuts at No. 43. The soundtrack from **Tina Turner's** biopic, "What's Love Got To Do With It," earns the Greatest Gainer for the largest increase in sales, and it advances 17-13.

HOT SINGLES: The top of the singles chart is beginning to change. **Stevie Wonder's** "Lately" is working for **Jodeci** (Uptown). The song is from the "Uptown MTV Unplugged" album, which is at No. 28. "Lately" leapfrogs over "Whoomp! (There It Is)" by **Tag Team** (Life), 5-2, making strong gains in monitored airplay and sales. "Lately" ranks higher in radio points, but "Whoomp!" holds its position as the No. 1 R&B best seller. Since the difference in points is so small, anything could happen. In the next two weeks, look for a Tag Team video, which, if well done, could make a big difference.

HOT, HOT SINGLE: "Another Sad Love Song" by **Toni Braxton** (LaFace) zooms 27-17, gaining nearly 57% in total points. It is top five at four stations: WZFX Fayetteville, N.C.; WCDX Richmond, Va.; WBLK Buffalo, N.Y.; and WWIN-FM Baltimore. It is No. 1 at WDAS-FM Philadelphia. It is top 10 at six other stations. Sales increased 158% and it moves up on the singles sales chart 42-17.

"MENACE II SOCIETY" is a well-constructed soundtrack and that is reflected on the albums chart, where it holds at No. 1 for the third week. On the singles chart, "Unconditional Love," by **Hi-Five**, earns the Power Pick/Airplay honors. It rises 29-21, increasing 25 in airplay. It is top 10 in airplay at three stations: KKDA-FM Dallas, WDKX Rochester, N.Y., and WAMO Pittsburgh. It is No. 1 at WROU Dayton. "Streit Up Menace" by **M.C. Eiht** makes sales gains, advancing to No. 85.

VAUGHN HARPER IS OFF THE AIR AT WBLB: Harper is the "Quiet Storm," and after 10 p.m. his show was New York radio for me. It was the second-highest-rated show in the market, based on the Winter Arbitron. Harper's magic is his ability to combine mellow music and humor. During his interviews with artists, some of whom were a surprise for his listeners, the warmth of his personality came across as strongly as if he were sitting next to you. **Jerry Clifton**, owner of New World Communications, is WBLB's new consultant and has aided **PD Mike Love** in bringing a more youthful sound to the station. And so far, the station sounds pretty good during the day. Younger listeners are necessary to win a New York ratings battle, now that there are three stations playing pretty much the same music. But, at night, the sound of Vaughn Harper's velvety smooth Quiet Storm gave New York the full spectrum of black music. I don't get it, and I'm gonna miss you, Vaughn. **David Lampell**, general manager of WBLB, was not available for comment.

SILAS EFFORT

(Continued from page 15)

he wanted Moore to be the first artist.

After placing Moore with veteran producer/musician George Duke (who cut six tracks), Silas dispatched Moore to Chicago to work with writer/producer Laney Stewart, sent her to London to collaborate with Britain's Simon Law, and brought Bassal Benford and BeBe Winans in to do one song each. Silas also created visibility for Moore via her inclusion on the soundtrack for "House Party 2" (Moore and singer Keith Washington recorded the duet "Candlelight And You" for the album).

Silas worked closely with Glen Lajewski, MCA's VP of artist development. "I wanted funky elegance, an artist who was classy, sophisticated, yet accessible." Moore's contract included a special fund for the purchase of a wardrobe for public and performing purposes. Key photographers and stylists were utilized and the video for "Love's Taken Over" was shot in Paris.

A series of showcases with Moore was held for Uni Distribution and MCA staff, retailers, radio programmers, and press in Atlanta, New York, Chicago, Atlantic City, and Los Angeles, according to Karen Kennedy, Silas Records' product manager. Simultaneously, "Love's Taken Over" was shipped to radio. Stations such as WHUR Washington, D.C., WILD Boston, and WBLK Buffalo, N.Y., were first on the single, according to A.D. Washington, senior VP of promotion and marketing at MCA's black music division. After three weeks, the record had been added at 63 stations. "It was all about convincing radio of our vision," Washington says.

According to Silas, BET played a vital role in the artist development campaign for Moore. "The station covered her video shoots, her appearances at events like the launch party for Bobby Brown's album. She's appeared on 'Video Soul,' 'Video LP,' 'Screen Scene,' and 'Teen Summit.' Her concert special ['Candlelight And You'] has been aired twice." Product manager Kennedy adds that a six-minute clip from the BET special also was seen on ABC-TV's "In Concert." Other key TV placements have included "Showtime At The Apollo," MTV's "Fade To Black," "Friday Night Videos," "Ebony/Jet Showcase," and the Rosie Perez HBO special "Society's Ride."

Moore's international profile also has started to develop. Producer Duke included Moore in his appearance at the Montreux Jazz Festival in August. She visited the U.K. in November, January, and March (performing to a sold-out crowd at London's Jazz Cafe); and she appeared at MIDEM in Cannes in January for a special Marvin Gaye tribute.

Back in the U.S., the label is taking aim at top 40. "We've got people from AC and top 40 and major retailers coming out to see [Moore] perform even without a top 40 hit," says Silas' Sara Melendez. The label plans to release "Who Do I Turn To" as a third single in early July.

For Moore, the past year has been "hard work! I'd say that Louil, everyone at Silas, MCA, and Fred [Moultrie] have all gone a step further in making this a team effort. What's encouraged me the most has been the reaction of the public, connecting with people. It's incredible seeing an audience where people really know my music. It's something I've dreamed of for so long." A U.S. tour with a major act is currently in negotiation for the fall.

BOSS

"you gotta let a hoe be a hoe."

RECIPE OF A HOE
The new single from Boss.

"BORN GANGSTAZ"

120,000 albums sold over the counter in the first 4 weeks.

Produced by Mic Professor for JDK Productions.

Billboard® FOR WEEK ENDING JULY 10, 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	PASSIN' ME BY (C) (M) (T) DELICIOUS VINYL 98434/AG	◆ THE PHARCYDE 1 week at No. 1
2	4	6	6	SLAM (C) (M) (T) (X) RAL/CHAOS 77053/COLUMBIA	◆ ONYX
3	3	5	9	SIX FEET DEEP (C) (T) RAP-A-LOT 53823/PRIORITY	◆ GETO BOYS
4	5	8	8	WHOOT, THERE IT IS (M) (T) WRAP 0150*/MCHIBAN	◆ 95 SOUTH
5	10	14	6	BONNIE & CLYDE/IBWIN' WIT MY CREW (M) (T) EASTWEST 96054*	◆ YO-YO
6	1	2	13	LOTS OF LOVIN' (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH
7	12	12	10	WHERE I'M FROM (C) (M) (T) (X) PENDULUM 64648/ELEKTRA	◆ DIGABLE PLANETS
8	11	15	5	REIGN OF THE TEC (C) (T) VIOLATOR 1194/RELATIVITY	◆ THE BEATNUTS
9	17	23	4	40 BELOW TROOPER/ALL I THINK... (M) (T) WARNER BROS. 40764*	◆ JUNGLE BROTHERS
10	9	10	7	TRIGGA GOT NO HEART (M) (T) JIVE 42136*	◆ SPICE 1
11	6	1	9	HEAD OR GUT/WE GETZ BUZY (C) (M) (T) (X) ROWDY 5010/ARISTA	◆ ILLEGAL
12	20	21	4	HUMPS FOR THE BLVD. (M) (T) PSYCHOTIC 1203*	◆ RODNEY O & JOE COOLEY
13	13	17	5	DRE DAY (C) (M) (T) DEATH ROW 53827/INTERSCOPE	◆ DR. DRE
14	24	—	2	BACK SEAT (OF MY JEEP)/PINK COOKIES... (C) (M) (T) (X) DEF JAM/RAL 74984/COLUMBIA	◆ L.L. COOL J
15	7	3	12	CREWZ POP (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S
16	27	—	2	RUFFNECK (C) (M) (T) FIRST PRIORITY 98401/ATLANTIC	◆ MC LYTE
17	8	7	8	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830*/REPRISE	◆ BIG DADDY KANE
18	22	24	3	WHOOMP! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
19	21	25	3	THIS IS IT/RIP IT UP (C) (T) RUFFHOUSE 74764/COLUMBIA	◆ LIN QUE
20	14	20	5	HITTIN' SWITCHES (C) (T) UPTOWN 54644/MCA	◆ ERICK SERMON
21	NEW ▶	1	1	INSANE IN THE BRAIN/WHEN THE SH--T... (M) (T) (X) RUFFHOUSE 77019*/COLUMBIA	◆ CYPRESS HILL
22	25	28	3	TONIGHTS DA NIGHT (M) (T) (X) RAL/CHAOS 74958*/COLUMBIA	◆ REDMAN
23	NEW ▶	1	1	CHIEF ROCKA (C) (M) (T) PENDULUM 66302/ELEKTRA	◆ LORDS OF THE UNDERGROUND
24	NEW ▶	1	1	D-SHOT CALL (C) (M) (T) (X) RARA 1001	◆ GENERAL GRANT
25	15	11	12	DEEPER (C) (M) (T) RAL/CHAOS 74853/COLUMBIA	◆ BOSS
26	16	19	6	AIN'T NO CRIME (C) (M) (T) ISLAND 864 924/PLG	◆ POSITIVE K
27	NEW ▶	1	1	LET ME TURN YOU ON (C) (T) COLD CHILLIN' 18542*/REPRISE	◆ BIZ MARKIE
28	18	9	11	TRUTHFUL (C) (M) (T) (X) UPTOWN 54593/MCA	◆ HEAVY D. & THE BOYZ
29	19	16	8	WHAT'CHA GONNA DO? (C) (T) (X) EPIC 74938	◆ SHABBA RANKS/QUEEN LATIFAH
30	30	27	3	VAN FULL OF PAKISTANS (C) (M) (T) (X) ROWDY 5016/ARISTA	◆ Y'ALL SO STUPID

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	SOMEBODY ELSE WILL O'JAYS	(EMI/ERG)
2	4	7	DROP DOWN	E-LA-TE' (JAMMSVILLE/WARLOCK)
3	—	1	WANT U BACK	ME-2-U (RCA)
4	10	3	SWEET, STICKY THING	ALEX BUGNON (EPIC)
5	7	3	BODY SLAM	RICHIE STEPHENS (MOTOWN)
6	5	6	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
7	1	4	40 BELOW TROOPER	JUNGLE BROTHERS (WARNER BROS.)
8	—	1	AS IF WE NEVER MET	CHANTE MOORE (SILAS/MCA)
9	9	4	COLORS OF LOVE	LISA FISCHER (ELEKTRA)
10	8	5	BUMPIN'	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
11	14	4	LET ME TURN YOU ON	BIZ MARKIE (COLD CHILLIN'/WB)
12	18	2	EYE TO EYE	GARY TAYLOR (MORNING CREW)
13	—	1	YOU BEEN PLAYED	SMOOTH (JIVE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	SOMETHING SPECIAL	PRINCE MARKIE DEE (COLUMBIA)
15	16	2	PROTECT YA NECK	WU-TANG CLAN (LOUD/RCA)
16	—	1	IT'S FOR YOU	SHANICE (MOTOWN)
17	—	1	THAT'S WHAT LITTLE GIRLS ARE...	RAVEN SYMONE (MCA)
18	25	2	DON'T LET IT GO TO YOUR HEAD	CHANTAY SAVAGE (I.D./RCA/BIG)
19	—	1	ON THE RUN	KOOL G RAP & D.J. POLO (COLD CHILLIN')
20	—	3	I WANNA DO IT WITH YOU	MARVIN SEASE (JIVE)
21	12	5	AFFAIR	MAHOGANY BLUE (MCA)
22	15	3	MISS YOU SO MUCH	RUDE BOYS (ATLANTIC)
23	—	1	POCKET FULL OF STONE	UNDERGROUND KINGZ (JIVE)
24	—	8	HEAD OR GUT	ILLEGAL (ROWDY/ARISTA)
25	19	6	INNOCENT GIRL	FOUR SURE (RUFFHOUSE/COLUMBIA)

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

Club Tracks Prove Their Crossover Potential

IT'S TIME TO SERVE a big, juicy clue to some of the industry's needy.

A recent, heated discussion with an industry colleague left us with the feeling that it is once again time to sound the trumpet for those hard-working, creative citizens of the dance-music community who still are not getting the props they deserve.

While pondering the necessity for "crossable" (read: urban/pop) material on major-label albums by club-rooted acts, that colleague leveled a challenge: Name at least five producers who are capable of fitting a traditionally structured song around the kind of slammin' beats that would work equally well in club and radio settings.

We gagged. Not from a lack of names, but because after so many years (and after making so much money for major labels), veterans like **Arthur Baker**, **Steve Hurley**, **Cole & Clivilles**, and **Shep Pettibone** are clearly *still* not afforded the credibility that songwriters and producers in pop, rock, and urban circles gain after one or two breakthrough records. Factor in young turks like **Steve Anderson**, **Eric Kupper**, **David Anthony**, **Georgie Porgie**, **Mike Pickering**, and **Tommy Musto**, and you have the makings of a riot, wouldn't you say? And the truth is there are *numerous* other creative talents we can add to this list—folks who are hustling for opportunities readily bestowed upon those outside the dance-music community.

Thank goodness some sectors of the mainstream have embraced dance tunesmiths. The music publishing arms of **BMG**, **EMI**, **Virgin**, and **MCA** have spent considerable time and money nurturing producers and mixers with the potential as composers and lyricists. As a result, Anderson is now starting to get as many song solicitations as he and partner **Dave Seaman** are getting for remixes. The same can also be



Freedom Rings. Columbia rapper Freedom Williams, center, recently stopped by Bentley's in New York as part of a promotional trek across the U.S. in support of his current dance hit, "Voice Of Freedom." This week, the single advances to No. 11 on Billboard's Club Play chart and makes its debut on the Maxi-Singles Sales chart at No. 43. Pictured, from left, are John Strazza, associate director of dance music promotion, Columbia; Williams; and DJ Darryl James.



by Larry Flick

said for **Kupper**, **Frankie Knuckles**, and **Baker**, who has penned several major top 40 hits.

Also, let's not forget folks like **Lati Krunlund** and **Fredrick Jackson**, both of whom are among those who focus solely on dance and rhythm-based pop songwriting. Krunlund penned **Alison Limerick's** now-classic "Where Love Lives" and Jackson co-wrote the **CeCe Peniston** smash "Finally." Are you shocked to learn that such creatures exist? We thought so.

Finally, do not be fooled into thinking that any of these writers are limited to house or disco compositions. A casual listen to "How Long," a **Basement Boys** tune on the upcoming **Ultra Nate** album is an appropriate illustration of the fact that a dance producer/writer can bring an indescribable (but totally tangible) vibe to funk, jack-swing, and hip-hop styles, making the record accessible to the mainstream. At the same time, these tunes are also beat- and break-savvy enough to get over in the clubs.

We're pleased to see that the industry-at-large is beginning to view club-born acts as viable and ready for mainstream grooming. Now if only it would take a moment to pay respect to the minds behind the scenes that started the ball rolling in the first place. The well of talent is bottomless.

THE SINGLE LIFE: With woman-to-woman relationships so chic right now that the editors of two uptight major news magazines recently tripped over each other to sing their

praises, the time seems right for an act like **Fem 2 Fem** to step forward.

On its pouty **Critique** debut single, "Switch," the Los Angeles-based, openly queer quintet whispers, belts, and spews sexual commands amid a storm of rolling piano riffs, urgent techno synths, and rough, thundering beats. This highly aggressive record was co-written and -produced by the act with **Peter Rafelson**, who co-wrote **Madonna's** "Open Your Heart." Moving beyond the intended titillation and minor shock value, the track is a noteworthy and appealing peak-hour entry, aided by sturdy percussion breaks and several crisp remixes.

It will be interesting to see how **Fem 2 Fem** fares on its forthcoming debut album, "Woman To Woman." In the meantime, voyeurs can look forward to a pictorial in **Playboy**. *Oooooo baby!*

Look for New York's **E-Legal Records** to carve a nice niche in tribal territory with "The Bell Ride" by a producer/musician who goes by the name **That Kid Chris**. He strikes the perfect balance between the standard deep-house vibe necessary for across-the-board play and pumping, spine-crawling African bells and percussion. Add an assortment of interesting keyboard loops and haunting male chants, and you have a ferociously hard and sensual jam that DJs with a mind for adventure will find positively irresistible.

For a cool combo of rave, NRG, and house, you cannot go wrong with "Energize" by **Slamm (PWL, U.K.)**, a fast'n'festive high-stepper that percolates with acidic synths and unobtrusive guitar licks. The track has a slick pop sheen that works for crossover pundits in search of a **2 Unlimited**-style romp. Jocks, on the other hand, will chow on the caustic "La Comorra Headless" mix and the hypnotic "Ride Of The Vulvans" version. Those with a bad attitude toward producers **Stock & Waterman** may need to rethink their stance—this is fairly deep and credible stuff.

Starved for a little diva dishing? Look no further than **Jack & Jill's** "You Make Me Feel (Mighty Fierce)" (**Strictly Rhythm**, New York). With an arched eyebrow, pursed lips, and gallons of shade, **Frank Fuentes** (aka **Da'Wanna**) chats and reads like a bitch-goddess over a bouncy, sax-lined house groove designed to keep that runway full of prancers for hours. The less enlightened will probably opt for the familiar-sounding **Masters At Work** mix, though we're quite fond of the act's own "World One" version. Bask in its loveliness!

How lucky is **Epic** to have the best single new-jill track **TLC** has offered since "Ain't Too Proud To Beg"? They overflow with considerable vocal maturity and raw sex on their cover of the **Time's** underappreciated nugget "Get It Up." This cut from the "Poetic Justice" soundtrack slinks along with rugged hip-hop beats and a purring lead vocal that leaves you in a tingling cold sweat.



Rising From The Shadow. Elisa Burchett of Basscut performed the act's new single, "Woman In The Shadow (The Only One)," at New York nightspot the Grand. The track, which was produced by Burchett with partner Heinrich Zwahlen, has just been released by Pow Wow Records. The act is writing and shopping new material for an album deal. (Photo: Tina Paul)

The mixes all stick close to the original version's R&B tone, which is fine given its exemplary quality. A genius effort that leaves us hotly anticipating the group's next project.

TID-BEATS: The ever-cool folks at **Tribal America/I.R.S. Records** bid to knock down a few of the backbiting barriers of the New York indie label scene with "Declaration Of Independents, Part One," a set that pays homage to some of the more influential labels and records over the past year. Essential for anyone with even a passing interest in house music, the set has original 12-inch mixes of future classics, such as "Samba" by **House Of Gypsies (Freeze)**, "Helpless by **Urbanized (Maxi)**, and "I Feel Love" by **Deep Voyage (Direct Hit)**. Kudos to the set's producer, **Rob DiStefano**, for a job well

done . . . Speaking of New York indies, **Emotive** producer/artist **Charles Dockins** delivers his first full-length album, "Project 4007," later this month. It'll be preceded by the single "It's Our Turn," a delectable, gospel-seasoned houser with vocals by **James Howard**, **Joe Wormley**, and **Lynette Smith**. The track reflects the rest of the album, which weaves spiritually uplifting lyrics and catchy hooks into thick grooves. Majors, please take note . . . Hi-NRG mainstay **Ernest Kohl** is back on the boards with a joltingly chipper cover of **Vanessa Williams's** "Save The Best For Last" (**Loading Bay, U.K.**). It's for the NRG purist exclusively, though pop and disco heads should check out the refreshed version of his tasty late-'80s anthem "To Save The Love." It leaves you wishing he would opt for more original material that better serves his solid baritone voice . . . **Media** Italy artist **Lance Ellington**, who has been setting DJs' hearts aflutter recently with "Lost Our Love (Lonely)," has been picked up by **Big Beat Records**. New mixes of the single are forthcoming, and an album is in the early stages of development . . . Sweden's genius **Army Of Lovers** has made the move from **Giant Records** to **Polydor**. No word yet on when domestic product will be available, though an album is planned for late summer/early fall. Import hounds are already salivating over the juicy new single, "I Am," which sports five fine mixes . . . And if that's not enough camp to keep you happy, then brace yourself for the return of **Laura Branigan**. Ms. B's new Atlantic collection, "Over My Heart," is due within the next couple of months. Although the **Phil Ramone**-produced set drips with melodramatic ballads (pass the Kleenex, hon!), pop/NRG spinners will revel in "Love Your Girl." The track oozes with faux-rave synths, a rapid disco beat, and that big, trembly voice. We're hoping for a promo 12-inch that will transform it into the peak-hour anthem it deserves to be.

Billboard. Dance HOT Breakouts

FOR WEEK ENDING JULY 10, 1993

CLUB PLAY

1. GIMME LUV DAVID MORALES & THE BAD YARD CLUB MERCURY
2. WHO DO YOU THINK YOU ARE? SAIN ETIENNE WARNER BROS
3. STEP IT UP STEREO MC'S GEE STREET
4. DO U FEEL 4 ME EDEN IMAGO
5. LOVE CAN SAVE COOKIE WATKINS STRICTLY RHYTHM

MAXI-SINGLES SALES

1. INDO SMOKE MISTA GRIMM EPIC
2. LATELY JODECI UPTOWN
3. WE ARE FAMILY/LOST IN MUSIC SISTER SLEDGE RHINO
4. STEP IT UP STEREO MC'S GEE STREET
5. IF I HAD NO LOOT TONY! TONI!TONE! WING

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

CLUB PLAY				ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
LABEL & NUMBER/DISTRIBUTING LABEL					
★★★ No. 1 ★★★					
1	2	4	8	GOTTA KNOW (YOUR NAME) A&M 0255	MALAIKA
2	1	2	8	PLASTIC DREAMS EPIC 74992	JAYDEE
3	4	8	6	U R THE BEST THING SIRE/GIANT 40853/WARNER BROS.	D:REAM
4	7	15	6	BACK TO MY ROOTS TOMMY BOY 565	RUPAUL
5	8	13	6	TUBALE (EXTASY) ANGEL EYES 5411	WARNING
6	3	1	8	THAT'S THE WAY LOVE GOES VIRGIN 12661	JANET JACKSON
7	12	19	5	BAD MOOD SBK 19782/ERG	LONNIE GORDON
8	10	18	6	BOY POP SIRE 40806/WARNER BROS.	BOOK OF LOVE
9	5	3	10	QUEENIE DALI 66305/ELEKTRA	ETHYL MEATPLOW
10	17	21	5	SHINE COLUMBIA 74948	MIDI RAIN
11	15	20	4	VOICE OF FREEDOM COLUMBIA 74943	FREEDOM WILLIAMS
12	13	17	7	GLAMMER GIRL SEXY 1001/MAXI	THE LOOK
13	21	27	4	RUNAROUND RCA 62542	MARTHA WASH
14	6	6	9	YOUR TOWN CHAOS 74959	DEACON BLUE
15	22	24	5	JUST CAN'T GET ENOUGH SONIC 2017/INSTINCT	TRANSFORMER 2 FEATURING ASLI
16	23	29	5	HEROIN CHRYSALIS 24826/ERG	BILLY IDOL
17	20	22	6	NASTY GROOVE CRAP 030	COLD AUTOMATIC EYES
18	25	30	5	YOU MAKE ME HAPPY FREEZE 50036	THE DARRYL JAMES/DAVID ANTHONY PROJECT
19	9	9	10	BUDDY X VIRGIN 12665	NENEH CHERRY
20	14	5	11	RUSHING NERVOUS 20048	LONI CLARK
21	29	39	4	STAND ABOVE ME VIRGIN 12668	O. M. D.
22	16	7	9	WIND IT UP ELEKTRA 66319	THE PRODIGY
23	18	12	12	PHOREVER PEOPLE EPIC 74898	THE SHAMEN
24	27	34	4	HYPNOMANIA SMASH 880 004	LATOUR
25	11	10	10	REGRET QWEST 40760/WARNER BROS.	NEW ORDER
★★★ POWER PICK ★★★					
26	38	—	2	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2583	TAYLOR DAYNE
27	28	31	5	GET FUNKY WITH ME MEDICINE 40828/WARNER BROS.	FIERCE RULING DIVA
28	33	43	3	I WILL CATCH U EPIC 74968	NOKKO
29	24	14	8	CATCH ME SIRE 40819/WARNER BROS.	BETTY BOO
30	19	11	13	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	UTAH SAINTS
31	30	33	7	YOU GOT ME WORKIN' GREAT JONES 530 625/ISLAND	GLENN "SWEETY G" TOBY
32	31	35	4	BANG TO THE RHYTHM! CAROLINE 2527	COLD SENSATION
33	37	46	3	TRIBAL DANCE RADIKAL 12423/CRITIQUE	2 UNLIMITED
34	34	38	3	I WANT YOU BACK COLUMBIA 74940	GEORGE LAMOND
35	42	—	2	KILLER/PAPA WAS A ROLLING STONE HOLLYWOOD 66289/ELEKTRA	GEORGE MICHAEL
36	32	26	8	SWEET HARMONY ATLANTIC 85759	THE BELOVED
37	46	—	2	HUMAN BEHAVIOUR ELEKTRA 66299	BJORK
38	40	—	2	DRE DAY DEATH ROW 53829/INTERSCOPE	DR. DRE
39	44	—	2	LET 'EM IN ELEKTRA 66291	SHINEHEAD
★★★ HOT SHOT DEBUT ★★★					
40	NEW ▶	1	1	CAN YOU FORGIVE HER? EMI 56279/ERG	PET SHOP BOYS
41	35	32	7	LOVE SENSATION DOUBLE J 5507/SALSOUL	LOLEATTA HOLLOWAY
42	41	45	3	PUT ME IN A TRANCE RADIKAL 12418	APOTHEOSIS
43	48	—	2	LIVING IN THE PAST CHRYSALIS IMPORT/ERG	JETHRO TULL
44	36	36	9	I BELIEVE MOONSHINE MUSIC 55306	LUNATIC FRINGE
45	NEW ▶	1	1	HAPPY RCA 62568	LEGACY OF SOUND
46	NEW ▶	1	1	LOOK GOOD RELATIVITY 1186	JOHNNY P.
47	39	41	7	IN CHARGE CITI 015	EL BARRIO
48	26	16	12	PRESSURE US COLUMBIA 74916	SUNSCREAM
49	45	25	15	MORE AND MORE A 25028/IMAGO	CAPTAIN HOLLYWOOD PROJECT
50	43	23	13	JUMP THEY SAY SAVAGE 50034	DAVID BOWIE

MAXI-SINGLES SALES				ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
LABEL & NUMBER/DISTRIBUTING LABEL					
★★★ No. 1 ★★★					
1	1	2	13	MORE AND MORE (M) (T) (X) A 25028/IMAGO	CAPTAIN HOLLYWOOD PROJECT
2	3	7	5	BACK TO MY ROOTS (M) (T) (X) TOMMY BOY 565	RUPAUL
3	5	8	4	PLASTIC DREAMS (T) (X) EPIC 74992	JAYDEE
4	2	1	8	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661	JANET JACKSON
5	8	15	4	DRE DAY (M) (T) DEATH ROW 53829/INTERSCOPE	DR. DRE
6	4	4	10	SWEET LULLABY (T) (X) EPIC 74919	DEEP FOREST
7	10	11	5	RUNAROUND (M) (T) (X) RCA 62542	MARTHA WASH
8	9	10	6	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	MARY J. BLIGE
9	7	5	18	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	ROBIN S.
10	11	12	6	SLAM (M) (T) JMJ/CHAOS 74882/COLUMBIA	ONYX
11	12	14	6	WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556	HOUSE OF PAIN
12	13	19	5	U R THE BEST THING (T) (X) SIRE/GIANT 40853/WARNER BROS.	D:REAM
13	6	3	11	REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	NEW ORDER
14	19	22	6	WHOOOM! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
15	16	21	5	WALKING IN MY SHOES (M) (T) (X) MUTE/SIRE 40852/WARNER BROS.	DEPECHE MODE
16	25	30	4	I WILL CATCH U (T) EPIC 74968	NOKKO
17	43	—	2	CAN'T GET ENOUGH OF YOUR LOVE (M) (T) (X) ARISTA 1-2583	TAYLOR DAYNE
18	33	—	2	IT'S ON (M) (T) (X) TOMMY BOY 569	NAUGHTY BY NATURE
19	14	9	12	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	THE PHARCYDE
20	21	25	7	WHOOT, THERE IT IS (M) (T) WRAP 0150/CHIBAN	95 SOUTH
21	26	31	5	HITTIN' SWITCHES (T) UPTOWN 54644/MCA	ERICK SERMON
22	24	26	5	BOY POP (T) (X) SIRE 40806/WARNER BROS.	BOOK OF LOVE
23	18	16	9	KNOCKIN' DA BOOTS (M) (T) LUKE 461	H-TOWN
24	28	35	3	GOTTA KNOW (YOUR NAME) (T) A&M 0255	MALAIKA
25	15	17	7	BAD BOYS (THEME FROM 'COPS') (T) (X) BIG BEAT 96056/AG	INNER CIRCLE
26	17	20	6	RELIGION (T) (X) EPIC 74928	FRONT 242
27	22	24	6	BABY BE MINE (M) (T) MCA 54634	BLACKSTREET
28	29	37	4	RUSHING (T) NERVOUS 20048	LONI CLARK
29	30	39	3	WEAK (T) RCA 62521	SWV
30	31	29	4	PRESSURE US (T) (X) COLUMBIA 74916	SUNSCREAM
★★★ POWER PICK ★★★					
31	39	—	2	I LIKE IT (M) (T) (X) BIG BEAT 10124/AG	JOMANDA
32	32	33	4	I WANT YOU BACK/DISTANT HEART (M) (T) (X) COLUMBIA 74940	GEORGE LAMOND
33	38	—	2	HAPPY (T) (X) RCA 62568	LEGACY OF SOUND
34	35	41	12	DAZZEY DUKS (T) TMR 3089/BELLMARK	DUICE
35	41	—	2	BABY I'M YOURS (M) (T) (X) GASOLINE ALLEY 54589/MCA	SHAI
36	27	13	8	BUDDY X (T) VIRGIN 12665	NENEH CHERRY
★★★ HOT SHOT DEBUT ★★★					
37	NEW ▶	1	1	I GET AROUND (M) (T) INTERSCOPE 96036	2PAC
38	20	6	11	GO AWAY (T) (X) EPIC 74843	GLORIA ESTEFAN
39	NEW ▶	1	1	PINK COOKIES.../BACK SEAT (OF MY JEEP) (M) (T) (X) DEF JAM/RAL 74983/COLUMBIA	L.L. COOL J
40	NEW ▶	1	1	2 THE RHYTHM (T) (X) RCA 62569	SOUND FACTORY
41	23	18	9	CATCH ME (T) (X) SIRE 40819/WARNER BROS.	BETTY BOO
42	NEW ▶	1	1	WHAT'S UP DOC? (CAN WE ROCK) (T) (X) JIVE 42127	FU-SCHNICKENS WITH SHAQUILLE O'NEAL
43	NEW ▶	1	1	VOICE OF FREEDOM (M) (T) (X) COLUMBIA 74943	FREEDOM WILLIAMS
44	46	—	2	LOVE SENSATION (T) DOUBLE J 5507/SALSOUL	LOLEATTA HOLLOWAY
45	NEW ▶	1	1	GET FUNKY WITH ME (T) MEDICINE 40828/WARNER BROS.	FIERCE RULING DIVA
46	34	27	7	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830/WARNER BROS.	BIG DADDY KANE
47	NEW ▶	1	1	YOUR TOWN (T) (X) CHAOS 74959/COLUMBIA	DEACON BLUE
48	37	32	10	DEEPER (M) (T) DJ WEST/CHAOS 74737/COLUMBIA	BOSS
49	42	45	20	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
50	40	38	16	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	MASTERS AT WORK FEATURING INDIA

○ 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.

BE WHERE DANCE IS ... IN THE PAGES OF Billboard!

NY: 212-536-5004

THIS SPACE AVAILABLE. CALL NOW.

LA: 213-525-2307

MCA To Issue Final Twitty Album Single From 'Final Touches' Due July 15

NASHVILLE—MCA Records has tentatively set Aug. 31 as the release date for Conway Twitty's last studio album, "Final Touches." Twitty died June 5 at the age of 59.

Don Cook, Twitty, and his wife, Dee Henry, jointly produced the album.

The first single from the album, "I'm The Only Thing I'll Hold Against You," will be shipped July 15 and will go for reports at radio July 26.

MCA chairman Bruce Hinton says he made the decision to release the album in conjunction with Henry. He says they concluded the project should be handled as if Twitty were still alive.

"Conway was very proud of this album," a label spokesperson reports. "We were very excited about it. We had listened to it during our quarterly meeting in Tampa, and were coming up with plans for the release of it. He wanted this album to be heard, and he was excited about having a new

chance at radio."

In the weeks since his death, seven Twitty albums have resurfaced on the Top Country Catalog Albums chart, with "The Very Best Of Conway Twitty," a platinum-certified collection from MCA, leading the pack. (This title also made the Top Pop Catalog Albums listing.)

Four of the remaining Twitty titles also are on MCA. The other two are from Federal/Highland and Hollywood/Highland.

A source at Warner Bros. Records, Twitty's label from 1983-86, says the company has no plans so far for re-packaging and reissuing the artist's material.

K-tel currently is selling a package of two Twitty video albums by direct mail.

C. Paul Corbin, director of programming for TNN, says the network is interested in doing a salute to Twitty once the singer's estate is settled and there is clear access to his ma-

terial. Corbin adds that he doesn't expect to be able to compile and air such a special until next year.

Whether Twitty will be memorialized on the Country Music Assn.'s network awards show in September has yet to be decided, according to a spokesperson for the group.

It has always been a delicate matter when a label has to deal with the remaining music of an artist who has recently died. Releasing it can spark the charge of opportunism; not releasing it may be read as indifference.

Following the death of Keith Whitley in 1989, RCA created a music video to accompany the single, "It Ain't Nothin'." Subsequently, the label issued several more singles and an album of archival and previously unreleased material, "Kentucky Bluebird."

EDWARD MORRIS



Solid Gold Dancer. Following his Fan Fair performance, John Michael Montgomery accepts a gold record honoring his first album, "Life's A Dance." Leading the cheers is Montgomery's label chief, Atlantic Records VP/GM Rick Blackburn.

It Took A Bit Longer (Two Hours), But Garth Sells Out 3rd In Dallas

BY EDWARD MORRIS

NASHVILLE—Garth Brooks has sold out his third and final show at the 65,000-seat Texas Stadium near Dallas, this one in just under two hours. The two previous shows were sold out in about 90 minutes each.

The shows, which will be filmed for a television special and home video, will take place on the evenings of Sept. 23-25.

Linda Smith, who represents Glenn Smith Presents, the shows' promoter, says, "I think we're happy [with the response]. It took a little longer, but we felt like we satisfied the Dallas metroplex this time."

The three shows in a row reflect Brooks' attempt to stop the depredation of scalpers. The more shows he plays in a market, the more he fulfills consumer demand for tickets. Last year, every show on Brooks' tour sold out, and scalpers were demanding—and getting—\$200 to \$1,000 a ticket. This year, he has scheduled multiple concerts in a number of markets.

At Brooks' insistence, tickets will sell for no more than \$17 each, plus tax and service charges, at all of his '93 concerts.

In promoting the shows, Smith explains, "It was our idea to go within approximately a 100-mile radius around the Dallas/Fort Worth metroplex, exclusive of Oklahoma, to those areas that probably would never get another Garth Brooks show. We probably went 140 miles to the west and only about 80 miles to the east, so that we didn't compete with any of the Louisiana markets. We didn't go any farther south than Waco."

Within that area, Smith continues, her company involved about 50 radio stations. "We worked with all the me-

dia to give them as much information as we could. But, basically, we held a press conference [with Brooks] June 7, the week prior to the first tickets going on sale."

An hour before the press conference started, the promoter hand-delivered announcements of the upcoming concert to three Dallas/Fort Worth radio stations to give them first notice. Representatives of all area media were invited to the press conference itself.

"Garth is very hands-on with the promoters," Smith says, "and he works very closely with them as far as going over all the details. . . . He has special seating ramps designed for the stadium floor so that the back of the field is elevated and those people will have better viewing than what they normally do when it's just flat and level. . . . So we did design ramps for the main field. It starts about half-way back. Around the stage—behind the stage area—we built some platforms that are almost at the level of the stadium's fixed seating. That was very complicated. We've probably had six to 10 meetings at the stadium already, going through all these parameters."

The promoter used Brown United, a California company, to design and construct the seating ramps.

The number of tickets kept for promotional purposes, Smith says, varies with each show. "We gave the radio stations comps and allowed them to buy a certain number of tickets, depending on the size of the station. Radio supports Garth, and he likes to see they're taken care of."

The Smiths have been promoting concerts for Brooks since 1990, when they booked him at the Texas State

(Continued on page 24)

Gotta Lovett: H'wood-Country Romances Also: CRB's Mull Exiting; CMA Awards Expanding

LET'S HAVE A HAND FOR That Young Cowboy: We would be remiss—and very likely remiserable—if we didn't extend a few words of congratulations and awe to **Lyle Lovett** on the occasion of his marriage to the life-affirming **Julia Roberts**. Lovett got his start in country music. And although it was clear from the outset that his country existed in some parallel universe, we still consider him one of our own, particularly in times such as these when it's to our advantage to do so. We perceive Lovett's ascent into ecstasy as a triumph of wit over wardrobe, and we're mighty glad that he didn't let his rejection at country radio undermine his determination to make something of himself.

Historians will point out that this is not the first time Hollywood has made romantic cause with Nashville. At the height of the "urban cowboy" troubles, **Charlene Tilton** and **Johnny Lee** were wed, followed, in turn, by **Wayne Massey** and **Charly McClain**. More recently, **Dwight Yoakam** and **Sharon Stone** were an item before becoming separate items. And, of course, there's the **Lisa Hartman/Clint Black** love match of song and story. If statisticians detect in these instances a corollary between country music's popularity and Hollywood's willingness to be intimate with its practitioners, then who can say them nay?

Although we are normally stingy with our counsel, we strongly urge the Country Music Assn. to nominate Lovett for something or other in the hope that he might bring his incandescent missus to the ceremonies.

It could work. Think about it. Please.

MULL LEAVING: **Frank Mull**, the longtime executive director of Country Radio Broadcasters, will be leaving his post at the end of August. CRB sponsors the annual Country Radio Seminar. According to a release from CRB, Mull will take "a more active role in the operation of his Multi-Dimensional Representation" and will continue to work with CRB as a consultant. Applicants for executive director may send their resumé to **Ed Salamon**, CRB's president, at Unistar Radio Network.

MAKING THE ROUNDS: And speaking of the CMA Awards Show, news has just reached us that it will be

stretched from its usual two hours of prime time to three this year. In doing so, it follows the lead set a few months back by the Academy of Country Music. The 1993 CMA special will air live on CBS-TV, Sept. 29 from 8-11 p.m., Eastern time. Final nominees will be announced Aug. 12. (Don't forget Lyle Lovett—OK?) . . . The International Bluegrass Music Assn. has elected seven members to its board: **Lynn Morris**, leader of the Lynn Morris Band, which records for Rounder Records; **Alan Munde**, banjo player with Country Gazette, a Flying Fish act, and teacher at South Plains College, Levelland, Texas; **Tim Stafford**, singer, guitarist, and

former member of **Alison Krauss'** band, **Union Station**; **Andy Owens**, singer, mandolinist, and band leader; **Tony DeBoer**, a member of the Northern Bluegrass Committee, River Valley, Ontario; **H. Brian O'Neill**, executive producer of The Nashville Network's "American Music Shop"; and **Charles Wolfe**, historian, author, and faculty member at Middle

Tennessee State Univ., Murfreesboro. Krauss and country singer **Joe Diffie** will host the IBMA's fourth annual International Bluegrass Music Awards ceremonies, Sept. 23 in Owensboro, Ky. Krauss is soon to be inducted into the Grand Ole Opry.

Group W Satellite Communications, which markets TNN and Country Music Television, has established a "Seamless Communications" package for advertisers who want to reach country music fans across a spectrum of Group W-affiliated media. Dodge Trucks will introduce one of its 1994 models via advertisements on TNN, CMT, "The Nashville Record Review" (a weekly radio show distributed to more than 305 stations), and a 12-page insert in Country America magazine.

Country Music Foundation Records has released two more albums in its Cajun reissue series: "Raise Your Window, A Cajun Music Anthology: The Historic Victor And Bluebird Sessions, 1928-41" and "Gran Prairie, A Cajun Music Anthology: The Historic Victor And Bluebird Sessions, 1935-40."

The Reunion of Professional Entertainers (ROPE), a foundation aimed at providing financial assistance and fellowship to members of the entertainment industry, has an-

(Continued on page 24)



by Edward Morris

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
1	NEW		1	BILLY RAY CYRUS MERCURY 514758 (10.98 EQ/16.98) 1 week at No. 1 IT WON'T BE THE LAST	*** No. 1 ***	1
2	4	5	58	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
3	1	2	41	GEORGE STRAIT ▲ ² MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
4	3	3	18	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
5	5	8	38	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	5
6	2	1	7	WYNONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
7	6	6	28	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
8	8	7	40	GARTH BROOKS ▲ ⁵ LIBERTY 98743 (10.98/16.98)	THE CHASE	1
9	7	4	33	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	4
10	9	9	14	DWIGHT YOAKAM ● REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
11	10	10	16	TRACY LAWRENCE ● ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
12	12	11	98	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
13	11	12	52	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (9.98 EQ/13.98)	COME ON COME ON	6
14	13	13	43	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
15	14	15	146	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
16	NEW		1	MARK CHESNUTT MCA 10851 (9.98/15.98)	ALMOST GOODBYE	16
17	15	16	38	LORRIE MORGAN ● BNA 66047 (9.98/13.98)	WATCH ME	15
18	16	14	18	DOLLY PARTON ● COLUMBIA 53199/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
19	18	18	61	CONFEDERATE RAILROAD ● ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	18
20	17	19	10	TOBY KEITH MERCURY 514421 (9.98 EQ/15.98)	TOBY KEITH	17
21	19	17	10	PATTY LOVELESS EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
22	26	25	16	SAMMY KERSHAW MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
23	21	23	10	TANYA TUCKER LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
24	NEW		1	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	24
25	28	28	7	LITTLE TEXAS WARNER BROS. 45276 (9.98/15.98)	BIG TIME	25
26	22	20	45	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
27	23	24	94	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
28	25	21	68	AARON TIPPIN ● RCA 61129 (9.98/13.98)	READ BETWEEN THE LINES	6
29	20	27	14	WILLIE NELSON COLUMBIA 52752/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
30	24	22	46	ALABAMA ▲ RCA 66044 (9.98/15.98)	AMERICAN PRIDE	11
31	27	26	65	WYNONNA ▲ ² CURB 10529/MCA (10.98/15.98)	WYNONNA	1
32	29	29	217	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
33	31	33	39	PAM TILLIS ● ARISTA 18649 (9.98/13.98)	HOMeward LOOKING ANGEL	23
34	32	31	38	TANYA TUCKER ● LIBERTY 98987 (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
35	30	30	72	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
36	33	34	10	JOE DIFFIE EPIC 53002/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
37	34	38	111	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	39	37	13	VARIOUS ARTISTS K-TEL 6068 (7.98/12.98)	TODAY'S HIT COUNTRY	24
39	36	36	37	RESTLESS HEART RCA 66049 (9.98/15.98)	BIG IRON HORSES	26
40	42	46	43	TRISHA YEARWOOD ▲ MCA 10641 (9.98/15.98)	HEARTS IN ARMOR	12
41	35	32	9	K.T. OSLIN RCA 66138 (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
42	37	40	35	DIAMOND RIO ARISTA 18656 (9.98/13.98)	CLOSE TO THE EDGE	24
43	38	35	9	TRACY BYRD MCA 10649 (9.98/15.98)	TRACY BYRD	24
44	NEW		1	CARLENE CARTER GIANT 24499/WARNER BROS. (9.98/15.98)	LITTLE LOVE LETTERS	44
45	44	42	44	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
46	41	44	115	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
47	45	45	46	DOUG STONE EPIC 52436/SONY (9.98 EQ/15.98)	FROM THE HEART	19
48	53	73	32	GEORGE JONES MCA 10652 (9.98/15.98)	WALLS CAN FALL	24
49	40	39	22	BILLY DEAN SBK 98947/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
50	56	60	4	DOUG SUPERNOW BNA 66133 (9.98/13.98)	RED AND RIO GRANDE	50
51	47	47	91	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	3
52	43	43	44	SAWYER BROWN CURB 77574 (9.98/13.98)	CAFE ON THE CORNER	23
53	46	51	41	RANDY TRAVIS ● WARNER BROS. 45045 (10.98/15.98)	GREATEST HITS, VOL. 2	20
54	52	53	24	MARK COLLIE MCA 10658 (9.98/15.98)	MARK COLLIE	38
55	55	57	61	LITTLE TEXAS WARNER BROS. 26820 (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
56	48	55	41	RANDY TRAVIS ● WARNER BROS. 45044 (10.98/15.98)	GREATEST HITS, VOL. 1	14
57	RE-ENTRY		38	HANK WILLIAMS, JR. & HANK WILLIAMS CURB 77552* (6.98/9.98)	THE BEST OF HANK & HANK	44
58	51	58	120	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
59	57	48	48	CHRIS LEDOUX ● LIBERTY 98818 (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
60	49	52	50	CLINT BLACK ▲ RCA 66003 (10.98/15.98)	THE HARD WAY	2
61	58	61	65	MARK CHESNUTT ● MCA 10530 (9.98/15.98)	LONGNECKS & SHORT STORIES	9
62	64	59	109	TRAVIS TRITT ▲ ² WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
63	50	49	38	SUZY BOGGUSS LIBERTY 98585 (9.98/15.98)	VOICES IN THE WIND	31
64	61	71	166	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
65	54	41	10	RICKY LYNN GREGG LIBERTY 80135 (9.98/14.98)	RICKY LYNN GREGG	37
66	60	54	169	DOUG STONE ▲ EPIC 45303/SONY (5.98 EQ/9.98)	DOUG STONE	12
67	70	63	8	MCBRIDE & THE RIDE MCA 10787 (9.98/15.98)	HURRY SUNDOWN	53
68	59	56	45	SOUNDTRACK ● EPIC SOUNDTRAX 52845/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
69	65	50	51	MARTY STUART ● MCA 10596 (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
70	63	62	46	RICKY VAN SHELTON ● COLUMBIA 52753/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
71	62	67	38	KATHY MATTEA MERCURY 512567 (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
72	RE-ENTRY		82	TRACY LAWRENCE ● ATLANTIC 82326/AG (9.98/13.98)	STICKS AND STONES	10
73	74	65	138	DWIGHT YOAKAM ▲ REPRIS 26344/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
74	67	64	5	PATTY LOVELESS MCA 10653 (9.98/15.98)	GREATEST HITS	60
75	RE-ENTRY		17	THE KENTUCKY HEADHUNTERS MERCURY 12568 (9.98 EQ/15.98)	RAVE ON!	22

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

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING JULY 10, 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)	GREATEST HITS	112
2	3	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	97
3	7	RAY STEVENS CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	52
4	4	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	110
5	1	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	3
6	9	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	112
7	16	DOLLY PARTON ▲ RCA 4422* (7.98/11.98)	GREATEST HITS	95
8	8	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	112
9	6	CONWAY TWITTY FEDERAL 6502/HIGHLAND (7.98/10.98)	BEST OF THE BEST OF	3
10	10	RAY STEVENS ● MCA 5918 (4.98/11.98)	GREATEST HITS	57
11	12	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	111
12	15	DWIGHT YOAKAM ● REPRIS 25989*WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	69
13	17	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	110

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	13	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	111
15	14	HANK WILLIAMS, JR. ▲ ² CURB 60193*WARNER BROS. (9.98/13.98)	GREATEST HITS	99
16	19	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	85
17	23	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	100
18	—	GEORGE STRAIT ▲ MCA 5913* (4.98/11.98)	OCEAN FRONT PROPERTY	88
19	22	ALABAMA ▲ ³ RCA 4939* (7.98/11.98)	ROLL ON	101
20	5	CONWAY TWITTY MCA 6391 (4.98/11.98)	GREATEST HITS #3	3
21	—	DAVID ALLAN COE COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	26
22	25	CONWAY TWITTY HOLLYWOOD 463/HIGHLAND (5.98/9.98)	GOLD	3
23	—	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	108
24	21	LYLE LOVETT ● CURB 42263/MCA (9.98/13.98)	LYLE LOVETT & HIS LARGE BAND	5
25	—	KENNY ROGERS REPRIS 26711*WARNER BROS. (7.98/11.98)	20 GREAT YEARS	13

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

COUNTRY CORNER



by Lynn Shults

CHALKING UP HIS third No. 1, with "Money In The Bank," is **John Anderson**. The song was written by **John Jarrard**, **Bob Dipiero**, and **Mark Sanders**, and was produced by **James Stroud** and Anderson. The track moves up one position to No. 1 in its 11th week on the Hot Country Singles & Tracks chart and more than three months after the release of the "Money In The Bank" video. Anderson's album "Solid Ground," containing the hit single, debuts at No. 24 on this week's Top Country Albums chart. He continues to be the only pre-'90s artist to make a comeback of such dramatic impact. After being written off as a viable artist, Anderson is getting the last laugh. Hard-driving tracks, individualistic songs, and passionate vocals are definitely putting Anderson's money in the bank.

THE HOTTEST track on this week's Hot Country Singles & Tracks chart is "In The Heart Of A Woman" (60-35) by **Billy Ray Cyrus**; it is followed by "Thank God For You" (63-45) by **Sawyer Brown**; "A Thousand Miles From Nowhere" (56-42) by **Dwight Yoakam**; "Beer And Bones" (debut-52) by **John Michael Montgomery**; "Working Man's Ph.D." (45-37) by **Aaron Tippin**; "Why Didn't I Think Of That" (34-26) by **Doug Stone**; "Janie Baker's Love Slave" (35-27) by **Shenandoah**; "If I Didn't Love You" (61-49) by **Steve Wariner**; "What Might Have Been" (31-21) by **Little Texas**; and "Chattahoochie" (9-4) by **Alan Jackson**.

DEBUTING at No. 1 on the Top Country Albums chart is "It Won't Be The Last" by **Billy Ray Cyrus**. It debuts at No. 6 on The Billboard 200. (Cyrus' "Some Gave All" bowed at No. 1 on the Top Country Albums chart and No. 4 on The Billboard 200.) Also debuting on both charts are "Almost Goodbye" (No. 16 country, No. 99 on The Billboard 200) by **Mark Chesnutt** and "Solid Ground" (24, 128) by **John Anderson**. Entering at No. 44 on the Top Country Albums chart is "Little Love Letters" by **Carlene Carter**. "Some Gave All" (4-2) is the week's Greatest Gainer; "Big Time" (28-25) by **Little Texas** is the Pacesetter.

INNOVATIVE COUNTRY programmers at stations such as WWYZ Hartford, Conn., KKBQ Houston, and KNCI Sacramento, Calif., increasingly are searching for album tracks that will generate a strong reaction among active listeners. An example is WWYZ's airing of two tracks from the A&M album "The Grand Tour" by **Aaron Neville**. The station has played the **Chuck Berry** chestnut "You Never Can Tell" C'est La Vie" and the old **George Jones** hit "The Grand Tour." "C'est La Vie" is getting the most play, but that could change once Mercury/Nashville's promotion staff begins working "The Grand Tour" single in mid-July. My old pal **Steve Tyrell**, co-producer of "Don't Know Much," by **Neville & Linda Ronstadt**, turned me on to "The Grand Tour" last winter. Then I heard from **Norro Wilson**, who co-wrote the song. Then came a call from **Paul Lovelace** of CDX. All I know, is, to me, it's a record that will work with country audiences.

Country

ARTISTS & MUSIC

Lineup Set For Marlboro Fair Tour

NASHVILLE—Alabama, Brooks & Dunn, Mark Chesnutt, Pam Tillis, Diamond Rio, Confederate Railroad, Tracy Lawrence, and Ricky Lynn Gregg have signed to perform on the upcoming Marlboro Music State Fair Tour.

The series of corporate-sponsored concerts is provided to the public free or at reduced prices, depending on the venue. Marlboro is also backing a string of rock concerts at military bases.

Following is the country lineup: Alabama and Diamond Rio, State

Fair of Virginia, Richmond, Oct. 1; Brooks & Dunn and Tillis, Mid-South Fair, Memphis, Oct. 2; Chesnutt and Gregg, Greater Jacksonville Agricultural Fair, Jacksonville, Fla., Oct. 21; Chesnutt, Gregg, and Confederate Railroad, Alabama State Fair, Birmingham, Oct. 22; and Chesnutt, Lawrence, and Gregg, Louisiana State Fair, Shreveport, Oct. 24.

Performing in the military tour are Joe Walsh and John Anderson, Little Creek Sub Base, Norfolk, Va., Aug. 13; Damn Yankees, Fort Jack-

son, Columbia, S.C., Aug. 15; Walsh and .38 Special, Pensacola Naval Air Station, Pensacola, Fla., Aug. 20; Damn Yankees and .38 Special, Fort Riley, Manhattan, Kan., Aug. 22; Lynyrd Skynyrd, Damn Yankees, Drivin-N-Cryin, and Walsh, Camp Lejeune, Jacksonville, N.C., Aug. 28; and Lynyrd Skynyrd and Drivin-N-Cryin, Dover Air Force Base, Dover, Del., Aug. 29.

The tours are produced in conjunction with Glenn Smith Presents, San Antonio, Texas.

NASHVILLE SCENE

(Continued from page 22)

nounced nominees for its Golden ROPE Awards. Winners will be announced at an awards banquet Sept. 26 at the Opryland Hotel in Nashville. The categories and nominees are as follows: entertainer—**Merle Haggard**, **Grandpa Jones**, **Hank Snow**, **Jean Shepard**; musician—**Don Helms**, **Billy Grammer**,

Lightnin' Chance, **Pete Wade**; songwriter—**Bill Anderson**, **Tommy Hill**, **Justin Tubb**, **Zeke Clements**; radio and television—**T. Tommy Cutrer**, **Johnny "K" Koval**, **Charlie Douglas**, **Bill Morgan**; and business—**Roger Sovine**, **Don Pierce**, **Hillous Butrum**, **Charlie Dick**... Grand Ole Opry stars **Stonewall Jackson** and **Jeannie Seely** make guest appearances in **Confederate Railroad's** new music video, "Trashy Women."... Bantam Books will publish **Reba McEntire's** official autobiography next spring. **Tom Carter**, who helped **Ralph Emery** and **Buddy Killen**

write their bios, will assist **McEntire**. **Nanci Griffith** will be given the National Assn. of Music Merchants' Music For Life award July 17 at the organization's summer session in Nashville. **Shootarita Margarita Schnapps**, a Hiram Walker Liqueurs brand, is sponsoring a country songwriting contest called the "Shootarita Shot At Fame." Winner earns an expense-paid trip to the Grand Ole Opry. Details are available from Hiram Walker & Sons, Detroit.

GARTH SELLS OUT

(Continued from page 22)

Fair. The company also promotes shows in San Diego, Oklahoma, and San Antonio, Texas. The Dallas dates are the only ones Brooks will play in Texas during the rest of this year, and he will not play any in his native Oklahoma. "He felt it was time to give those markets a break," Smith says, "and he will possibly pursue them in '94."

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

- | TITLE (Publisher - Licensing Org.) | Sheet Music Dist |
|--|--|
| 33 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL | 41 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI) HL |
| 40 ALRIGHT ALREADY (Collins Court, ASCAP/J. B. Rudd, BMI) CPP | 24 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram, BMI/Tokeco, BMI) HL |
| 3 A BAD GOODBYE (Blackened, BMI) CPP | 7 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/CPP |
| 52 BEER AND BONES (Acuff-Rose, BMI/Lazy Gator, BMI) | 53 STANDING ON THE EDGE OF LOVE (WB, ASCAP/East 64th, ASCAP/Pacific Island, BMI/Music Of The World, BMI) HL |
| 13 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL | 8 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp. Of Ameca, BMI/Frankly Scarlett, BMI) WBM/HL |
| 16 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP) | 38 TELL ME WHY (Seagrave, BMI) |
| 4 CHATTAHOOCHEE (Matthe Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM | 34 TENDER MOMENT (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitars, ASCAP) HL |
| 17 CLEOPATRA, QUEEN OF DENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL/WBM | 36 TEXAS TATTOO (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL |
| 51 A COWBOY'S BORN WITH A BROKEN HEART (Farrenuff, ASCAP/Full Keel, ASCAP/Curb, ASCAP/Farren Curtis, BMI/Mike Curb, BMI) WBM | 45 THANK GOD FOR YOU (Travelin' Zoo, ASCAP/Beginner, ASCAP) |
| 66 DADDY LAID THE BLUES ON ME (Ensign, BMI/Miss Scarlett, BMI/Lonesome Dove, BMI) | 2 THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP |
| 63 DANCE WITH THE ONE THAT BROUGHT YOU (Sony Tree, BMI/WB, ASCAP) | 42 A THOUSAND MILES FROM NOWHERE (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM |
| 32 DOWN ON MY KNEES (BMG, ASCAP) HL | 39 TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI) |
| 46 EASIER SAID THAN DONE (Polygram Int'l, ASCAP/St Julien, ASCAP/Mighty Nice, BMI) HL | 67 TRUE BELIEVER (Careers-BMG, BMI/Whistling Moon Traveler, BMI) |
| 19 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP) HL | 57 UNDER THIS OLD HAT (BMG, ASCAP/Jack and Bill, ASCAP/Amanda-Lin, ASCAP/Welk, ASCAP/Polygram Int'l, ASCAP) |
| 75 FAST AS YOU (Coal Dust West, BMI/Warner-Tamerlane, BMI) | 69 WALL AROUND HER HEART (JoQuan, ASCAP/Darrell, ASCAP) |
| 11 THE HARD WAY (EMI April, ASCAP/Getarealjob, ASCAP) HL | 22 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/ Patenrick, BMI) CPP/WBM |
| 20 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL | 12 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL |
| 62 HE AIN'T WORTH MISSING (Songs Of PolyGram, BMI/Tokeco, BMI) | 68 WHAT MADE YOU SAY THAT (Millhouse, BMI/Songs Of PolyGram, BMI) HL |
| 64 HEY BABY (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/CPP | 21 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hits, ASCAP) CPP |
| 48 HOLDIN' HEAVEN (Tom Collins, BMI/Music Corp Of America, BMI) HL | 71 WHAT'S IT TO YOU (Stroudvarious, ASCAP/BMG Songs, ASCAP/2 Kids, ASCAP) |
| 28 HOMETOWN HONEYMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/After Berger, ASCAP/Patix Janus, ASCAP/WB, ASCAP) WBM | 9 WHEN DID YOU STOP LOVING ME (Acuff-Rose, BMI) CPP |
| 29 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL | 18 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City, ASCAP/EMI April, ASCAP) HL |
| 49 IF I DIDN'T LOVE YOU (Warner-Tamerlane, BMI/Minnesota Man, BMI/Bob White, ASCAP) | 26 WHY DIDN'T I THINK OF THAT (Polygram, ASCAP/Ranger Bob, ASCAP/Unichappell, BMI) HL |
| 58 IF I HAD A CHEATIN' HEART (Polygram Int'l, ASCAP/ | 37 WORKING MAN'S PH.D. (Acuff-Rose, BMI/Careers-BMG, BMI/BMG, ASCAP/Mickey Hitt, ASCAP) |
| | 60 YOU SAY YOU WILL (BMG, ASCAP/EMI April, ASCAP/Ides Of March, ASCAP) HL |

- | | |
|---|--|
| Howlin' Hits, ASCAP/MurfeeZonges, ASCAP) CPP | 72 IF YOU'RE NOT GONNA LOVE ME (Posey, BMI/Royzboy, BMI/BMG, ASCAP/Judy Judy, ASCAP) HL |
| 50 I GOT A LOVE (Harlan Howard, BMI/Sony Tree, BMI) HL | 14 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP) |
| 61 I'LL CRY TOMORROW (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/ Patenrick, BMI) | 30 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/ Taste Auction, BMI) CPP |
| 35 IN THE HEART OF A WOMAN (WB, ASCAP/Warner-Tamerlane, BMI/Brupo, BMI) | 15 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI) WBM |
| 10 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/ Burch Brothers, BMI) | 44 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/ Jechol, ASCAP/EMI April, ASCAP) HL |
| 73 I WOULDN'T KNOW (EMI April, ASCAP/Avalon Avenue, ASCAP/Robert Byrne, BMI) | 27 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/ Linde Manor, BMI) WBM |
| 65 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL | 56 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, Ascap/Swell Kid, ASCAP) WBM |
| 59 LET GO (Dickie Brown, ASCAP) | 70 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/JKids, ASCAP/Zomba, ASCAP) WBM/CPP |
| 5 LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of PolyGram, BMI/Millhouse, BMI) HL | 43 MADE FOR LOVIN' YOU (Sony Tree, BMI) HL |
| 31 MAMA KNOWS THE HIGHWAY (Uncle Pete, BMI/ Foreshadow, BMI) | 55 A MIND OF HER OWN (Great Cumberland, BMI/ Diamond Struck, BMI/Kicking Bird, BMI) CPP |
| 1 MONEY IN THE BANK (Alabama Band, ASCAP/ Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL/WBM | 74 NEVER LET HIM SEE ME CRY (Mighty Nice, BMI/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM |
| 6 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/ Top Strong, BMI) CPP/WBM | 23 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WBM/HL |
| 47 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/ On The Wall, BMI/Great Galen, BMI) WBM | 25 RENO (Supernaw, ASCAP) |
| 54 SEEDS (Bait And Beer, ASCAP/Forerunner, ASCAP/ | |

Billboard

LAUNCHES A BRAND NEW DIRECTORY!

NASHVILLE 615 / COUNTRY MUSIC SOURCEBOOK 1993

HANDY 6"X9" BRIEFCASE SIZE!

A brand new dual-directory centralizes a network of non-country and country entertainment contacts under one cover for the very first time -- exploding the myth that Nashville is "just country!"

NASHVILLE 615 is an authoritative guide to non-country music and services in Nashville. It's the only "one stop" listing of entertainment related companies in Nashville -- from record companies and radio stations to recording studios, limousines and banks.

COUNTRY MUSIC SOURCEBOOK 1993 is the most vital reference guide for artists, managers, country radio stations, promoters, and music publishers.

Put them together and you get an invaluable guide to the Nashville scene-- in country music or any music. Order your copy of the Nashville 615/ Country Music Sourcebook 1993 today for just \$40 plus \$3 shipping and handling (\$8 for international orders).

To order call toll-free: 1-800-223-7524 (outside NY), (212) 536-5174 or 1-800 344-7119 (outside NJ), (908) 363-4156

BDCM3053

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	11	★ ★ ★ No. 1 ★ ★ ★ MONEY IN THE BANK 1 week at No. 1 J.STROUD,J.ANDERSON (J.JARRARD,B.DIPIERO,M.SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
2	1	2	10	THAT SUMMER A.REYNOLDS (P.ALGER,S.MAHL,G.BROOKS)	GARTH BROOKS (V) LIBERTY 17324
3	7	13	9	A BAD GOODBYE J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK WITH WYNNONA (C) (V) RCA 62503
4	9	10	9	CHATAHOOCHEE K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (C) (V) ARISTA 1-2573
5	3	8	16	LOVE ON THE LOOSE, HEART ON THE RUN S.GIBSON,T.BROWN (KOSTAS,A.L.GRAHAM)	MCBRIDE & THE RIDE (C) (V) MCA 54601
6	4	3	14	NO FUTURE IN THE PAST T.BROWN (V.GILL,C.JACKSON)	VINCE GILL (C) (V) MCA 54540
7	5	9	15	SOMEBODY ELSE'S MOON G.FUNDIS,J.HOBBS (P.NELSON,T.SHAPIRO)	COLLIN RAYE (V) EPIC 74912
8	8	12	13	TELL ME ABOUT IT J.CRUTCHFIELD (B.LABOUNTY,P.MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
9	13	20	11	WHEN DID YOU STOP LOVING ME T.BROWN,G.STRAIT (M.HOLMES,D.KEES)	GEORGE STRAIT (C) (V) MCA 54642
10	12	17	9	IT'S YOUR CALL T.BROWN,R.MCENTIRE (L.HENGBER,S.HARRINGTON-BURKHART,B.BURCH)	◆ REBA MCENTIRE (C) (V) MCA 54496
11	11	15	13	THE HARD WAY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
12	14	18	9	WE'LL BURN THAT BRIDGE D.COOK,S.HENDRICKS (R.DUNN,D.COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
13	6	1	15	BLAME IT ON YOUR HEART E.GORDY,JR. (H.HOWARD,KOSTAS)	◆ PATTY LOVELESS (C) (V) EPIC 74906
14	15	19	15	I GUESS YOU HAD TO BE THERE R.LANDIS (J.ROBBIN,B.CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
15	16	21	8	IT SURE IS MONDAY M.WRIGHT (D.LINDE)	◆ MARK CHESNUTT (C) (V) MCA 54630
16	22	29	6	CAN'T BREAK IT TO MY HEART J.STROUD (K.ROTH,T.LAWRENCE,E.CLARK,E.WEST)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
17	20	23	11	CLEOPATRA, QUEEN OF DENIAL P.WORLEY,E.SEAY (P.TILLIS,B.DIPIERO,J.BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
18	21	25	14	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B.BECKETT (S.CLARK,J.MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
19	24	31	7	EVERY LITTLE THING H.EPSTEIN (C.CARTER,A.ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527
20	23	28	10	HAUNTED HEART B.CANNON,N.WILSON (B.BROCK,K.WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
21	31	38	7	★ ★ ★ AIRPOWER ★ ★ ★ WHAT MIGHT HAVE BEEN J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
22	27	32	8	★ ★ ★ AIRPOWER ★ ★ ★ WE GOT THE LOVE J.LEO,RESTLESS HEART (S.BOGARD,R.GILES)	RESTLESS HEART (V) RCA 62510
23	10	5	15	OH ME, OH MY, SWEET BABY M.POWELL,T.DUBOIS (M.GARVIN,T.SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
24	17	11	19	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) MERCURY 864 342
25	33	39	8	RENO R.LANDIS (SUPERNAW,BUCKLEY,DELEON,CRIDER,KING,HUFF,WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
26	34	42	4	WHY DIDN'T I THINK OF THAT D.JOHNSON (B.MCDILL,P.HARRISON)	DOUG STONE (V) EPIC 77025
27	35	40	6	JANIE BAKER'S LOVE SLAVE D.COOK (D.LINDE)	◆ SHENANDOAH (V) RCA 62504
28	19	7	14	HOMETOWN HONEYMOON J.LEO,L.M.LEE,ALABAMA (J.LEO,J.PHOTOLOGO)	ALABAMA (V) RCA 62495
29	18	6	17	HONKY TONK ATTITUDE B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	◆ JOE DIFFIE (C) (V) ARISTA 1-2573
30	26	22	18	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
31	39	46	4	MAMA KNOWS THE HIGHWAY A.REYNOLDS,J.ROONEY (P.WASNER,C.J.QUARTO)	◆ HAL KETCHUM CURB ALBUM CUT
32	40	45	5	DOWN ON MY KNEES G.FUNDIS (B.N.CHAPMAN)	◆ TRISHA YEARWOOD (V) MCA 54670
33	29	26	18	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	◆ DWIGHT YOAKAM (C) (V) REPRIS 18590/WARNER BROS.
34	36	33	19	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523
35	60	—	2	IN THE HEART OF A WOMAN J.SCAIFE,J.COTTON (K.HINTON,B.CARTWRIGHT)	◆ BILLY RAY CYRUS (C) (V) MERCURY 862 448
36	42	44	5	TEXAS TATTOO D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (C) (V) EPIC 74991
37	45	62	3	WORKING MAN'S PH.D. S.HENDRICKS (A.TIPPIN,P.DOUGLAS,B.BOYD)	◆ AARON TIPPIN (V) RCA 62520
38	28	14	15	TELL ME WHY T.BROWN (K.BONOFF)	WYNNONA (C) (V) CURB 54606/MCA
39	32	16	16	TROUBLE ON THE LINE R.SCRUGGS,M.MILLER (M.A.MILLER,B.SHORE)	SAWYER BROWN (V) CURB 1043

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	37	30	19	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	◆ LARRY STEWART (V) RCA 62474
41	44	49	6	SHAME SHAME SHAME SHAME D.COOK (M.COLLIE,J.LEAP)	◆ MARK COLLIE (V) MCA 54668
42	56	72	3	A THOUSAND MILES FROM NOWHERE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (C) (D) (V) REPRIS 18528/WARNER BROS.
43	43	36	20	MADE FOR LOVIN' YOU D.JOHNSON (C.PUTMAN,S.THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
44	25	24	14	I WANNA TAKE CARE OF YOU J.BOWEN,B.DEAN (B.DEAN,J.K.JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
45	63	—	2	THANK GOD FOR YOU M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB PROMO
46	48	52	5	EASIER SAID THAN DONE S.FISHELL,R.FOSTER (R.FOSTER)	◆ RADNEY FOSTER (V) ARISTA 12564
47	30	27	14	AN OLD PAIR OF SHOES K.LEHNING (J.FOSTER,A.MASTERS,J.MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
48	49	54	4	HOLDIN' HEAVEN T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD (V) MCA 54659
49	61	—	2	IF I DIDN'T LOVE YOU S.HENDRICKS (J.VEZNER,J.WHITE)	◆ STEVE WARINER (C) (V) ARISTA 1-2578
50	51	56	4	I GOT A LOVE R.SCRUGGS (J.LEAP)	◆ MATTHEWS, WRIGHT & KING COLUMBIA ALBUM CUT
51	55	59	4	A COWBOY'S BORN WITH A BROKEN HEART C.FARREN (J.STEELE,C.FARREN)	◆ BOY HOWDY CURB ALBUM CUT
52	NEW ▶	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ BEER AND BONES D.JOHNSON (S.D.SHAFFER,L.WILSON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87326
53	52	57	5	STANDING ON THE EDGE OF LOVE R.PENNINGTON (T.SEALS,J.P.PENNINGTON)	◆ CLINTON GREGORY (C) (V) STEP ONE 461
54	53	50	7	SEEDS B.MAHER (P.ALGER,R.MURPHY)	KATHY MATTEA (V) MERCURY 862 064
55	58	58	6	A MIND OF HER OWN C.HOWARD (C.JONES,J.BERRY)	◆ JOHN BERRY LIBERTY ALBUM CUT
56	47	48	9	LEAD ME NOT R.CROWELL,L.WHITE,S.SMITH (L.WHITE)	LARI WHITE (V) RCA 62511
57	57	65	3	UNDER THIS OLD HAT J.BOWEN,J.CRUTCHFIELD (M.ANTHONY,L.CORDLE)	CHRIS LEDOUX (V) LIBERTY 17443
58	50	41	18	IF I HAD A CHEATIN' HEART C.HOWARD (W.HOLYFIELD,A.TURNEY)	◆ RICKY LYNN GREGG (V) LIBERTY 44948
59	68	—	2	LET GO R.L.PHELPS,D.PHELPS (D.BROWN)	◆ BROTHER PHELPS ASYLUM PROMO
60	59	55	19	YOU SAY YOU WILL G.FUNDIS (B.N.CHAPMAN,V.THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
61	66	—	2	I'LL CRY TOMORROW S.HENDRICKS,L.STEWART (S.BOGARD,R.GILES)	LARRY STEWART (V) RCA 62546
62	71	—	2	HE AIN'T WORTH MISSING N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) MERCURY 862 262
63	70	—	2	DANCE WITH THE ONE THAT BROUGHT YOU H.SHEDD,N.WILSON (S.HOGIN,G.PETERS)	◆ SHANIA TWAIN (C) (V) MERCURY 862 346
64	54	47	13	HEY BABY R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY)	◆ MARTY STUART (C) (V) MCA 54607
65	64	60	18	JUST AS I AM S.BUCKINGHAM (L.BOONE,P.NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
66	67	—	2	DADDY LAID THE BLUES ON ME D.JOHNSON,C.JACKSON (B.CRYNER)	◆ BOBBIE CRYNER (C) (V) EPIC 7704
67	NEW ▶	1	1	TRUE BELIEVER R.MILSAP,R.GALBRAITH (J.HIATT)	RONNIE MILSAP LIBERTY PROMO
68	69	67	16	WHAT MADE YOU SAY THAT H.SHEDD,N.WILSON (T.HASELDEN,S.MUNSEY,JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
69	NEW ▶	1	1	WALL AROUND HER HEART L.M.LEE,J.LEO (D.HENSON,S.K.WILSON)	◆ THE REMINGTONS (V) BNA 62527
70	65	63	17	A LITTLE BIT OF HER LOVE S.MARCANTONIO,R.E.ORRALL,J.LEO (R.E.ORRALL,L.WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
71	NEW ▶	1	1	WHAT'S IT TO YOU J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER (C) (V) GIANT 18465
72	62	51	13	IF YOU'RE NOT GONNA LOVE ME R.VAN HOY,D.ALLEN (D.ALLEN,R.VAN HOY,M.COLLIE)	◆ DEBORAH ALLEN (V) GIANT 18530
73	75	—	2	I WOULDN'T KNOW J.LEO,M.WRIGHT (M.BEESON,R.BYRNE,M.MCGUIRE)	◆ ANDY CHILDS (V) RCA 62545
74	RE-ENTRY	2	2	NEVER LET HIM SEE ME CRY C.BROOKS,H.SHEDD (K.RICHEE,J.KIMBALL)	◆ RONNA REEVES (C) (V) MERCURY 862 260
75	72	—	2	FAST AS YOU P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRIS ALBUM CUT/WARNER BROS.

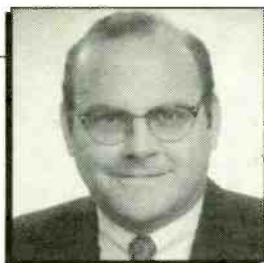
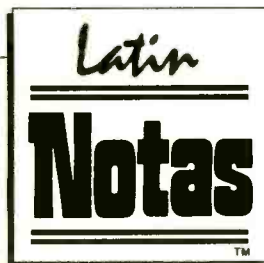
○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2000 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single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

HOT COUNTRY RECURRENTS

1	—	—	1	ALIBIS J.STROUD (R.BOUDEAUX)	◆ TRACY LAWRENCE ATLANTIC
2	1	—	2	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	◆ SAMMY KERSHAW MERCURY
3	—	—	1	HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	HAL KETCHUM CURB
4	2	1	5	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEE)	◆ RADNEY FOSTER ARISTA
5	3	3	6	WHEN MY SHIP COMES IN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
6	7	6	8	HEARTLAND T.BROWN (S.DORFF,J.BETTIS)	◆ GEORGE STRAIT MCA
7	6	2	4	MY BLUE ANGEL E.GORDY,JR. (A.TIPPIN,K.WILLIAMS,P.DOUGLAS)	◆ AARON TIPPIN RCA
8	12	13	40	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
9	4	5	4	BORN TO LOVE YOU D.COOK (M.COLLIE,D.COOK,C.RAINS)	◆ MARK COLLIE MCA
10	—	—	1	THE HEART WON'T LIE T.BROWN,R.MCENTIRE (K.CARNES,D.T.WEISS)	◆ REBA MCENTIRE & VINCE GILL MCA
11	5	8	6	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY,R.MURRAH)	◆ TANYA TUCKER LIBERTY
12	10	7	10	WHAT PART OF NO R.LANDIS (W.PERRY,G.SMITH)	LORRIE MORGAN BNA
13	8	10	14	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC

14	13	14	21	LIFE'S A DANCE D.JOHNSON (A.SHAMBUN,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
15	11	9	3	HARD WORKIN' MAN D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN ARISTA
16	15	17	19	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL MCA
17	17	15	21	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT MCA
18	16	12	3	TONIGHT I CLIMBED THE WALL K.STEGALL,S.HENDRICKS (A.JACKSON)	◆ ALAN JACKSON ARISTA
19	14	11	6	SHE'S NOT CRYIN' ANYMORE J.SCAIFE,J.COTTON (B.R.CYRUS,T.SHELTON,B.CANNON)	◆ BILLY RAY CYRUS MERCURY
20	19	18	12	I WANT YOU BAD (AND THAT AIN'T GOOD) G.FUNDIS,J.HOBBS (J.LEAP)	◆ COLLIN RAYE EPIC
21	21	19	22	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	◆ ALABAMA RCA
22	24	22	18	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K.STEGALL (A.JACKSON,R.TRAVIS)	◆ ALAN JACKSON ARISTA
23	—	—	19	SURE LOVE A.REYNOLDS,J.ROONEY (H.KETCHUM,G.BURR)	◆ HAL KETCHUM CURB
24	23	—	27	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON BNA
25	22	20	25	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE,D.COOK)	◆ MARK COLLIE MCA

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



by John Lannert

TWO SMASHING DEBUTS: There is much to be excited about in this week's issue. First, Billboard is introducing new retail charts based on point-of-purchase information from SoundScan (see story, page four).

Second, **Gloria Estefan's** smash Spanish-language album, "Mi Tierra" (Epic/Sony), makes its debut on the Billboard Latin 50 chart at No. 1. That splashy entrance is not likely to be duplicated soon. In fact, the album's chart-topping bow makes it one of few Spanish-language records to debut at No. 1 on any Billboard Latino survey.

"Mi Tierra" is doing quite nicely on The Billboard 200 as well, coming in at No. 41, which makes "Mi Tierra" one of that chart's highest-debuting Spanish-language albums ever.

Estefan's titular leadoff single climbs to No. 4 with a bullet on the Hot Latin Tracks chart. Only **Luis Miguel's** ballad "Ayer" appears to be keeping Estefan from her second No. 1 Hot Latin Tracks smash.

Conversely, Estefan prevented Luis Miguel from entering the Billboard Latin 50 chart at No. 1. Instead, his latest WEA Latina album, "Aries," debuted at a most respectable No. 2 and No. 182 on The Billboard 200.

ON THE ROAD: The world tour of Karen/BMG superstar act **Juan Luis Guerra Y 4.40** kicked off July 3 in New York. Countries scheduled for a visit during the 40-date jaunt are Brazil, Chile, Argentina, Spain, Mexico, Holland, and, for the first time, England and Germany... Water Brother Productions is taking **Faith No More** on a South American minitour in August. The band will hit Lima, Peru, Aug. 7; São Paulo, Brazil, Aug. 10 and 11; Rio de Janeiro, Brazil, Aug. 12; and Caracas, Venezuela, Aug. 14. Water Brother also has booked shows Aug. 18-23 in Brazil for **Shabba Ranks**, and Aug. 24-28 for **Liza Minelli**. The Miami-based company also is promoting Caracas shows Aug. 3 and 4 for **Poison**; Oct. 2 for **Def Leppard**; and Nov. 1 and 2 for **White Oak Dance Project**, featuring **Mikhail Baryshnikov**. In addition, White Oak is set to perform Nov. 4-16 in Brazil.

HOT AND SONY JULY: As usual, Sony Discos Inc. has lined up another full slate of monthly releases. This month, Sony Tropical is expecting an as-yet untitled project July 27 from **Gilberto Santa Rosa** and ex-**Conjunto Quisqueya** front man **Jacinto Gautier**. Sony Discos will ship albums from its Tejano acts **Latin Image** ("2 Por 1") and **Anna Román** ("Va De Nuevo"). Compilation packages due July 27 on Sony Discos include **Los Temerarios' "15 Exitos En Su Punto"** and, from Little Joe and Rubén Ramos, "Two Of A Kind."

Additional compendiums are being released on **Globo/Sony** ("Manzanero Y Sus Interpretes") and **Unico/Sony** ("15 Exitos" by **Los Socios Del Ritmo**).

On July 13, new Sony imprint SDI will release **Luis Cobos' "Viento Del Sur"**—already a top 10 smash in his native Spain—plus "Nueve Semanas Y Media" from young Spanish pop act **Marcelo Cezán**. Due

(Continued on page 28)

THE Billboard Latin 50™

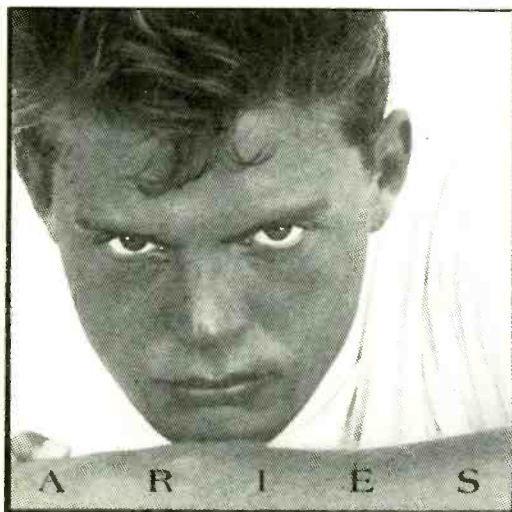
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ ★ NO. 1 ★ ★ ★		
1	—	1	GLORIA ESTEFAN	EPIC 53807/SONY	MI TIERRA
2	—	1	LUIS MIGUEL	WEA LATINA 92993	ARIES
3	—	1	SOUNDTRACK	ELEKTRA 961240	THE MAMBO KINGS
4	—	1	SELENA	EMI LATIN 42770	LIVE!
5	—	1	GIPSY KINGS	ELEKTRA 60845	GIPSY KINGS
6	—	1	LUIS MIGUEL	WEA LATINA 75805	ROMANCE
7	—	1	GIPSY KINGS	ELEKTRA 61390	LIVE!
8	—	1	LA MAFIA	SONY DISCOS 80925/SONY	AHORA Y SIEMPRE
9	—	1	JON SECADA	SBK 80646/EMI LATIN	OTRO DIA MAS SIN VERTE
10	—	1	SELENA	EMI LATIN 42635	ENTRE A MI MUNDO
11	—	1	GIPSY KINGS	ELEKTRA 60892	MOSAIQUE
12	—	1	FAMA	SONY DISCOS 80835/SONY	COMO NUNCA
13	—	1	GIPSY KINGS	ELEKTRA 61179	ESTE MUNDO
14	—	1	LINDA RONSTADT	ELEKTRA 60765	CANCIONES DE MI PADRE
15	—	1	JUAN LUIS GUERRA Y 4.40	KAREN 3456/BMG	AREITO
16	—	1	JULIO IGLESIAS	SONY LATIN 38640/SONY	JULIO
17	—	1	BRONCO	FONOVisA 3032	POR EL MUNDO
18	—	1	LINDA RONSTADT	ELEKTRA 61383	FRENESI
19	—	1	EMILIO NAVAIRA	EMI LATIN 42739	LIVE
20	—	1	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
21	—	1	MAZZ	EMI LATIN 42593	LO HARE POR TI
22	—	1	JERRY RIVERA	SONY TROPICAL 80776/SONY	CUENTA CONMIGO
23	—	1	ANA GABRIEL	GLOBO 80871/SONY	THE BEST
24	—	1	BANDA MACHOS	FONOVisA 6161	CASIMIRA
25	—	1	BANDA MACHOS	FONOVisA 9069	CON SANGRE DE INDI
26	—	1	LINDA RONSTADT	ELEKTRA 61239	MAS CANCIONES
27	—	1	JUAN LUIS GUERRA Y 4.40	KAREN 109/BMG	BACHATA ROSA
28	—	1	LOS BUKIS	FONOVisA 9040	QUIEREME
29	—	1	GIPSY KINGS	ELEKTRA 61019	ALLEGRIA
30	—	1	JULIO IGLESIAS	SONY LATIN 84304/SONY	HEY!
31	—	1	CULTURAS MANNY	13022/WEA LATINA	CULTURE SHOCK
32	—	1	EMILIO NAVAIRA	EMI LATIN 42626	UNSONG HIGHWAYS
33	—	1	JULIO IGLESIAS	SONY LATIN 39568/SONY	MOMENTS
34	—	1	JULIO IGLESIAS	SONY LATIN 80763/SONY	CALOR
35	—	1	RAUL DI BLASIO	ARIOLA 3466/BMG	EN TIEMPO DE AMOR
36	—	1	LUIS MIGUEL	WEA LATINA 90720	AMERICA Y EN VIVO
37	—	1	LA MAFIA	SONY DISCOS 80660/SONY	ESTAS TOCANDO FUEGO
38	—	1	GLORIA ESTEFAN	EPIC 80432/SONY	EXITOS DE
39	—	1	CELIA CRUZ	RMM 80985/SONY	AZUCAR NEGRA
40	—	1	V. FERNANDEZ/R. AYALA	SONY DISCOS 80628/SONY	ARRIBA EL NORTE...
41	—	1	REY RUIZ	SONY TROPICAL 80848/SONY	REY RUIZ
42	—	1	RAM HERRERA	SONY DISCOS 80863/SONY	PENSAMIENTOS
43	—	1	FITO OLIVARES	FONOVisA 9068	15 EXITOS
44	—	1	VICENTE FERNANDEZ	SONY DISCOS 80809/SONY	QUE DE RARO TIENE
45	—	1	DAVID LEE GARZA Y LOS MUSICALES	EMI LATIN 42647	1392
46	—	1	LITTLE JOE	RODVEN 2976	QUE PASO?
47	—	1	MAZZ	EMI LATIN 42549	MAZZ LIVE-UNA NOCHE JUNTOS
48	—	1	RAUL DI BLASIO	ARIOLA 3107/BMG	BARROCO
49	—	1	JULIO IGLESIAS	SONY LATIN 39570/SONY	IN CONCERT
50	—	1	EL GENERAL	NEW CREATION 3190/BMG	MUEVELO CON

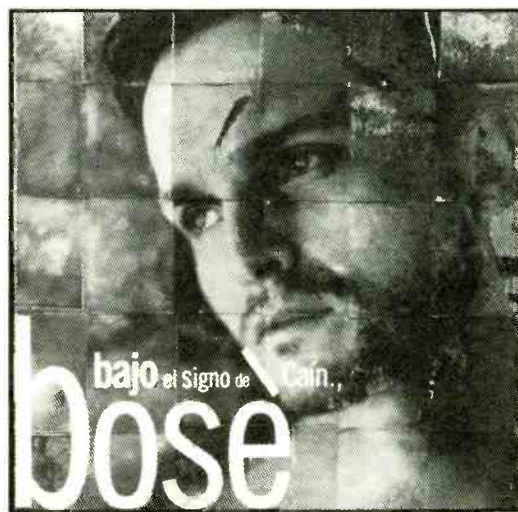
POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SOUNDTRACK ELEKTRA THE MAMBO KINGS	1 SELENA EMI LATIN LIVE!
2 LUIS MIGUEL WEA LATINA ARIES	2 JUAN LUIS GUERRA BMG AREITO	2 LA MAFIA SONY DISCOS/SONY AHORA Y SIEMPRE
3 GIPSY KINGS ELEKTRA GIPSY KINGS	3 LINDA RONSTADT ELEKTRA FRENESI	3 SELENA EMI LATIN ENTRE A MI MUNDO
4 LUIS MIGUEL WEA LATINA ROMANCE	4 JERRY RIVERA SONY CUENTA CONMIGO	4 FAMA SONY DISCOS/SONY COMO NUNCA
5 GIPSY KINGS ELEKTRA LIVE	5 JUAN LUIS GUERRA BMG BACHATA ROSA	5 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
6 JON SECADA SBK/EMI LATIN OTRO DIA MAS SIN VERTE	6 CELIA CRUZ RMM/SONY AZUCAR NEGRA	6 BRONCO FONOVisA POR EL MUNDO
7 GIPSY KINGS ELEKTRA MOSAIQUE	7 REY RUIZ SONY TROPICAL REY RUIZ	7 EMILIO NAVAIRA EMI LATIN LIVE
8 GIPSY KINGS ELEKTRA ESTE MUNDO	8 VARIOS ARTISTAS MADACY ALL THE BEST FROM CUBA	8 MAZZ EMI LATIN LO HARE POR TI
9 JULIO IGLESIAS SONY LATIN JULIO	9 JUAN LUIS GUERRA BMG OJALA QUE LLUEVA CAFE	9 BANDA MACHOS FONOVisA CON SANGRE DE INDI
10 MANA WEA LATINA DONDE JUGARAN LOS...	10 EL GENERAL NEW CREATION EL PODER DE	10 BANDA MACHOS FONOVisA CASIMIRA
11 ANA GABRIEL GLOBO/SONY THE BEST	11 RUBEN BLADES GLOBO/SONY THE BEST	11 LINDA RONSTADT ELEKTRA MAS CANCIONES
12 LOS BUKIS FONOVisA QUIEREME	12 VARIOS ARTISTAS SONY SALSA EN GRANDE VOL.2	12 CULTURAS WEA LATINA CULTURE SHOCK
13 GIPSY KINGS ELEKTRA ALLEGRIA	13 TONY VEGA RMM/SONY APARENTEMENTE	13 EMILIO NAVAIRA EMI LATIN UNSONG HIGHWAYS
14 JULIO IGLESIAS SONY LATIN HEY!	14 GRUPO NICHE SONY CIELO DE TAMBORES	14 LA MAFIA SONY DISCOS/SONY ESTAS TOCANDO FUEGO
15 JULIO IGLESIAS SONY LATIN MOMENTS	15 WILLY CHIRINO SONY UN TIPO TIPICO Y EXITOS	15 FERNANDEZ/AYALA SONY ARRIBA EL NORTE...

• Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1993, Billboard/BPI Communications. The above charts are sub-charts breaking out the biggest selling albums in three genres.

Two Uncompromising Albums Two Uncompromising Artists One Uncompromising Label



Luis Miguel *Aries* 92993-4/2



Miguel Bosc *Bajo el Signo de Cain* 92729-4/2

wea
Latina



REYES RECORDS INC.

CD's, RECORDS & TAPES

140 N.W. 22 AVENUE, MIAMI, FLORIDA 33125
Tel.: (305) 541-6686 / Fax.: (305) 642-2785

TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC

Soda Giants Back Argentina Shows

■ BY MARCELO FERNANDEZ BITAR
 BUENOS AIRES—After many years of attracting international acts without the safety net of big-name sponsors, local promoters

here are finally getting financial support for major events, especially from soft drink giants Coca-Cola and Pepsi.
 According to promoter Daniel Grinbank, president of Rock & Pop

International Productions, the increasing number of shows being presented in Argentina is generating a proportional increase in sponsor support.

"Nowadays, there is very intense activity, and one [sponsor] isn't enough, so we are offering different projects to different companies," says Grinbank.

The first major sponsorship project secured by Rock & Pop was an estimated \$2.5 million pact with Coca-Cola that involved 22 indoor shows in Obras Stadium, as well as megaconcerts at such soccer stadiums as the 70,000-seat River Plate Stadium and Vélez Sarsfield. The agreement, believed to be the largest of its kind in Argentina, will back shows by both national acts, such as Fito Páez and Ratonés Paranoicos, plus international acts, including Metallica and Guns N' Roses.

Coca-Cola's marketing director, Robbie Kirton, says the Rock & Pop accord is the company's most important project in 1993. "In the last years, we had only done isolated events," he says. "But we approached the last trimester of '92 at full throttle, sponsoring shows by Elton John, Guns N' Roses, and Seru Girán, all of which were held in River Plate. Our excuse was the celebration of Coke's 50th anniversary in Argentina, but it was all part of a new strategy that aims to reach youngsters through rock concerts."

Each show sponsored by Coke includes banners, stickers, and the rights to sell its soft drinks during the concerts. A portion of the \$2.5 million pact also goes for payment to the participating acts.

Kirton claims Coke is now a top rock show sponsor in Argentina, adding that a company-financed survey indicates that 70% of those polled associated Coke with rock music shows.

Coca-Cola, however, is not the first soft drink firm to get involved in concert sponsorship. In 1986, Pepsi launched its "Pepsi Music" series, featuring concerts from company spokespersons Rod Stewart and Tina Turner. But when Roxette ended its successful, Pepsi-sponsored tour in May 1992, Pepsi seemed content to assume a lower sponsorship profile.

Not so, says Pepsi's marketing director, Diego MacDougall. "We simply preferred to concentrate our budget on the most important shows, such as this year's Duran Duran and Michael Jackson concerts," he says. "Many companies are now entering the sponsorship area, such as Derby cigarettes and Kellogg's potato chips—in addition to Coca-Cola. [They] seemed to have finally decided to follow our footsteps and enter the arena with a strong strategy."

Grinbank confirms that Pepsi still adheres to an entrenched policy of sponsoring rock concerts. He also notes that a pair of different Latino music projects are being looked over by an unnamed cigarette company and a credit card
(Continued on next page)

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
				★★★ NO. 1 ★★★	
1	1	2	13	JON SECADA SBK/EMI LATIN	◆ SENTIR 2 weeks at No. 1
2	5	7	5	LUIS MIGUEL WEA LATINA	◆ AYER
3	3	5	10	EDNITA NAZARIO EMI LATIN	◆ UN CORAZON HECHO PEDAZOS
4	10	18	3	GLORIA ESTEFAN EPIC/SONY	◆ MI TIERRA
5	4	4	11	RICARDO MONTANER RODVEN	AL FINAL DEL ARCO IRIS
6	2	1	15	LOS FANTASMAS DEL CARIBE RODVEN	◆ MUCHACHA TRISTE
7	6	6	10	ANA GABRIEL SONY LATIN/SONY	◆ TU Y YO
8	7	3	22	LA MAFIA SONY DISCOS/SONY	◆ ME ESTOY ENAMORANDO
9	12	14	5	SELENA EMI LATIN	NO DEBES JUGAR
10	8	8	9	MAGGIE CARLES RODVEN	AMOR SIEMPRE TU
11	9	10	8	DANIOLA ROMO EMI LATIN	◆ QUE VENGAN LOS BOMBEROS
12	14	12	9	MAGNETO SONY LATIN/SONY	◆ SUGAR SUGAR
13	13	15	6	JORDY SONY LATIN/SONY	◆ DUR DUR D'ETRE BEBE
14	11	9	11	CHAYANNE SONY LATIN/SONY	MI PRIMER AMOR
15	16	21	5	PAULINA RUBIO EMI LATIN	◆ AMOR DE MUJER
16	18	19	3	GUILLERMO DAVILA RODVEN	CUANDO SE ACABA EL AMOR
17	17	20	6	RICKY MARTIN SONY LATIN/SONY	◆ ME AMARAS
18	21	27	4	LUCERO MELODY/FONOVISA	SOBREVIVIRE
19	26	34	3	LA MAFIA SONY DISCOS/SONY	◆ AHORA Y SIEMPRE
20	24	—	2	LUIS ENRIQUE SONY TROPICAL/SONY	NO TIENES QUE PEDIR PERMISO
21	19	25	5	VICTOR VICTOR SONY LATIN/SONY	TU CORAZON
22	31	32	3	LOS CARLOS LUNA/FONOVISA	PIDEME LA LUNA
				★★★ POWER TRACK ★★★	
23	40	38	3	YOLANDITA MONGE WEA LATINA	ENTREGA TOTAL
24	29	36	3	EDGAR JOEL RODVEN	HASTA EL SOL DE HOY
25	23	24	6	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	PIEL DE NINA
				★★★ HOT SHOT DEBUT ★★★	
26	NEW ▶	1	1	MARC ANTHONY SOHO SOUNDS/SONY	PALABRAS DEL ALMA
27	37	—	2	MAZZ EMI LATIN	MI TESORO
28	NEW ▶	1	1	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	◆ CORONITA DE FLORES
29	27	26	3	INDUSTRIA DEL AMOR FONOVISA	REY DE OROS
30	35	—	2	LA SABROSURA FUENTES	TU AMIGO O TU AMANTE
31	20	17	9	R. DURCAL Y J. SABINA ARIOLA/BMG	◆ Y NOS DIERON LAS DIEZ
32	22	23	7	VICENTE FERNANDEZ SONY DISCOS/SONY	LO QUIERO TODO
33	NEW ▶	1	1	GRUPO VIENTO Y SOL FONOVISA	CENIZAS Y FUEGO
34	34	35	4	STEPHANIE SALAS MELODY/FONOVISA	◆ AVE MARIA
35	30	31	4	BANDA MACHOS FONOVISA	AL GATO Y AL RATON
36	NEW ▶	1	1	BRONCO FONOVISA	TRES HERIDAS
37	38	—	2	LUNNA EMI LATIN	POR EL FUEGO
38	15	11	15	MIJARES EMI LATIN	◆ ENCADENADO
39	NEW ▶	1	1	LOS HERMANOS ROSARIO KAREN/BMG	AMOR AMOR
40	33	37	7	DAVID PABON RODVEN	POR INSTINTO

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

HL DISTRIBUTORS, INC.

6940 S. W. 12 Street
Miami, Florida 33145

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado

- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143
WE ARE A SERVICE ORIENTED COMPANY

MANHATTAN LATIN MUSIC DIST.

DISCOS COMPACTOS • VIDEOS • CASSETTES • ACCESORIOS

¡ LLAMENOS HOY !

Toll Free: 800 745-4509

Member of NAIRID



FAX -212-563-4847
TEL -212-563-4508
MIA -305-591-7684
FAX -305-477-0789

471 W. 42 ST. NY, NY. 10036

DISTRIBUIDOR ONE-STOP MAS GRANDE DE MUSICA LATINA

SONOTONE • MUSICAL PROD. • KUBANEY • FONOVISA • EMILATIN • COMBO

TODO!

LO QUE USTED NECESITE

DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO

TOLL FREE: 800-329-7664

OR 305-621-0070/FAX: 621-0465

ASK FOR RAUL



DISCOS COMPACTOS, VIDEOLASER, CASSETTES, ACCESORIOS, VIDEOS • MUCHO MAS!

Nuestro Servicio No Se Puede Comparar

Le ofrecemos 5% descuento en su primera orden y servicio de flete de segundo dia gratis. Llamenos hoy mismo para mas informacion y reciba su catalogo gratis.

- Con Buenos Precios
- Personal Bilingüe Para Servirle Mejor
- Especiales Cada Semana
- Amplio Surtido y Mucho Mas

SOUTHWEST WHOLESALE

Llame Gratis 800-275-4799

Ph 713-681-0629

4240 Lockefield • Houston, Texas 77092 • Fax 681-3037

Servicio Es Nuestra Prioridad Numero Uno.

#1

FIEBRIE LATINA

Largest Selection Of Latin Music!

LATIN MUSIC DISTRIBUTOR

8963 CARROL WAY • SUITE "C" • SAN DIEGO • CALIFORNIA 92121

- Knowledgeable Latin Service Reps.
- Best Prices Guaranteed
- Catalogs and Flyers
- 100% Returns* (on recommended products)

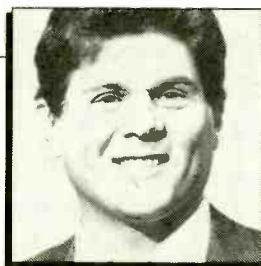
- PHONE : (619) 695-8863
- FAX : (619) 695-3768
- TOLL FREE : 1-800-74-LATIN

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	9	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	3 weeks at No. 1 HOPE
2	2	31	D.C. TALK FOREFRONT 3002/STARSONG	FREE AT LAST
3	5	5	SANDI PATTI WORD 53939/EPIC	LEVOYAGE
4	3	43	MICHAEL W. SMITH ● REUNION 0071/WORD	CHANGE YOUR WORLD
5	6	7	DAVID MEECE STARSONG 8189	ONCE IN A LIFETIME
6	4	15	CARMAN SPARROW 1339	ABSOLUTE BEST
7	7	51	STEVEN CURTIS CHAPMAN ● SPARROW 1328	GREAT ADVENTURE
8	8	5	MARGARET BECKER SPARROW 1343	SOUL
9	11	3	STEVE CAMP WARNER ALLIANCE 4146/SPARROW	TAKING HEAVEN BY STORM
10	14	3	DEGARMO & KEY BENSON 2088	HEAT IT UP
11	17	29	TWILA PARIS STARSONG 8252	HEART THAT KNOWS YOU
12	9	37	4 HIM BENSON 2960	THE BASICS OF LIFE
13	15	31	STEVE GREEN SPARROW 1348	HYMNS: A PORTRAIT OF CHRIST
14	19	7	GRAHAM KENDRICK HEART CRY 9389*/WORD	KING OF THE NATION
15	10	33	BRYAN DUNCAN MYRRH 6953/WORD	MERCY
16	13	7	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 4147/SPARROW	LIVE... WE COME REJOICING
17	23	51	SUSAN ASHTON SPARROW 1327	ANGELS OF MERCY
18	12	11	ACAPPELLA WORD 9393	SET ME FREE
19	25	25	OUT OF THE GREY SPARROW 1344	THE SHAPE OF GRACE
20	18	51	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
21	22	7	VARIOUS ARTISTS BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE & WORSHIP SONGS
22	26	13	GUARDIAN PAKADERM 2517/WORD	MIRACLE MILE
23	RE-ENTRY		D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
24	37	35	NEWSBOYS STARSONG 8251	NOT ASHAMED
25	33	5	HOSANNA! MUSIC INTEGRITY 050/SPARROW	REJOICE AFRICA
26	27	67	RAY BOLTZ DIADEM 2094/SPECTRA	MOMENTS FOR THE HEART
27	21	19	PHILLIPS, CRAIG & DEAN STARSONG 8256	PHILLIPS, CRAIG & DEAN
28	24	17	PHIL KEAGGY MYRRH 6954/WORD	CRIMSON & BLUE
29	NEW▶		VARIOUS ARTISTS INTERLINC 309701/SPRING ARBOR	CONGRATULATIONS TO YOU VOLUME 2
30	16	89	MICHAEL ENGLISH WARNER ALLIANCE 4104/SPARROW	MICHAEL ENGLISH
31	NEW▶		VARIOUS ARTISTS JOYFUL HEART 5126	BREAKAWAY PRAISE 2
32	20	85	CARMAN ● BENSON 2809	ADDICTED TO JESUS
33	35	39	WAYNE WATSON DAYSRING 4232/WORD	HOW TIME FLIES
34	30	7	D.O.C. STARSONG 8258	PULLING NO PUNCHES
35	40	33	PETRA STARSONG 8266	PETRAPHONICS
36	29	357	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
37	31	33	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/STARSONG	WE WALK BY FAITH
38	39	45	RAY BOLTZ WORD 52991	SEASONS CHANGE
39	32	141	MICHAEL W. SMITH ● REUNION 0063/WORD	GO WEST YOUNG MAN
40	34	17	PHIL KEAGGY MYRRH 6965/WORD	REVELATOR

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. © 1993, Billboard/BPI Communications.

Artists & Music



by Bob Darden

MORE NEWS from the fine R.E.X./Storyville label—and it's mostly good. Although Doug Mann, the president of R.E.X., recently left to become A&R director for ForeFront Records, not a whole lot has changed at one of contemporary Christian music's best alternative outlets.

Silent partner Gavin Morkel is moving to Nashville to fill Mann's place at the label's offices, meaning this formerly New York-based company is, for all intents and purposes, yet another Nashville convert.

Additionally, the label signed with Diamante (formerly the Frontline Records sales force) to handle all R.E.X./Storyville sales. Distribution will remain, as it has for the past year, through Spring Arbor.

Elsewhere, Tyler Bacon assumes the dual roles of director of marketing and A&R.

All of this is important because R.E.X. has emerged as one of the most important alternative and metal labels in the industry, while Storyville is the premier "new folk" label. Storyville is also the home of Jan Krist, whose "Decapitated Society" is 1993's best release to date.

Storyville also recently signed gifted singer/songwriter Pam Mark Hall. Hall is currently in the studio with guitar legend Dave Perkins.

ARTISTS IN THE NEWS: Steven Curtis Chapman was one of Liberty Records' featured artists at the recent Nashville Fan Fair and has been spotlighted on "New Country" and "Nashville Now!" in recent weeks... Star Song act White Heart was among the CCM musicians featured by Nashville NBC affiliate Channel 4 on a recent special on contemporary Christian music... Michael Card and Margaret Becker were among the best-known artists asked to perform in the nation's capital for the National Day of Prayer... The Dakota Motor Co. (Myrrh Records) was selected to record a 60-second radio commercial for the 1993 Chevrolet Camaro... The Fox Brothers (Morning Star Records) also were featured on recent episodes of "Nashville Now!" and on "Crook

& Chase."

Three signings worth a special mention:
• The Benson Music Group has signed one of the most powerful vocalists in the industry—Ken Tamplin. In addition to singing for the likes of Shout and Magdallan, Tamplin has written songs for Cheap Trick and Heart, and composed movie soundtracks and TV commercials. Tamplin's self-titled debut for Benson will be out in September.

• Even if you've never heard of Andy Landis, you've got to figure that the recent signee to Star Song must be a fairly talented lady. Her debut for the label, "Stranger," features guests including Dolly Parton, Ricky Skaggs, Sweethearts Of The Rodeo, the Fairfield Four, and Twila Paris. "Stranger," which is being produced by Steve Buckingham (Ricky Van Shelton, Mary-Chapin Carpenter, Parton, and others), should be out in August.

• And the latest signee to the country-oriented Cheyenne label (distributed through Homeland Records) is country music veteran Steve Gatlin. Gatlin was recently featured on Nashville's "Miller & Company" show.

ELSEWHERE, Star Song recording act Bride recently inked a deal with Music for Nations, the independent European metal label responsible for breaking million-selling acts, such as Metallica and Anthrax, abroad. "Snakes In The Playground" is currently available in England and on the continent.

The Miami-based Playback label has entered the Christian country field. The indie's first releases include "Nashville Sings Christian Country" (featuring Jack Greene, Jeannie C. Riley, Jimmy C. Newman, and others), "Charlie Louvin And That's The Gospel," and Jeannie C. Riley and daughter Kim Riley-Coyle's "Praise Him." Playback is distributed through Laurie Records.

Stephen Yake Productions was a recent award recipient at Houston's 26th annual WorldFest—the Houston International Film & Video Festival—for their production of Wayne Watson's "It's Time." The video received the festival's highest honor, the Gold Award, in the religious films category. The festival drew more than 4,100 entries from 43 countries. Yake also received a Silver Award for his video "In Christ Alone" for Michael English. Yake Productions has won six Dove Awards in recent years.

The Denver-based Bluestone label is now being distributed by Intersound as Christian Music. Speaking of Intersound, its latest release is "Roy Clark: My Favorite Hymns."

And finally, a certain Southern gospel group has just released a single titled "Jesus Will Heal Your Achy Breaky Heart." Go figure.

LATIN NOTAS

(Continued from page 26)

June 27 are "Merengues" from Henry Jimenez and a still-untitled album from Connie, a 9-year-old singer who appears on Univision's variety show, "Sábado Gigante."

FONOVISIA ALSO HEATS UP: Fonovisa, owner of the second-largest roster in the U.S. Latin market, has unleashed a slew of albums in the last few weeks. Among the most prominent are records by Banda R-15 ("Y Van 15 Exitos"), Néstor Daniel Y Sus Terrícolas ("Vas A Recordarme"), Los Tiranos Del Norte ("Hermosa Tirana"), Grupo La Sombra ("Ilusiones"), Grupo Viento Y Sol ("Cenizas Y Fuego")

SODA GIANTS

(Continued from preceding page)

firm.
"We now have new sponsors and less recession," Grinbank says. "This makes the [concert] business more attractive, but only in Buenos Aires where the economic situation is privileged when compared to the rest of the country and almost all of Latin America."

and a self-titled album from Los Humildes De Los Hermanos Ayala. Moreover, super-grupo Los Bukis is readying material for its next album, the release date for which has not yet been established.

MISCELLANEA: The fourth annual U.S. Hispanic Media Conference is to take place Friday and Saturday (9 and 10) at the Loews New York Hotel in New York. The two-day confab will feature workshops, film and video screenings, and an awards show honoring Hispanic media notables. Sponsoring the conclave is the National Hispanic Academy Of Media Arts & Sciences, based in Culver City, Calif... Sony Tropical's "Prince Of Salsa," Luis Enrique, is scheduled to sing the U.S. national anthem July 15 at Dodger Stadium in Los Angeles. Enrique's labelmate Rey Ruiz has inked a product endorsement pact with Pepsi... Sony Latin chanteuse Vikki Carr and Melody/Fonovisa crooner Jorge Muñoz headline the third annual Las Vegas International Mariachi Festival, to be staged June 11 at the Aladdin Hotel & Casino.

Among the standout mariachi out-

fits set to perform are Mariachi Vargas De Tecalitlán, Mariachi Sol De Mexico De José L. Hernández, and Mariachi Cobre... The venerable Concord Jazz Festival will present its Latin Jazz Fest In Celebration Of Dizzy Gillespie Aug. 1 in Concord, Calif. Scheduled to take the stage are Tito Puente's Latin Jazz All-Stars, United Nation Band featuring Paquito D'Rivera, Eddie Palmieri, Arturo Sandoval, and Trio Da Paz.

RELEASE UPDATE: Raúl di Blasio's "El Piano De América," whose recording rights belong to ex-BMG exec Máximo Aguirre, is slated for rerelease in August on EMI Latin... Just out on Telarc is "Jazzmenco," a flamenco-jazz effort from El Paso, Texas, guitar duo La Vienta.

NEW ON HOT LATIN TRACKS: Fonovisa brings yet another grupo to the Hot Latin Tracks as the veteran Mexican sextet Viento Y Sol enters this week at No. 33 with "Cenizas Y Fuego," the pretty title track of its latest album.

...AND THE PRAISE CONTINUES

Simply Determined
DISTRIBUTED THRU ATLANTA INTERNATIONAL RECORDS
TYSCOT Communications
THE ABUNDANT LIFE FELLOWSHIP CONGREGATION
TYSC - 4038
Voice of Birmingham
WIND - 3005
1-800-669-9669

Artists & Music



by Lisa Collins

HERE COMES ANOTHER ONE, JUST LIKE The Other One: Malaco has another smash with the release of "It Remains To Be Seen," the latest from the Mississippi Mass Choir. The album, which debuts at No. 5 on the Top Gospel Albums chart, is a tribute to its executive producer, the late Frank Williams. Williams, who sang lead on several of the cuts, passed in March, after recording the album. Response has been nothing short of phenomenal. "It's hard to keep any in stock," says Jerry Mannery, who now heads up Malaco's gospel division. "Reorders are coming in daily and announcers are putting it in heavy rotation. To date, no record in the history of Malaco's gospel division has generated this kind of response in the first three weeks of release. It looks like we will more than exceed their first album." Not surprisingly, the singles getting the most play are two of the three leads from Williams—"Grace & Mercy" and "Why Don't Rap."

SUMMER IS SURE TO GET EVEN HOTTER as Capitol pulls out the stops with the much-anticipated release of "Angie & Debbie" (Winans) self-titled debut album in August. Angie and Debbie are the youngest Winans siblings. (They backed BeBe & CeCe on their national tour and were featured in the Winans family tour.) The first single, "Light Of Love," is set to drop July 19, with Whitney Houston on background vocals. But Whitney's backing goes further than just vocals. She's managing gospel's hottest new sister act

through her AngelWay Artist Inc. And to demonstrate just how much Whitney's behind these girls, she's arranged for them to open on her world tour kicking off Monday (5) in Miami. The album was produced by big brother BeBe Winans for his label, Benjamin Records, which is part of his deal with Capitol.

THE GOSPEL CONVENTION SEASON is in full swing. Last week, Atlanta played host to Edwin Hawkins' Music & Arts Seminar. The action once again takes place in Atlanta June 30-July 4 as Bobby Jones presents his annual Bobby Jones Gospel Youth Explosion at the Atlanta Civic Center... Shirley Caesar's 21st annual convention is slated for July 19-24 at the Heritage Christian Resort in Fort Mills, S.C. Organizers hope to get down to business with seminars addressing the packaging of gospel and Christian media formats to attract corporate America. Special guests include Carlton Pearson, John P. Kee, Douglas Miller, Rance Allen, and Rev. Demond Wilson... Other artists kicking off workshops this year include Mississippi Mass Choir director David Curry, whose first Mississippi Gospel Music & Fine Arts Seminar is slated for July 18-23 in Jackson, Miss., and James Moore, who debuts his Anointed Music Workshop in Atlanta... Newly elected director Kenneth Moales hopes to get back into the game with a special salute to gospel legends as the National Convention Of Choirs And Choruses confab gets under way Aug. 1-7 in Chicago. This year, the organization is making a special effort to attract some of the gospel industry's more youthful movers and shakers... The nation's largest gospel music conference—the Gospel Workshop of America—is set for its 26th gathering August 7-14 in Indianapolis. Officials project more than 20,000 will crowd into the Indianapolis Hoosier Dome for weeklong festivities including the Gospel Excellence Awards... Closing out the summer is Singation's First Annual Workshop & National Choir Competition in Chicago, August 19-21, under organizer Hoyett Owens.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	5	3	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 1 week at No. 1
2	1	27	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH
3	6	11	TRI-CITY SINGERS GOSPO CENTRIC 2117/SPARROW	A SONGWRITER'S POINT OF VIEW
4	2	37	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403/ATLANTA INT'L	WE WALK BY FAITH
5	4	29	TM MASS YOUTH CHOIR TM 2001	SEND YOUR ANOINTING
6	3	35	GEORGIA MASS CHOIR SAVOY 7102*	I SING BECAUSE I'M HAPPY
7	9	15	D.F.W. MASS CHOIR SAVOY 7109/MALACO	ANOTHER CHANCE
8	8	69	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784/EPIC	MY MIND IS MADE UP
9	13	5	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
10	7	45	THE ANOINTED PACE SISTERS SAVOY 14812/MALACO	U KNOW
11	15	7	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
12	10	21	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107/MALACO	I'LL NEVER FORGET
13	12	13	BISHOP JEFF BANKS AND THE RIVALRY MALACO 7108/MALACO	HE'S ALL OVER ME
14	11	51	DARYL COLEY SPARROW 1234	WHEN THE MUSIC STOPS
15	16	79	SHIRLEY CAESAR WORD 48785/EPIC	HE'S WORKING IT OUT FOR YOU
16	NEW	▶	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
17	14	19	DOROTHY NORWOOD MALACO 4457	BETTER DAYS AHEAD
18	17	13	THE WILLIAMS BROTHERS BLACKBERRY 5437/MALACO	THE BEST OF AND MORE "LIVE"
19	30	3	TRINITY TEMPLE GOSPEL CHOIR TYSCOT 4037/ATLANTA INT'L	HOLY ONE
20	19	11	MARY FLOYD BORN AGAIN 999	GOD IS ABLE
21	18	21	TRI-STATE MASS CHOIR PARADISE 27008	GOIN' BACK
22	25	17	MICHAEL FLETCHER SOUND OF GOSPEL 196	MICHAEL FLETCHER LIVE
23	23	15	LUTHER BARNES AND THE SUNSET JUBILAIRE ATLANTA INT'L 10182	ENJOYING JESUS
24	22	35	CALVIN BERNARD RHONE CGI 514161111	IT'S IN THE PRAISE
25	20	43	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR ATLANTA INT'L 10160*	STAND STILL UNTIL HIS WILL IS CLEAR
26	24	37	MARVIN WINANS SELAH 7509/SPARROW	PERFECTING CHURCH
27	26	15	KENNETH MARTIN AND VOICES IN PRAISE SOUND OF GOSPEL 202	A MORE EXCELLENT PRAISE
28	33	5	CLC YOUTH CHOIR COMMAND 5522/WORD	LIVE IN THE SPIRIT
29	28	15	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204	PURE GOLD
30	21	39	MELVIN WILLIAMS BLACKBERRY 2203301211/MALACO	IN LIVING COLOR - "LIVE"
31	31	17	VANESSA BELL ARMSTRONG JIVE 42129	SOMETHING ON THE INSIDE
32	27	31	RUBY TERRY MALACO 4455	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
33	36	3	MARK S. HUBBARD & THE UNITED VOICES FOR CHRIST SUITE 9/TYSCOT 1003/ATLANTA INT'L	TRUST IN JESUS
34	34	9	VARIOUS ARTISTS BENSON 0087	A TRIBUTE TO "THE MAESTRO" THOMAS A. WHITFIELD
35	29	7	FRED HAMMOND BENSON 0092	DELIVERENCE
36	35	57	THE RICHARD SMALLWOOD SINGERS SPARROW 1283	TESTIMONY
37	NEW	▶	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
38	NEW	▶	DOUGLAS MILLER CGI 0091	VICTORY
39	NEW	▶	MELVIN DAWSON & GENESIS ENSEMBLE TYSCOT 3446/ATLANTA INT'L	SIGNS OF THE TIMES
40	NEW	▶	WILLIE BANKS MALACO 4460	BEST OF WILLIE BANKS

● 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.

Look for these new releases from



Albertina Walker
"He Keeps On Blessing Me"



GMWA National Mass Choir
"25th Anniversary"



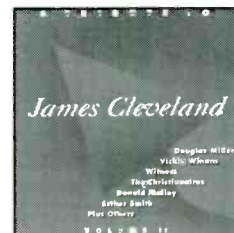
Hezekiah Walker & The Love Fellowship Choir
"Live in Toronto"

Street date: June 22, 1993

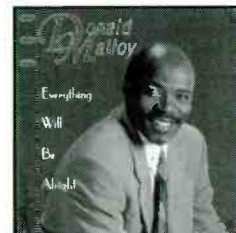
Continuing our commitment to bringing you the very best in gospel...

Manufactured and distributed by **CGI RECORDS** through **ES** Polygram Group Distribution

Available now from **CGI RECORDS**



Various Artists
"Tribute to James Cleveland
Volume 2"



Donald Malloy
"Everything Will Be Alright"

Jazz BLUE NOTES



by Jeff Levenson

THERE'S NOTHING LIKE a down-home, South Lawn cookout to quell the incessant sniping. You know, a gathering of politicians, musicians, millionaires, and jazz writers (not to be confused with the millionaires) eager to press the flesh and assert their proximity to the center of world power. When that center also contains the seeds of presidential interest regarding a music most of us hold dear, then cancel that carping about haircuts, travel agencies, and near-miss nominees—jazz will calm all troubled waters.

On June 18, the President and Mrs. Clinton decided to strut their cultural side, to combat the political heat with cooling art, to do for jazz what the White House Kennedys (aided by the likes of Pablo Casals) did for classical music. The idea, to bring jazz home, was such a good one, I could do nothing but wait for the invitation.

Foiled me. The power of positive thinking. I got one. So, there it was, a party, 400 or so strong, attended by guests we've seen on those Sunday morning talk shows, "Meet The Face The Press The Nation." Throw in a couple of luminaries from the worlds of entertainment and sports and you've got a swinging—make that bopping—soiree, Washington-style.

(An elderly gent, seated beside me and obviously enjoying an assortment of various beverages, was making a show of his appreciation of the evening's good vibrations. Amusing ol' chap. The next day's papers saved a spot for him on page one: "Walter Annenberg Sets Philanthropic Record—Gives \$365 Million To Private Education." I

wish I had offered to scrub his sun deck.)

The event was touted as a tribute to Newport Jazz's 40th year, a celebratory hook that gave Newport impresario **George Wein** an opportunity to share the spotlight with the president and his missus. But this wasn't Wein's show alone; the **Thelonious Monk Institute of Jazz**, led by director **Tom Carter**, was brought in to co-produce the music—a seismic shift of influence in the jazz world.

Once the president acknowledged Wein's service to "America's classical music" (that phrase is getting mighty frayed around the edges), the festivities were officially under way. For those whose invitations got lost in the mail, an edited broadcast of the evening—"In Performance At The White House"—will air Sept. 12 on PBS.

No doubt it will be a lot cooler viewing it then. The temperature in that presidential tent had to be more than 100 degrees—hot enough to turn **Milt Jackson's** prized peach cobbler with vanilla ice cream into soup du jour. (The menu was drawn from the book "Jazz Cooks," a compilation of musicians' favorite recipes, thus **Clark Terry's** red beans and rice and **Andrew Cyrille's** chicken drumsticks.) The fine feed notwithstanding, I feared the effects of heat exhaustion and dehydration. The president never even sweated. Executive privilege.

The music, you ask? A little ragged, with more ebb than flow, and less produced than it should have been, but long on enthusiasm. In these settings, spontaneous combustion almost never occurs unless a take-charge pyro lights things up. Which doesn't mean there weren't high points: **Rosemary Clooney** waxing melancholic with **Dave Frishberg's** "Sweet Kentucky Ham"; **Wynton Marsalis** raising eyebrows with a heady original; **Dorothy Donegan** seguing from a bombastic Rachmaninoff into a **Tatum**-esque "Tea For Two"; and **Jimmy Heath's** solo on "Confirmation."

The president appeared to be having a blast. When it was time for him to strap on a saxophone, the band riffed into **Miles' "All Blues."** The president played like he had none. Which is precisely what jazz will do for you. Mr. White House Secretary, keep me on the mailing list.

the Library of Congress and elsewhere.

These pieces were to be recorded in late June for Sony Classical, with **Thomas Frost** as producer, and added to the earlier material for a "really complete" edition to be released as a two-CD package.

Frost also is putting finishing touches on a remastered collection of all the recordings made for CBS by **Vladimir Horowitz**. Recorded between 1962 and 1973, they will be released in the fall as a nine-package, 13-CD edition. Label vaults did yield two short, never-released Debussy recordings by the late pianist, which will be included in the set. A thorough search reveals no more fresh material, says Frost.

A fall release date is planned, to be accompanied to market by a retrospective Sony video on Horowitz produced by **Peter Gelb**.

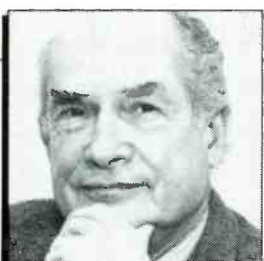
PODIUM PASSAGE: When **Michael Tilson Thomas** recently slimmed down his association from principal conductor to principal guest conductor with the London Symphony Orchestra, effective September 1995, he must already have had his new gig safely in pocket.

Now it has been announced that Tilson Thomas will take over as music director of the San Francisco Symphony on that date, replacing longtime MD **Herbert Blomstedt**, whose pending departure was made known some months ago.

It's considered certain that the new MD will record with the orchestra, although details about when or for which label remain to be disclosed. The SFS under Blomstedt has had a longstanding recording deal with London Records that still has some years to run.

PIGEON HOLES: Dutch-based Channel Classics has established a separate series, Channel Crossings, to accommodate productions that just don't sit comfortably alongside its classical companions. First up is a tango set featuring guitarist **Baltazar Benitez** and bandoneon player **Alfredo Marcucci**. Also due is a CD of works by Frank Zappa, Jimi Hendrix, and Billy Strayhorn played by the Meridian Arts Ensemble. Album title is "Too Late To Classify," which illustrates, in a way, the categorical dilemma.

Classical KEEPING SCORE



by Is Horowitz

CLASSICAL SUMMIT: The National Assn. Of Recording Merchandisers classical committee will invite a diverse group of nonrecord organizations to join in a barnstorming session to explore ways to stimulate public attention and support of classical music.

Jim Rose of Rose Records in Chicago, who chairs the committee, confirms plans for a September meeting in New York, although the makeup of the "summit" group is yet to be determined. It's understood, however, that it will be made up of organizations that share the committee's concern about an eroding classical music market.

Among topics to be discussed is the promotional utility of a National Classical Music Month (or two-week period), as designated by congressional resolution. It's hoped that such a program can be put into effect as early as this fall.

These plans, in addition to a progress report on the NARM Guide to Classical Music, a 70-page merchandising binder for store clerks and management, were reviewed at a committee meeting held early in June in Chicago. Chaired by Rose, the meet was attended by some 15 dealer and label execs, as well as NARM's executive director, **Pam Horowitz**, under whose aegis the committee was formed two years ago.

The guide, in preparation for more than a year, now is expected to be distributed to NARM members in September.

FINISHING UP: In the late '70s, CBS Masterworks issued a set of LPs holding "all" the solo piano music of Copland, played by **Leo Smit**. But recently Smit uncovered some 15 minutes more of Copland keyboard music resting unheard in

BILLBOARD / PHONOLOG Music Reference Library on CD-ROM

Billboard presents the first truly complete music reference database on CD-ROM. A few key strokes gives you instant access to key information on every current recording in the US. All you need is a PC and a CD-ROM player.

Over 1,000,000 Music Titles

From Tchaikowsky to Tommy, you'll enjoy the complete searchability only this product offers. Not only will you save time, but you'll have fun with reference work which has been a chore until now.

What's best, searches can be initiated by:

- Artist
- Group
- Song Title
- Album Title
- Record Label
- Format
- Composer
- Conductor
- Instrument
- Orchestra
- Guest Artist
- or any keyword

An Essential Tool

Our authoritative reference library includes details on over 80,000 albums plus 1,000,000 individual songs. Classical, Country, Pop, Rock and Jazz, plus everything in-between. All neatly packaged on a 4 3/4 optical disc.

The annual CD-ROM service of \$595 includes complete data updates 4 times a year, plus instruction guide and user helpline information.

Preview Opportunity

Take advantage of our special 30 day trial and test drive our CD-ROM library. To find out if you qualify, simply give us a call or we'll call you if you return the coupon below.

YES. I want to find out how I might qualify for your 30 day trial.

Name: _____

Title: _____

Phone: _____ Fax: _____

Company: _____

Address: _____

Anthony Ferraro
Billboard, Electronic Publishing
1515 Broadway • New York, NY 10036
Phone: (212) 536-5347 Fax: (212) 536-5310



Phonolog is a registered trademark of Trade Service Corporation. Copyright 1991 by Trade Service Corp. Billboard is a registered trademark of BPI Communications, Inc. Copyright 1991 by BPI Communications, Inc. All Rights Reserved.

Music Video

ARTISTS & MUSIC

Gabriel Takes Music Vid For A Ride Full-Motion Clip Screens At Tour Stops

■ BY DEBORAH RUSSELL

LOS ANGELES—Music video has gone full motion, and video vanguard Peter Gabriel is leading the multisensory, musical breakthrough.

Gabriel's high-definition clip "Kiss That Frog," directed by Brett Leonard, won't be appearing on television screens anytime soon. In fact, the "ride motion" simulation video is being screened exclusively in two mobile Reactors, dubbed "Rock Motion Theaters," that are touring more than 60 cities through January during Gabriel's North American tour (Billboard, June 6).

"This is the first music video that you can ride," says Danny Socolof, of N.Y.-based Mega Inc., who executive-produced the ground-breaking new clip with Gabriel. "This marks the first practical step in a direction [Gabriel and I] are both taking to try and dimensionalize music and apply exciting new technologies to it."

The result, produced by Carl Wyant through Palomar Pictures, is a four-minute, full-motion video experience, dubbed "mindblender" by the creative team. The budget lands in the seven-figure range, and pro-

duction lasted about 12 weeks.

Footage for "Kiss That Frog" was lensed in high-definition, using a Sony CCD500 camera. Live action reeled in front of a blue screen was mixed with hand-drawn illustrations by A.E. Bunker and three-dimensional computer graphics by artists at San Diego-based Angel Studios.

'This is the first video you can ride,' says Danny Socoloff, executive producer

Gabriel and Leonard worked with the crew at California-based Iwerks Entertainment, who developed the motion technology in the portable Reactor theaters to program movement in the unit's 18 seats. Each seat's moves are synchronized with images projected on the Reactor's 9-by-16-foot screen.

The visuals and movement are complemented by a six-channel Surround Sound system, lending a whole new element to the timeless "frog prince" fairy tale.

"It's a blend of fine art, incredible

computer graphics, and live action with Peter and the Princess," says Socolof, who unveiled the video June 25 at New Jersey's Meadowlands Fairgrounds. "We gave computer graphics organic warmth. It's the first piece like this that's music driven."

The clip may appear on music networks in a slightly revised form later this year. For now, it is being used as "another arm in the arsenal of marketing tools while Peter is on tour," says the artist's manager, Bruce Kirkland.

Crystal Pepsi is sponsoring the Rock Motion Theater tour and has tied in with radio stations in a number of markets to cross-promote the traveling video.

Socolof describes the "Kiss That Frog" clip as the first step in his own venture to develop a series of music-driven "micro-theme" parks.

"The technology is just catching up to be able to pull off something like this with credibility," says Socolof. "You don't need to build a roller coaster on a multi-acre theme park to blow people's minds. With microchips you can process these entertainment options in a much smaller environment."

Assistance in preparing this story was provided by Paul Verna.

PRODUCTION NOTES

LOS ANGELES

• **Propaganda's Sanji** directed the Tony! Toni! Toné! Mercury clip "If I Had No Loot" with producer **Eric Barrett**.

• **Kolbeco Productions** recently wrapped a number of music videos: Director **John Speaks** lensed Tommy Boy's Coolio video "County Line." **Guy Toley** and **Skinny B. Lewis** produced. Director **Malcolm-Jamal Warner** reeled "Light Of Love" for Capitol's Angie & Debbie. **Marc Kolbe** and **Robert Johnson** headed up production.

• **Planet Pictures** director **Gerry**

Wenner reeled James Ingram's new "Someone Like You" video for Warner Bros. **Eileen Malyzsco** produced.

• **Cypress Hill's** new video, "When The Ship Goes Down," is an **F.M. Rocks** production directed by **F. Gary Gray**. **Craig Fanning** executive-produced.

NEW YORK

• **Picture Vision's Peter Israelson** directed Willie Nelson and Sinéad O'Connor in a video for their Columbia duet, "Don't Give Up." **Jon Small** produced; **Steven Saporta**

executive-produced.

• **GPA** director **LJ Kreussling** shot Mercury artist Joe in "I'm In Luv." **Hubert T.** directed photography on the streets of Harlem. **Lenny Grodin** produced.

• **Teddy Hayes** directed Ava Cherry's "Gimme, Gimme" video for **In Your Face Productions**. **Lamont Burell** produced the **Radikal/Critique** clip.

• Director **Sean "Puffy" Combs** lensed Jodeci's "Lately" video for Uptown Records. **Craig Fanning** executive-produced the clip for **F.M. Rocks**. In addition, **F.M. Rocks** director **F. Gary Gray** reeled Mary J. Blige's video "You Don't Have To Worry." **Fanning** executive-produced.

• **Flashframe Films** director **Phil Morrison** directed Juliana Hatfield's Mammoth/Atlantic clip "My Sister" with producer **Brook Altman**. **Christophe Lanzenberg** directed photography. **Morrison** also directed and produced Superchuck's Matador video "Untied."

OTHER CITIES

• **Billy Ray Cyrus'** new Mercury video, "In The Heart Of A Woman," is a **Planet Pictures** production, directed by **Charley Randazzo**. **Daniel Berkowitz** directed photography; **Robin Beresford** produced.

• **Harold Travis'** MCA video "Where Did Our Love Go?" is a **Nitrate Films** production. **Peter Darley Miller** directed; **Ken Fox** produced. **Dave Phillips** directed photography.

Labels Run With Premieres; Box Livens Summer 'Dayz'

FIRST RUN ON A RERUN: MCA Records and Jive Records have added something new to the NBC rerun lineup this summer, as they use the broadcast medium to premiere music videos by their artists, who just happen to star in top-rated situation comedies.

Joey Lawrence's MCA clip "Stay Forever" premiered following a June 28 rerun of his hit show "Blossom," while **DJ Jazzy Jeff & the Fresh Prince's** new Jive video, "Boom Shake The Room" premieres following a July 19 rerun of "The Fresh Prince Of Bel Air," starring **Will Smith** (aka the Fresh Prince).

MCA national director of video promotion **Pamela Marcello** notes the label saw a marked increase in album sales when it premiered Lawrence's debut video, "Nothin' My Love Can't Fix," after a first-run episode of "Blossom" in February, with a subsequent increase in sales when the episode and video appeared in reruns. So, it only made sense to go back to Blossom with "Stay Forever."

"People who watch 'Blossom' are fans of the show and are fans of Joey," Marcello says, predicting that "even though [the June 28 episode] was a rerun, the show will still have an impact on sales."

Jive's Janet Kleinbaum, director of product management and video promotion, adds that network exposure for the new DJ Jazzy Jeff & the Fresh Prince clip is an adjunct to support from MTV, BET, The Box, etc.

"We're trying to reach as many people as possible by combining [Smith's] affiliation with NBC with the music networks," she says.

The label premiered the hip-hop duo's 1991 clip "Summertime" after a first-run episode of "The Fresh Prince Of Bel Air."

WINNING DAYZ: Miami-based network The Box, the only national music outlet programmed by viewers, is giving something back to the audience this summer during its "93 Dayz Of Summer" promotion, which kicked off during the July Fourth weekend.

Each day, representatives from The Box will call 93 viewers who've requested clips in the past and give away 93 CDs by a revolving roster of acts that includes such Box tops as **Silk**, **Dr. Dre**, **Stone Temple Pilots**, **Duran Duran**, **Snow**, **H-Town**, and **SWV**. By Labor Day, The Box will have given away some 6,000 CDs.

In addition to making the viewers feel good, the promotion is designed to stimulate more activity on the request lines, says **John Robson**, director of programming/music. "It increases the interactive component of the channel, and gives us another chance to work with the labels to expose their product," he says.

INTERACTIVE-PALOOZA: MTV has sent an interactive "Free Your Mind" kiosk on tour with the Lollapalooza bunch. Concert attendees entering the kiosk can sample videotaped opinions of Lollapalooza fans and bands regarding everything from race relations to religious intolerance. An interactive option allows each user to add his/her own opinions.

GOOD WORKS: FYI's Paul Flattery produced the television special "Together For Our Children: M.U.S.I.C.," designed to raise funds to immunize the world's children. **Jeff Margolis** directed the special, which will air throughout the next week on stations across the nation. Performers included **Michael W. Smith**, **Bell Biv DeVoe**, **Clint Black & Wynonna**, and **Exposé**.



by Deborah Russell

AND THE WINNER IS: **Eddie Barber** and **Victor J. Pancerev** of Sherman Oaks, Calif.-based **2 Much Fun Productions** are the grand prizewinners in MTV's "make your own video" contest for **Michael Jackson's** track, "Who Is It?" **Diane Hansen** was talent coordinator for the winning clip, which stars **Skyler Gordy** and **Julianna Hansen**.

Barber, a member of the **Music Video Assn.**, has some 35 music videos to his credit, including "Jump" by the **Movement**. As the winner of the Michael Jackson video contest, Barber was awarded \$10,000 and a contract to direct another **Epic** video. **2 Much Fun** is 18 months old.

REEL NEWS: **Doug McVehil** has left Ho-Ho-Kus, N.J.-based **Endless Music** to be coordinator of video promotion at **Atlantic Records** in N.Y.; he starts Tuesday (6). **Jon Baum** has joined **Endless** as manager of national video promotion ... **Cindy Rose Painter** is director of planning and development at **CMT** ... Directors **Paul Andresen** and **George Dougherty** have retired their joint moniker/partnership **TV Eye**, and will be directing under their own names from now on. The team had been represented by **Oil Factory** in L.A. **Andresen** remains with the company; **Dougherty** is seeking new representation ... L.A.-based **F.M. Rocks** has added **Evan Stone** to its directors' roster ... **John Randolph**, formerly of **Underdog Films**, is now a music video representative at L.A.'s **Kolbeco Productions** ... **Melinda Kelly** is now L.A.-based directors' representative at **Propaganda Films**. **Cassandra Maxwell** is named U.K. coordinator of **Propaganda's** music video department in London.

SCOOP: **Music Scoupe**, the N.Y.-based video show set to bow in September, will air on the Philadelphia independent station **WGBS**, and not a **Fox** affiliate as was reported.



The Right Time. Tom Jones, host of the VH1 series "The Right Time," performed June 7 for attendees of the National Cable Television Assn. convention in San Francisco. Pictured backstage at San Francisco's Great American Music Hall, from left, are Jones; Bill Roedy, managing director of MTV Europe; and Ed Bennett, president of VH1. (Photo: Lance Iversen)

Billboard Video Monitor™

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



Black Entertainment Television

- 14 hours daily
 1899 9th Street NE,
 Washington, DC 20018
- 1 Mary J. Blige, Love No Limit
 - 2 Brian McKnight, One Last Cry
 - 3 U.N.V., Something's Goin' On
 - 4 Vertical Hold, Seems You're Much...
 - 5 Janet Jackson, That's The Way...
 - 6 Onyx, Slam
 - 7 Sade, Feel No Pain
 - 8 Natalie Cole, Take A Look
 - 9 Tony! Toni! Tone!, If I Had No Loot
 - 10 Il D Extreme, Cry No More
 - 11 Fu-Schnickens, What's Up
 - 12 Alexander O'Neal, In The Middle
 - 13 SWV, Weak
 - 14 Jomanda, I Like It
 - 15 Toni Braxton, Another Sad Love...
 - 16 Robin S, Show Me Love
 - 17 Portrait, Day By Day
 - 18 Jade, One Woman
 - 19 Johnny Gill, The Floor
 - 20 Raven Symone, That's What Little...
 - 21 Heavy D & The Boyz, Blue Funk
 - 22 Levert, ABC-123
 - 23 Guru, Loungin'
 - 24 Mica Paris, I Wanna Hold On To You
 - 25 Lords Of Underground, Chief...
 - 26 Silk, Girl U For Me
 - 27 H-Town, Knockin' Da Boots
 - 28 Naughty By Nature, It's On
 - 29 LL Cool J, Pink Cookies...
 - 30 Young MC, What's The Flavor

★★ NEW ADDS ★★

- H-Town, Lick U Up
- LL Cool J, Pink Cookies In A Plastic...
- Janet Jackson, If
- The Pharcyde, Passin' Me By



Country Music Television

- Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214
- 1 John Anderson, Money In The Bank
 - 2 Patty Loveless, Blame It On You...
 - 3 Reba McEntire, It's Your Call
 - 4 Lorrie Morgan, I Guess You Had...
 - 5 Confederate Railroad, When You...
 - 6 Randy Travis, An Old Pair Of Shoes
 - 7 Carlene Carter, Every Little Thing
 - 8 Clint Black With Wynonna, A Bad...
 - 9 Mark Chesnut, I Sure Is Monday
 - 10 Pam Tillis, Cleopatra, Queen Of...
 - 11 Alan Jackson, Chattahoochee
 - 12 Sammy Kershaw, Haunted Heart
 - 13 Tracy Lawrence, Can't Break It...
 - 14 Little Texas, What Might Have Been

- 15 Shenandoah, Janie Baker
- 16 John Michael Montgomery, Beer...
- 17 Billy Ray Cyrus, In The Heart...
- 18 Dwight Yoakam, A Thousand...t
- 19 Andy Childs, I Wouldn't Know...t
- 20 Aaron Tippin, Working Man's...t
- 21 Steve Wariner, If I Didn't Love...t
- 22 Shelby Lynne, Feelin' Kind Of...t
- 23 Clay Walker, What's It To You?
- 24 Gibson Miller Band, Texas Tattoo
- 25 Joe Diffie, Honky Tonk Attitude
- 26 Matthews, Wright & King, I Got A...
- 27 Tracy Byrd, Holdin' Heaven
- 28 Radney Foster, Easier Said Than...
- 29 Nanci Griffith, Speed Of The...
- 30 Dolly Parton, More Where That...
- 31 Mark Collie, Shame Shame...
- 32 Doug Supernaw, Reno
- 33 Lisa Stewart, Under The Light...
- 34 Boy Howdy, A Cowboy's Born...
- 35 John Brannen, Never Say Never...
- 36 Ronna Reeves, Never Let Him See...
- 37 Bobbie Cryner, Daddy Laid The...
- 38 Kelly Willis, Whatever Way The...
- 39 Trisha Yearwood, Down On My...
- 40 Toby Keith, He Ain't Worth Missing
- 41 Clinton Gregory, Standing On...
- 42 John Berry, A Mind Of Her Own
- 43 Shania Twain, Dance With The...
- 44 Brother Phelps, Let Go
- 45 Remingtons, Wall Around Her Heart
- 46 George Jones, Walls Can Fall
- 47 Zaca Creek, Fly Me South
- 48 Lari White, Lead Me Not
- 49 Sawyer Brown, Thank God For You
- 50 Hal Ketchum, Mama Knows The...

† Indicates Hot Shots

★★ NEW ADDS ★★

- Confederate Railroad, Trashy Women
- Dave Mallett, This Town
- Desert Rose Band, What About Love
- Martina McBride, My Baby Loves Me
- McBride & The Ride, Hurry Sundown
- Patty Loveless, Nothin' But The Wheel
- Ricky Lynn Gregg, Can You Feel It
- Twister Alley, Dance
- Willie Nelson/S. O'Connor Don't...



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Dr. Dre, Dre Day
- 2 Stone Temple Pilots, Plush
- 3 PM Dawn, Looking Through...
- 4 Janet Jackson, That's The Way...
- 5 SWV, Weak
- 6 Aerosmith, Livin' On The Edge
- 7 Radiohead, Creep*
- 8 Soul Asylum, Runaway Train*
- 9 Porno For Pyros, Pets*
- 10 AC/DC, Big Gun
- 11 Onyx, Slam
- 12 Billy Idol, Shock To The System
- 13 Madonna, Rain**
- 14 Duran Duran, Come Undone

- 15 H-Town, Knockin' Da Boots
- 16 Spin Doctors, What Time Is It?
- 17 Proclaimers, I'm Gonna Be
- 18 Aerosmith, Eat The Rich
- 19 Anthrax, Only
- 20 4 Non Blondes, What's Up
- 21 Depeche Mode, Walking In My...
- 22 Lenny Kravitz, Believe
- 23 Clay Blossoms, Hey Jealousy
- 24 UB40, Can't Help Falling In...
- 25 Ozzy Osbourne, Changes
- 26 Snow, Girl I've Been Hurt
- 27 Neil Young, Long May You Run
- 28 Naughty By Nature, Hip Hop...
- 29 Ice Cube, It Was A Good Day
- 30 Sting, Fields Of Gold
- 31 Van Halen, Right Now
- 32 House Of Pain, Jump Around
- 33 George Michael, Killer/Papa Was...
- 34 New Order, Regret
- 35 Jackyl, When Will It Rain
- 36 Stereo MC's, Step It Up
- 37 Megadeth, Angry Again
- 38 Rod Stewart, Have I Told You Lately
- 39 Spin Doctors, Two Princes
- 40 Red Hot Chili Peppers, Under...
- 41 En Vogue, My Lovin'
- 42 Spin Doctors, Little Miss Can't...
- 43 Raging Slab, Anywhere But Here
- 44 Aimee Mann, I Should've Known
- 45 Tears For Fears, Break It Down...
- 46 Michael Jackson, Billie Jean
- 47 Michael Jackson, Thriller
- 48 R.E.M., Losing My Religion
- 49 Pearl Jam, Alive
- 50 Red Hot Chili Peppers, Give It Away

** Indicates MTV Exclusive

* Indicates Buzz Bin

★★ NEW ADDS ★★

- Whitney Houston, Run To You
- Paul Westerberg, World Class Fad
- Tina Turner, I Don't Wanna Fight
- G-Wiz, Teddy Bear
- Fu-Schnickens, What's Up Doc?
- A-Ha, Dark Is The Night For All
- Coverdale/Page, Take Me For A...
- Definition FX, Something Inside



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Sawyer Brown, Thank God For You
- 2 Travis Tritt, T-R-O-U-B-L-E
- 3 Billy Ray Cyrus, In The Heart...
- 4 Mark Collie, Shame Shame...
- 5 Pam Tillis, Cleopatra, Queen Of...
- 6 Alan Jackson, Chattahoochee
- 7 Toby Keith, Should've Been A...
- 8 Reba McEntire, It's Your Call
- 9 Joe Diffie, Honky Tonk Attitude
- 10 Dwight Yoakam, A Thousand...
- 11 Suzy Bogguss, Heartache
- 12 Confederate Railroad, When You...

- 13 Patty Loveless, Blame It On...
- 14 Randy Travis, An Old Pair Of Shoes
- 15 John Anderson, Money In The Bank
- 16 Carlene Carter, Every Little Thing
- 17 Clint Black With Wynonna, A Bad...
- 18 Mark Chesnut, I Sure Is Monday
- 19 Shenandoah, Janie Baker
- 20 Little Texas, What Might Have Been
- 21 Tracy Lawrence, Can't Break It...
- 22 Trisha Yearwood, Down On My...
- 23 Gibson Miller Band, Texas Tattoo
- 24 Brother Phelps, Let Go
- 25 Chris LeDoux, Under This Old Hat
- 26 Aaron Tippin, Working Man's Ph.D
- 27 Lorrie Morgan, I Guess You Had...
- 28 Hal Ketchum, Mama Knows The...
- 29 Duce Mowrey, Hold On Elroy
- 30 Diamond Rio, This Romeo Ain't...

★★ NEW ADDS ★★

- Billy Ray Cyrus, In The Heart Of A...
- Diamond Rio, This Romeo Ain't Got...
- Hal Ketchum, Mama Knows The...
- Chris LeDoux, Under This Old Hat
- Robert Ellis Orrall, Everyday When I...
- Bellamy Brothers, Rip Off The Knob
- Shawn Camp, Falling Never Felt So...
- Duce Mowrey, Hold On Elroy
- Twister Alley, Dance



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Robert Palmer, Addicted To Love
- 2 B-52's, Love Shack
- 3 Billy Joel, We Didn't Start The Fire
- 4 Rod Stewart, This Old Heart...
- 5 Cyndi Lauper, Girls Just Want...
- 6 Madonna, Vogue
- 7 Rod Stewart, Broken Arrow
- 8 Kenny G, By The Time This Night...
- 9 Janet Jackson, That's The Way...
- 10 Marc Cohn, Walk Through The...§
- 11 George Michael, Too Funky
- 12 Proclaimers, I'm Gonna Be
- 13 Elton John, Candle In The Wind
- 14 Michael Jackson, Beat It
- 15 Rod Stewart, Have I Told You Lately
- 16 Natalie Cole, Unforgettable
- 17 Madonna, Deeper And Deeper
- 18 Sting, Fields Of Gold
- 19 David Crosby & Phil Collins, Hero
- 20 Harry Connick, Jr., It Had To...
- 21 Stray Cats, Stray Cat Strut
- 22 Culture Club, Do You Really...
- 23 Prince, 1999
- 24 Madonna, Lucky Star
- 25 Paula Abdul, Rush, Rush

★★ NEW ADDS ★★

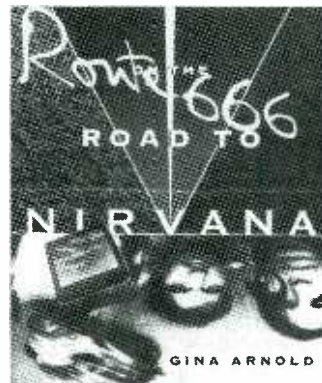
- Whitney Houston, Run To You
- Bruce Hornsby, Talk Of The Town
- Maria McKee, I'm Gonna Soothe You
- Wynonna, Tell Me Why

the Medialine™

IN PRINT

A beautifully reported saga of a cult follower and the boldly rendered (and newly revised) story of a cult figure look to be two of the biggest rock books of the summer of '93. "Route 666: On the Road To Nirvana" by Gina Arnold (St. Martin's Press, \$12.95), carries the reader from the Sex Pistols' first sucker punch to the unresolved mainstream arrival of Nirvana, interspersed with plenty of pitstops in backstage toilets, Texas chaparrals, and other realms of the Replacements, the Dead Kennedys, Black Flag, R.E.M., Jane's Addiction, Pixies, and the Butthole Surfers, etc.

"Route 666" recounts the do-it-at-your-level-of-ability resuscitation of latter-day rock, and reveals the way in which the press quantified this irate new explosion of



possibility. Arnold is well-equipped to record such blessed chaos, having been enrolled at the Univ. of California at Berkeley at a juncture when bands such as X and Faith No More were performing in the basement of her co-op.

While Arnold earned her stripes writing for the San Jose Mercury News as well as Rolling Stone, her experience as an NCAA champion swimmer may have been her best asset. The following random excerpt—an intimate glimpse at the Butthole Surfers' own cozy domestic corner of the Alternative Nation—should be sufficient to take the fog out of the average fan's face mask:

"He looks around at the fields and sky without speaking. 'God's country,' says Paul Leary, finally, nodding approvingly at some horses cavorting in a nearby field, and I agree: It's as far as one could possibly imagine from the world where surfers vocalist Gibby Haynes shrieks the lyric 'Satan! Satan! Satan!' over and over again.

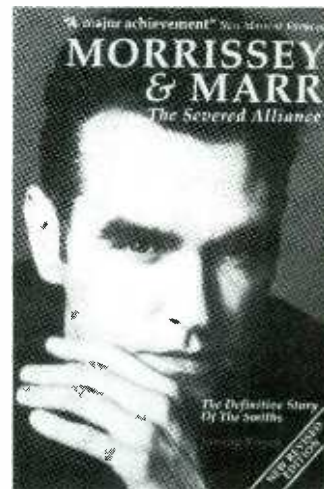
"I say as much to Paul as we drive slowly over a road that winds along field and creek on our way to the Butthole Surfers' ranch. He nods. 'Yeah, but that's the whole point. It's really great out here: We just love it. Hays County is dry—you got to drive thirty miles just to buy a six-pack. See those horses?' he adds inconsequently, pointing toward a herd of ponies along a yellow ridge. 'I been watching them ever since

they were foals. They used to never get more than a foot apart from each other, and now just look at them!"

"Soon we've turned up the road to the house. 'All this land,' remarks Paul, pointing out toward the brush-covered horizon, 'we own. Going to buy another ten acres soon. Oops! Watch that little bitty bridge—don't worry, if we can get over it in our van, you can do it in a Toyota... the Meat Puppets once wrecked that fence over there though, with their big ol' RV.'

"Inside the house we're met by Gibby and Jeff, who are whiling away time watching an Oprah episode on 'Men Who Love Fat Women.' 'And people think we're tasteless,' Gibby comments, shaking his head ruefully... Mark Farner, the Buttholes' brown doggie, and Papillon, the cat, are curled up on the carpet in front of the set. 'We have two blue jays and some hummingbirds and some mockingbirds that come round too,' Paul says proudly. 'And last week there were three days when there were about a hundred robins on the lawn. There's doves too, and when they all take off at once, it sounds like fucking Vietnam!'"

Freewheeling, funny, and deeply felt, "Route 666" is the frank diary of a seasoned critic and subterranean camp follower as she plumbs the murky aquifer that would feed mainstream rock'n'roll in the '80s and '90s. Mirroring the common search for es-



prit in a culture despoiled by corruption and social espionage, Gina Arnold's personal chronicle celebrates hard-core rock as candid self-definition and heartfelt destination.

Meanwhile, British best-seller "Morrissey & Marr: The Severed Alliance," by Johnny Rogan (Omnibus Press, \$22.95), the definitive tale of the Smiths and their cynosures, arrives in its expanded trade paperback edition, chock full of additional info and an eloquent preface that analyzes the reasons Morrissey called for the death of its author. A bloody good read.

TIMOTHY WHITE

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 3, 1993.



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

ADDS

- Apache, Hey Girl
- Blind Melon, No Rain
- Coup, Dig It
- East 17, Deep
- Inner Circle, Sweat
- K7, Come Baby Come
- Lin Que, This Is It
- Lords Of The Underground, Chief...
- Madonna, Rain
- Megadeth, Angry Again
- Mista Grimm, Indo Smoke
- Nemesis, Temple Of Boom
- Proclaimers, I'm Gonna Be...
- Rumplestiltskin, Attitudes
- Run D.M.C., Ooh, Whatcha Gonna Do
- Shaggy, Oh Carolina
- Stereo MC's, Step It Up
- Toni Braxton, Another Sad Song
- U2, Numb
- Wreckx N' Effect, My Cutie
- Wu Tang Clan, Protect Ya Neck

BOX TOPS

- 2 Pac, I Get Around
- 95 South, Whoop, There It Is
- Cypress Hill, Insane In The Brain
- Dr. Dre, Dre Day
- Duice, Dazzezy Duzks
- H-Town, Knockin' Da Boots
- Ice Cube, Check Ya Self
- Kool G Rap, On The Run
- Luke, Work It Out
- M.C. Breed, Gotta Get Mine
- MC Lyte, Ruffneck
- MC Eht, Straight Up Menace
- Silk, Girl U For Me
- Smooth, You Been Played
- Spice 1, Triggga Gots No Heart
- SWV, Weak

AMERICA'S NO. 1 VIDEO

Luke, Cowards In Compton



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

- Dada, Here Today Gone...
- War, Don't Let No One...
- Skatnigs, Chemical Imbalance
- Dramarama, Work For Food
- Action Swingers, I Don't Wanna Be...
- Raw Breed, Rabbit Stew
- George Clinton, Walk The Dinosaur
- Jellyfish, New Mistake
- Dandelion, Waiting For A Ride
- Cyndi Lauper, Who Let The Rain In
- The Chance, See Me As You...
- Onyx, Slam
- Stereo MC's, Step It Up
- Prime Minister Pete, Kick The Bobo
- Duice, Dazzezy Duzks
- Hal Ketchem, Mama Knows The...
- Gin Blossoms, Hey Jealousy
- Biohazzard, Shades Of Grey
- Maria McKee, I'm Gonna Soothe You
- Brenda Russell, No Time For Time



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

- 2 Pac, I Get Around
- Beatnuts, Tech In The...
- Cypress Hill, Insane In The Brain
- Del The Funky Homosapien, Made In...
- Dr. Dre, Dre Day
- Eric Sermon, Hittin' Switches
- Fat Joe, Flow Joe
- Fu-Schnickens, What's Up Doc?
- H-Town, Knockin' Da Boots
- Ice Cube, Check Ya Self
- Janet Jackson, That's The Way...
- Johnny Gill, The Floor

- Lords Of Underground, Chief...
- Mary J. Blige, Love No Limit
- MC Lyte, Ruffneck
- MC Shan, Hip Hop Ruffneck
- Naughty By Nature, It's On
- Onyx, Slam
- Prince Markie D, Something Special
- Shai, Baby I'm Yours



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

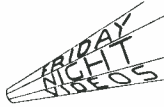
- Rod Stewart, Have I Told You Lately
- Rosanne Cash, Wheel
- Natalie Cole, Take A Look
- Julie Miller, SOS
- Phil Keaggy, I Will Be There
- World Party, Is It Like Today
- Richard Marx, Take This Heart
- Sting, If I Ever...
- Pam Thum, Fire Of Your Love
- John Fogerty, Centerfield
- 77's, Nuts For You
- ETW, Stay Together
- Michael Bolton, Time, Love And...
- Marc Cohn, Walk Through The World
- Bruce Springsteen, 57 Channels
- DOC/Bride, God Gave Rock & Roll
- Newsboys, I Cannot Get You
- Petra, Who Is On The Lord's...
- Dakota Motor Co., Grey Clouds
- UB40, Can't Help Falling In Love...
- Soul Asylum, Runaway Train
- Michael W. Smith, Somebody Love Me



One hour weekly
 216 W Ohio, Chicago, IL 60610

- 808 State, 10X10
- Belly, Slow Dog
- Superchunk, United
- Bjork, Human Behavior
- Tool, Sober
- Sugar, Tilted
- Matthew Sweet, Ugly Truth Rock
- Urge Overkill, Sister Havana
- Book Of Love, Boy Pop

- Aztec Camera, Dream Sweet Dreams
- Mary J. Blige, Love No Limit
- MC Lyte, Ruffneck
- MC Shan, Hip Hop Ruffneck
- Naughty By Nature, It's On
- Onyx, Slam
- Prince Markie D, Something Special
- Shai, Baby I'm Yours



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

- Aerosmith, Eat The Rich
- Michael Jackson, Will You Be There
- Tony, Toni, Tone, If I Had No Loot
- Snow, Informer
- Silk, Freak Me
- SMV, I'm So Into You
- Proclaimers, I'm Gonna Be...



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

- Little Texas, What Might Have Been
- Bruce Hornsby, Harbor Lights
- Trisha Yearwood, Down On My Knees
- Lisa Stewart, Under The Light...
- Nanci Griffith, Speed Of The Sound...
- Lee Ritenour, Waiting In Vain
- Reba McEntire, It's Your Call
- Mac McAnally, Not That Long Ago
- Clint Black, A Bad Goodbye
- Sandi Patti, Hand On My Shoulder
- Dwight Yoakam, Ain't That Lonely Yet
- Matthews, Wright & King, I Got A Love
- Joe Ely, Highways & Heartaches
- Dolly Parton, More Where That...
- Marilyn Scott, You Don't Know Me
- Mark Collie, Shame Shame Shame...
- Pam Tillis, Cleopatra Queen Of Denial
- Lyle Lovett, North Dakota
- John Anderson, Money In The Bank
- Alan Jackson, Chattahoochee



Home Front. Eurovision Song Contest winner Niamh Kavanagh gets a warm welcome from Kevin Carr, assistant manager of HMV's Grafton Street store in Dublin. Niamh visited a packed store to autograph copies of her single "In Your Eyes," which reached No. 1 on the Irish singles charts.

PolyGram In Philippines Venture First Release Is A Velasquez-Anka Duet

■ BY MARC GOROSPE

MANILA—PolyGram is up and running with its new joint venture in the Philippines, Poly-Cosmic. The company's first release features local star Regine Velasquez in a duet with Paul Anka, titled "It's So Hard To Say Goodbye." An album by Velasquez will follow.

Thus, PolyGram becomes the third multinational to graduate from a licensing deal in the Philippines (Billboard, May 15). BMG International was the first, establishing a joint venture in 1990. Late last year, Warner Music International formed its own 100%-owned affiliate there.

PolyGram owns 30% of Poly-Cosmic, with the balance reportedly shared among a number of local businessmen, including longtime music industry leader James Dy. His Dyna Products Inc. was PolyGram's licensee in the Philippines until late last year, when the license was switched to newly formed Cosmic Records,

part-owned by Dy. Another Dy affiliate, Universal, is handling Poly-Cosmic distribution.

Ramon Chuaying, a veteran of the local music industry who previously headed Cosmic, now heads the new company. He says the joint venture was thought to be the most practical for the two companies at present. "PolyGram feels the timing is just right. They also see that the Philippines is now a more mature and secure market.

"The idea of setting up an affiliate was brought up by them when the license agreement with Dyna Products was nearing its expiration late last year, and, of course, we were very receptive to the idea."

Chuaying also says PolyGram Far East was more comfortable buying into an existing local label, due to the obvious advantages of a built-in talent pool and a local marketing machinery. He adds, "Cosmic Records, on the other hand, has everything to gain from a partnership with Poly-

Gram. It is obviously going to be a boon for the artists signed to us, whose ultimate dreams lie in having at least a regional hit. Poly-Cosmic will help facilitate international release of local artists."

Aside from its sales goals, the Regine Velasquez/Paul Anka duet is intended to affirm to Filipino artists that Poly-Cosmic will provide as many opportunities as possible for promoting local talent abroad. "It's So Hard To Say Goodbye" is slated for international release, according to Chuaying.

Industry observers expect at least two more music multinationals to establish themselves locally, either late this year or early 1994.

Diverse Artists Blend At Fests In N. Europe

■ BY KAI ROGER OTTESEN and KEN NEPTUNE

OSLO—The festival summer of 1993 in northern Europe features its most diverse lineup in many years, and bookings are expanding from the mainstay markets of Sweden and Denmark to Norway, Finland, and Estonia.

A mix of rock, blues, dance, world music, and pop is heating up the music scene this summer. Featured artists include Neil Young, Faith No More, Pearl Jam, and Ray Charles from the U.S.; the Shamen and Jamiroquai from the U.K.; Shonen Knife from Japan, Sainkho from Senegal; Litfiba from Italy; and Maldita Vecindad from Mexico.

Some major acts—including the Beach Boys, the Kinks, and Dr. Alban—also will be touring the regional districts of Norway.

Says Jarmo Latva-Aijo, arranger of Provinssirock, which was held June 12-13 in Finland, "People have little money, but we'll manage because of the low ticket prices and the high quality of the bands."

Finland's other big rock festival, Ruisrock, set for July 10-11, has doubled its audience every year. Organizer Rainer Koski says the concert should do as well this year, as long as there are no artist cancellations. Headliners include Lenny Kravitz, Faith No More, Jethro Tull, Utah Saints, and the popular women's folk group Värttina.

One of the most interesting events of the summer, the Roskilde Festival, staged July 1-4 in Denmark, was expected to draw 100 international acts, including Shonen Knife, Australia's Diesel, and Uganda's Geoffrey Oryema.

In Estonia, the Rock Summer Festivals, held July 8-11, was expected to draw 50,000 visitors a day. According to Ulna Nomm, 80% of the fans come

(Continued on page 35)

Virgin Is Sited Near Louvre

■ BY PHILIPPE CROCC

PARIS—The Virgin retail group appears to have stolen a march on its most powerful competitor, the FNAC chain, by securing a lease on a prime 19,000-square-foot store unit in the vast commercial and conference complex currently under construction on a six-acre site near the Louvre museum.

The complex, the biggest construction project in the history of Paris, is due to open Nov. 18—the bicentenary of the Louvre—during an official ceremony to be attended by the French president. It is expected to attract a million visitors a year.

With locations running from \$50 to \$100 per square foot, the Virgin initiative to secure the site represents an investment of at least \$1 million.

The store will be able to trade on Sundays—the day of the week the chain's Champs Elysées megastore does 20% of its business. However, additional conditions of the lease require Virgin to give prominence to cultural music, classical music, and recordings by French artists, rather than to international pop music, and to stock only art books that will not compete with the Louvre's bookshop.

"There are a number of positive factors operating in favor of Virgin's development at this time, and the fact that we were able to fend off fierce competition for this excellent location is proof of the group's resurgence," says Virgin president Patrick Zelnick. "The resumption of Sunday trading at our Champs Elysées store has increased our sales there by 25%, and the injection of capital from the Blockbuster group has also contribu-

(Continued on next page)

Challenges Of The Pacific Rim Weighed Int'l Music Market Draws 130; Most Majors Absent

■ BY CHRISTIE LEO

SINGAPORE—While many in the music industry correctly perceive the Pacific Rim as the world's fastest-growing region for music sales and business opportunities, few understand the region's cultural, social, and political values.

Those and other challenges formed the basis of several seminars during the first International Music Market, a three-day event staged here June 21-23, which attracted about 130 music industry professionals from Australia, Asia, and Europe. There was minimal U.S. presence.

Approximately 20 firms took exhibit space at the Westin Plaza Hotel, while the seminars were held at the adjacent Raffles Hotel. The confab was organized by British-based European Marketing Services. Most companies represented at IMM were from the ranks of independent labels, studios, publishers, and related services.

Major labels were conspicuous by their absence, although MCA International used IMM to showcase its Japanese hopeful, Mari Hamada. Local executives from BMG—which handles the U.S. label in the region—were also present. MCA International senior VP Stuart Watson moderated the seminar devoted to Pacific Rim marketing. "[Success in the region] is all about developing relationships," he said. "It's a shame the other majors didn't come because it's a learning experience that's beneficial to all."

IFPI director of communications Lisa Gordon moderated a

panel on combating piracy in the region. She warned that although the problem was being progressively reduced in various countries through tighter legislation and enforcement, it remains formidable and now has moved into the CD format. According to IFPI, more than 8 million fake

'It appears that the sales potential for music in the future is in the Pacific Rim'

CDs were sold in Asia in 1991.

In discussing trends at the international business affairs seminar, Peter Bond, managing director of London-based Timbuktu Records, said there is a wealth of exciting talent in the Pacific Rim. "All facets of the music industry infrastructure have to be reinforced in Asia to maximize its potential growth. Record companies have to be given a proper perspective of the business to encourage expansion. It cannot operate from a level of backyard activity anymore."

CONFERENCE VALUE

Commenting on the value of the conference itself, Tony Heneberry, managing director of Charly Records U.K., said, "The next IMM convention has to be more aggressively marketed, especially to Asian and Australian-based indies. I met up with approximately 20 interested parties,

and although it was a limited success, there's an upside potential."

IMM officials say they are confident that the event will attract more Asian independents next year. "If there's a lesson to be learned from this convention, it's that foreign participants must do their homework ahead of time," cautioned IMM managing director Brian Batchelor. "It's better to work with an agenda of whom to meet and how to communicate with them, rather than try to fit the pieces after coming here."

Batchelor hatched the idea for the convention in Asia when he noticed that there was comparatively little Asian representation at other major music marketplaces, such as MIDEM. "From all accounts, it would appear that the real sales potential for music in the future is right here in the Pacific Rim," says Batchelor. "But when we tried to get people in the industry to attend our convention, the response was less than lukewarm."

REGIONAL FAILURES

Batchelor attributes that skepticism to the failure of other regional events in the past. "The industry obviously is weary from empty promises, but now that we've got the ball rolling, we must push on."

IMM plans to host its second convention next July, again in Singapore, with plans for meetings in subsequent years in Sydney and Hong Kong. It also plans to expand exhibition suites, organize additional topical seminars, and host showcase events that give equal exposure to Western and Eastern artists.

Hong Kong Rocker Dies After TV Mishap Wong Tragedy Casts Doubt On Future Of Beyond

■ BY STEVE McCLURE

TOKYO—Wong Ka Kui, the singer with Hong Kong's leading rock band, Beyond, died June 30 after several days in a coma. He had sustained severe head injuries in an accident at a Tokyo TV studio.

Wong, 31, and the other three members of Beyond had been taking part in a "mock battle" with other guests during shooting of Fuji TV variety program "Uchan-Nanchan No Yarunara Yaraneba!" at about 1 a.m. June 24. During the "battle" sequence, a panel at the edge of the elevated set gave way and Wong and show co-host Teruyoshi Uchimura fell more than 7 feet to the studio floor below.

Wong and Uchimura, who sustained a bruise to his chest, were taken to a nearby hospital. The Chinese artist—whose nickname, in a grim twist of fate, was "Koma"—showed a slight improvement June 27 when a practitioner of Chinese herbal medicine treated Wong after doctors here pronounced the case hopeless.

In the days following the accident, thousands of Beyond fans gathered at Hong Kong temples to pray for Wong and deluged the

band's management office with calls and inquiries, causing the office to temporarily suspend operations.

Each of Beyond's 10 albums has sold an average of 500,000 copies in the Southeast Asian region.

"I wish I were in his place," said Wong Ka Keung, Beyond's bassist and Ka Kui's brother, before breaking into tears.

"It is a terrible, terrible tragedy," says Sandy Lai, general manager of the Hong Kong office of WEA, which markets Beyond's material in Hong Kong, Malaysia, and Singapore.

Tokyo police are investigating the circumstances surrounding the accident, said Koh-ichi Murakami, senior executive producer of the Fuji Television Network's programming department.

Although the network had carried out all necessary safety measures, said Murakami, "we are taking action to prevent other accidents."

He confirmed, however, that there was no safety net in place during the filming.

Formed in 1983, Beyond has a reputation for bucking the conventions of the Hong Kong music in-

dustry. Their hard-rocking style and overtly political lyrics set them apart from the usual Cantonese idol fare.

In the first such deal involving a Hong Kong rock band, Beyond in January 1992 signed a worldwide management contract with Amuse in an effort to expand beyond the Hong Kong and overseas Chinese markets and become a truly international act. Master and publishing rights to Beyond's material are jointly held by Amuse and Japanese record company Fun House.

The band's members have been living in Japan since January, recording new material, learning Japanese, and making media appearances.

Despite the accident, which leaves the group's future very much in doubt, Beyond's new Japanese-language single, "Kuchibiru Ubaitai," was released June 25 as scheduled. A spokesman for Amuse says plans to release two Beyond mini-albums in July and September won't be affected by the tragedy.

Assistance in preparing this story was provided by Mike Levin in Hong Kong.

Spanish Artists' Royalties Up In '92

■ BY HOWELL LLEWELLYN

MADRID—Spain's performing rights society, the Sociedad General de Autores de Espana (SGAE), paid out \$152.4 million, or 18.9 billion pesetas (at an exchange rate of 124 pesetas to the dollar), in royalties last year to its 37,000 members, a rise of 7.6% over the previous year. Receipts from radio rights totalled \$11.7 million, or 1.5 billion pesetas.

But SGAE's influential vice president, Teddy Bautista, warned at a press conference here that there were still many loopholes in Spain's modified Law of Intellectual Prop-

erty, and that the society would be carrying out periodic checks on places of public entertainment to make sure the law was enforced.

Takings in 1992 were \$149 million, the difference being the six-month gap between gathering receipts and paying out royalties.

Bautista said the worst offenders of the law were the new private TV companies, but he also described as "especially conflictive" the public playing of recorded music in discotheques, showrooms, bars, hotels, pubs, public transport, etc.

"Periodically we will check out across Spain the 168,000 bars, cafeterias, hotels, and bingo halls, the 9,665 discotheques, pubs, and

disco-pubs, the 1,804 cinemas, the 9,000 town halls that are sporadic and informal users of royalty rights, the 980 radio stations, the 200 local TV stations, and the 200 community video networks," Bautista warned.

Income from the 1992 sales of 52.5 million sound carriers was \$36.8 million; from the broadcasting of recorded music, \$17.6 million; from live music, \$13.7 million; and from radio rights, \$11.7 million.

Royalties paid out were broken down as follows: recorded music, \$17.6 million; live music, \$12.6 million; sound carrier sales, \$34.8 million; and radio, \$9.8 million.

VIRGIN SITED

(Continued from preceding page)

ted to the strengthening of our position.

"In addition, the opening of our new 5,380-square-foot store in Toulon marks a new retail concept for Virgin. The Toulon store is a satellite of the Marseilles megastore, from which it acquires its inventory. This arrangement means that the store required an investment of only 5 million francs [some \$893,000]—20 times less than that of the Paris megastore.

"The Toulon store has 14 employees and is open six days a week from 10 a.m. to midnight. It is an integral part of a building housing a Pathé complex of 12 cinemas. I am a great believer in the synergy between music and the image. Increasingly, cinemagoers like to buy the soundtrack album after seeing a movie. We have seen that to be true in the Paris megastore—and it will certainly be the case in Toulon."



PsychoDerelicts. Pete Townshend joined EastWest Records executives, national retailers, and the trade press at the St. James Club in London for a preview of Townshend's new album, "PsychoDerelict." The event turned into a double celebration as Townshend was presented with a cake marking his 48th birthday. Townshend was joined, from left, by his manager, Bill Curbishley, EastWest Records managing director Max Hole, and Jeff Beard, sales director of Warner Music U.K.

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

CUBA: The hip phrase in Havana this summer is "echale limon," which literally means "put lemon on it," but in a street sense means a good-natured, but resigned, "oh, what the hell." "Echale Limon" is also the current big hit here,



about a man who, having scandalized his friends and family by marrying a skinny woman, then tries, in vain, to fatten her up. The song, which incorporates instructions in Japanese, Russian, and Spanish, on how to do the "Lemon Dance," is the title track of the latest album by NG la Banda, the New Generation band, so called because of its fresh, inventive approach, mixing salsa with heavy jazz

arrangements and spicing its streetwise lyrics with slang straight out of the barrios. The NG horns are the hardest in Havana, and are known as "the horns of terror." NG la Banda's leader, Jose Luis Cortez, otherwise known as "Tosco" or "roughneck," is legendary throughout the country. A virtuoso flautist who made his reputation with Los Van Van and Irakere, Cortez is deplored by polite society for his vulgarity, but adored by the masses for his irrepressible street attitude.

JO SHINNER

SOUTH AFRICA: Ska music was the starting point for the Streaks, a seven-man band from Cape Town which began with a sound originally described as "Madness meets Men At Work," but which now offers a broader mix of township, pop, kwela, rock, and reggae. The band has been boosted by the return of South African blues-rock veteran Tim Parr, whose last group, Ella Mental, was based in Dublin, Ireland, and was signed to WEA. Parr leads a subsidiary band, Zap Dragons, featuring three of the musicians in the Streaks. But as yet, no recording contract seems forthcoming for the Streaks. The band refuses to play cover versions and is therefore given short shrift by the dance clubs, where its most likely audiences await. However, it received a major break when a national pop station, Radio Five, backers of the recent tour here by Duran Duran, selected the Streaks as a support act. A demo track recorded by the group in one afternoon reached Radio Five's Top 30 chart. "Give us a month in the studio," says the group's manager, Gavin Elder, "and we'd have a product and presentation style that we really could take to the rest of the world." ARTHUR GOLDSTUCK

FRANCE/ALGERIA: In 1973, a song called "A Vava I Nuva" became a hit in most Arab countries and all around the Mediterranean sea. The simple charm of the melody turned its performer, Idir, into an instant star. Born Hamid Cheriet in the city of Ait-Lahcene, Idir is a Kabyle, a member of the Berber people inhabiting the East Atlas mountains in Algeria and Tunisia. Over the years, the Kabyle people's nomadic cultural identity has been systematically undermined, first by French colonial rulers and more recently by the one-party (FLN) socialist regime that took control after independence in 1962. At a time when it was regarded as a betrayal of the FLN's "Arabism" policy even to speak the Kabyle language in Algeria, Idir became, through his music, an unofficial ambassador for his people's culture and language. But, tired of the music industry, he declined for many years to record any new material. Last year, however, a compilation of his songs, "A Vava I Nuva" (Blue Silver), was so well received that he was encouraged to return to the recording studio in France. The result is the brilliant "Les Chasseurs De Lumieres" (Hunters Of The Lights) on the Nina/Blue Silver label. Far removed from the dancing grooves of rai, Idir's music is quiet, introspective, melodic, and mostly acoustic, his soft voice guiding songs that are blessed with the gentle charm of lullabies. Idir made a triumphant return to the concert stage last month with four sold-out shows at the Olympia, Paris.

EMMANUEL LEGRAND

ITALY: As a DJ, Lory D is regarded as the guru of the rave scene. A giant figure of a man, he has shared stages with Frankie Knuckles and Joey Beltram and performed at the New Music Seminar in New York and the Red Hot & Dance international rave. Organizers here claim his name on a ticket will guarantee a crowd of at least 2,000. But Lory D is also a musician and composer, and there's been a buzz of anticipation at the prospect of him releasing an album. Now it's arrived. Released on Lory D's own Sounds Never Seen imprint (through BMG), "Antisystem" is believed to be the first techno-opera. After a relatively subdued, slightly avant-garde opening track called "5 Minutes 2 Decide," the listener has about 45 minutes in which to strut, stagger, or crawl through a maze of techno/industrial sounds, rhythms, moods, and nightmares. Lory D, who produced the album and plays all instruments, describes "Antisystem" as an endless sonic tunnel. The album is slated for North American release next month on Private Music's new techno/avant-garde label, Max-Bilt.

DAVID STANSFIELD

Pastorius CDs In Japan Bogus, Estate Alleges

■ BY STEVE McCCLURE

TOKYO—The release of rare recordings featuring the late jazz bassist Jaco Pastorius is creating a rumpus here, with the artist's estate warning the U.S. and European trade not to handle the CDs.

Hirakazu Sasabe, president of Osaka-based record distributor Super Stop Inc., says he has the rights to the material by Pastorius, which dates from the early '80s. Sasabe says that on May 12, 1992, he paid \$155,000 in cash to a man named Kenny Jackel for the master tapes.

Super Stop's record label, Sound Hills Records, released April 24 10,000 copies of an album culled from the tapes, called "Holiday For Pans." The label plans to export 6,000 more copies.

Pastorius' estate now is threatening to sue Sasabe for recovery of the tapes, which it says Jackel stole.

Sasabe says he bought the tapes in good faith and had no reason to doubt Jackel's integrity.

The album consists of eight tracks featuring steel "pan" player Othello Molineaux.

The estate says the tracks were recorded in early 1981, while Pastorius was still under contract to Warner Bros. Records, and that he had decided to release them as a Molineaux album with Pastorius and Peter Yianilos as co-producers.

Pastorius, the estate claims, did not play any bass on the "Holiday For Pans" tracks. Soon after the tracks were recorded, the estate continues, Pastorius was released from his Warner Bros. deal but retained exclusive rights to the tapes.

"During the period of confusion and chaos for Jaco, a man named Kenny Jackel ingratiated himself and convinced Jaco to 'store' the 13 1/2-inch reels containing the unfinished, unmixed rhythm tracks," says Garland Hogan, a Fort Lauderdale, Fla., attorney representing the estate.

According to Hogan, Jackel subsequently had a session player lay "counterfeit" Jaco bass tracks on tape.

Sasabe claims Pastorius, who died in 1987, gave the tracks to Jackel as payment for studio time. He admits Jackel did not show him any documentary proof that he owned the tapes.

Jackel, now said to be living in Bangkok, could not be reached for comment.

"This is the first time I've encountered this kind of problem in 18 years," says Sasabe, stressing the need for trust in such deals. "It's a very, very rare case."

Sasabe says he checked to see whether there was any record in the United States of the tapes having been stolen and found nothing.

Hogan says the estate has agreed with Molineaux and Yianilos to jointly launch legal action in Japan against Super Stop to recover the tapes.

Meanwhile, he adds, "we have formally requested that the FBI enforce the criminal copyright laws and seize the records and CDs [of "Holiday For Pans"] when they arrive in the U.S. We urge all retailers or wholesalers not to buy this illegal product or risk suit from the Estate."

Says Sasabe, "If the estate tries to get sales of the album stopped in the U.S., then they'll have to prove their case."

DIVERSE ACTS BLEND AT FESTIVALS IN NORTHERN EUROPE

(Continued from page 33)

from Estonia, and the rest from Russia, Norway, Sweden, Finland, Denmark, and other parts of Europe. Tickets were priced at the equivalent of \$25 each. Confirmed artists include Faith No More, Procol Harum, the Shamen, and Ultravox. To round out the mix, several Estonian acts are booked as well.

FESTIVAL HIGHLIGHTS

In Sweden, this year's Hultsfred Festival, to be held Aug. 12-14, will be

the country's largest rock festival. Promoters were predicting a third successive sellout year, with 22,000 fans expected. The Ramones, Stereo MC's, the Shamen, and Jesus Jones are among the acts booked.

Norway's festival highlight is Kalvøyafestivalen, also known as the Isle of Calves Festival, staged on an island outside Oslo. The organizer, Kappal Karlsen of Hades, has booked Neil Young with Booker T. & the MGs; Pearl Jam; Faith No More; Del-

bert McClinton; Z, featuring Ahmet and Dweezil Zappa; the Kung Fu Girls; Yeahlove Swans; Clawfinger; and Wigwam Party. For both Kalvoya and Roskilde, an additional band is being booked to fill out the place left by the late John Campbell, who had built up an extremely solid fan base in Norway with his albums "One Believer" and "Howlin' Mercy."

Label representatives in Norway and Sweden say this year's concert business gives them an excellent op-

portunity to market their product. Says Svend Juncker, international marketing manager at EMI-Medley in Denmark, "The festivals are very important—especially the larger ones like Roskilde and Midtffyns. Many music writers from Denmark and other countries are arriving to provide festival coverage. If you have a lesser-known band playing a big festival, you stand a better chance of getting media coverage."

Benelux

A Billboard Spotlight

The Benelux territories continue to show great gains in music and home entertainment.

Billboard's Benelux spotlight will feature the talent and trends that are fueling this vigorous market.

No one can tell the story better than Billboard, with an international reach of

over 200,000 readers in 102 countries across the globe. Promote your artists, new releases, and products.

For details call: Christine Chinetti
44-71-323-6686

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

LANINO

Arista Says U.S. Is Ready For An Italian Rock Star

CAN ARISTA RECORDS achieve a breakthrough in the U.S. market with a European superstar who does not sing in English?

Flash back two years to a summer night in New York. Teen-age fans are tumbling into a late-night train after a concert, proudly wearing their souvenir T-shirts, singing hits from the show. It is a familiar scene.

But listen. The kids are singing, loudly, fervently, in Italian. And the songs are by Italy's own **Eros Ramazzotti**.

Ramazzotti's triumphant, sold-out U.S. concert debut at Radio City Music Hall in July 1991, intensively promoted to New York's Italian-American communities, was the first hint of American acceptance for this charismatic pop-rock star, who already is a multi-platinum artist in Europe, and Latin and South America.

Arista Records president Clive Davis made a commitment then to bring the 29-year-old singer back to the U.S., and on July 27 Arista will release both Italian and Spanish versions of Ramazzotti's current album, "Tutte Storie" ("All The Stories"). The album was initially released May 3 by Italy's DDD Records and BMG affiliates throughout Europe.

In Europe, "Tutte Storie" hit No. 1 on Music & Media European Hot 100 Albums within a month of its release, on the strength of chart-scaling action in Italy, Germany, Austria, Switzerland, Belgium, Denmark, the Netherlands, Spain, and Portugal. The lead single, "Cose Della Vita" ("Things Of Life"), with tough guitar lines and dramatic structure, likewise has gained pan-European airplay outside the U.K.

The American release of "Tutte Storie" initially was planned for late September release, but the European success and early support by Latin music radio in the U.S. prompted Arista to act earlier, says **Donatella De Gaetano**, international manager at DDD Records. "We're very proud of that," she says. "We want to make the most of what's already happening."

Arista executive VP/GM **Roy Lott** says Ramazzotti "has not left my consciousness" since he first saw the singer perform in Munich in late 1990. "This has been a crusade of mine since that night," says Lott. "And his Radio City Music Hall date still stands as one of the top 10 shows I've ever seen."

Arista's expectations for "Tutte Storie" are realistic and determined. "It's not going to explode just like that [in the U.S.]," says Lott, "but he is unique among every other artist I've ever seen."

Ramazzotti is due in the U.S. later this month, prior to the album's U.S. release, for the first phase of a concerted marketing and promotion campaign that will draw on the resources of Arista, BMG U.S. Latin, and BMG Distribution, and will be coordinated with the efforts of BMG International outside the U.S.

"A critical aspect here, which American companies have to realize, is that America is more than English-speaking people," observes Lott. "And if you're going to stay in the business, you have to realize you're selling your records to many people [for whom] English is not their first language."

The campaign for Ramazzotti will mark one of the first times Arista and BMG have mounted a simultaneous marketing campaign to both pop and Latin accounts.

Jack Rovner, senior VP of marketing and publicity at Arista, notes that the production of "Tutte Storie," which features such ace players as **Tony Levin**, **Steve Ferrone**, and **Steve Farris**, put Ramazzotti in a pop league with the likes of **Phil Collins** or **George Michael**. "That's the standard he has set for himself," says Rovner.

Arista's marketing plan will involve simultaneously working Ramazzotti's core audience in the Italian and Latin-American market, and his crossover potential in the pop market, explains Rovner.

Spike Lee has directed a video of Ramazzotti's single "Cose Della Vita," and Arista will target cable outlets, including the Spanish-language Univision and Telemundo channels and the Italian RAI programming carried in the U.S. Although MTV will be a tougher sell, perhaps MTV's senior VP of talent and music relations, **John Cannelli**, will have reason to champion an Italian superstar.

Arista expects Ramazzotti to make additional promotional visits to the U.S. in September and at the end of the year with a tour likely in early 1994, possibly preceded by a year-end pay-per-view special.

"It doesn't matter if you understand the language, you understand the music," says Rovner. "There's a huge upside here. Eros is a bona fide pop star yet to be discovered in America."

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 St., London, WC1E-7AH or faxed to 071-323-2314.



by Thom Duffy

Canadian Labels Seek New Mktg. Outlets Claim Radio Rules Sap Power To Generate Sales

BY LARRY LEBLANC

TORONTO—Although radio remains a critical promotional vehicle for major Canadian record companies, labels citing a waning impact of the medium on sales are increasing emphasis on other marketing sources. They include TV and radio buys, video, press, specialized promotions, outdoor, and, in particular, retail support, to promote and market releases.

"We've certainly seen a noticeable improvement in the support and investment we're getting from the record companies, which I think is in part driven by the realization [that] radio is not doing it," says Paul Alofs, president of HMV Canada. "Many record companies still focus a lot of their time and resources in getting radio play but the more leading-edge labels are looking at retail and saying, 'This is really where the albums are sold. If we can get retailers to get behind and support something, we're going to get sales.'"

"Radio was a great medium for us to get our music across, and when everybody was doing wonders, most companies didn't look in other places," says Garry Newman, senior VP/MD, U.S. division, Warner Music Canada. "What's happened is that our eyes are now being opened. There are other areas where we can get the consumer to hear our product. I'm still supporting radio—nothing has changed there—but as an added bonus, I'm going after other places for exposure."

"I've just cut a deal with Petro-Canada for a coupon redemption campaign with MusicWorld in Ontario on six titles [by Clapton, Stewart, Dave Clark, Bette Midler, Dwight Yoakam, and Travis Tritt]," Newman continues. "I'm also on the verge of cutting a deal with a 150-store clothing chain where I will put together a sampler cassette for them of my new product six times a year. They'll allow me to put a header card in their stores, telling people what they're listening to."

"Radio can still be a very effective tool which can take you into some very high sales levels," says Don Oates, senior VP of sales at Sony Music Canada. "However, we've recently had multiplatinum successes with Pearl Jam, Spin Doctors, and Leonard Cohen, where radio airplay was quite limited. In each case, there was enormous street buzz, retail merchandising, street poster, and radio buys. We're also now concentrating heavily on specific television [buys] for many of our acts."

"Some of the things we're doing now are related to radio going through so many changes," continues Oates. "[Others] are related to the graying of the population and the changes in the retail environment. We're also no longer competing solely for leisure dollars but also for leisure time. All of these things have caused us to have different sales and marketing philoso-

phies today than [about five] years ago."

"Nothing beats solid radio airplay," says Doug Chappell, president of Virgin Records Canada. "However, with any large album, you get the died-in-the-wool fans running in [on] day one, and then it's a long process to pry the dollars out of the rest of the public. We're still deep in a recession, and business is not good on the street. When retailers get these brand-new [major] albums, they see the cash registers ring, but they're not getting the depth out of those records they once did. A lot of these records are selling to a smaller audience. Our universe of clients for our product has diminished."

Record companies here have been jolted by the revelation that they can no longer count on a 4-6 week window on major new releases before having to kick in with the next phases of their marketing campaigns. "Last week, I had two retailers tell me the latest bunch of major new releases are having a two- to three-week window," says Newman. "They were already asking if there are new singles we're working. We're starting to tell accounts up front what the singles are going to be on a new album so they'll know we consider it to be a four-single-deep album."

The past month saw two major top 40 AM outlets, CFTR here and CKLG in Vancouver, British Columbia, switch over to news formats of two major top 40 AM outlets, and the record industry watched with dismay. Gary Slaight, president of Standard Radio Inc., says major labels should shoulder a partial blame for the switchovers.

"How much money did the major labels spend on advertising to help these top 40 stations, which were in financial trouble?" he asks. "The reason top 40 radio isn't working in Canada isn't because of the ratings—it's because of the revenue."

Canada OKs Two Licenses For Cable Music Channels

TORONTO—Four Canadian music industry organizations have criticized the Canadian Radio-television and Telecommunications Commission's June 25 decision to grant five-year licenses to Cogeco Radio-Television Inc. and Digital Music Express (DMX) to offer 24-hour commercial-free all-music channels to Canadian cable TV viewers.

The Canadian Recording Industry Assn., the Canadian Independent Record Production Assn., the Canadian Music Publishers Assn., and the Quebec recording industry association ADISQ, all of which opposed the original applications (Billboard, Aug. 22, 1992), announced June 29 that an appeal to Cabinet on the decision would be filed.

The record industry should be spending some money with top 40 and other formats, to help put them in a better financial position."

Virgin's Chappell agrees with Slaight that the record industry doesn't spend enough advertising revenue on radio buys but adds, "We also don't get enough rotation out of them. They play so much gold and classic [material] you have to ask if they're reaching the active record buyer any longer."

With the Canadian Radio-television and Telecommunications Commission's April fine-tuning of FM radio regulations, which included dropping the maximum number of times a record can be repeated (formerly limited to 18 plays of non-domestic music per week), and eliminating the requirement that stations play a minimum of 850 distinct musical selections each week, it's almost certain that a large number of Canadian FM stations will soon increase rotation of primary selections. Such a move would be cheered here by the music industry, which has long lamented FM's limited rotation.

"Nobody has moved yet because they wanted to see the [May] ratings, but I think you'll see some FM stations picking up," says Slaight. "You're going to see both CHUM and The Mix [CKFM] pick up the rotation on their 'hots' from 2-3 times a day to 5-6 times a day, which will help the record industry."

Slaight, however, warns it'll be some time before the CRTC eliminates the hit-to-nonhit category from FM. Under CRTC guidelines, an FM playlist currently must remain 51% nonhit. "There are too many broadcasting companies concerned with vested interests in certain markets," he says. "The two [AM] formats that don't want to see it are oldies and top 40. If an FM ever went to pure [all hits] oldies, it would destroy the AM station."

HITS OF THE WORLD

© 1992, Billboard/BPI Communications

EUROCHART HOT 100		7/3/93		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	SINGLES			
1	1	WHAT IS LOVE? HADDAWAY COCONUT			
2	2	TRIBAL DANCE 2 UNLIMITED BYTE			
3	5	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL			
4	3	ALL THAT SHE WANTS ACE OF BASE MEGA			
5	4	INFORMER SNOW EASTWEST AMERICA			
6	6	ENCORES DIRE STRAITS VERTIGO			
7	8	TWO PRINCES SPIN DOCTORS EPIC			
8	7	NO LIMIT 2 UNLIMITED BYTE			
9	9	DO YOU SEE THE LIGHT SNAP LOGIC			
10	15	DREAMS GABRIELLE GO! DISCS			
		ALBUMS			
1	2	DIRE STRAITS ON THE NIGHT VERTIGO			
2	1	2 UNLIMITED NO LIMIT BYTE			
3	4	EROS RAMAZZOTTI TUTTE STORIE DDD			
4	3	JANET JACKSON JANET VIRGIN			
5	5	ACE OF BASE HAPPY NATION MEGA			
6	6	TINA TURNER WHAT'S LOVE GOT TO DO WITH IT PARLOPHONE			
7	8	HERBERT GROENEMEYER CHAOS ELECTROLA			
8	14	ROD STEWART UNPLUGGED... AND SEATED WARNER BROS			
9	7	ABBA MORE ABBA GOLD POLAR			
10	10	SOUNDTRACK THE BODYGUARD ARISTA			

17	16	BED OF ROSES BON JOVI JAMBCO/POLYGRAM			
18	14	SWEET HARMONY THE BELOVED EASTWEST			
19	NEW	FAR FAR AWAY SLADE POLYDOR			
20	NEW	THERE'S SOMETHING GOING ON CO.RO ZYX			
		ALBUMS			
1	1	HERBERT GROENEMEYER CHAOS ELECTROLA			
2	2	ACE OF BASE HAPPY NATION METRONOME			
3	3	TOTEN HOSEN KAUF MICH VIRGIN			
4	4	2 UNLIMITED NO LIMIT ZYX			
5	5	JANET JACKSON JANET VIRGIN			
6	7	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM			
7	6	EROS RAMAZZOTTI TUTTE STORIE DDD			
8	8	GEORGE MICHAEL & QUEEN FIVE LIVE EP PARLOPHONE			
9	10	ABBA MORE ABBA GOLD POLYSTAR			
10	11	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM			
11	9	DIRE STRAITS ON THE NIGHT VERTIGO			
12	12	SNOW 12 INCHES OF SNOW EASTWEST			
13	14	AEROSMITH GET A GRIP GEFEN			
14	18	QUEEN A KIND OF MAGIC EMI			
15	13	ERIC CLAPTON UNPLUGGED DUCK/REPRISE			
16	16	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE			
17	NEW	A-HA MEMORIAL BEACH WARNER			
18	17	ROD STEWART UNPLUGGED... AND SEATED WARNER MUSIC			
19	15	MATTHIAS REIM SABOTAGE POLYDOR			
20	20	PATRICIA KAAS JE TE DIS VOUS COLUMBIA			

ALBUMS			
1	1	TUBE ROMANNO NATSU SONY	
2	NEW	BUCK-TICK DARKER THAN DARKNESS INVITATION/VICTOR	
3	2	LINBERG LINDBERG VI PUBLIC IMAGE/TOKUMA JAPAN	
4	NEW	MIHO NAKAYAMA WAGAMAMANA ACTRESS KING	
5	4	T-BOLAN HEART OF STONE ZAIN	
6	NEW	KID CREOLE & THE COCONUTS KC2 PLAYS KC2 SONY	
7	NEW	MASATOSHI NAGASE CONEY ISLAND JELLYFISH SPEEDSTAR/VICTOR	
8	3	ORIGINAL LOVE EYES EAST WORLD/TOSHIBA EMI	
9	5	WANDS TOKINO TOBIRA TOSHIBA/EMI	
10	6	YMO TECHNODON TOSHIBA/EMI	

4	3	PATRICIA KAAS JE TE DIS VOUS COLUMBIA	
5	NEW	TEARS FOR FEARS ELEMENTAL PHONOGRAM	
6	NEW	EDDY MITCHELL RIO GRANDE POLYDOR	
7	NEW	MAGAZINE 60 MEDLEY 60'S SLOW POLYGRAM	
8	12	HELENE HELENE AB/BMG	
9	6	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA	
10	5	LIANE FOLY LES PETITES NOTES VIRGIN	
11	10	2 UNLIMITED NO LIMIT SCORPIO/POLYGRAM	
12	15	GARY MOORE BLUES ALIVE VIRGIN	
13	7	SOUNDTRACK THE BODYGUARD RCA	
14	4	MICHEL SARDOU BERCY '93 TREMA	
15	8	RENALD RENAUD CANTE AL'NORD VIRGIN	
16	NEW	JORDY POCLETTE SURPRISE SONY MUSIC	
17	13	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM	
18	9	CYNDI LAUPER HAT FULL OF STARS EPIC	
19	14	MICHAEL JACKSON DANGEROUS EPIC	
20	11	RICHARD COCCIANTE EMPREINTE COLUMBIA	

AUSTRALIA		(Australian Record Industry Assn.) 7/4/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	INFORMER SNOW WARNER	
2	12	CAN'T HELP FALLING IN LOVE UB40 VIRGIN	
3	2	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN	
4	4	STONE COLD JIMMY BARNES MUSHROOM/FESTIVAL	
5	3	TWO PRINCES SPIN DOCTORS SONY	
6	9	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE BMG	
7	6	THE RIGHT KIND OF LOVE JEREMY JORDAN BMG	
8	7	THE HITMAN A.B.LOGIC WARNER	
9	5	TRIBAL DANCE 2 UNLIMITED LIBERATION/FESTIVAL	
10	8	DEEP EAST 17 POLYDOR	
11	13	OH CAROLINA SHAGGY VIRGIN	
12	10	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA	
13	19	FREAK ME SILK WARNER	
14	17	FUNKY JUNKY PETER ANDRE MELODIAN/FESTIVAL	
15	18	BELIEVE LENNY KRAVITZ VIRGIN/EMI	
16	11	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA	
17	NEW	ALMOST UNREAL ROXETTE EMI	
18	15	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL	
19	14	EASY FAITH NO MORE LIBERATION/FESTIVAL	
20	16	YOU WERE THERE SOUTHERN SONS BMG	
		ALBUMS	
1	1	JANET JACKSON JANET VIRGIN	
2	2	SPIN DOCTORS POCKET FULL OF KRYPTONITE SONY	
3	4	2 UNLIMITED NO LIMIT LIBERATION/FESTIVAL	
4	8	LED ZEPPELIN REMASTERS WARNER	
5	6	JIMMY BARNES HEAT MUSHROOM/FESTIVAL	
6	7	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN	
7	4	ANTHONY WARLOW IN THE SWING POLYDOR	
8	5	KENNY G BREATHLESS ARISTA	
9	11	RICK PRICE HEAVEN KNOWS COLUMBIA	
10	10	ERIC CLAPTON UNPLUGGED WARNER MUSIC	
11	9	THE CRUEL SEA THE HONEYMOON IS OVER RED EYE/POLYGRAM	
12	13	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC	
13	NEW	ROLLING STONES HOT ROCKS 1964-1971 POLYDOR	
14	14	SOUNDTRACK THE BODYGUARD ARISTA	
15	16	SOUNDTRACK ALADDIN LIBERATION/FESTIVAL	
16	12	THE SEEKERS SILVER JUBILEE ALBUM EMI	
17	15	TERENCE TRENT D'ARBY SYMPHONY OR DAMN COLUMBIA	
18	17	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL	
19	18	WENDY MATTHEWS LILY 100A/WARNER	
20	20	HUNTERS AND COLLECTORS CUT MUSHROOM/FESTIVAL	

JAPAN		(Music Labo) 7/5/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SETSUNASAWO KESEYA SHINAI/KIZUDARAKEWO DAKISHIMETE T-BOLAN ZAIN	
2	2	HADASHINO MEGAMI B'Z BMG/ROOMS	
3	3	YURERU OMOI ZARD B-GRAM	
4	4	HATESHINAI YUMEWO ZYGG, REV, ZARD & WANDS ZAIN	
5	5	KIMIGA HOSHIKUMI TAMARANAI ZYGG B-GRAM	
6	6	WE ARE THE CHAMP THE WAVES PONY CANYON	
7	NEW	SHIMAUTA (ORDINAL VERSION) THE BOOM SONY	
8	7	NATSUWO MACHIKIRENAKUTE TUBE SONY	
9	9	YUME WITH YOU YUJI HONJO INVITATION/VICTOR	
10	NEW	SABOTENNO HANA KAZUO ZAITSU PIONEER/LDC	

FRANCE		(Nielsen/Europe 1) 7/2/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ENCORE DIRE STRAITS VERTIGO	
2	2	NO LIMITS 2 UNLIMITED SCORPIO/POLYGRAM	
3	4	ALL THAT SHE WANTS ACE OF BASE BARCLAY/POLYGRAM	
4	10	WHAT IS LOVE HADDAWAY POLYGRAM	
5	5	TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM	
6	9	INFORMER SNOW CARRERE	
7	7	SING HALLELUJAH DR ALBAN ARIOLA	
8	6	PEOPLE EVERYDAY ARRESTED DEVELOPMENT CHRYSALIS	
9	NEW	FALLING IN LOVE WITH YOU UB40 VIRGIN	
10	3	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM	
11	NEW	PEUT-ETRE QU'EN... HELENE AB/BMG	
12	NEW	UN AMOUR DE VACANCES CHRISTOPHER RIPPERT BMG	
13	14	ALISON JORDY SONY MUSIC	
14	NEW	PARISIAN WALKWAYS GARY MOORE VIRGIN	
15	12	ORDINARY WORLD DURAN DURAN EMI	
16	16	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC	
17	NEW	LE BAR DE JESSE SEBASTIEN ROCH AB/BMG	
18	11	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN	
19	8	WOULD I LIE TO YOU CHARLES & EDDIE EMI	
20	NEW	SOMEBODY TO LOVE GEORGE MICHAEL & QUEEN EMI	
		ALBUMS	
1	NEW	STEPHAN EICHER CARASSONNE BARCLAY/POLYGRAM	
2	1	DIRE STRAITS ON THE NIGHT VERTIGO	
3	2	JEAN-MICHEL JARRE CHRONOLOGIE DREYF/SONY	

SWEDEN		(GLF) 6/30/93	
THIS WEEK	LAST WEEK	SINGLES	
1	5	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 VIRGIN/EMI	
2	2	TWO PRINCES SPIN DOCTORS EPIC	
3	1	SOMEBODY DANCE WITH ME D.J. BOBO 12 INC	
4	6	HERE WE GO STAKKA BO SONY/WARNER MUSIC	
5	NEW	MR. VAIN CULTURE BEAT DANCE POOL	
6	4	LOVE SEES NO COLOUR U 96 POLYDOR	
7	3	TRIBAL DANCE 2 UNLIMITED CNR/BYTE	
8	9	ALMOST UNREAL ROXETTE EMI	
9	8	CAT'S IN THE CRADLE UGLY KID JOE MERCURY PARLOPHONE	
10	NEW	CAN YOU FORGIVE HER PET SHOP BOYS PARLOPHONE	
		ALBUMS	
1	2	RONNY & RAGGE LET'S POK ALPHA	
2	1	TOMAS LEDIN DU KAN LITA PA MEJ RECORD STATION	
3	3	2 UNLIMITED NO LIMITS CNR	
4	5	ULF LUNDELL MANE OVER HAVANG ROCKHEAD	
5	4	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC	
6	6	JANET JACKSON JANET VIRGIN	
7	NEW	ABBA MORE ABBA GOLD POLAR	
8	NEW	NEIL YOUNG UNPLUGGED WARNER	
9	NEW	VAN MORRISON TOO LONG IN EXILE POLYDOR	
10	9	ACE OF BASE HAPPY NATION MEGA	

GERMANY		(Der Musikmarkt) 6/22/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MR. VAIN CULTURE BEAT DANCE POOL	
2	2	TRIBAL DANCE 2 UNLIMITED ZYX	
3	3	WHAT IS LOVE HADDAWAY COCONUT	
4	5	WHEEL OF FORTUNE ACE OF BASE METRONOME	
5	4	INFORMER SNOW EASTWEST	
6	6	LOVE SEES NO COLOUR U96 POLYDOR	
7	NEW	(I CAN'T HELP) FALLING IN LOVE UB40 VIRGIN	
8	7	OH CAROLINA SHAGGY VIRGIN	
9	8	SING HALLELUJAH! DR. ALBAN LOGIC	
10	9	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN	
11	10	CAT'S IN THE CRADLE UGLY KID JOE MERCURY	
12	11	ALL THAT SHE WANTS ACE OF BASE METRONOME	
13	13	DO YOU SEE THE LIGHT SNAP LOGIC/ARISTA	
14	NEW	SOMEBODY DANCE WITH ME D.J. BOBO EAMS	
15	15	CA PLANE POUR MOI LEILA K COMA	
16	12	NO LIMIT 2 UNLIMITED ZYX	

HITS OF THE U.K.		© 1993, Billboard/BPI Communications (Music Week/© CIN/compiled by Gallup) 7/3/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	DREAMS GABRIELLE GO! DISCS	
2	3	WHAT IS LOVE HADDAWAY LOGIC/ARISTA	
3	2	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL	
4	6	TEASE ME CHAKA DEMUS & PLIERS MANGO	
5	7	HAVE I TOLD YOU LATELY ROD STEWART WARNER BROS	
6	11	I WILL SURVIVE (REMIX) GLORIA GAYNOR POLYDOR	
7	9	ONE NIGHT IN HEAVEN M PEOPLE DECONSTRUCTION	
8	5	TWO PRINCES SPIN DOCTORS EPIC	
9	4	ALL THAT SHE WANTS ACE OF BASE METRONOME	
10	8	IN ALL THE RIGHT PLACES LISA STANSFIELD MCA	
11	16	WEST END GIRLS EAST 17 LONDON	
12	10	SWEAT (A LA LA LA LONG) INNER CIRCLE MAGNET	
13	NEW	I WANNA LOVE YOU JADE GIANT	
14	15	DELICATE TERENCE TRENT D'ARBY COLUMBIA	
15	13	DO YOU SEE THE LIGHT... SNAP FEATURING NIKI HARIS LOGIC/ARISTA	
16	32	NOTHING MY LOVE CAN'T FIX JOEY LAWRENCE EMI	
17	20	THE POWER ZONE (EP) THE TIME FREQUENCY INTERNAL AFFAIRS	
18	12	THREE LITTLE PIGS GREEN JELLY ZOO	
19	NEW	EVERYBODY DANCE EVOLUTION DECONSTRUCTION	
20	NEW	WHAT'S UP? 4 NON BLONDES INTERSCOPE	
21	17	NO ORDINARY LOVE SADE EPIC	
22	NEW	RUINED IN A DAY NEW ORDER CENTREDATE COY LONDON	
23	NEW	I CAN SEE CLEARLY DEBORAH HARRY CHRYSALIS	
24	21	WHAT'CHA GONNA DO? SHABBA RANKS FEATURING QUEEN LATIFAH EPIC	
25	NEW	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE ARISTA	
26	19	FIELDS OF GOLD STING A&M	
27	18	SHOUT LOUCIE LOU & MICHIE ONE #ff	
28	14	CAN YOU FORGIVE HER PET SHOP BOYS PARLOPHONE	
29	NEW	TAKE ME FOR A LITTLE WHILE COVERDALE PAGE EMI	
30	34	SHOCK TO THE SYSTEM BILLY IDOL CHRYSALIS	
31	NEW	CHERUB ROCK SMASHING PUMPKINS HUT	
32	NEW	IN THE MIDDLE ALEXANDER O'NEAL TABLA&M	
33	24	IN YOUR EYES NIAH M KAVANAGH ARISTA	
34	NEW	EAT THE RICH AEROSMITH GEFEN	
35	22	I DON'T WANNA FIGHT TINA TURNER PARLOPHONE	
36	NEW	MI TIERRA GLORIA ESTEFAN EPIC	
37	33	WEAK SWV RCA	
38	NEW	I FEEL IT MOBY EQUATOR/INSTINCT/MUTE	
39	NEW	SUPERMODEL (YOU BETTER WORK) RUPAUL UNION/TOMMY BOY	
40	26	BLOW YOUR MIND JAMIROQUAI ORENDA/SONY	

NETHERLANDS		(Stichting Nederlandse 40) 7/3/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 VIRGIN	
2	2	WHAT IS LOVE HADDAWAY JIVE	
3	4	TWO PRINCES SPIN DOCTORS EPIC	
4	3	P.O.W.E.R OF A.MERICAN N.A.TIVES DANCE 2 TRANCE BLOW UP	
5	7	DO YOU SEE THE LIGHT SNAP LOGIC	
6	NEW	WHEEL OF FORTUNE ACE OF BASE METRONOME	
7	NEW	MR. VAIN CULTURE BEAT DANCE POOL	
8	6	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN	
9	10	THEME FROM HARRY'S GAME CLANNAD RCA	
10	NEW	EVERYBODY HURTS R.E.M. WARNER BROS	
		ALBUMS	
1	1	2 UNLIMITED NO LIMIT BYTE	
2	3	EROS RAMAZZOTTI TUTTE STORIE DDD	
3	2	DIRE STRAITS ON THE NIGHT VERTIGO	
4	4	CLANNAD PAST PRESENT RCA	
5	5	JANET JACKSON JANET VIRGIN	
6	9	ERIC CLAPTON UNPLUGGED REPRISE	
7	7	BON JOVI KEEP THE FAITH JAMBCO/MERCURY	
8	6	GEORGE MICHAEL & QUEEN FIVE LIVE EP PARLOPHONE	
9	8	BZN GOLD MERCURY	
10	NEW	GOLDEN EARRING THE NAKED TRUTH COLUMBIA	

GERMANY		(Der Musikmarkt) 6/22/93	
THIS WEEK	LAST WEEK	SINGLES	
1	1	MR. VAIN CULTURE BEAT DANCE POOL	
2	2	TRIBAL DANCE 2 UNLIMITED ZYX	
3	3	WHAT IS LOVE HADDAWAY COCONUT	
4	5	WHEEL OF FORTUNE ACE OF BASE METRONOME	
5	4	INFORMER SNOW EASTWEST	
6	6	LOVE SEES NO COLOUR U96 POLYDOR	
7	NEW	(I CAN'T HELP) FALLING IN LOVE UB40 VIRGIN	
8	7	OH CAROLINA SHAGGY VIRGIN	
9	8	SING HALLELUJAH! DR. ALBAN LOGIC	
10	9	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN	
11	10	CAT'S IN THE CRADLE UGLY KID JOE MERCURY	
12	11	ALL THAT SHE WANTS ACE OF BASE METRONOME	
13	13	DO YOU SEE THE LIGHT SNAP LOGIC/ARISTA	
14	NEW	SOMEBODY DANCE WITH ME D.J. BOBO EAMS	
15	15	CA PLANE POUR MOI LEILA K COMA	
16	12	NO LIMIT 2 UNLIMITED ZYX	

23	NEW	I CAN SEE CLEARLY DEBORAH HARRY CHRYSALIS	
24	21	WHAT'CHA GONNA DO? SHABBA RANKS FEATURING QUEEN LATIFAH EPIC	
25	NEW	CAN'T GET ENOUGH OF YOUR LOVE TAYLOR DAYNE ARISTA	
26	19	FIELDS OF GOLD STING A&M	
27	18	SHOUT LOUCIE LOU & MICHIE ONE #ff	
28	14	CAN YOU FORGIVE HER PET SHOP BOYS PARLOPHONE	
29	NEW	TAKE ME FOR A LITTLE WHILE COVERDALE PAGE EMI	
30	34	SHOCK TO THE SYSTEM BILLY IDOL CHRYSALIS	
31	NEW	CHERUB ROCK SMASHING PUMPKINS HUT	
32	NEW	IN THE MIDDLE ALEXANDER O'NEAL TABLA&M	
33	24	IN YOUR EYES NIAH M KAVANAGH ARISTA	
34	NEW	EAT THE RICH AEROSMITH GEFEN	
35	22	I DON'T WANNA FIGHT TINA TURNER PARLOPHONE	
36	NEW	MI TIERRA GLORIA ESTEFAN EPIC	
37	33	WEAK SWV RCA	
38	NEW	I FEEL IT MOBY EQUATOR/INSTINCT/MUTE	
39	NEW	SUPERMODEL (YOU BETTER WORK) RUPAUL UNION/TOMMY BOY	
40	26	BLOW YOUR MIND JAMIROQUAI ORENDA/SONY	

ALBUMS	
1	1

BMG International Charts The Future

BOCA RATON, Fla.—“Charting The Future” was the theme of BMG International’s annual managing directors’ conference, held May 23-28 at the Boca Raton Resort here. Attendees participated in product presentations and enjoyed performances from BMG artists.



Pictured mingling at the conference are, from left, Arnold Bahlmann, senior VP, Central Europe; Thomas Stein, president, GSA territories; John Preston, chairman, BMG (Records) U.K. Ltd.; Rudi Gassner, president/CEO; Heinz Henn, senior VP, A&R and marketing; Peter Jamieson, senior VP, Asia/Pacific region; Ramon Segura, senior VP, Latin America region; and Joe Gorman, senior VP, finance and administration.



Rick Astley talks with BMG executives after his showcase.



A.J. Croce is complimented after entertaining conference attendees with songs from his self-titled Private Music debut album. Pictured, from left, are Heinz Henn, senior VP of A&R/marketing, BMG International; Ron Goldstein, president, Private Music; Croce; Rudi Gassner, president/CEO, BMG International; and Pete Jones, president, BMG Distribution.



Imago artist Aimee Mann is congratulated after her concert at Confetti’s, a Fort Lauderdale nightspot, where she and her band performed songs from her Imago debut “Whatever,” including the single “I Should’ve Known.” Pictured, from left, are Heinz Henn, senior VP of A&R/marketing, BMG International; Rudi Gassner, president/CEO, BMG International; Mann; Terri Ellis, president, Imago Recording Co.; and Pete Jones, president, BMG Distribution.

RCA artist Bruce Hornsby welcomes his father, Robert Hornsby Sr., to the conference, where the young Hornsby performed. Pictured, from left, are John Preston, chairman, BMG (Records) U.K.; Dave Novik, senior VP of A&R, RCA Records Label; Joe Galante, president, RCA Records Label; Bruce Hornsby; Randy Goodman, senior VP of marketing, RCA Records Label; Rudi Gassner, president/CEO, BMG International; Robert Hornsby Sr.; and Jeremy Marsh, managing director, RCA Records U.K.

AUSTRIA’S HILLS ARE ALIVE WITH MUSIC

(Continued from page 1)

Austrian pop accounted for 8.5% while folk took a 4.2% slice; the balance came from classical, both foreign and domestic.

But there are encouraging signs that national repertoire is enjoying a resurgence of popularity. Acts such as EMI’s EAV and Boris Bukowski, PolyGram’s Wolfgang Ambros, and BMG’s Rainhard Fendrich are achieving big sales not only in Austria, but also in Germany. Two Warner Music acts, Edelweiss and Bingoboy, have had some overseas impact, and BMG has international hopes for the duo of Edina Thalhammer and Christof Straub, who call their act Papermoon. Formed in 1991, Papermoon performs songs in German, French, and English, and is produced by former Falco producer Robert Ponger. The first Papermoon album, “Tell Me A Poem,” has sold more than 50,000 copies.

Dance music is another strong local repertoire sector. Sony Music artist marketing manager Andy Zahradnik comments, “Austrian dance music is very commercial and very melodic, combining elements of Bee Gees-style music and the Munich sound.” The label has done well with five-track CDs and 12-inch vinyl singles for DJs. “One of the biggest hits has been ‘Birthday Song’ by Power Pack, which went platinum [50,000 units] and also reached the top 15 in Finland,” says Zahradnik.

He continues, “The domestic scene is much healthier today because the local artists are producing music which has its own identity. There is no sense in an Austrian artist being an ersatz Rod Stewart or Elton John. The new acts making an impact are combining the melodic traditions of Austrian music with some new ideas, giving it a special flavor—mixing accordion music with a heavy disco beat, for example.”

Foremost among the bands producing an up-to-date style of Austrian folk music is Hubert von Goisern & the Alpinkatzen, formerly with Sony, but now signed to BMG. “This is currently the top-selling Austrian band,” says label chief Harald Buechel. “Their first album with us has sold more than 120,000, and a single from the album clocked up 32,000 sales, including 8,000 on vinyl.”

Warner Music managing director Manfred Lappe holds the view that, when it comes to signing local talent, the criterion must be that national sales alone will justify the investment; if the act also succeeds in other markets, then that’s the icing on the cake. “Two years ago,” he says, “the market share of domestic productions was at its lowest. But it is now substantially better—heading toward 10%—and I am confident that it will continue to grow.”

Lappe continues: “There has been a distinct change in the nature of local productions, from typical Austrian dialect material to repertoire of international standards, which is fresh and innovative and which still has an Austrian accent.”

The boom in local repertoire is particularly gratifying since it has been achieved despite the fact that the broadcasters have not, in the past, been particularly supportive of domestic productions. “The situation

THE AUSTRIAN MUSIC MARKET

IFPI-Member Market Share, 1991-92

	%'91	%'92
PolyGram/Amadeo	23.9	24.2
BMG Ariola	22.6	23.6
EMI	15.4	14.5
Warner	13.4	13.6
Sony	12.4	12.2
Echo	5.2	5.1
Koch	4.3	4.7
Bellaphon	1.4	1.3
Gig	1.4	0.8
	100.0	100.0

Market Share By Repertoire Category

	%'91	%'92
Pop international	75.8	76.8
Pop national	8.0	8.5
Volksmusik	5.0	4.2
Classical	11.2	10.5
	100.0	100.0

Courtesy IFPI Austria

has improved recently, however,” says Erich Krapfenbacher, EMI’s marketing director. He says Austrian repertoire is being given more exposure by the public-service pop station Ö3. But, he adds, “Austria has, as yet, no private radio stations. The only competition for the state radio system comes from private stations like Radio CD in Bratislava and some small FM operations in Italy.”

CD PENETRATION AT 37%

Austrians spend less on recorded music than their German and Swiss neighbors. Whereas annual trade deliveries of IFPI companies in Germany and Switzerland equal about \$43 and \$28.50 per person, respectively, the figure for Austria is about \$16.30. And the general consensus is that the prospects of augmenting that average are not spectacular. CD penetration in Austria is no more than 37%, compared with Switzerland’s 55% and Germany’s 45%.

Last year saw massive reductions in vinyl sales, with singles down by more than 60% in value, maxi-singles by 47%, and LPs by nearly 65%. The cassette market also shrank—by 12.3%—and the signs so far this year are that the cassette format’s obsolescence is approaching.

Though overall industry revenues were up a modest 2.6% on the year, unit sales of all sound-carrier configurations were down by almost 1 million—a drop of 6.7%.

Encouraging, however, is the CD growth rate, with the album format up 20.8% in value and accounting for nearly 70% of total long-play sales, and the single up by 124.6%, with sales in excess of 1.1 million units, equal to 65% of total singles sales.

Also encouraging is the fact that sales to dealers by IFPI member companies—which have an 80%-85% share of the Austrian sound-carrier market—were up by about 20% in the first quarter of this year.

“Of course,” says EMI’s Krapfenbacher, “some of this volume was (Continued on next page)

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

JULY

July 7, "Make It Big in the Home Video Business," seminar presented by The Learning Annex, Hyatt Hotel, Los Angeles. 310-478-6677.

July 7-9, **Pro Audio & Light Asia '93**, fifth annual international trade exhibition for professional recording, sound reinforcement, duplication, lighting, lasers, and special effects for the entertainment industry for the Asian region, New World Trade Center, Singapore. 011-852-865-2633.

July 8, "Homophobia in Rap & Reggae," panel discussion sponsored by the Black Rock Coalition and moderated by Billboard's Haven Nelson, Musician's Union, New York. 212-713-5097.

July 11-14, **Video Software Dealers Assn. 1993 Home Entertainment Convention**, Las

Vegas Convention Center, Las Vegas. 609-231-7800.

July 11-15, "Popular Music: Style And Identity," seventh international conference presented by the International Assn. for the Study of Popular Music, University of the Pacific, Stockton, Calif. 209-946-2760.

July 12-16, **Image World Dallas, Featuring Video Expo And The CAMMP Show**, Infomart, Dallas. Benita Roumanis, 914-328-9157 or 800-800-5474.

July 13, "How to Start and Run Your Own Record Company," seminar presented by the Learning Annex, location to be announced, Los Angeles. 310-478-6677.

July 14, "The Role of Media in the Music Industry," seminar presented by the Washington Area Music Assn., Levine School of Music, Washington, D.C. 202-338-1134.

July 15-17, **Second Annual 360 Degrees Black Hip-Hop Seminar**, Embassy Suites Hotel, New York. 212-664-0360.

July 15-17, **18th Annual Upper Midwest Communications Conclave**, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 15-18, **Jamboree In The Hills**, near St.

Clairsville, Ohio. 304-234-0050.

July 17, "Burning an Illusion," reggae symposium, Omni Hotel, Atlanta. Cheryl Wynter, 404-296-1853.

July 17, **Tri-State Music Conference and Showcase**, hosted by The African American Recording Artist Magazine, Museum Center Auditorium at Cincinnati Union Terminal, Cincinnati. 212-694-1334/

July 20-24, **New Music Seminar '93**, Sheraton New York. 212-473-4343.

July 27, "How to Make It in the Music Business," seminar presented by the Learning Annex, location to be announced, Los Angeles. 310-478-6677

July 28, "The Music Business: Contracts, Managers and Copyrights," presented by entertainment lawyer Laurence H. Rudolph of Rudolph & Beer, Learning Annex, New York. 212-570-6500.

AUGUST

Aug. 3, "Sound Advice: How to Make a Star a Star," seminar presented by the Washington Area Music Assn., Levine School of Music, Washington, D.C. 202-338-1134.

Aug. 4-5, **NARM/VSDA Operations Committee Meeting**, Sahara Hotel, Las Vegas, Nev. 609-596-2221.

Aug. 6-8, **Music Symposium (East) '93**, Yerwood Center, Stamford, Conn. 203-352-2569.

Aug. 12-15, **Jack The Rapper 17th Annual Family Affair Convention**, Atlanta Marquis Hotel, Atlanta. Maria Catalan, 407-423-2328.

Aug. 23-26, **1993 International DJ Expo**, Universal City Hilton and Towers, Hollywood. Patricia Torrisi, 516-767-2500.

SEPTEMBER

Sept. 2, **MTV Video Music Awards**, location to be announced, Los Angeles. 212-258-8000.

Sept. 3-6, **Bumbershoot Festival**, various locations, Seattle, Wash. 206-622-5123.

Sept. 8-11, **National Assn. of Broadcasters Radio Convention**, Dallas Convention Center, Dallas, Texas. 202-429-5300.

Sept. 9-11, **Foundations Forum '93**, Burbank Hilton, Los Angeles. 212-645-1360.

Sept. 9-11, **Mississippi River Music Festival**, various locations, St. Louis, Mo. 512-467-7979.

Sept. 11-13, **Focus on Video '93**, Canadian Exposition and Conference Centre, Toronto, Ontario, Canada. Shane Carter, 416-564-1033.

Sept. 11-15, **In The City International Music Convention**, Holiday Inn Crowne Plaza, Manchester, England. 011-44-61-234-3044.

Sept. 19-21, **NARM Retailers Conference**, Peachtree Conference Center, Atlanta, Ga. 609-596-2221.

Sept. 20-25, **Georgia Music Festival and 15th Annual George Music Hall of Fame Awards**, George World Congress Center, Atlanta. Reba Lacks, 404-656-5095.

Sept. 29, **27th Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 7-10, **Audio Engineering Society Convention**, Jacob Javits Convention Center, New York. 212-661-8528.



7 Non Blondes. Interscope's 4 Non Blondes receive four Popular Uprisings T-shirts, the band's award for moving its "Bigger, Better, Faster, More" to the top of Billboard's Heatseekers chart. Pictured, from left, are Billboard's Brett Atwood; Non Blondes Christa Hillhouse and Dawn Richards; Geoff Mayfield, Billboard associate director of charts/retail; band members Roger Rocha and Linda Perry; and Billboard Los Angeles bureau chief Craig Rosen.

LIFELINES

BIRTHS

Girl, Victoria Charlene, to **Joey and Katrina Fotheringham**, April 20 in Houston, Texas. He is manager at Sam Goody/Suncoast.

Girl, Ella Clare, to **Tod and Paula Hackett**, May 29 in Long Beach, Calif. He is singles sales/marketing manager, West Coast for Uni Distribution Corp.

Boy, Ryan Anthony, to **Scott and Vicki Arnold**, June 3 in Long Beach, Calif. She is director of personnel and payroll for WEA Corp.

MARRIAGES

Kenneth Patnaude to **Penny Armstrong**, May 21 in St. Thomas, Virgin Islands. He is technical service manager for Audio Techniques. She is product manager for Sony Music/Legacy Recordings.

Anthony P. Gadson to **Cheryl Cusumano**, May 30 in Detroit. He is a sales clerk and CD buyer for Harmony House Superstore No. 31 in Berkeley, Mich.

Jim Photoglo to **Lee Ann Pack**, June 2 in Carmel, Calif. He is a

singer, songwriter, artist, and producer. She is Southeastern advertising rep for Billboard and the Country Airplay Monitor.

Lyle Lovett to **Julia Roberts**, June 27 in Marion, Ind. He is a Curb/MCA recording artist. She is an actress.

DEATHS

Boris Christoff, 79, of complications from a stroke suffered years earlier, June 28 in Rome. Christoff was a Bulgarian basso, singing actor, prolific recording artist, and leading interpreter of Russian music. (See story, page 7.)

Héctor Lavoe, 46, of cardiac arrest, June 29 in New York. Lavoe was a pioneering salsa vocalist, band leader and songwriter from Puerto Rico who recorded with Willie Colón, Johnny Pacheco, and Rubén Blades. Among his biggest hits were "El Cantante," "El Toodopoderoso," and "Mi Gente." (See story, page 7.)

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

HARVESTING FOOD: Van Halen has designated the U.S. portion of its "Right Here, Right Now World Tour" as the **National Hunger Relief Tour For USA Harvest**, asking fans in selected cities to bring canned food to their concerts. Food will be collected and distributed by USA Harvest to local missions and shelters. The North American tour opened June 25 in Detroit. **Jazzercise Inc.**, a national partner of USA Harvest, will furnish volunteers for on-site collection. Last year, USA Harvest distributed 47 million pounds of food to the hungry. For more in-

formation, call **Julie Nathanson** at 310-659-6400 or **Maureen O'Connor** at 310-201-8816.

SCHOLARLY DONATION: The **Video Software Dealers Assn.** reports that marketing service company **Inside 12 X 12** is joining sponsors and supporters of the **VSDA Scholarship Foundation** with a \$6,600 scholarship donation. For more information on VSDA scholarships, call **Don Rosenberg** or **Kathy Ripple-Gilmour** at 609-231-7800.

AUSTRIA'S HILLS ARE ALIVE WITH MUSIC

(Continued from preceding page)

pipeline-filling and some was due to the fact that there were a considerable number of highly successful releases. But April figures were slightly ahead of last year's, and sales to dealers in May were up 11% on the same month last year. On balance, however, my expectation is that for this year, sales will be more or less static, the increasing market share of the digital disc balancing the decline in units."

U2 ON THE ISLE

If the Austrians spend less on records than their German-speaking neighbors, they continue to give substantial support to live music. Last year, on successive days, Guns N' Roses and U2 each played "Rock Auf Der Insel" concerts on an island in the Danube river to audiences of more than 50,000 people. The same number turned out June 2 this year for a Guns N' Roses concert in the Vienna Stadium. And Warner's Lappe reports that the Kronos Quartet draws almost as many people in Austria as it does in Germany.

"As a small country," says Lappe, "one problem we have is that of getting top international acts to come here for promotion. This means that we sometimes have to take our media people to Munich or Hamburg when we seek to promote big international acts."

The first country to introduce a private copying royalty on blank tape—1.50 schillings (13 cents) per hour on audiotape and 2.40 schillings (21 cents) per hour on videotape—Austria also can claim to have problems of piracy and bootlegging well under control. There has been a small inflow of pirate cassettes and CDs from Eastern Europe, but the market in illegal product is estimated to be no more than 1.5% to 2% of the legitimate market.

There is, however, some concern that with the opening of the borders of the East European countries, the traffic in illegal product and in parallel imports of legitimate product—currently accounting for around 6% of the total market—could rise.



Among the top music executives in Austria are, from left, **Martin Pammer**, MD of Sony Music; **Manfred Lappe**, MD of Warner Music; **Chris Wenckan**, MD of PolyGram; **Hans Reinisch**, former MD of EMI; **Franz Medwenitsch**, MD of the Austrian IFPI group; **Markus Spiegel**, MD of Gig Records; and **Harald Buechel**, MD of BMG Ariola.

FOR THE RECORD

The band **Gutterball** was signed to Mute Records by Peter Cooper. Incorrect information was given in the July 3 issue.

Justice Label Gives Distribution A Fair Shake

■ BY JIM BESSMAN

NEW YORK—They said it was crazy, but Justice Records has tied together its own localized jazz-based label and distributorship in establishing itself as a nationally recognized manufacturer/marketer of mainstream music.

"We started out in jazz because we were committed to a vertically integrated company—through owning our own distribution company," says owner/president Randall Jamail, who recalls peddling 500 copies of Justice's debut "Standards In Gray" by Kellye Gray out of his car's trunk to four record stores in Houston—eventually selling 5,000 copies in six weeks.

Gray's album, and the Houston-based label's four other 1990 jazz releases, performed well in Texas. But

they also generated a national retail base large enough to facilitate Justice Distribution.

"The way to [vertically integrate] was to stay in a narrow niche initially, getting retailers to like our product and look at us as a niche label. My background wasn't in jazz—it was rock'n'roll and pop. But starting in jazz was a low-cost way to get in and make a name for ourselves, and the mistakes we made were lower-cost mistakes than if we started in pop or rock."

Whatever the motive, Justice Records quickly gained national identity and acclaim as a top indie jazz label, thanks to top-selling jazz albums from the likes of Herb Ellis and Stefan Karlsson, as well as the late Emily Remler's last recording. Justice Dis-

tribution also commenced smoothly, a result of Jamail's preceding year of research into the feasibility of launching label and distribution functions simultaneously.

"Everybody said I was nuts, and I'm not sure they were wrong!" he says. "But I met [former Capitol president and current Geffen executive] David Berman, and he said I should go for it. That's all I needed: encouragement from one guy I respected."

So instead of signing on with any of the established independent distribution companies, Jamail "jumped blindly" into distribution, eventually developing a broad enough account base "to do justice, so to speak," to pop or rock records. Nonjazz artists with product now out on Justice include blues-rock guitarist Tab Benoit,

acoustic rock guitarist/vocalist David Rice, and pop band Thrillact.

"These records are more mainstream fashion," says Jamail, who now ships to 7,000 stores domestically, including all the major chains. "We service some mom-and-pops direct, some through one-stops," he says. "One-stops get the same price we give to retail customers, so they act as true one-stops and not distributors—because Justice Distribution is the exclusive distributor of Justice Records."

Besides the advantage of exclusivity, which has netted Justice coveted vendor status with major chains, the distribution end benefits from its atypical modernization.

"Regional indie distribution no

longer serves the interests of national artists because it's so archaic," Jamail says, lamenting outdated "counting by hand" inventory-control practices that make optimal marketing of a nationally breaking indie product improbable.

"We're fully automated and computerized, so we can track a product and truly interface with every department," he states. "Touch a button and you see everything that's happening in any market, from store activity to air-play and press. For instance, we just added an AOR station on Benoit in D.C., so distribution can punch up a button and say, 'We got product in these five stores, but the inventory's low. Call the retailers and say that we have medium rotation on this huge station, buy the product, and it will be there in two days.'"

All Justice's departments are also prompted to ask "cultural" questions in their everyday dealings with customers. "You can be filling orders and the computer screen directs questions about which clubs are appropriate for the act, who the writers are at the papers," says Jamail. "The whole thing interfaces and everything gets passed on to publicity or radio or sales. We're a very holistic company—everyone shares."

This vibe is further manifested by Justice's yin-yang symbol logo. "Here 'justice' doesn't stand for 'law' but the desire to remain balanced in terms of artist contracts, social responsibility, and the environment," says Jamail, whose company motto is "Recycle paper, not music." Having himself produced many of his label's 40-odd releases, Jamail has personally applied the slogan; he also has employed his law-school education in ensuring that his artist contracts are just.

"I wrote a contract I could live with, based on trust," he says. "It makes for a much more level playing field between artist and label, and allows the artist to start getting royalties from the day the label makes a profit. And it doesn't let the label profit from stupidity or ineptitude."

Justice now looks to sign a couple more rock/pop acts this year, says Jamail. He also is considering distributing select non-Justice product, but only from labels that are equally computerized and automated.

Spec's Earmarks \$23M For Upgrade, Expansion

■ BY DON JEFFREY

NEW YORK—Spec's Music Inc., the Miami-based operator of 59 music and video stores, is undertaking a \$23 million capital-expenditure program to renovate and add more stores in its Florida markets.

The program includes plans to add what Spec's calls "multiple destination" units that sell music, video, books, and merchandise such as T-shirts and posters. They also will contain centers for live entertainment. The company says it has signed at least two letters of intent to open such units.

The new Spec's also will feature a change in store design and logo, re-fixturing for new merchandising efforts, listening posts, and an on-line computer inventory-control system designed to quickly help employees locate product for customers.

Work on the first of the redesigned and reconfigured Spec's, a 10,000-square-foot prototype in St. Petersburg, Fla., will begin in 30-60 days and be completed by October at the earliest, the company says.

Details of the capital-expenditure program call for adding 54 new stores and renovating 36. Spec's intends to spend \$7.5 million next year, \$6.5 million the year after, \$7 million in 1996,

and \$2 million in 1997, for a total of \$23 million.

On June 16, Ann Lief, Spec's president and CEO, and Peter Blei, VP and CFO, came to New York to discuss Spec's finances and strategies with bankers and analysts at Ladenburg, Thalmann & Co., the investment bank that took Spec's public.

The meeting apparently was successful because the company's stock, which trades over the counter, rose 25% in two days to \$5 a share. A week later, however, it had drifted back down to \$4.25.

Spec's executives say the major element of the chain's strategy is to be the dominant music retailer in the markets it is in. They say that if in five years Spec's does not have the major share in a particular market, it might decide to pull out.

Figures provided by SoundScan show that Spec's has a 16.1% share of the Florida retail music market and 28.2% of the southern Florida market.

Spec's new strategy also calls for it to focus on areas that Lief says are "underserved by national competitors." Those include the areas of Latin music, classical, and children's product.

To find space for the product that will be receiving new emphasis, Spec's is removing the lackluster rental video

departments from most stores. Twelve have been shut down so far, and another eight will be gone by next year.

Spec's also is looking at acquisitions as a way to grow. Last year it bought four Q stores in southern Florida, converted three to Spec's, and closed the fourth. Executives say they are "working on" two acquisitions but that they are in "very preliminary" stages.

Spec's plans to focus on 'areas underserved by [its] competitors'

A change in the way products are merchandised is on tap, too. Lief says new fixtures are being created to house combined stock of CDs and cassettes. Executives believe they may be losing sales from those who might wish to buy both configurations for home and car use.

Listening booths, which will be used to help break new artists, will be an important part of the new Spec's. "Record companies are excited about listening posts because they can't get radio play." Each post will be equipped with two headphones and programmed to play 10 CDs, with fea-

tured titles changing every few days or weeks.

Another big component of upgraded customer service will be the on-line inventory network. A customer looking for a recording will be able to check with an employee who can find out if the music is in that store, or in a neighboring store, or in the warehouse. Special orders can be sent electronically to the vendors. Twenty-seven stores are on-line, and Blei says "almost all" will be on-line by the end of summer.

The amount of inventory carried by Spec's has been increased, which contributed strongly to higher sales in the recent quarter. Blei says elimination of the CD longbox increased warehouse shelf space 45%-50%.

In the third quarter, which ended April 30, Spec's reported that net profit before a \$1 million restructuring charge rose 48.6% to \$556,000 on an 18.6% jump in revenues to \$17.5 million. Sales for stores open at least one year were up 12%.

As part of its changeover, Spec's also is expanding its staff. It has hired a director of real estate, Janet Martinez, and a director of MIS, Ron Sorozan, and is "actively looking" for a senior VP of merchandising and marketing. A director of marketing may be hired.

Orange County (800) 827-7177 Los Angeles (800) 795-6847 Atlanta (800) 758-6710 Philadelphia (800) 758-6710

Now Open In Philadelphia & Milwaukee

At Abbey we will give you our best price.
At Abbey we will give you our best service.
At Abbey we want you to be satisfied.
At Abbey we guarantee it.

Abbey Road Distributors

(800) 733-3397 Milwaukee (800) 558-9066 Atlanta (800) 758-6710 Philadelphia (800) 758-6710

Quality Printing
Quality Product
Quality Service
DIVIDER CARDS



FOR A FREE CATALOG CALL
800/648-0958
GOPHER PRODUCTS

400 CD BOOKLETS in 2 SQ. FT.!
actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays

Browser[®]
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
401 West Superior • Chicago, IL 60610
Phone: 312-822/0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4813534 & 4899879

THE REAL WORLD OF QUEENSRÿCHE

WITH QUEENSRÿCHE'S NEWEST SMASH HIT SONG

"REAL WORLD"

IN THE NEW, BLOCKBUSTER ARNOLD SCHWARZENEGGER MOVIE,

LAST ACTION HERO,

MILLIONS OF PEOPLE ARE ABOUT TO BE EXPOSED TO THE SOUND OF

QUEENSRÿCHE

- AND WANT TO HEAR MORE.

WE HAVE MORE!



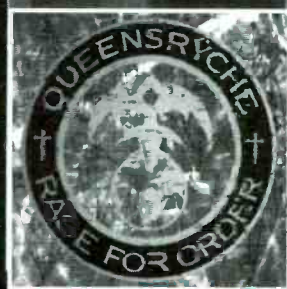
EMPIRE

APPROACHING THREE MILLION COPIES!



OPERATION: MINDCRIME

PLATINUM PLUS!



RAGE FOR ORDER

GOLD AND STILL GOING!



THE WARNING

GOLD AND STILL GROWING!



QUEENSRÿCHE EP

GOLD AND STILL BUILDING!



VIDEO: MINDCRIME

GOLD!



**BUILDING EMPIRES
HOME VIDEO**

GOLD!

THIS IS THE REALITY CHECK...

QUEENSRÿCHE on EMI Compact Discs,
Cassettes, and Home Video.



Management: Q Prime Inc.



**OPERATION:
LIVECRIME (VIDEO &
AUDIO BOX SET)**
DOUBLE PLATINUM!

You Know The Rest, Now Try The Best!

Your full-line, full service one-stop

- ✓ 90,000 Titles
- ✓ Same Day Shipping
- ✓ P.O.P. Material
- ✓ Weekly Mailer
- ✓ Imports
- ✓ Great Fills
- ✓ Excellent Pricing
- ✓ Spanish Music

WE OFFER THE BEST SERVICE IN THE INDUSTRY!

SOUTHWEST WHOLESALE RECORDS AND TAPES

4240 Lockefield, Houston, Texas 77092 • Fax 681-3037

Toll Free 800/275-4799 • Ph 713/681-0629

CD ONE STOP WILL PAY YOU TO COMPUTERIZE NOW!

Become a CD One Stop/SoundScan Reporter and we'll pay you to computerize. Already computerized? — You can still cash in! You do not NOW or EVER have to be a CD One Stop customer to qualify!

Call the CD One Stop/SoundScan Reporter's Hotline — 800-388-8889 — today!



COMPACT DISCS
CASSETTES

800-388-8889 • FAX: 203-798-8852

13 Francis J. Clarke Circle, Bethel, CT 06801

*Reporting retailers must meet CD One Stop transmission criteria; restrictions apply.

BAKER & TAYLOR AUDIO
Information and Entertainment Services

MusicFinder™

Make "Around the Clock" inventory access easy with

- ★ 24 hour-a-day, 7 day-a-week access
- ★ Place orders, check pricing and availability
- ★ Choose from 90,000 CDs and cassettes
- ★ Dial toll-free from your touch-tone telephone
- ★ No fees or monthly charge
- ★ EXCLUSIVELY AVAILABLE THROUGH AMERICA'S PREMIERE AUDIO & VIDEO SOFTWARE DISTRIBUTOR!

Make MusicFinder™ work for you today! Contact your Baker & Taylor Audio sales representative or fill out and return the coupon below.

YES, It sounds great! Send me more information on MusicFinder™!

Store Name _____ Your Name _____

Address _____

City _____ State _____ Zip _____

Business Phone# _____

Return this coupon to: Baker & Taylor Audio • MusicFinder™ • 8140 N. Lehigh Ave. • Morton Grove, IL 60053

Retail

W'house Deal Almost Done; A Tower For Trump Tower?

DEAL CLOSED, ALMOST: Warehouse Entertainment has partially closed its deal to acquire the Record Shop chain. In an unusual move, Torrance, Calif.-based Warehouse has closed on 16 of the chain's 27 stores, and is operating 11 others that it does not yet own. According to Bruce Jesse, VP of marketing communications, the closing for those stores is pending lease negotiations with landlords . . . By the way, Warehouse's move into the used CD business is almost complete. The chain now has used CDs in about 280 of its 344 stores—the latter figure includes all the Record Shop outlets. Also, for the July Fourth weekend (beyond press time), the chain was getting ready for another trade-in sale similar to its controversial Memorial Day promo. But this time, they will give \$4 credit to anyone bringing a CD for trade-in.

TOWER SQUARED: Look for Tower Records/Video, arguably the best-known record chain in the U.S., to open a store in the pre-eminent retail location in the country, at the corner of 57th Street and Fifth Avenue in Trump Tower. Although it is not yet a done deal, Tower president Russ Solomon told his troops at the company's annual convention, held June 25-30 in Sacramento, Calif., that the chain is negotiating a deal to put a 7,000-square-foot store in the basement of the Trump Tower vertical shopping center.

Solomon, however, declined to provide further details for Track, since a lease has yet to be signed. But if Donald Trump and Russ Solomon cut this deal, it would give new meaning to the name "Trump Tower."

Other music merchants are known to have looked at that location, and executives at those chains say they passed because they doubt a record store will work there. The negatives of the location, according to those merchants, are that although Trump Tower generates a tremendous amount of traffic, most visitors are tourists, not shoppers. Indeed, many have speculated that the upscale merchants in Trump Tower count on their stores there for cachet, not profit. Another drawback to the location is rent. On a per-square-foot basis, it likely is the highest the Tower chain has ever considered.

The shopper vs. tourist issue may play well for Tower. For most tourists, a Tower unit would be one of the few affordable stores in the upscale center. Thus, the tourists might be lured in—just so they could say they bought something at Trump Tower.

Regarding high rent, the 57th Street/Fifth Avenue corridor generates the highest rent per square foot—upward of \$300—in the country, which is good if you own the real estate but not so good from the retailer's point of view.

While Trump Tower's tony tenants may pay rents higher than those most music retailers pay, it is unlikely their rents are as high as those in the area immediately outside the center.

That's because Trump Tower is an urban vertical mall—a negative in the U.S. shopping center industry—with a physical layout that can kindly be described as "not shopper friendly."

Besides, anyone who knows Solomon shouldn't worry that he is paying too much for a location: He is known for squeezing the rent dollars tighter than any other music chain president in the country.

ON THE MOVE: Bob Baker has been named VP of credit at PGD, replacing Chuck Graney, who has retired.



by Ed Christman

RETAIL POP: Sub Pop, the Seattle label known for docu-

menting, if not sparking, that city's fashionable grunge scene, is getting into retail. The label, the first home of such bands as Nirvana, Mudhoney, and Soundgarden, will open a store across the street from the city's legendary Terminal Building. Label co-founder Jonathan Poneman says the store will be called the Sub Pop Mega-mart and will consist of 500 square feet of retail power. "We will specialize in Sub Pop music and Sub Pop-related paraphernalia."

In addition to carrying titles from the company's catalog, the store will have rare and limited-edition 45s. It will also carry titles released by Sub Pop bands after they moved onto other labels, as well as video compilations the label has released.

In all, the store probably will carry about 150-200 titles. As for paraphernalia, the store will offer "T-shirts, caps, posters, stickers, patches, pillow cases, whatever we can think of," says Poneman.

Sub Pop is not the first independent label to open a store. Last year, SST opened an outlet in Los Angeles in a similar vein. Also, Poneman cites the Taang! outlet Kids Will Have Their Say. But while he acknowledges he admires those outlets, he says they weren't the inspiration for the Sub Pop Mega-mart.

"The Sub Pop store was born of necessity," Poneman says. "We have people come from all over the world [to Seattle because of the music], that come to our warehouse. While we want to be hospitable, these people disrupt our warehouse. So we needed a separate space where they can shop."

While the store will open in early August, other music retailers do not have to wonder if Sub Pop will look to create a retailing empire. "My partner Bruce [Pavitt] and I are taking a lighthearted approach to the store. We want to have some fun with it."

ADVERTISEMENT



America Loves "Snow" In Summer

HARD TO BELIEVE, you say? Not really. That's because this is not a meteorological forecast. The "Snow" we are talking about is the beloved Snow White, the first lady of the grand animated musical. And she, with the aid of seven very well-known little men, is heating up the box office right now, creating movie magic across America with young and old alike.

Timeless songs like "Heigh-Ho," "Whistle While You Work," and "Some Day My Prince Will Come" are being passed along from parent to child and are warming the hearts of a whole new generation.

Make sure you're ready when the audience leaves the theater and comes your way looking for the audio products that will re-create the musical story magic again and again. Now's the time to check your stock of Snow White and the Seven Dwarfs soundtrack, Read-Along Collection, Deluxe Read-Along with Pop-Ups, and the innovative Sound and Story Theater. That way, you'll avoid the lost sales opportunity that could put a chill on your business this summer.



© DISNEY

New Orleans' 'Record Ron' Lets Vinyl Live

BY NICK MARINELLO

NEW ORLEANS, La.—Most New Orleansians know him as Record Ron. Through a series of comic late-night television spots and ongoing print advertisements that masquerade as a comic strip, Ron Edelstein has achieved a high profile in the ordinarily low-profile business of selling old and used records. There are not many things, however, that are ordinary about Edelstein or his business.

He usually can be found behind the cash register of the retail outlet he opened in the French Quarter in 1980. Stepping inside Record Ron's Good & Plenty Records can be an assault on the senses, as more than 75,000 titles, almost

**BILLBOARD
RETAIL**
IS COMING SOON TO
A STORE NEAR YOU!

all on vinyl, are jam-packed into the store's 800 square feet of space. In one corner, stacks of albums rise in vertical towers high enough to obscure the light coming through the window and almost high enough to touch the rows of vintage lunch boxes that line the walls.

"Vinyl's my specialty," says Edelstein. "It's vinyl that's drying up and getting harder to find." Maybe so, but Edelstein hasn't had a hard time finding it.

"I have over a million titles in inventory," he says. He acquired the bulk of that from the Dollar General department-store chain, which sold its records in 1983. "I bought three-fifths of their \$1.2-million inventory," he says. "It was like \$15,000. It was cheap."

Most titles on display are categorized as rock. "In my rock category I have Judy Collins and Manhattan Transfer," explains Edelstein. "In this [small] space I can't separate rock into folk, pop, etc." Other categories include jazz, soul, R&B, comedy, spoken word, Broadway, and soundtracks. About 10% are titles from local and regional artists.

"I'm trying to build my local section in all categories," says Edelstein. He adds he also is looking to buy easy listening and vintage jazz.

"I pretty much buy everything except top 40, which millions of people already have. Lately everybody is dumping vinyl because of CDs, but [most] people have the same collection. The key to this business is that we have really obscure stuff."

And the obscure stuff can weigh in at a heavy price. "I have six copies of the Beatles' 'butcher cover,'" says Edelstein. "The price on those ranges from \$250 to \$1,000, depending on my mood."

While he prides himself on the pristine condition of his stock, Edelstein admits that that is not always important to every buyer. "I sold two album covers of Fats Domino's 'Southland U.S.A.' [Mercury] the other day. The guy paid \$200 each for a piece of cardboard."

On the average, albums are priced from \$6 to \$8. Edelstein takes little stock in pricing guides, however, and believes

(Continued on next page)



SUCCESSFUL MUSIC MERCHANDISING.

Lift introduces the NEW MARKET line starting at \$299. Merchandise the CD, Cassette, DCC & MiniDisc within one unit. Also available, the DISCPLOY & MARKET lines.

New Market 1/36C
Order # 28 00
Price: \$ 299.00

New Market 1/63C
Order # 28150
Price: \$ 569.00

New Market 2/43C
Order # 28200
Price: \$ 399.00

New Market 2/75C
Order # 28250
Price: \$ 679.00

LIFT DISPLAY, INC., 115 River Road, Edgewater, NJ 07020, Phone: 201/945-8700, Fax: 201/945-9548

AUSTRALIA: 02/9706066 • AUSTRIA: 0222/5873838 • CANADA: 800/465-7777 • CSFR: 07/288838 • DENMARK: 039/402100 • FINLAND: 0/2223744 • FRANCE: 1/43398364
GERMANY: (E) 0525/6038 • (W) 04122/47001 • HONG KONG: 852/7607818 • HUNGARY: 94/21559 • ITALY: 031/401094 • JAPAN: 03/34470956 • REP. OF KOREA:
02/5756417 • MALTA: 331775 • NETHERLANDS: 055/226025 • NORWAY: 02/648370 • PORTUGAL: 02/6064585 • SINGAPORE: 2231671 • SPAIN: 91/5429944 • SWEDEN:
0764/68070 • SWITZERLAND: 052/482521 • TAIWAN/REP. OF CHINA: 02/9174210 • UTD. ARAB EMIRATES: 04/217546 • UNITED KINGDOM: 0296/615151

LIFT[®]
Systems with future

'RECORD RON' LETS VINYL LIVE

(Continued from preceding page)

in setting a price according to what the market will bear. "If I have a record for sale for \$20, and somebody buys it, the next one, if it is in good shape, will go up to \$25," says Edelstein. "If you have 10 people looking for a particular record, you know you can put whatever price on it. Every day I prove the [pricing] books wrong."

The lion's share of his stock is warehoused, with about 200,000 titles mothballed on the floor above Good & Plenty Records.

Over the years Edelstein has increased his retail space by opening Record Ron's Too in 1988 and Ron's Stuff earlier this year. Both also are prime French Quarter locations, and Edelstein estimates about half of last year's \$350,000 in sales was to tourists. "Tourists spend more time in the store—and more money," he says.

Despite that, Edelstein has cultivated a base among local vinylphiles. About



Record Ron's Good & Plenty Records in New Orleans contains more than 75,000 titles in 800 square feet of selling space. Most of the merchandise is vinyl. (Photo: Melody Mineo)

four years ago he was a fixture on late-night television during an 18-month stint of 30-second ads. "I wrote and did the whole thing myself," says Edelstein of the commercials, "all of which ended with the slogan, 'Tell me I sent you.' That pretty much caught on."

Once he delivered his entire on-air pitch while struggling with an armload of 200 albums. When it came time to point to himself at the end of the commercial, he fumbled the albums, which went crashing onto the floor. "People really seemed to like that," he says.

Edelstein has also marketed himself in print through paid advertisements designed as a comic strip featuring his likeness. For several years he ran a strip announcing his annual half-price sale in honor of his divorce. "The theme was, 'You be the wife and take 50%,'" he says.

Edelstein got his start in the music business in the late '50s as a teenager working in New York's Tin Pan Alley, first as a gofer for the manager of singer Brook Benton and then as an independent promoter. "I formed a few record labels and also did some studio recording with mostly the self-contained groups from Brooklyn and Manhattan like the Glorious Revolution, the Groundfloor

People, and Johnny Shepherd. I had no talent, but I did have a good gift of gab."

After moving to New Orleans in 1969, Edelstein began selling used records in the flea market adjacent to the city's historic French Market. When an opportunity to rent space in the French Quarter presented itself, Edelstein seized it. Now, along with Record Ron's and Record Ron's Too, Edelstein rents an additional 750 square feet in ministorage space. He bought the property and building that house his newest outlet, Ron's Stuff, in April for \$250,000, and staffs his three stores with eight full-time people.

The newest outlet also sells posters, collectibles, and current releases in local music. Edelstein plans to close Record Ron's Too in October and move that inventory into the new location. He also plans to sell sheet music and movie memorabilia from the '40s through the '60s.

Ever the entrepreneur, Edelstein two years ago began selling advertising space on his retail bags to local merchants. "The first year it was rough getting people to advertise, but this year it was a breeze," he says. The bags are divided into 30 spaces, each priced at \$398. Advertisers are guaranteed a yearlong run, from Mardi Gras to Mardi Gras.



Ron Edelstein opened his first Record Ron's store in New Orleans' French Quarter in 1980. Since then he has opened two more music shops in the area. (Photo: Melody Mineo)

Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	11	IN MY TIME PRIVATE MUSIC 82106	YANNI 5 weeks at No. 1
2	2	83	SHEPHERD MOONS ▲ ² REPRISE 26775/WARNER BROS.	ENYA
3	3	7	NARADA DECADE NARADA 63911	VARIOUS ARTISTS
4	4	15	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162	ADRIAN LEGG
5	5	21	CURTAIN CALL MOULIN D'OR 932	DANNY WRIGHT
6	6	214	WATERMARK ▲ ² REPRISE 26774/WARNER BROS.	ENYA
7	7	17	THE LONDON CONCERT VARESE SARABANDE 5399	CHRISTOPHER FRANKE
8	9	13	LINK WINDHAM HILL 11123	OYSTEIN SEVAG
9	13	5	MONTEREY NIGHTS GTS 4570	JOHN TESH
10	12	9	BLUE NIGHT INNOVATIVE COMMUNICATION 51582	BLUE KNIGHTS
11	19	167	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
12	11	13	THE ELEVENTH HOUR REAL MUSIC 0022	MARS LASAR
13	10	65	SOLO PARA TI EPIC 47848	OTTMAR LIEBERT + LUNA NEGRA
14	NEW		CELTIC ODYSSEY NARADA 63912	VARIOUS ARTISTS
15	8	17	ROMANCE AMERICAN GRAMAPHONE 103	CHIP DAVIS
16	17	7	2002 HIGHER OCTAVE 7051	CUSCO
17	25	3	CHRONICLES NARADA 64007	DAVID ARKENSTONE
18	16	9	BEYOND THE MIND'S EYE MIRAMAR 2902	JAN HAMMER
19	24	89	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
20	14	57	THE VISIT WARNER BROS 26880	LOREENA MCKENITT
21	18	5	ETCHED IN STONE SILVER WAVE 709	FOWLER AND BRANCA
22	22	23	THROUGH THE RAINDROPS HIGH HARMONY 1000	ROBERT BONFIGLIO
23	23	5	SPANISH ANGEL LIVING MUSIC 272	PAUL WINTER CONSORT
24	NEW		HOW THE WEST WAS LOST SILVER WAVE 801	PETER KATER WITH R. CARLOS NAKAI
25	15	15	NARADA COLLECTION 4 NARADA 63910	VARIOUS ARTISTS

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	13	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183/WARNER BROS.	ZAP MAMA 7 weeks at No. 1
2	2	23	GLOBAL MEDITATION ELLIPSIS 00171/RELAXATION	VARIOUS ARTISTS
3	3	13	ANAM ATLANTIC 82409/AG	CLANNAD
4	5	7	LAM TORO MANGO 9925/ISLAND	BAABA MAAL
5	4	15	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
6	6	15	MYSTICAL TRUTH MESA 79044/RHINO	BLACK UHURU
7	8	9	THE WORLD SHOULD KNOW HEARTBEAT 119/ROUNDER	BURNING SPEAR
8	7	15	WAKE UP QUALITY 19121	BIG MOUNTAIN
9	12	13	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322/CAROLINE	SHEILA CHANDRA
10	9	5	SELENIKO GREEN LINNET 4006	VARTTINA
11	15	3	LET ME PLAY MY DRUMS BURNSIDE 0010	OBO ADDY & KUKRUDU
12	14	3	PUTUMAYO: WORLD MUSIC VOL. 1 RHINO 71202	VARIOUS ARTISTS
13	11	5	EKSTASIS AXIOM 14518/ISLAND	NICKY SKOPELITIS
14	NEW		BANBA ATLANTIC 82503	CLANNAD
15	NEW		THE NEXT DREAM CMP 57	BACHIR ATTAR

● 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.

Shanachie
Presents **THE** reggae
events of 1993.

THE LUCKY DUBE TOUR

- 7/4...KANSAS CITYMO
- 7/5...MINNEAPOLISMN
- 7/6...MILWAUKEEWI
- 7/8...DETROITMI
- 7/9...PITTSBURGHPA
- 7/10...BOSTONMA
- 7/11...WOODBURYCT
- 7/13...PHILADELPHIAPA
- 7/14...CAMBRIDGEMA
- 7/15...BROOKLYNNY
- 7/16...NEW YORKNY
- 7/17...PLATTSBURGHNY
- 7/21...BOULDERCO
- 7/22...SANTA FENM
- 7/23...EL PASOTX
- 7/27...SOLANA BCHCA
- 7/29...SAN FRANCA
- 7/31...PIERCYCA
- 8/1...CARSONCA

Available on Shanachie
Video, Cassettes and CDs.
Order today from all
great one-stops.

Kids Converge At Knotts Berry Farm For Benefit

CHIMING IN: Child's Play managed to steal away to Buena Park, Calif., in mid-June to catch the last day of the Childrens Hospital International Music and Entertainment (CHIME) Festival, and we only wish we'd been able to attend all three days. Produced by industry veteran and Ode 2 Kids Records chief Lou Adler, and benefiting the Childrens Hospital Los Angeles, the CHIME Festival brought together an unprecedented array of children's performers at Knotts Berry Farm June 11-13.

For Child's Play, it was the first chance to see in person many of the names who regularly grace this column, including Joanie Bartels, Tim Noah, Joe Scruggs, Linda Arnold, Norman Foote, Dave Kinnoin, Dennis Scott, Greg & Steve, Chic Street Man, Rockapella, and the Bumblebeez. It was also the first time headliners Waylon Jennings and Cheech Marin (whose "My Name Is Cheech The School Bus Driver" was our favorite kids' album of 1992) performed their children's material live.

We also got reacquainted with the considerable performing charms of Dan Crow and Rosen-shontz's Bill Shontz—and were sorry to have missed Rosen-shontz's Gary Rosen, Janet & Judy, the

Banana Slug String Band, Glenn Bennett, Dennis Hysom, Bethie, Dan Dalton, Jim & the Animal Band, and other worthy performers, due to scheduling and time constraints.

Our frenetic but satisfying day



by Moira McCormick

was spent dashing among many of Knotts Berry Farm's 10 stages, trying to see everyone we could, which proved difficult at times due to the 15-minute sets mandated by the amusement park setting. We began at the Fiesta Stage with longtime duo Greg & Steve (Youngheart Records, Los Angeles), whose bluesy boogie version of "The Three Little Pigs" sparked widespread audience participation. Next up was Jose-Luis Orozco, whose lively, humorous English-Spanish set was crowd-pleasing and educational.

To the zesty strains of El Mariachi Los Alamos, we headed off for

the Camp Snoopy stage to catch the effervescent Dan Crow—resplendent in purple shirt with green lobster—who exhibited once again his formidable knack for cracking up the sandbox set. We're confident that Crow's recent departure from Sony Kids' Music (Billboard, July 3) is but a temporary setback.

We then located the enclosed Cloud Nine theater, where Joanie Bartels (Discovery Music/BMG Kidz), Dennis Scott, Scooter, and Chic Street Man were sharing the stage. Nashville-based Scott (Act IV Music), a veritable one-man children's music industry, writes, produces, and performs songs on a variety of audio and video projects (and recently produced Dan Crow's latest, unreleased album). Scooter (Jimmy Jangle Records, Nashville) performed his sunny, reggae-flavored number "Miles Of Smiles," and was followed by the engaging Chic Street Man, a late addition (and a most welcome one) to the CHIME Festival. One of the few African-American artists on the children's music scene, Chic had his audience scatting, doing call-and-response, singing in French, and in general soaking up his good vibes. A particular highlight was "Everybody Be Yo'self," a tune that appears on MCA's "Northern Exposure" soundtrack.

Back to the Snoopy Stage we went to catch Linda Arnold (A&M), whose pleasant soprano and participatory tunes such as "Popcorn" created an impromptu dancefloor of tots (among them our own 4-year-old, Lily). Next up was Dave Kinnoin (Song Wizard Records, Los Angeles), one of the most intriguingly different children's songwriters around, whose prodigious

(Continued on page 47)



Exclusively Distributed by R.E.D.

November Records

1211 Ave Of The Americas • 26th Floor
NYC - 212. 221.3514 • FAX 212. 221.3304

**BASSIN DISTRIBUTORS
IS THE**

CD'S, TAPES
LASERDISCS
CASSINGLES, 12"
ACCESSORIES
PROF. PRODUCTS,
VIDEOS, T-SHIRTS
& MUCH MORE!

SUPER 1 STOP

Find out what
everybody's talking about!
Call toll free 800-329-7664 Ask For Bruce

**bassin
DISTRIBUTORS**

- ★ LARGEST DISTRIBUTOR IN THE U.S.
- ★ OVER 1 MILLION CD'S IN STOCK
- ★ SERVICE SPECIALISTS
- ★ FULL LINE DISTRIBUTOR & ONESTOP
- ★ 48 HR. OR LESS DELIVERY

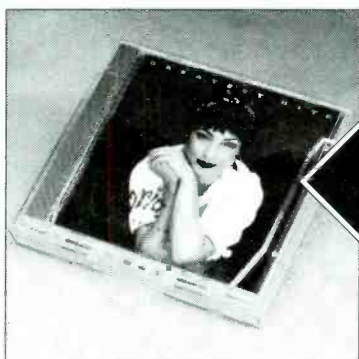
Ph.: (305) 621-0070 or fax: (305) 620-2216 • 15959 N.W. 15 Ave., Miami, FL 33169

R E U S A B L E C O M P A C T D I S C P A C K A G I N G

THE RETAIL SOLUTION

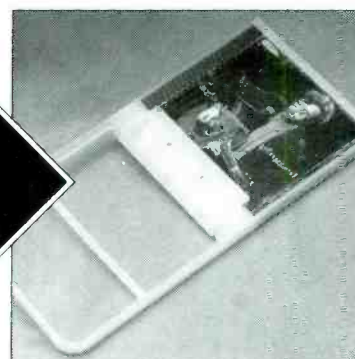


CD750/775 - ALPHA's premium CD longbox - the industry standard.



Sentry CD ACS200 - Our newest generation in jewel box security. (Also available in Double CD)

ALPHA.
For all your
CD security
needs.



CD900 - The economically priced retrievable longbox.



CD1400 - The only double CD longbox on the market today.

ALPHA
ALPHA ENTERPRISES, INC.

Call ALPHA, a leading worldwide supplier of security packaging of software products for distributor information or samples.

1-800-442-5742 • (216) 488-0361 • FAX (216) 488-0312

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► **EFUA**
Dream Juice
 PRODUCERS: Jess Bailey & Michael Garnette
 Virgin 86637
 (Featured in Music To My Ears, Billboard, May 22.)

► **BARBRA STREISAND**
Back To Broadway
 PRODUCER: Barbra Streisand
 Columbia 44189
 Eight years after her immensely successful "Broadway" disc, Streisand is likely to strike platinum again with a program of Broadway-originated songs, plus two numbers from the Andrew Lloyd Webber show "Sunset Boulevard," yet to reach New York. Streisand, for all appearances, hasn't missed a beat in conveying the romantic intensity of older songs, while meaningfully exploring the philosophical bent of Broadway's current composer king, Stephen Sondheim. On hand for duets with Barbra are Michael Crawford and Johnny Mathis. Back to Broadway and back to the pop charts in a big way.

► **OZZY OSBOURNE**
Live & Loud
 PRODUCER: none listed
 Epic 48973
 The Zeus of the metal kingdom unleashes the notorious fury of his live shows in the form of a two-CD set out during the recent "No More Tears" tour. His career as Black Sabbath's legendary front man is represented with such benchmarks as "Paranoid," "War Pigs," and riffs from "Iron Man" (old mates Geezer Butler and Tony Iommi appear); his solo Madman sides range from breakthrough "Crazy Train" to late hit "Mama I'm Coming Home." Quality of sound is superb, matching the intensity of the performances. A must for Ozzy worshippers.

★ **JORDY**
Pochette Surprise (Surprise Package)
 PRODUCERS: Claude Lemoine & Raymond Taieb
 Columbia 57128
 Backed by savvy dance/pop tracks, irresistible 5-year-old Parisian raps in French about the vicissitudes of life as a baby. He's already charmed millions in Europe and now the U.S. with the novelty hit "Dur Dur D'Et're Bébé" (It's Tough To Be A Baby)—included here in French and English versions—and threatens to do the same with equally cute "Alison" (a love song to his preschool paramour), frontin' techno track "Les Boules" (Losers), and "Ma Petite Soeur" (My Little Sister), a touching duet with his mother about a recent addition to the family. Thumb-suckingly good.

★ **MARIA MCKEE**
You Gotta Sin To Get Saved
 PRODUCER: George Drakoulis
 Geffen 24508
 A much-matured McKee returns to the record arena after several years' absence with a well-focused, back-to-the-roots set featuring several old Lone Justice collaborators. Singer resists the temptation to over-sing, and gives brace of smartly written originals and well-selected covers fine treatment. Soulful "I'm Gonna Soothe You" is excellent lead-off track; spunky title track and pair of Van Morrison covers, "My Lonely Sad Eyes" and "The Way Young Lovers Do," are also top-shelf cross-format radio choices.

FLAT DUO JETS
White Trees
 PRODUCERS: Caleb Souther & Flat Duo Jets
 Sky 5033
 The maniacal Dexter Romweber and drummer Crow continue their dazing assault on roots-rock form with latest album. Southern-fried lunacy includes "Daughter Of The Jungle," "Husband Of A Country Singing Star," and tribute to Russ Meyer's superheroin, "Tura Satana." Echo-soaked, aberrant sounds will find continued favor with left-field modern rockers.

SPOTLIGHT



U2
Zooropa
 PRODUCERS: Flood, Brian Eno & The Edge
 Island 314 518 047
 The world's biggest band takes a cybernetic joyride on its newest album, an outgrowth of the "Achtung Baby!" aesthetic. Although all 10 tracks here challenge the industry's fondness for formatization, album- and modern-rock programmers are likely to seize on emphasis track "Numb," a litany of commands spoken by guitarist the Edge; "Babyface," a catchy number that sounds like a slowed-down Cars tune; "Lemon," in which singer Bono affects a Jagger-like falsetto; and "The First Time," a slow, simple tune in the vein of "One." Highlight of the record is "The Wanderer Starring Johnny Cash," written by U2 and sung with piercing sincerity by The Man In Black.

TIGER TRAP
 PRODUCER: Calvin Johnson
 K 17
 For those modern rockers who have gotten weary of riot grrrl attitude, debut set by all-female quartet may come as an enticing antidote. Tiger Trap is an engaging throwback to an era when distaff bands could sing about relationships with the opposite sex without any apparent desire to tear men's spleens out. Simultaneously powerful, naive, and disarming, group shines on numbers like "My Broken Heart" and "Prettiest Boy."

THRILLCAT
 (oneword)
 PRODUCER: Randall Hage Jamal
 Justice 1301
 New York trio debuts with a spirited collection of originals rendered in acoustic-rock settings, where melody and lyrics take center stage. First single "All Come True" typifies group's sound—an amalgam of mid-'80s college guitar rock and later song-oriented acts like Crowded House. Other standout cuts include "Ordinary People," the reggae-inflected "Water," "American Dreamer," and the appropriately devilish "Mephistopheles Seed." College and alternative outlets should check in. Contact: 713-520-6669.

PATTI LUPONE
Patti LuPone Live
 PRODUCERS: Bill Rosenfield, Steve Vining
 RCA Victor 090226
 Recorded in January at the Westwood Playhouse, this two-CD package showcases LuPone's remarkable versatility as a singer. She moves seamlessly through 28 songs by composers ranging from Kurt Weill, Cole Porter, and Stephen Sondheim to Billy Strayhorn, Brenda Russell, and James Taylor. LuPone's starring role in Andrew Lloyd Webber's "Sunset Boulevard" will provide extra exposure for this collection.

BARENCE WHITFIELD WITH TOM RUSSELL
Hillbilly Voodoo
 PRODUCER: Tom Russell
 East Side Digital 80692
 Combo of Boston-bred R&B stomper Whitfield and Western beatnik Russell may

SPOTLIGHT



TONY! TONI! TONE!
Sons Of Soul
 PRODUCERS: Tony Toni Tone!
 Wing/Mercury 314 514 933
 Triple-T takes a step forward by taking a step back to its soul roots, as the title of its third album suggests. Exuberant reminders of R&B stalwarts such as Aretha, Marvin, Smokey, Stevie, and EWF mingle with new-jack and hip-hop vibes, most effectively on material cut for R&B and pop radio, like first single "If I Had No Loot" and tracks "What Goes Around Comes Around" and "Tell Me Mama." Ballads "Slow Wine" and "(Lay Your Head On My) Pillow" can cut it at those formats plus AC, and dancehall-flavored numbers like "Dance Hall" have the bait to reel in listeners tuned to Caribbean vibes. A prismatic record from a maturing band.

look odd at first, but they jell niftily on this rich roots-oriented package. Pair trades vocals handily on Russell originals like "Jack Johnson" and "Definition Of A Fool" and cornucopia of covers including tunes by Lightnin' Hopkins, Van Morrison, Jesse Winchester, and, best of all, Bob Dylan's masterwork "Blind Willie McTell." A unique and stimulating cross-genre experiment that works all the way.

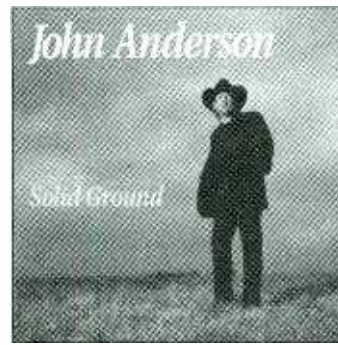
TOM RUSSELL
Box Of Visions
 PRODUCERS: Tom Russell, Andrew Hardin & Dusty Wakeman
 Philo 1158
 Fresh from a superior collaboration with R&B singer Barrence Whitfield, prolific Western beat singer/songwriter offers another well-written solo outing. Album is brightened by backup work of Hardin, Wakeman, singers Katy Moffatt and Rosie Flores, Los Lobos' David Hidalgo, and multi-instrumentalist David Mansfield, among others. Solid new storytelling songs include "Annette," "Manzanar," "Coney Island Moon." Always a talent deserving broad recognition.

SPOTLIGHT



BILLY RAY CYRUS
It Won't Be The Last
 PRODUCERS: Joe Scaife, Jim Cottan
 Mercury 314 514 758
 Because Cyrus made his country music bow with a novelty number and a dance video, he has been unfairly maligned as a lightweight. And, to a degree, he has encouraged that estimation by an over-reliance on image and a tendency to talk in the grayest of bromides. Whether this second collection approaches the sales level and airplay of the first, "Some Gave All," is a question that won't be answered for some time. But it is certainly a better album. Given good material, Cyrus can be an effective—and even a moving—singer. Here he scores with such melodically varied fare as "Ain't Your Dog No More," "Somebody New," and "When I'm Gone." As a songwriter, Cyrus never sees a cliché he doesn't like and won't use. This is his chief weakness.

SPOTLIGHT



JOHN ANDERSON
Solid Ground
 PRODUCERS: James Stroud, John Anderson
 BNA 66232
 Anderson made a triumphant recording comeback last year with his richly textured (and deservedly platinum) album, "Seminole Wind." "Solid Ground" picks up and examines many of the themes Anderson explored in his earlier works, such as love of home and family ("I've Got It Made," "Where I Come From," "I Wish I Could Have Been There") and the importance of strong roots (the title cut). And for those who will always associate Anderson with "Swingin'," he offers here the rollicking, good-time "Money In The Bank." A couple of pieces are overly clever or disproportionately serious, particularly when they are held under the spotlight of Anderson's heartbreakingly earnest vocals. But these are minor points in a project that clearly lives up to its title.

RAP

► **LUKE**
In The Nude
 PRODUCERS: Various
 Luke 200-4
 From its sleeve photos featuring wet nudes to titles like "We're F--kin'," "Head, Head And More Head," and "Menage A Trois," this release overflows with misogyny, phallicentric ideals, and women-are-good-for-only-one-thing sentiments. That's not all that's here, though. The raunchy rapper also throws threats at filmmaker Spike Lee, rapper Snoop Doggy Dogg, producer Dr. Dre (whose "Dre Day" tossed bars at Luke), and the residents of the White House. The short, sampled snippet "Weenie Roast" is amusing, and rhythmic romps like "The Hop" are fun. "Bust A Nut," the freaky spoken-word ballad featuring H-Town, is one pleasing swayer from a texturally diverse set.

LATIN

★ **MANOLO TENA**
Sangre Espanola
 PRODUCER: none listed
 SDI/Sony 81072
 Superbly produced and soulful, this pop/rock offering from new Sony label spotlights Spanish singer's rich, raspy baritone, as well as his well-crafted parables of passionate romance. Lusty titular leadoff single excites, but strong, five-minute entries "Quiero Beber Y No Olvidar," "Sal Y Limón," and "Por Derecho" might triumph with smart edits.

JOE ARROYO
Fuego
 PRODUCER: Juvenino Ojito
 Sony Tropical/Sony 81063
 "Joey" Arroyo, as he is fondly known in Colombia, cooks up another diverse, mouth-watering batch of Caribbean sounds that again sprays too widely for rigidly structured tropical stations. First single, the bubbly salsa title track, offers Arroyo his best shot to enter the Hot Latin Tracks chart; witty, fast-paced "El Sapo" also could sneak in.

VITAL REISSUES™

DINAH WASHINGTON
First Issue: The Dinah Washington Story (The Original Recordings)
 COMPILATION PRODUCER: Chris Albertson
 Mercury 314 514 841
 Issue of commemorative postage stamp highlighting the great diva's career has prompted this superb two-CD retrospective. Generous 46-track compilation, drawn from Washington's highly productive years on Keynote, Emarcy, and Mercury, shows off the versatile singer's ability to deliver potent jazz, blues, R&B, and pop numbers. Many of her best-known songs and biggest hits are here, from her post-Lionel Hampton bow on Keynote to "What A Difference A Day Made." Scope of her talents is still awesome to behold.

DOC WATSON
Memories
 PRODUCERS: Merle Watson & Chuck Cochran
 Sugar Hill 2204
 Classic album originally issued on United Artists in 1975 serves as a career summation by the majestic blind flatpicker and traditional music storehouse. First released as a two-LP set, "Memories" mines Watson's considerable repertoire of old-time music, from banjo reels to bluesy numbers associated with the Delmore Brothers, Riley Puckett, and Jimmie Rodgers, among others. Energetic playing by an ensemble featuring Watson's late son Merle adds fire to this seminal folk-country work.

CLASSICAL

► **SCHUBERT: STRING QUARTET IN D MINOR ('DEATH AND THE MAIDEN')**
CRUMB: BLACK ANGELS
Brodsky Quartet
 Teldec 76260
 The Schubert comes first, but it's the Crumb that will direct special attention to this disc. The piece, for electric quartet, may no longer have the ability to shock most contemporary listeners, but its strange and often startling timbres still can generate currents of excitement. The playing is first class, somewhat more relaxed than the high-tension Kronos version that charted some years back. The Schubert, thematically quoted in the Crumb, is given a less-convincing performance, angular and sharply accented.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

An Ardent Return To Form; L.A.'s Dog Days; Shakespeare's Last Trip

RENEWED ARDOR: Good news for fans of Southern rock'n'roll—**Ardent Records** is opening up shop again in Memphis as an independently distributed label.

Ardent, of course, attained renown during the early '70s as the label that issued the first two albums by local legend **Big Star**. (The records were reissued as a twofer CD last year by **Fantasy**.) But the company was hamstrung by wobbly distribution arrangements with **Stax** and, later, **Columbia**, and closed up shop in 1974.

The Ardent handle has remained in place over the years, as a result of the success of the Memphis recording studio of the same name. **John Fry**, proprietor of the studio, will head up the reconstituted label; **Jody Stephens** (**Big Star**'s original drummer, who also appears on the band's forthcoming live reunion album on **Zoo Entertainment**) and **Loric Weymouth**, who have handled A&R activities for the studio, also will have a hand in bringing talent to the label.

Stephens says Ardent decided to get back into the record business in the last six months. "It's something that just started coming into focus," he says. "It's something we've been batting around for years."

The first release on the new Ardent will be an album in late July by

Neighborhood Texture Jam, a Memphis unit Stephens says is "indescribably weird." Later in the summer, the company will issue an album by the Little Rock, Ark.-based band **2 Minutes Hate**.

Distribution plans are not firm, although Stephens says, "We've talked to a couple of people."

HOT DOG: Producer-musician **Pete Anderson** is starting up his own indie label, **Little Dog Records**, in L.A., as an outlet for acts in which he wants to take a hands-on stake.

Anderson anticipates that the label's first album, by singer/songwriter **Anthony Crawford** (who has worked with **Neil Young**, **Steve Winwood**, **Vince Gill**, and **Steve Forbert**, among others), will be in stores by late July.

Anderson has recorded with and produced **Dwight Yoakam** since the beginning of the country singer's career, and also has produced artists as diverse as **Forbert**, **Michelle Shocked**, **Thelonious Monster**, **Jackson Browne**, and **Roy Orbison & k.d. lang**.

He will be partnered in his Little Dog venture with producer/engineer **Dusty Wakeman**, **Barbara Hein**, and **Peggy Jones** (who will operate the label's marketing and promotion



by Chris Morris

from an office in Los Olivos, Calif.).

Says Anderson, "I started this label out of my own frustrations, out of being around some very talented people." Offering the example of such artists as **Lucinda Williams**, **Jim Lauderdale**, and **George Highfill**, whose abilities have never been matched by their commercial success, he adds, "There are other people who are gonna come down the pike who I'll be able to help."

Anderson is thinking small: **Little Dog** will release only the **Crawford** title this year, and will issue perhaps three albums in 1994.

"I don't want to do more than myself and my people can handle," he says. "It's going to be a very long, slow, custom-label thing."

VENTURE NO GUESS: Sources report that **Quality Records**, the Burbank, Calif.-based independent label operated by industry veteran **Russ Regan**, is in discussions with New York-based **Warlock Records** regarding a possible joint venture. **Warlock** is owned by **Adam Levy**, son of the late label magnate and retail heavyweight **Morris Levy**. **Quality** is currently enjoying chart success with its reggae act **Big Mountain**, while **Warlock** has released records by jazz artists such as saxophonist **Kim Waters** and rap acts such as **2 Hyped Brothers**, **Ambassadors Of Funk**, and the **Jungle Brothers**.

CHILD'S PLAY

(Continued from page 45)

ability to verbalize kids' thoughts is expressed through strikingly unique wordplay.

Next, we hightailed it to the Wagon Camp Stage in time to see longtime favorite **Joe Scruggs** (**Shadow Play Records**, Austin, Texas), who with sidekick/manager **Pete Markham** made uproarious use of his allotted time—especially with his always-amusing "Old MacDonald" variation, "Jungle Joe." Then **Bill Shontz** took the stage with his crack four-piece band, performing tunes from his outstanding **Lightyear/BMG** solo debut, "Animal Tales" (**Child's Play**'s top 1993 album so far).

Post-Shontz was a multi-artist show at the enclosed Good Time Theater, hosted by **Cheech Marin**, who performed a solo acoustic version (in English and Spanish) of "My Name Is **Cheech The School Bus Driver**." High-energy a cappella unit **Rockapella** (**Zoom Express/BMG Kidz**) kicked things off with a terrifically enjoyable set, highlighted by its Latinized theme song to PBS-TV show "Where In The World Is **Carmen Sandiego**?"

(Continued on next page)

FLAG WAVING: "Volt," the new EP by **Trip Shakespeare** on the **Clean Records**-distributed, Minneapolis-based **Black Hole Records**, is significant in several ways. It's a sharp selection of covers that serves as **Trip**'s commentary on the L.A. civil disturbances of 1992; it marks the **Twin Cities** quartet's return to an indie label after two albums on **A&M**; and it may wind up being the last recording by the much-loved alternative act.

Guitarist-vocalist **Matt Wilson** says the group was planning its third **A&M** project when the writing process bogged down. When rioting broke out in L.A. last spring, the band members—**Wilson**, his brother **Dan**, bassist **John Munson**, and drummer **Elaine Harris**—decided to make their next recording a statement.

The group cut stunning, harmony-laden versions of six old songs: **Brinsley Schwarz**'s "(What's So Funny 'Bout) Peace, Love And Understanding?," **Thunderclap Newman**'s "Something In The Air," **Big Star**'s "The Ballad Of El Goodo," the **Zombies**' "Time Of The Season," **Hüsker Dü**'s "Dead Set On Destruction," and **Crosby, Stills, Nash & Young**'s "Helpless."

The EP has a unifying concept,

Wilson says: "The songs are all the conflicting feelings [we had] about revolution, and the idea of society changing, which at the time seemed very possible."

A&M initially encouraged the making of "Volt," even allowing producer **Scott Mathews** to overdub strings, but ultimately dropped the group. "I think they dropped us on the basis of [the EP]," **Wilson** says. "They listened to it and said, 'Hmmm, **Trip Shakespeare**, how do you market this?'"

The group bought the EP from **A&M**; **Black Hole**, a label operated by the principals in **Side One Management**, picked it up, and **Clean**, which had already licensed **Trip**'s first two albums (originally released on **Gark**), distributed it through **Twin/Tone-Restless**.

However, the enervating process of making and releasing "Volt" apparently has taken its toll: **Matt Wilson** is planning a solo album, **Dan Wilson** and **Munson** are playing in a group called **Pleasure**, and **Harris** is involved in two new projects. While **Trip Shakespeare** currently is in limbo, **Matt Wilson** says the group is "leaving it open" for the future.

"We're four people, and we all live within 10 blocks of each other," he says hopefully.]

CD
CD-ROM

PRESSING SERVICES

- ★ *Premastering / Encoding*
- ★ *Mastering / Galvanic*
- ★ *Glass Mastering*
- ★ *Replication*
- ★ *5 Color Multi-Color Printing*
- ★ *Complete Packaging*

OPTIMAX

TEL (800) 228-6988
FAX (909) 626-6756

BASSIN INDEPENDENT DISTRIBUTION

We distribute over
500 indie labels

- LARGEST DISTRIBUTOR IN THE U.S.
- GUARANTEED 48 HR. DELIVERY (OR LESS)
- SERVICE SPECIALISTS
- FREE FREIGHT PROGRAM
(Ask Sales Rep. for details)

CALL FOR A FREE CATALOG:
800-329-7664
(305) 621-0070
ask for NATALIE
FAX: (305) 621-9166
15959 N.W. 15th Avenue
Miami, Florida 33169

bassin
DISTRIBUTORS

CAMPUS ONE STOP

Call today for your free catalog!
Order Toll Free
1(800)552-DISC

ALL MAJOR LABELS
EXTENSIVE INDIE LIST
SAME DAY SHIPMENT
SPECIALISTS IN NEW STORE OPENINGS

	Hot Titles	Deep Catalog
SAMPLE OUR EVERY DAY BEST PRICES..		
Sony Nice Price CDs	5.99	6.16
Sony Best Value CDs	7.89	8.12
WEA, Sony 15.98 list CDs	10.59	10.75
WEA, Sony 13.98 list CDs	9.39	9.55
BMG, UNI, CEMA, PGD:		
15.98 list CDs	10.69	10.85
13.98 list CDs	9.49	9.65
Major Label Cassettes	9.98 list	6.15
Major Label Cassettes	10.98 list	6.75

All SALE items even lower!

5033 TransAmerica Dr. COLUMBUS, OH 43228 Fax: (614) 771-9226

HL DISTRIBUTORS, INC.

6940 S.W. 12 Street
Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
		★ ★ ★ NO. 1 ★ ★ ★		
1	1	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (9.98/16.98)	LEGEND	101
2	2	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	112
3	3	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	112
4	4	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	89
5	5	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	112
6	7	AEROSMITH ▲ ⁶ COLUMBIA 35865 (5.98 EQ/9.98)	GREATEST HITS	110
7	6	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	112
8	10	THE EAGLES ▲ ¹² ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	112
9	8	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	112
10	9	PINK FLOYD ▲ ¹² CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	112
11	18	THE EAGLES ● ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	110
12	13	PINK FLOYD ▲ ⁹ COLUMBIA 35183* (15.98 EQ/31.98)	THE WALL	112
13	17	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	103
14	11	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	106
15	19	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974*/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	112
16	14	CREEDENCE CLEARWATER REVIVAL FANTASY 2* (11.98/18.98)	CHRONICLES VOL. 1	24
17	23	METALLICA ▲ ² ELEKTRA 60396 (9.98/13.98)	RIDE THE LIGHTNING	97
18	21	GUNS N' ROSES ▲ ¹⁰ Geffen 24148 (9.98/15.98)	APPETITE FOR DESTRUCTION	112
19	12	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	71
20	28	METALLICA ▲ ² ELEKTRA 60439 (9.98/13.98)	MASTER OF PUPPETS	98
21	20	THE DOORS ▲ ⁷ ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	101
22	29	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	103
23	25	U2 ▲ ⁵ ISLAND 842298*/PLG (9.98/16.98)	THE JOSHUA TREE	80
24	40	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	30
25	16	THE BEATLES ▲ ⁹ CAPITOL 46442* (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	45
26	15	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	50
27	22	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	112
28	30	PETER GABRIEL ▲ ³ Geffen 24088 (9.98/13.98)	SO	14
29	26	PATSY CLINE ▲ ⁴ MCA 12* (4.98/10.98)	GREATEST HITS	112
30	39	RIGHTEOUS BROTHERS ▲ CURB 77381 (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	109
31	27	ENYA ● ATLANTIC 81842/AG (7.98/11.98)	ENYA	67
32	34	THE POLICE ▲ ³ A&M 3902 (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	91
33	38	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	91
34	42	DEF LEPPARD ▲ ¹⁰ MERCURY 830675 (10.98 EQ/15.98)	HYSTERIA	102
35	36	MICHAEL JACKSON ▲ ²¹ EPIC 38112 (9.98 EQ/15.98)	THRILLER	24
36	46	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	28
37	35	BON JOVI ▲ ⁹ MERCURY 830264 (7.98 EQ/11.98)	SLIPPERY WHEN WET	51
38	41	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (7.98/11.98)	LED ZEPPELIN IV	108
39	32	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	31
40	—	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	39
41	37	KENNY G ▲ ² ARISTA 8613 (13.98/16.98)	LIVE	30
42	31	THE BEATLES ▲ ⁹ CAPITOL 46446 (9.98/15.98)	ABBEY ROAD	36
43	49	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182 (12.98/15.98)	NINE TONIGHT	70
44	—	KENNY G ▲ ⁴ ARISTA 8427 (9.98/15.98)	DUOTONES	21
45	47	GEORGE JONES ● EPIC 40776 (5.98 EQ/9.98)	SUPERHITS	7
46	—	AC/DC ▲ ¹⁰ ATLANTIC 16018/AG (9.98/16.98)	BACK IN BLACK	84
47	33	SOUNDTRACK ▲ ⁵ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	29
48	—	U2 ▲ ISLAND 811148 (7.98 EQ/11.98)	WAR	28
49	—	METALLICA ▲ ELEKTRA 60766 (9.98/13.98)	KILL 'EM ALL	67
50	—	LED ZEPPELIN ▲ ⁶ ATLANTIC 19127/AG (7.98/11.98)	LED ZEPPELIN 2	56

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.

Retail

CHILD'S PLAY

(Continued from preceding page)

Scooter followed with his contemporary, jazzy "Super-Duper Dancing Sneakers"; the indefatigable Joanie Bartels offered the infectious poppy "Dinosaur Rock'n' Roll"; and Caren Glasser (Kid Rhino) led a conga line around the theater to the strains of "Give A Little Love." Wrapping things up was the inspirational gospel pop of schoolkid choir All God's Children (Ode 2 Kids), whose accomplished young soloists caused many a jaw to drop around the room.

We made it to the Calico Stage in time to catch most of the slyly hilarious Norman Foote's set, in which the Walt Disney Records artist did impressions of "Old MacDonald" as interpreted by artists such

as Bob Dylan and Frank Sinatra ("start spreadin' ... manure"). Then Waylon Jennings and band took the stage, accompanied by the children's chorus that sang on his charming Ode 2 Kids album "Cowboys, Sisters, Rascals, And Dirt." Jennings muffed a lyric or two, but the set was delightful, highlighted by sing-alongs such as "Dirt" and "When I Get Big." At one point, country music's outlaw eminence remarked to his youthful gaggle of vocalists, "Y'all are sure a lot more fun to sing with than Willie Nelson."

Producer Adler pronounces the CHIME Festival "an overall success. Musically and technically, everything went down well." Accord-

ing to Roger Mincheff, director of special projects for Childrens Hospital Los Angeles, CHLA netted approximately \$200,000 from the event. Some 50,000 people attended Knotts Berry Farm throughout the festival, and Adler says Saturday's tally of 25,000 greatly exceeded projections.

Not only did the CHIME Festival raise money for CHLA, it was "a well-organized children's music event that helped elevate the genre in consumers' and the media's minds, that helped move the kids' business forward," says co-organizer Rick Bloom, president of West Hills, Calif., talent agency/promotion firm, Kindertainment.

Not that the event was flawless. Performers' schedules frequently were shuffled around, making it difficult for the average park visitor to figure out who was where and when. An artist might play to a full audience for one set and a handful of people the next. Some performers found that the myriad amusement park activities proved too much of a distraction for potential audience members.

Adler and Bloom acknowledge that there were problems, many of them unavoidable in that particular setting. "The roller coasters were a distraction," concedes Adler, "but on the other hand, we were dealing with a lot of artists who aren't household words. The roller coasters et cetera served as the draw, in many cases, exposing people to artists they wouldn't have come to see otherwise."

"There's no question we learned a lot," says Bloom, "and we want the artists' feedback ... We hope that the strength and force of the event pointed up the fact that there is a children's industry, with wonderful artists committed to exposing it to the public."

Adler could not confirm whether the CHIME Festival will become an annual event, though he says, "I think it will go on." He adds that, due to the fact that the Disney Channel's local TV station KCAL documented the event on film, it may be released in visual form at some point.

KIDBITS: The aforementioned Craig 'n Company embark on a minitour of Target stores Aug. 4-8 in Texas, hitting the towns of Plano, Irving, Houston, and Webster ... The aforementioned Gary Rosen has released his solo debut on Lightyear/BMG, the energetic, entertaining "Tot Rock" ... **Jim Henson Records** (distributed by Zoom Express/BMG Kidz) has launched a "Singing Lifeguard Contest" for its new release, "Muppet Beach Party." Entrants must submit a VHS version of themselves lip-synching to "Fun Fun Fun" (or other album cuts) by Aug. 5. Winner gets a Muppet Beach Party for 50 people. Also new from Zoom Express: **Mary-Kate and Ashley Olsen's** first book/tape combos, "The Great Big Terrible Mess" and "How To Ride A Rhinoceros," each with a song written and performed by Zoom artist Glenn Bennett.

Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jam-packed with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Int'l talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

For fastest service call: 1-800-223-7524

(outside NY), in NY 1-212-536-5174 Or

1-800-344-7119 (outside NJ), in NJ 1-908-363-4156

Mail completed coupon to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701

Name _____ Company _____

Address _____

Signature _____

Check for \$ _____ enclosed. Charge: Visa MC AMX

Card # _____ Exp Date _____

Please add \$3 per directory for S&H, add \$8 for international orders. BDQP0393

Add applicable sales tax in NY, NJ, GA, TN, MA, IL & DC.

#copies Amount

_____ 1993 International Buyer's Guide (8057-9) \$80

_____ 1993 International Talent & Touring Directory (8042-0) \$70

_____ 1993 Record Retailing Directory (8059-5) \$99

_____ 1993 International Tape/Disc Directory (8060-9) \$40

_____ 1993 Nashville 615/Country Music Sourcebook (8061-7) \$40

_____ 1993 International Recording Equipment & Studio Directory (8043-9) \$40

_____ 1992 International Latin Music Buyer's Guide (8058-7) \$50

REPRINTS

For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Lydia Mikulko 212-536-5292

RODM TRUMPANI

BILLBOARD'S REGGAE SPOTLIGHT



DAI
83

RIDDIM TRIUMPHANT

"REAL SITUATION" Introducing The Billboard Reggae Charts

By Timothy White

"Check out the real situation/...No one can stop them now!"
Bob Marley, "Real Situation," 1980

When Bob Marley departed this mortal coil in 1981, he is said to have left a composition-in-progress behind in his personal effects called "I'll Come Back In A Song." Considering Bob's recurring domination of Billboard's World Music and Top Pop Catalog Albums charts with, respectively, his posthumous "Songs Of Freedom" and "Legend" anthologies, the artist's implicit promise has been kept. Moreover, as this issue's historic debut of two Billboard Reggae Albums charts (Current and Catalog; page R-7) clearly indicates, Marley's commercial impact remains as substantial as ever.

Bob Marley's life-long dream was to give the poor people of Jamaica and the rest of the Caribbean a voice in the international arena of ideas, and as reggae's creative genius and peerless pioneer, he succeeded beyond all expectations. The lead story on the cover of the June 12 issue of Billboard announced reggae's triumphant arrival with crisp succinctness. REGGAE'S HISTORIC HOT 100 RIDE. The story went on to describe the unprecedented bulleted presence of four reggae singles (Inner Circle's "Bad Boys," UB40's "Can't Help Falling In Love," "Snow's "Girl, I've Been Hurt" and Big Mountain's "Touch My Light") in the Hot 100, signalling the greatest mainstream acceptance reggae has ever enjoyed. Similarly, Billboard cover stories of April 10 ("The Beat Goes On: Dub Poets Explore Patois Of The People") and May 10 ("Reggae Rings True For South African Listeners") heralded a planetary expansion and evolution of the sound that is seemingly without artistic and commercial limits. Hot new stars like Lucky Dube, Shabba Ranks, Wailing Souls, Chaka Demus & Pliers, Cutty Ranks, Maxi Priest, Shinehead, Mad Cobra and Tiger are even now taking their places alongside a host of such established hit-makers as Millie Small, Desmond Dekker and The Aces, Jimmy Cliff, Third World, Peter Tosh, Rita Marley, Ziggy Marley and the Melody Makers, Marcia Griffiths and Burning Spear, to name just a very few.

Since the early 1970s, observers have speculated whether reggae would become the Next Big Thing, yet each year the music's influence and impact has continually exceeded everyone's estimations. From Paul Simon's "Mother And Child Reunion" in 1972, Eric Clapton's rendition of "I Shot the Sheriff" in 1974, Stevie Wonder's "Master Blaster (Jammin')" in 1980, the Police's "One World (Not Three)" in 1981, on through the British ska revival, the Jamaican DJ/toasting underpinnings of the rap and dancehall explosions, and the embrace of on-the-tip ragga grooves in global dance clubs, reggae is truly the riddim triumphant.

A personal and professional goal when I came to Billboard as editor in chief at the start of 1991 was that the magazine would one day institute reggae charts. However, the move itself required an enormous amount of still-ongoing time and expense for Billboard, including a year of negotiations with SoundScan to greatly expand the breadth and depth of the data and resources we'd require for such additional genre-specific charts. Moreover, Billboard has been working diligently along with SoundScan to expand our national piece-count store panels in the African-American community, and these efforts will continue.

The 25-position reggae current and reggae catalog album charts we are introducing in this spotlight are clearly the beginning of a beginning. These charts were developed specially for

Billboard by SoundScan as a cumulative five-month (January to May) tally of total reggae album sales in SoundScan's existing point-of-purchase panel of 11,000 retailers and rack accounts, 650 of which are independents. As is apparent from surveying these two introductory charts, there are only a few small labels represented and a lot of back catalog titles included. These charts are a testament to the massive sales volume reggae now enjoys at the mainstream retail level, yet there is obviously plenty of room for improvement in terms of identifying the breakout sales of new artists occurring in independent stores. To reach this desirable end, we need the interest and willing involvement of those key regional outlets and small stores that are in a position to flag groundswell sales of cutting-edge acts. Both Billboard and SoundScan are committed to expanding our panels in these vital outlets and we'll hope they will help us do so between now and December, when Billboard will publish special year-end reggae album charts. Then in 1994, the charts will appear as a regular feature.

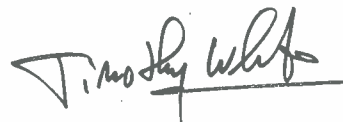
While Billboard has strived for nearly 100 years to assemble the most accurate popular music charts in the industry, our publication has remained equally intent on presenting comprehensive and unbiased trade journalism on the issues of the day. Over the past two years, this newsweekly has contained more cover stories, feature articles and reviews of reggae and world music than at any point in its entire existence; the same goes for calypso, Afro-pop, Southern Asian popular and classical forms, and dozens of other regional and ethnic sounds—most of which have rarely if ever been previously touched upon in our pages.

We created a weekly column covering breaking music news around the planet called Global Music Pulse, which is nearing its second anniversary. In addition, with the help of Adam White, the head of Billboard's London bureau, we completely revamped and expanded our international network of correspondents to ensure we received much, much more regular music-industry coverage from points as far-flung as New Delhi, Kingston, Port-of-Spain, Cairo, Dakar, Johannesburg, etc. And we instituted the post of Latin/Caribbean bureau chief to coordinate increased reporting in that region.

Billboard has also taken the lead in editorializing on the need for copyright reform and anti-piracy legislation in Jamaica and elsewhere in the world. We have repeatedly called for the removal of visa restrictions and hindrances for touring foreign musicians, as well as an end to the chaos and unfairness of our visa policies for artists visiting the States.

We at Billboard are here to help reggae and all Caribbean music expand and prosper, chronicling its artistic inroads and charting its commercial strides. I hope you'll help us help the industry in these efforts. As Bob Marley once sang, "You think it's the end, but it's just the beginning!"

Sincerely,



Editor In Chief

PLANET SKANK: THE INTERNATIONAL FACE OF REGGAE

Roots, Stylistic Stretches & Local Twists Kick "Riddim" To All Four Corners

By IAN McCANN

LONDON — "This music you're playing, man," said Taj Mahal to Bob Marley, "it's played in Ethiopia." The American rootsman may not have meant it literally in 1974 but now, almost two decades later, we might have to take his pronouncement at face value.

Reggae is now a worldwide phenomenon, be it the unique fusion of Maori chants and skank that New Zealand's Herbs pioneered, or the Japanese kids hanging out in ragga vests listening to Shabba Ranks.

Between the two extremes, the roots-and-local culture clashes and the apparent aping of current Jamaican fashions, there's a vast array of variations on reggae themes, from ska to ragga house. Reggae is, in the words of Anglo-Indian ragga Apache Indian, "not an ethnic or minority thing any more."

It's certainly not a minority thing in some regions of Africa, as evidenced by the rise of Lucky Dube, a South African artist with six platinum albums behind him. Now a regular on the "Reggae Sunsplash" festival circuit, Dube, using a traditional songwriting reggae style that some have likened to Peter Tosh (an idea confirmed by the identical choice of in-concert album titles, "Captured Live,"), is seeking a further broadening of his musical outlook by cutting his latest album "Victims" with U.K. dance producer Simon Law.

Dube wasn't the first African skanking star, however. The high-pitched cry of Alpha Blondy has become familiar in reggae over the past nine years. Hailing from the Ivory Coast, Blondy is extensively traveled and has lived in America for several years, and recorded what many

regard as his best work (1986's "Jerusalem") in Jamaica with Marley's band, the Wailers. Above all else, Alpha Blondy confirms that there's more than one cultural perspective in

Sister Phumi, offering a mixture of reggae and lover's rock. Dube's band, the Slaves, has been cutting albums in its own right, and even Cameroonian tennis star Yannick

Britain that Jamaicans chose to emigrate to first in the 1940s and 1950s, and the country was quick to develop a transplanted Caribbean music scene. However, things are more complex than ever before, and some pundits are finding it difficult to keep a perspective.

While raggamuffin, the wild Jamaican electronic dancehall reggae, rules in the black-aimed record shops, it is by no means the only form of the music thriving in the U.K. Brooklynite Shaggy and JA's Shabba Ranks score huge hits in the U.K., albeit with R&B-styled rhythms (Shaggy's "Oh Carolina," a pop chart No. 1, sold half a million units), while the media struggles to come to grips with a music it is used to ignoring.

Roots music has made a minor but

Continued on page R-7

I loved the music and was told that it could change my life around. Well, it changed my life and I still love the music. Dancehall's big... white, black, Mexican, German, everyone's getting into it
—Snow (EastWest Records)

reggae: his Falasha (half-Jew, half-Muslim) background and his history of psychiatric illness make his work unique.

Behind Dube and Blondy march a long line of other African stars: Ras Kimono, the Nigerian who gave the world the "Reggae Twist"; South Africa's Jambo, mixing steel guitar with reggae and township music over three albums; the bright, poppy

Noah was unable to resist a little reggae tinkering on his somewhat less-than-perfect debut album "Black Or What?"

If the roots of reggae, as Rastafarians would be quick to acknowledge, are planted in African soil, the tree has started to bear fruit in a big way.

In the U.K., it has always been easy to take reggae for granted. It was

YOU WANNA GET LOOSE?

YOU WANNA GET FREE?

RaRa

RECORDS

D-NASH UP IZ

BINGHI! BINGHI! BINGHI!

D-NOW JAM OF D-CARIBBEAN

GENERAL GRANT

D-COMMANDER 'N CHIEF

SAYS

"D-WHAT YOU WANNA-D"

GET UP ON D-BINGHI

D-ROOTS 'N SOUL OF REGGAE

UPCOMING RELEASES:

PETER CANADA

BACK 2 BLACK

ESTILLO (STYLE)

STERLING

KUH LEDESMA

5-STAR

RaRa Records, Inc.

Where Wilshire Meets The Ocean

310 WILSHIRE BLVD., SANTA MONICA, CALIFORNIA 90401

PHONE: (310) 458-7719 FAX: (310) 458-1840

LAMAR RECORDS • KISSKIDEE RECORDS • HIBISCUS RECORDS • RHYTHM RECORDS

RaRa
RECORDS

R A R A R

PRES "D-CARIB"

D - ROOTS



OLD BRIGADE

The Caribbean Beat began with the journey of human cargo as the Brigantines docked in the bay of Port of Spain, Trinidad. This cargo represented the first "Rainbow Coalition" of Africans, Indians, Chinese, and Portuguese. They all brought that which could not be taken away from them...their music.

As the years passed by "the riddims" rolled together bringing forth the origins of the Caribbean Beat... "CALYPSO"

At the turn of the century, all Calypso compositions were written in the Minor keys. After the First World War was over, bottles and spoons clanged together, Calypsonians like *Roaring Lion* and *Growling Tiger* with *Lord Invader* the composer of "Rum and Coca-Cola". There were many others to remember, like *Attila the Hun*, who became a Trinidad senator. They were all known as the Old Brigade. Their compositions were spontaneous. Whether their topics was sad or pleasurable, it was all done in the Minor Keys.

In the late 40's, a group of young Calypsonians calling themselves the "Young Brigade" began a new trend by composing their calypsos in the Major keys. The *Mighty Sparrow*, who brought us such greats as "Back to Back, Belly to Belly" which was popularized by Harry Belafonte and himself. He spearheaded this movement and became famous for his satirical lyrics. He's most remembered for his rendition of the calypso "Reincarnation", in which he wanted to return as a bed bug.

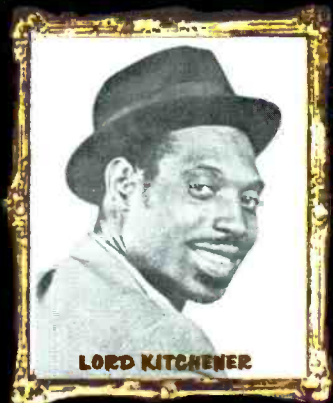
"Dey say when you die after burial, Yuh going to come back as an insect or animal, but not me I don't want to be a monkey, neither a sheep, or a goat, or a donkey. My brother say he wants to come back a hog but not me I wanna be a bed bug

So I could bite the young ladies harder, like a hot dog or a hamburger and if yuh thin don't be in a fright it's only de big fat ones I'm gonna bite"

During this time two very young men, *Winston Spree Simon*, and *Theo Stevenson* were about to unleash to the world the "Steel Drum" - the newest instrument since the saxophone. To compliment this creation, a young calypsonian by the name of *Lord Kitchner* was being hailed as the "steel bands' calypsonian". His melodies are compared to those of the classic greats. They brought warmth and passion to this new found instrument. His "Symphony in G" earned him the title "The Grand Master".

It was the 50's and the world was laughing again. A young, fiery calypsonian by the name of *Lord Melody* shouted "Mama Look a Boo Boo Dey", "Shame and Scandal in the Family", and "Jonah You Take a Bake Here". These songs were also popularized by the great Harry Belafonte.

Then came the "Birdie", the *Mighty Sparrow* who would change the sound and style of Calypso forever. His compositions spoke of the ladies of the night, who worked the red light district of Port of Spain like "Jean and Dinah", his claim to fame. "Mae May" his beach lover, "Rose" his heartbreaker and "Sandra" who made him wonder. This was the beginning of the man who would become the King of Kings, the "Calypso King of the World".



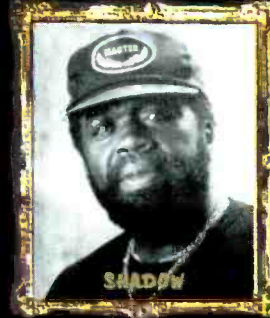
LORD KITCHNER



MIGHTY SPARROW



MISS ROSE



SHADOW



YOUNG BRIGADE

During this time, the Cuban Missile Crisis was at hand, and he composed a political satire in support of the Americans, "Kennedy Is the Man For Them". Then he took us back to school, when he accused the English poet Cuttewidge of trying to make us "damn fools" by telling us that a "Cow jumped over the moon" in his humorous composition, "Dan Is the Man In the Van".

It was the late 60's and Free Love was everywhere when a smooth and sensual performer called *Lord Shorty* grabbed the spotlight with his sexual message "The Ten Commandments of Love." This earned him the title "The Love Man." His love message continued with songs like "The Art of Making Love." He then gave birth to one of the hottest "riddims" since calypso... "SOCA", with a song titled "Endless Vibrations." He was hailed the new King. He then shocked his fans by relinquishing his fame and fortune, by refusing to identify with his past. He discarded his fashionable clothes and adorned himself in long white robes. He began walking the streets bare footed professing the message of JAH through another new "riddim" he calls "Jamu".

In the 70's, a "Rose" blossomed. She was the first female calypsonian to gain massive notoriety. She's *Calypso Rose*.

A Rose on fire. A shaker and a mover. The Keeper of the African Culture. In this calypso realm of male performers, *Calypso Rose* became the ruler. She roared like thunder with her composition "Fire, Fire In Your Wire." She's referred to as "Her Majesty," the Calypso Queen of the world.

It was the 80's, from the dark came a young man dressed in black from head to toe claiming to be "The Shadow" singing,

"I was going to plant peas in Tobago and forget about singing calypso den I heard something in meh head..."

These true words of frustration brought about "The Baseman", his claim to fame calypso which took us back, way back to the Motherland, Africa. His heavy bass riddim was magic for the Steel Drums and his lyrics called out for Musical Freedom.

The magic of these Extemporaneous Performers known as Calypsonians was nurtured on the island of Trinidad and Tobago, once inhabited by the Carib people. It was then called IRIE which means "Beautiful Land." This was before the arrival of Columbus.

...Today, there is a new arrival. He's being hailed "D-Commander N'Chief of Binghi Music", D-Now Jam of D-Caribbean. He's destined to be D-Next link in this great chain of legendary performers. Please welcome...

GENERAL CURTIS GRANT
D - Commander N'Chief of Binghi Music

Alvin A. Davies
President/RaRa Records



EARLY STEEL BAND

RECORDS

ENTS:
BEAN BEAT"

D - FUTURE

GENERAL GRANT

D - COMMANDER 'N CHIEF

OF

BINGHI MUSIC

HE'S BEING HAILED

"D-BINGHI MASTAR"
"D-RIDDIM SAVJOR"
"D-TOAST MASTAR"

HIS NEW ALBUM
"NOW STAND TALL"

INCLUDES

"D-MASH 'ITS"

- D - SHOT CALL
- SO GOOD SO GOOD
- CALL ME
- PERMANENT LOVER
- SONG BWOYZ

D-MUSIC

ITS LIKE AN ANGEL
BEING FANNED BY EAGLE FEATH-
ERS

D-SHOT TRACKS
BURNS LIKE FIRE

D-SQUEEZE TRACKS
FLOWS LIKE WATER

D-TRUTH

WHEN A MAN SITS ON D-STARS
HIM T'INKS HIM IN HEAVEN
BUT D-LICKLE CHILDREN
KNOWS D-DIFFERENCE

RARA
RECORDS

CARIBBEAN SOUND BASIN

RECORDING STUDIOS

D-HOUSE OF
"BINGHI MUSIC"

BEHIND THESE DOORS
LURKS
D-SOUND OF D-FUTURE
"BINGHI"
- D-SOUL OF REGGAE -

One of the most modern Recording Studios in the World



FOR ADDITIONAL INFORMATION PLEASE CONTACT:

CARIBBEAN SOUND BASIN

135 LONG CIRCULAR ROAD
MARAVAL, TRINIDAD, WEST INDIES
TEL: 1-809-622-6776 FAX: 1-809-622-4064



RARA RECORDS INCORPORATED

310 WILSHIRE BOULEVARD
SANTA MONICA, CA 90401
TEL: 1-310-458-7719 FAX: 1-310-458-1890



D
SOUND



D
LOOK



D
FUTURE



REDDIM TRIUMPHANT

PLANET SKANK

Continued from page R-2

much-hyped comeback in England, with artists like Jah Shaka, a longtime sound-system proprietor, Dread & Fred, and white couple Alpha & Omega all producing a serious, if dour, version of modern dub.

If white-rasta reggae seems an odd culture clash, the bhangramuffin scene in the U.K. is positively mind-boggling. Fusing ragga with traditional Punjabi folk, pop, dance and film music, it's a truly exhilarating, if still very raw, genre. The prime practitioner is Apache Indian, a British-born youth of Indian extraction who sold 500,000 copies of his "Move Over India" single in the sub-continent and was bootlegged in Canada months before making his chart entry in the U.K. with his debut "No Reservations" album. His sound is largely straightforward ragga with lyrics that reflect his own cross-cultural identity.

Behind Apache, a heap of other talents, often on the pioneering Multitone label (recently snapped up by BMG), jostle for position. The best of these is probably Sasha, a 19-



"Informer" Snow

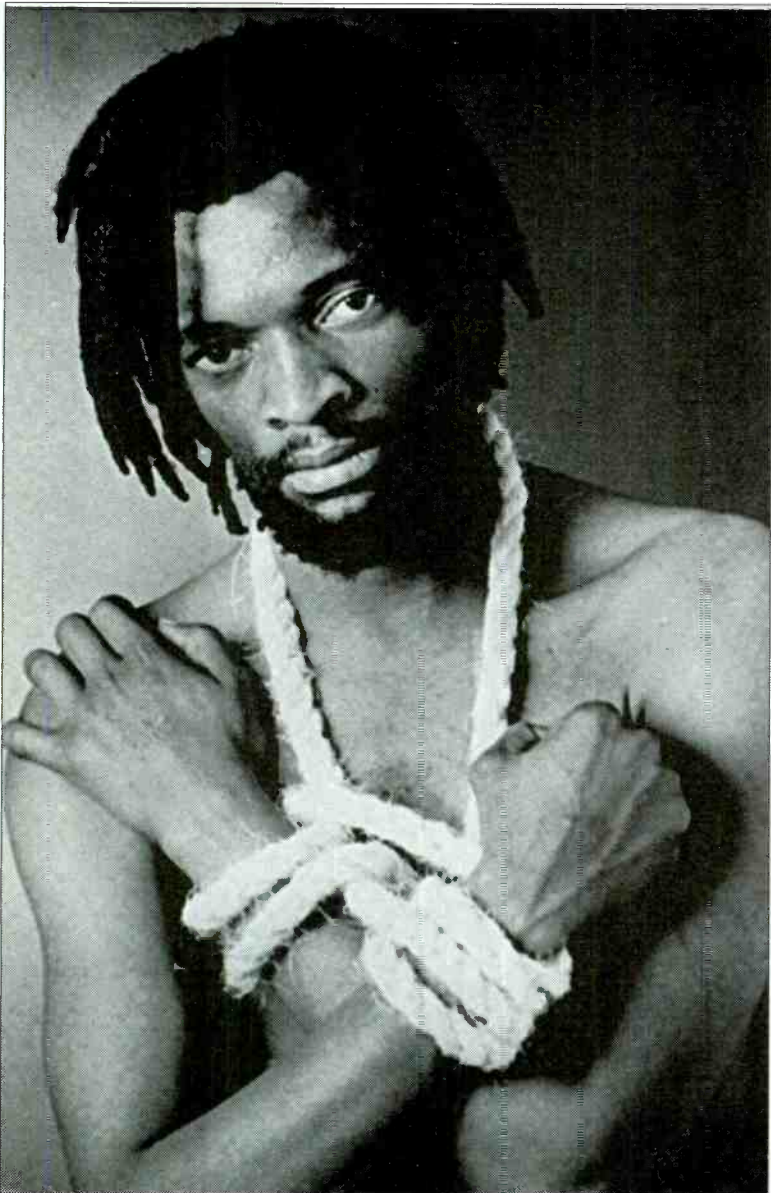
year-old girl who combines a clear, poppy voice with some stunning dancehall rhythms and traditional bhangra dancing. A debut album is expected this fall.

Britain is not the only European country where reggae is taking giant steps. In Germany, several acts are

on the verge of major breakthroughs. Among them are reggae rapper John Mac and a bright, lively band called Soon Come. But probably the best is Vitamin X, a mixed-race band playing an evidently Roots Radics-influenced update of late-1970s skank. Vitamin X is now a familiar sight

People are beginning to see the power of this (reggae) music. To pull on a world economy with a product empowers the country. It's like having an oil well that the world is ready to pump.

—Maxine Stowe, manager A&R, Sony/Columbia



Captive Dube

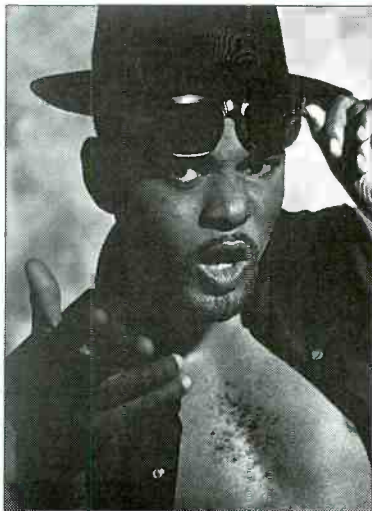
throughout Europe, playing support to Jamaicans like Ijahman and Jimmy Cliff, roots veterans ignored in Britain but selling out venues of up to 8,000 in Germany.

In former East Germany in particular, reggae has a strong following because of its protest content, and a "Sunsplash" package featuring Bunny Wailer and Judy Mowatt drew 30,000 people from all over Europe—on each of four dates.

In France, dancehall rules, although it's no longer the exclusive province of what the more snobby French fans call "Le vrai Jamaican produit." France's homegrown dancehall culture includes Martinique-born Daddy Yod, who records in London and Jamaica, and Parisian rappers Tonto David, perhaps the best-known French-patois chatterers, and Princess Erica.

Soun'c systems are also becoming a force to be reckoned with, with the

Continued on page R-16



Respected Stitchie

Billboard®

Top Reggae Albums™

RANK	ARTIST		TITLE
	LABEL & NUMBER/DISTRIBUTING LABEL		
*** NO. 1 ***			
1	SNOW	EASTWEST/AG 92207	12 INCHES OF SNOW
2	SHABBA RANKS	EPIC 52464	X-TRA NAKED
3	BOB MARLEY	TUFF GONG/ISLAND 512280/PLG	SONGS OF FREEDOM
4	MAD COBRA	COLUMBIA 52751	HARD TO WET EASY TO DRY
5	MAXI PRIEST	CHARISMA 86500/VIRGIN	FE REAL
6	SUPER CAT	COLUMBIA 52435	DON DADA
7	SHABBA RANKS	EPIC 52443	ROUGH & READY VOLUME 1
8	INNER CIRCLE	BIG BEAT/ATLANTIC 92261/AG	BAD BOYS
9	VARIOUS ARTISTS	MANGO 9923/ISLAND	BAM BAM IT'S MURDER
10	BOB MARLEY	POINT/ZILLION 61004	KINKY REGGAE
11	BLACK UHURU	MESA 79044/RHINO	MYSTICAL TRUTH
12	BOB MARLEY	POINT/ZILLION 61005	LIVELY UP YOURSELF
13	STEEL PULSE	MCA 10631	RASTAFARI CENTENNIAL-LIVE
14	DADDY FREDDY	CHRYSALIS 21925/ERG	RAGGAMUFFIN SOLDIER
15	VARIOUS ARTISTS	MADACY 59935	MASTERS OF REGGAE
16	WAILING SOULS	CHAOS 48653/COLUMBIA	ALL OVER THE WORLD
17	THIRD WORLD	MERCURY 510279	COMMITTED
18	BOB MARLEY	MADACY 5455	KING OF REGGAE
19	VARIOUS ARTISTS	PROFILE 1433	DANCEHALL STYLEE VOLUME 3
20	VARIOUS ARTISTS	MADACY 5456	REGGAE REGGAE REGGAE
21	LOUIE RANKIN	MESA 79045/RHINO	SHOWDOWN
22	STREET REGGAE	K-TEL 6040	VOLUME 2
23	VARIOUS ARTISTS	MCA 10706	REGGAE SUNSPASH LIVE
24	VARIOUS ARTISTS	MANGO 9926/ISLAND	BOGLE
25	CUTTY RANKS	SHANACHIE 45001	FROM MI HEART

TOP REGGAE CATALOG ALBUMS™

RANK	ARTIST		TITLE
	LABEL & NUMBER/DISTRIBUTING LABEL		
*** NO. 1 ***			
1	BOB MARLEY & THE WAILERS	TUFF GONG/ISLAND 846210/PLG	LEGEND
2	UB40	VIRGIN 86146	LABOUR OF LOVE II
3	UB40	A&M 4980	LABOUR OF LOVE
4	BOB MARLEY	SPECIAL MUSIC 64808/ESSEX	AT HIS BEST
5	PETER TOSH	COLUMBIA 34253	LEGALIZE IT
6	BOB MARLEY	MADACY 55434	REGGAE FEVER
7	MAXI PRIEST	CHARISMA 86259/VIRGIN	BEST OF ME
8	BOB MARLEY & THE WAILERS	TUFF GONG 846208/ISLAND	EXODUS
9	SHABBA RANKS	EPIC 47310	AS RAW AS EVER
10	BOB MARLEY & THE WAILERS	TUFF GONG 846200/ISLAND	BURNIN'
11	BOB MARLEY	SPECIAL MUSIC 64822/ESSEX	MORE AT HIS BEST
12	BOB MARLEY & THE WAILERS	TUFF GONG 846205/ISLAND	RASTAMAN VIBRATION
13	STEEL PULSE	ELEKTRA 60315	EARTH CRISIS
14	BOB MARLEY & THE WAILERS	TUFF GONG 846203/ISLAND	LIVE
15	BOB MARLEY & THE WAILERS	TUFF GONG 846211/ISLAND	UPRISING
16	BOB MARLEY & THE WAILERS	TUFF GONG 846209/ISLAND	KAYA
17	STEEL PULSE	ELEKTRA 60113	TRUE DEMOCRACY
18	BOB MARLEY & THE WAILERS	TUFF GONG 846204/ISLAND	NATTY DREAD
19	BOB MARLEY & THE WAILERS	TUFF GONG 846207/ISLAND	CONFRONTATION
20	BOB MARLEY	LEGACY 34759/EPIC	BIRTH OF A LEGEND 1963-66
21	ZIGGY MARLEY & THE MELODY MAKERS	VIRGIN 86038	CONSCIOUS PARTY
22	MAXI PRIEST	VIRGIN 86176	BONA FIDE
23	BOB MARLEY & THE WAILERS	TUFF GONG 846202/ISLAND	SURVIVAL
24	PETER TOSH	CAPITOL 90201	TOUGHEST
25	BOB MARLEY & THE WAILERS	TUFF GONG 846197/ISLAND	BABYLON BY BUS

Both charts cover the period January 1—May 31, 1993. Catalog albums are those released more than two years ago. © 1993, Billboard/BPI Communications.

REDDM TRIUMPHANT

Jamaican Copyright Reform: Ground-breaking New Act Promises Rights Protection. Will It Work?

By TOM CHEYNEY

Unpaid royalties, copyrights taken from their rightful holders, rip-offs of composers and performers—stories of artistic piracy have been around for as long as there's been a music business in Jamaica. But with the passage of the new Copyright Act of 1993 on the island earlier this year, a new day might be dawning for the protection of performance rights in the birthplace of reggae.

"The new act incorporates some of the American law and some aspects of other European copyright conventions, taking a little of the best of each," explains New York lawyer Kendall Minter, whose client list is a partial who's who of hitmaking reggae artists and producers. "They do have deposit requirements and ways of more formally protecting Jamaican creations, so Jamaican musicians can be able to file their own copyrights at home, as opposed to having to rely on filing them in Washington or in London as they had in the past. It will also begin to create a repertoire of material that will be readily accessible and readily traceable within Jamaica."

All parties agree that for the new laws to work, they must be enforced; a structure for the collection of mechanical royalties and the like must be implemented. The first step to putting some teeth in the law is the establishment of a Copyright Tribunal per Part VIII of the act. Pearl Anderson, director of copyright in the information division of Prime Minister P.J. Patterson's office, says that the 11-member tribunal is on the verge of being constituted and that the regulations required for the law to take effect have been drawn up and are awaiting approval.

Anderson also notes that Jamaica is applying for membership in the Bern Convention, placing it among other nations that have adopted modern copyright protection laws and increasing the possibility of getting some badly needed international financial aid. "We haven't got a lot of money, we have to do quite a bit with a small budget," she says. "And

people who have rights under the law must be prepared to take the steps to protect their interests or to enforce their rights against infringers. And this is what has been sadly lacking in Jamaica over

It cannot be collected from a distributor of records or we will not have a good system."

Clarke also thinks the law may have a positive effect on creativity when it comes

We're living in a world with a wide mix of musical styles, and to have this prominence of reggae is timely. Some may say that it should have happened a long time ago, but better late than never.
—Barry G., Broadcaster, Power 106, Kingston, Jamaica

the years."

"The advent of the copyright act, I think, will create a greater awareness in the music industry that people have copyrights," says Jamaican lawyer Stephen Greig.

Adds Tony Jenkinson, a partner at the same firm as Greig, "There's a greater awareness on behalf of local producers and artists that some of their work has been plundered, and there's a greater commitment to protecting it."

In line with calls for a major education

to the uniquely Jamaican use of existing "riddims"—the ubiquitous rhythm tracks routinely pilfered, embellished, remixed and used as the musical backing for singers and toasters. "People will now try to be creators rather than copiers," he believes. "The whole recording industry is, from a creative point of view, very stagnant, because people choose to re-record rather than to create. It will educate them and develop their creativity to a higher level, which obviously will collectively develop the whole industry."

"I don't see an immediate answer for that, because it's a musical-cultural phenomenon that has existed for many years," says Kendall Minter about riddims. "The problem is complicated even more [by the fact that] the producers historically have claimed copyright ownership of those rhythms and registered them, as opposed to the musicians and writers who might have really been in the studio laying the tracks."

Scott is even more skeptical about the protection of the rights of the creators of riddims. "I have my doubts as to when, if ever, it will change," he says. "It has become endemic. I think one day someone must be prepared to take the issue to court and to make a decision there... so that the courts can establish once and for all what are the rights or liabilities of parties who engage in this act."

But, as Scott points out, the court system is overloaded and congested: "Experience has shown that the courts have been very tardy allies of copyright owners in Jamaica. It usually takes four, sometimes five years for a copyright matter to come to trial. So you get a judgment, but it may be a pyrrhic victory. You may not be able to find the infringer by the time you get judgment."

Despite the difficulties ahead for implementing a workable copyright system in Jamaica, the essential framework is in place, according to Minter. "What they've got to do," he says, "is spend some money, train some people or bring some people in on a consulting basis to train local citizens who are involved in the government to be able to give some life to the act and make it enforceable. Without that, it's going to be an act that's just on paper that nobody pays any attention to, and again creators of music in Jamaica will look outside Jamaica to protect their rights and to get paid." ■

All parties agree that for the new laws to work, they must be enforced; a structure for the collection of mechanical royalties and the like must be implemented.

campaign in support of the new act, Anderson says that seminars, talks on the island's public information service and various radio programs have begun, as well as the dissemination of explanatory leaflets. "Education is the key," she notes,

"getting them to realize their rights and what they have to do about their own rights."

"Riddim" Rights

Augustus "Gussie" Clarke, one of Minter's clients, owns Dubplate Music Publishers, Anchor Recording Co. and the Music Works recording studios and is a powerful force on the Jamaican music scene. Clarke has a very specific plan for the successful collection of the royalties. "There's only one way any copyright law can work in this country: 'The money can be collected at the point where the record is manufactured,

People need healing, they are under so much pressure. And it is the singers and players of instruments who will help the people find the solutions. Politicians don't have the answers. Reggae reaches out and crosses every barrier and boundary, and in times like these, when there are more questions than answers, it is the only thing that can heal. —Judy Mowatt

we're expecting as much assistance as possible from the multinational organizations that are interested in intellectual property."

Down By Law

Another key to the law's eventual effectiveness is the awareness and participation of those whose rights are protected. Donald Scott, Jamaican agent for the U.K. Performing Rights Society, is a wary veteran of 38 years in the copyright wars. He believes that Jamaicans must establish their own ASCAP- or BMI-like organization. "The fact is," Scott notes, "it is not enough just to have a law. The

Secrets Of The Dancehall Laboratory Top Groovemasters Drop Science About Reggae's Tuffest Trend Yet

By MAUREEN SHERIDAN

KINGSTON, JAMAICA—Dancehall's secrets are as difficult to pin down as the source of its mysterious power. Suffice it to say that its creators absorb the raw energy of Kingston's inner-city streets and translate it into a rhythm to which the world responds. And instinctively understands.

Many who make the music never think about the whys. The few who know why are loath to disclose it. But backtracking to the beginning and pumping some of the players results in a few clues to the esoteric science of dancehall being inadvertently revealed.

"Sleng Teng," the rhythm that in 1985 kicked off the dancehall era of Jamaican reggae, was born during a routine rehearsal at producer Lloyd "King Jammy" James' Waterhouse studio. Singer Wayne Smith and musician Noel Davey were "playing around with a Casio synthesizer," says James. "While they were programming it, a rock rhythm came up." The duo, taken with the rhythm, told James about it the next day. "I reprogrammed it," James says, "slowing the tempo and adding reggae drums." The rest is dancehall history. Within a month, the sinewy "Sleng Teng" had captured Jamaica, and, says James, "Dancehall had come alive once more."

Signal To The Posse

Dancehall reggae wasn't new, but the "Sleng Teng" "computah" sound was. A loud clarion call to the slumbering reggae industry, "Sleng Teng" was a start signal to a select posse of such reggae rhythm makers as Sly and Robbie, Steely and Cleve, Mikey Bennett, Gussie Clarke and Donovan Germaine, each with their own unique formulas and musical trade secrets, and each working nonstop to come up with the next wicked "riddim."

"The secrets must stay secret," says producer Cleveland "Cleve" Browne, before revealing a couple of them. "Rhythm is key," he says. "In the Caribbean countries, there is one [African] beat that makes you want to dance. We hit the nail on the head when we started using that beat in reggae."

Steely and Cleve came out of Jammy's studio. ("The 'Sleng Teng' rhythm brought them to my door," says

James.) During their four-year tenure there, the prolific duo had, with their signature, stripped-down sound, made an indelible mark on the course of dancehall. Answering early critics of the sound's two-chord structure, Cleve noted that it was easy to reduce a rhythm to two chords, but "what's difficult is choosing the right two chords." Today, he notes that the two-chord structure is itself "part of the secret." And for tomorrow, he sees "music that is a combination of man and machine, with a definite emphasis on conscious."

Bobby "Digital" Dixon also apprenticed at Jammy's. Dixon believes that to reveal too much would blunt his competitive edge. But, he admits, integral to his sound is "imagination." When he creates a sound, he says, "I picture myself in the dance, hearing it, feeling it." Dixon goes to the dances (sound systems) often and says he creates in



Terror Fabulous

sync with "what's goin' on there. We have to stay within the dance circle."

Gussie's Percentages

Gussie Clarke, whose Music Works I studio spawned some of dancehall's earliest hits (J.C. Lodge's "Telephone Love," Gregory Isaacs' "Rumours"), attributes his own production success to a two-pronged approach. "First, I look at a project from a 95 percent artistic, 5 percent business, angle," he says. "Then reverse it to 95 percent business, 5 percent artistic." Clarke also believes in the "sovereignty of the song" and comments that "the future of dancehall has turned around back into the lap of Sly Dunbar."

Sly and Robbie have always been the

Continued on page R-20



KNOCKIN' ON "SLENG'S" DOOR: Steely & Cleve

COOL, MELLOW & ALWAYS LETHAL.

TONY REBEL

TIGER

CARLA MARSHALL

MAD COBRA

WAILING SOULS

SUPER CAT

RUDE GIRL

JAMAL-SKI

WORL-A-GIRL

"STING DANCEHALL

FESTIVAL '92" (on video and CD)

COLUMBIA

COLUMBIA REGGAE.

CMV
COLUMBIA MUSIC VIDEO



"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada / CHAOS and Chaos design are trademarks of Sony Music Entertainment Inc. / © 1993 Sony Music Entertainment Inc.

The Story

Jamaic

35 years of Jamaican hits available

From Kingston to London
to New York to Kingston
to the global village,
Jamaica's soul is reggae,
and reggae's pulsing heartbeat is Mango.



Of an Music

able soon as a 4-CD boxed set.

Island's family of reggae artists includes:

BOB MARLEY

SLY & ROBBIE

CHAKA DEMUS & PLIERS

APACHE INDIAN

"**BAM BAM IT'S MURDER**" (various artists)

"**BOGLE**" (various artists)

"**JAMMIN'**" (various artists)

REDDIM TRIUMPHANT

Forecast From The Prophets Of The Beat: The Sly & Robbie Interview

By MAUREEN SHERIDAN

HAVING TROUBLE REACHING THESE MARKETS?

REGGAE • WORLD MUSIC • CARIBBEAN

● The Leading International Reggae Magazine That Offers You And Your Artists The Visibility You Need!

Reggae REPORT®

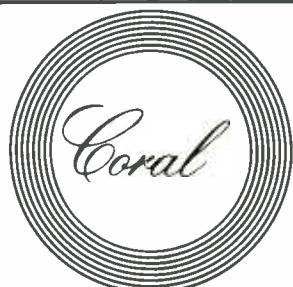


Regarding Advertising, Subscriptions, Distribution and Contributions Contact:

M. Peggy Quattro, Publisher/Editor

Reggae Report PO Box 2722, Hallandale, FL 33008 305-933-1178 Fax 305-933-1077

USA - Mail Check Or Money Order 1 Year (10 issues) \$22.00 / 2 Years (20 issues) \$40.00 Florida Residents - Add 6 1/2% Sales Tax All Other Countries \$42.00-1 Year / \$80.00 2 Years International Money Order In U.S Dollars Only!



Trinidad/Caribbean

Home of the Calypso rhythm and steel band drums in a modern 24-track recording studio with 24 channel DOLBY SR & rack of Eight FOCUSRITE 110 Equalizers

- All at U.S. \$40/hour—Engineer inclusive (or even less for quantity block bookings). Top quality Hotel accommodation available at surprisingly reasonable rates.

16 Milling Avenue, Sea Lots, P.O. Box 783 Port of Spain, Trinidad, W.I. Phone: 1-809-623-7789 Fax: 1-809-637-7086

Sounds Studio

Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jam-packed with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

For fastest service call: 1-800-223-7524 (outside NY), in NY 1-212-536-5174 Or 1-800-344-7119 (outside NJ), in NJ 1-908-363-4156

KINGSTON, JAMAICA—Le Pavillon restaurant in Kingston's Jamaica Pegasus Hotel is about as far from "roots" as it gets. But, closed and private as it was on a recent spring Sunday, it proved a good place for a rendezvous with Sly Dunbar and Robbie Shakespeare. There, amidst the deserted tables covered with dusky pink linen cloths, sat the drum and bass duo who define Jamaican rhythm—Robbie, casual, in a Bob Marley T-Shirt and jeans, and Sly, locks tied loosely back under a black leather hat, sporting a Moroccan-style orange and green striped shirt, and matching knee-length shorts.

Two of the biggest names in reggae, Sly and Robbie have two of the smallest egos in the music industry. They remain unimpressed by the prefix "super" that has recently been affixed to their producer status. The first question asked is where did it begin. Robbie, laughing, goes back to his birth, citing the influence of the rhythmic slap applied to his buttocks by the attending doctor, then fast-forwards to his teen years in East Kingston, when he heard bassman (and soon-to-be Wailer) "Family Man" Barrett in a club. It was Barrett who taught Robbie his first bass line. "I just started playing," he recalls, "it come like natural."

Sly, who grew up in Kingston's Waterhouse area, wanted, like many other youths in his neighborhood, "to be like Tubby" [Waterhouse producer King Tubby], and, using "drumsticks with pots and pans," was the drummer in clandestine school sessions, "when we locked the classroom door." His first experience with a real drum kit came at the age of 15 in his first group, the Yardbrooms. Dropping out of school shortly thereafter, Sly got briefly sidetracked when he went to learn "refrigeration at Kelvinator." He soon decided that drumming was cooler.

Billboard: How did you two connect?

Robbie Shakespeare: I went to a club to check out a band with Touter Harvey (Inner Circle), and as soon as I stepped into the club the drum hit me. I said, "Who's playing drum?" and he said, "A youth named Sly." Me say "Bwoy 'im wicked." We soon started to play together, the first time in a session for Bunny Lee. And Sly played so steady. A bass player always has to worry about how steady the drummer is, but with Sly there was never anything to worry about. It was just like lying in a nice fluffy cotton bed, not a water bed, a cotton bed, with silk three to four inches thick, jus' firm and nice and jus' gone to bed.

Sly Dunbar: In 1972, I was with a (new) group called Skin, Flesh and



Bones, and heard some stuff coming out on the Bunny Lee label. The bass on these songs sounded big and fat, so I asked who was the bass player, 'cos, like, I am a real Studio One fanatic, and that bass sounded real, real good, and reminded me of Studio One. The bass player was Robbie. When we started playing together, we found that we had the same view about music. We started a band with

A bass player always has to worry about how steady the drummer is, but with Sly there was never anything to worry about. It was just like lying in a nice fluffy cotton bed, jus' firm and nice and jus' gone to bed.

seven members, but everybody jus' drop away and me and Robbie were left alone. We said 'bwoy, we know it can work,' and just went straight in and started to make music.

BB: Were you an immediate success?

R.S.: No, it took a bit of time, still. When we did our first tour—with Peter Tosh—that is when the audience started to go wild. A lot of musicians came to see us. I was playing a fretless bass, and everyone would say it couldn't be Sly alone playing drums,

it must be two or three drummers, 'cos it sounds like eight bands. They used to call him 'Octopus Man' on tour. The Sly and Robbie thing started from there.

S.D.: People didn't believe we could play 'dubwise' live, they thought it was only a studio thing. And when we did it, it was like magic on stage. I'm not saying that we should take the credit for it, but I think with dubwise and dancehall 'riddim,' Robbie and myself were the ones that first let it be seen.

BB: Sly and Robbie are known as trendsetters. Have you ever sat down and analyzed your talent as prophets... why you're always a few beats ahead?

R.S.: I can tell you one thing from the early part when Sly and myself used to share a room. What we used to do, we wouldn't sleep at night. We would always talk music; arrange the songs we were going to play, and decide how we were going to do it, without rehearsing it, just by talking it, you know. While everybody else was sleeping, we would do that. Then, Sly always had a Billboard, and we were always checking out the songs to see how 'dem' stay. We would buy dozens of cassettes to hear the difference between American music and Jamaican music, how it was mixed. And after being exposed to all that, we would experiment with our sound. I would read Billboard, too, but Sly would read it from cover to cover, right? [both laugh]. If a music is a No. 1, you want to find out why it is No. 1. **S.D.:** When we first brought Billboard back to Jamaica, Jamaican people used to wonder what it was...and we bought so many cassettes of the hits in Billboard that the record shops knew us good.

REDEMPTION TRIUMPHANT

R.S.: And another thing, now, was how we looked on the rock 'n' rollers and how they moved. We asked Mick Jagger why he moved around so much on stage and him say, 'Oh, it's just acting,' he was modelling, you know. So we started it, and got a response from it. And we've always listened to all kinds of music, not just reggae. My favorite music was always rock 'n' roll and country and western, Led Zeppelin, Marty Robbins, and we'd put on a killer record and listen to it 50 times.

S.D.: And you sit down there and don't move, 'cos you see you were learning, and you have to know where the music is coming from. If musicians play, but they don't know where the music is coming from, they don't know where it is going and don't know where to go back to. You don't know what's going to happen next, so you

My favorite music was always rock 'n' roll and country and western, Led Zeppelin, Marty Robbins. We'd put on a killer record and listen to it 50 times.

—Robbie

have to take from the past and create on top of it. When I hear Motown, it's like I'm watching a video, 'cos you can just picture the musicians playing and create from that. You'd be surprised to know how many things way back is like now. Like 'Murder She Wrote' [Chaka Demus & Pliers, Island], the riff in that is almost the same as the riff in an old Isley Brothers tune, and we just hear it the other night.

BB: So you put all these influences and your own inspiration together...

S.D.: And figure out what the people want to hear. Sometimes you're wrong, but half of the time you're right.

R.S.: It wouldn't really be wrong, it might not be right for this time, probably a little ahead 'cos no music comes out at the wrong time. You can know from watching the people, how they walk, how they dress and stay ahead of the music.

BB: I don't think it's generally known that you two were among the first to fuse reggae with hip-hop... Some years ago, you told me that you were going to break into the U.S. by going in through the back door. Seems like you succeeded.

S.D.: Well, we were going into someone else's backyard and you have to go with something that they understand. I think it was Chris Blackwell's idea to bridge the gap between rap and reggae, to link us up with KRS-ONE, and put reggae onto hip-hop, and get the hip-hop youths really into reggae, and it really worked, it really worked.

R.S.: Chris makes you do the impossible, you know...

BB: And now that dancehall reggae has come into its own, what do you, as prophets of the beat, see for the future?

S.D.: Dancehall is going to be massive. I don't think it has even started yet. But we have to make sure it doesn't get stagnant or stale. We have to experiment with beats, basslines and keyboards. The lyrical content has to improve; what people are talking

about, we must write about. That's why "Informer" [by Snow] is such a big hit.

R.S.: Dancehall will stay because it's always been here (from reggae's beginning), but it will change, come in a different shape or form... The beat can only take it so far. The melody will become much more important. I would give melody the edge over lyrics. You can have stupid lyrics with a great melody and have a big hit.

S.D.: Lyrics are important, still, and should tell a story, one that everybody can relate to. I think we are also com-

ing back to conscious lyrics... and conscious lyrics don't have to be about Marcus Garvey or African suffering. They can carry more of a universal message, like Bob's lyrics.

BB: And what is the ultimate destination of reggae music?

R.S.: Music, especially reggae music, is one big universal language, whether you're from Japan, Africa, Germany or Jamaica. It's like when people of all different tribes meet up and speak one language.

S.D.: Reggae will be mixed with every other rhythm of the world—Japanese, Korean, African, Indian, all kinds of different musics, a mixture of everything so that everyone can dance. As long as there is a groove, that is the key.

BB: The ancient musics of the world uniting?

S.D.: Yes, under one wicked groove. ■

REGGAE

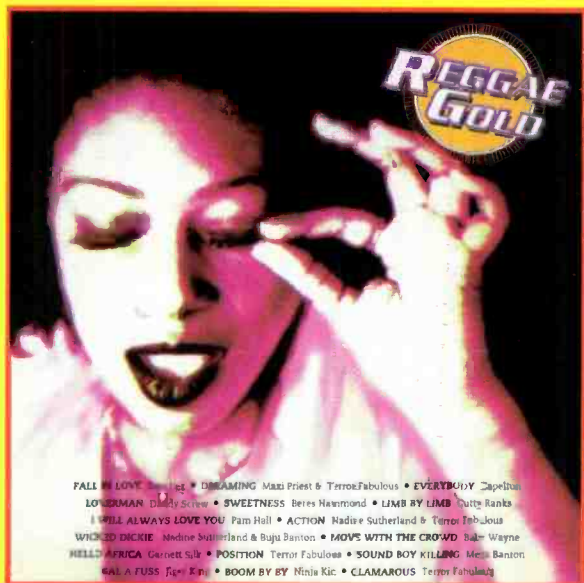
VP RECORDS

More of the Hits You're Looking For!

Reggae Dance Hall • Roots
Lovers Rock • Oldies But Goodies
Rap • Spanish • Calypso • Soca

LP's • CD's • Cassettes

NEW RELEASE



REGGAE GOLD-VARIOUS ARTISTS - VP1309

FALL IN LOVE • SWEETNESS • DREAMING • MARI PRIEST • TERROR FABULOUS • EVERYBODY • ZAPATA • LOVERMAN • DREAMS • SWEETNESS • BERRY HARRISON • LIPS BY LIPS • CUTTY RANKS • I WILL ALWAYS LOVE YOU • PAMI HALL • ACTION • MADRID • SUTHERLAND • TERRY FABULOUS • WICKED DICKIE • MEDUSA • SUTHERLAND • BUJU BANTON • MOVE WITH THE CROWD • BUBBLY WAYNE • HELLO AFRICA • GARRETT SILE • POSITION • TERRY FABULOUS • SOUND BOY KILLING • MELLIS BANTON • KAL A FUSS • RAY • BOOM BY BY • NINJA KIC • CLAMAROUS • TERRY FABULOUS

For Orders Call TOLL FREE 1-800-441-4041



Main Branch Wholesale: 89-05 13th STREET, JAMAICA, N.Y. 11435 • TEL. [718] 291-705E • FAX [718] 658-3573
Retail: 170-21 JAMAICA AVENUE, JAMAICA, N.Y. 11432 • [718] 297-5802

In Florida: 5893 S.W. 21st. STREET, W. HOLLYWOOD, FLORIDA, 33023 • TEL. [305] 996-4744 • FAX [305] 966-8766

MILES AHEAD IN REGGAE MUSIC



VP1286



VP1292



VP1301



VP1290



VP1299



VP1298



VP1277



VP1283



VP1257



VP1052



VP1300



VP1209



DY3487



VP1255



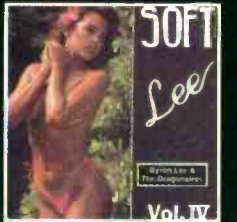
VP1251



VP1267



VP1276



DY-3463

REDDIM TRIUMPHANT

Catch A Fest

On And Off The Island, A Hot Slate Of Bills Fires Fans

By BALFORD HENRY

Summer is sand and sea and reggae music. Anyone who's ever been to Jamaica's annual Sunsplash knows that. That's where it all started. But now, there's also Japansplash and the New York Reggae Festival and a third, Reggae Sunfest, to fill the void left by Sunsplash's departure from the resort city of Montego Bay.

This is the 16th year of Reggae Sunsplash. A totally Jamaican effort, it began as a very ambitious plan by a group of young promoters. It has weathered some terrible economic storms and almost disappeared totally in 1980. But Sunsplash is now so firmly established that it has become an annual pay-per-view event for audiences throughout the United States.

Nineteen-ninety-three's Sunsplash will surely be something special. For the first time, it's being staged in St. Catherine, the fastest-growing area of Jamaica, some 10 miles south of Kingston, at a brand new venue with a 40,000 capacity.

According to Ronnie Burke, managing director of Synergy Productions, producers and promoters of Sunsplash, this year's concert will be a true homecoming. "Sunsplash is going back to its Kingston roots," he claims, "to the birthplace of reggae music, the home of Trenchtown rock. We feel confident that staging Reggae Sunsplash '93 at this new venue is in keeping with our commitment to provide the highest-quality entertainment possible."

Beach Party Beat

This year's festival runs from August 2 (which, incidentally, is Jamaica's Independence Day) to August 7. It kicks off with the usual beach party, being held for the first time at Fort Clarence Beach, now so popular for its weekend dancehall shows.

Tuesday, August 3, has been designated "World Beat Night," and will feature ethnic rhythms from around the globe. Stars include Hugh Masekela and Burning Spear, plus bands from

South America, France and the Caribbean. Wednesday is "Vintage Night," when the original stars of Jamaican music—including Owen Gray, Laurel Aiken and Derrick Harriott—will play.

Thursday's "Dancehall Night" will most likely be the biggest night of the fes-

(“the Crown Prince of Reggae”): Garnett Silk, the most promising young singer to emerge in the past few years; plus Freddie McGregor and Michael Roze, formerly Black Uhuru's lead singer.

Sunsplash ends with Saturday's "International Night," featuring, among others, Super Cat, Bunny Wailer, Snow

“one that will really attract a greater number and variety of visitors, because we're just toying with the tip of the iceberg [in terms of potential audiences].”

It's not just the promoters and performers who are looking forward to this year's festival. The Jamaican government is too, hoping that it can tap into a high flow of badly needed foreign currency.

One question mark, though, does hover above Sunsplash '93: the holding of Japansplash in late July. Japansplash opens July 23 in Tottori, then, over the next nine days, travels through Aomori, Tokyo, Osaka and Yokosuka before leaving for Kingston via New York City. The Japan festival will tie up a number of top reggae acts: Beres Hammond, Terror Fabulous, Daddy Screw, Gregory Isaacs, Leroy Smart, Marcia Griffiths, Jiggy King, Bob Andy, Yami Bolo, Sugar Minott, Johnny Osbourne and the 809, Lloyd Parkes & We The People Band.

As if that weren't enough, there's also a new entrant into the festival stakes: Reggae Sunfest, planned to take up the slack on the Jamaican coast occasioned by Sunsplash's move to a new venue. Reggae Sunfest will be held from August 11 to 14, inside the Bob Marley Entertainment Center near Catherine Hall in Montego Bay, which had been the home of Sunsplash for 16 years, but is now slated to be torn down for new housing construction. Among the performers confirmed at press time are

Continued on page R-18

Japanese kids love major DJ's--Shabba, Buju, Shinehead, Tiger, Snow. They get to know them through Billboard, Japanese radio and clubs. They don't care if they can't dance Jamaican stylee, and they don't care about the lyrics, they are so mad for it, they shout, scream and make a lot of noise in clubs that play only reggae dancehall.

—Hiroko Watanabe, VP, Outer Limits Co., Tokyo

tival. This year's main attractions include Apache Indian, Ninjaman, Cutty Ranks, Tony Rebel, Tiger and New York-based Redd Fox.

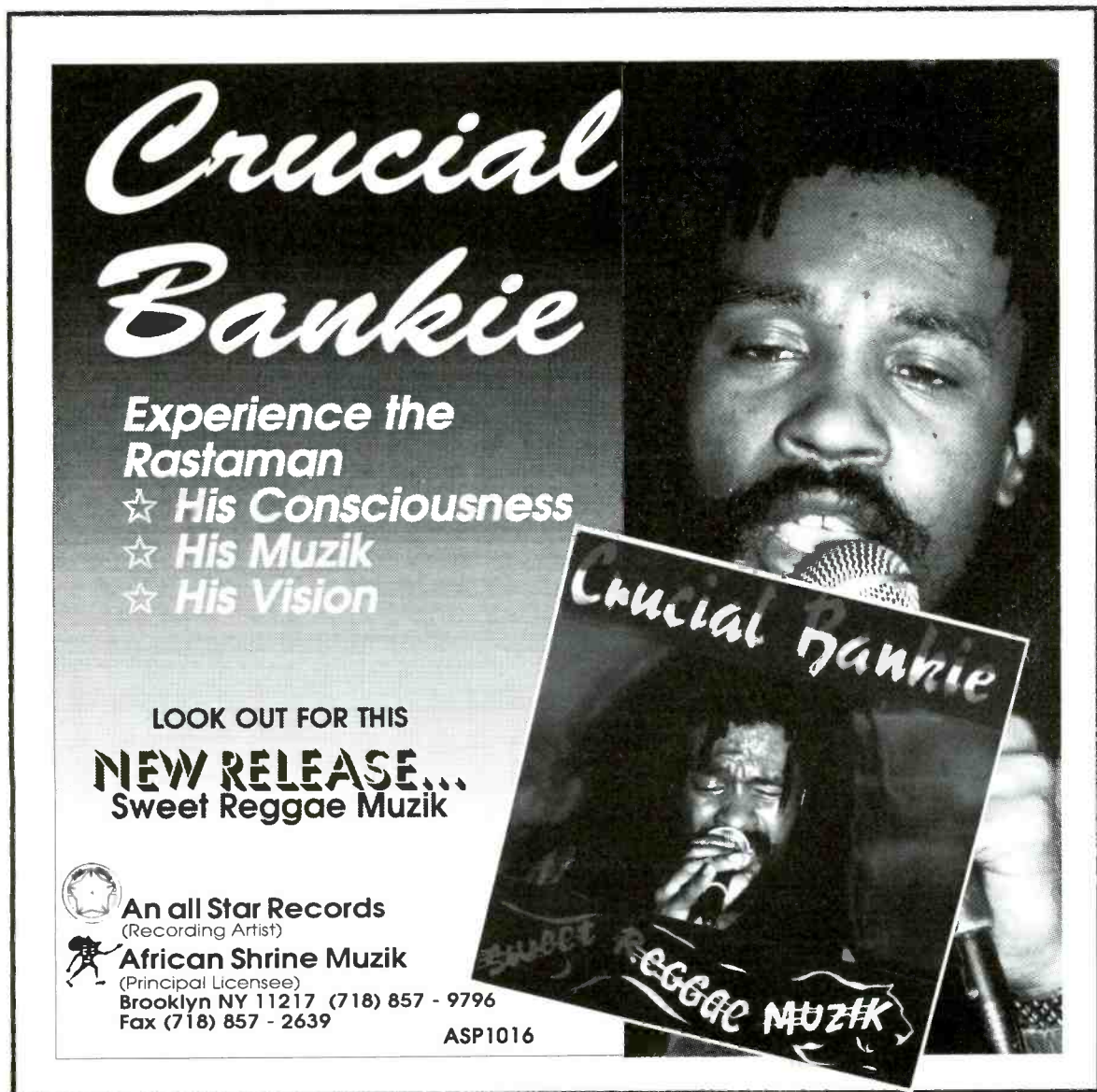
Friday is "Singers Night," which will be dedicated to the music's more melodious side. Among the top sweet-soul singers to perform are Dennis Brown

and Shinehead.

Intercontinental Question Mark

Additional acts were being added to the festival schedule as of press time. Promoter Burke says that Synergy is hoping to lure Arrested Development onto the bill for World Beat Night, and Shabba Ranks for International Night.

According to Don Green, another Synergy spokesman, discussions are also going on with Viewer's Choice about live pay-per-view TV coverage. Similar talks are ongoing with MTV and New York's WBSL/WLIB, sister stations with large Caribbean listenerships, about live Sunsplash coverage. "We are working very hard toward making this a really good Sunsplash," says Green.



Crucial Bankie

Experience the Rastaman

- ☆ His Consciousness
- ☆ His Muzik
- ☆ His Vision

LOOK OUT FOR THIS
NEW RELEASE...
Sweet Reggae Muzik

An all Star Records
(Recording Artist)

African Shrine Muzik
(Principal Licensee)
Brooklyn NY 11217 (718) 857 - 9796
Fax (718) 857 - 2639

ASP1016

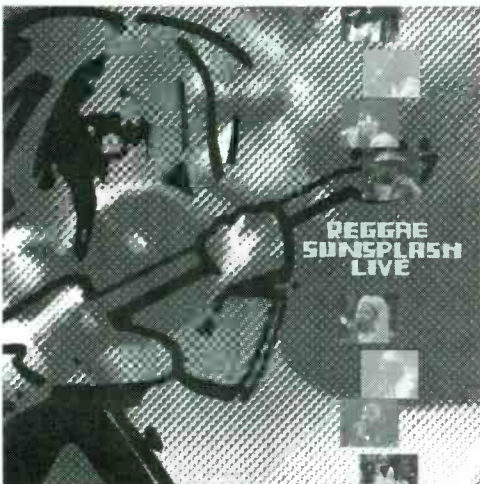


SATURDAY STAR: Bunny Wailer

MIDWAY THROUGH OUR FIRST
ALL-DAY EXPERIENCE IN THE
CARIBBEAN SUN A FRIEND
ASKS, "HOW MUCH MORE
DO YOU WANT?"

SMILES WRAP AROUND OUR
FACES LIKE SO MUCH SHINY
RIBBON AS WE RESPOND,
"JUST PASS THE SUNSCREEN."

AND COMING SOON



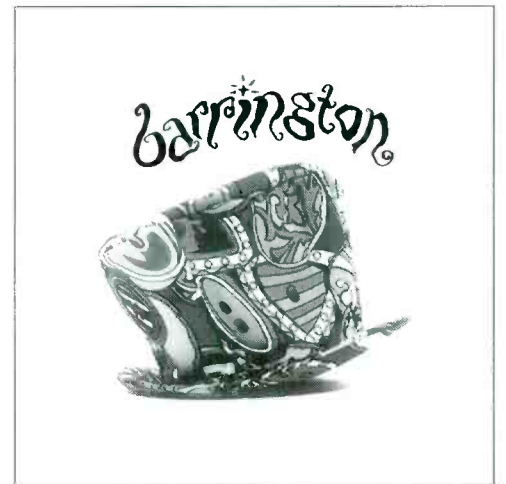
REGGAE SUNSPASH LIVE MCA/D-10706

REGGAE'S PREMIER CONCERT
SENSATION - RECORDED AT
THE BOB MARLEY CENTER IN JAMAICA
FEATURING
MYSTIC REVEALERS "GOT TO
BE A BETTER WAY" (MCA/S-54547)
PLUS PERFORMANCES BY
MARCIA GRIFFITHS, BERES HAMMOND,
ED ROBINSON, THE DREGS
WITH MORGAN HERITAGE, CHAKADEMUS,
WAYNE WONDOR WITH BUJU BANTON,
NINJA MAN, BARRINGTON LEVY,
DENNIS BROWN, FREDDIE MCGREGOR
AND LITTLE LENNY



STEEL PULSE MCA/D-10631

RASTAFARI CENTENNIAL - LIVE IN PARIS -
ELYSEE MONTMARTRE
THE LEGENDARY BAND'S
FIRST CONCERT ALBUM
FEATURING THE DEFINITIVE SONGS
OF THEIR CAREER
INCLUDING
"GANG WARFAR" AND
"TAXI DRIVER" (MCA/S-54575)



BARRINGTON MCA-10864

THE U.S. DEBUT OF JAMAICA'S
NO. 1 ARTIST, BARRINGTON LEVY

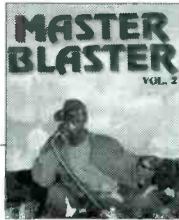
PLUS NEW ALBUMS BY

THE DREGS
MORGAN HERITAGE
MYSTIC REVEALERS
ED ROBINSON

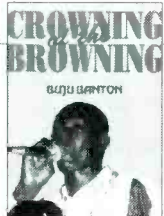
REGGAE ON **MCA** - JUST BECAUSE

KEELING'S REGGAE VIDEO DISTRIBUTORS

MASTER BLASTER VOL. 1
FEATURING
JUNIOR REID, ADMIRAL BAILEY,
LEROY SMART, LITTLE KIRK,
PROFESSOR NUTS



CROWNING OF THE BROWING
FEATURING
BUJU BANTON, BLACKA RANKS,
PENNY IRIE



MASTER BLASTER VOL. 2
FEATURING
KEN BOOTHE, TONY REBEL,
CAPLETON, SIMPLETON

NINJA RIDES
FEATURING
JUNIE RANKS,
RITCHIE STEPHENS,
IPAPA BETO

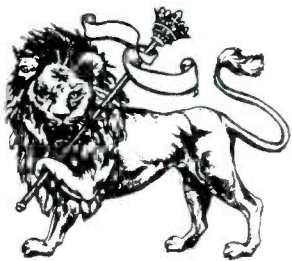
190 WEST 135 ST. ■ NEW YORK, NY 10030 ■ TEL. 1 800. 368. 7576 ■ 212. 283. 5825 ■ FAX 212. 281. 0967

THAT'S SAMURAI STYLE



JAPAN'S #1 REGGAE STORE
OUTER LIMITS
011-813-3847-5686 FAX 011-813-3847-9383
1-8-6 • KITA UENO • TAITO-KU • TOKYO

ras (ras), *n.*, Amharic for head. 1. real authentic sound. 2. complete one-stop for all reggae titles from Jamaica and the world. 3. largest reggae mail order. 4. Rastafari 5. exclusive distribution for *Ice, Live & Learn*, and *Ariwa*. 6. Call us for all your reggae needs (301)588-9641, fax (301)588-7108.



Member of
NAIRD

REDDIM TRIUMPHANT

PLANET SKANK

Continued from page R-7

white reggae team Marseilla ruling the south, and the huge collective Ragga Dub Force, a sound-system and band with an array of singers and MCs, running Paris. Inevitably, Lucky Dube goes gold with every album release: France has always been ahead of the rest of the world when it comes to appreciating African music.

In Holland, the same might be said of the original Jamaican brand, where Dillinger, Boris Gardiner and JC Lodge have all had huge hits. With a thriving sound-system scene, including the Ital Sound run by Jamaican veteran Dr. Alimantado, Amsterdam is not short of reggae activity—the liberal ganja laws may

Europe with the ragga-rocksteady-dance mixture "All That She Wants." Meanwhile in Italy, ska band Casino Royale, with an authenticity and enthusiasm matched only by Japan's mighty Ska Flames, has created a revival of an earlier Jamaican style not seen since the late 1970s Two Tone boom.

It is Japan's adoption of reggae that produces perhaps the most dramatic cultural double-take for the unprepared observer. Japanese youths in jeeps blasting ragga into the Tokyo streets are now a common sight, the locals having adopted the mannerisms, if not the roughneck manners, of dancehall style. This year's "Japansplash," the longest-established of the non-Jamaican

receive a rapturous reception.

It will be interesting to see if their fellow countryman Snow, who has already hit big in Europe and the U.S. with his rap-oriented ragga style, is afforded a similar response. Kingston audiences are already used to the sight of Torontonian Carla Marshall, who is one of the best female MCs in the world, if in dire need of the right record.

The arrival of Snow, produced by U.S. rap star MC Shan, is a logical development. Rap has been moving in reggae's direction for years, and it could be argued that reggae is more than half of its roots—the original Bronx and Brooklyn rap posesses were of Jamaican extraction.

Atlantic-signed Kingstonian Lt.



FROM THE LEFT: Maxi Priest; Apache Indian; Shabba Ranks; Alpha Blondy

have helped! However, it's Rotterdam's Roots Syndicate, produced by London-based Guyanese Mad Professor, who have scored a string of local chart hits.

Other parts of Europe have reverberated this year to Max Romeo's 1976 "Chase The Devil" since the Prodigy, a British-based dance outfit, made a sample of it the heart of their "Outer Space" hit. Similar fusions have brought reggae, in the hands of London's SL2 and Sweden's Papa Dee, onto the techno-club dance-floors.

Belgium's Ace Of Base have been clocking up No. 1's throughout

"Sunsplash" events, set for July 23-Aug. 1, will feature Inner Circle, the inevitable Lucky Dube, as well as local acts like Ranking Taxi and Zound System, both of whom have played the original JA festival.

"Jamaican Sunsplash" is the ultimate test of credibility of "bands from foreign." Britain's Maxi Priest, arguably the pioneer of the soul-reggae style that has served Shabba so well, had a hard time from the crowd in 1989. Japanese visitors are usually regarded with an amused benevolence, and some acts, such as Canada's Blue Riddim Band, which offers a set of Jamaican oldies,

Stitchie has worked with En Vogue and LL Cool J. Shabba has been given a "respect due" by many in rap. NWA, Ice-T and Ice Cube have felt obliged to include ragga noises in their material. That's not to mention Naughty By Nature, arguably the best American fusionists of rap and reggae, and KRS-ONE, another pioneer.

If African-American music, the most confident and self-contained black dance scene in the world, has adopted reggae, then maybe we really are living on Planet Skank. You can probably see the land masses rocking to the basslines half a galaxy away. ■

GLORY

THE EJ'S

The New C.D. From
The Minister Of Gospel Reggae
Coming Fall '93

Management: Samuel Roggers & Assoc. 5125 MacArthur Blvd. NW, Ste. 14
P.O. Box 266493 Washington DC 20016
Houston Tx 77207

Fast Lane Productions
Washington DC 20016
(202) 342-7721

HOUSTON



**INNER
CIRCLE
GARNET
SILK
DON-T**



**BUYAKA
THE
ULTIMATE
DANCEHALL
COLLECTION**

NO RETREAT

NO SURRENDER

**BIG BEAT RECORDS,
THE ATLANTIC GROUP
©1993 BIG BEAT RECORDS, INC**

**SHANG ARTIST MANAGEMENT
INTRODUCES SHANG RECORDS AND IT'S ARTISTS**

TWO - TIME GRAMMY WINNER → SHABBA RANKS (SONY/EPIC)

THREE - TIME CERTIFIED GOLD → "AS RAW AS EVER", "SLOW & SEXY", "XTRA NAKED"
(FEATURING JOHNNY GILL)

SINGLE CERTIFIED GOLD 'FLEX' → COBRA (COLUMBIA/SONY)

→ DIRTSMAN (RCA/BMG)

→ PATRA (SONY/EPIC)

NEW RELEASE ALBUM 'POT OF GOLD' → RICHIE STEVENS (MOTOWN)

WE SALUTE THE GLOBAL SUCCESS OF REGGAE DANCEHALL

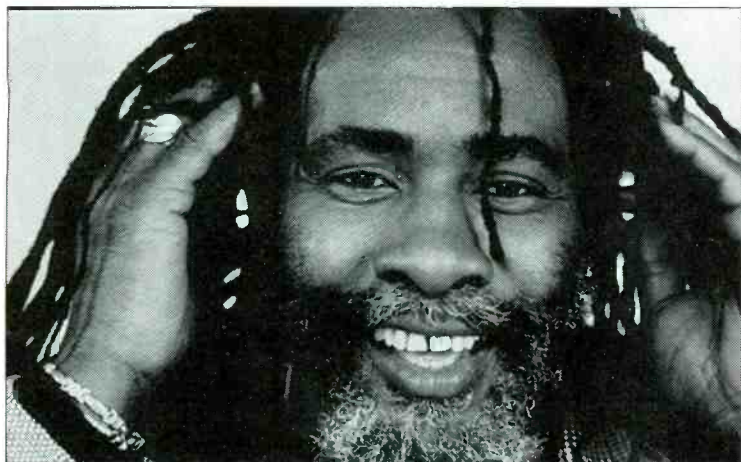
**850 7TH AVENUE
SUITE 500
NEW YORK, NY 10019
212-245-6200
FAX: 245-6201**

**5 PAWSEY PLACE
KINGSTON 5
JAMAICA, W. I.
809-929-8030-2
FAX: 929-3093**



SPEC SHANG ARTISTS MANAGEMENT,  Breadfruit Leaf Production Company, AUNT HILDAS PUBLISHING,  RAGGA MERCHANDISING

REDDIM TRIUMPHANT



HOT 'SPLASH' ACT: Burning Spear

FEST

Continued from page R-14

Andrew Tosh, Sugar Minott, Gregory Isaacs, Junior Reid, Coco Tea and Culture.

One event that will certainly not be affected by the late July-early August competition is the New York Reggae Festival, set for Steeplechase Park, Coney Island Beach, on Sunday, August 29. According to promoter George Crooks, the list of performers for this one has yet to be finalized, though it is expected Crooks will stick to his usual format of the best-known international names, including Third World, Steel Pulse and Freddie McGregor.

New York's festival is an all-day affair, with gates opening at 10 in the morning. In addition to music, there'll be hundreds of stalls chock full of exotic delights from the islands. Like Sunsplash, the concert will be taped for pay-per-view.

By any measure, such a full slate of festivals ensures a hot reggae summer all around the world. Be there.

(All festival information accurate as of press time.) ■

16th Annual Reggae Sunsplash Talent Line-Up

(All information accurate as of press time.)

BEACH PARTY NIGHT PART I, Monday, Aug. 2, 3pm-7pm

Fab Five
Eileen Mascoll
Georgia Henry
Ernie Smith
Lovindeer
Jade Marc Models
Delroy Wilson
General Trees
Second Inj

BEACH PARTY II, Monday, Aug. 2, 8pm-12am

Flex Band
Beakie Baialey & Dougie Ranks
Frankie Paul
Queen Paula
Junior Cat
Steve Knight
Apache
Super Sass & Hitchie Ranks
Sister Nancy
Jack Radics
Galaxy
Colin Roach
Barky & Wickerman

WORLD BEAT NIGHT, Tuesday, Aug. 3

Ras Michael
Los Pericos
Cureshal Substance
Le Coup
Mutabaruka

Hugh Masekela
Sane Band
Yasus Afari
Universal Youth
Macaruffin
Burning Spear

Clarendonians
Ken Boothe
Alton Ellis & The Flames
Lloyd Parkes & WTP Band
Techniques
Dobbie Dobson
The Melodians
BB Seaton & The Gaylads
John Holt
Mighty Diamonds
Leroy "Heptones" Sibbles

VINTAGE NIGHT, Wednesday, Aug. 4

Studio One Band
Owen Gray
Laurel Aiken
Derrick Morgan
Derrick Harriott
Roy Shirley

DANCEHALL NIGHT, Thursday, Aug. 5

Rhythm Kings Band

Representing the Best in Reggae, African and World Music

including: Atlantic recording artist Inner Circle, Burning Spear, Lucky Dube, Culture, the Itals and many more. Our artists are on the move touring the country all summer.

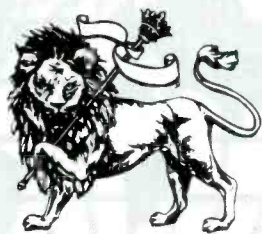
FAST LANE PRODUCTIONS
5125 MacArthur Blvd., NW
Washington, DC 20016
TEL: (202) 342-7721 FAX: (202) 333-4843



ras

Member of **NAIRID**

CIRCULATING REGGAE AROUND THE WORLD



Israel Vibration
Gregory Isaacs
Brigadier Jerry
Inner Circle
Sister Carol
Peter Broggs
Rastafari Elders
Roots Radics
Charlie Chaplin
Macka B
Mad Professor
Yellowman

Eek-a-Mouse
Black Uhuru
U-Roy
Mikey Dread
Jacob Miller
Bunny Wailer
Little Lenny
Foxy Brown
J.C. Lodge
Tinga Stewart

Freddie McGregor
Augustus Pablo
Marcia Griffiths
Ini Kamoze
Sly & Robbie
Tiger
Don Carlos
Barrington Levy
Cocoa Tea
Culture
Half Pint
Dennis Brown

RAS Records

P.O. Box 42517 · Washington, D.C. 20015
Fax: (301) 588-7108 · All Other Calls: (301) 588-9641

chant for the universe the new release by



Featuring Alvin Lee

the word



P.O. Box 775
Ocho Rios, Jamaica
(809)974-5499 phone/fax

LOVE STRUCK

The New CD

From

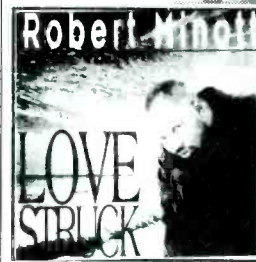
Robert

Minott

Reggae's

Romantic

Vocalist



Management
Sammuel Roggers & Assoc.
Houston, Texas
HOUSTON



8045 Antoine Ste. 370
Houston, Tx 77088
1-800-582-6767

REDDIM TRIUMPHANT

Bummie Ranks
Bounty Killer
Roundhead
Snaggle Puss
Ghost & Culture
Apache Indian
Little Lenny
Jiggy King
Lady Saw
Redd Fox
Josey Wales
Charlie Chaplin
Admiral Tibet
Admiral Bailey
Tiger
Flex Band
Leroy Smart
Terry Ganzie
Professor Nuts
Wayne Wonder
Papa San
Capleton
Tony Rebel
Buju Banton
Ninjaman

SINGERS NIGHT, Friday, Aug. 6

Home T Band
Tricia McKay
Peter Carter
Chevelle Franklyn
Brian & Tony Gold
Jimmy Riley
Eddie Fitzroy
Coco Tea
Jahpostles Band
Carlene Davis
Mykal Roze
Sanchez
Garnett Silk
Skool Band
Barrington Levy
Beres Hammond
Freddie McGregor
Lloyd Parkes & WTP Band
Dennis Brown

INTERNATIONAL NIGHT, Saturday, Aug. 7

Mystic Revealers
Skool Band
Nadine Sutherland
Junior Tucker
Shinehead
Snow
Inner Circle
Steel Pulse
Super Cat
Culture
Bunny Wailer

John Holt
Diamonds
Carl Dawkins

ROOTS & CULTURE NIGHT, Thursday, Aug. 12

E.T. Webster
Wendy Shaw
Jimmy Riley
Edi Fitzroy
Lasana Bandela
Andrew Tosh
Yasus Afari

Sugar Minott
Culture
Mikal Rose
Abyssinians
Bunny Wailer

DANCEHALL NIGHT, Friday, Aug. 13

S.T.U.D.S
Jah Postles
Lady Saw
Kulcha Knox
Jack Radics

Frankie Paul
Sanchez
Coco Tea
Charlie Chaplin
Josey Wales
Brigadier Jerry
Leroy Smart
Major Mackerel
Tiger
Gregory Isaacs
Colin Roach
Beenie Man
Capt. Barkey & Wickerman

General Degree
Wayne Wonder
Tony Rebel

SINGER/INTERNATIONAL NIGHT, Saturday, Aug. 14

Red Cloud
Chalice
Muta Baruka
Junior Reid
Lt. Stitchie
Dennis Brown

WAKE UP
to the powerful, positive, lyrical & spiritual vibe of
BIG MOUNTAIN
Their smash hit single "Touch My Light" is lighting up
the charts and touching hearts across the country!
Re-defining reggae from the heart -
for the 90s & beyond...
[19121]
Quality RECORDS Inc. Member of NAIRD

Reggae Sumfest '93 Talent Line-Up

(All information accurate as of press
time.)

SOCA/OLDIES NIGHT, Wednesday, Aug. 11

Fab 5
Lord Laro
Crazy
Lloyd Parkes & We The People
Band
Hopeton Lewis
Scotty
Tamllins



CALL

**CARIBBEAN
CAR
RENTALS**

OCHO RIOS:
974-2513
974-2123
974-1453
MONTEGO BAY:
19 GLOUCESTER AVE.
952-0664
952-7121

RUNAWAY BAY:
973-3539
KINGSTON:
31 HOPE RD.
926-6339
929-4817

Fax: 974-5760

**CARIBBEAN
CAR
RENTALS**

Cars can be delivered at Montego
Bay or Kingston airports. For clients
renting a private house, a licensed
driver can be available to drive you
to your destination, if reserved in
advance.

**Cool
Reggae
for a
Hot
Summer**

from

Member of
NAIRD

POW WOW
Pow Wow Records Inc.
1776 Broadway, New York, NY 10019
Tel. (212) 245-3010 Fax (212) 956-2326

RIDDIM TRIUMPHANT

DANCEHALL

Continued from page R-8

anchors of reggae rhythm. With innovations like Sly and Gitsy Willis' Bangara or Bam Bam rhythm, they have become the drivers. Sly and Robbie's studio science has three main laws: solid, experimental and raw. Their rhythms are usually laid down in one take. The trend, says "riddimholic" Sly, is "hard and getting harder."

Four U.S. gold records attest to the validity of Clifton "Specialist" Dillon's production methods. Best known until now as the manager and producer of Shabba Ranks, Dillon says he "studied the reggae market to figure out why it had only gone to a certain level," before taking it to the next. A savvy combination of "yard" feel and global vision propelled Dillon out of Jamaica into the international production arena and attracted a recent seven-figure label deal (for his Sheng Records) from Sony. Paying homage to musicians like Sly Dunbar, Danny Browne and Handel Tucker, Dillon says, "I'm not the one who plays the keyboards or programs the drums, but I am the one with the ears, who says it's right or it's wrong."

Handel Tucker, who frequently coproduces with Sly Dunbar, can hold his own in the dancehall, but his classical training and work with artists like Maxi Priest have colored his production views. Tucker sees melody and lyrics assuming equal status with dancehall's rhythm. "We're coming back to songs, really good songs with serious grooves," he says, isolating the groove as the crucial element of dancehall. As he cryptically puts it, "Master the groove and enslave the mind."

Vineyards & Madhouses

The producers who will help shape dancehall's future are people like the Ocho Rios-based Courtney Cole and the Kingston brothers Tony and Dave Kelly. Cole, who finds his artists through talent shows held at his Ocho Rios Roof Club, says he tries out new tunes on a live audience "first on dubplate [special one-off mixes for sound systems and radio jocks], so we can test again before pressing it."

Tony Kelly now produces for "Specialist" at Shang Music's new New York base. Kelly credits a corner in Vinyardown (an area in Kingston) for his

lyrical inspiration. "The guys around there make up a lot of slang, a lot of bullshit," he says. "And some of the bullshit makes sense."

Brother Dave Kelly is the main man at Madhouse Productions (in partnership with Tony, Maxi Priest and Janet Davidson) and writes much of what he produces for such artists as Terror Fabulous.

Both of the Kellys honed their street and studio skills as part of the Penthouse Crew, headed by Donovan



"Specialist" Dillon's self-portrait

Germaine, the man all credit with ruling dancehall for the past two years with a stable of reggae stars, including Tony Rebel, Marcia Griffiths and Buju Banton, and hits like "Fire Burning" and "One Day." With an emphasis on quality control and artist development—what he calls "adding finesse to raw talent"—Germaine has set the pace for local production.

For Germaine, dancehall is only credible if it is made in Jamaica: "It needs the vibe." In line with other dancehall trendsetters, Germaine says slackness is out and conscious is in, and he envisions a "bridge between the two eras of reggae—roots and dancehall"—a sort of conscious dancehall.

As for the secrets, "Me nuh 'ave secret," he says. "The secret of the whole scene is the music itself." ■

Major labels have finally recognized that reggae is a saleable product. In the future, I see a lot of U.S. mainstream artists collaborating with reggae acts. U.S. artists are always coming to Jamaica and checking for reggae, and it's just a matter of time before they collaborate. Also, the Japanese are very sensitive to this music form, and the Japanese are very smart people.

—Freddie McGregor

ONLY ONE HOTEL IS

**FORTE
GRAND**

**In Kingston, Jamaica
The Jamaica Pegasus.**

For Accommodation that's secure...with all the comforts. For Choice Dining, For Meeting Facilities suited to Select or Stately Occasions...

The service. The surroundings. The sophistication. Meeting Grand Specifications.

**THE JAMAICA
PEGASUS**

WHERE JAMAICA MEETS THE WORLD

**FORTE
GRAND**

Our Riddim Triumphant cover illustration artist is David Diaz. Diaz's bold style has appeared in *Atlantic Monthly*, the *Washington Post*, McGraw-Hill Books, The Discovery Channel and American Airlines. His work has won awards from the American Institute Of Graphic Arts and the New York Art Directors Club.



MIAMI BECOMES THE NEW 'INNER CIRCLE' FOR REGGAE MUSIC

(Continued from page 1)

and distributing reggae music. Their Circle Sound Studio has recorded such American performers as Joe Tex and Michael Sterling, as well as assisting a plethora of local reggae artists.

As a result of its hard work and determination, Inner Circle currently commands the status of being the world's most popular and hard-working reggae band. Two hit singles, "Sweat (A La La La Long)" and "Bad Boys," are soaring up international and domestic charts. The band has achieved gold and platinum status worldwide, while breaking records for duration of European airplay.

"We owe it to our perseverance and hard work," says group leader Roger Lewis. "We believe in our good songs, and we have an understanding of how this business works."

Miami's reggae history dates to the late '70s, when reggae icon Bob Marley made his home here. Since then, other entertainers who have come to encounter the Miami vibe are Bob Andy, Derrick Morgan, Jimmy Riley, Hopeton Lindo, Marcia Griffiths, Wayne Wade, Robbie Shakespeare, John Holt, Prince Buster, Samantha Rose, Cedella Marley Booker, and King Sporty.

Several local performers have been recognized as contenders in the major reggae arena. Annette Brissett is a multitalented singer, songwriter, musician, and producer. The enthusiastic acceptance of her albums in South Florida circles and far beyond is enhanced by her recent teaming with acclaimed duo Sly & Robbie (Sly Dunbar and Robbie Shakespeare) to produce a self-titled album.

Hailing from Montego Bay is Screwdriver, a singer and songwriter who has consistently written and recorded "conscious" lyrics (lyrics that pertain more to the original positive, spiritual message of reggae music). The most recent single, a response to the highly sexual Cobra hit "Flex," is titled "She Too Young," a popular song that received considerable airplay on local mainstream radio stations.

Two popular DJs in the Miami scene, Fleshie Ranks and Honourable Apache, are in demand for the numerous stage shows presented throughout the year.

The city's newest and youngest rising star is 14-year-old Kashief Lindo, son of reggae producer Willie Lindo. Kashief's professionalism is evident in his recordings, vocal amplitude, stage presence, lyrical content, and ability to weave a hit sound from whatever material his vigilant father produces.

Bigga, who has been performing and recording in Miami over the past decade, is now touring the U.S. full-time. He has appeared in Colombia several times, and was recently invited to perform in St. Andreas.

CLUBS AND CONCERT HALLS

Reggae is in demand in clubs and concert halls from West Palm Beach to Key West by legions of fans sprouting from South Florida's 4 million inhabitants. Veteran bands such as Lee Milo and Tishan, Riot Squad, Pluto & Co., Zero Crew, Benaiah, and Broken Sound perform and record consistently around South Florida.

Clubs that feature live reggae regularly are the Edge and Mombassa Bay in Fort Lauderdale; Ambassador Lounge in Deerfield Beach; Cymbals in Delray Beach; Respectable Street and Waterways Cafe in West Palm Beach; Sunday's On The Bay, Bay-



BRISSETT

side, Shucker's, and Hungry Sailor in Miami; and the Promenade, Cleve-lander, and Tropics on South Beach.

Artist Pluto Shervington has been playing dance music at Sunday's On The Bay for more than 11 years. "The key to our success is versatility," says Shervington. "There was a time when it was all reggae, but that has changed. You must play dancehall and soca or you're nothing—you won't even find work." A number of new bands, such as Ras Ifinki, Ruffhouse, and Black Panther, are etching their place inside the new clubs that are popping up daily.

DANCEHALL IN DEMAND

Dance music DJs known as "sound system" operators are featured at a number of clubs, including the 5th Street club on South Beach. Hot spots for all types of Caribbean music include Club One and Lime Key in the hurricane-devastated area of Kendall in south Dade County, and Melody Lane, Stingers, and Krystals in Broward County. Sound systems also bring Sunday afternoon reggae to clubs on the sun-drenched beaches. The Ramada Inn on Miami Beach, Penrod's on South Beach,



RILEY

O'Malley's on Hollywood Beach, and Maurice's on Hallandale Beach feature sound systems and occasional live music.

Alternative and dance-oriented clubs also have been regularly injecting reggae and dancehall into the mix. Paparazzi, Third Rail Co., and Stephen Talkhouse in South Beach, Club Squeeze in Fort Lauderdale, and Baja Beach Club in Miami add the "one drop" rhythm to the delight of their dancers.

Mix Master Steve recently was crowned the No. 1 sound system in South Florida, stealing the title from the still-popular former king, Waggy Tee. Spinners, Rhythm Force, Roadblock, Gary Enforcement, Shockwave, Genesis, Clive Crystal, Carlos Menendez, Jamusa, Sequence the Don, and Conqueror (who boasts the largest set in South Florida) are only a few of the operators spinning the latest and best in reggae music, frequently drawing crowds in the thousands.

The newly renovated Cameo Theater on South Beach is the top venue for reggae concerts in Miami. Aswad, Third World, the Wailers, Lucky Dube, Jimmy Cliff, Pato Banton, Burning Spear, Tiger, the Itals, Black Uhuru, Steel Pulse, Dennis Brown,

and Freddie McGregor are but a few of the established artists who have performed at the Cameo. The recently created, not-for-profit Rhythm Foundation claims responsibility for bringing most of these big names to the 1,350-capacity Cameo.

Laura Quinland, director of Rhythm Foundation, says high-school and college students repeatedly attend shows at the venue. "We see a lot of new people at our reggae shows, as well as the regulars," says Quinland. "Dancehall music is creating many new crossover opportunities for artists."

Not everyone in Miami considers the dancehall trend worthy of its present-day hype. Inner Circle's Lewis feels reggae needs more singers and bands. "The DJ business needs to chill out a little," Lewis says. "We go to cities where a lot of white people are at our shows. The DJs go there, and after four or five songs, the people don't know what's going on."

Yet, dancehall is the reggae that gets played on the various radio stations vibrating throughout South Florida. For 15 years, "Overnights" host Clint O'Neil has been playing reggae six nights a week on the powerful WLRN-FM (NPR), and he features dancehall every Thursday night. "The biggest change I see in the music is that it's being accepted by young Latin, American, and African-American kids," says O'Neil. "Teens and college kids are listening and responding to [dancehall] more than ever."

O'Neil claims that even though 80% of the deep-rooted message in reggae is gone from its lyrics, the blending of computer rhythms and actual instruments makes dancehall music more exciting today.

WHQT (Hot 105), WEDR (Jams 99), and WPOW (Power 96) are mainstream FM stations that program dancehall, from Shabba Ranks to Snow. O'Neil says the popularity of his dancehall night prompted Power 96 to compete by imitating the format on Thursdays. WLVE (Love 94) programs reggae frequently as well, but is devoted more to classic reggae, such as Bob Marley, Aswad, Maxi Priest, and UB40.

WAVS-AM, the only all-Caribbean radio station in the country, plays reggae 24 hours a day. Geared primarily to the West Indian market, WAVS formats a mixture of roots, rockers, lovers' rock, and rock steady. Similarly, WVCG-AM offers Caribbean programming that features a blend of reggae, dancehall, soca, and Calypso.

The Univ. of Miami's WVUM-FM airs a popular reggae show on Sunday evening hosted by diehard fans who change with the semesters. Community station WDNA-FM broadcasts two well-received reggae programs, with the added benefit of no commercial interruptions. WRBD-FM Fort Lauderdale has added a daily reggae show from 10 a.m. to noon, and WPOM-AM West Palm Beach has hosted a reggae show faithfully since the mid-'80s.

US1 Radio on Big Pine Key offers a Caribbean mix, including reggae and soca, on Saturdays for the numerous reggae fans situated from Key Largo to Key West.

Caribbean Satellite Network (CSN) is the newest addition to Miami's international media base. Since its inception in December 1992, CSN has been televising reggae, Caribbean, and world beat music videos through-

out North America, the Caribbean and northern South America from its North Miami satellite headquarters, formerly Studio Center.

Jamaican entrepreneur Delroy Cowan favored Miami as CSN's home for a host of reasons. "One, because of our name and what we are exporting: Caribbean culture," he says. "Two, it's easier to get programming material from the Caribbean, and at the same time, easier to get state-of-the-art equipment and manpower here." CSN is filling a void by providing a new and exciting medium for exposing the music, talent, and culture.

The proximity to Jamaica and the similarity of weather are two factors that have drawn additional industry



SCREWDRIIVER

personnel into the contagious Miami vibe. Producer Willie Lindo, well-respected in Jamaica and previously based in New York, moved his operation to the northwest section of Miami in 1990. He has recorded several No. 1 hits inside his Heavybeat studio and released them on his label of the same name. Wade, Hopeton Lindo, and Beres Hammond are a few artists on Heavybeat who have charted in Miami, New York, Canada, and Jamaica.

"Miami is stepping up now," says Willie Lindo. "There's a lot of good talent here who needs to be exploited in a positive way." Other local, Jamaican-owned studios known for releasing quality reggae recordings include Star Trail, Jah Life, and Ikus.

Engineers Andy Carr, Computer Paul, and Bunny Tom Tom are busy providing their distinctive touches on the mix in many of the studios which abound in South Florida.

Carr, Computer Paul, and Paul "Groucho" Smykle (of Grammy-winning "Solidarity" fame) are working independently at South Beach Studios, established in 1992 by Chris Blackwell, founder of Island Records. In progress is a new Grace Jones album, "which will feature a reggae song," according to Carr.

International Sound Studio in North Miami Beach has been recording reggae for more than a decade; Inner Circle recently remixed "Sweat (A La La La Long)" for Big Beat/Atlantic Records at the facility.

Philip Michael Thomas' Spaceship studio in North Miami has recorded Jimmy Cliff and Bob Andy, as well as Thomas himself, who is working on a reggae-laced album. "I would like to see more labels looking into this area," says Willie Lindo. "It's growing, and I think more TV, radio, and producers should be looking because things are happening here."

Dub-cutting studios also are mushrooming in South Florida. Calabash, Royal Life, and Dub Lab are just a few who cater to the "specials" business (a "special" is a vinyl record made at a dub studio exclusively for radio DJs or sound-system operators). New York-based distribution mogul VP Records has set up a southern office and warehouse in Hollywood, Fla., conveniently situated between Miami and Fort Lauderdale. Its entry into a market long-

dominated by the giant Bassin Distributors testifies to Miami's strong position in the U.S. reggae market.

Upstairs Music is a production and publishing company that represents such performers as Bob Andy, Ken Booth, and Dobby Dobson. Director C. Danny Breakenridge says he was drawn to Miami because "it's the closest point to Jamaica," and, he adds, "Because of the frequency and magnitude of the shows here... it rivals Jamaica itself."

MAJOR CHAINS EXPAND REGGAE

Major record stores that historically relegated reggae to a few back bins suddenly have taken a dramatic turn. The Miami-based Peaches and Spec's chains, as well as Record Bar/Tracks and Sound Warehouse, now have several rows dedicated to reggae CDs and tapes. In line with increased airplay on radio, in clubs, and on music television, reggae is selling more than ever.

"Reggae has always been popular here," says Mark Michel, director of purchasing for Peaches Entertainment. "Obviously, with dancehall artists like Shabba, the sales of dancehall have increased." The boxed-set report recently issued by Peaches shows the Marley boxed set second in sales, closely following Jimmy Buffett and far ahead of rock legend Led Zeppelin.

But independent Jamaican record stores still rule when it comes to the latest and hottest hits from Jamaica and England. Extensive selection and variety can be found at Rankin' Records in Miami and Fort Lauderdale; Jamhill Records and Rainbow Variety in Lauderhill; and Soundwave, Lifetime, Moods, Ram Jam, and Pioneer Records in Miami.

REGGAE LATINO

Spanish reggae, or "reggae Latino," also has found its place in the Magic City. The popularity of El General, who, as WLRN's O'Neil asserts, is "hot as a pistol," has opened the doors for South Florida Latin performer Don Perez (El Original)—recorded and produced by Willie Lindo—to be signed to Columbia Re-



O'NEIL

records. Joanna Marie, a young singer who literally has grown up on Miami stages, has adapted to the '90s with her latest release, a cover version of Bobby Brown's "Good Enough," including Spanish and English lyrics.

Years of preparation and groundwork have been laid in South Florida, and its foundation for reggae's success is as solid as coral rock. The unprecedented attention reggae is receiving on the charts today is a direct result of the music, its influence, message, and lifestyle. "Reggae is infectious," claims Inner Circle's Lewis. "You can't ignore the people, you can't ignore the clubs. You have to give the people what they want."

M. Peggy Quattro is editor/publisher of *The Reggae Report*.



Ocean Voyage. "He's the Tasmanian Devil of rock'n'roll producers!" says John Hiatt, left, of Matt Wallace, producer of such bands as Faith No More and Sonic Youth and the recent solo outing by Paul Westerberg. The two have been in Los Angeles' Ocean Way Recording recently working on Hiatt's new album. The set, as yet without a title, is due Sept. 7 from A&M Records.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

DAVE STEWART'S CHURCH STUDIOS in Crouch End, London, has undergone a complete rationalization with five layoffs. "The rationalization has come about because of the state of the market generally, despite the fact that the studio has been trading well," said technical/studio manager Nick Price. "It's sad, but it's the type of action we've had to take to ensure the studio's future." Price said the Church's Amek G2520 and Neil Grant SSL 4056 G Series rooms would continue to operate as usual to ensure continuity of service to Church clients.

TURNING POINT STUDIO OWNER/producer Trevor Vallis has taken over **Impact Studios** in Kent from owner **Philip Smith**. "I've moved Turning Point into the Impact premises," said Vallis, adding that Smith had decided to leave the studio business. Now called Turning Point, the residential studio inherits Impact's **Andy Murno**-designed Amek Angela control room and two large live areas and is the result of a search by Vallis for a larger studio in response to an increasing demand among Turning Point clients to record bands live.

LOUDSPEAKER MANUFACTURER Tannoy is offering studios an opportunity to take part in trials of its new **DSP Point Source Monitor**, which uses digital processing in its crossover and control circuitry. Studios will be asked to make subjective and objective comparisons between material recorded on the new Tannoys and on conventional loudspeakers. The new Tannoys are expected in October at a price that professional product manager **Derek West** described as "certainly within what people would expect to pay for a very top-quality pair of near-field monitors."

SPECTRAL SYNTHESIS, manufacturer of the **AudioEngine** hard-disc recording and editing system, has opened a U.K. sales office in London. **StudioTracks Version 2.0** features automated digital mixing, same-track real-time punch-in, and MO record and playback support.

CHRIS REA HAS BOOKED the Mill's 48-track **MCI Studio 2** in Berkshire for one year. In response, the studio is building a third room to be used as a programming suite exclusively for its own in-house projects.

THE 1993 U.K. R&D Scoreboard filed by Edinburgh's **Company Reporting Ltd.** placed **Soundtracs** in 17th position with regard to R&D spending per employee and R&D as a percentage of sales from 74 U.K. companies involved in the electrical and electronics sector.

P.A. COMPANY CANEGREEN LTD. is celebrating its 10th anniversary and confirming its commitment to **EAW**. Longtime company client **Van Morrison** has switched from Meyer to EAW for his forthcoming summer tour powered by Crest 8001 amps with 4801s for the Canegreen monitor wedges. House engineer is **Enda Walsh** on Midas PR40, with **David Hughes** on Ramsa 4018 monitors. Other acts touring with Canegreen EAW this summer will include **Suzanne Vega**, **Aztec Camera**, and **10cc**.

Gauss, Concept Design Join Forces Will Co-Develop DCC/Analog Dupe System

BY MARILYN A. GILLEN

SANTA CLARA, Calif.—Two duplication-industry forces are combining their manufacturing and marketing muscle to create and sell audiocassette duplicating and loading equipment.

Jim Williams, president of Gauss/Electro Sound in Sun Valley, Calif., and **Bob Farrow**, president of Concept Design in Graham, N.C., announced the joint-venture agreements during the Replitech conference, staged June 15-17 here.

Under one agreement, Concept Design will manufacture the DAAD R² digital bin and the CD9000 and CD9002 automatic cassette loaders under the Gauss name. Gauss will exclusively market the equipment worldwide outside of North and South America and will provide technical service and support for the equipment, the companies said.

DAAD R² is a RAM-based dual-memory digital bin system duplicating at up to a 128-to-1 ratio. It al-

lows duplicators to reproduce two different programs at one time.

"This relationship enhances the strengths of both companies and enables us to jointly advance state-of-the-art technology as the duplicating industry enters the next century," Williams said of the pact. "I feel by combining our design and engineering skills, manufacturing and production efficiencies, along with worldwide marketing leadership, together our companies can make a significant impact in the future."

Added Farrow, "This agreement will reduce the time required to bring products to market by combining the engineering teams of two strong companies. The availability of the essential element of service will also be greatly expanded."

In a second venture, Gauss and Concept Design will jointly develop the Gauss MAX Analog/DCC solid-state master system, which is capable of independently duplicating analog cassettes and/or DCC digital cassettes. The system will be

manufactured by Concept Design and marketed worldwide by Gauss under its name.

The MAX (Maximum Audio Xpression) digital solid-state bin is compatible with all Gauss and Electro-Sound duplicating equipment and most other high-speed analog equipment, the company says. The DCC interface also makes it compatible with DCC systems.

"We are fully committed to the DCC digital cassette and in advancing digital compact cassettes as a tape technology," said Williams, adding, "At the same time we are fully aware of the continuing growth of the analog cassette," which he said will "continue to grow in the spoken-word tape market, where DCC is not necessary, and will continue to be viable in many, many music markets around the world, where analog duplicating systems are cost-effective."

Gauss also announced here that it will supply DCC slaves, as will Lyrec (Billboard, July 3). Previously, only Philips had supplied the slaves.

Concept Design recently emerged victorious from a years-old lawsuit/countersuit over its digital bin systems when a U.S. District Court jury in Charlotte, N.C., ruled that Concept Design's DAAD digital-bin product did not infringe on two patents held by competitor Duplitrone for its digital bin master system. The court also ruled the patents themselves were invalid. The issue of damages is still to be decided.

More product news next week.

Archer Undergoes Name Change In Class-Action Suit Settlement

NEW YORK—Archer Communications has changed its name and rid itself of some litigation in one eventful week.

The company, developer of the three-dimensional audio process QSound, announced June 28 that it has reached agreement in principle in settlement of the securities class-action lawsuit filed in the U.S. against the company and various former and current directors and officers.

At a June 25 shareholders' meeting, the members also approved a motion to change the name of the company to QSound Labs Inc. The adoption by the company, based in Calgary, Alberta, of the same name as its patented 3D technology is hoped to "reduce confusion and create more opportunities to establish brand-name awareness," QSound Labs said in a release signed by company president David Gallagher.

According to the release, the settlement calls for a cash payment by the company's liability insurance carrier and the issuance by the company of 800,000 common shares and warrants to purchase an additional 450,000 common shares. The settlement agreement still must be drafted, and is subject to United States District Court and regulatory approval.

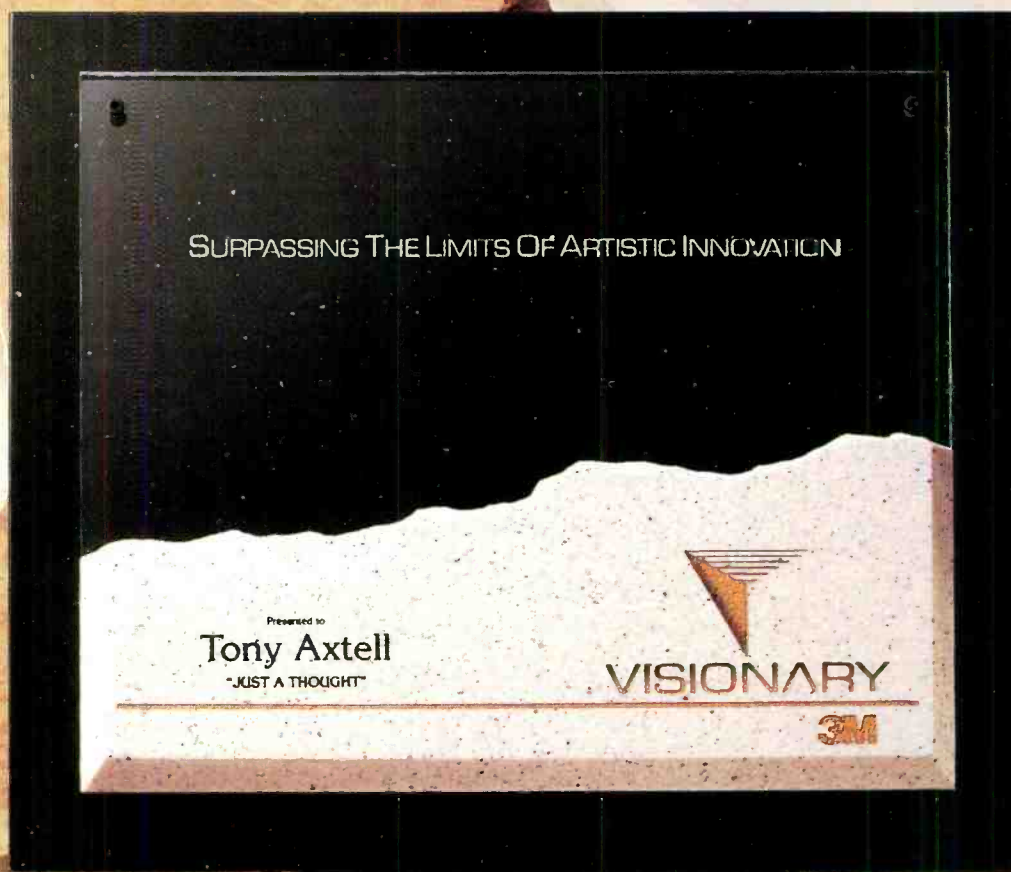
The QSound audio system gained initial industry support in 1990, when PolyGram became the first major label to agree to release albums featuring the process, which is used during the remix stage of a recording and does not require decoding for playback. Since that time, however, the process has not gained widespread

support.

QSound Labs says it now is marketing its technology to the multimedia and home entertainment industries, in addition to the recording industry. The process is touted on an upcoming video game from Sega, "Ecco The Dolphin," due this fall.



President And Accounted For. Swiss President Adolf Ogi, center, gets a hands-on demo of the Ampex DCT 700d tape drive during the 1993 Montreux Television Symposium, held in mid-June in Montreux, Switzerland. Ampex executive VP George Merrick, far left, provided Ogi with a tour of the Ampex exhibit during the symposium, at which Ampex Systems Corp. announced plans to introduce in 1994 a DCT-based automated cart machine. In other Ampex news, the company has implemented a new worldwide tape-sales organization that will integrate all its magnetic media sales programs under one organizational structure. Previously, all sales of Ampex audio and video recording media products made outside the U.S. were managed by Ampex Systems Corp. through its international sales offices. Ampex Recording Media Corp. president Thomas J. Wheeler says the new units, dubbed Ampex Media International and Ampex Media Europa, were to be fully operational by July 1. "This new organization will greatly enhance our overall response time to customer requirements and free us to develop and market a broader range of magnetic media products than we currently offer," Wheeler said of the move.



FOR THE PASSION OF A SINNER, AND THE PATIENCE OF A SAINT.

Capturing a musician's artistry requires an extraordinary talent. The 3M Visionary Award honors those recording engineers and producers who use 3M audio mastering tape to reach the top of the Billboard® charts. Kudos for going through heaven and hell in pursuit of the perfect sound. From the people who won't be satisfied until you are.

3M Professional Audio/Video Products Div.
3M Center, St. Paul, MN 55144
1-800-548-5585
36USC380 © 1992 3M

Innovation working for you™

3M | 
Worldwide Sponsor 1992 Olympic Games

IRESA: The Ultimate Pro Audio Buying Guide

3,800 WORLDWIDE LISTINGS:

- STUDIO EQUIPMENT MANUFACTURERS
- RECORDING STUDIOS
- BLANK TAPE MANUFACTURERS
- STUDIO SERVICES, INCLUDING TAPE CUSTOM DUPLICATORS, EQUIPMENT RENTAL COMPANIES AND SCHOOLS
- EUROPEAN AND INTERNATIONAL SECTION
- INDEX OF EQUIPMENT MANUFACTURERS

BENEFITS:

- ALL LISTINGS ARE FREE
- INTERNATIONAL DISTRIBUTION
- DISTRIBUTION AT AES CONVENTION

PLUS:

NEWLY UPDATED STUDIO EQUIPMENT BRAND SURVEY: WHAT EQUIPMENT U.S. STUDIOS CURRENTLY HAVE . . . AND WHAT THEY INTEND TO BUY IN THE COMING YEAR.

AD DEADLINE: JULY 14, 1993

1994 International Recording Equipment and Studio Directory: Our 25th Year!

NO BETTER WAY TO REACH AND INFLUENCE

- MUSICIANS • ARTISTS
- PRODUCERS • ENGINEERS
- INDUSTRY EXECUTIVES

RIGHT WHEN THEY ARE READY TO BUY EQUIPMENT AND STUDIO SERVICES

CALL:

NEW YORK/CANADA
KEN KARP/NORM
BERKOWITZ
212-536-5017/5016

NASHVILLE
LEE ANN PACK
615-321-4240

LOS ANGELES
JIM BELOFF
NATIONAL ADVERTISING
DIRECTOR
213-525-2311

GARY NUEL
213-525-2302

EUROPE
PATRICIA ROD JENNINGS
CHRISTINE CHINETTI
44-71-323-6686
LIDIA BONGUARDO
39-0362.58.44.24

Ad Deadline: July 14, 1993
Publication Date: Sept. 23, 1993

Reserve Space Now!

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 3, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-SINGLES
TITLE Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	WEAK SMV/ B.A.Morgan (RCA)	THAT SUMMER Garth Brooks/ A.Reynolds (Liberty)	PETS Porno For Pyros/ P.Farrell M.Hyde (Warner Bros.)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	BAM JAM (Sacramento,CA) Larry Funk	JACK'S TRACKS (Nashville) Mark Miller	CRYSTAL (Los Angeles) Matt Hyde Rob Seifert	FLYTE TYME (Edina,MN) Jimmy Jam
RECORDING CONSOLE(S)	Harrison MR4 Series 10	Soundcraft	Quad 8 Coronado	Neve 8248	Harrison MR4 Series 10
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100 (Dolby SR)	MCI JH 24	Sony MCI 24	Sony APR 24	Otari MTR100
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Tannoy	Yamaha NS10	Custom UREI 813	Westlake HR1 Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 456	Ampex 456	Ampex 456	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	AMERAYCAN (Los Angeles) Larry Funk	JACK'S TRACKS (Nashville) Mark Miller	CRYSTAL (Los Angeles) Matt Hyde Rob Seifert	BASS HIT (NY,NY) CJ Macintosh
CONSOLE(S)	Harrison MR4 Series 10	SSL 6000G	Quad 8 Coronado	Custom Andrew Berliner	SSL 4000E
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827	Studer A827 Mitsubishi X-850	Sony MCI 24	Studer A827	Sony APR 24
STUDIO MONITOR(S)	Westlake HR1	TAD	Yamaha NS10	JBL	Tannoy System 2 Tannoy 1x15 Sub Woofers
MASTER TAPE	Ampex 499	Ampex 456	Ampex 456	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	HIT FACTORY Herb Powers	GEORGETOWN MASTERS Denny Purcell	BERNIE GRUNDMAN Chris Belman	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	BMG Manufacturing	Capitol Manufacturing	WEA Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol 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.

MORE STUDIOS GO GOLD ON AMPEX THAN ON ALL OTHER TAPES PUT TOGETHER

AMPEX

A MASTER OF ENGINEERING

Ampex Recording Media Corporation • 401 Broadway, M.S. 22-02 B3 • Redwood City, California 94063 • (415) 367-3809

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Pubs Book VSDA Space 54 Marquee Values: 'Army Of Darkness' 56
GoodTimes Having A Great Time 55 Voyager Excited About 'Damage' 57

PICTURE THIS™

By Seth Goldstein



ROLLOUT: New York-based GoodNews Video rolled out the premiere edition of "Hot Pix" July 1 in approximately 2,150 Blockbuster stores in all 50 states. The approximately 430,000 copies of the 10-minute promotion tape received plenty of on-air support from CBS, which is using "Hot Pix" to hype network shows and personalities including David Letterman. New arrival Letterman gets a full two minutes on the August edition; and in September the network will put out a separate "Hot Pix" devoted entirely to its fall lineup, in addition to the regularly scheduled GoodNews cassette with studio theatrical and home video releases. GoodNews' Basil Hero says "Hot Pix" for July promotes Disney's "Hocus Pocus" and Paramount Pictures' "Coneheads," which are headed to theaters, and Paramount's "Dracula" and MCA/Universal's "Lorenzo's Oil," on tape. The CD of the month, a regular feature, is Capitol Records' "Duran Duran." Blockbuster customers are expected to borrow "Hot Pix" 2 million-3 million times a month at least as much for the sweepstakes prizes as for the contents. Columbia TriStar has contributed the big prize for July: its library of 352 movies, worth \$10,000, and a \$5,000 Sony home entertainment center. Winners will be announced on CBS' "Picket Fences." The August "Hot Pix," aside from Letterman, is expected to carry Paramount's fall release, "Searching For Bobby Fischer," and something from Warner Home Video, which Hero says will promote product at least through October. Specific titles may not be known for a couple of weeks: "Our turnaround time is so fast... the studios can wait to almost the end of the month." When July has run its course, Hero says Blockbuster will reuse the tapes for its children's-identification program, free to customers. He hopes to convince theatrical chains of the value of the trailers, and sign them as secondary outlets by extending the sweepstakes a month. Cineplex Odeon is interested, Hero adds.

NEWSHOUNDS: FoxVideo should have a new cassette line next year, courtesy of some high-pow- (Continued on page 55)

New Technology, New Challenges

Wood Knapp, J2 Getting Active In Interactivity

BY JIM McCULLAUGH

LOS ANGELES—Add Wood Knapp Video and J2 Communications to the list of home video suppliers delving into multimedia and interactivity.

Wood Knapp says it is readying interactive consumer projects for a possible announcement at the July 11-14 Video Software Dealers Assn. convention in Las Vegas. Meanwhile, J2 Communications linked recently with Spectrum Holobyte, a leading northern California designer of interactive software, for "National Lampoon's Chess Maniac 5 Billion And 1," an IBM-compatible computer game that parodies other popular computer chess games. It is now available in computer stores in the U.S. and Canada.

"Maniac" is the first National Lampoon license in "new media" for J2, says president and CEO Jim Jimirro, who claims that type of agreement "further broadens the company's growth strategy by creating a new licensing arena for the National Lampoon name."

J2's Duncan Murray describes the link with Spectrum Holobyte as "a nat-

ural marriage. They wanted to do a humorous chess game. What else to base it on except National Lampoon? We see great opportunity in these developing markets and are looking for other ways to link the National Lampoon with interactive media."

According to Betsy Wood Knapp, president of Wood Knapp Video, who attended the recent Digital World Conference here at the Beverly Hills Hilton Hotel, June 23-26, "It seems that there is finally a market. True, it's a small installed base at this point, in the low millions of players. But the purchase of CD-ROM drives is accelerating. The upgrade kits for IBM and Macs are selling at a high rate of sale now. That says people are buying and installing CD-ROM drives and the other accessories, such as sound and video boards."

Wood Knapp plans on "attacking" the emerging interactive market on two fronts, she says. "One is in the area of original programming. We think there is a lot of opportunity for creating new programming that has never been in existence before. And we are also looking to get involved in the early distribution of these products." The company now offers audio books as well as home video programs.

"As a supplier to the entertainment community," she continues, "we see a great opportunity as the crossover starts to occur, that is, from the computer stores to the entertainment retail venue."

"Think about it," she adds. "There are approximately 2,000-3,000 computer software distribution points in the U.S. And there are about 130,000 distribution points for home video. That may be an inflated number. But even if you boil it down to the hardcore video stores, say 60,000, the difference between 2,000-3,000 and 60,000 is vast. It says something about what may happen with distribution. The computer software stores don't have the capacity to stock all the titles that will become available. Their focus won't be on pure entertainment product and they will have limited shelf space."

Video distribution will be key to the success of Paramount Interactive programs that follow its first CD-ROM release, "Busytown," based on the works of Richard Scarry. Paramount Home Video president Eric Doctorow says as more products come on-line, significant distribution will likely be through the wholesale network PHV has built.



Lathering Up. ABC Video president Jon Peisinger might caption this picture "All My Soaps." In case you're not a fan, he's posing with Susan Lucci, star of the venerable "All My Children." It's one of the three network dramas comprising the cassette series "ABC Daytime Video," which will let viewers revisit their favorite moments beginning in September. First stop: weddings on "All My Children," "General Hospital," and "One Life To Live."

Viability Of Delivery Options Weighed At Replitech Meet

BY MARILYN A. GILLEN

SANTA CLARA, Calif.—Reflecting the rapid technological advances made in the past year in the delivery of home entertainment, change is no longer being debated. Instead, it's being assessed.

During the opening session of the second annual Replitech duplication/replication conference, held June 15-17 here, Robert Klingensmith, president of Paramount Pictures' Video Division; Robert Pfannkuch, president of Telefuture Partners; and Dick Kelly, president of Cambridge Associates, offered their perspectives on the challenges facing the home video industry from pay-per-view, "electronic superhighways" carrying video-on-demand, and CD-I and other disc-based systems.

Said Pfannkuch: "To say [the industry] needs to worry is not true. To say it needs to pay attention def-

initely is."

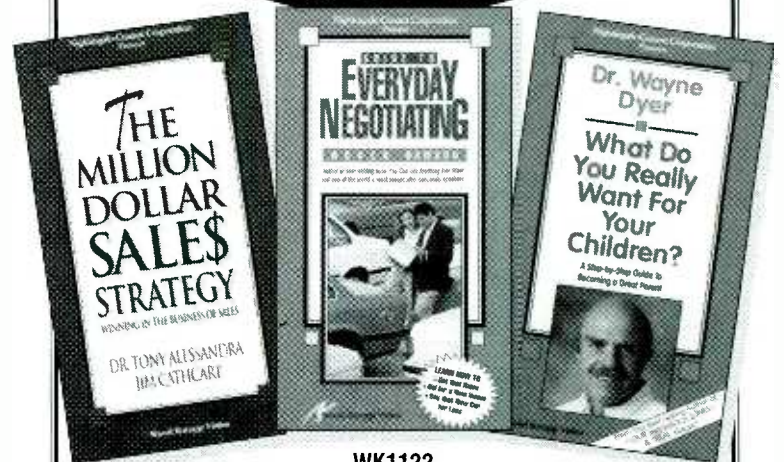
Klingensmith's keynote address, "Supply Side Economics—How Program Suppliers Are Going To Feed The Ever-Expanding Home Entertainment Delivery Systems," examined the various delivery options and their long-term viability. Paramount recently became the first studio to commit to releasing its home videos on Philips' CD-I system, and Klingensmith pronounced this just good business sense. "We must explore all distribution media," he stressed, "but not to the exclusion of any other. That is why I hope Paramount never gets acquired or becomes partnered with a hardware company."

Klingensmith offered a blind comparison to the assembled crowd of a film clip on laserdisc, CD-I, and VHS. He judged that "clearly, CD-I is as good as, if not better than, VHS. In regard to laserdisc, it has (Continued on page 58)

VIDEOS FOR A RICHER LIFE

Nightingale-Conant videos finally available to retail market - from WOOD KNAPP VIDEO.

Only \$39.⁹⁹ each!



WK1124

WK1122

WK1123

Distributed by

Wood Knapp Video

The Special Interest Studio

5900 Wilshire Boulevard - Los Angeles, CA 90036 800-521-2666

VSDA's Can Study Audio-Book Options

MAKE BOOK ON IT: Video retailers not into audio books or considering them will have an opportunity to view the product up close at the **Video Software Dealers Assn. convention** July 11-14 in Las Vegas, according to **Jim Brannigan**, president of the **Audio Publishers Assn.**

After "walking the show" a year ago, APA is now taking its first booth, says Brannigan. Like other exhibitors, he's delighted to hear that the show is rumored to be one of the biggest in VSDA's 12-year history. It's the eighth consecutive meeting in Las Vegas.

APA also is going after music chains. Following some reconnaissance this spring in Orlando, Fla., APA has de-

ecided on an inaugural exhibit at the **National Assn. of Recording Merchandisers** next March 19-22 at the San Francisco Marriott.

In fact, some audio publishers are considering their first visits as well to NARM's fall wholesaler conference, at the Arizona Biltmore in Phoenix, Oct. 15-20.

Trade suppliers note that more audio books are coming out at mass-merchant price points, says **Patricia Johnson**, VP/publisher at **Random House Audio**. The imprint bowed an \$8.99 line in March and will have 24 titles by year-end. New in late October will be a children's line at \$11.

APA is more active than ever outside the bookstore mainstream, Brannigan points out. The trade group exhibited for the second time at the **Winter Consumer Electronics Show** in Las Vegas in January.

GROCERS ADD BOOKS: Supermarkets seem to be growing faster than video stores as audio-book accounts, says **Terry Lipelt**, merchandising director at **Rezound International**, a major distributor.

Although Rezound will make its second appearance as a VSDA exhibitor, Lipelt says, "We've seen a much more rapid takeoff by the grocery stores." He mentions one chain with 300 titles in 82 of its 92 stores. "Two reasons for it seem to be, first of all, the heavy foot traffic in grocery stores, and then the high concentration of female demographics."

On the other hand, Rezound was not all that successful last fall at the **Food Marketing Institute** show in New Orleans, which was touted as a breakthrough show for video and audio. It did not pan out, says Lipelt.

CD-ROM RENTAL: CD-ROM producers are lining up on both sides of the issue of whether or not to sanction rental of their releases, according to **Michael Rogers**, managing editor at **Newsweek Interactive**, due the end of July.

"We're on the other side of this in terms of the studios," said Rogers

during a recent trade event in Los Angeles. "We're very much in favor of rental. We see rental as building us a subscriber base, but we also realize that people may not want to keep purchasing a \$49.95 news magazine every three months, and might want to rent it."

Among the 10,000 stores already set to start stocking the first issue of **Newsweek Interactive**, most are sell-through oriented. They include **Best Buy**, **The Wiz**, **Waldensoft**, **Software Etc.**, **Micro Center**, **Electronic Boutique**, **Egghead**, **CompUSA**, **Circuit City**, and **Babbages**, according to an announcement made during **Digital World's** event at an overflow **Beverly Hilton**.

Rogers, taking a stance similar to CD-ROM proponent **Compton's NewMedia**, strongly supports rental but adds, "I understand some of the studios want it to remain a sell-through-only product." **Newsweek Interactive's** distribution is through **Software Toolworks**. The subscription price is \$129.95.

Advertisers on the new medium include **AT&T**, **Ford Lincoln-Mercury**, **IBM**, and **Sony**, according to Rogers, who sees CD-ROM becoming a mass-market item "by late 1994, definitely 1995."

In the table of contents in the **Newsweek** quarterly, he adds, are "as many as three original stories on each disc, text, video, graphics, animation, still photography, and sound." Archival text, including three months of **Newsweek** and hundreds of stories from the **Washington Post**, is searchable by word. In addition, there are broadcast interviews from "Newsweek On Air," a co-production of **Newsweek** and the **Associated Press Radio Network**.

INGRAM'S IOWA GALA: **Ingram Entertainment**, the dominant video wholesaler, stirred more than the usual interest by holding its annual sales conference in Des Moines, Iowa, the weekend of June 26-27, rather than at the company's new quarters in Tennessee.

"The reason was we have the corporate telemarketing in Des Moines. They can all come Friday night and be right back on the phones Monday morning without an interruption in service," says a company spokesperson.

Ingram held its annual bash a year ago, shortly after completing acquisition of **Commtron**. But "our integration of **Commtron** was not complete. Now it is further along," the source continues. Yet another reason Des Moines got the nod was that the hotel facilities there have been accustomed to the **Commtron** conventions over the years.

VSDA'S VIPS: Nominees for VSDA's top retailers to be announced in Las Vegas (Continued on page 58)



by Earl Paige

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				*** No. 1 ***			
1	8	2	FOREVER YOUNG	Warner Bros. Inc. Warner Home Video 12571	Mel Gibson	1992	PG
2	3	5	A RIVER RUNS THROUGH IT	Columbia TriStar Home Video 51573	Craig Sheffer Brad Pitt	1992	PG
3	1	7	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
4	2	4	HOFFA	FoxVideo 1991	Jack Nicholson Danny DeVito	1992	R
5	6	4	HOWARDS END	Merchant Ivory Productions Columbia TriStar Home Video 26773	Emma Thompson Anthony Hopkins	1992	PG
6	4	11	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
7	5	4	TOYS	FoxVideo 1992	Robin Williams	1992	PG-13
8	7	12	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
9	9	10	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
10	12	5	GLENGARRY GLEN ROSS	Live Home Video 69921	Alec Baldwin Al Pacino	1992	R
11	NEW ▶		BODY OF EVIDENCE	MGM/UA Home Video M102987	Madonna Willem DaFoe	1993	NR
12	10	12	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
13	11	4	USED PEOPLE	FoxVideo 1993	Shirley MacLaine Jessica Tandy	1992	PG-13
14	14	7	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Paxton Ice-T	1992	R
15	13	10	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
16	NEW ▶		DAMAGE	New Line Home Video Columbia TriStar Home Video 52943	Jeremy Irons Juliette Binoche	1992	NR
17	17	8	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
18	16	12	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
19	19	8	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
20	15	12	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
21	18	16	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
22	23	18	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
23	22	8	BOB ROBERTS	Live Home Video 69898	Tim Robbins Giancarlo Esposito	1992	R
24	20	5	HELLRAISER III: HELL ON EARTH	Dimension Paramount Home Video 15162	Terry Farrell Paula Marshall	1992	NR
25	NEW ▶		KNIGHT MOVES	Republic Pictures Home Video 2200	Christopher Lambert Tom Skerritt	1993	NR
26	21	13	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
27	24	2	SHADOW OF THE WOLF	Epic Home Video Columbia TriStar Home Video 59893	Lou Diamond Phillips	1992	PG-13
28	25	19	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
29	NEW ▶		THE CEMETARY CLUB	Touchstone Pictures Touchstone Home Video 1781	Ellen Burstyn Olympia Dukakis	1993	PG-13
30	NEW ▶		BEST OF THE BEST 2	FoxVideo 3380	Eric Roberts Christopher Penn	1993	R
31	NEW ▶		THE LOVER	MGM/UA Home Video M102935	Jane March	1993	NR
32	28	3	JOHNNY SUEDE	Miramax Home Video Paramount Home Video 15115	Brad Pitt	1992	R
33	30	10	EDEN	Playboy Home Video Uni Dist. Corp. PBV0910	Barbara Alyn Woods Jack Armstrong	1993	NR
34	33	19	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
35	31	7	THE GUN IN BETTY LOU'S HANDBAG	Touchstone Pictures Touchstone Home Video 1463	Penelope Ann Miller	1992	PG-13
36	32	14	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
37	27	8	LEPRECHAUN	Vidmark Entertainment VM5503	Warwick Davis Jennifer Aniston	1992	R
38	26	8	DR. GIGGLES	Largo Entertainment MCA/Universal Home Video 81422	Larry Drake	1991	R
39	38	14	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
40	40	20	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Expansion Is A Sign Of Great Times For GoodTimes Home Vid

BY JIM McCULLAUGH

LOS ANGELES—GoodTimes Home Video is on a roll.

Anticipating 45% growth for 1993, the company is readying a slew of new sell-through titles, developing rental, venturing into movie production, creating a special-products division, and moving fast into the interactive/multimedia arena.

A new holding company, GoodTimes Entertainment Co., has been formed to help focus the diversification, according to GTEC president Joe Cayre, speaking June 28 here at an informal press conference detailing the company's newer strategies and products.

Calling GoodTimes an "interactive multimedia company," Cayre said new computer software, consumer products, and publishing subsidiaries already have been formed to complement existing interests in home video and television. The company numbers about 2,800 titles in its home video library.

Cayre credits much of the company's growth to a series of well-received products, such as supermodel Cindy Crawford's first health-and-fitness tape, "Shape Your Body Workout," which was issued last October. More than 3 million copies have been sold worldwide.

He also tipped his hat to a computerized distribution system, a "network" now said to be capable of reaching nearly every class of retail in the U.S., including wholesale clubs, video specialists, entertainment and music outlets, toy, book, convenience, and drugstores, and supermarkets.

PICTURE THIS

(Continued from page 53)

ered (and expensive) technology from Sony Electronics. Four Sony digital data recorders, which sell for \$100,000-\$270,000, are being used by 20th Century Fox's Fox News unit to computerize the images on 60 million feet of Fox Movietone newsreels made between 1919 and 1963. According to Fox News marketing VP David Ferrara, FoxVideo plans to introduce three cassette series drawn from the database in February or March. The topics currently receiving the most attention, says Ferrara, are great events of the 20th century (ending with the Kennedy assassination, a month before Movietone's close), the changing role of women, and "the year you were born"; he thinks tapes will sell for about \$25. Fox News spent \$5 million on the conversion project, which gets under way this month. Digital masters of the released newsreels should be completed this fall, but Ferrara anticipates at least another year being spent converting millions of feet of outtakes. The Sony DIR-1000 hardware, he believes, "probably will" digitize Fox's library of old movies filmed on fragile nitrate stock, although copyright considerations will determine home video plans. Incidentally, the system Fox News purchased could hurt the cassette business as well as help it. Sony product manager Greg Fredericks says cable operators are looking at the DIR-1000 as a way to create and compress digital signals for video-on-demand services.

GoodTimes' duplication and distribution facility now is capable of producing more than 6 million videocassettes a month.

The company has "quietly" become a major force in computer software distribution, Cayre added, and will release its first three "interactive" titles during the first quarter of 1994. Cayre said he is leaning toward the IBM and Macintosh CD-ROM platforms, but "will respond to where the market goes."

GoodTimes Software exists specifically to distribute entertainment, education, and home office computer software. In fact, according to Cayre, GoodTimes Software now is offering more than 200 titles to mass merchants. Suggested retail ranges from \$9.99 to \$100. By the first quarter of next year, Cayre predicts the unit to be supplying more than 4,000 locations. The company has struck deals with 35 publishers, including Electronic Arts and Broderbund, to dis-

tribute older titles at reduced prices, similar to agreements reached with the studios for catalog product.

Among the major home video releases due in the second half of 1993, said Cayre, are "Cindy Crawford/The Next Challenge," Richard Simmons' "Sweatin' To The Oldies 3," "The Marky Mark Workout Video," three original titles starring male model Fabio, and "Charlton Heston Presents The Bible," which will go out through the recently formed

Gotham Pictures rental division. Gotham will finance a movie project, Cayre said.

GoodTimes Special Products has been created to distribute at retail items originally offered via 30-minute television infomercials. One such item is Simmons' "Deal-A-Meal" diet plan. On the heels of its TV success, Cayre said he expects to ship more than 7 million units at a suggested list price of \$39.95 in the fourth quarter.

'Tis The Season!
Holiday Product Showcase & Children's Entertainment

A BILLBOARD SPOTLIGHT
Demand for shelf space is the most competitive during the holiday season. Billboard's annual special previews the products and market trends, and will figure prominently in the buying decisions that can make or break a retailer's year!

From blank tape, home storage units, and carrying cases, to box sets, major video releases, holiday music and children's entertainment product—the competition is overwhelming!

Influence the buyer's decisions and insure a profitable season by advertising in Billboard's Holiday Product Showcase & Children's Entertainment Spotlight.

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

LA: Jodie LeVitus, Jon Guynn, Michael Nixon, Gary Nuell (213) 525-2300
NY: Ken Karp, Nancy Bowman, Ken Piotrowski (212) 536-5004
NASHVILLE: Lee Ann Pack (615) 321-4294
UK & EUROPE: Pat Rod Jennings, Christine Chinetti 44-71-323-6686

Billboard

MARQUEE VALUES BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Army Of Darkness" (1993), R, MCA/Universal Home Video, prebooks July 21.

The third entry in Sam Raimi's increasingly hilarious "Evil Dead" series, "Army Of Darkness" finds chainsaw-wielding housewares salesman Ash (Bruce Campbell) lost in time, and prisoner of a 14th-century feudal lord. His only chance for freedom is encrypted in the Necronomicon, but to possess the cursed volume Ash must battle an evil doppelganger, a skeleton-army, a winged wraith, nasty Lilliputian versions of himself, and Satan knows what else. Ash's impudent, deliciously overplayed gemme-outta-here attitude allows director Raimi to skewer the pomposity of both horror and knights-in-armor movies, while providing action thrills equal to the laughs. With its outrageous one-liners, wild stunt work, clownish camera angles, and even parodic music, this horror spoof will appeal to more than just creepshow cultists.

"The Vanishing" (1993), R, FoxVideo, prebooks July 23.

This American remake of a Dutch psychological thriller suffers from inevitable comparisons to its "real" predecessor, but is still suspenseful and unsettling. Kiefer Sutherland and girlfriend Sandra Bullock pull into a highway truckstop where she promptly vanishes. The kidnapper is nondescript husband and father Jeff Bridges, who plots his crime with clinical calculation. Years after the disappearance, the obsessed Sutherland is still searching for his lost love—much to the chagrin of his new girlfriend Nancy Travis—when Bridges contacts him, offering to reveal what became of his old girlfriend. Bridges will raise goosebumps with anyone who loves a good psycho, and thriller buffs will enjoy director George Sluizer's multiple Hitchcock references. A creepy, overlooked nail-biter that should find its audience.

"The Crush" (1993), R, Warner Home Video, prebooks July 28.

New-in-town investigative journalist Nick Eliot (Cary Elwes) takes a garage apartment from a well-to-do family and finds that their 14-year-old daughter Darian (Alicia Silverstone) has taken quite a shine to him. Although she wastes nearly one full hour

before doing anything particularly nutty, we know Darian is mentally disturbed because otherwise she'd never fall for such a dull, colorless, personality-free specimen as Elwes, who never fails to give the upper hand to the psychotic teen-ager (a redundancy in itself). Contrasted with the nearly transparent Elwes, the nubile Silverstone is fine—striking the right coquettish tone as an MTV-era Lolita. With action so sparse and poorly handled, "The Crush" is a better sell from the teen-sex angle, although voyeuristic old viewers are bound to be disappointed on that count as well.

"Bad Lieutenant" (1992), R and NC-17, LIVE Home Video, prebooks July 20.

Police lieutenant Harvey Keitel has a problem. Well, a whole lot of problems. A married father of four, he's got a drinking problem, a cocaine problem, a sexual infidelity problem, and a gambling problem that's sinking him deeper and deeper into a bookies' black hole. Through a haze of drugs and angst, Keitel investigates the brutal rape of a local nun and forces himself to face his own sins. Viewers may well wonder when he finds time to investigate this or any crime, as all he seems to do is go from one seedy encounter to the next. (But this movie's few moments of frontal male nudity, which probably earned it the scarlet letters "NC-17," aren't likely to shock anyone.) Should benefit as much from Keitel's masterful performance as from its strong art/cult appeal.

"Watch It" (1993), R, Paramount Home Video, prebooks July 22.

"Watch It" wants to be a multiplotted battle-of-the-sexes comedy along the lines of "Singles." But where "Singles" was cute and funky, "Watch It" is dumb and clunky. Peter Gallagher moves to Chicago to stay with his cousin—and his aging frat-boy roommates—and falls in love with his cousin's girlfriend, Suzy Amis. This film depicts men as adolescents with better cars, terrified of intimacy with a woman, but ever willing to subject each other to tiresome practical jokes. (Actually, the dreary Amis is no prize herself, and vibrant comic actresses Lili Taylor and Cynthia Stevenson belong in a much funnier movie.) The type of sports-and-a-sixpack guys described in "Watch It" would never rent a movie like this, so look for interest among

(Continued on next page)

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None!

We can fill your special order needs!

bassin DISTRIBUTORS

LASER DISC HEADQUARTERS

Music Videos
Exercise
Kid's Stuff
Movies &
Much More!

15959 N.W. 15 Ave.
Miami, Florida 33169

Call for a free catalog, ask for Dwight

TOLL FREE: 800-329-7664 • FAX: 305-620-2216

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	159	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	35	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	3	6	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
4	7	6	STAR TREK VI: THE UNDISCOVERED COUNTRY	Paramount Pictures Paramount Home Video 32301	William Shatner Leonard Nimoy	1991	PG	14.95
5	4	15	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
6	6	8	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
7	5	10	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
8	9	20	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
9	10	12	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
10	8	64	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
11	12	7	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
12	14	22	BLADE RUNNER: THE DIRECTOR'S CUT	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	39.99
13	16	7	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
14	17	3	OZZY OSBOURNE: LIVE & LOUD	Epic Music Video 29V-49151	Ozzy Osbourne	1993	NR	29.98
15	11	4	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	Various Artists	1993	NR	14.95
16	15	9	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
17	13	19	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
18	18	13	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
19	20	7	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
20	19	18	GREEN JELLY: CEREAL KILLER ●	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
21	22	5	VALLEY OF THE DOLLS	FoxVideo 1047	Patty Duke Sharon Tate	1967	PG	19.98
22	24	19	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
23	23	9	THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
24	25	85	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
25	21	21	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
26	26	5	BEYOND THE VALLEY OF THE DOLLS	FoxVideo 1101	Dolly Read Edy Williams	1970	NC-17	19.98
27	29	15	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
28	35	20	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
29	30	20	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
30	RE-ENTRY		BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
31	34	9	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
32	27	9	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
33	36	15	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
34	28	7	THE PREMIERE COLLECTION ENCORE	PolyGram Video 4400861533	Andrew Lloyd Webber	1993	NR	19.95
35	39	4	PETER, PAUL AND MOMMY, TOO	Warner Reprise Video 3-38339	Peter, Paul And Mary	1993	NR	14.98
36	31	21	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
37	33	77	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
38	RE-ENTRY		PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
39	RE-ENTRY		SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
40	RE-ENTRY		ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132	Tamilee Webb	1992	NR	9.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ IFA 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. ◊ IFA 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.

Voyager Looks To Reap Spoils From 'Damage' Laser Exclusive

BY CHRIS MCGOWAN

LOS ANGELES—Voyager Co. hopes to have one of its biggest-selling titles of the year with the exclusive laserdisc release of Louis Malle's controversial "Damage," which stars Jeremy Irons, Juliette Binoche, and Oscar-nominated Miranda Richardson.

"Damage" will not be available elsewhere on disc, unlike the majority of recent films in Voyager's Criterion Collection line. In most cases, there are two laser versions of the contemporary movies that Voyager licenses. The studios release unadorned, often pan-scan laserdiscs of films like "The Princess Bride," "sex, lies & videotape," and "Ghostbusters," while Voyager puts out higher-priced, widescreen versions packed with extras.

Voyager's \$49.95 Criterion version of "Damage" bowed June 16, day-and-date with the videocassette release, and features the uncut, NC-17

European version of the movie. It also has a special widescreen film-to-video transfer and an audio commentary track with director Malle.

The retail tag on "Damage" is much lower than prices for most other titles in the Criterion Collection. "We expect it to reach the sales and popularity of [our] other low-priced special editions, such as 'Boyz n the Hood' and 'Monty Python And The Holy Grail,'" says Eliabeth Colburn, marketing communications director for Voyager.

Louis Malle has had a brilliant film career for more than three decades now. He was considered part of the French New Wave, a film movement in the late '50s that included talents such as Francois Truffaut, Claude Chabrol, and Jean-Luc Godard.

After gaining international acclaim with "The Lovers" (1959), Malle directed such notable films as "Murmur Of The Heart" (1971), "Lacombe Lucien" (1975), "My Dinner With Andre" (1981), and "Au Revoir Les

Enfants" (1988). His films frequently explore volatile themes such as racism, fascism, adultery, and incest. Malle's frank and natural explorations of eroticism, especially of the forbidden kind, often have generated heated controversy.

"Damage" (1992) also contains explosive subject matter. It tells the story of a respected politician (Jeremy Irons) who risks his marriage and career in a steamy affair with his son's fiancée (Juliette Binoche). Miranda Richardson was nominated for an Oscar for her role as Irons' angry

and besieged wife.

Malle was quite happy to have his latest work placed in the Criterion Collection. "I have always admired the Criterion special editions. Voyager is spectacular," he says. "I worked closely with them on the transfer. It is great to give your work to people who take it seriously, and try to present it at its best instead of just trying to make bucks."

He prefers having his work shown on laserdisc, rather than on tape "where the quality is often disastrous." About the laser format, Malle

comments, "I am a fan. I hope laserdiscs eliminate video [tape]. I personally switched from video to laser a few years back, and I hope the market will follow me. The image and sound are much better."

Voyager restored nine seconds cut from his film in the American version. Other than that, Malle says, "Don't expect any surprises! I have been my own producer all my life, and my final cuts are final. I mean—there is no producer's cut, distributor's cut, etc. Which means it is unthinkable to re-

(Continued on next page)

MARQUEE VALUES

(Continued from preceding page)

women who need to reinforce their negative male stereotypes.

"Swing Kids" (1993), PG-13, Hollywood Pictures Home Video, prebooks July 19.

When Nazism spread across Ger-

many in the '30s, many rebelled against it, and this film tells of German teens whose adoration of American jazz gave them something other than fascism to believe in. Officially scorned for their admiration of Jews such as Benny Goodman and blacks such as Duke Ellington, the zoot-suited swing kids (Robert Sean Leonard, Christian Bale, and Frank Whaley) gather at record shops and dancehalls while trying to evade the coercive Hitler Youth. Despite fine portrayals by Whaley, Julia Stemberger, and an uncredited Kenneth Branagh, little plot exists after the syncopators square off against the sieg-heilers. If only its story were as electrifying as choreographer Otis Sal- lid's kinetic, sexy dance sequences—the in-store play of which should produce instant rentals.

"Brother's Keeper" (1992), not rated, Fox Lorber Video, prebooks July 28.

Adelbert Ward, a dairy farmer in rural New York state, was poor, illiterate, and of questionable mental capacity. But did he kill his brother Bill, as the police asserted? Documentarians Joe Berlinger and Bruce Sinofsky take a story of mercy killing vs. homicide and show the evidence of police misconduct that led to a very different resolution. Although it bogs down a bit in the middle, "Brother's Keeper" also offers a

front-row view of the media circus surrounding the Ward case as it became a *cause célèbre*—not to suggest that the film makers weren't part of that circus themselves. Will do well with the pesky question-authority types who loved "The Thin Blue Line" and "Incident At Ogala."

"Midnight Kiss" (1993), R and unrated, Academy Entertainment, prebooks July 29.

Detective Michelle Owens is called in to solve a mysterious series of women's blood-drainings around town, and while investigating, gets turned into a vampire who likes to wear miniskirts. Vampire-in-chief Gregory A. Greer comes close to being a punkishly irreverent antihero, but too many of his quips fall flat—apparently, Hell must not be getting the writing talent it used to. Owens is better as the reluctant bloodsucker who finds herself chasing the cat around the apartment and bashing bad guys who are nearly as barbaric as her fellow detectives. (The police in this movie are depicted as so childishly and idiotically sexist that real police would probably find that Ice-T song comparatively less offensive.) Nonetheless, horror fans respond best to quick pacing and gross effects, areas in which "Midnight Kiss" certainly excels.

Billboard.

FOR WEEK ENDING JULY 10, 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	1	17	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	1	1	37	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	4	7	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98	2	2	33	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
3	3	53	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98	3	4	63	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
4	2	78	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	4	3	75	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
5	8	19	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98	5	6	7	THIGHS OF STEEL WITH TAMILEE WEBB The Maier Group TMG158	9.95
6	7	123	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	6	9	79	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
7	14	3	LT PolyGram Video 4400863893	19.95	7	8	147	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊ Warner Home Video 616	19.98
8	10	29	HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95	8	5	21	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
9	NEW		THE INDIANAPOLIS 500: RACE TO GLORY PolyGram Video 4400866413	14.95	9	7	63	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
10	11	51	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	10	11	115	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
11	13	87	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	11	13	53	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) M032901	19.98
12	19	190	MICHAEL JORDAN: COME FLY WITH ME ◊ FoxVideo (CBS/Fox) 2173	19.98	12	10	45	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
13	15	85	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	13	14	15	ARMS AND ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG142	9.95
14	RE-ENTRY		PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95	14	18	163	BEGINNING CALLANETICS ◊ MCA/Universal Home Video 80892	24.95
15	RE-ENTRY		NFL ROCKS PolyGram Video 0853793	19.95	15	12	7	BUNS OF STEEL 7 WITH TAMILEE WEBB The Maier Group TMG159	9.95
16	NEW		WIMBLEDON 1992, NOT JUST RACKETS AND BALLS A*Vision Entertainment 50384-3	19.95	16	17	23	LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141	9.95
17	RE-ENTRY		THE NFL'S GREATEST RIVALRIES PolyGram Video 4400854933	19.95	17	RE-ENTRY		ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	19.95
18	RE-ENTRY		THE NEW YORK YANKEES: THE MOVIE Magic Video	29.95	18	20	17	CORY EVERSON'S TOTAL BODY WORKOUT Barr Entertainment 60006	19.95
19	20	3	MARCH OF THE TAR HEELS FoxVideo (CBS Video) 5773	19.98	19	RE-ENTRY		BUNS OF STEEL 5 WITH TAMILEE WEBB The Maier Group TMG138	9.99
20	RE-ENTRY		MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	20	19	3	JACLYN SMITH: WORKOUT FOR BEAUTY AND BALANCE FoxVideo (CBS/Fox) 5782	19.98

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

THE HOLLYWOOD REPORTER™ TOP 10				
WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Jurassic Park (Universal)	27,690,520	2,444* 11,330	171,098,465
2	Sleepless in Seattle (TriStar)	17,253,733	1,579 10,927	17,253,733
3	Dennis the Menace (Warner Bros.)	9,331,139	2,085 4,475	9,331,139
4	Last Action Hero (Columbia)	8,072,776	2,306* 3,501	30,005,381
5	What's Love Got To Do (Buena Vista)	5,483,384	1,091 5,026	13,207,699
6	Cliffhanger (TriStar)	4,147,456	2,176 1,906	65,558,170
7	Made in America (Warner Bros.)	2,067,829	1,898 1,089	38,629,833
8	Guilty as Sin (Buena Vista)	2,005,046	1,427 1,405	19,118,582
9	Menace II Society (New Line Cinema)	1,769,776	581 3,046	18,605,731
10	Dave (Warner Bros.)	1,474,850	1,221 1,208	58,340,177

VOYAGER LOOKS TO REAP 'DAMAGE' SPOILS

(Continued from preceding page)

release a film of mine as a longer version entitled 'director's cut.'

Malle's running commentary, on one of the disc's analog audio tracks, surveys the film's difficult production. "I was sick, and shooting for the first time in the U.K. is not a piece of cake," he recalls. "Jeremy Irons and Juliette Binoche gave me a hard time, for various reasons that had mostly to do with my physical weakness—the fact that I was not on top of it."

Later came the final editing, which presented a new problem. The aforementioned nine seconds became a source of contention between Malle and New Line Cinema. The MPAA had decided that the footage in question was too adult for American audiences and would take "Damage" from

an R to an NC-17 rating.

"When I saw the first cut, I liked what I saw, knowing that it was a disturbing, rather shocking piece of work," says Malle. "But I didn't expect this long and absurd charade about the American rating. I went all out against the MPAA board, being told by New Line that we would never cut, then finding out that I had to cut, contractually."

He adds that it was a "bad experience" and "bad publicity." Press attention focused on the dispute, which led audiences to expect the movie to be an erotic romp, rather than a serious drama. Actually, notes Malle, the movie "is finally rather austere."

Looking back, he concludes, "If I

had to remake 'Damage,' I would do it very differently—different cast, different crew, different storytelling. Of course, I am very critical of my work and never satisfied. And I hate to repeat myself. Yet as it stands, 'Damage' is one of my best efforts as a director."

Voyager also has just released a \$124.95 special edition of "Bram Stoker's Dracula," featuring director Francis Ford Coppola on a commentary track, plus an extensive supplementary section. Due in September is a \$99.95 Criterion Collection release of "Robocop," with audio commentary by director Paul Verhoeven.

STORE MONITOR

(Continued from page 54)

Vegas are **J&R Music World**, New York; **L.A. Video**, Wyndmoor, Pa.; **Movies Unlimited**, Philadelphia; and **Troy Video**, Troy, Mich., all in the small, one-to-five-store category. In the medium class (six to 20 stores): **Blockbuster/Leisure Entertainment**, Birmingham, Ala.; **Box Office Video/FGS Enterprises**, Portage, Ind.; **Title Wave Stores**, Plymouth, Minn.; **Video City**, Bakersfield, Calif.; and **Videosmith**, Allston, Mass. Large (21 and up): **Blockbuster Entertainment**, Fort Lauderdale, Fla.; **Palmer Video**, Union, N.J.; **Tower Records & Video**, West Sacramento, Calif.; and **Video Watch**, Ann Arbor, Mich.

Canadian nominees are **Jumbo Video/Colossal Video & Comm.**, Oshawa, Ontario, and **Rogers Video**, Richmond, British Columbia. Nonvideo specialty nominees are **Schnuck Markets**, St. Louis, and **Wegman's**, Rochester, N.Y.

TEXAS SHOOTOUT: Reports that **H.E.B. Grocery** hopes to unload its 35-store specialty chain, **H.E.B. Video Central** (Billboard, June 10), could be part of a trend. **Leslie Hicks**, San Antonio Express-News business writer, says her newspaper reported **Kroger** is retreating from San Antonio, where it has 13 grocery outlets, seven with video sections.

H.E.B.'s headquarters is San Antonio, home to 16 Video Central units. San Antonio also has 16 **Blockbuster** outlets and seven **Sound Warehouse** stores, a Blockbuster subsidiary since late 1992.

With H.E.B. declining to comment beyond a prepared statement, speculation mounted regarding the status of **Craig Odanovich**, who runs Video Central and is a VSDA director. "Craig is very identified with the chain," says one intimate, who points out that three stores in Houston carry his name as part of the logo.

H.E.B. public affairs VP **Mike De La Garza** did not return repeated phone calls for further information. In the statement, La Garza played down the listing with a broker: "After an adequate time of exploration, it may be that H.E.B. will not find a suitable buyer."

Video Central continues its plans to develop a superstore and the addition of **Music Central** departments in certain stores, he pointed out. The video chain operates in 16 communities and employs 800 of the 42,000 total work force that also runs 219 grocery outlets across the state.

DUPLICATION/REPLICATION CONFERENCE

(Continued from page 53)

its pros and cons." Paramount will support CD-I, Klingensmith said, adding that Philips is likely to improve the system.

PPV has proved a dicier issue. "Pay-per-view is one of the most overpromoted, underperforming delivery mediums ever," Klingensmith stated, but suggested that advances in video compression may improve things. The proposed tests "are going to make it possible for PPV to finally get a very fair shake at becoming a business," he noted. "Up until now it's been kind of a dismal failure. The advent of systems like [Time Warner's Queens, N.Y.-based, 500-channel] Quantum is showing that buy rates can be better."

Even so, he noted, "toasters didn't disappear with the microwave, and the use of VCRs is not going to go quickly, like a fondue pot."

To cope with multiplying media options, "the home video industry has got to embrace newly created programs for its distribution outlets or face the same extinction as the dinosaurs," Klingensmith said. Suppliers, meanwhile, are facing a sellers' market: "All delivery systems are going to need software."

According to Pfannkuch, "It's been a phenomenal year in new entertainment technologies, but old technology has responded and will

continue to." Pfannkuch foresees a new, improved VHS, known as W-VHS, better extended-play duplication, and in-cassette high-speed dubbing tied to direct distribution and lower prices. W-VHS should arrive in Japan "in a few months," he predicted.

"Old technology has shown great viability this year," Pfannkuch added. "Obviously it is aware that it is being threatened, but it has lots of life in it and can and will respond."

Kelly took a look at the numbers, drawing from a consumer survey about PPV to be presented at the Video Software Dealers Assn. convention. One result: Respondents liked going to stores and browsing among rental cassettes, but hated returns. "Clearly PPV could have a cannibalistic effect there," Kelly said.

The best defense against PPV, he believes, are cassettes priced under \$10 and as low as \$7. That means lower manufacturing costs—and Kelly predicts duplicators, making heavy use of EP, will be able to turn out a two-hour VHS cassette for \$1.75. To duplicators who complain of a price squeeze, Kelly points to greater volume and a decrease in the cost of materials brought about by EP. "I would suggest to duplicators that this is not exactly a bad scenario."

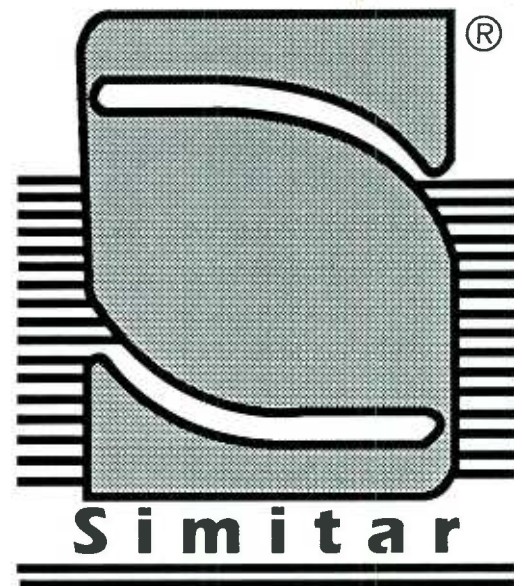
Billboard®

FOR WEEK ENDING JULY 10, 1993

Top Kid Video™						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.		Year of Release	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number		
★ ★ ★ No. 1 ★ ★ ★						
1	1	192	PINOCCHIO ◆	Walt Disney Home Video 239	1940	24.99
2	2	7	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1730	1993	12.99
3	3	35	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
4	10	3	BARNEY RHYMES WITH MOTHER GOOSE	The Lyons Group 99031	1993	14.95
5	7	11	BARNEY'S BEST MANNERS	The Lyons Group 99021	1993	14.95
6	4	19	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	1992	14.95
7	5	19	BARNEY IN CONCERT	The Lyons Group	1992	14.95
8	6	63	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
9	9	25	ROCK WITH BARNEY	The Lyons Group 98081	1992	14.95
10	15	23	BARNEY GOES TO SCHOOL	The Lyons Group 98061	1992	14.95
11	12	25	BARNEY'S BIRTHDAY	The Lyons Group 99011	1992	14.95
12	8	17	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
13	13	9	X-MEN: ENTER MAGNETO	Saban Entertainment/PolyGram Video 4400866593	1993	9.95
14	11	113	THE JUNGLE BOOK	Walt Disney Home Video 1122	1967	24.99
15	16	11	THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	1993	12.98
16	18	23	BARNEY'S THREE WISHES	The Lyons Group	1992	14.95
17	17	15	BARNEY: CAMPFIRE SING-A-LONG	The Lyons Group 98051	1992	14.95
18	19	9	PETER, PAUL & MOMMY TOO	Warner Reprise Video 3-38339	1993	14.98
19	14	9	X-MEN: DEADLY REUNIONS	Saban Entertainment/PolyGram Video 4400866613	1993	9.95
20	RE-ENTRY		DISNEY'S SING ALONG SONGS: UNDER THE SEA	Walt Disney Home Video 908	1990	12.99
21	RE-ENTRY		BARNEY: A DAY AT THE BEACH	The Lyons Group	1992	14.95
22	RE-ENTRY		THE RESCUERS	Walt Disney Home Video 1399	1977	24.99
23	20	17	ARIEL'S UNDERSEA ADVENTURES: VOL. 1	Walt Disney Home Video	1993	12.99
24	NEW ▶		KID SONGS: PLAY-ALONG SONGS	Warner Reprise Video 3938353	1993	14.98
25	RE-ENTRY		CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95

◆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.

CONGRATULATIONS TO:
GARY ROSS
1993 Video Man Of The Year

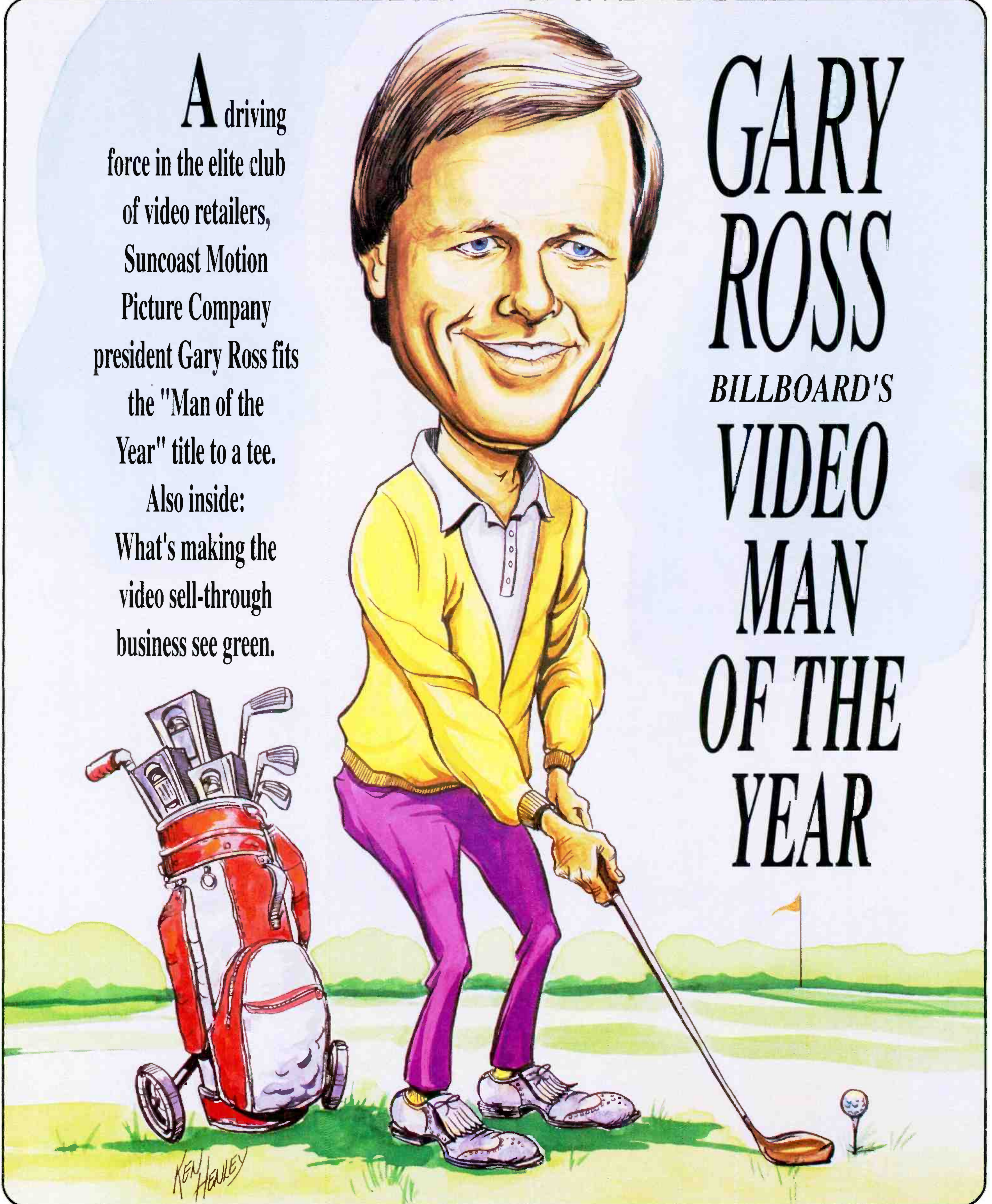


FROM YOUR FRIENDS AT
SIMITAR ENTERTAINMENT

A driving force in the elite club of video retailers, Suncoast Motion Picture Company president Gary Ross fits the "Man of the Year" title to a tee.

Also inside:
What's making the video sell-through business see green.

GARY ROSS BILLBOARD'S VIDEO MAN OF THE YEAR



Buena Vista Home Video
Congratulates
GARY ROSS
Video Man Of The Year



Suncoast Head Gary Ross Is On Target, Narrowing The Gap Between Video Rental And Sell-Through

by
Earl Paige



President of Suncoast Motion Picture Co., Gary Ross earns Billboard's Video Man of the Year award for a number of reasons, not the least of which is that the chain of stores he heads has set a new pace.

Then there's the sell-through video business in general—a whole industry that's flourishing because of visionaries like Ross, who stuck his neck out when no one else was thinking stores could make it without rental as a basis.

The award is most appropriate due to the service Ross performs for the whole industry. He has been appointed as a director of Video Software Dealers Assn., the trade group now forging a renewed direction through the devotion and tireless efforts of people like Gary Ross.

Gary Ross got his start in a training



Gary has been a real pioneer in the video industry. In most cases, pioneers end up with arrows in their backs. In this case, he's being honored as he rightly should be. Congratulations, Billboard, for making such a great choice. Gary is a terrific guy and deserves it. Gary has worked for me in three companies, and this time he must have really gotten it right to achieve this kind of honor.

—Jack Eugster, Chairman and CEO, Musicland Group



program for Target Stores in suburban Minneapolis. At Target, he worked at a number of jobs and was relocated to Denver (he had earned a degree in finance at the University of Denver), where he was district operations personnel manager for Target. From Target, Ross went to the Gap Stores, and much of his strong background in retail and operations was gained in the 10 years he spent with that company before his arrival at Musicland in September 1984.

"I went to the Gap Stores as a district

manager," says Ross, recalling that he served in San Francisco and then New York as a regional manager, "and I helped open up the New York stores." He was promoted back to San Francisco as VP stores and in 1982 became executive VP of store operations at the Gap under Jack Eugster, now Musicland's top executive—who had arrived from the Gap in 1980.

Rising steadily at Musicland, Ross was first senior VP, planning and administration, then senior VP, marketing and merchandising. He was appointed to executive VP, marketing and merchandising, in 1988, and in 1990 he was picked to helm the fledgling Suncoast operation.

Refusing to take sole credit for Suncoast's success, Ross says that Suncoast has a leadership team comprised of Peter Busch, VP video merchandise; Chris Johansen, national buyer, trend; and Frank Vinopal, senior VP, operations.

When Billboard recently caught up with Ross, the glow was still on regarding figures that show Suncoast going from \$284 per square foot to \$316—a jump of 11.2 percent, with video overall growing steadily as a portion of revenues (\$236.5 million in 1992, or 23.2 percent versus 21.2 a year earlier and 18.6 percent in 1990).

Responsible for what is now a sizable chunk of Musicland's total 1,135



Gary Ross? I didn't even know he was in the video business. In all seriousness, congratulations, Gary. You're a great guy and a great video man.

—John Burns, Executive VP, Uni Distribution



stores (the count at fiscal year-end), Ross says Suncoast is at 269 and is expected to hit 300 by the end of the fiscal year 1993. All Suncoast's expansion will be in the U.S. despite Musicland now expanding in Europe.



"Our site-location strategy is to go into major shopping centers, depending on how good the location in the mall is," says Ross. "We'll do a deal in any state if the mall is right for us."

About 75 percent of Suncoast merchandise is movies. The rest includes almost everything Hollywood has to offer—from T-shirts and other apparel items to blank tape and video games, posters, dolls, postcards, mugs, all kinds of gift items and memorabilia.

"The biggest change is the growth of the number of titles below \$20," notes Ross. "We originally went into business boasting we had thousands of titles below \$40. Now I can say there are 6,000 to 7,000 below \$20. So it's been a remarkable addition of titles, a really big mix or assortment. The lowered price point makes it more affordable for the customer. And there's a widening of demographics—an even balance of male and female. There is a growing cadre of collectors who are interested in special editions, special how-to videos, and have specific times to watch a movie versus the impulse decision to run out and rent."

All the same, Ross says that Suncoast customers do rent movies. "The majority definitely rent. The two businesses tend to work together more than they work apart. We have the same customers."

Any number of factors add up to why Suncoast is finally taking off. Some observers point to not only Ross' background but that of his

mentor, Jack Eugster, chairman/CEO. Both are from the Gap, and Ross suggests some of the reasons that chain is so often leading the highly competitive apparel business.

"They do a phenomenal job of changing their merchandising with a varying and intelligent taste level and a very good knowledge of value for their customer base," he says. "They've really got it down pat. They change their whole color package and merchandising every eight weeks. I think presentation has a lot to do with it. Their table merchandising is especially effective. It properly presents the merchandise in a very tasteful manner at a very good value."

As for Suncoast, "We try to romance the product," Ross says, "and that takes a lot of work on the part of our merchandising staff. It requires special skills, not only for the store manager, but the people at Suncoast headquarters. Promotion has a lot to do with it."

Increasingly, Suncoast is gaining stature within Hollywood, as sell-through continues to grow. "The studios have a great attitude for the most part," says Ross. "All the studios have a growing amount of sell-through, although it's erratic because you have a hit one year and not the next. All the studios have a positive feeling about selling product whether it's been through the rental track or is triple-A product" that is released as sell-through to begin with.

Such AAA titles as "Batman Returns" demonstrate the massive appeal of video, Ross believes. "The theatrical volume is so huge, the repeatability so heavy, and the intent to purchase so strong, that those are the logical titles to come direct to sell-through. They benefit the whole industry because the retailers buy them, too, at the lower prices; they get a break, too."

But titles that have been on rental shelves "are really our lifeblood, our mainstay at Suncoast," Ross says. "We're very pleased to have that product, to promote it the second time around. We do that by making the movie important in our store, with promotion, instore merchandising and special techniques."

Suncoast's brain trust looks at movies grossing under \$100 million

at the box office as yet another potential winner on the store shelf. "Though I might say that the 'Sister Acts' and the 'Beethovens'—the movies grossing below \$100 million—fit in a little different category," says Ross. "I see more promise to do these on a direct sell-through basis in the future because we have a bigger and ever expanding market. More people are interested in buying



We all know what a great retailer Gary is. But he's much more. As a VSDA board member, Gary is always making positive contributions and is consistently involved and knowledgeable in all of the issues. He's a tremendous asset to VSDA—a class act if there ever was one.

—Don Rosenberg, Executive VP, VSDA



movies rather than just renting. Therefore, lower-grossing movies down the road can qualify for direct to sell-through. That window of revenue opportunity is all the more there for a lot of these PG-13s to make a nice profit for the studios and the retailers."

Of course, the animated movie is here to stay in a big way, says Ross. "Disney has built this great franchise. These movies are different. Even though 'Aladdin' is a tremendous hit at the box office, the 'Aladdin' videos fill a different niche. They are available to mothers who want material for their children, for electronic baby-sitting purposes and education and entertainment. There's no question that an animated can do \$15 million to \$20 million at the box office and still be a very big success in sell-through. That's been proven time and time again," Ross maintains.

Today Ross is bullish about Suncoast, and he doesn't flinch when the topic comes up of how the once controversially regarded chain might have had the plug pulled. "The Gulf

Continued on page V-4

Video Man of the Year

Continued from page V-3

War was a big downfall to our business—and probably others—because people spent their time watching CNN television,” he says. “During that time and during the tough economic times surrounding it, there were several of us who thought maybe this was not the best business. We got through it. We went on from there. Fortunately, in 1992 we had 12 theatrical releases direct to sell-through. This year could be a little tough.

All the same, Suncoast is not likely to change a lot, says Ross. “We will

are making progress. We see the continuation of the business in double-digit rates compared to other entertainment businesses. It's one of the fastest growing, compared to theatrical, rental, video games. We like to look at the Paul Kagan 10 to 12 per-

Gary Ross has been a pioneer and has helped make Musicland Group very important in the video business. Over the years, we've had some of the longest and worst service dinners in Las Vegas. They were only tolerable because of the fun of being with Gary and other Musicland people.

—Bill Mechanic, President, Disney Home Video

The minute you walk into a Suncoast store, it's clear that it was put together by someone who understands retailing and appreciates movies. Out here where the movies are made, Gary, we in turn appreciate your leadership and value your friendship. All the best to Billboard's Man of the Year.

—Warren Lieberfarb, President, Warner Home Video

cent growth projections compared to music or books. But we still need to refine our approach. We would like to have a better bottom line.”

With all the excitement of Suncoast going for him, it's a wonder how Ross can find time to do anything else—but he does, handily. “I'm on two boards [Video Software Dealers Assn. and Minnesota Film Board], but Suncoast comes first. Then there's my overall role in helping the management of Musicland

Continued on page V-5

continue with the current format. We're reasonably pleased, even though we are not yet at the desired level of profitability and volume, we

Consumers Are Sold On Sell-Through

Lower Prices, Higher VCR Use, Less Time, More Titles

Contribute To Growth

by Jim McCullaugh

This is Part 1 of a two-part overview of the home video sell-through business.

To put the sell-through home video market in some perspective, consider the following:

In June 1992, Billy Ray Cyrus' monster No. 1 “Some Gave All” album was released. It went on to sell about 4.8 million copies, generating about \$65 million in retail value. In October of the same year, Rush Limbaugh's No. 1 best-selling book, *The Way Things Ought To Be*, was published. It sold about 2.1 million—to the tune of about \$52 million in retail value.

Big numbers for home entertainment software product, right? Not!

Walt Disney Home Video released “Beauty And The Beast” in October 1992. It sold a record 20

million copies, ringing up a staggering \$500 million in retail sales. In fact, the “Beauty And The Beast” video outsold the top five albums of the year combined—including Cyrus', as well as LPs by Garth Brooks, Nirvana, Whitney Houston and Pearl Jam.

This fall Disney will release “Aladdin,” a title that could become the first 30 million unit videocassette—and deliver a \$600 million payday to the studio!

When it comes to mega-selling, direct-to-sell-through home video titles, the videocassette medium can often leave its audio, book and toy counterparts combined in the dust.

Other fast facts: Theatrical box

office in North America generates about \$5 billion. The record industry generates annual sales of \$9 billion. Total dollars spent for home video? Try a whopping \$17 billion. Of that, \$11.2 billion comes from rental and \$5.8 billion from the sell-through market, according to New York research firm Alexander & Associates.

That compares to 1991's total of \$14.8 billion, with rental accounting for \$10.2 billion, and sell-through generating \$4.6 billion. Notice the solid sell-through increase.

And this year?

According to Amy Innerfield, sell-through analyst for Alexander &

Continued on page V-6

MAXELL SALUTES SUNCOAST'S GARY ROSS, BILLBOARD'S VIDEO MAN OF THE YEAR.

maxell
TAKE YOUR MUSIC
TO THE MAX.



*Congratulations
Gary Ross -
from all your
friends at
Cabin Fever.*



■ Sell-Through

Continued from page V-4

Associates, consumers had already purchased a staggering 156.8 million pre-recorded cassettes between January 1 and mid-May 1993, at an average price of \$14.65. That translates into \$2,297,000 at the cash register.

For the same period in 1992, at an average price of \$15.35, consumers bought 131.4 million tapes, representing some \$2,017,000 in retail sales.

Another perspective: Consumers have already purchased more tapes at sell-through in 1993 than they did for the entire year of 1988.

The rental side of the business may be somewhat flat, but sell-through is growing annually at about 20 percent and shows no sign of slowing down. Factors contributing to the continued growth of sell-through, according to a cross-section of home video executives, include:

- a healthy share of blockbuster direct-to-sell-through titles each year, which create traffic for multiple tape purchases;

- increasing marketing savvy on the part of software suppliers;

- the decrease in average unit price of pre-recorded cassettes;

- more repriced catalog titles;

- the explosion of the gift-set, boxed-set and collector's edition phenomenon;

- the fourth-quarter gift-giving trend;

- the expanding role of the sell-through-only chain, such as Suncoast Motion Pictures;

- a steady increase in family-orient-

ed product;

- ever widening distribution into mass merchants, grocery stores, drug chains and non-traditional outlets;

- steady growth of VCR households;

- and more sophisticated marketing by special-interest suppliers.

More For Less

"The average price of sell-through tapes has been coming down dramatically every year," says Innerfield. "You can buy a tape now for \$15. Just a few years ago, you couldn't do that. The price of children's product is now ranging from \$3.99 on up.

"There's such a wide variety in the prices now that it brings a lot more people into the mix. Home video has become a lot more affordable."

The number of VCR households, she adds, continues to swell, "even though the year-to-year growth is not that large anymore. But, recently, VCR penetration reached 80 percent of all U.S. households. VCR penetration was only 51 percent in 1987."

Innerfield further dramatizes the psychological impact home video has had on the general public. "Slowly, over the years," she observes, "consumers have been more accepting of the fact that you can buy videos. It's not a foreign thing to them."

Widening distribution has also been a key factor, she stresses. "[Home video] is in almost every place you turn. You can go to your

gas station now for tapes."

The number of major, direct-to-sell-through titles each year is also creating a strong "locomotive" effect, which results in multiple purchases.

Moreover, she observes, "studios are much more open to going direct-to-sell-through and are really looking at it much more on a title-by-title basis.

"It's not so much of a formula anymore, where a film that is over \$100 million at the box office automatically goes sell-through," she says. "Look at what happened with 'Beethoven' last year. That opened everyone's eyes. That was a title that did about \$50 million at the box office but sold 3.1 million units in the cassette market. That turned people's heads."

Agreeing with Innerfield about being more open to direct-to-sell-through on theatrical titles is George Feltenstein, senior VP of marketing and sales for MGM/UA Home Video. "Rental versus sell-through is still on a title-by-title basis," he says. "But we have a PG film coming out theatrically in August called 'Meteor Man,' with Robert Townsend. It's aimed at family audiences and deals realistically with problems in the ghetto, such as drugs and violence. But it's done in a way that's appropriate. The theme is to stay away from those kinds of things.

"If that picture makes a tremendous splash at the box office, we will have a family-oriented motion pic-

Continued on page V-8

To Gary Ross and All Our Friends at musicland WE GOT WHAT'S HOT.

Thank You

Thank You

Thank You

We look forward to sharing with you the success of Basketball's definitive videos "The Story of a Game" coming this fall.

CAT. NO. 6501

CAT. NO. 6502

Distributed by:
Strand Home Video
3350 Ocean Park Blvd.
Santa Monica, CA 90405
(310) 396-7011

CONGRATULATIONS

VIDEO MAN OF THE YEAR

GARY
ROSS

FROM FRIENDS AT



Congratulations!

Gary Ross



ture with a PG rating," he continues. "What happens if it does only \$50 million instead of \$150 million? We still might consider going sell-through. Certainly, we would be more open to that. It also has a potentially big soundtrack. Box office isn't everything anymore. The kids have to want to own it."

From his perspective, Feltenstein says he thinks sell-through growth also stems from the fact that the industry, as well as his company, has "become more aggressive at the \$14.95 price point. We still believe very firmly that the price point for certain classics and blockbusters should be \$19.98. But there is a widening window of opportunity at the \$14.95 level, especially considering the wealth and breadth of our 5,000-title library. We plan on putting out some of our biggest titles to date at that price point. And we may open up the doors more beyond that."

The MGM/UA executive also agrees that widening distribution into supermarkets, mass merchants, price clubs and drug chains is having a definite positive impact. "America has woken up to the fact that you should build a library of videos the way you build a library of books or CDs," he states.

Having become a leader in the collector's edition/gift set/boxed set area, MGM/UA's Feltenstein says that market is also growing—"provided the product itself is strong. You can't just take any three titles because of a similar star and put them together in a gift set. Our gift sets are carefully put together and thought out. If you do it right, the consumer will respond."

Technological Challengers

The generally upbeat and rosy predictions about the continued growth of sell-through, according to observers, also comes despite all the media hype about pay-per-view, video-on-demand and other newer technologies, which some industry observers contend will ultimately crowd out home video.

"Anyone expecting PPV or some of the newer technologies to wipe out video stores has a long time to wait, if it ever happens," states David Bishop, senior VP/GM of LIVE Home Video. "Certainly, the new competing delivery systems will challenge home video as we know it. But what is more likely to happen is an expansion of the business. The pie will be carved up a little bit differently. But we don't expect it to be dramatic.

"What's likely to result from this newer competition," he continues, "is that consumers will have a better shopping experience at the store level. Stores will feel the pressure to enliven both sale and rental."

Bishop further points out that the "timing" of video on demand is expected around 1994. "And any significant penetration cannot be expected until 1998," he adds. "But what everyone fails to see is that home video won't stand dormant. Home video will go through its own changes and evolution."

While PPV has an attractive convenience factor, will that be enough to change human behavior? Says Bishop, "My guess is that it won't. You can't downplay the whole shopping experience, which in the last

Continued on page V-10

Congratulations To

Gary Ross

A Man Of Sound And Vision

And Billboard's

Video Person

Of The Year!

From Your Friends At

uni
distribution corp.



Pacific Arts



©1993 Uni Distribution Corp.



IS
FORE!



decade has become more than just a means to get goods. It continues to be more of a leisure-time activity and will become more so.

"PPV won't knock out home video as a new entertainment channel," concludes Bishop. "Does it present new challenges for the video retailer? Absolutely."

Ron Castell, senior VP of programming, Blockbuster Entertainment Corp., also downplays the "threat" of PPV and the newer video-on-demand technologies. "We don't really see any battle," he says. "What we really have heard is the clatter of word processors in public-relations offices. There has been a lot of posturing—but not a lot of money—coming in for these services.

"The key point is that video retailers are used to competing. We've always had competition. Sure, things will change in our business, but retailers will change with it. By the time all this new technology rolls around—if it ever does—retailers will have new stores and new customers, more selection, more cash flow and more marketing."

Family Fare

On the eve of the VSDA convention (July 11-14 in Las Vegas), only a handful of major direct-to-sell-through titles were announced. Among the fall headliners are Disney's "Aladdin," "Homeward Bound" and "The Muppet Christmas Carol," FoxVideo's "Home Alone 2: Lost In New York" and New Line Home Video's "Teenage Mutant Ninja Turtles III: Lost In Time."

That's in sharp contrast to the last holiday season, when 13 major sell-through titles were in the mix.

But with a number of summer's theatrical films having already rolled out, video retailers are anticipating the possible addition of at least several more titles for fourth-quarter sell-through. The reason? More direct-to-sell-through titles in the fourth quarter are critical to the continued surge of the home video sell-through business. Studios recognize this phenomenon, say retailers, and are cognizant of both sell-through and rental benefits.

And the more diverse the title offering, the more store traffic is created and the more multiple purchases are generated, according to retailers.

Last fall was a watershed period in sell-through, according to many in the trade, when a record number of 13 major direct-to-sell-through titles were available. Among them were "Wayne's World," "Hook," "Beethoven," "Beauty And The Beast," "Sister Act" and "Batman Returns."

The good news for home video retailers this year is that Hollywood has now mixed its summer theatrical release schedule with many more family-oriented, animated and PG-13 pictures than usual, according to film analysts.

Even upcoming big-screen action/adventure films such as "Last Action Hero," starring Arnold Schwarzenegger, have had their violence and language toned down in an effort to win a wider PG-13 rating. That film is pegged by many as a strong fall sell-through candidate.

Even a modest direct-to-sell-through title can now move several million units on the low end, according to retailers.

Continued on page V-12

CONGRATULATIONS
GARY ROSS
ON BEING NAMED
BILLBOARD'S
VIDEO MAN OF THE YEAR



More sell-through titles also provide a major boost to the rental side of the business—supplying dealers with low-cost, in-demand rental inventory.

"The prospect of a small group of sell-through titles [this fall] is an ugly scene, as far as I am concerned," says John Thrasher, video merchandise buyer for the Sacramento-based Tower Video chain. "Last fall demonstrated there

was a market that could absorb many diverse [sell-through] titles. It was an incredible stimulation for the business and really drove customers into stores. The impact was enormous. And the theatrical success of those films translated well into home video success."

Thinking long-term, the studios "are also looking more and more at every conceivable marketplace where people shop [for sell-

through]," continues Thrasher. "With a G or PG-13, the studios can get better placement in a K mart, Target or Walmart. With a hard R rating, you tend to exclude those kinds of retailers."

"It's no secret that films like 'Lethal Weapon 2' and 'Total Recall,' which were released direct-to-sell-through, were hurt a few years back because of the R rating. Those outlets just don't get behind an R-rated picture the way they do a G or PG-13 movie."

A G or PG-13 rating also attracts potential promotional partners a lot quicker for both theatrical and

one-third more units than an R-rated sell-through title.

Another dynamic fueling speculation of more fall sell-through titles is the fact that a film no longer has to do near \$100 million in box office receipts to seriously contend for home video sell-through status. Last year, for example, MCA/Universal Pictures Video set a sell-through precedent by releasing "Beethoven" directly to video at \$24.95, a film that grossed less than \$50 million domestically. That title startled many in the home video industry with its success, selling upwards of 3.1 million units.

Video released the relatively lesser-known animated children's title "Little Nemo: Adventures In Slumberland" to the sell-through market. The title has racked up very respectable unit sales of 1.2 million. "We were pleasantly surprised at how well both 'Beethoven' and 'Little Nemo' did," says Thrasher.

The Bottom Line

Sell-through also creates a potentially greater upside for a studio's bottom line. A rental title priced at \$64 wholesale can return \$32 million to the studio if it can sell 500,000 units—considered a tough number in today's

CONGRATULATIONS!

GARY ROSS

of Suncoast Video for being recognized as the Billboard Magazine Video Man-of-the-Year.

Your stores are an excellent addition to our shopping centers. Congratulations on this well-deserved recognition.

GENERAL GROWTH MANAGEMENT

CONGRATULATIONS

and

BEST WISHES

from

your friends at

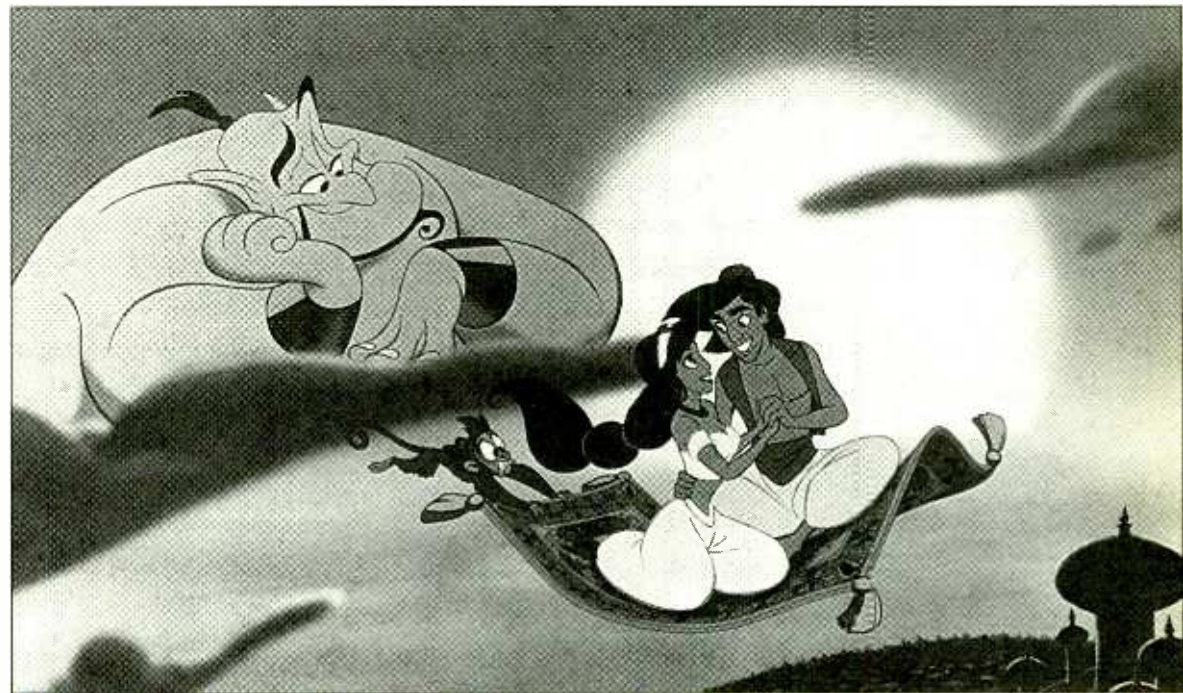


Congratulations to Suncoast's

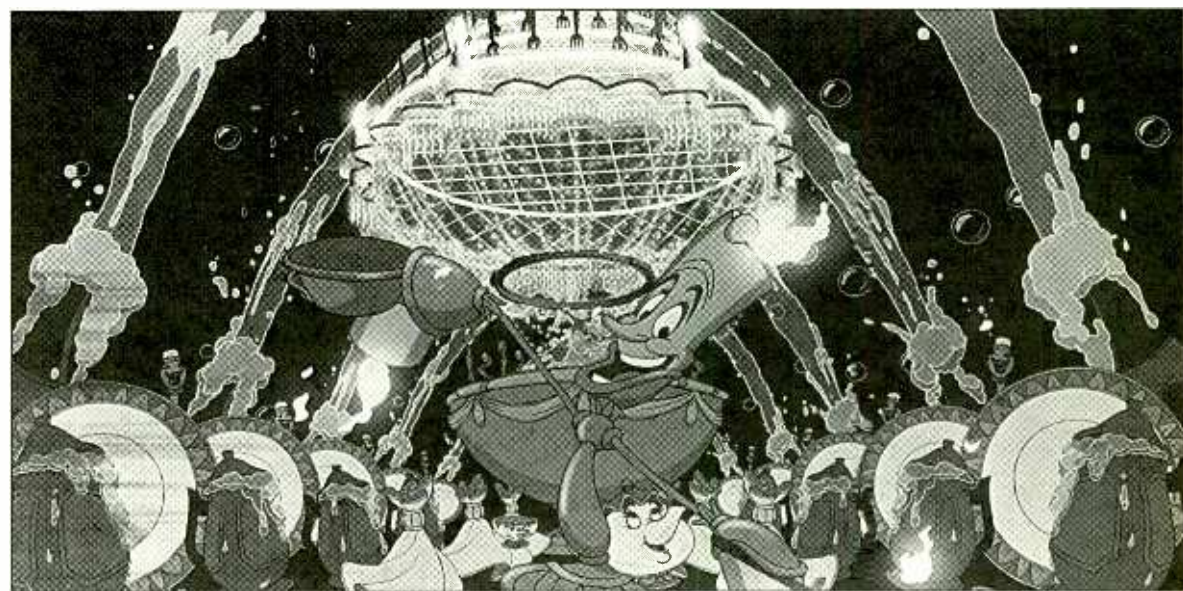
GARY ROSS

BILLBOARD'S VIDEO MAN OF THE YEAR

From all of us at



Disney's "Aladdin" is expected to break the sell-through record this year.



The current record-holder is Disney's "Beauty And The Beast."

home video sell-through campaigns, notes Thrasher. "There's a much broader audience for G or PG-13 sell-through than R-rated sell-through," according to Innerfield of Alexander & Associates. "You see a lot of video gift giving in the fourth quarter. It's the grandmother, aunt and uncle factor. They won't buy R-rated films as gifts."

Typically, she notes, mass merchants and price clubs—now powerhouse forces in sell-through—move approximately 40 to 50 percent of sell-through units. "That was certainly true during the fourth quarter of last year," she says. And, she adds, a G or PG-13 rated sell-through title will see approximately

While lacking blockbuster box office numbers, however, it had other key sell-through ingredients—wide kid appeal, comedy and repeatability.

In a similar vein, New Line Home Video just announced the July 14 sell-through release of "Teenage Mutant Ninja Turtles III: Lost In Time." Box office to date: \$40 million.

Disney is also dropping in the recent "Homeward Bound: The Incredible Journey," a live-action film about the adventures of two dogs and a cat, direct to sell-through on Aug. 13. Its box office is \$40 million.

Earlier this year, Hemdale Home

rental market. But a sell-through title, priced at \$15 wholesale, can create a \$45 million payday to the studio if it can sell 3 million units.

Among the films opening this summer that could seriously vie for sell-through contention this fall are "Hot Shots: Part Deux," a sequel to a successful comedy; the animated "Happily Ever After"; "Cliffhanger," a Sly Stallone action film that took in \$20 million its first weekend; "Super Mario Brothers," based on the Nintendo game characters; "Jurassic Park," director Steven Spielberg's interpretation of the Michael Crichton best-selling novel about genetically engineered dinosaurs running amok; and Schwarzenegger's "Last Action

Hero."

There's also the animated "Once Upon A Forest" from 20th Century Fox; "Dennis The Menace," a live-action film based on the classic character; "Free Willy," a youth/family appeal film about a whale; the comedic "Coneheads," based on the "Saturday Night Live" characters; "Tom & Jerry: The Movie," based on the popular cartoon characters; "The Secret Garden," another live-action rendition of a family classic; and Mel Brooks' parody "Robin Hood: Men In Tights."

ed "My Neighbor Tortoro," which is now playing in theaters. Spring releases such as "The Sandlot," "Cop And A Half," "Adventures Of Huck Finn" and "Loaded Weapon 1" also could be possible fall sell-through candidates, according to Thrasher.

"I'm fully expecting both 'Last Action Hero' and 'Jurassic Park' to be in the fall sell-through lineup," he says.

"Ever since the original 'Home Alone,' Hollywood has been keenly aware of how big the family audience is," says Martin Grove, film

dy ever. It had an enormous run because of that. Hollywood really sat up and took notice."

Both "Home Alone" and "Home Alone 2: Lost In New York" went directly to home video sell-through. The former has sold in excess of 10 million units, while the latter is set to bow this summer (July 27).

Even if lots more direct-to-sell-through titles don't materialize for retailers, however, "that's a positive, too," according to Andrew Kairey, senior VP of marketing for MCA/Universal Home Video.

log. Certainly, retailers of all types are devoting a lot more square footage to catalog. You're also seeing a lot more original sell-through product, like our 'Little Engine That

Could' premiere on home video. That's helping to fuel sell-through as well." ■

Part 2 of the sell-through story will be in next week's VSDA special section.

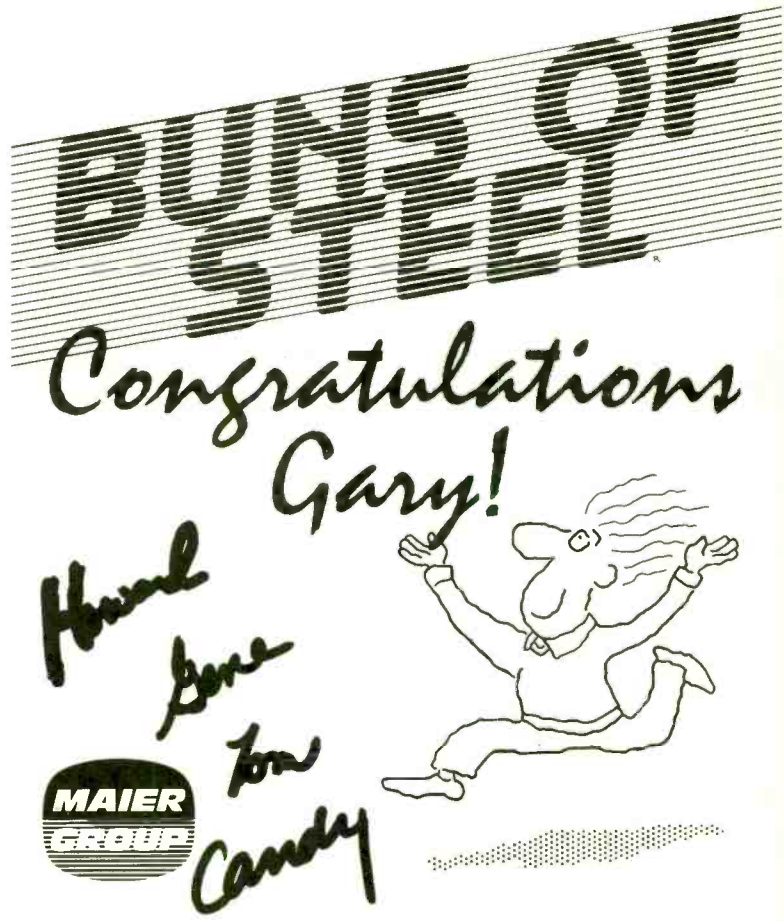
The rental side of the business may be somewhat flat, but sell-through is growing annually at about 20 percent and shows no sign of slowing down.

Disney also plans to re-release the classic "Snow White" theatrically this month. Disney insiders, however, doubt it will make a home video appearance this year.

Another contender is the animat-

analyst and columnist for The Hollywood Reporter. "Certainly, there were family films before 'Home Alone.' But that film became the third-highest-grossing film of all time and the biggest-grossing come-

"That's going to open up a great opportunity for catalog sales during the third and fourth quarters," he says. "That business is very solid. When you have less in the way of new releases, retailers will search out cata-



PPI Entertainment Group
and
Parade Video




**CONGRATULATE
BILLBOARD'S**

Video Man of the Year



GARY ROSS

*for his Innovations in the
Sellthrough Video Industry.*


Member of
NAIRD

**Congratulations
Gary!**

JOE, MIKE, KEN, STAN AND HARRY

STANLEY DESANTIS



CONGRATULATIONS TO GARY ROSS,
BILLBOARD'S VIDEO PERSON OF THE YEAR.



A Paramount Communications Company

FROM YOUR FRIENDS AT PARAMOUNT HOME VIDEO

**CALL TOLL FREE
1-800-223-7524**

Regular Classified: \$4.50 per word, minimum order: \$90.00

DISPLAY CLASSIFIED:
 1" - 1 INSERTION \$126.00 PER
 1" - 4 INSERTIONS 116.00 PER
 1" - 12 INSERTIONS 110.00 PER
 1" - 26 INSERTIONS 103.00 PER
 1" - 52 INSERTIONS 85.00 PER
 REVERSE ADVERTISEMENT: \$15.00
 POSITION WANTED: \$60.00 PER COLUMN INCH
 BOX NUMBER: \$15.00

Billboard Classified Action Mart

Call Jeff Serrante NY State - 212/536-5174 • Outside NY State - toll free 800/223-7524
 Billboard Classified • 1515 Broadway • New York, NY 10036

****REAL ESTATE TO THE STARS****

For Real Estate information call Roseanne Amorello
 1 (800) 223-7524 - in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055
800 223-7524 - For Classified Advertising

**FAX YOUR AD
212-536-5055**

Real Estate To The Stars
\$59.00 per inch

SERVICES

SERVICES

SERVICES

SERVICES

SERVICES

"AUDIOPHILE QUALITY"...
EUROPADISK LTD.
US' Most Complete Audio Manufacturing

SPECIALS - "With This Ad Only"

500 Cassettes - \$595
 Complete with **COLOR J-Card & Norelco Box!**
 Everything included - Test, Typesetting & Layout, Full Color J-Card, Norelco Box & Shrink-Wrap (to 50 Min.)

500 CasSingles - \$690
 Complete with **FULL COLOR O-Sleeve**
 Everything included - Test, Typesetting & Layout, Full Color O-Sleeve & Shrink-Wrap (to 28 Min.)

500 CD's - \$1,770
FULL GRAPHICS - FAST DELIVERY!
 Everything included - 1630, Glass Master, B/W Front & Tray Cards. Typesetting, Layout, CD Label, Jewel Case & Shrink-Wrap

500 12" Vinyl - \$995
 Complete 12" Single Package
 Direct Metal Mastering, Test, Label Layout & Printing, Plastic Sleeve, Die-Cut Jacket & Shrink Wrap

Best Values in The Industry!
 Call For Our Complete Catalog
EUROPADISK LTD.
 75 Varick Street, New York, NY 10013
 ☎ (212) 226-4401 FAX (212) 966-0456

ONE STOP CD MANUFACTURING
 500 CDs and
 500 HX-Pro Cassettes
 with two-color inserts only **\$2,690**

Call today for our full color catalog:
1-800-468-9353

- FREE deluxe graphic design
- Reference CD for your approval
- Money back guarantee

DISC MAKERS
 Outside USA (215) 232-4140 • FAX (215) 236-7763

COMPLETE CD AND CASSETTE PRODUCTION
DIGITAL HOUSE
 212-333-5950

MASTERING REPLICATION
 PRINTING TOTAL PACKAGING
 POSTERS GRAPHIC DESIGN STUDIO
 PERSONALIZED EXPERT SERVICE

330 WEST 58TH ST. NEW YORK, N.Y. 10019
"FOR THOSE WHO HEAR THE DIFFERENCE"

**1/2 THE PRICE
IN 1/2 THE TIME**

1,000 CDs (from 1630)	\$1,099
1,000 CDs (from DAT)	\$1,399
FULL PACKAGE	\$2,259

EXPEDITE SERVICE AVAILABLE

D2 ENTERTAINMENT
 (818) 288-2112
 (818) 288-7362 FAX

PROMO PRICE PACKAGE \$1099⁹⁹

300-CASSETTES
 TESTS • INSERTCARDS • NORELCO BOX • SHRINKWRAP • QUICK TURN AROUND

100-12"-VINYL
 TESTS • LAQUER MASTERING • METAL PARTS • 2 COLOR LABEL • WHITE JACKET WITH HOLE • SHRINKWRAP • QUICK TURN AROUND

RAINBO RECORDS & CASSETTES
 1738 BERKELEY STREET • SANTA MONICA, CA 90404
 (310) 829-3476 (310) 829-0355 FAX: (310) 828-8765

ALSHIRE COMPACT DISCS CASSETTES RECORDS
COMPLETE ONE STOP !!
 500 CASSETTES \$ 599
 500 COMPACT DISCS \$1699
 1000 EACH CASS and CD \$2999
 FROM YOUR 1630 & FOUR COLOR FILM
MAJOR LABEL QUALITY
 PHONE: (800) 423-2936
 FAX: (818) 569-3718
 BURBANK, CALIFORNIA

KLARITY CASSETTE
 CD's! Full-Color Package
 1000 For Only \$2.64 each
 1-800-458-6405

If SAS Is Not Doing Your Duplication
They'll Never Know How Good You Really Sound
 Digital Din Cassette Duplication
 Hi-Fi Video Duplication
 CD's
 Call for our complete Information Package
800-955-7271
 SAS INDUSTRIES INCORPORATED

DEMONSTRATE YOUR DEMO!
 ATTENTION: R&B, Rap, Hip-Hop and Jazz (Artist)! We will market your music to major record labels. Send demo package which includes (audio and/or video cassette, bio, & one 8 x 10 photo w/\$15 submission fee) to:
 Osiris Entertainment, Inc.
 P.O. Box 82213 • Tampa, Florida 33682
 (800) 730-1555 • (813) 852-9095

BLANK TAPE & ACCESSORIES
 Widest Selection Anywhere!
 Call For Free Catalog
 (800) 355-4400
A.I. ROSENTHAL
 202 WELSH ROAD HORSHAM, PA 19044

RECORD PROMOTION
EXPERIENCE! EXCELLENCE! 25 YRS.!
 Working All Leading National Charts.
 "One Of The Foremost Names in Music Promotion"
 RCI Records Inc., 1-800-737-9752
 4815 Trousdale Dr., Nashville, TN 37220
 615-833-2052 • FAX 615-833-2101

KLARITY CASSETTE
 New! High-Speed Duplication
 500 CASSETTES For Only \$615.00
 1-800-458-6405

FOR COMPLETE CASSETTE, C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:
QCA (800) 859-8401
 2832 SPRING GROVE AVE. - CINCINNATI, OH 45225

CASSETTES & CDs
 ...EXPERIENCE THE DIFFERENCE!

- CASSETTE DUPLICATION
- QUALITY PRINTING & PACKAGING
- CUSTOM LOADED BLANKS
- COMPACT DISCS
- CD ONE OFFS
- DIGITAL EDITING & MASTERING
- DEALER FOR 3M, MARANTZ PRO, & DENON

CALL FOR A FREE BROCHURE
1-800-527-9225
ESP
EASTERN STANDARD PRODUCTIONS
 37 John Glenn Dr Buffalo NY 14228
 716-691-7631 FAX 716-691-7732

ALSHIRE COMPACT DISCS CASSETTES RECORDS
COMPLETE ONE STOP !!
 500 CASSETTES \$ 599
 500 COMPACT DISCS \$1699
 1000 EACH CASS and CD \$2999
 FROM YOUR 1630 & FOUR COLOR FILM
MAJOR LABEL QUALITY
 PHONE: (800) 423-2936
 FAX: (818) 569-3718
 BURBANK, CALIFORNIA

KLARITY CASSETTE
 CD's! Full-Color Package
 1000 For Only \$2.64 each
 1-800-458-6405

If SAS Is Not Doing Your Duplication
They'll Never Know How Good You Really Sound
 Digital Din Cassette Duplication
 Hi-Fi Video Duplication
 CD's
 Call for our complete Information Package
800-955-7271
 SAS INDUSTRIES INCORPORATED

DEMONSTRATE YOUR DEMO!
 ATTENTION: R&B, Rap, Hip-Hop and Jazz (Artist)! We will market your music to major record labels. Send demo package which includes (audio and/or video cassette, bio, & one 8 x 10 photo w/\$15 submission fee) to:
 Osiris Entertainment, Inc.
 P.O. Box 82213 • Tampa, Florida 33682
 (800) 730-1555 • (813) 852-9095

BLANK TAPE & ACCESSORIES
 Widest Selection Anywhere!
 Call For Free Catalog
 (800) 355-4400
A.I. ROSENTHAL
 202 WELSH ROAD HORSHAM, PA 19044

RECORD PROMOTION
EXPERIENCE! EXCELLENCE! 25 YRS.!
 Working All Leading National Charts.
 "One Of The Foremost Names in Music Promotion"
 RCI Records Inc., 1-800-737-9752
 4815 Trousdale Dr., Nashville, TN 37220
 615-833-2052 • FAX 615-833-2101

KLARITY CASSETTE
 New! High-Speed Duplication
 500 CASSETTES For Only \$615.00
 1-800-458-6405

Custom Loaded Cassette Blanks
 utilizing
MAXELL XLII HIGH BIAS TAPE
 or your choice of
 AMPEX, AGFA, BASF PREMIUM TAPE

Any length up to C-96
 rushed to you in minimum runs
 of 100 cassettes.

TRUTONE INC.
 310 Hudson St. Hackensack, NJ 07601
 201-489-9180 Fax: 201-489-1771

PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES
 CUSTOM AUDIO-VIDEO CASSETTE BLANKS
 1 MIN. - 126 MIN.
 Ampex & BASF Mastering Tape
 DAT's Reels & Boxes
 Splicing & Leader Tape
 Norelco & Poly Cassette Boxes
 Color Cassette Labels & J-Cards
 TDK Endless Cassettes
 C-0 Cassette Shells
 BASF & Magnetic Media Audio Tape Pancakes
 Duplicating Equipment
 On Cassette Printing
 Printed Labels & J-Cards
CALL FOR OUR FREE CATALOG

764 5th Avenue
 Brooklyn, New York 11232
 In New York Tel: (718) 369-8273
 24 Hour Fax: (718) 369-8275
TOLL FREE 1-800-538-2336
NRS
 National Recording Supplies Inc.

STORE FOR SALE
 FOR SALE: Fully stocked, computerized record store in N. Central Florida. Trade reporting store in college town available now. For details, call 305-279-7201.

FOR SALE
**LEON RUSSELL
FREDDIE KING
VIDEO MASTERS**
310-392-7083

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.
 FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
 P.O. Box A
 Trenton, NJ 08691 0020

DON'T BUY CUTOUTS!
 Until You See Our Catalog Of Great Cassettes and CD'S
TARGET MUSIC DISTRIBUTORS
 7925 NW 66 th St., DEPT J
 MIAMI, FL 33166
DEALERS ONLY
 Phone: (305) 591-2188
 Fax: (305) 591-7210

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • GOS
Campus Records
 Wholesale Distributor of
 "Deletions/Overstocks" IMPORT
 874 Albany Shaker Road
 Latham, NY 12110
 (518) 783-6898
 (518) 783-6753 FAX
 EXPORT
 For a Unique Blend of Independent and Major Label Closures and Overstocks
 Thrash • Noise • New Age • Dance Electronic • Reggae • Indie • Punk • Industrial

(Continued on page 60)

FOR SALE

OPERATING SUPPLIES

Jewel Boxes • CD Blisters • Security Packaging • Plastic & Paper Sleeves
Folding Longboxes • Divider Cards

WRAPPING & PACKAGING

The Shrinkmaster™ Packaging System
Retail-level shrinkwrapping. Does CD's, Videos, cassettes, LP's, posters & more...\$298.95 complete!
The CD Sealer™
STOP TAPING! STOP STAPLING! Seal CD blisters cleanly & efficiently. \$229.95 complete!
Money-back guarantee!

MUSIC AND MORE...

Indie Labels • Budget & Cut-Out CD's, Tapes, LP's
Novelties • Comics • Books and Magazines

PERFORMANCE DISTRIBUTORS
2 OAK ST. NEW BRUNSWICK NJ 08901
Tel:908.545.3004 Fax:908.545.6054

KARAOKE

U.S. OLDEST & LARGEST KARAOKE ONE-STOP

Pocket Songs, Sound Choice, Music Maestro
DKkaraoke, Songtrax, Priddis, JVC, Nikkodo

TRAX
800-334-TRAX
"Celebrating our 7th year!"

MOVIES/USED
100% GUARANTEED
OVER 100,000 in STOCK
STORE-SETS 200 10,000 TITLES
PLAYBACK INTERNATIONAL
1 (800) 899-7529 FAX (214) 644-4270

HELP WANTED

ALTERNATIVE MARKETING DIRECTOR

Seasoned creative professional required to manage marketing for roster of alternative bands. NY based. Send resumes to:

Box #8077 • Billboard Magazine
1515 Broadway • New York, NY 10036

SALES

Experienced sales professionals needed by expanding independent rock label. Send resumes to:

Box #8078 • Billboard Magazine
1515 Broadway • New York, NY 10036

PROMOTION

Powerhouse promo person sought to captain Alternative Promotion Dept. 3-5 years exp. Send resumes to:

Box #8076
Billboard Magazine
1515 Broadway
New York, NY 10036

NATIONAL MARKETING DIRECTOR FOR HOME VIDEO COMPANY

Must have thorough knowledge of the video retail market with experience in dealing with buyers at large and small accounts, catalogs, and video distributors nationally. Direct marketing experience helpful. Excellent benefits. Salary commensurate with experience. Must live in or be willing to re-locate in New Jersey. Send resumes and salary requirements to:

Box #8183
Billboard Magazine
1515 Broadway
New York NY 10036

MANAGER OF CREATIVE SERVICES

NY based independent label seeks experienced Creative Services Manager. Responsibilities include overseeing creative visual image of label to developing artists' imagery, as well as all 'graphic traffic' for company (and distributed labels). Ad POP, cover art to photography and video, Mac & desktop publishing literacy required. Send resumes to:

Box #8075 • Billboard Magazine
1515 Broadway • New York, NY 10036

HELP WANTED

SALES ASSISTANT

FOR CLASSIFIED
ADVERTISING DEPT.
SELF STARTER, GOOD
TYPING SKILLS, DETAIL
ORIENTED, GOOD WITH
FIGURES. MUST BE ABLE
TO HANDLE MULTI-
FACETED
RESPONSIBILITIES
INCLUDING PRODUCTION
AND SALES.

Box #8081
BILLBOARD MAGAZINE
1515 Broadway
New York, NY 10036

NATIONAL SALES REP

Quality manufacturer of compact discs and cassettes is looking for outside sales person to handle national sales. Proven track record is required. Please send resume and salary history to:

Box #8085
Billboard Magazine
1515 Broadway
New York NY 10036

KEY PROJECT COORDINATOR

Independent label seeks a person who will be responsible for set-up of key projects and monitor the promotion and marketing of these releases as well as artist tours. Must have broad label experience and knowledge with an emphasis on publicity. Excellent benefits. Salary commensurate with experience. Must live in or be willing to re-locate in New Jersey. Send resumes and salary requirements to:

Box #8182
Billboard Magazine
1515 Broadway
New York NY 10036

SALES REPS

Great Entertainment Merchandise seeking sales reps specifically for MN and vicinity. Top Roster in the business.

Fax Resume 212-603-3989.

Are you looking for
a worldwide record-deal
and are you disappointed in
other record-companies?
Try this:

Send your finished product to:
RAY'S MUSIC,
P.O. Box 1480,
3430 BJ Nieuwegein,
The Netherlands
You will hear from us a.s.a.p!

WANTED TO BUY

CASH-CASH-CASH

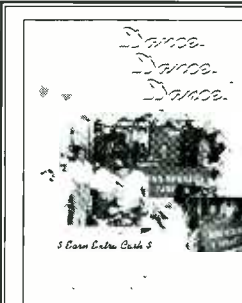
HIGHEST PRICES PAID FOR CD'S,
CASSETTES AND LP'S. ANY SIZE
LOAD. ALMOST NOTHING REFUSED.
ALL CALLS KEPT IN STRICT
CONFIDENCE. CALL MR. J.L. AT:
201-942-5216 OR
FAX 201-909-0185

WANTED

CD's and tapes urgently needed. Quality titles only at discount prices. We buy bankruptcies, overstocks, promotions, etc. Please fax list of titles, availability and pricing.

WORLDWIDE FACTORY LIQUIDATORS
Fax 314-447-9012 Tele: 314-447-9015

BOOKS/ PUBLICATIONS



"THE ALL NEW" MIND BENDER'S DISC JOCKEY GUIDE BOOK!

(EASY TO USE)

- The only guide book, that will train you to become a successful independent specialty or variety Disc Jockey.
- For the beginner and already professional Disc Jockey.
- Music store owners - that want to serve professional D.J.'s.
- Nite club owners - who want to have the best dance music in their clubs.
- Dance music collectors.
- Includes over 3,700 of the most requested dance songs from 1941 through 1991, 50 years of dance music, in all categories.
- Listed Alphabetically by Artist
- Categorized
- Beats Per Minute
- Wedding Formats
- Holiday Songs
- Traditional Songs
- What you need to know about variety D.J.'s and specialty D.J.'s.
- Getting Started
- Show Contracts
- Pricing of Shows
- Learn to do all Types of Successful Shows
- \$ EARN EXTRA CASH \$
- Learn the secrets to having a fun & profitable career as a Disc Jockey!
- All information compiled from my own music collection & past experience, D.J., Don Bitner.

TO ORDER!!!

Send check or money order to Donald Bitner TIA
Mind Bender's Variety, 207 E. Walnut St.
Shiremanstown, Pennsylvania 17011



Cost \$19.95
S&H 3.00
OUTSIDE U.S.A. AD S&H 10.00
PHILADELPHIA RESIDENTS
AD 1% USE TAX20

TOTAL

Allow 4 - 6 Weeks For Delivery

1-800-899-1740 or 717-730-0713

BUSINESS OPPORTUNITIES

FORMER OWNER, CEO, CFO OF NYC BASED
PREMIER STATE-OF-THE-ART VIDEO
PRODUCTION/POST PRODUCTION FACILITY
SEEKS SIMILAR EXECUTIVE POSITION OR HAS
CASH AND WANTS TO BUY EQUITY INTEREST
IN ESTABLISHED NYC RELATED MEDIA/
ENTERTAINMENT CO. REPLY IN CONFIDENCE TO:

Box #8084
Billboard Magazine
1515 Broadway
New York, NY 10036

POSITIONS WANTED

POSITION WANTED

YOUNG AMBITIOUS ATTORNEY
WITH MUSIC/ENTERTAINMENT
EXPERIENCE. OUTGOING,
ENTHUSIASTIC, CONSCIENTIOUS
AND HARD WORKING. SEEKING
POSITION WITH MUSIC/
ENTERTAINMENT ENTITY.

WILL WORK FOR FOOD

CALL
310-454-4933

FIXTURES

FACTORY DIRECT

- CD JEWELBOX STORAGE CABINETS. In Stock Now. No Waiting. Choice of colors, 2 sizes. 2 drawer, 570 capacity, \$208 3 drawer, 855 Capacity, \$282 Prices INCLUDE locks. Textured steel construction.
- CD JEWELBOX SHELF, 2-TIER. Gridwall, Slatwall, Pegboard. 8 facings, capacity 64. 25" long, double tier. Black, white, grey. Adjustable dividers. "Flip-thru" browsing. Use for CD-ROM too.

Architectural Merchandising Floor
Plans at no cost or obligation.

- JEWELBOX OR LONG BOX COMPACT DISC DISPLAYERS
 - AUDIO CASSETTE DISPLAYERS
 - LASER DISC DISPLAYERS
 - VIDEO CASSETTE DISPLAYERS
 - ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS
- Stocked in Chicago, Baltimore,
Los Angeles and London, England

Free 100 Page Color Catalog
1-800-433-3543
Ask for Kirk Wiseman
Fax: 213-624-9022

COMPUTERS



Advanced
inventory
control systems
for record stores.

RecordTrak
800-942-3008

Trak Systems
Wallingford, CT
203-265-3440
Fax 203-269-3930
(Canada) 604-562-7240

CONNECTIONS ARE EVERYTHING

Since 1981, The PAN Network has been connecting music professionals all over the world, in all segments of the music industry.

To connect by computer and a modem, call 617-576-0862. Press RETURN when you connect, and type PANJOIN. When asked for an Authorization Code, type BILLBOARD.

The PAN Network, PO Box 162
Skippack, PA 19474
Voice: 215-584-0300
FAX: 215-584-1038

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338
Fax (404) 840-9723
Australia: (08) 338-2477
6185 Buford Hwy Ste C-100, Norcross, Ga 30071

MUSICWARE the POSITIVE Choice

Complete POS and Inventory Control Systems for the Record Retailer.

Compatible with all major databases.
SoundScan reporting.

Musicware USA
5611 Creedmoor Rd.
Suite 245
Raleigh, NC 27612
(919) 833-5533
(919) 833-1900 FAX

Musicware Europe
Saxony House
Easthampton, Chichester
Sussex, England
PO18 0JY
(01243) 775419
(01243) 776327 FAX

NOVELTIES

ROCK & ROLL MERCHANDISE

The greatest variety of licensed product around!
Same day shipping/ "no-minimums"
POSTERS, T-SHIRTS (over 700 styles), PATCHES,
TATTOOS, JEWELRY - WE HAVE IT ALL!!
1-800-248-2238 Dealers Only!
ZMACHARS POSTERS, INC.
7911 N.W. 72 AVE., SUITE 102
MEDLEY, FL 33166
(305) 888-2238 FAX: (305) 888-1924
Service is our #1 Goal!

TALENT

LOOKING FOR A RECORD DEAL? STOP GUESSING

CALL A.G.P. CALL
(ARTIST GUIDANCE & PROMOTION)
(313) 294-5971
P.O. BOX 66216
ROSELVILLE, MI 48066

NATIONWIDE TALENT SEARCH

SEEKING: ★ BANDS ★ ARTISTS
★ ACTS ★ SONGWRITERS

- ★ All types of original music considered.
- ★ FREE Promotion & exposure if you qualify.
- ★ This is a career-launching opportunity!

Send a cassette of your music with name,
address, phone & best time to contact to:

RODELL RECORDS
P.O. Box 93457-B • Hollywood, CA 90093

REAL ESTATE TO THE STARS

REAL ESTATE RATES
Rate \$59
1 inch by 1 Column
See Coupon For Details

MAR VISTA

Adjacent to Santa Monica—
large 4 bdrm/2 1/2 bath plus 2
story A-frame on approx. 1/4
acre. \$775,000. Great area for
raising your family or writing and
recording that award winning
song—away from the hustle &
bustle of Hollywood yet close
enough if you want action. For
sale by owner. Contact:
Glorianne
(310) 391-1907 & leave message

★★★★★★★★★★★★★★★★★★★★
★ FIRE ISLAND PINES ★
★ Rent a 2, 3, or 4 bedroom house in Fire
★ Island's most prestigious Community ★
★ for the season, month or week... or
★ purchase your own oceanfront, bay-
★ front co-op or fixer-upper. ★
★ ISLAND PROPERTIES ★
★ REAL ESTATE & MGMT. CORP. ★
★ (516) 597-6360 ★
★★★★★★★★★★★★★★★★★★★★

NAPA VALLEY

53 acre Vineyard estate with 6200 sq. ft. main
residence, separate offices, guest house,
private lake, Napa River rights and 43 acre
producing vineyard. Use as a private retreat,
film or sound studio & have your own boutique
winery... \$3,800,000.
(707) 647-4420
Pacific Coast Properties
307 Lighthouse Dr. • Vallejo, CA 94590

CD CONFIGURATION GAINS IN R&B

(Continued from page 6)

ration swing: "Intro is almost a 60-40 split, cassettes-to-CDs. LeVert, which sells to a slightly older crowd as well as [younger buyers], is maybe a 58-42 split. Two years ago it was closer to a 70-30 split across the board [for R&B]."

SEEKING THE PERFECT MIX

Jeff Brody, senior VP of sales, Mercury Records, says the changing marketplace is making it more difficult to project the configuration mix. "Some of the uncertainty is due to the increasing CD penetration, but another aspect is sometimes you just don't know how much crossover any particular act might have."

Corey Robbins, president of independent Profile Records, recently had to deal with a situation where CD copies of Run-DMC's "Down With The King" were sold out at retail stores, while cassettes languished on the shelves. "We were a bit surprised by the Run-DMC album," says Robbins. "It's the highest CD ratio I've ever seen for a Profile act. I don't remember seeing anyone else in the [rap] industry sell like that."

On the other hand, Steve Knutson, VP, sales and marketing, for Tommy Boy, says, "In some instances I might anticipate [demand for] the CD a little bit heavier than I should."

According to Robbins, Profile art-

ist DJ Quik, whose debut, "Quik Is The Name," is certified platinum and second album, "Way 2 Fonky," is certified gold, sells at a 3-1 cassette-to-CD ratio. N2Deep, a white rap group, sells 2-1 cassette-to-CD. "I notice a change in configuration on only certain albums—the ones that appeal to wider audiences. But overall, I don't think they've changed too much over the last two years."

Kirk Bonin, senior director of national sales and marketing, Arista Records, also sees the switch to CD as a slow process on the R&B side. He cites Atlanta-based TLC as an example. "TLC's debut, 'Ooooooh... On The TLC Tip,' is double platinum. The ratio there is 64-36, cassette-to-CD. When we shipped it, it was 65% cassette and 35% CD—and at that time, I'm confident in saying, it was strictly R&B sales. A month later the mix was 66-34. A year after that 65-35. So even though it crossed over, the configuration is still essentially the same. There's still not that heavy a CD configuration at R&B retail."

He says Jennifer Holiday, a more traditional R&B act, was shipped 53% cassette and 47% CD. A year later her album is selling at 61% cassette and 37% CD. The soundtrack to "Boomerang," which crossed over, is selling at 53% cassette and 47% CD. Dionne Warwick is 39% cassette and 61% CD. "But it could

be debated how much of Ms. Warwick's audience is urban," says Bonin.

But PGD's Corbin has a different view. "We are seeing a bigger increase in CD sales with the black consumer. Certain independent stores have been very aggressive about selling hardware to their customers in order to get them to buy the software." He says he knows of some stores that have purchased CD players and sold them to their customers at cost, just to get them into the CD business. "There's also

the fact that with vinyl less available, particularly the older black consumers, they are forced to go for CDs."

Corbin says he usually ships R&B releases at a 55-45 cassette-to-CD ratio—as with the new Tony! Toni! Tone! album. "And Professor X—which is a real urban record—goes like this: LP is 5%, CD about 44%, and the balance cassette," he says.

Tommy Boy's Knutsen notes, "With some of these records, the cassettes will die off, and if it's going to be catalog, it will be practical-

ly all CD."

One label executive worries that the account base is prematurely burying the cassette. "Some of the accounts are trying to create a self-fulfilling prophesy. It's kind of stupid to stick a knife into the cassette with CD [market share] at only 49%."

Adds Tommy Boy's Silverman, "I'm disappointed by the cassette sales because it shows that retailers are trying to speed up the demise of the cassette. Then they overbuy on the CD and we get more returns."

MARKETING GROUPS TARGET ELUSIVE AUDIENCE

(Continued from page 7)

Target Music president Bette Hisinger says, "I was going to these places and finding that people were discovering music this way. And since radio doesn't address everyone's needs, we can broaden an artist's existing base and attract a new audience, which is ignored by conventional music marketing."

Target Music specializes in acts that appeal to upper demographics, and has worked albums by Natalie Cole, Jon Secada, Linda Ronstadt, Bonnie Raitt, Paul Simon, Aaron Neville, Pat Metheny, Joe Sample, P.M. Dawn, Sade, and Vanessa Williams, along with soundtracks from "The Bodyguard" and "What's Love Got To Do With It."

Target Music's clients provide feedback on the music and demographic information on their clientele, which Target then passes on to the labels. Target representatives would not reveal how such information is obtained.

"What's most important is that these outlets have been cultivated and trained to play music and inform the consumer or client about what they're listening to," says Hisinger.

Target Music works each release for approximately one month in conjunction with the label's marketing campaign.

"In the same way that labels use independent [promoters] and publi-

cists, we're used when it's necessary," Hisinger says.

Dan Beck, Epic Records' VP/product development, used Target Music to work Sade's "Love Deluxe."

Says Beck, "We're always looking for extra ways of reaching that elusive adult audience. Labels can and often do it in-house, but [Target Music] offered us a tracking service with the mailing. Her company has personal relationships with many of these nontraditional in-store play outlets."

Beck says two reasons to use an outside marketing firm to work a record are increased volume of new product and the splintering of the music-buying audience.

While Target Music exposes new music to upscale, trendy establishments, ESP goes for the concert crowds.

The company calls its product "Right Between The Acts." The 17-minute tape contains three to four tracks and is played between sets at clubs and arenas. Acts featured on the tape include Mary's Danish, the Jerky Boys, 10 Inch Men, and Flotsam & Jetsam.

ESP's program has yet to have significant exposure; it made its debut June 19 during a show headlined by Pride & Glory at the Country Club in Reseda, Calif.

Saxon is talking with labels about placing the tape on a national tour.

"I got the idea at an Aerosmith and Skid Row show," says Saxon. "They were playing great music between the bands, but no one knew who it was. Our show features a few new songs and information about the acts."

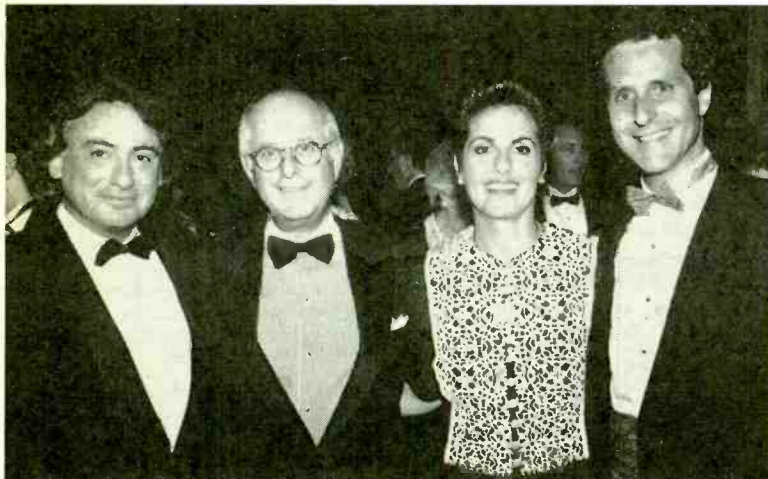
The name of the band, the song and album titles, the label, and other information about the band is announced before and after each song is played.

Additionally, a local retailer is mentioned on the tape, and Saxon distributes sales fliers at the concerts. In return, the retail outlet puts up a display with information about the show and the albums being promoted, which are priced at a discount.

The headlining act has the final say on what artists appear on the tape, Saxon says. "I also give a percentage of the revenues from the labels to the headlining artist as an added incentive," says Saxon.

Alan Grunblatt, Relativity's VP of marketing and promotion, is excited about the concept. "It's a great idea," he says. "We haven't done it yet, but we've committed that we will do it. It's a perfect way to reach your target market. The big thing is to get those people to hear the music."

ERG's Terri Santisi Honored By Nat'l Kidney Foundation



Terri Santisi socializes with, from left, Bob Flax, executive VP, EMI Music Publishing Worldwide; Charles Koppelman, chairman/CEO, EMI Records Group North America; and Daniel Glass, president/CEO, ERG.



Santisi, center, compliments Capitol Records artist Phil Perry, left, and EMI/ERG artist Wendy Moten on their duet at the fund-raising gala.



Terri Santisi, executive VP/GM of EMI Records Group North America, was named "Woman of the Year" at the annual fund-raising gala of the National Kidney Foundation of New York/Jersey. The event was held June 10 at the New York Hilton and raised more than \$500,000, making it the most successful annual dinner ever held by any National Kidney Foundation affiliate. Santisi is shown earlier in the day as she, along with Wendy and Carnie Wilson of Wilson Phillips, visits young patients at the Babies Hospital at Columbia-Presbyterian Hospital. Pictured in back row, from left, are Dr. Martin A. Nash, M.D., director, Section of Pediatric Nephrology; Mickey Shapiro, manager of Wendy and Carnie Wilson; Carnie Wilson; Santisi; Wendy Wilson; and Murray Brower, associate executive director, National Kidney Foundation of New York/New Jersey. Pictured in front row, from left, are kidney patients Biagio Varone, Monica Ramon, and Annette Jimenez.



After performing the national anthem, members of SBK/ERG band Riff congratulate Santisi on her honor. Pictured, from left, are Michael Best, Kenny Kelly, Santisi, Dwayne Jones, Anthony Fuller, and Steven Capers Jr.

Single Reviews

EDITED BY LARRY FLICK

POP

► **RUN-DMC** *Ooh, Whatcha Gonna Do* (3:06)
 PRODUCERS: The Bomb Squad
 WRITERS: J. Simmons, D. McDaniels, H. Shocklee, G. Rinaldo
 PUBLISHER: Protoons, Inc./Rush Groove Music/Shocklee Music
Profile 7400 (CD promo)

The second single from Run-DMC's "comeback" album, "Ooh, Whatcha Gonna Do" pops and taunts with eerie keyboards and snazzy loops as the group boasts and threatens through three minutes of heaven-sent hip-hop. The Bomb Squad produced this dance-friendly track, but the grungy influence of Cypress Hill is in full effect. Should follow predecessor "Down With The King" to pop-radio prominence, and is likely to hit in urban and college markets.

► **MADONNA** *Rain* (4:36)
 PRODUCERS: Madonna, Shep Pettibone
 WRITERS: Madonna, S. Pettibone
 PUBLISHER: not listed
Maverick/Sire 18102 (c/o Warner Bros.) (cassette single)
 A gorgeous, romantic moment from M's sorely underappreciated "Erotica" opus. A slow and seductive rhyme base surrounded by cascading, sparkling synths inspires a sweet and charming vocal. Though not as lyrically daring as the previous "Bad Girl," this is a wonderfully constructed, memorable tune that deserves as much attention (and airplay) as it can garner.

★ **PAT BENATAR** *Somebody's Baby* (3:39)
 PRODUCERS: Don Gehman, Neil Giraldo
 WRITERS: N. Giraldo, P. Giraldo
 PUBLISHERS: Spyder-Mae/Big Tooth/Chrysalis, ASCAP
Chrysalis/ERG 04743 (c/o CEMA) (cassette single)

After wooing her way back onto album-rock airwaves with the fierce "Everybody Lay Down," La Benatar is primed and ready to take on top 40 pundits with this strumming midtempo rocker. Melancholy lyrics are woven into a breezy, pop-flavored production that showcases Pat's incomparable voice quite well. The chorus of this gem will take up permanent residence in your brain after the first listen. Enjoy.

★ **LISA KEITH** *Better Than You* (4:17)
 PRODUCER: Spencer Bernard
 WRITERS: K. Thomas, L. Keith
 PUBLISHERS: New Perspective/Sony Tunes/Yellow Elephant, ASCAP
 REMIXER: Daniel Abraham
Perspective/A&M 8178 (c/o PGD) (cassette single)

Keith is a captivating vocal presence on joyful, shining pop/R&B ditty. A butt-shaking, hip-hop-derived shuffle beat firmly supports layers of harmonies and glittery keyboards. A breakdown of Motownesque funk guitars is icing on a deliciously sweet treat that top 40 and AC programmers should taste.

FIVE XI *Say It Isn't Over* (4:18)
 PRODUCERS: Todd "TC" Chapman, Dave "Hard Drive" Pensado
 WRITERS: T. Chapman, R. Marcel, L. Tolbert
 PUBLISHERS: EMI-Blackwood/Money In The Bank/Todski/Gotta Pay The Rent, BMI
 REMIXER: Dave Way
Kane/RCA 62539 (c/o BMG) (cassette single)

With the glut of male harmony groups vying to become the next Boyz II Men, it's hard to for an act to distinguish itself from the pack. Five XI does an admirable job of proving its vocal chops on this downtempo urban/pop ditty. The group members' voices sound relaxed and appealing, which gives the song some much-needed weight. A good choice for youth-oriented top 40 and urban formats.

R & B

ZHANE *Hey Mr. DJ* (4:16)
 PRODUCERS: 118th Street Productions
 WRITERS: K. Gist, V. Brown, A. Criss, Zhane, A. Bahr, L. Ware, Z. Grey
 PUBLISHERS: Naughty/T-Boy/Flavor Unit/Almo, ASCAP; Irving/o/b/o Itself & Medad, BMI
 REMIXER: Maurice Joshua
Flavor Unit/Epic 5245 (c/o Sony) (cassette single)

Female act earns points for not succumbing to the temptation of being just another bunch of new-jill swingers. Instead, they choose to conjure memories of the Emotions by laying pretty vocal into the context of

shimmying R&B bassline and subtle disco strings. The song itself is a bit thin, but engaging nonetheless—thanks mostly to a charismatic new act with the potential to lure more than a few DJs to the fold.

COLORBLIND *Deja Vu* (3:45)
 PRODUCER: Jamie Tresch
 WRITER: M.G. Schuler
 PUBLISHER: not listed
 REMIXER: Jiff
Metropolitan 4495 (CD single)

Classic funk influences are the fuel that powers this slinky jam, which deftly swaps serviceable singing with clever, well-phrased rhymes by male duo. Use of retro-sounding wah-wah guitars samples and ample diva vamping in the background give this track a texture and depth that will easily raise it above the pack. Could eventually cross into pop waters. Contact: 201-483-8080.

THE GOOMBAS FEATURING GEORGE CLINTON *Walk The Dinosaur* (no timing listed)
 PRODUCER: Don Was
 WRITERS: D. Was, D. Was, R. Jacobs
 PUBLISHER: not listed
 REMIXERS: Chris Lord-Alge, Keith "KC" Cohen
Capitol 79811 (c/o CEMA) (cassette single)

Strives to be an old-fashioned "do this dance" song, but falls a bit short. Clinton is unusually understated, but the funny vocals stand out boldly. Innovative club spinners may get a party started with this cut, but might have to demonstrate a dance—walking the "dinosaur"—from the booth.

COUNTRY

► **TRAVIS TRITT** *Looking Out For Number One* (3:12)
 PRODUCER: Gregg Brown
 WRITERS: Travis Tritt, Troy Seals
 PUBLISHERS: Sony Tree/Post Oak, BMI: WB/East 64th, ASCAP
Warner Bros. PRO-CD-5283

With ripping guitar and growling blues harp way up front, Tritt maintains his uncanny sense of balance between country and southern rock in this ode to self-preservation. For all the Allmanesque turns here, Tritt's pinched-from-the-throat vocals manage to keep things reassuringly country.

► **TOBY KEITH** *He Ain't Worth Missing* (3:05)
 PRODUCERS: Nelson Larkin, Harold Shedd
 WRITER: Toby Keith
 PUBLISHER: Songs Of PolyGram/Tokeo Tunes, BMI
Mercury CDP 918

Lyrical and musical clichés are surrounded by tired, soft-rock synth patches on Keith's flimsy sophomore effort. The singer is lookin' for hooks in all the wrong places, and an overdubbed pedal steel guitar is the only trace of country in this midtempo lament.

► **CONFEDERATE RAILROAD** *Trashy Women* (4:22)
 PRODUCER: Barry Beckett
 WRITER: Chris Wall
 PUBLISHERS: Rhythm Wrangler/Groper, BMI
Atlantic PRCD 5072-2

Feminists won't find much to love in this tribute to paint, powder, and big hair, but, heck, this band of hairy-chested, leather-vested dudes don't mean ya no harm. They're just funnin' with ya. And the smattering of sampling and big drum sound will keep most people too busy two-stepping to worry about a few little ol' lyrics.

► **MARTINA MCBRIDE** *My Baby Loves Me* (2:43)
 PRODUCERS: Paul Worley, Ed Seay, Martina McBride
 WRITER: Gretchen Peters
 PUBLISHER: Sony Cross Keys, ASCAP
RCA RDJ62599-2

Adapting the melody and guitar hook from Bobby Fuller's "I Fought The Law," McBride puts her formidable country pipes behind this catchy declaration of true love. Imitation, in his case, is indeed the sincerest form of flattery.

► **HANK WILLIAMS JR.** *Both Sides Of Goodbye* (3:26)
 PRODUCERS: Barry Beckett, James Stroud, Hank Williams Jr.
 WRITERS: Kim Williams, Jackson Leap
 PUBLISHER: Sony Cross Keys, ASCAP; Harlan Howard, BMI
Capricorn/Curb PRO-CD-6324

Hank Jr. gets un-rowdy for awhile, and the change suits him well. Reminding us that he really can sing, Bocephus gets behind this reflective ballad with his most satisfying performance in some time. Hey, do you think maybe this means he's getting mellow? Not!

NEW & NOTEWORTHY

PATTI SCIALFA *As Long As I (Can Be With You)* (4:08)
 PRODUCER: Mike Campbell
 WRITER: P. Scialfa
 PUBLISHER: Rumble Doll, ASCAP
Columbia 5236 (c/o Sony) (cassette single)

Wife of and backing singer for you-know-who takes her long-touted solo voyage with an instantly engaging rock ballad. Patti displays a quivering, worldly alto range that plays well off producer Mike Campbell's arrangement of driving beats and wall of guitars. Framework of classic "whoa-whoas" gives the track a warm, retro feel that album-rockers will find enticing. Here is proof that some things are definitely worth waiting for.

EFUA *Strawberry Boy* (4:25)
 PRODUCERS: Jess Bailey, Michael Garnette
 WRITERS: E. Baker, M. Garnette
 PUBLISHERS: Hit & Run, ASCAP
Virgin 12758 (c/o CEMA) (cassette single)

A slinky, sexy winner by the rising Ghana-born, England-based singer/songwriter, whose music has an elastic danceability and a worldly grace destined to capture fans, body and soul. Spare, shimmering instrumentation and wonderful spoken break put a vibrant summer-night twist on the café cool of other pop divas. Both top 40 and dance programmers should give special attention to the "Mafia And Fluxy Remix," which rocks with a magnetism far beyond mere novelty appeal. Either way, flaming youth never sounded so hot.

BJORK *Human Behaviour* (4:14)
 PRODUCER: Nefee Hooper
 WRITER: B. Guzman/duobitt
 PUBLISHERS: PolyGram/Warner Chappell
 REMIXERS: Damon Emerson, Rick Smith
Elektra 8784 (cassette single)

Solo debut by former Sugarcubes front woman has her ripping that harsh and distinctive voice over a stark, militaristic dance beat. Alternative programmers surely will be captivated by the mystical combo of what eventually become mantra-like vocals and an insinuating bassline. A jarring subtext of trance/techno aggression brought out during the remix will entice club DJs.

POIZON POSSE *This Is It Y'All* (4:45)
 PRODUCERS: Sweet Tee, P.G. Quan
 WRITERS: T. Jackson, J. Leon, A. Wilson, A. Chambers
 PUBLISHER: not listed
Chemistry/Mercury 862314 (c/o PolyGram) (cassette single)

Female quintet that stirred a heated major-label bidding war after appearing on the "Sistas In The Name Of Rap" pay-per-view special kicks mighty on this swaggering hip-hop jam. Heavy party-groove vibes are in effect as members of the posse take turns dropping lyrical science with the ease of seasoned veterans. Air-punching chants at the chorus and a killer hook will help open doors at pop and urban radio, though street credibility is never in danger. A slammer to the core.

RICKY LYNN GREGG *Can You Feel It* (2:50)
 PRODUCER: Chuck Howard
 WRITERS: R.L. Gregg, D. Sampson
 PUBLISHERS: Hoosier Hills/Milene, BMI/ASCAP
Liberty 79760 (c/o CEMA) (CD promo)

If you can get by his Sears catalog hippie look and down into the music, this sophomore effort from Gregg will hook you. A catchy, guitar-and-fiddle-heavy arrangement, combined with Gregg's straight-ahead vocal delivery is sure to get 'em on the dancefloor. Now, if he'd only lose the headband...

DANCE

► **ULTRA NATE** *Joy* (10:00)
 PRODUCERS: The Basement Boys
 WRITERS: S. Spencer, K. Ross, T. Roberts
 PUBLISHER: Basement Boys, ASCAP
 REMIXERS: Todd Terry, The Basement Boys
Wamer Bros. 6312 (12-inch single)

Ms. Nate expands upon the gospel/house concept of her 1992 club hit, "Rejoicing," with this virtually flawless roof-raiser. Uplifting instrumentation is a fine complement to a vocal that is more assured and full-bodied than on previous recordings. Solid remixes by the Basement Boys and Todd Terry are plentiful. From the upcoming album, "One Woman's Insanity."

► **808 STATE** *10x10* (5:48)
 PRODUCERS: 808 State
 WRITERS: 808 State, P. Weller
 PUBLISHER: Perfect Songs, BMI; And Son/EMI, ASCAP
 REMIXER: Mike "Hitman" Wilson
Tommy Boy 562 (12-inch single)

Venerable English ambient/acid-housemeisters undergo a lush Chicago diva-house transformation thanks to the astute remixing hand of Mike "Hitman" Wilson. He fills the track with glorious grand-piano lines and pushes the pre-existing flourish of gospel choir vocals to the forefront of the arrangement. Oozing with peak-hour drama, this one could propel the act back to the top of the dance heap.

MIX FACTORY *Take Me Away (Paradise)* (no timing listed)
 PRODUCER: not listed
 WRITERS: Higgins, McArthur, Williamson
 PUBLISHER: not listed
Moonshine 55304 (12-inch single)

Ample diva wailing permeates this frenetic, NRGetic rave romp. Stacks of rolling piano lines fuel an anthemic chorus that is designed to send revelers into orbit upon impact. No less than eight remixes take this hitbound track in numerous cool directions. An imaginative edit could also trigger crossover radio play. Contact: 213-468-9494.

AC

★ **CHRIS ISAAK** *Solitary Man* (2:37)
 PRODUCER: Erik Jacobsen
 WRITER: N. Diamond
 PUBLISHER: Tallyrand, ASCAP
Reprise 18462 (c/o Warner Bros.) (cassette single)

Second offering from IsaaK's sterling "San Francisco Days" collection is a pensive reading of a page from the Neil Diamond songbook. Strumming guitars and a strong vocal are the focus of a spare and highly effective arrangement. Will probably start with fans at album-alternative and AC radio, with odds of album-rock crossover good, and top 40 acceptance looking 50/50.

BRUCE HORNSBY *Passing Through* (4:10)
 PRODUCER: Bruce Hornsby
 WRITER: B.R. Hornsby
 PUBLISHERS: WB Music Corp./Basically Zappa Music, ASCAP
RCA 62570 (c/o BMG) (CD promo)

Track features a soulful vocal turn from Hornsby, and downplays his ever-recognizable piano stylings in favor of light guitar funk. Well-turned musical phrases throughout verse and chorus will appeal to the ears of AC and pop listeners.

MICHAEL W. SMITH *Picture Perfect* (3:52)
 PRODUCER: Mark Heimermann
 WRITERS: M.W. Smith, W. Kirkpatrick
 PUBLISHERS: O'Ryan, ASCAP; Emily Boothe/Magic Beans, BMI
 REMIXERS: Keith Thomas, Kevin Doyle
Reunion/RCA 62554 (c/o BMG) (cassette single)
 Give Smith credit for moving away from the

toothy power balladry of recent singles in favor of a chipper pop/jack beat. His earnest performance keeps the track from drowning in sugar-coated instrumentation. Upbeat lyrics are the final ingredient in a toe-tapper that AC programmers may find a moment to indulge in.

JOHN WILLIAMS *Theme From Jurassic Park* (3:27)
 PRODUCER: John Williams
 WRITER: J. Williams
 PUBLISHER: not listed
MCA 2738 (c/o Uni) (cassette single)

Will dinosaur mania extend into the music arena? Sophisticated minds that normally indulge in the quasi-classic nature of film scores will melt with the warmth and sweeping potency of this theme to one of the biggest films of the summer. Though not an airwave-burner, Williams' reliably complex composition surely will tickle the fancy of some AC programmers.

ROCK TRACKS

► **SOUL ASYLUM** *Summer Of Drugs* (4:06)
 PRODUCER: George Drakoulis
 WRITER: V. Williams
 PUBLISHERS: Mumbletypeg Music/Careers-BMG Music, BMI
Thirsty Ear/Chaos/Columbia 5260 (c/o Sony) (CD promo)

Lead single from "Sweet Relief," benefit album for Victoria Williams, should keep this group's wave of popularity growing. Vocal performance is overwrought, but that isn't enough to keep album-rock and modern-rock programmers from slipping this powerful, acoustic-based cut into rotation.

NED'S ATOMIC DUSTBIN *Saturday Night* (3:08)
 PRODUCERS: Steve Chase, Ned's Atomic Dustbin
 WRITERS: B. Martin, P. Coulter
 PUBLISHER: Coligems-EMI Music, ASCAP
Chaos 5239 (c/o Sony) (CD promo)

This one will score big retro points with modern-rock listeners, even though as an "oldie" it was one of those songs that didn't really need an alternative cover version, let alone one with goth-rock overtones (which make it retro in really weird way). That strange style combo makes for a catchy cut, however. Previews soundtrack from "So I Married An Axe Murderer."

SUEDE *Animal Nitrate* (3:54)
 PRODUCER: Ed Butler
 WRITERS: Anderson, Butler
 PUBLISHER: Polygram International Publishing Inc., ASCAP
Nude/Columbia 5229 (c/o Sony) (CD promo)

Follow-up to debut U.S. single "Metal Mickey" not as hard-hitting, but a strong cut no less. Sound is skewed toward power pop, with emphasis on heavy melody and stomping rhythms. Perhaps too much emphasis on the latter, however, as single lacks fluidity. Much-touted lead singer Brett Anderson wrenches his vocals from the gut, recalling early performances from Duran Duran's Simon LeBon.

THE THE *Slow Emotion Replay* (3:54)
 PRODUCERS: Matt Johnson, Bruce Lampov
 WRITER: M. Johnson
 PUBLISHERS: Sony Songs/Incomplete Music, BMI
Epic 5218 (c/o Sony) (CD promo)

Easy, rolling effort places Johnson's appropriately emotional vocal in a setting constructed of chambered and jangly guitar lines and light-hearted harmonica. Perhaps modern-rock programmers will find it a bit too poppy in these grungy times, but this cut is a fine, catchy effort, and pop radio might be interested. CD contains five live tracks recorded in studio.

RAP

ME-2-U *Want U back* (4:11)
 PRODUCER: Christian Warren
 WRITERS: Christian Warren
 PUBLISHER: Louis St. Music
RCA 62564-2 (CD promo)

ME-2-U sings beautifully through this noteworthy debut single, a well-crafted bid to rise above the many other neo-doo-wop tracks crowding the airwaves. The hook is neat and friendly, the quintet's voices confident and endearing. Full of song-dedication potential, this sweet song is destined for multiformat acceptance.

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.



Fore! When it was announced that the city of Madison, Wis., proposed banning shirtless golf at the local public golf course, the morning team from WZEE (Z104) teed it up for action. In protest, the station sponsored the first "Shirtless Pro-Am" tournament. Pictured, from left, are jock Johnny Danger; PD "Mr. Ed" Lambert; morning sidekicks Greg Bair and Joe Larson; and promotion director Suzi Stauffer.

Jocks Seek Fame, Or Even Notoriety Self-Promotion Stunts Can Help Make A Name

■ BY ERIC BOEHLERT

NEW YORK—Most working professionals would shudder at the label "relentless self-promoter." But in radio, where showmanship is surpassed only by rhetoric, the tag is worn as a badge of honor.

Along with the advertising world, radio is one of few industries where outlandish stunts are warmly welcomed and rewarded. (Not long ago, a now-successful New York City copywriter got his big break when he snuck into an agency's executive men's room and replaced the toilet paper with his own custom-designed roll, which declared, with every six-inch section, that he was "willing to start at the bottom.")

In radio, the art of self-promotion is practiced on two levels: locally, which helps build awareness for an existing show, and nationally, which builds awareness in the business for jocks, who work one step ahead of the unemployment line.

On the local level, if the definition of successful self-promotion means a jock making his or her show known to people who had never heard it before, Mancow Muller, 26, morning man at KSOL (Wild 107) San Francisco, is the current king. Thanks to a Bay Area Bridge haircut stunt gone seriously awry (Billboard, June 5), most Bay Area listeners now know Muller on a first-name basis. He recently was sentenced to 100 hours of community service and a \$1,000 fine for the traffic tie-up his stunt caused.

"It's infamy," Muller says of the stunt and its after-effects. "I will always be known as 'the asshole who tied up the bridge,' which isn't that bad."

Thanks to extensive coverage on CNN, "Hard Copy," and in the New York Times, Muller has become what every jock strives to be—a household name. As an added benefit, he says, "We definitely have people [listening] who didn't

listen before."

Others, seeking less crushing coverage, make it a habit of reminding the press about their shows. For the last two years, Stubbie Doak, night jock at KYNG (Young Country) Dallas, has been mailing out a weekly, one-page wrap-up of the highlights of his on-air patter ("Jurassic Park was the top money-making movie this past weekend. It's a good movie, but it could have been great if one of the dinosaurs eaten by Tyrannosaurus Rex had been Barney"). Thirty-five magazines, newspapers, and trade publications receive the weekly roundups. Along with creating an image within the industry, Doak aims his self-promotion at potential listeners. That way, he figures when they read about his show in the press, they'll give it a listen out of curiosity.

To entice listeners to tune in to his show, Rich Stevens, a former afternoon man at WJHM Orlando, Fla., printed up phony \$50 bills bearing his name and call letters, and sprinkled them around shopping malls, ball parks, and cash



DOAK



WKCI (KC101) New Haven, Conn., evening jock Kelly Nash, left, with Billy Idol.

Leak Talk Keeps Poe Confab Lively Racial Slur Generates Big Industry Buzz

■ BY PHYLLIS STARK

TYSON'S CORNER, Va.—Record label reps outnumbered radio attendees by a wide margin at the 22nd annual Bobby Poe Pop Music Survey convention held here June 24-26. The gathering was also characterized by lengthy discussions of record leaks, Arbitron's new "Pocket People Meter," and a racial slur from a respected broadcaster that had the conference buzzing.

The light radio presence disappointed some attendees, particularly on the label side. Interscope VP Billy Brill said later, "It was

absolutely ridiculous to go to a convention where there are hardly any radio people. The purpose [of conventions] is to bond with radio people."

Nevertheless, the programming panels were better than those at many conventions, particularly the PD panel, which focused on the problem of internal-label politics that often result in urban stations' getting product, sometimes leaked, before top 40 and top 40/rhythm stations receive it. WIOQ (Q102) Philadelphia PD Jefferson Ward defined the problem when he noted, "Our station is instrumental in breaking artists, yet we are being denied access to [urban] artists again and again."

Added WPGC-FM Washington, D.C., PD Jay Stevens, "75% to 80% of our music is urban, but we have trouble getting access to urban music first and urban acts for shows. The urban departments don't know how to deal with us. Top 40 is encroaching on their acts and they try to stick up for the urban stations."

This inspired veteran morning man John Landecker, now with Saul Foos & Associates, to say, "If you think some urban label is going to ditch their brothers to come over to you, you're crazy."

It also inspired consultant/voice talent Mark Driscoll, who distinguished himself at last year's Poe by planting a stripper in the audience, to make the convention's most controversial remark from the back of the room. During a long speech about properly defining your radio station if you expect labels to treat you fairly, Driscoll said to the panel, "There are some of you on the panel that call yourselves top 40 stations, but you know what you are, a bunch of coon stations." When the audience gasped, Driscoll snapped, "I didn't come up here to win a popularity contest."

WPGC's Stevens calmly responded, "I'm very offended by what you called my radio station," but in the next panel two of his employees expressed their anger a little more forcefully. Both Albie Dee and Paco Lopez from WPGC were on the panel and changed their name tags to read "Fuck Driscoll" and "Bite this, Driscoll," respectively. Then, when Lopez was introduced, he identified himself as "the token spic from the coon station down the street."

Contacted later, Driscoll was much more apologetic than he was immediately after making the comment. "After last year's mess I promised myself nothing controversial, but it was a slip-up," he said. "Of the 100 words I said, 99 were valid and one was a real screw-up. It was very unlike me . . . People who know me know I am as far from being a racist as anyone, and I've been programming very successful urban stations for almost 30 years . . . I cer-

tainly meant nothing malicious to anyone."

LABELS NOT TO BLAME?

Despite Driscoll's interjection, the record leak conversation continued into the "Hot Box" programming panel, where RCA's Skip Bishop said the labels are not always to blame for them. "Leaks come from everywhere, and we don't like them any more than you do," he said. "To make it a racial issue is wrong."

Added Warner Bros.' Greg Lee, "It's not a black thing [or] a white thing, it's a green thing. It's about making money."

Motown's Frank Turner, who was in the audience, said he hasn't had one record in the last three

'It's not a black thing or a white thing. It's a green thing. It's all about money'

years that hasn't been leaked to radio. As a result, Motown has invested a quarter-million dollars in working with a private investigator to track down the source of the leaks and has determined that "not one single leak in the last two years has come from Motown."

Nevertheless, Turner said, "we're going to become an equal-opportunity company [and] punish anyone who leaks our records. We're going to take them to the courts and cost them as much money as possible, because you guys are killing us leaking our records."

KMJZ Dallas PD Tom Casey finally attempted unsuccessfully to move the discussion to a new topic when he noted that "these leaks . . . I've never seen a situation where it's affected someone's ratings. We all get caught up in our own little worlds, but the listeners don't know who got the record first. A week later when it's a hit and everyone's jammin' it, it doesn't matter."

ARBITRON'S PEOPLE METER

Jay Guyther, Arbitron's VP, sales and marketing, radio station services, offered some new insight into the potential implications of the new "Pocket People Meter" audience measurement device, which the ratings company is currently developing. According to Guyther, early response indicates that survey participants would be willing to carry the new measurement device for months, which would be a radical departure from the current system, in which participants fill out diaries of their listening habits for one week, beginning on Thursday.

Because measurement under the new system is likely to be continuous, Guyther noted that it will dramatically change the way stations

(Continued on page 65)

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 96 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	2	6	BIG GUN "LAST ACTION HERO" SOUNDTRACK	2 weeks at No. 1 ◆ AC/DC COLUMBIA
2	2	1	17	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
3	5	12	6	CRYIN' GET A GRIP	◆ AEROSMITH Geffen
4	3	4	5	REAL WORLD "LAST ACTION HERO" SOUNDTRACK	◆ QUEENSRYCHE COLUMBIA
5	4	3	7	EVERYBODY LAY DOWN GRAVITY'S RAINBOW	PAT BENATAR CHRYSALIS/ERG
6	7	10	5	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
7	8	9	4	SHOCK TO THE SYSTEM CYBERPUNK	◆ BILLY IDOL CHRYSALIS/ERG
8	6	5	17	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
9	15	29	3	29 PALMS FATE OF NATIONS	ROBERT PLANT ES PARANZA/ATLANTIC
10	11	14	4	WIDE RIVER WIDE RIVER	◆ STEVE MILLER BAND POLYDOR/PLG
11	12	13	7	WHEN WILL IT RAIN JACKYL	◆ JACKYL Geffen
12	13	11	6	CHANGES LIVE & LOUD	◆ OZZY OSBOURNE EPIC
13	9	6	11	EAT THE RICH GET A GRIP	◆ AEROSMITH Geffen
14	10	8	14	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH Geffen
15	16	16	6	GOT NO SHAME BROTHER CANE	◆ BROTHER CANE VIRGIN
16	18	18	4	TAKE ME FOR A LITTLE WHILE COVERDALE/PAGE	◆ COVERDALE/PAGE Geffen
17	17	15	10	DOWN INCOGNITO PULL	◆ WINGER ATLANTIC
★★★ AIRPOWER/FLASHMAKER ★★★					
18	NEW ▶	1		NUMB ZOOROPA	◆ U2 ISLAND/PLG
19	24	30	3	ANGRY AGAIN "LAST ACTION HERO" SOUNDTRACK	◆ MEGADETH COLUMBIA
20	19	20	6	ENGLISH BOY PSYCHODERELICT	PETE TOWNSHEND ATLANTIC
21	14	7	9	CALLING TO YOU FATE OF NATIONS	◆ ROBERT PLANT ES PARANZA/ATLANTIC
22	20	27	6	TOMORROW'S GIRLS KAMAKIRIAD	◆ DONALD FAGEN REPRISE
23	35	—	2	I'VE ALWAYS GOT YOU ROBIN ZANDER	◆ ROBIN ZANDER INTERSCOPE
24	25	17	17	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
25	22	28	4	ANOTHER DAY IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWING
26	26	33	5	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
27	31	—	2	WHAT THE HELL HAVE I "LAST ACTION HERO" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
28	32	—	2	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
29	28	26	8	ONLY SOUND OF WHITE NOISE	◆ ANTHRAX ELEKTRA
30	NEW ▶	1		PETS PORNO FOR PYROS	◆ PORNO FOR PYROS WARNER BROS.
31	27	19	17	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS GIANT
32	21	23	18	ROOSTER DIRT	◆ ALICE IN CHAINS COLUMBIA
33	37	—	2	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC/Geffen
34	NEW ▶	1		PEACE PIPE BROTHER	◆ CRY OF LOVE COLUMBIA
35	NEW ▶	1		I'LL SLEEP WHEN I'M DEAD KEEP THE FAITH	◆ BON JOVI JAMBICO/MERCURY
36	NEW ▶	1		HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
37	33	32	14	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	◆ 4 NON BLONDES INTERSCOPE
38	39	—	2	LONG MAY YOU RUN UNPLUGGED	◆ NEIL YOUNG REPRISE
39	30	25	16	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
40	36	36	4	GLORIA TOO LONG IN EXILE	VAN MORRISON POLYDOR/PLG

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	2	4	BLACK TEN	PEARL JAM EPIC
2	1	1	4	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
3	5	4	25	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
4	3	—	2	DOWN ON ME JACKYL	◆ JACKYL Geffen
5	8	5	27	JEREMY TEN	◆ PEARL JAM EPIC
6	4	3	39	EVEN FLOW TEN	◆ PEARL JAM EPIC
7	6	7	22	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG
8	—	—	5	ENTER SANDMAN METALLICA	◆ METALLICA ELEKTRA
9	9	8	10	DREAM ON AEROSMITH	AEROSMITH COLUMBIA
10	7	—	5	CARRY ON WAYWARD SON BEST OF KANSAS	KANSAS EPIC

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

RADAR Detects Static Audience In '93 Report

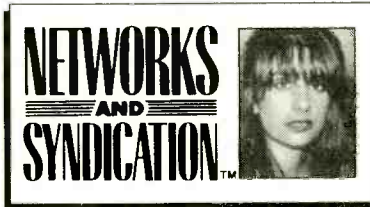
LOS ANGELES—The audience for network radio has remained static during the last year, according to the spring 1993 RADAR report, which tracks network ratings.

The report shows that the weekly total radio audience includes more than 96% of listeners ages 12 and older and that more than 76% are in the audience for network affiliated stations.

Those percentages translate to more than 199 million listeners for all radio and approximately 158 million for the RADAR subscribing networks, which are ABC Radio Networks, American Urban Radio Networks, CBS Radio Networks, Unistar Radio Networks, and Westwood One.

Unlike the February and September RADAR reports, which rank individual networks, the spring report includes a wide range of radio usage data on various demographic and geographic bases.

For instance, for Monday to Friday, in-home listeners account for 39% of the average audience and out-of-home listeners account for 61%.



by Carrie Borzillo

Additionally, the report shows that during morning drive and nights, the greatest share of listening takes place at home. During middays, most listening is done at a place other than the home or car (i.e., office). During the afternoon drive, the greatest share of audience listening takes place in the car. Overnights were not included in the report.

The spring RADAR report, conducted by Statistical Research, Inc., reflects radio usage between May 1992 and April 1993.

AROUND THE INDUSTRY

Master Vox Media, syndicators of WEZB (B97) New Orleans' "Waltan And Johnson Show," is opening an office in Beverly Hills, Calif., and has signed WTGE Baton Rouge, La., as its latest affiliate.

MediaStar International has opened a new Baltimore office. Former MediaAmerica affiliate relations executive Amy Bolton has been named director of affiliate relations.

Unistar Radio Networks will present the three-hour special "The Beach Boys Story" on the July Fourth weekend. WCBS-FM New York afternoon jock Bob Shannon will host.

American Public Radio's daily magazine show, "Marketplace," has been picked up by the Armed Forces Radio Service.



Gang's All Here. As part of the latest installment of the syndicated "Columbia Records Radio Hour," heard on more than 80 stations, Rosanne Cash teamed up with David Byrne and Lucinda Williams. Pictured, from left, are the singers and musicians: Zev Katz, Byrne, Cash, Williams, Gurf Morlix, and John Leventhal.

Modern Rock Tracks™

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE & RADIO PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★					
1	1	1	8	PETS PORNO FOR PYROS	4 weeks at No. 1 ◆ PORNO FOR PYROS WARNER BROS.
2	2	2	6	BREAK IT DOWN AGAIN ELEMENTAL	◆ TEARS FOR FEARS MERCURY
3	NEW ▶	1		NUMB ZOOROPA	◆ U2 ISLAND/PLG
4	4	4	13	REGRET REPUBLIC	◆ NEW ORDER QWEST/WARNER BROS.
5	3	3	13	CREEP PABLO HONEY	◆ RADIOHEAD CAPITOL
6	6	5	12	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTE/SIRE/REPRISE
7	7	8	8	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC
8	14	25	4	WORLD CLASS FAD 14 SONGS	◆ PAUL WESTERBERG SIRE/REPRISE
9	9	9	14	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
10	13	14	5	STAND ABOVE ME LIBERATOR	O.M.D. VIRGIN
11	8	19	11	I'M GONNA BE (500 MILES) SUNSHINE ON LEITH	◆ THE PROCLAIMERS CHRYSALIS/ERG
12	5	6	10	SHE KISSED ME SYMPHONY OR DAMN	◆ TERENCE TRENT D'ARBY COLUMBIA
13	10	10	6	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
14	11	17	7	HAYFEVER I'VE SEEN EVERYTHING	◆ THE TRASH CAN SINATRAS GODISCS/LONDON/PLG
15	22	23	9	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
16	15	21	4	RAIN JUNK PUPPETS	◆ AN EMOTIONAL FISH ATLANTIC
17	21	24	7	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES ISLAND
18	18	16	7	I SHOULD'VE KNOWN WHATEVER	◆ AIMEE MANN IMAGO
19	30	—	2	THE UGLY TRUTH ALTERED BEAST	◆ MATTHEW SWEET ZOO
20	16	—	2	WORK FOR FOOD HI-FI SCI-FI	◆ DRAMARAMA CHAMELEON
21	28	—	2	BROTHER AND SISTERS JOY AND BLUES	◆ ZIGGY MARLEY VIRGIN
22	17	13	11	CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	◆ UB40 VIRGIN
23	27	26	4	SHOCK TO THE SYSTEM CYBERPUNK	◆ BILLY IDOL CHRYSALIS/ERG
24	12	7	11	METAL MICKEY SUEDE	◆ SUEDE NUDE/COLUMBIA
25	20	11	8	HANG ON TO YOUR EGO FRANK BLACK	◆ FRANK BLACK ELEKTRA
26	19	15	9	COUNTRY AT WAR HEY ZEUS!	◆ X BIG LIFE/MERCURY
27	26	12	13	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
28	25	18	8	THE RETURN OF PAN DREAM HARDER	◆ THE WATERBOYS Geffen
29	NEW ▶	1		SISTER HAVANA SATURATION	◆ URGE OVERKILL Geffen
30	24	20	9	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M

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

JOCKS SEEK FAME, OR NOTORIETY

(Continued from page 63)

in radio, where perception often passes for reality, being well-known can only help.

For instance, Nash recalls the difference between his pre- and post-self-promotion firings. When he was let go by then-WPHR (now WENZ) Cleveland, he says, "Nobody knew who I was, and nobody cared. The phone didn't ring for days." That, he says, was in contrast to his firing from WQGN New London, Conn. (where he went after his first stint at WKCI). Nash says he wouldn't have gotten the solid job offers that followed if it hadn't been for his trade magazine appearances. As Nash explains, if a PD is selecting a new jock and recognizes the name on an air-check tape, chances are the PD will listen to that demo with a positive attitude.

"Just as you work to get those station calls out there and repeat them over and over, it's the same with a guy's name," says Jim Walsh, a former morning man at WMGM Atlantic City, N.J., who has also been known to work the self-promotion circuit.

GET RICH QUICK

Few jocks can match the original-



WFLZ (The Power Pig) Tampa, Fla., part-timer Rich Stevens and his dog Sexx.

ty and persistence of Rich Stevens, who recently concluded a brief fill-in morning stint at KQKS (KS104) Denver, and currently is working P/T at WFLZ (The Power Pig) Tampa, Fla., while looking for a full-

time gig.

Some of Stevens' favorite stunts in trying to get a PD's attention over the years include mailing an enormous stuffed feline to a PD (at the cost of \$80) with the banner "Rich Stevens is the Cat You're Looking For"; slipping "Get Rich

'You work to get station calls out. It's the same with names'

Quick" flyers under the hotel-room doors of every Bobby Poe convention attendee; and ordering a batch of customized golf tees for a PD known to be fond of shooting the links.

At this year's Poe, Stevens slipped into the meeting room before the program directors' panel and placed his aircheck at the seat of every panelist.

Years ago, Stevens got his big break, jumping from Tallahassee, Fla. (market No. 177), to New York, thanks to creative self-promotion. Again, at the Bobby Poe convention, Stevens found out where then-



KSOL (Wild 107) San Francisco morning man Mancow Muller.

WHTZ (Z100) New York PD Scott Shannon was sitting for the awards dinner and slipped one of his fliers into Shannon's menu. One week later, Shannon invited Stevens to mail him an aircheck.

LEAK TALKS KEEP POE CONFAB LIVELY

(Continued from page 63)

promote themselves and the tricks they use to reach diary keepers. For example, Thursday morning contests would become a thing of the past. Also, since participants would not be writing down when and where they listen, slogans based on diary language would also cease (e.g., "If you listen at home, at work, or in the car...").

Another change would be in radio's emphasis on top-of-mind awareness among listeners, which Guyther said would change "promotional and spending strategy. That may result in less reliance on programming gimmicks and more reliance on programming a good radio station," he said.

Because the station coders would send an embedded signal to the meters every minute, the possibility also exists to replace the quarter-hour measurement system with one that is more precise, Guyther said.

He also spoke about the probability of measuring children under

age 12 (the current cutoff point) under the new system. Later, during the consultants panel, Alan Burns said the possibility of measuring children could be a huge benefit for top 40, which he said has "always been a giant kids format. If radio can get some of the money TV is getting for kids advertising, it will be a boon for CHR."

WHEN TOP 40 WAS KING

In the convention's opening session, an emotional Bobby Poe Sr. bemoaned the state of radio. "I remember when top 40 radio used to be king," he said. "It's just heart-

breaking to see radio in the disarray it is today, so fragmented."

EMI Records Group CEO/president Daniel Glass had a much more upbeat attitude about radio's future during his inspirational keynote address. Glass said he is "offended" when people say radio is in competition with video games. "I think in 20 years people will be talking about when they first heard R.E.M.'s 'Losing My Religion.' I don't think they'll be talking about a Sega Genesis game. Music is much more powerful than that."

One potentially interesting topic was thwarted before an audience

question could be answered. At the PD panel, an attendee took WKBQ St. Louis PD Cruze to task for recently firing, then suing his morning team, and asked the PD how he expected to get job applicants when the station treats air talent that way. "Right now St. Louis looks like Bucharest with an arch," the audience member said. Cruze was unable to respond, however, because the conversation quickly turned in another direction. Apparently, though, the station had no shortage of applicants. Cruze told Billboard at the convention that he expects to make an announcement about a new morning show shortly.

Independent record promoter Fred DiSipio was presented with a lifetime achievement award by Bobby Poe to mark the record man's 40 years in the business. Also honored at the convention was WHYY Montgomery, Ala.'s Larry Stevens, who has been programming the station for 25 years. Meanwhile, Poe himself was celebrating 25 years of publishing his tip sheet.



Starstruck. WLUP-AM Chicago's Kevin Matthews, left, gets to play roadie and carry the guitar for Chris Isaak, center. Drummer Kenney Johnson, right, joined Isaak on his journey to "The Loop."



Exclusively Distributed by R.E.D.

November Records

1211 Ave Of The Americas • 26th Floor
NYC - 212. 221.3514 • FAX 212. 221.3304

Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.



J-WAVE
81.3FM

- Hits!**
in
Tokio
- Week of June 20, 1993
- 1 That's The Way Love Goes Janet Jackson
 - 2 Tomorrow's Girls Donald Fagen
 - 3 Swim Papa's Culture
 - 4 Regret New Order
 - 5 Have I Told You Lately Rod Stewart
 - 6 Sooky US3
 - 7 I Never Felt Like This Before Mica Paris
 - 8 Dream Sweet Dreams Aztec Camera
 - 9 Coming To Life Michael Franks
 - 10 Missing You Janet Kay
 - 11 Tribal Dance 2 Unlimited
 - 12 Guilty Perception
 - 13 Informer Snow
 - 14 Almost Unreal Roxette
 - 15 Loungin' Guru
 - 16 Sing Vivienne McKone
 - 17 Baby I'm Yours Shai
 - 18 Somebody To Love George Michael & Queen
 - 19 Kiss Of Life Sade
 - 20 Really Into You Around The Way
 - 21 Do You Love Me Like You Say? Terence Trent D'Arby
 - 22 Twenty Five Hours A Day The Hooters
 - 23 Buddy X Neneh Cherry
 - 24 Who Let In The Rain Cyndi Lauper
 - 25 Little Miracles Luther Vandross
 - 26 Move On Cecilia Ray
 - 27 Daydreaming Penny Ford
 - 28 Oh Carolina Shaggy
 - 29 I'm Not In Love Pretenders
 - 30 Wannagirl Jeremy Jordan
 - 31 Rampage Marcus Miller
 - 32 La Mecanique Elenore Go West
 - 33 What You Won't Do For Love
 - 34 (I Can't Help) Falling In Love With You UB40
 - 35 Dark Is The Night A-Ha
 - 36 Something In My Eye Corduroy
 - 37 Too Young To Die Jamiroquai
 - 38 Believe Lenny Kravitz
 - 39 Pocket ga Niji de Ippai YMO
 - 40 Paradise Sade
 - 41 Naked With You Monday Michiru
 - 42 Go Away Gloria Estefan
 - 43 That's The Way Love Is Bobby Brown
 - 44 Who Is It Michael Jackson
 - 45 Blow Your Mind Jamiroquai
 - 46 Hero David Crosby & Phil Collins
 - 47 I Have Nothing Whitney Houston
 - 48 Don't Take Away My Heaven Aaron Neville
 - 49 They Made The Jazz David Dexter D
 - 50 Magic Touch Tatsuro Yamashita
- Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

Billboard's PD of the week™

Ken Benson
KKRZ Portland, Ore.



IN THE WINTER Arbitron book, mainstream top 40 stations led the ratings in only seven of the top 100 markets. One of those stations was KKRZ (Z100) Portland, Ore., which has been programming the format for the last nine years.

In the last two books, the station has climbed 7.8-8.0-8.3. Last week both the station and PD Ken Benson were nominated for Billboard Radio Awards, highlighting what has been, so far, a very successful year.

Benson's relatively short broadcasting career has taken him from Portland, Maine, to Portland, Ore., and several points in between. He began his radio career in his native Long Island, N.Y., at WBAB, where he worked part time through college.

His first postcollege job was on the air at WXXX (95XXX) Burlington, Vt. From there, he landed his first PD job at WQQY Saratoga Springs, N.Y., where he worked from 1987-89. After a year at WHTT Portland, Maine, he moved on to WRQN Toledo, Ohio, which was followed by a short stint at KQKQ Omaha, Neb. He joined Z100 as PD last June.

Since then, Benson says he has made no major changes in the station's sound, and has concentrated on programming a solid top 40 station targeted to 18-34-year-old females. According to Benson, parent company Great American Broadcasting and Z100 GM Bill Ashenden believe top 40 is primarily an 18-34-year-old format, and the station is usually No. 1 in that demo.

"With four FM AC stations in the market, we can't compete effectively in the 25-54 demo," Benson says.

Musically, he describes the station as "mainstream that leans a little more rhythm than rock. We are pretty late on rock records." Although he does play some rock, Benson hasn't touched the new Aerosmith album.

He also describes the station as light on alternative music, noting that the Stone Temple Pilots have yet to find a home there. Benson's policy on dance records is much more open-door, although he notes "the extreme, street, male-skewed rap, like Dr. Dre, we don't play."

Here's a recent hour of afternoons: Michael Jackson, "Who Is It"; Duran Duran, "Ordinary World"; Silk, "Freak Me"; Rod Stewart, "Have I Told You Lately"; Marky Mark & the Funky Bunch, "Good Vibrations"; the Proclaimers, "I'm Gonna Be (500 Miles)"; Janet Jackson, "That's The Way Love Goes"; Sade, "No Ordinary Love"; Go West, "King Of Wishful Thinking"; Jade, "Don't Walk Away"; 4 Non Blondes, "What's Up"; Jon Secada, "Angel"; and C&C Music Factory, "Gonna Make You Sweat."

Although Z100 has no direct format rival, Benson must contend not only with four ACs, but also with two album-rock stations and a classic rocker in the market. The station shares the largest portion of its audience with ACs KXYQ (Q105) and KKCW (K103), and album KUFO.

A few weeks ago, the classic-rock station, KGON, picked up the syndicated Mark Thompson and Brian Phelps morning show from KLOS Los Angeles. Although Benson claims the reaction in the market has been generally negative because "people who live here hate Californians," he is looking forward to some competition from the show.

"I think it will be healthy because it is the first time our morning show has been challenged by someone [doing] a lot of entertainment," he says.

Z100's morning show consists of "Humble" Billy Hayes, "Officer" Tony Martinez, news person Valerie Ring, and "Nelson the Intern," who provides the character voices. For the last two seasons, Buck Williams of the Portland Trailblazers also has been a daily part of the morning show. The midday host/music assistant is Stephanie Steele, followed by afternoon host Mike Chase, night jock Rich E. Cunningham, and over-nighter Scott Lander.

The station is marketed year-round with a bus-side campaign and, during the winter book, also had some television exposure as part of a co-promotion with the local "Good Evening" TV show, in which the prize was a Honda Del Sol.

The major winter book promotion was a '70s party, which was complete with a stalker, "Saturday Night Fever" on the video screens, and David Cassidy as host (the station programs a '70s retro show on Friday afternoons). In March, the station held its 9th "birthday bash" featuring Kenny G, Silk, Jeremy Jordan, and Joey Lawrence.

The station also gives away tickets to every Trailblazers game, since sister AM KEX is the team's flagship station.

Although Z100 went down in both spring book Arbitrons (7.6-6.6), Benson says there will be no knee-jerk programming reactions. "We're not going to make dramatic changes at all," he says. "We're going to try not to lose focus and overanalyze the situation too much."

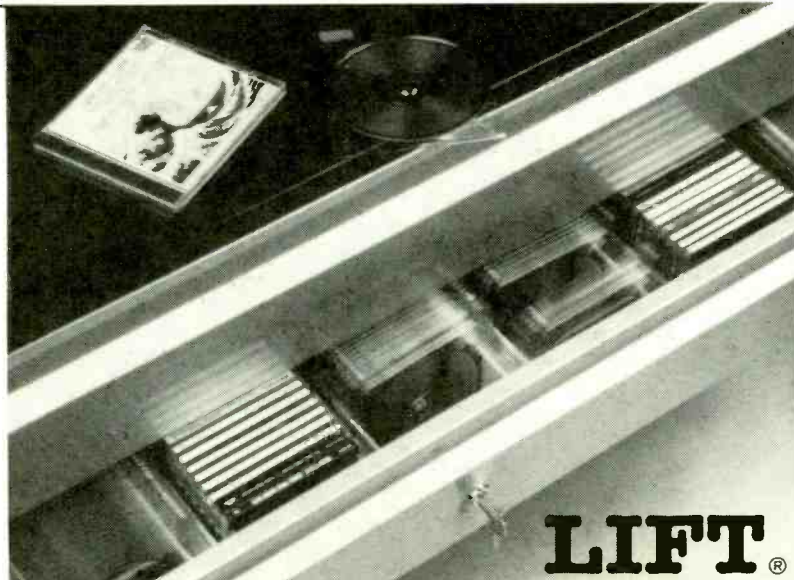
"Our goals for the radio station are to keep it one of the top two FM stations, continue to be a high-cuming radio station, and keep it No. 2 or better 18-34," he adds. "We're pretty realistic about what the format can do 25-54 [and] we're certainly hitting our sales goals and making money at this property."

PHYLLIS STARK

CD Storage Cabinet

- Holds 840 CD's in plastic jewelboxes
- Holds 1800 CD's on register cards
- 3 lockable drawers
- A stackable space-saving unit constructed of steel and aluminum
- 4 ft. x 2 ft. x 2 ft.

LIFT DISPLAY, INC.
ph. 201-945-8700 • Fax 201-945-9548



LIFT®

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	2	9	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	◆ KENNY G/P. BRYSON 2 weeks at No. 1
2	3	4	12	EVEN A FOOL CAN SEE WARNER BROS. 18561	PETER CETERA
3	2	1	28	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
4	5	6	11	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
5	4	3	12	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
6	6	5	20	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
7	7	10	9	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
8	13	17	6	FIELDS OF GOLD A&M 0259	◆ STING
9	14	21	4	RUN TO YOU ARISTA 1-2570	◆ WHITNEY HOUSTON
10	8	8	11	MOMENTS OF LOVE POLYDOR 859 054/PLG	CATHY DENNIS
11	11	12	13	CAN'T DO A THING (TO STOP ME) REPRISE 18604	◆ CHRIS ISAAK
12	9	7	23	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
13	15	18	8	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
14	10	9	20	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
15	12	13	15	IF I COULD COLUMBIA 74864	◆ REGINA BELLE
16	25	33	4	I'M FREE SBK 50434/ERG	◆ JON SECADA
17	18	23	9	YOU READ ME WRONG MERCURY ALBUM CUT	LAUREN CHRISTY
18	24	27	6	COLORS OF LOVE ELEKTRA 61498	LISA FISCHER
19	21	20	23	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
20	22	22	10	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
21	19	16	21	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON
22	20	19	25	ANGEL SBK 50406/ERG	◆ JON SECADA
				*** POWER PICK ***	
23	34	—	2	WHEN I FALL IN LOVE EPIC SOUNDTRAX 77021	◆ CELINE DION & CLIVE GRIFFIN
24	16	11	15	A SONG FOR YOU WARNER BROS. 18611	◆ RAY CHARLES
25	27	29	6	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582	◆ TAYLOR DAYNE
26	17	15	19	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	◆ GO WEST
27	29	28	8	WALK THROUGH THE WORLD ATLANTIC 87350	◆ MARC COHN
28	28	25	26	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
29	32	34	7	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
30	26	24	21	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
31	31	30	7	LITTLE MIRACLES EPIC 74945	◆ LUTHER VANDROSS
32	33	31	23	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
33	23	14	13	HARBOR LIGHTS RCA 62487	◆ BRUCE HORNSBY
34	35	36	5	SOMEONE LIKE YOU WARNER BROS. 18531	◆ JAMES INGRAM
35	37	37	4	TAKE A LOOK ELEKTRA 64636	◆ NATALIE COLE
36	44	—	2	WIDE RIVER SAILOR 859 194/POLYDOR	◆ STEVE MILLER BAND
37	30	26	11	SLEEPING SATELLITE EMI 50426/ERG	◆ TASMINE ARCHER
38	39	44	3	ONE LAST CRY MERCURY 862 404	◆ BRIAN MCKNIGHT
39	36	35	34	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
40	40	40	3	TOMORROW'S GIRLS REPRISE 18502	◆ DONALD FAGEN
41	38	32	17	WATER FROM THE MOON EPIC 74809	◆ CELINE DION
42	42	43	3	TELL ME WHY CURB 54606/MCA	WYNNONNA
43	43	46	3	EVERYTHING'S SO DIFFERENT WITHOUT YOU JIVE 42135	BILLY OCEAN
44	41	42	6	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
45	46	48	3	THE WHEEL COLUMBIA 74973	◆ ROSANNE CASH
46	47	—	2	NO TIME FOR TIME EMI 50435/ERG	◆ BRENDA RUSSELL
				*** HOT SHOT DEBUT ***	
47	NEW ▶		1	ANOTHER SATURDAY NIGHT/SOUVENIRS MCA 54680	◆ JIMMY BUFFETT
48	NEW ▶		1	GOODBYE GIANT ALBUM CUT	◆ AIR SUPPLY
49	NEW ▶		1	CAN'T HELP FALLING IN LOVE VIRGIN 12653	◆ UB40
50	48	41	34	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE

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

Interrep Slates Summer Regional Meets; Horton Is WYNY PD; WGCI Lands Joyner

IN AN ATTEMPT to smooth feathers ruffled by Arbitron's controversial proposal for a ratings service redesign, the **Interrep Radio Store** will hold a series of regional meetings between its client stations and Arbitron beginning later this summer.

"We are calling for a truce between the radio . . . industry and Arbitron," says Interrep chairman **Ralph Guild**.

The meetings are tentatively set for July 26 in New York, Aug. 9 in Atlanta or Dallas, Aug. 30 in Chicago, and Sept. 2 in Los Angeles. They will be moderated by Guild and Interrep executive VP/research **Marla Pirner**.

Meanwhile, the **Electronic Media Rating Council** has suspended accreditation of Arbitron's spring book in Atlanta because of the on-air survey announcement test run by Atlanta stations during the ratings period. EMRC, an independent industry watchdog group, says the tests were in direct conflict with its "minimum standards for electronic media rating research" policy, which states, in part, "experiments in methodology shall not be conducted in conjunction with regular . . . surveys unless previous independent tests have indicated that the possible effect on the audience data . . . will be minimal."

This is the first time in the EMRC's nearly 30-year history it has made such a move.

In other news, the **Radio Advertising Bureau** reports that combined local and national advertising revenues continue to rise, with an 8% boost in May over the same month last year. Local revenue was up 10% for the month, while national was up just 1%, on the heels of a 10% rise in April. In year-to-date figures, combined revenues are up 8% so far over the same period last year, fueled by a 9% rise in local and a 5% gain in national revenues.

Children's Broadcasting Corp., parent of the **Radio AAHS** network, has purchased the six-station **Marsh Broadcasting** group, which is being liquidated by a bankruptcy court.

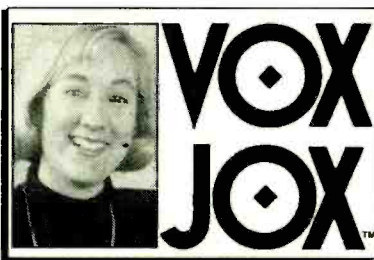
PROGRAMMING: HORTON HEARS 'YNY

Following the closing on the sale of WYNY New York from **Westwood One to Broadcasting Partners**, **Fred Horton** has been named PD, replacing **Johnny Michaels**. BP has also hired **Rusty Walker** to consult the station. Horton was previously PD at **WGNA** Albany, N.Y., and most recently worked with Walker. MD **Del DeMontreux** is also out.

At **KACE/KAEV** (V103.9) Los

Angeles/Riverside, Calif., acting PD and former night jock **Rich Guzman** is upped to PD, replacing **Tony Fields**, who joins **WKKV** Milwaukee as OM/PD/morning man. Fields replaces former PD/afternoon jock **Brian Anthony**, who exits. Also, former V103.9 APD **David Michaels** joins **WKKV** as APD/afternoon jock. **WJLB** Detroit PD **Steve Hegwood** is now consulting V103.9.

Two Chicago PDs, **WLUP-AM's Jack Silver** and **WGCI-AM's Mike Watkins**, exit this week. Silver returns to Los Angeles. Watkins becomes assistant corporate PD at **Midwestern**



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

Broadcasting.

Torey Malatia fills the long-vacant PD position at Chicago's **WBEZ**. Malatia was most recently morning-show producer at crosstown **WLS** . . . Former **WGN** Chicago PD **Lorna Gladstone** joins **KFAN** Minneapolis in that capacity. She replaces **Jim duBois**, who is now OM of **KFAN** and sister **KEEY**.

XHRM San Diego flips from urban to adult-targeted modern rock. Former **KFRG** Riverside, Calif., regional AE **Chuck Howard** joins as VP/GM, replacing **Mike Seaberry**. **KRZZ** Wichita, Kan., PD **Sherman Cohen** joins as VP/programming, replacing **Ron Cadet**.

At **KOY-FM** Phoenix, acting PD **Steve Douglas** is upped to PD, replacing **Jamie Hyatt**, now at **WLUM** Milwaukee. P/T jock **George Benson** is upped to nights, replacing **Kozman** . . . **Matt McCann**, last PD at **KRNQ** (now **KSTZ**) Des Moines, Iowa, takes over as PD at **KDIL** San Antonio, Texas. He replaces **Ken Wall**, now at **KMVK** Little Rock, Ark.

Jeff Silver, formerly PD at **WEST/WLEV** Allentown, Pa., fills the PD chair at **WLTI** Detroit. He replaces **Dave Beasing**, now with sister **KXEZ** Los Angeles . . . Morning man **Larry "Doc" Elliott** adds OM duties at **WJZZ** Detroit.

The FCC has approved **WZOU** Boston's call letter change to **WJMN**, to go with the station's new "Jammin' 94.5" handle . . . **KIRO** Seattle VP/news operations **Andy Ludlum** exits. ND **Bill Polish** will handle his duties.

KHQT (Hot 97.7) San Jose, Calif., PD **John Christian** exits for a job at San Francisco-based **Modern Music**. **KTFM** San Antonio OM **Bob Perry** replaces him.

MD **Jane Wang** has been upped to PD at **WWCD** Columbus, Ohio, replacing **Tom Teuber**, who exited last week. Wang will name a new MD from in-

house soon . . . **WCOL-AM** Columbus picks up **G. Gordon Liddy's** syndicated midday show.

Russ Shafer joins **WCLT-FM** Columbus as PD/midday jock replacing **Damon Sheridan**, who is going on medical disability leave due to a heart problem, according to **The Columbus Dispatch**. Shafer previously was with **WKSW** Dayton, Ohio.

WAJC Indianapolis, formerly **Butler Univ.'s** National Public Radio affiliate, has switched to hot country as "The Bear" and applied for the **WGRL** calls. **Susquehanna Radio**, owner of crosstown **WFMS**, is in the process of closing on the station. **WFMS** OM **Charlie Morgan** is overseeing **WAJC** until a full-time PD is selected. The morning slot also remains open. The rest of **WGRL's** lineup is filled with former **WFMS** staffers, including **Teddy Ber-It** in middays, **Mark "Smokey" Roberts** in afternoons, and **"Ranger" Rick McDonald** in evenings. McDonald's former evening slot at **WFMS** has been filled by **Karen James**, who moves from afternoons. PD **Kevin Mason** takes over her old shift.

New York **Newsday** reports that **WDRE** Long Island, N.Y., has picked up a new affiliate on the eastern end of Long Island and will begin simulcasting on new Westhampton, N.Y., frequency 98.5. The new station was recently licensed to radio novice **John Rose**.

Following the sale of **WWMG** Charlotte, N.C., to the **Dalton Group**, **Keith Abrams**, former station manager at **WPYR** Memphis, Tenn., takes over as **WWMG** PD, replacing **Bill Conway**, who exits. At **WWMG's** local marketing-agreement partner, **WXRC**, former OM **Billy Capone**

Hundt Draws FCC Experience From Telecommunications Law

WASHINGTON, D.C.—Reed Hundt, the 45-year-old Washington antitrust attorney selected by President Clinton June 29 to be the new chairman of the FCC, is a senior partner at one of the top telecommunications law firms in Washington, familiar with the growing number of mergers and partnerships among the broadcast, telephone, and computer industries.

The Hundt nomination comes as another signal from the Administration that one of its priorities will be laying the groundwork for a technologically interactive future for American consumers.

"Telecommunications innovations are constantly changing the way we as Americans communicate with each other and with the world," Clinton said in his announcement. "I am confident that Reed Hundt will do an excellent job steering the FCC through the challenges it will face over the next five years."

Digital audio broadcasting, high-definition television, new satellite ventures, and personal communica-

newslines...

WWBZ CHICAGO is being sold from Major Broadcasting to Evergreen Media, owner of crosstown **WLUP-AM-FM**, for \$28 million. Pending FCC approval, Evergreen will operate the station under a local marketing agreement.

KQLD NEW ORLEANS is being sold from Beasley Broadcast Group to NewMarket Media Corp., owner of crosstown **WNOE-AM-FM**, for \$3.35 million. NewMarket has begun operating the station under an LMA.

ROBERT FULSTONE, VP/GM of **KLOU** St. Louis, exits to join the St. Louis NFL Partnership. He has not been replaced.

WAYNE BROWN, president/GM of **WGIV/WPEG** Charlotte, N.C., adds those duties at new sister station **WCKZ** following the sale of **WCKZ** to **Broadcasting Partners**.

MIKE ST. CYR, corporate engineer for **Goodrich Broadcasting**, adds station manager duties at the group's **WMMQ** Lansing, Mich. He replaces former VP/GM **Roger Mooreman**, who exits.

SALE CLOSINGS: **KDMI** Des Moines, Iowa, from **KDMI Inc.** to **Stoner Broadcasting System** for \$1.35 million.

adds PD duties. The LMA remains intact under the new owners.

Chuck Tyler joins **WWKY/WVEZ** Louisville, Ky., as PD, replacing **Jeff Leonard**, who exits. Tyler previously was station manager at **WUMX** Tallahassee, Fla. Also, **WVEZ** changes its slogan from "Easy 107" to "Lite 106.9."

WYDE Birmingham, Ala., flips from oldies to N/T. Much of the new crew consists of former staffers from crosstown **WERC**, including PD **Mike Wood**, ND **Alan Collins**, reporter **Steve St. George**, morning anchors **Kurt Kilpatrick** and **Bob Burton**, and talk-show host **Tim Lennox**.

WROW-AM Albany, N.Y., flips from easy listening to a simulcast of its sister FM station, soft AC **WROW-FM** . . . **WMAD-FM** Madison, Wis., which recently was purchased by **Double L Broadcasting**, returns to the air using

Jacobs Media's "Edge" format. **Van Edwards**, PD of Double L's crosstown **WIBA-FM**, will oversee programming at **WMAD** as well.

KCUB-AM Tucson, Ariz., replaces its **Satellite Music Network "Real Country"** format with locally programmed country. Station owner **Jim Slone** is handling programming. Morning drive, the lone live shift, goes to **John West**, a former jock on **KCUB** sister station **KIIM**.

Top 40 **CKLG** Vancouver, British Columbia, flips to an AC/talk hybrid but is positioned as "Vancouver's new talk radio." TV personality **Stu Jeffries** comes aboard as co-host of the midday slot with **Erin Davis**. Across town, AM modern-rock station **CKST** has given 20 of its 23 staffers two weeks' notice. Already out are director of operations/programming **David Marsden**, and MD **Jamie Ufton**. Owner **Western World Communications** is looking for a buyer for the station and is expected to operate it as an automated service until it is sold.

PEOPLE: WGCI LANDS JOYNER

WGCI-FM Chicago will move morning man **Doug Banks** to afternoons and become the first affiliate to pick up **Tom Joyner's** new syndicated morning show when it is launched on **ABC Radio Networks** in early 1994. Joyner is currently heard in afternoons at **WGCI**. PD **Elroy Smith** will be involved with the Joyner show in a consulting capacity . . . Veteran **WBLS** New York "Quiet Storm" host **Vaughn Harper** is out.

Machine Gun Kelly joins **KOOL-FM** Phoenix for afternoons, replacing **Beazer**, who moves to **KOOL-AM**. Kelly was last with **KCBS-FM** Los Angeles . . . **KUPD** Phoenix P/T jock **Mike Abad** is upped to overnights, replacing **Rob Trygg**, now at crosstown **KZRZ**.

Veteran **WIBC** Indianapolis ND **Fred Heckman** is out along with reporter **Jim Camp** . . . Vancouver veteran **Red Robinson** returns to daily radio as morning host at **CISL**. He replaces **Dave Welch**, who exits.

Assistance in preparing this column was provided by **Larry LeBlanc** in Toronto.

FOR THE RECORD

The Radio Awards ballot in the July 3 issue incorrectly stated the name of one of the nominees for network/syndicator nationally distributed program. The program nominated in the adult category is "Casey's Countdown With Casey Kasem," not "Casey's Top 40 With Casey Kasem."

Station Is Loser In Lottery Ruling; Complaint About Liddy Rejected

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Supreme Court overturned lower-court decisions and upheld the longstanding FCC rule against broadcasting interstate lottery ads, siding with the commission in the U.S. vs. Edge Broadcasting case.

The high court ruled that lottery

advertising can be banned in states where lotteries are prohibited.

In the June 25 decision, the court, in a 7-2 decision written by retiring Justice Byron R. White, ruled that Edge's WMYK Moyock, N.C., is constitutionally prohibited from broadcasting Virginia state lottery ads, even though more than 90% of its listeners live in Virginia.

LIDDY REMARKS DRAW NO FCC FIRE

The FCC's political-programming branch has denied a complaint that calling a public figure's wife a prostitute on the air violates commission rules.

The commission told former Nixon White House counsel John Dean neither the fairness doctrine nor the personal-attack rule was violated when syndicated WJFK Washington, D.C.,

WASHINGTON ROUNDUP™

talk-show host and Watergate conspirator G. Gordon Liddy repeatedly alleged on-air that Dean's wife, Maureen, worked as a high-price prostitute to snare Democratic party officials in activities surrounding the Watergate scandal (Billboard, May 29).

The FCC branch told Dean that because the 20-year-old Watergate scandal no longer could be called "a controversial issue of public importance," Liddy's repeated remarks about Mrs. Dean did not violate either the fairness doctrine or the personal-attack rule.

"You have not shown that any major issue connected to Watergate remains the subject of substantial community debate," the FCC wrote to Dean.

Since Dean had failed to make the case that a personal attack happened "during the discussion of a controversial issue of public importance," the branch denied the complaint. "The truth or falseness of the remarks had nothing to do with it," an FCC source added.

Dean also has sued WJFK parent Infinity Broadcasting and Liddy for libel in California state court. That case recently was switched to a federal court, which remanded it to state level.

NAB BOARD MEET: DAB, ANTI-BOOZE
The National Assn. of Broadcast-

ers' radio board urged its members to move swiftly on the digital audio broadcasting front—action that includes convincing the FCC that terrestrial radio deserves to get a head start as well as appropriating \$50,000 for the testing of in-band, on-channel DAB systems for both FM and AM.

The joint board also instructed the NAB staff to organize what will probably be the biggest anti-alcohol-abuse campaign ever. That action follows Capitol Hill moves to require anti-abuse health warnings on all radio and TV beer and wine ads.

NAB also plans to change its dues structure to accommodate the revised duopoly rules, and will charge stations owned in the same market a fee based on the combined income of the two stations.

FCC EXPANDS EEO RULES

The FCC's new equal-opportunity rules, approved June 24 and prompted by a congressional Cable Act mandate, affects radio in that it now includes a midterm review of EEO recruiting performance. An NAB official said he welcomed the review as a "useful tool for broadcasters."

The commission has said that a bad midterm rating alone would not put a station at jeopardy at renewal time, unless station performance did not improve.

The NAACP and other minority groups said the new rules do not go far enough; interim chairman James Quello called the new rules "a middle point" that the commission could "fine-tune."

FIRTH SETS GOALS FOR BMG PUBLISHING

(Continued from page 6)

lishing presence. The company's publishing stature was greatly diminished by the sale of the bulk of its U.S. publishing several years before Bertelsmann A.G. acquired RCA's music assets.

Catalog acquisition is but one facet of Firth's growth strategy. BMG Music Publishing continues to be aggressive, he says, in signing contemporary writer/artists and helping to develop their label careers. Firth also has directed a diversification into such areas as gospel and background music. In addition, the company has subpublishing agreements with some 200 writers and catalogs, including Lenono Music (John Lennon), Lisa Stansfield, Lowery Music, Bob James, Paula Abdul, Shapiro-Bernstein, Acuff-Rose, Carole Bayer Sager, Windham Hill, and Amy Grant.

In gospel, a 1990 startup with the purchase of the Lorenz catalog has evolved into a high-ranking outfit among Christian music publishers, thanks in part to a joint venture with Sparrow and the recent acquisition of Reunion, which administers the catalogs of Amy Grant and Michael W. Smith. (One of the June acquisitions was the Emmaus Road catalog, which includes the Amy Grant-recorded "Open Arms.")

The company also has built a strong presence in Nashville since Firth came aboard, with recent successes by Trisha Yearwood, Sammy Kershaw, Mark Collie, and Deborah Allen, among others. Rap, too, has a strong place in BMG Publishing's

fortunes, with hit acts Cypress Hill, House Of Pain, and Funkdoobiest.

The \$10 million June spending spree included a deal with Gary Morris Music, whose key writer is Victoria Shaw, the writer of such country hits as "The River," "I Love The Way You Love Me," and "Too Busy Being In Love."

Other June acquisitions were Peter Cetera's catalog, with Cetera also signing as a writer; and the Francis Lemarque catalog, which includes the "Umbrellas Of Cherbourg" score.

Also acquired in June were Desperate Music, with songs by Tom Canning, many co-written with Al Jarreau; the Errol Brown catalog, with songs recorded by Hot Chocolate in the U.K.; and the German catalog Brausbert.

In all, BMG Music Publishing has made 73 acquisitions in the past five years. Other major talent signings during that period have included Annie Lennox, Barry Manilow, John Hiatt, Lisa Stansfield, the Bee Gees, Rick Astley, Roger Whittaker, House Of Pain, Eros Ramazzotti, Vaya Con Dios, and Robert Plant. The Manilow and Hiatt deals include the artists' catalogs.

"Some publishers will tell you that there are no more catalogs to buy," says Firth. "But the business today is not structured that way. There are masses of songs around that are now owned by the artists who wrote them. Because of this, we've made a conscious effort to buy them by creating an annual capital budget for

making acquisitions. This enables us to turn over a deal very fast. And we're quick to say 'no,' too."

Firth places acquisition responsibilities in the hands of the company's 23 managing directors around the world. "They place a value on them. They are passed on to me and Carol Lipkin, our vice president of finance, for final approval."

The June deals followed such previous deals as those with Gilbert Beaud, Kris Kristofferson, Barry Manilow, Dianne Warren, Santana, EG Music (Bryan Ferry-Roxy Music), and the Scorpions.

To Firth, the new one-world-of-music dynamics in publishing is best illustrated by a recent success story. "We make sure all world offices get demos of material from other locations. In Hong Kong, recently, we got a cover of a Brazilian song for a compilation album. Translated into Cantonese, it's sold hundreds of thousands of copies. It's a crazy publishing world."

BROOKS DELIVERS USED-CD ULTIMATUM

(Continued from page 6)

aging other artists on the label to think about the issue.

Brooks told Billboard, "I don't have a clue what we're doing yet, but I'm against anyone who sells used CDs and if I have my way, we won't send any product to them, not just CDs, until they find a way to compensate those writers and publishers and [all] involved with the record."

Brooks' sixth album will be released Sept. 1. The first single, "Ain't Going Down 'Til The Sun Comes Up," ships to radio July 19. Brooks' first five albums have sold more than 31 million units. Approximately 65% of his sales are on cassette.

The action by Brooks, the first artist to declare his opposition to the sale of used CDs, is the latest salvo fired in the battle between retailers and distributors over the issue. Four of the six major distributors—CEMA, Uni, Sony, and WEA—have withdrawn co-op advertising dollars from accounts that carry used CDs.

Retailers argue that many consumers purchasing used CDs would not pay the full price for a new disc, but Brooks unequivocally believes the practice hurts songwriters, producers, artists, and publishers. "If the used CDs weren't there, you wouldn't have any choice but to buy the new one, and the people who invested in that product for a living would get taken care of," he says.

As per the so-called first-sale doctrine contained in the Copyright Act,

mechanical royalties are paid only the first time the album is sold. After that first transaction, the record is freely transferable in commerce without any additional royalty payments required.

Brooks also notes the need to support Liberty and CEMA. "I've just done a huge deal with my label and I need to do all I can do to make it a profit, and used CDs aren't going to do my label shit. They've put their faith in me to sell records," says Brooks.

Two major chains have gone public about their involvement in the used-CD business—Wherehouse and Amarillo, Texas-based Western Merchandisers, which is testing the practice in at least one of its 110 outlets. Several smaller chains, such as the 14-unit Record Exchange Of Roanoke, based in Charlotte, N.C., and the eight-store Pickles chain, headquartered in Lincoln, Neb., carry used and current CDs. A number of other major chains are said to be considering testing the business (Billboard, March 20).

Western Merchandisers has enjoyed an extremely profitable and close relationship with Brooks. Through its Hastings retail chain, one-stop operation, and rackjobbing arm, estimates are that it accounts for 15% of Brooks' total record sales.

"I know [Garth is] very interested in value for the consumer; he shows that in how he prices his shows," says Western Merchandisers executive VP Walter McNeer. "But the entire issue

here is value for the consumer and the only reason there are used CDs is because the new ones are overpriced."

McNeer says he can't comment on his company's reaction until he hears from CEMA or Brooks. "We buy from a number of sources. If CEMA decides not to sell to us, there are other sources we can pursue; whether we'd use that or not I don't know."

Retailers also say they are being unfairly singled out. "If Garth feels so strongly that he's cutting off retailers who are selling used CDs, why doesn't he cut off the record clubs?" asks one retailer. "And what really happens to those promotional CDs provided to the radio stations that aren't given away? They're sold to used-CD stores. What is the royalty his songwriters get on that?"

Freese notes that promo CDs are "not a main issue in country music because we're very selective who gets these CDs or cassettes."

Although he would not elaborate, Brooks says the issue of record clubs is addressed in his new contract.

Brooks' actions have left everyone, including the singer, a little confused about how to proceed. "I don't know what my next step is," he says. "I just know that the [retailers] I've worked with for years have turned around and I'm just totally disappointed in them. As for the people who aren't selling used CDs, I'll break my back to help them."

MELINDA NEWMAN

DROZ RESIGNS WEA POST

(Continued from page 4)

distributed LIVE Home Video.

Aside from the video subsidiary, LIVE Entertainment also is the parent company of the 139-store LIVE Specialty Retail Division, based in Milford, Mass., and VCL/Carloco Communications GmbH, a Munich, Germany-based home video distributor.

Prior to joining LIVE, Mount spent 11 years with various divisions of Warner Communications, including a stint from 1984-88 as VP of sales and distribution for Warner Home Video.

Mount and representatives of LIVE declined to comment on the rumors. However, a business source close to Mount says, "Naturally, David Mount, because of his experience and former relationship with WEA, could be considered a frontrunner. But nothing's certain."

Early speculation surrounding Droz's replacement centered on CEMA president Russ Bach, also a

WEA veteran. However, within the past year Bach signed a new long-term contract with CEMA.

According to sources, Mount would bring a new management style to WEA. In the past few years, Droz has run WEA with a low-key approach, while Mount tends to operate in a more aggressive manner.

Droz began his career with WEA in 1972 as sales director and administrator of national accounts. Two years later he was upped to executive VP, and in 1977, he replaced the late Joel Friedman as president of WEA.

Droz's planned resignation follows the departures of several other industry veterans from longtime posts. A&M co-chairs Herb Alpert and Jerry Moss recently left the company they founded more than 30 years ago (Billboard, May 1), and Joe Smith left his post as president/CEO of Capitol-EMI in April.

CRAIG ROSEN
and JIM McCULLAUGH

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	11	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 8 weeks at No. 1
2	2	15	WEAK	SWV (RCA)
3	3	16	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
4	11	9	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
5	5	12	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
6	4	17	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
7	6	25	FREAK ME	SILK (KEIA/ELEKTRA)
8	10	13	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
9	9	14	COME UNDONE	DURAN DURAN (CAPITOL)
10	7	22	I'M SO INTO YOU	SWV (RCA)
11	8	30	DON'T WALK AWAY	JADE (GIANT)
12	13	12	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
13	12	23	TWO PRINCES	SPIN DOCTORS (EPIC)
14	16	7	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
15	15	5	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
16	14	11	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
17	20	6	LATELY	JODECI (UPTOWN/MCA)
18	18	21	DAZZEY DUKS	DUICE (TMR/BELLMARK)
19	24	6	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
20	17	10	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
21	21	7	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)
22	23	10	REGRET	NEW ORDER (QWEST/WARNER BROS.)
23	22	9	GIRL, I'VE BEEN HURT	SNOW (EASTWEST)
24	31	7	SLAM	ONYX (JMJ/RAL/CHAOS)
25	27	2	GET IT UP	TLC (EPIC)
26	30	5	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
27	38	5	ONE WOMAN	JADE (GIANT)
28	26	11	WANNAGIRL	JEREMY JORDAN (GIANT)
29	29	5	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
30	34	6	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
31	33	10	IN THESE ARMS	BON JOVI (JAMBICO/MERCURY)
32	25	19	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
33	40	6	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
34	35	8	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
35	28	16	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
36	39	5	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
37	32	14	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
2	2	5	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
3	3	9	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
4	1	3	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
5	4	3	ANGEL	JON SECADA (SBK/ERG)
6	5	5	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
7	7	15	RHYTHM IS A DANCER	SNAP (ARISTA)
8	8	9	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
9	6	4	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
10	9	48	MY LOVIN' (YOU'RE NEVER...)	EN VOEGUE (EASTWEST)
11	14	34	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
12	11	10	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
13	13	7	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
14	12	9	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
15	10	5	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
16	17	24	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
17	16	10	I GOT A MAN	POSITIVE K (ISLAND/PLG)
18	19	22	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
19	20	6	INFORMER	SNOW (EASTWEST)
20	18	19	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
21	15	23	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
22	21	8	ORDINARY WORLD	DURAN DURAN (CAPITOL)
23	22	7	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC)
24	23	15	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
25	25	13	PRINCE & THE N.P.G.	(PAISLEY PARK/WB)

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 50 ABC-123 (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI) CPP
- 63 ANOTHER SAD LOVE SONG (Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI/Warner-Tamerlane, BMI) HL
- 32 BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramseys, ASCAP/MCA, ASCAP/Ethyl, ASCAP) HL
- 48 BACK SEAT OF MY JEEP/PINK COOKIES (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP/Deep Technology, ASCAP) WBM
- 13 BAD BOYS (THEME FROM COPS) (Mad House, BMI)
- 43 A BAD GOODBYE (Blackened, BMI) CPP
- 96 BELIEVE (Miss Bessie, ASCAP/Henry Hirsch, ASCAP)
- 71 BIG GUN (J.Albert & Son, ASCAP)
- 36 BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, ASCAP/Realsongs, ASCAP/New Nonpareil, BMI/Mr. Bolton's, BMI/Warner Chappell, PRS) WBM
- 22 CAN'T GET ENOUGH OF YOUR LOVE (Unichappell, BMI) HL
- 4 CAN'T HELP FALLING IN LOVE (FROM SLIVER) (Glady's, ASCAP/Williamson, ASCAP) HL
- 84 CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP)
- 95 CHIEF ROCKA (LOTUG, ASCAP/Marley Marl, ASCAP/EMI April, ASCAP/Ghetto Man, ASCAP)
- 10 COME UNDONE (Publisher Pending) HL
- 42 CONNECTED (EMI Virgin, ASCAP/Harrick, BMI/Longitude, BMI) WBM/HL
- 67 CREEP (Warner Chappell, ASCAP/WB, ASCAP) WBM
- 56 CRY NO MORE (II D Extreme, ASCAP) HL
- 12 DAZZEY DUKS (Sigilo Chez, BMI/Alvert, BMI)
- 55 DEDICATED (Willesden, BMI/R. Kelly, BMI) CPP
- 76 DEEPER (World Life, ASCAP/Longitude, BMI) WBM
- 38 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
- 81 DO DA WHAT (Trycep, BMI/Willesden, BMI/Cleveland's Own, BMI/Metered, ASCAP) CPP
- 88 DON'T TAKE AWAY MY HEAVEN (Realsongs, ASCAP) WBM
- 26 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
- 82 DOWN WITH THE KING (Protoons, ASCAP/Rush-Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U Catalog, ASCAP) CPP
- 8 DRE DAY (Sony Tunes, ASCAP) HL
- 58 DUR DUR D'ETRE BEBE! (Gavroche, SACEM)
- 90 EVERY LITTLE THING U DO (Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM/HL
- 46 FIELDS OF GOLD (Blue Turtle, ASCAP) HL
- 64 THE FLOOR (Flyte Tyme, ASCAP) WBM
- 19 FREAK ME (Keith Sweat, ASCAP/E.A. ASCAP/Saints Alive, BMI/WB, ASCAP/EMI Blackwood, BMI) WBM
- 57 GET IT UP (Tionna, ASCAP) HL
- 23 GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
- 29 GIRL U FOR ME/LOSE CONTROL (Keith Sweat, BMI/E.A. BMI/WB, BMI/Saints Alive, BMI/EMI Blackwood, BMI) WBM
- 61 GOOD TIMES WITH BAD BOYS (All Boys USA, BMI) CPP
- 7 HAVE I TOLD YOU LATELY (Essential, BMI/Rightsong, BMI) HL
- 60 HERO (Hidden Pun, BMI/Hit & Run, BMI/Philip Collins, PRS/Slay Straight, BMI) WBM
- 85 HUMPS FOR THE BLVD. (Oliver & Cooley, BMI/Val-IE Joe, BMI/Extra Foxx, BMI/Saja, BMI/Troutman, BMI)
- 25 I DON'T WANNA FIGHT (Chrysalis, ASCAP/Bilu, BMI/Ensign, BMI) CPP
- 75 IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
- 21 IF I HAD NO LOOT (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/L.A. Jay, ASCAP/Big Will, ASCAP/Ghatti, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP/Street Knowledge, ASCAP) HL/PPP/WBM
- 68 I GET AROUND/KEEP YA HEAD UP (GLG Two, BMI/Ghetto Gospel, BMI/Rubber Band, BMI/Saja, BMI/Troutman, BMI)
- 53 I HAVE NOTHING (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
- 83 I LIKE IT (Jobete, ASCAP)
- 9 I'LL NEVER GET OVER YOU (GETTING OVER ME) (Realsongs, ASCAP) WBM
- 74 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI) CPP
- 51 I'M FREE (Estepan, ASCAP) CPP
- 18 I'M GONNA BE (Warner Bros., ASCAP) WBM
- 24 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
- 47 INSANE IN THE BRAIN (Cypress Funky, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP)
- 30 IN THESE ARMS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Moon Junction, ASCAP/EMI April, ASCAP) HL/WBM
- 91 I SHOULD BE LAUGHING (EMI Blackwood, BMI/Pink Smoke, BMI/WB, ASCAP/War Bride, BMI) WBM
- 78 IT'S ON (T-Boy, ASCAP/Naughty, ASCAP/Elgy, BMI)
- 44 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
- 99 KILLER/PAPA WAS A ROLLIN' STONE (MCA, BMI/Beethoven/Stone Diamond, BMI) CPP
- 5 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
- 11 LATELY (Jobete, ASCAP/Black Bull, ASCAP) CPP
- 79 LITTLE MIRACLES (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL/WBM
- 41 LIVIN' ON THE EDGE (Swag Song, ASCAP/MCA, ASCAP/Beef Puppet, ASCAP)
- 20 LOOKING THROUGH PATIENT EYES (MCA, ASCAP/Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL
- 97 LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving, BMI) CPP
- 45 LOVE IS (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM
- 52 LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP) WBM
- 17 MORE AND MORE (ICM, ASCAP/Edition, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM
- 69 NOTHIN' MY LOVE CAN'T FIX (Platinum Plateau, ASCAP/Eric Beal, BMI/Warner-Tamerlane, BMI/Could Be Music, ASCAP/La Familia, BMI) CPP/WBM
- 27 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	8	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE) 2 weeks at No. 1
2	2	10	WEAK	SWV (RCA)
3	3	14	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
4	8	7	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
5	5	7	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
6	4	10	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
7	9	11	WHOO! THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
8	10	5	LATELY	JODECI (UPTOWN/MCA)
9	11	27	DAZZEY DUKS	DUICE (TMR/BELLMARK)
10	7	9	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
11	6	10	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/ATLANTIC)
12	16	7	SLAM	ONYX (JMJ/RAL/CHAOS)
13	12	12	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
14	14	12	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
15	17	7	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
16	13	18	THREE LITTLE PIGS	GREEN JELLY (ZOO)
17	15	11	COME UNDONE	DURAN DURAN (CAPITOL)
18	23	3	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
19	21	5	A BAD GOODBYE	CLINT BLACK WITH WYNNONNA (RCA)
20	19	23	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
21	20	18	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
22	22	8	GIRL, I'VE BEEN HURT	SNOW (EASTWEST)
23	25	6	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WB)
24	24	9	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
25	18	19	FREAK ME	SILK (KEIA/ELEKTRA)
26	30	3	IF I HAD NO LOOT	TONY! TONI! TONE! (WING/MERCURY)
27	31	4	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)
28	—	1	INSANE IN THE BRAIN	CYPRESS HILL (RUFFHOUSE/COLUMBIA)
29	26	14	LIVIN' ON THE EDGE	AEROSMITH (Geffen)
30	29	3	BACK SEAT/PINK COOKIES	LL COOL J (DEF JAM/RAL/COLUMBIA)
31	35	6	ABC-123	LEVERT (ATLANTIC)
32	44	3	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
33	36	7	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
34	34	11	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)
35	32	15	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
36	27	30	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
37	41	3	DUR DUR D'ETRE BEBE	JORDY (COLUMBIA)
38	45	2	GIRL U FOR ME/LOSE CONTROL	SILK (KEIA/ELEKTRA)
39	28	22	I'M SO INTO YOU	SWV (RCA)
40	33	10	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
41	52	3	BIG GUN	AC/DC (EASTWEST)
42	39	7	THE FLOOR	JOHNNY GILL (MOTOWN)
43	56	2	ONE LAST CRY	BRIAN MCKNIGHT (MERCURY)
44	62	2	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
45	40	12	I LOVE THE WAY YOU LOVE ME	JOHN MICHAEL MONTGOMERY (ATLANTIC)
46	38	14	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
47	42	26	DON'T WALK AWAY	JADE (GIANT)
48	43	34	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
49	58	5	ONE WOMAN	JADE (GIANT)
50	37	13	DEEPER	BOSS (DJ WEST/RAL/CHAOS)
51	51	7	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
52	—	1	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
53	47	5	HERO	DAVID CROSBY & PHIL COLLINS (ATLANTIC)
54	—	1	CHATTAHOOCHEE	ALAN JACKSON (ARISTA)
55	71	2	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)
56	55	19	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
57	63	4	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
58	50	19	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
59	72	2	WHAT'S UP DOC?	FU-SCHNICKENS/SHAQUILLE O'NEAL (JIVE)
60	49	14	IF I COULD	REGINA BELLE (COLUMBIA)
61	53	12	LET'S GO THROUGH THE MOTIONS	JODECI (UPTOWN/MCA)
62	48	17	DOWN WITH THE KING	RUN-DM.C. (PROFILE)
63	57	7	IN THESE ARMS	BON JOVI (JAMBICO/MERCURY)
64	74	2	CREEP	RADIOHEAD (CAPITOL)
65	54	23	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
66	61	23	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
67	64	14	ALIBIS	TRACY LAWRENCE (ATLANTIC)
68	—	1	CHIEF ROCKA	LORDS OF UNDERGROUND (PENDULUM)
69	46	19	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
70	59	20	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
71	66	2	I GET AROUND/KEEP YA HEAD UP	2PAC (INTERSCOPE)
72	60	25	INFORMER	SNOW (EASTWEST)
73	67	19	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
74	—	1	RUFFNECK	MC LYTE (FIRST PRIORITY/ATLANTIC)
75	65	5	SHOULD'VE BEEN A COWBOY	TOBY KEITH (MERCURY)

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

- Fu-kin', ASCAP/Sony Songs, BMI) HL
- 31 ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejoice, BMI) HL
- 39 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
- 73 OOH CHILD (EMI Unart, BMI/Sleeping Sun, BMI)
- 54 PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
- 89 PETS (I'll Hit You Back, BMI/Virgin, BMI)
- 28 REGRET (Vitalturn, ASCAP/WB, ASCAP/Chrysalis, ASCAP) WBM
- 34 RUNAWAY TRAIN (WB, ASCAP/LFR, ACAP) WBM
- 49 RUN TO YOU (FROM THE BODYGUARD) (Music Corp. Of America, BMI/Nelana, BMI/PSO, ASCAP/Candlelight, ASCAP) HL/PPP
- 6 SHOW ME LOVE (Song-A-Tron, BMI/Champion, BMI)
- 65 SIX FEET DEEP (N-The Water, ASCAP/Jobete, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI) CPP/WBM
- 15 SLAM (JMJ, ASCAP/Chykillz Muzik, ASCAP/Harris Onyx, ASCAP)
- 62 SLEEPING SATELLITE (EMI Virgin, ASCAP) HL
- 98 SOMEBODY TO LOVE (Queen, BMI/Beechwood, BMI) WBM
- 40 SOMETHING'S GOIN' ON (Undercurrent, ASCAP/Maverick, ASCAP/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Audible Arts, BMI/WB, ASCAP) WBM
- 92 STEP IT UP (Virgin, ASCAP/Virgin, BMI)
- 80 TAP THE BOTTLE (Shocklee, BMI)
- 87 TEDDY BEAR (Micon, ASCAP/AACI, ASCAP)
- 77 TELL ME WHY (Seagrape, BMI) CPP
- 2 THAT'S THE WAY LOVE GOES (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
- 33 THREE LITTLE PIGS (Jello-R-U, ASCAP/Schmettone, ASCAP/Chrysalis, ASCAP) CPP
- 59 TOUCH MY LIGHT (Euro Tec, BMI/RMI, BMI)
- 37 TWO PRINCES (Sony Songs, BMI/Mow B'Jow, BMI) HL
- 94 U DON'T HEAR ME THO' (Oliver & Cooley, BMI/Saja, BMI/Bridgeport, BMI)
- 86 VERY SPECIAL (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/At Home, ASCAP/Jeffix, ASCAP)
- 72 WALKING IN MY SHOES (EMI, BMI/EMI Blackwood, BMI) WBM
- 35 WANNAGIRL (Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Large Giant, ASCAP/Prosthytumes, ASCAP/Tony Haynes, ASCAP/WB, ASCAP) HL/WBM
- 1 WEAK (Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
- 66 WHAT'S UP DOC (CAN WE ROCK) (Willesden, BMI/CPMK, BMI/Zomba, BMI/Scratch 'N' Source, ASCAP/Chrysalis, BMI) CPP
- 16 WHAT'S UP (Stuck In The Throat, ASCAP/Famous, ASCAP) CPP
- 70 WHO IS IT (Mijac, BMI/Warner-Tamerlane, BMI) WBM
- 3 WHOOPI! (THERE IT IS) (Alvert, BMI)
- 14 WHOOT, THERE IT IS (Jamie, BMI/Koke, Moke & Noke, BMI)
- 93 WIDE RIVER (Sailor, ASCAP)

Monitor TOP 40 AIRPLAY

JUNE 21—JUNE 27, 1993



DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 67 top 40/mainstream and 34 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTREAM	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	11	THAT'S THE WAY LOVE GOES VIRGIN 7 weeks at No. 1	JANET JACKSON
2	2	12	COME UNDONE CAPITOL	DURAN DURAN
3	5	10	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
4	8	6	CAN'T HELP FALLING IN LOVE (FROM "SLIVER") VIRGIN	UB40
5	4	10	HAVE I TOLD YOU LATELY (FROM "UNPLUGGED") WARNER BROS.	ROD STEWART
6	3	15	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
7	7	6	WEAK RCA	SWV
8	10	6	CAN'T GET ENOUGH OF YOUR LOVE ARISTA	TAYLOR DAYNE
9	9	8	REGRET QWEST/WARNER BROS.	NEW ORDER
10	6	22	TWO PRINCES EPIC	SPIN DOCTORS
11	18	4	I'M GONNA BE (500 MILES) (FROM "BENNY & JOON") CHRYSALIS/ERG	THE PROCLAIMERS
12	11	9	WANNAGIRL GIANT	JEREMY JORDAN
13	17	7	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
14	19	6	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
15	14	9	IN THESE ARMS JAMBICO/MERCURY	BON JOVI
16	13	15	FREAK ME KEIA/ELEKTRA	SILK
			★★★ AIRPOWER ★★★	
17	23	3	RUNAWAY TRAIN COLUMBIA	SOUL ASYLUM
18	21	7	WHAT'S UP INTERSCOPE	4 NON BLONDES
19	16	21	DON'T WALK AWAY GIANT	JADE
20	12	10	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
21	15	19	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
22	22	11	I'M SO INTO YOU RCA	SWV
23	28	3	IF I HAD NO LOOT WING/MERCURY	TONY! TONI! TONE!
24	29	3	I DON'T WANNA FIGHT VIRGIN	TINA TURNER
25	20	12	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
26	37	2	I'M FREE SBK/ERG	JON SECADA
27	26	5	GIRL, I'VE BEEN HURT EASTWEST	SNOW
28	36	4	FIELDS OF GOLD A&M	STING
29	31	6	BY THE TIME THIS NIGHT IS OVER ARISTA	KENNY G WITH PEABO BRYSON
30	25	12	LIVIN' ON THE EDGE GEFEN	AEROSMITH
31	39	2	BABY I'M YOURS GASOLINE ALLEY/MCA	SHAI
32	30	21	ANGEL SBK/ERG	JON SECADA
33	38	8	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
34	34	23	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
35	24	12	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER
36	35	23	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
37	32	5	GOOD TIMES WITH BAD BOYS NEXT PLATEAU/LONDON/PLG	BOY KRAZY
38	33	16	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
39	NEW		KNOCKIN' DA BOOTS LUKE	H-TOWN
40	NEW		RUN TO YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	14	WEAK RCA 4 weeks at No. 1	SWV
2	2	11	KNOCKIN' DA BOOTS LUKE	H-TOWN
3	3	11	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
4	4	12	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
5	5	24	FREAK ME KEIA/ELEKTRA	SILK
6	7	10	DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
7	9	6	WHOOPI! (THERE IT IS) LIFE/BELLMARK	TAG TEAM
8	8	5	IF I HAD NO LOOT WING/MERCURY	TONY! TONI! TONE!
9	6	21	I'M SO INTO YOU RCA	SWV
10	11	12	DAZZEY DUKS TMR/BELLMARK	DUICE
11	13	5	LATELY UPTOWN/MCA	JODECI
12	14	5	WHERE ARE YOU NOW VIRGIN	JANET JACKSON
13	10	29	DON'T WALK AWAY GIANT	JADE
14	17	2	GET IT UP (FROM "POETIC JUSTICE") EPIC	TLC
			★★★ AIRPOWER ★★★	
15	27	3	ONE WOMAN GIANT	JADE
16	12	23	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
17	18	5	SLAM JM/J/CHAOS	ONYX
18	19	4	ONE LAST CRY MERCURY	BRIAN MCKNIGHT
			★★★ AIRPOWER ★★★	
19	28	3	CAN'T HELP FALLING IN LOVE (FROM "SLIVER") VIRGIN	UB40
20	15	28	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
21	21	10	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
22	22	8	GIRL, I'VE BEEN HURT EASTWEST	SNOW
23	16	8	LOVE NO LIMIT UPTOWN/MCA	MARY J. BLIGE
			★★★ AIRPOWER ★★★	
24	26	6	BABY I'M YOURS GASOLINE ALLEY/MCA	SHAI
			★★★ AIRPOWER ★★★	
25	NEW		VERY SPECIAL COLD CHILLIN'/REPRISE	BIG DADDY KANE
26	24	19	DEDICATED JIVE/RCA	R. KELLY & PUBLIC ANNOUNCEMENT
27	23	17	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
28	20	23	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
29	25	10	GIRL U FOR ME KEIA/ELEKTRA	SILK
30	29	3	TEDDY BEAR SCOTTI BROS.	G-WIZ
31	38	2	SOMETHING'S GOIN' ON MAVERICK/SIRE/WARNER BROS.	U.N.V.
32	35	4	WHOOT, THERE IT IS WRAP/ICHIBAN	95 SOUTH
33	30	18	IT WAS A GOOD DAY PRIORITY	ICE CUBE
34	31	2	DO DA WHAT EASTWEST	1 OF THE GIRLS
35	32	21	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
36	37	4	LOSE CONTROL KEIA/ELEKTRA	SILK
37	33	7	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
38	34	14	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
39	36	3	HUMPS FOR THE BLVD. PSYCHOTIC	RODNEY O & JOE COOLEY
40	NEW		ABC-123 ATLANTIC	LEVERT

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

SENSORMATIC SAYS NEW DEVICE PUTS END TO SOUND PROBLEMS

(Continued from page 4)

music and video product at the point of manufacture.

NARM had excluded type I cassettes from its recommendation on the grounds that these tapes are damaged by Ultra-Max. Industry sources disagree on the extent to which this type of tape is used in the marketplace. NARM executive VP Pam Horowitz said at the trade group's convention in March that type I tape is used primarily for cassette singles and budget product—categories not likely to be tagged by retailers. However, Checkpoint claims that a majority of the cassettes on The Billboard 200 albums

chart are recorded on type I.

At least two of the six majors have since found that the Ultra-Max deactivator indeed damages some cassette tapes. As a result, Sensormatic has developed a new prototype device that it shipped to the six majors for testing June 30.

Keith Thomas, director of electronic development at EMI Manufacturing U.S.A. in Jacksonville, Ill., says he is confident the updated deactivator will work under the source-tagging program. "It's a new ball game with the new equipment," he says.

Executives at other manufacturing facilities were unavailable for com-

ment at press time. However, Bob Waymire, quality-assurance manager at PolyGram's manufacturing plant in Indianapolis, said in a published report that PolyGram will not use Ultra-Max unless it is improved.

Meanwhile, Checkpoint is stepping up its efforts to convince manufacturers to test its radio-frequency technology.

"We're going to be very aggressively positioning RF as the technology that can go into all the vertical markets," says Checkpoint director of business development Dave Shoemaker. "The issue is broader than just the music industry, and the soon-

er the music industry gets a sense of this, the better off it's going to be."

Shoemaker says he is appealing to retailers as well as to the majors. However, in the months following the NARM recommendation, the retail base has reacted favorably to Sensormatic. At least two retailers have made chainwide decisions to adopt Ultra-Max, while none is known to have selected Checkpoint.

One of those chains, Ann Arbor, Mich.-based Borders Books, is phasing out its Checkpoint devices to make room for Ultra-Max machines. Larry Cohen, the head of the chain's music operation, says he is unde-

terred by the sound degradation issue and plans to go forward with Sensormatic.

The threat of sound degradation with Ultra-Max has alarmed Wall Street, however. Following press reports June 24 that Ultra-Max has an adverse effect on prerecorded cassettes, Sensormatic's stock tumbled from from \$40.75 to \$38.625 on the New York Stock Exchange. It closed at \$38.25 June 29.

Checkpoint's stock rose to \$10.50 from \$9.00 on the NASDAQ National Market June 24, following the same reports. At its June 29 closing, it had dropped to \$9.25.

UNV



"SOMETHING'S GOIN' ON" IS THE TITLE OF UNV'S NO. 1 SINGLE AND DEBUT ALBUM, AND BOY IS IT EVER TRUE.



©1993 Maverick Recording Company

The album (4/2-45287), the single (4-18564). Produced by John "Professor" Penn II for Penn Point Productions, Inc. Management: DruMajor Entertainment

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
JULY 10, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** NO. 1 ***		
1	1	1	6	JANET JACKSON VIRGIN 87825 (10.98/16.98)	JANET.	1
2	2	2	5	ROD STEWART WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
3	3	5	27	STONE TEMPLE PILOTS ATLANTIC 82418/AG (9.98/15.98)	CORE	3
4	5	6	32	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
5	4	3	28	DR. DRE DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
				HOT SHOT DEBUT		
6	NEW		1	BILLY RAY CYRUS MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	6
7	9	12	3	SOUNDTRACK COLUMBIA 57127 (10.98 EQ/16.98)	LAST ACTION HERO	7
8	7	4	32	SOUNDTRACK ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
9	8	7	54	SPIN DOCTORS EPIC 47461 (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
10	10	10	25	SWV RCA 66074 (9.98/13.98)	IT'S ABOUT TIME	8
11	11	8	10	AEROSMITH GEFEN 24455 (10.98/16.98)	GET A GRIP	1
12	12	11	5	SOUNDTRACK JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	11
13	6	9	4	LUTHER VANDROSS EPIC 53231 (10.98 EQ/16.98)	NEVER LET ME GO	6
14	13	13	16	STING A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
15	16	21	15	4 NON BLONDES INTERSCOPE 92112/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	15
16	14	15	44	ERIC CLAPTON DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
17	20	27	13	ONYX RAL/CHAOS 53302*/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	17
18	15	17	18	DURAN DURAN CAPITOL 98876 (9.98/13.98)	DURAN DURAN	7
19	NEW		1	BELL BIV DEVOE MCA 10682 (10.98/15.98)	HOOTIE MACK	19
20	19	19	16	LENNY KRAVITZ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
				GREATEST GAINER		
21	32	—	2	TINA TURNER VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	21
22	21	16	23	SNOW EASTWEST 92207/AG (10.98/15.98)	12 INCHES OF SNOW	5
23	25	24	80	PEARL JAM EPIC 47857 (10.98 EQ/15.98)	TEN	2
24	27	22	27	SILK KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
25	35	44	34	SOUL ASYLUM COLUMBIA 48898* (9.98 EQ/15.98)	GRAVE DANCERS UNION	25
26	29	—	2	NATALIE COLE ELEKTRA 61496 (10.98/16.98)	TAKE A LOOK	26
27	18	18	5	DONALD FAGEN REPRISE 45230/WARNER BROS. (10.98/16.98)	KAMAKIRIAD	10
28	28	23	4	SOUNDTRACK VIRGIN 88064 (10.98/15.98)	SLIVER	23
29	17	14	3	JOHNNY GILL MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	14
30	37	34	58	BILLY RAY CYRUS MERCURY 510635 (10.98 EQ/15.98)	SOME GAVE ALL	1
31	26	26	34	SADE EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
32	22	—	2	OZZY OSBOURNE EPIC 48973 (21.98 EQ/29.98)	LIVE & LOUD	22
33	31	30	41	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
34	30	20	12	H-TOWN LUKE 126* (9.98/16.98)	FEVER FOR DA FLAVOR	16
35	24	40	12	YANNI PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
36	36	31	18	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
37	23	—	2	NEIL YOUNG REPRISE 45310/WARNER BROS. (10.98/16.98)	UNPLUGGED	23
38	NEW		1	TONY! TON! TONE! WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	38
39	38	73	5	SOUNDTRACK MCA 10859 (10.98/15.98)	JURASSIC PARK	38
40	40	41	38	ALAN JACKSON ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
41	NEW		1	GLORIA ESTEFAN EPIC 53807 (10.98 EQ/15.98)	MI TIERRA	41
42	43	36	9	PORNO FOR PYROS WARNER BROS. 45228* (10.98/15.98)	PORNO FOR PYROS	3
43	33	28	7	WYONNA CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
44	41	35	28	REBA MCENTIRE MCA 10673 (10.98/15.98)	IT'S YOUR CALL	8
45	NEW		1	TEARS FOR FEARS MERCURY 514275 (10.98/15.98)	ELEMENTAL	45
46	34	29	3	VAN MORRISON POLYDOR 519219/PLG (10.98 EQ/16.98)	TOO LONG IN EXILE	29
47	39	25	5	ANTHRAX ELEKTRA 61430 (10.98/15.98)	SOUND OF WHITE NOISE	7
48	46	39	40	GARTH BROOKS LIBERTY 98743 (10.98/16.98)	THE CHASE	1
49	45	33	25	JOHN MICHAEL MONTGOMERY ATLANTIC 82420/AG (9.98/15.98)	LIFE'S A DANCE	27
50	47	38	58	JON SECADA SBK 98845/ERG (9.98/15.98)	JON SECADA	15
51	48	42	14	DWIGHT YOAKAM REPRISE 45241/WARNER BROS. (9.98/15.98)	THIS TIME	25
52	42	32	5	BOSS RAL/CHAOS 52903*/COLUMBIA (9.98 EQ/15.98)	BORN GANGSTAZ	22
53	49	43	16	TRACY LAWRENCE ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
54	NEW		1	SOUNDTRACK EPIC 53764 (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	55	54	39	ALICE IN CHAINS COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
56	53	51	7	SOUNDTRACK MILAN 35644 (9.98/13.98)	BENNY & JOON	45
57	51	45	7	NEW ORDER QWEST 45250/WARNER BROS. (10.98/15.98)	REPUBLIC	11
58	52	37	15	GREEN JELLY ZOO 11038 (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23
59	59	61	27	SHAI GASOLINE ALLEY 10762*/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
60	60	49	98	METALLICA ELEKTRA 61113* (10.98/15.98)	METALLICA	1
61	56	53	39	10,000 MANIACS ELEKTRA 61385 (10.98/15.98)	OUR TIME IN EDEN	28
62	74	85	7	RADIOHEAD CAPITOL 81409 (9.98/15.98)	PABLO HONEY	62
63	50	46	14	P.M. DAWN GEE STREET/ISLAND 514517/PLG (10.98/15.98)	THE BLISS ALBUM...?	30
64	64	64	8	INNER CIRCLE BIG BEAT/ATLANTIC 92261/AG (9.98/15.98)	BAD BOYS	64
65	61	56	33	SOUNDTRACK WALT DISNEY 60846 (10.98/16.98)	ALADDIN	6
66	71	84	17	THE PROCLAIMERS CHRYSALIS 21668/ERG (9.98/13.98)	SUNSHINE ON LEITH	66
67	65	50	83	MICHAEL JACKSON EPIC 45400* (10.98 EQ/15.98)	DANGEROUS	1
68	62	52	32	ICE CUBE PRIORITY 57185* (10.98/15.98)	THE PREDATOR	1
69	66	48	18	NAUGHTY BY NATURE TOMMY BOY 1069 (10.98/15.98)	19 NAUGHTY III	3
70	63	55	83	BROOKS & DUNN ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
71	57	58	52	MARY-CHAPIN CARPENTER COLUMBIA 48881 (9.98 EQ/15.98)	COME ON COME ON	31
72	68	70	10	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7
73	58	60	11	CHRIS ISAAK REPRISE 45116/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
74	NEW		1	VARIOUS ARTISTS TOMMY BOY 1074 (10.98/16.98)	MTV PARTY TO GO VOLUME 3	74
75	73	68	14	DEPECHE MODE SIRE/REPRISE 45243/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
76	67	63	14	LEVERT ATLANTIC 82462/AG (10.98/15.98)	FOR REAL THO'	35
77	70	62	13	L.L. COOL J DEF JAM/RAL 53325*/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
78	72	74	9	JIMI HENDRIX MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
79	NEW		1	BETTE MIDLER ATLANTIC 82497/AG (10.98/16.98)	DIVINE COLLECTION	79
80	81	67	34	BON JOVI JAMCO 514045/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
81	93	100	40	JACKYL GEFEN 24489 (9.98/13.98)	JACKYL	81
82	69	77	5	MARC COHN ATLANTIC 82491/AG (10.98/16.98)	THE RAINY SEASON	63
83	76	59	5	ROBERT PLANT ES PARANZA 92264/AG (10.98/16.98)	FATE OF NATIONS	34
84	90	87	23	DUICE TMR 71000/BELLMARK (9.98/15.98)	DAZZEY DUKS	84
85	78	47	6	KISS MERCURY 514777 (10.98 EQ/15.98)	ALIVE III	9
86	54	57	3	LUKE LUKE 200* (9.98/14.98)	IN THE NUDE	54
87	85	92	9	95 SOUTH WRAP 8117/ICHIBAN (9.98/16.98)	QUAD CITY KNOCK	85
88	75	81	43	VINCE GILL MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
89	77	66	65	ARRESTED DEVELOPMENT CHRYSALIS 21929/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	7
90	87	80	19	2PAC INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
91	79	65	22	PAPERBOY NEXT PLATEAU/FFRR 1012 (9.98/14.98)	NINE YARDS	48
92	NEW		1	VARIOUS ARTISTS TOMMY BOY 1075 (10.98/16.98)	MTV PARTY TO GO VOLUME 4	92
93	80	75	34	GLORIA ESTEFAN EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
94	86	78	41	QUEEN HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
95	88	76	16	GETO BOYS RAP-A-LOT 57191*/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
96	NEW		1	MC LYTE FIRST PRIORITY 92230/AG (10.98/15.98)	AIN'T NO OTHER	96
97	82	69	42	UGLY KID JOE STARDOG 512571/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
98	89	91	147	GARTH BROOKS LIBERTY 93866 (9.98/13.98)	NO FENCES	3
99	NEW		1	MARK CHESNUTT MCA 10851 (10.98/15.98)	ALMOST GOODBYE	99
100	84	71	4	VARIOUS ARTISTS UPTOWN 10858/MCA (10.98/15.98)	UPTOWN MTV UNPLUGGED	71
101	94	82	15	COVERDALE/PAGE GEFEN 24487 (10.98/15.98)	COVERDALE PAGE	5
102	92	97	37	LORRIE MORGAN BNA 66047 (9.98/15.98)	WATCH ME	65
103	91	72	8	RUN-D.M.C. PROFILE 1440* (10.98/15.98)	DOWN WITH THE KING	7
104	83	89	84	ENYA REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
105	105	83	18	DOLLY PARTON COLUMBIA 53199 (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
106	101	88	25	JADE GIANT/REPRISE 2466/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
107	NEW		1	YO-YO EASTWEST 92252/AG (10.98/15.98)	YOU BETTER ASK SOMEBODY	107
108	96	86	13	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	75

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	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
109	44	—	2	PAUL WESTERBERG	SIRE/REPRISE 45335/WARNER BROS. (10.98/15.98) 14 SONGS	44
110	108	102	32	CONFEDERATE RAILROAD	ATLANTIC 82335/AG (9.98/15.98) CONFEDERATE RAILROAD	91
111	95	110	10	AARON NEVILLE	A&M 0086 (10.98/16.98) GRAND TOUR	77
112	97	79	111	BOYZ II MEN	MOTOWN 6320 (9.98/13.98) COOLEYHIGHARMONY	3
113	113	135	3	STEVE MILLER BAND	POLYDOR 519441/PLG (10.98 EQ/16.98) WIDE RIVER	113
114	106	103	9	TOBY KEITH	MERCURY 514421 (9.98 EQ/13.98) TOBY KEITH	103
115	109	98	10	PATTY LOVELESS	EPIC 53236 (9.98 EQ/15.98) ONLY WHAT I FEEL	69
116	102	95	48	MARY J. BLIGE	UPTOWN 10681/MCA (9.98/15.98) WHAT'S THE 411?	6
117	99	94	10	MIDNIGHT OIL	COLUMBIA 53793 (10.98 EQ/15.98) EARTH & SUN & MOON	49
118	124	147	39	PETER GABRIEL	GEFFEN 24473 (10.98/15.98) US	2
119	107	104	4	PAT BENATAR	CHRYSALIS 21982/ERG (10.98/15.98) GRAVITY'S RAINBOW	85
120	122	134	11	GIN BLOSSOMS	A&M 54039 (9.98/13.98) NEW MISERABLE EXPERIENCE	120
121	104	90	10	GEORGE MICHAEL & QUEEN	HOLLYWOOD 61479/ELEKTRA (8.98/10.98) FIVE LIVE	46
122	110	101	66	EN VOGUE	EASTWEST 92121/AG (10.98/16.98) FUNKY DIVAS	8
123	139	124	16	SAMMY KERSHAW	MERCURY 14332 (9.98 EQ/15.98) HAUNTED HEART	57
124	135	131	12	THE JERKY BOYS	SELECT 61495*/AG (10.98/15.98) THE JERKY BOYS	121
125	116	132	39	MICHAEL BOLTON	COLUMBIA 52783 (10.98 EQ/16.98) TIMELESS (THE CLASSICS)	1
126	103	108	175	ORIGINAL LONDON CAST	POLYDOR 831563*/PLG (10.98 EQ/16.98) PHANTOM OF THE OPERA HIGHLIGHTS	46
127	120	115	9	TANYA TUCKER	LIBERTY 81367 (10.98/15.98) GREATEST HITS 1990-1992	65
128	NEW	▶	1	JOHN ANDERSON	BNA 68232 (9.98/15.98) SOLID GROUND	128
129	98	96	12	BRUCE HORNSBY	RCA 66114 (10.98/15.98) HARBOR LIGHTS	46
130	114	106	6	GURU	CHRYSALIS 21998*/ERG (10.98/15.98) JAZZMATAZZ VOLUME 1	94
131	125	—	2	CLANNAD	ATLANTIC 82503/AG (10.98/16.98) BANBA	125
132	148	144	6	LITTLE TEXAS	WARNER BROS. 45276 (9.98/15.98) BIG TIME	132
133	128	125	163	VAN MORRISON	MERCURY 841970* (9.98 EQ/16.98) THE BEST OF VAN MORRISON	41
134	121	107	45	TRAVIS TRITT	WARNER BROS. 45048 (10.98/15.98) T-R-O-U-B-L-E	27
135	119	105	5	BIG DADDY KANE	COLD CHILLIN' 45128*/WARNER BROS. (10.98/15.98) LOOKS LIKE A JOB FOR...	52
136	149	126	12	INTRO	ATLANTIC 82463/AG (9.98/15.98) INTRO	111
137	137	133	24	CHANTE MOORE	SILAS 10605*/MCA (9.98/15.98) PRECIOUS	101
138	129	117	16	STEREO MC'S	GEE STREET/ISLAND 14061/PLG (9.98 EQ/13.98) CONNECTED	92
139	130	121	94	GARTH BROOKS	LIBERTY 96330 (10.98/15.98) ROPIN' THE WIND	1
140	126	113	124	ENIGMA	CHARISMA 86224/VIRGIN (9.98/13.98) MCMXC A.D.	6
141	138	112	54	AARON TIPPIN	RCA 61129 (9.98/13.98) READ BETWEEN THE LINES	50
142	115	93	9	VINCE NEIL	WARNER BROS. 45260 (10.98/15.98) EXPOSED	13
143	136	123	84	U2	ISLAND 510347*/PLG (10.98 EQ/15.98) ACHTUNG BABY	1
★★★PACESSETTER★★★						
144	173	177	6	RAGE AGAINST THE MACHINE	EPIC 52959 (9.98 EQ/13.98) RAGE AGAINST THE MACHINE	144
145	131	154	114	MICHAEL BOLTON	COLUMBIA 46771* (10.98 EQ/15.98) TIME, LOVE AND TENDERNESS	1
146	111	137	14	WILLIE NELSON	COLUMBIA 52752 (10.98 EQ/15.98) ACROSS THE BORDERLINE	75
147	134	114	46	ALABAMA	RCA 66044 (9.98/15.98) AMERICAN PRIDE	46
148	140	129	65	WYNONNA	CURB 10529/MCA (10.98/15.98) WYNONNA	4
149	100	151	20	PAUL MCCARTNEY	CAPITOL 80362 (10.98/15.98) OFF THE GROUND	17
150	145	130	52	SOUNDTRACK	EPIC SOUNDTRAX 52476/EPIC (10.98 EQ/16.98) SINGLES	6
151	151	127	48	HOUSE OF PAIN	TOMMY BOY 1056 (10.98/15.98) HOUSE OF PAIN	14
152	150	128	35	AC/DC	EASTWEST 92215/AG (10.98/15.98) LIVE	15
153	132	116	59	ANNIE LENNOX	ARISTA 18704 (10.98/15.98) DIVA	23
154	147	118	31	WRECKX-N-EFFECT	MCA 10566 (9.98/15.98) HARD OR SMOOTH	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
155	155	149	166	GARTH BROOKS	LIBERTY 90897 (9.98/13.98) GARTH BROOKS	13
156	127	111	19	REGINA BELLE	COLUMBIA 48826 (10.98 EQ/15.98) PASSION	63
157	117	—	2	SUICIDAL TENDENCIES	EPIC 46230 (9.98 EQ/15.98) STILL CYCO AFTER ALL THESE YEARS	117
158	162	166	39	PAM TILLIS	ARISTA 13649 (9.98/13.98) HOMEWARD LOOKING ANGEL	82
159	143	119	38	R.E.M.	WARNER BROS. 45138 (10.98/15.98) AUTOMATIC FOR THE PEOPLE	2
160	152	122	8	FUNKDOBIEST	IMMORTAL 53212*/EPIC (9.98 EQ/15.98) WHICH DOOBIE U B?	56
161	133	136	6	DAVID CROSBY	ATLANTIC 82484/AG (10.98/16.98) THOUSAND ROADS	133
162	158	155	12	BLUES TRAVELER	A&M 0080 (10.98/15.98) SAVE HIS SOUL	72
163	153	—	2	FUGAZI	DISCORD 70* (6.98/8.98) IN ON THE KILLTAKER	153
164	190	—	7	BRIAN MCKNIGHT	MERCURY 848605 (9.98 EQ/13.98) BRIAN MCKNIGHT	149
165	172	150	13	LORDS OF THE UNDERGROUND	PENDULUM 61415*/ELEKTRA (10.98/15.98) HERE COME THE LORDS	66
166	169	157	38	TANYA TUCKER	LIBERTY 98987 (10.98/15.98) CAN'T RUN FROM YOURSELF	51
167	167	138	16	D.J. MAGIC MIKE	MAGIC 9413/CDG (9.98/15.98) BASS: THE FINAL FRONTIER	67
168	123	140	35	NEIL YOUNG	REPRISE 45057/WARNER BROS. (10.98/15.98) HARVEST MOON	16
169	171	152	7	TERENCE TRENT D'ARBY	COLUMBIA 53616 (10.98 EQ/15.98) SYMPHONY OR DAMN	119
170	154	161	6	EXPOSE	ARISTA 18577 (10.98/15.98) EXPOSE	154
171	112	—	2	CYNDI LAUPER	EPIC 52878 (9.98 EQ/15.98) HAT FULL OF STARS	112
172	156	141	16	BIG HEAD TODD & THE MONSTERS	GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) SISTER SWEETLY	118
173	146	120	20	DIGABLE PLANETS	REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414*/ELEKTRA (9.98/15.98)	15
174	166	143	70	TLC	LAFACE 26003/ARISTA (9.98/15.98) OOOOOOHHH...ON THE TLC TIP	14
175	144	146	36	SOUNDTRACK	MORGAN CREEK 20015 (10.98/15.98) THE LAST OF THE MOHICANS	42
176	161	153	72	JOHN ANDERSON	BNA 61029 (9.98/13.98) SEMINOLE WIND	35
177	160	148	18	VAN HALEN	WARNER BROS. 45198 (20.98/27.98) LIVE: RIGHT HERE, RIGHT NOW	5
178	141	99	17	CLANNAD	ATLANTIC 82409/AG (10.98/15.98) ANAM	46
179	157	162	105	BONNIE RAITT	CAPITOL 96111* (10.98/15.98) LUCK OF THE DRAW	2
180	195	195	79	CYPRESS HILL	RUFFHOUSE 47889*/COLUMBIA (9.98 EQ/13.98) CYPRESS HILL	31
181	179	169	10	JOE DIFFIE	EPIC 53002 (9.98 EQ/15.98) HONKY TONK ATTITUDE	83
182	NEW	▶	1	LUIS MIGUEL	WEA LATINA 92993/WARNER BROS. (9.98/15.98) ARIES	182
183	142	109	3	RUPAUL	TOMMY BOY 1058* (10.98/16.98) SUPERMODEL OF THE WORLD	109
184	185	163	36	MADONNA	MAVERICK/SIRE 45031/WARNER BROS. (10.98/16.98) EROTICA	2
185	174	172	93	GUNS N' ROSES	GEFFEN 24415* (10.98/15.98) USE YOUR ILLUSION I	2
186	165	145	16	BLOODS & CRIPS	DANGEROUS/PUMP 19138*/QUALITY (9.98/13.98) BANGIN ON WAX	86
187	178	156	8	MC BREED	WRAP 8120/ICHIBAN (9.98/16.98) THE NEW BREED	156
188	159	159	80	ROD STEWART	WARNER BROS. 26300 (9.98/15.98) VAGABOND HEART	10
189	118	—	2	PETE TOWNSHEND	ATLANTIC 82494/AG (10.98/16.98) PSYCHODERELICT	118
190	183	194	108	ALAN JACKSON	ARISTA 8681 (9.98/13.98) DON'T ROCK THE JUKEBOX	17
191	181	179	50	MEGADETH	CAPITOL 98531 (10.98/15.98) COUNTDOWN TO EXTINCTION	2
192	182	164	19	JOEY LAWRENCE	IMPACT 10659/MCA (9.98/15.98) JOEY LAWRENCE	74
193	168	—	98	NATALIE COLE	ELEKTRA 61049 (13.98/16.98) UNFORGETTABLE	1
194	187	167	65	DEF LEPPARD	MERCURY 512185 (10.98 EQ/15.98) ADRENALIZE	1
195	189	188	12	BUTTHOLE SURFERS	CAPITOL 98798 (9.98/13.98) INDEPENDENT WORM SALOON	154
196	200	—	3	JOHN TESH	GTS 4570 (9.98/14.98) MONTEREY NIGHTS	181
197	186	184	68	QUEEN	HOLLYWOOD 61311/ELEKTRA (10.98/16.98) CLASSIC QUEEN	4
198	RE-ENTRY	▶	90	GUNS N' ROSES	GEFFEN 24420* (10.98/15.98) USE YOUR ILLUSION II	1
199	193	190	92	NIRVANA	DGC 24425*/GEFFEN (9.98/13.98) NEVERMIND	1
200	170	181	53	ELTON JOHN	MCA 10614 (9.98/15.98) THE ONE	8

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 90	Clannad 131, 178	Funkdoobiest 160	The Jerky Boys 124	Metallica 60	The Pharcyde 108	The Last Of The Mohicans 175	Ugly Kid Joe 97
4 Non Blondes 15	Eric Clapton 16	Kenny G 4	Elton John 200	George Michael & Queen 121	Robert Plant 83	Menace II Society 12	Van Halen 177
AC/DC 152	Marc Cohn 82	Peter Gabriel 118	Big Daddy Kane 135	Bette Midler 79	P.M. Dawn 63	Singles 150	Luther Vandross 13
Aerosmith 11	Natalie Cole 26, 193	Geto Boys 95	Toby Keith 114	Midnight Oil 117	Porno For Pyros 42	Sleepless In Seattle 54	VARIOUS ARTISTS
Alabama 147	Confederate Railroad 110	Johnny Gill 29	Sammy Kershaw 123	John Michael Montgomery 49	Primus 72	Silver 28	MTV Party To Go Volume 3 74
Alice In Chains 55	Coverdale/Page 101	Vince Gill 88	Kiss 85	Chante Moore 137	The Proclaimers 66	Spin Doctors 9	MTV Party To Go Volume 4 92
John Anderson 128, 176	David Crosby 161	Green Jelly 58	Lenny Kravitz 27	Lorrie Morgan 102	Queen 94, 197	Stereo MC's 138	Uptown MTV Unplugged 100
Anthrax 47	Cypress Hill 180	Guns N' Roses 185, 198	MC Breed 187	Van Morrison 46, 133	R.E.M. 159	Steve Miller Band 113	
Arrested Development 89	Billy Ray Cyrus 6, 30	Guru 130	Madonna 184	Naughty By Nature 69	Radiohead 62	Rod Stewart 2, 188	Wreckx-N-Effect 154
Bell Biv DeVoe 19	Terence Trent D'Arby 169	Jimi Hendrix 78	MC Breed 187	Vince Neil 142	Rage Against The Machine 144	Sting 14	Wynonna 43, 148
Regina Belle 156	D.J. Magic Mike 167	Bruce Hornsby 129	Paul McCartney 149	Willie Nelson 146	Bonnie Raitt 179	Stone Temple Pilots 3	Yanni 35
Pat Benatar 119	Def Leppard 194	Annie Lennox 153	Reba McEntire 44	Aaron Neville 111	Run-D.M.C. 103	George Strait 33	Dwight Yoakam 51
Big Head Todd & The Monsters 172	Depeche Mode 75	LeVert 76	Brian McKnight 164	New Order 57	RuPaul 183	Suicidal Tendencies 157	Neil Young 37, 168
Mary J. Blige 116	Joe Diffie 181	Little Texas 132	MC Lyte 96	95 South 87	Sade 31	SWV 10	Yo-Yo 107
Bloods & Crips 186	Digable Planets 173	Lords Of The Underground 165	Megadeth 191	Nirvana 199	Shai 59	Tears For Fears 45	
Blues Traveler 162	Dr. Dre 5	Patty Loveless 115		Original London Cast	Silk 24	10,000 Maniacs 61	
Michael Bolton 125, 145	Duice 84	Luis Miguel 182		Phantom Of The Opera	Snow 22	John Tesh 196	
Bon Jovi 80	Duran Duran 18	Luke 86		Highlights 126	Soul Asylum 25	Pam Tillis 158	
Boss 52	En Vogue 122	Madonna 184		Ozzy Osbourne 32	SOUNDTRACK	Aaron Tippin 141	
Boyz II Men 112	Enigma 140	MC Breed 187		Paperboy 91	Aladdin 65	TLC 174	
Brooks & Dunn 36, 70	Enya 104	Paul McCartney 149		Dolly Parton 105	Benny & Joon 56	Tony! Toni! Tone! 18	
Garth Brooks 48, 98, 139, 155	Gloria Estefan 41, 93	Reba McEntire 44		Paul Westerberg 109	The Bodyguard 8	Pete Townshend 39	
Butthole Surfers 195	Expose 170	Jackyl 81		Pearl Jam 23	Jurassic Park 39	Travis Tritt 134	
Mary-Chapin Carpenter 71	Donald Fagen 27	Jade 106			Last Action Hero 7	Tanya Tucker 127, 166	
Mark Chesnutt 99	Fugazi 163					Tina Turner 21	
						U2 143	

"In L.A. you can be whatever you want to be."

SUITE RATES FROM \$95



"At Le Parc you can be yourself."



For 15 years Los Angeles' preferred suite hotel.

Le Parc hotel de luxe • 733 N. West Knoll Drive • West Hollywood, CA 90069
Reservations 800-5-SUITES • 310-855-8888

Le Parc
suite hotel de luxe

NEW VISA RULES

(Continued from page 6)

published last year.

Some of the logistical problems—such as the ability of a group to include a member who has been with a band less than a year—may be solved with the final regs, due this summer.

Also contributing to the irritating, but not debilitating, slow-ups is a section of the law requiring advisory consultations with the New York office of the American Federation of Musicians, which is trying to take care of the extra paperwork without extra personnel.

"I'd say we've done nearly 1,000 consultations since this went into effect last April," said the AFM's Jessica Roe. INS will kick back an application to a petitioner if the union does not provide it with an advisory.

Roe said the AFM processes the consultations as quickly as possible, but added that, under the regulations, the union has 15 days to carry out its advisory opinion. More than 95% of AFM advisories have been positive and easily dealt with, according to a source.

Under the new law, musicians and performers apply to come into the U.S. on O and P visas. Many performers or groups in the international folk or pop music area, such as reggae groups, apply for a P-3 visa, which is the category reserved for culturally unique groups.

Other pop and rock groups apply for P-1 visas (for members of internationally recognized entertainment groups) or P-2 visas (for artists in reciprocal exchange programs).

Individual "stars" apply for the new O-1 visa (for artists of extraordinary ability) and the O-2 visa is used for support staff.

Often the support staff petition is folded into the petition for the performers, according to industry officials.

However, some immigration lawyers are "shortcutting" petitions for support staff and also have used the H-2 visa, which permits a 60-day "temporary worker" visa in cases where there is a slowdown with backup support staff paperwork. The H-2, however, also requires a 60-day waiting period, and some officials said the wait may cause petitioners extra problems.

The INS is taking comments by interested parties into consideration before publishing the final rules, sources say.

"Are there occasional slowdowns? Yes," says immigration lawyer Howard Kushner, whose clients include major rock acts. "Do things occasionally fall through the cracks? Yes. But it's part of the shakedown of the new regs."

The problem, Kushner contends, is with the legislation itself. "There's only so much the INS can do; there's only a certain amount of interpretation that can be done without going back to Congress."

A small group of Democratic lawmakers and their staffs pushed through the new visa regulations—without proper consultation from interested parties—when the huge immigration bill was passed by Congress in late 1990, sending confusion and fear of a massive slowdown throughout the industry (Billboard, June 20, 1992).

In the past year, however, officials dealing with bringing groups into the country have been able to adapt to the new rules and have been in close touch with INS and AFM officials to keep snafus to a minimum.

NEW FEMALE RAPPERS PLAY FOR KEEPS

(Continued from page 1)

These records precede full-length works due later this year by such women performers as Indigo on Da Bomb/Mercury, Nefertiti on Mercury, Latifah on Tommy Boy, Nikki D on Def Jam, Salt-N-Pepa on Next Plateau, Poizon Posse on Chemistry/Mercury, Lin Que (formerly Isis) on Columbia, and Patra on Epic.

Dancehall's rise is closely aligned to rap's, and Patra is the first female dancehall performer on a major label. Her disc, "Queen Of The Pack," due the third week of August, will contain a collaboration with Yo Yo titled "Romantic Call."



PATRA

What the releases of these female rappers have in common is strong sounds and themes—everything from gangsta dramas to discussions about sexual politics—but most label executives surveyed are stopping short of calling the flow of product a movement. "Let's wait and see if they all sell," says Tommy Boy president Monica Lynch.

CONSUMER BIAS

While women have always been involved artistically with rap, throughout the '80s artists like Lyte, Latifah, Roxanne Shanté, and Love have had to struggle to reach a level of success close to that of male rappers. Industry observers cite a range of reasons for this, from the performers' choices of material to sexism in the marketplace.

Elektra A&R VP Danté Ross says, "The ladies have tended to get swayed by what's happening at the moment more than the fellas. They fell off because they made R&B moves."

That, however, still doesn't account for the failure of their tough-sounding first albums in a genre where a debut artist can sell gold. Lynch thinks sexism has something to do with how they've fared. "Historically, there has been a consumer bias against hard female MCs," she says. "Most hip-hop heads aren't checking for female MCs."

TOP-SPINE CD INFO

(Continued from page 4)

if its glue can be made less sticky," he said.

BMG Distribution president Pete Jones told Billboard, "We are investigating the possibility of a combination sticker that would include the top spine, closure sticker, and the hologram, which is important in fighting piracy. Can it be accomplished? I don't know, but we are working to find out."

Joe McFadden, CEMA executive VP of marketing and sales, said, "We recognize the need for both, and we are exploring a couple of possibilities and options. Also, we can't wait to take a look at what [Sony and PGD] have done."

WEA president Henry Droz echoed McFadden, adding, "[WEA] wants to have a top spine but we don't have anything yet."

While the distribution executives were prepared to discuss their search for ways to fine-tune jewel-box packaging, they declined to discuss whether they would pass along to retailers any costs incurred.

L, a 16-year-old rap consumer from Brooklyn, N.Y., offers, "Girls should talk about feminine stuff. Cursing and talking like a guy... that ain't cool; I don't want a gangsta bitch!" His last two rap purchases were Onyx's "Bacdafucup" and Dr. Dre's "The Chronic."

Jive's senior VP and GM Barry Weiss says, "In terms of who buys the records and dictates the tastes, rap is male-dominated. There's a place for female rappers, but for them to happen they've almost got to be twice as good a male."

Since hardness is often what sells in rap, "That plus being believable is a very difficult balance to strike for a female," notes Weiss.

In the past, only Salt-N-Pepa have been able to sell past gold. Eddie O'Loughlin, president of Next Plateau, says the secret of that crew's success is "the fact that they're feminine and standing their own ground in a male-dominated world."

SOUNDS LIKE A DUDE

Calling herself a "hard bitch," dressing in all black, and spewing

curse words like a sailor, Boss is far from the epitome of femininity. Of her tone, Elektra's Ross says, "She sounds like a dude. If you don't see her, you might not know she's a girl. That's why a lot of the guys in the street like her."

But Def Jam's CEO Russell Simmons says Boss' domain extends beyond the street. He believes she is filling a void in the marketplace and that Boss and artists like her are causing the audience for hardcore rap to expand. "A lot of the kids in Boise, Idaho, that bought NWA or AMG's 'Bitch Betta Have My Money' needed a response. That's Boss' new single, 'Recipe Of A Ho.'"

Simmons further adds that older black women are responding to "Recipe." The track is an uncompromising response to male sex habits. "It's dealing with young and adult women's themes. Young women will buy it, but it's a reality that adult women deal with."

After softening up on their second albums, Lyte and Yo Yo returned with ballsier third albums similar to their debuts. "Yo Yo and Lyte have

done solid numbers their first few weeks out," says Rudy Forbes, rap and dance music buyer for HMV's 86th Street Manhattan branch.

Later this year, Latifah, another veteran, will hand down another forceful jog to the memory. "She's been working in the 'blue funk' mode with producers Tony Dofat and S.I.D. Reynolds," says Lynch. "'Black Rain,' her album, which hasn't been scheduled, is like a bridge between album one and album two."

ESTABLISHED ACTS HELP

With her own label and management firm, Latifah has become one of few women icons in the rap world. But she isn't the only artist spearheading the careers of others. In fact, many of the new female MCs have gotten a leg up from established acts. Sweet Tee, who made her mark a few years ago with "It's My Beat" has produced Poizon Posse's album, "Stompin'." Yo Yo is part of Ice Cube's Lench Mob organization; MC Pooh's label, Da Bomb, will be releasing Indigo; Ice-T debuted his Rhyme Syndicate signee, Grip, on his "Home

Invasion" set; Mz. Kilo is being produced by Cold 187 from Above The Law; Rage is part of Dr. Dre's Death Row family; and even Boss got her start on the AMG track "Mi Sista Izza Bitch," in 1990.

"Being down with someone certainly hasn't hurt these artists," says Lynch.

With the combination of sound, connections, and market climate, the new female MCs have a stronger chance for success than women rappers did in the mid-'80s, according to record executives interviewed by Billboard.

Lisa Cortes, Mercury's VP of black music A&R, feels all of the new female MCs will find commercial acceptance "if their joints are funky and deep." Karen Mason, EastWest's director of marketing, offers, "Once they reflect what's happening in the hood, the hood and beyond will support them." And Ross suggests that most people "don't care about a rapper being black, white, male, or female—just as long as they've got skills and their shit's real."

EAGLES SONGS GET COUNTRY COVERAGE

(Continued from page 1)

country music has come more toward what we used to do, more in the direction of songs we did like 'Lyn' Eyes' and 'Peaceful Easy Feeling.'"

Clint Black, Trisha Yearwood, Brooks & Dunn, Carlene Carter, and Alan Jackson are among the artists slated to perform.

The still-untitled project reflects the enormous popularity of country music and the wide-reaching influence the Eagles have had on the new generation of Nashville artists.

According to Azoff, 60% of the mechanical royalties from the album is designated for the artists and the remaining 40% is for the Walden Woods project, which Henley established in 1990 to help protect the land outside of Concord, Mass., where Henry David Thoreau wrote the classic "Walden."

"If any of the artists and producers want to donate their royalties out of the 60%, we will accept their donation," says Azoff.

In addition, Henley's share of the publishing royalties will be donated to the Walden Woods project. No other songwriters so far have agreed to contribute their shares, according to Azoff.

The Giant Records president—whose relationship with Henley goes back decades, when Azoff launched his Front Line Management firm with the Eagles as its first client—says he expects the album to raise "in excess of seven figures" for Walden Woods.

At press time, the following artists and tracks were scheduled to appear on the record: Black, "Desperado" (James Stroud producing); Travis Tritt, "Take It Easy" (Stroud); John Anderson, "Heartache Tonight" (Stroud); Jackson, "Tequila Sunrise" (Keith Steagall); Brooks & Dunn, "Best Of My Love" (Don Cook); Suzy Bogguss, "Take It To The Limit" (Jimmy Bowen); Diamond Rio, "Lyn' Eyes" (Monty Powell); Yearwood, "New Kid In Town" (Garth Fundis); Carter, "The Long Run" (Howie Epstein); Vince Gill, "I Can't Tell You Why" (Tony Brown); Tanya Tucker, "Already

Gone" (Jerry Crutchfield); Lorrie Morgan, "The Sad Cafe" (Richard Landis). A late addition to the list is Billy Dean, says Azoff.

A few of these performers—Black, Yearwood, and Dean—have participated in Walden benefits at the Universal Amphitheatre in Irvine, Calif., and the Boston Garden.

Other artists became involved in the project through a domino effect that Henley says left him feeling "very gratified by the support and the respect that we have from some of these young country singers."

He recalls, "I first noticed Trisha Yearwood's voice on the radio singing 'She's In Love With The Boy.' It was the first thing that caught my attention in the country market in a long time. Then I found out that she was a fan of mine. I knew we had had some influence, but I didn't realize to what extent. She called me to come to Nashville to sing on her album, and I also sang with her at the CMA Awards."

It was at that awards show that Henley met Brooks & Dunn. They also complimented Henley on his work and told him he had been a great influence on them, he says.

Another artist who has collaborated with Henley is Black. The two have penned several songs together that will appear on Black's next al-

bum, according to Henley.

The participation of producer Jim Ed Norman on "Desperado" is especially fitting, since Norman wrote and arranged the strings for the Eagles' version of that song in 1972 and played piano on "Lyn' Eyes." Norman also played with Henley in the band Shiloh, before the formation of the Eagles.

Given those coincidences, the all-star benefit—which Azoff and Henley prefer not to call a "tribute"—seems a concept for which the public feels ready. Azoff notes that the "Two Rooms" all-star tribute to Elton John and Bernie Taupin "set the precedent for an album of this kind," particularly because of its charity angle.

Azoff says none of the contributing artists has granted Giant singles rights. Furthermore, because not all the tracks have been finished yet, it's impossible to determine what emphasis cuts or videos will emerge from the album.

However, Azoff anticipates wide pop, rock, and AC crossover appeal. He adds that Giant's new European licensee, BMG Europe, is viewing the record as a potential turning point for many of the participating artists outside the U.S.

Because the project will inevitably revive interest in the Eagles cat-

alog on the Elektra-distributed Asylum imprint, Azoff says he has informed Elektra chief Bob Krasnow of the project. Also, the Warner Music Group is planning a rerelease of Eagles material. Officials at Elektra and Warner were unavailable for comment at press time.

The appearance of an album devoted to Eagles music will certainly resuscitate the 13-year-old question of whether the group plans to reunite. Henley says, "I've been through every stage of that question. I've given a maybe, I've given a yes, and I've given a never. With the wisdom of hindsight I can say I honestly don't know. I've learned never to say never, but at this point there's nothing going on."

Azoff adds, "I used to get asked the question, have the Eagles broken up? They've been breaking up since the day I met them and they've been getting together since the day I met them."

Of the other former Eagles, Glenn Frey, Don Felder, and Timothy B. Schmit have expressed support for the project, according to Azoff. "In fact," says Azoff, "Timmy was the impetus behind getting Vince Gill to sing 'I Can't Tell You Why.'"

MANAGERS EYE ADULT TASTES FOR NEW LABEL

(Continued from page 6)

says. "Andy will oversee the day-to-day business of NorthSouth." In addition, Lewis maintains that NorthSouth will have no effect on her relationship with Brooks. "Garth remains my first responsibility," she says.

According to Frances, the label won't focus on any particular genre of music. Instead, it will cater to adult consumers with a diverse lineup of acts. "We will not try to conform to [radio] formats, but to demographics." The label plans to specialize in older-demo acts that have broad audience appeal.

Although no acts have yet signed with the label, Frances says he is ne-

gotiating with a few acts and hopes to have the label's debut release out by late 1993 or early 1994.

The label employs a three-person staff in L.A. and four people in its Nashville office, including Joe Mansfield, the ex-Liberty Records executive who recently started his own marketing firm. Mansfield will carry the title of marketing consultant at NorthSouth.

The label's distribution pact with Atlantic was engineered by Atlantic co-chair/co-CEO Doug Morris and senior VP Danny Goldberg, along with Atlantic VP/operations/Nashville Rick Blackburn.

According to Frances, Atlantic will handle promotion and marketing for NorthSouth, while publicity will be handled by PLA.

"We're obviously happy to be working with Atlantic, because there is simpatico there," Frances says. Adds Lewis, "Danny [Goldberg] comes out of artist management and moved into the record business, and he likes the fact that Andy and I had management backgrounds."

Goldberg says he has "great confidence in Pam Lewis and her ability to attract meaningful talent."

Frances and Lewis plan to wed in Nashville July 25.

P'GRAM VIDEO DANGLES GOODIES IN RENTAL PLOY

(Continued from page 4)

In its heyday, before Orion Pictures declared Chapter 11 bankruptcy, OHV tried to tailor policies for defectives to make them a better fit than the competition's. It succeeded in gaining the attention of the trade. Now, says one wholesaler, "PolyGram is bending over backward to be distributor-friendly. Their aim is to be exactly what Orion was, and I think they will get a little bit more out of their customers."

One of the executives responsible for the Orion strategy, Gene Silverman, was hired by PolyGram and becomes president this month. He replaces Joe Shults, who reportedly will handle PolyGram's sell-through business.

"Obviously, Gene was a big part of what Orion did," the wholesaler source continues. Sondheim, formerly with Orion, acknowledges the influence; Silverman, whose appointment probably won't be announced until the July 11-14 Video Software Dealers Assn. convention in Las Vegas, did not partici-

pate in the PolyGram out-of-town meetings.

Sondheim says those who attended were "enthused to be part of the process." Here's the gist of what they learned:

- PolyGram will take back defective goods within 90 days of delivery, regardless of whether the duplicator or the consumer is at fault.

- It expects to deliver at least 7,500 screeners per release to retailers to enhance title awareness. "We want distributors to play a key role," says Sondheim.

- PolyGram will make "very, very aggressive quantities" of POP material, even though there is "some potential for waste" because retailers often buy from more than one distributor. Sondheim hopes to create "account stability" and reduce "some of the migration."

- Consumer advertising and promotions will break after street date so that stores can reap maximum benefits.

ZIGGY MARLEY'S ROOTS

(Continued from page 6)

dio's growing acceptance of such music (Billboard, June 12).

"The attitude at radio is more open to reggae music than I can ever remember seeing it," he says. "I hope it will be enthusiastically received at top 40; that the success of UB40 will pave the way for Ziggy as well."

TIMING IS EVERYTHING

However, some radio execs feel that there might be too much of a good reggae thing at radio right now.

Kandy Klutch, MD at Hartford top 40 station WKSS, points to the current glut of reggae-flavored pop. She is unsure whether the single will make it on the air, particularly since "UB40 is so huge here right now. It's taken off like wildfire... You can't play it all."

Even though summer is traditionally the time when radio is most receptive to reggae, Klutch adds that there is a limit to how much listeners will take, even in summertime. "Timing is everything," she says, adding that the fact that "Ziggy hasn't had a smash yet" doesn't help when it comes to pushing a single on the audience.

At retail, emphasis is being placed on mom-and-pop stores. "Indie retailers are very important for this project," Williams says. "That's where the traditional reggae buyer would go to get the record. We have a college-intern marketing system, and they will be focusing on getting visibility in African and reggae stores."

Those college interns also will be called upon to help distribute a free Virgin six-song sampler featuring tunes from Marley, UB40, and Shaggy, whose debut is forthcoming. The cassette will be handed out at concerts that Virgin feels draw similar demographics as the three Virgin acts.

Additionally, the samplers will be given away on the Melody Makers tour, which hits the U.S. in August. The band will support Hothouse Flowers and Midnight Oil.

Assistance in preparing this story was provided by Eric Boehlert.

Laserdisc Slump Hurts Image Results

BY DON JEFFREY

NEW YORK—A victim of the slumping laserdisc market, distributor Image Entertainment Inc. reports flat revenues and a net loss for the recently completed fiscal year.

Although Image licenses and distributes software, its problems are directly related to declining demand for laserdisc hardware. Through May 28, sales of the players in 1993 have fallen 2.4% from a year ago, according to the Electronics Industries Assn.

For the 12 months that ended March 31, Image suffered a \$16.9 million net loss on revenues of \$60.4 million, just 2.2% above last year's \$59.1 million net sales. The company posted a net profit of \$516,208 last year.

Cheryl Lee, Image's chief administrative officer, says sales were flat because strong titles were fewer in number than the year before. And, commenting on a new on-line inventory system that was installed in January, she adds, "There were bugs to work out. Delivery was slower. There was a backlog of orders." But she

says, "The system's now up and running and we hope to benefit from that with better tracking and more efficiency."

Profits declined because the mix of released titles changed, says Lee. There was a higher proportion of nonexclusive product, which yields lower profit margins. Image has exclusive licensing and distribution deals with such suppliers as Fox, Disney, New Line, Orion, and Playboy. Nonexclusive agreements are with studios like Warner Bros., Columbia TriStar, and Universal.

The yearly loss included a fourth-quarter restructuring charge of \$10.3 million. That included severance payments to laid-off employees and write-offs on inventory, production costs, and on unrecouped guarantees. Lee says Image decided to "deeply discount" prices on a number of slow-selling titles and that because advances and minimum guarantees were booked upfront on that product, its asset value had to be written down.

The company's strategy now is to release fewer titles, handling those

that have high anticipated demand and profit margins, says Lee.

Top-selling laser titles in the past fiscal year included "Pinocchio," "Sister Act," and "Honey I Blew Up The Kid."

Image was also hurt last year by rapidly rising costs. While sales rose 2.2%, basic costs jumped 14.8% to \$52.9 million.

But the company believes the bad news is behind it. In a release, chairman Martin Greenwald states: "The restructuring should result in improved gross margins and reductions in selling, general and administrative expenses and amortization of production costs in the coming year." He also says he expects "a profitable first quarter with revenues of approximately \$16 million," a 60% increase from last year.

Greenwald's optimism is echoed in recent figures from the EIA. For May, laserdisc player sales are 44.4% higher than in May last year.

Chatsworth, Calif.-based Image has an estimated 35% share of the domestic laserdisc market.

HARDWARE PACT TO CLEAR WAY FOR VIDEO CD FORMAT

(Continued from page 3)

among different platforms and would enable a Video CD to be played back on a range of players, including Nimbus' modified CD player system, computers with CD-ROM drives, dedicated Video CD players, or CD-I players with a full-motion-video extension.

Video CD gives publishers of movies, music videos, and educational and training programs a larger, single market for which to produce titles. However, the format does not extend to interactive discs because of each company's individual computing systems, although it is anticipated that the format will be extended in the future.

The White Book standard, published by JVC and Philips in March, is based on MPEG-1 (Moving Pictures Experts Group) digital full-motion video, already successfully established in the professional karaoke market. MPEG-1 offers 74 minutes of high-quality video and CD-quality audio on a standard 5-inch disc.

John Hawkins, director and general manager of Philips Interactive Media Systems, says, "Philips expects that the Video CD format will have the same impact on the video industry as the compact disc had on the music industry 10 years ago. It means that the publishers can start to produce interactive and linear products immediately."

There are 800 companies worldwide making hardware and publishing software for CD-I. By the end of the year the market will be worth \$9 billion, according to Hawkins. It has a growth rate of 40% with a projected market of \$30 billion by the end of 1996.

There have been a number of significant developments in the 12 months since the last Multimedia Conference, including the introduction of FMV; improvements in picture quality; the Paramount/Philips deal, which will see new features released in Europe this October simultaneously with video; reduced hardware prices with the Philips 220 soon below \$500 in the U.S.; and all major hardware manufacturers in key components-manufacturing territories like Korea producing CD-I hardware

and software. In addition, post-production facilities that specialize in data compression have come down considerably in price, from \$600 a minute to \$60 a minute, facilitating the growth of software publishers.

In-Ku Kang, executive VP of Gold-Star, revealed that six major consumer electronics companies in Korea were developing CD-I players and 15 production companies were developing software.

Julian Lynn-Evans, managing director of Philips Interactive Media U.K., says that the Paramount deal is key for software development. He revealed that other Hollywood studios are set to make announcements of CD-I involvement by the end of the year. "We're currently talking to all of the studios," he says. "Warner has made a stand against it, but we can expect others to make announce-

ments by the end of the year."

Lynn-Evans is developing and co-funding a range of publishing ventures, from kids program "Muzzy" for BBC Enterprises to an FMV version of "The New Joy Of Sex" with Reed International Books.

"Two years ago there were very few people in multimedia, the fence was quite bare in the big media domains, but now there's a lot sitting on the fence, including many of the record companies," Lynn-Evans says.

The Fourth Multimedia Conference, subtitled "Claim Your Market," was sponsored by Philips, Sony, Pathe Interactive, Interactif Delta Production, Coktel Vision, Matsushita, and Infogrames. Speakers included key hardware and software figures plus a range of software publishers, including Compton's New Media, SideWalk Studio, and Virgin Games.

WARNER OFFERING DISTRIBS EARLIER RETURN OPTION

(Continued from page 1)

purchase other goods.

While not all its members consider returns a major issue, the National Assn. of Video Distributors has made it one. NAVD began campaigning earlier this year for a 30-day policy, which was discussed with the studios attending the annual distributors conference in May, and the association may draft a position paper on the subject at the August board meeting.

The issue could be moot by then, however. Reportedly, MCA/Universal Home Video will be ready to offer a plan similar to Warner's in time for delivery of its fall releases. An earlier adjustment lowered the MCA limit to 60 days.

Wholesalers think it is only a matter of time before other studios follow Warner's lead. "Most of the majors are going this route," says one middleman.

Kirk Kirkpatrick, VP of WaxWorks/VideoWorks in Owensboro, Ky., detected signs of change at the NAVD meeting, where the studios agreed there were "potential benefits" to be gained. Warner, in particular, "didn't see a problem," Kirkpatrick notes.

MCA/Universal and Warner execu-

tives were unavailable for comment by press time.

Studios generally duck questions about distributor terms and conditions. "We've heard nothing" regarding Warner's plans, says NAVD associate director Chris Murphy. The Billboard query "is the first I've heard of it."

While distributors like what Warner is offering, there are caveats. The studio, for example, is not raising its ceiling on rental returns from the current 7%-7.5% of the total order. Accounts that go the limit 30 days after a title is first released thus have no cushion when Warner reprices it for sell-through six or eight months later. In effect, distributors can lose the price protection Warner affords them.

"It costs us some wiggle room," acknowledges one executive, who says he will have to be more careful than ever placing his original Warner order. Returns range anywhere from less than 1% to 10%, averaging about 5%, below the studio's maximum.

Judging how much to purchase could be more of a problem for accounts with the HBO Video titles that Warner distributes. HBO Video releases have not had much market

clout lately, and one distributor worries about being stuck with proportionately more copies—and a higher percentage—of lesser features.

But that's a small part of a "wonderful" whole, according to Kirkpatrick. He thinks Warner has recognized the reality of the market, which dictates that retail demand for a rental title "is virtually over" 2-3 weeks after it reaches the stores. Except for an occasional title that's underordered, "two days after street date, it's over," says another source.

Kirkpatrick plans to spend the refunds from unsold inventory, which he thinks could be substantial, "in product that is moving," primarily catalog titles priced for sell-through. "What they're doing is shortening the pipeline," he adds.

It may not be short enough for some, who doubt Warner can avoid the red-tape that bogs down refunds regardless of studio. Taking note of the Warner chain of command, which begins with the local sales rep and extends to headquarters, one wholesaler maintains he won't have cash in hand for two months unless "all these things click."

PRODUCT PUNCH LIFTS ARISTA SALES SKY HIGH

(Continued from page 1)

were in the label's previous best year.

Executives at the BMG-owned imprint say they are reaping the benefits of a switch in strategy toward a more diverse roster of pop, rock, country, and R&B acts, a move that was accomplished in large measure through the use of joint ventures with top producers.

Arista has sold more than 21 million units worldwide of the movie soundtrack "The Bodyguard," which topped The Billboard 200 for 20 weeks. At wholesale prices ranging from \$6-\$10 on cassettes and CDs, Arista could have grossed as much as \$175 million from that title alone.

"It is a phenomenon," says Clive Davis, Arista's president. "I think it's the best example of music working to propel a film and then the film working to propel the music." "The Bodyguard" is Warner Bros. Pictures' biggest-grossing movie of all time, internationally.

The label's other big money-maker in the fiscal year that ended June 30

was saxophonist Kenny G's "Breathless," which has sold 5 million units in the U.S. and 7 million overall. "It's just beginning overseas," says Davis of "Breathless." "I think this album will sell 10 million-15 million."

Arista, which several years ago was often associated with adult-contemporary pop stars such as Barry Manilow and Dionne Warwick, has seen its new emphasis on diversification pay off. Arista/Nashville had a triple-platinum seller with "Brand New Man," by country duo Brooks & Dunn. The joint venture with R&B producers L.A. Reid and Babyface, LaFace Records, scored double-platinum with the soundtrack to the movie "Boomerang" and with R&B trio TLC's "Oooooohhh... On The TLC Tip." And, in alternative pop, Annie Lennox's "Diva" sold more than 1.5 million copies.

Davis estimates Arista/Nashville and LaFace contributed about \$100 million in sales in the U.S. during the past fiscal year.



LENNOX

KENNY G

The moves toward country and R&B began about four years ago, fueled by two trends in pop music, according to Davis. One was the rise of producer-driven R&B releases, which led to the LaFace imprint. Another new joint venture, Rowdy Records, which is run by TLC producer Dallas Austin, is focusing on rap and alternative rock. It recently had the No. 1 rap single, "Head Or Gut" by Illegal.

TIMELY NASHVILLE MOVE

Another trend, according to Davis, was the decline in "the song" in pop music. He says, "We decided it might be the right time to go down to Nashville, where the appetite for songs and lyrics would not go away." Arista/Nashville now has a roster of 11 acts, including Alan Jackson, Pam Tillis, Diamond Rio, and Brooks & Dunn. The label's president, Tim DuBois, is forming two new labels in the coming year (Billboard, July 3). These will focus on contemporary Christian and Texas-based music.

Another new venture is Fox Records, a partnership between Fox Films and BMG. In the past year, Arista/Fox released the soundtrack to "Home Alone 2," a Fox film, and plans to put out a "Best Of Home Alone" album for Christmas.

Roy Lott, executive VP/GM of Arista, says of this venture, "It's a great opportunity. It gives all of the BMG labels the same benefits as if BMG had bought Fox or Fox had bought BMG."

Davis says, "Instead of buying labels and paying that multiple other companies are paying, we are creating joint ventures with the best creative talent."

An aggressive marketing strategy also has boosted Arista's fortunes. In

VSDA REGISTRATION

(Continued from page 4)

if we buy store close-out inventories."

Burnside is not surprised by the skepticism. "With the kind of consolidation that is going on and the kind of insecurity fostered by all these media stories over the past year, there are people who are looking for the exits," he says.

"But people who are looking for opportunities are who we want at the show. To some people, the glass is half empty. That's the way it is. Some people can see the opportunity in change, others can't," Burnside adds.

While Burnside and Rosenberg expect an increase over last year, they stop short of predicting record numbers. "Do I think it'll be an all-time record? I don't know about that," says Burnside, "but we'll at least exceed what we did last year."

Exhibit space is nearly sold out for the first time since 1985. "The floor we normally use won't be sold out unless we get a mad rush, but it'll be pretty close to it. The Hilton, if it hasn't sold out by now, is down to its last rooms," says Rosenberg of the main convention hotel.

the past year, the label undertook its first infomercial, a half-hour TV program called "The Arista Gallery Of Stars 1993," which had 15 airings in December and included a commercial spot for the nation's biggest music retail chain, Musicland, and an 800 phone number for album orders (Billboard, Nov. 21, 1992).

Jack Rovner, senior VP of Arista, says, "There were dramatic increases in sales at Musicland over normal retail [while the show was aired]."

He indicates that TV will continue to be a key element of the label's marketing strategy. Arista is "in discussions" with the home-shopping cable networks about campaigns for certain artists, he says. Lisa Stansfield's video for "All Woman" had its premiere on Home Shopping Network last year.

The successes of "The Bodyguard" and other releases and the marketing campaigns have made Arista the No. 2 label in album and singles sales for 1993 so far, according to SoundScan, behind Warner/Reprise. Arista's U.S. market share this year is estimated at 10%.

'BULLISH' OUTLOOK

Pete Jones, president BMG Distribution, says, "The market share outlook is bullish because of the continued flow of product from Arista and these other sources, the joint ventures."

The leadoff single from "The Bodyguard," Whitney Houston's remake of Dolly Parton's "I Will Always Love You," has sold more than 4 million copies and was No. 1 on Billboard's Hot 100 Singles chart for 14 weeks, the longest stretch for any recording.

"I've never seen a record react as quickly and as massively in my career," says Rick Bisceglia, Arista's senior VP of promotion. At one time, Houston had three singles from the album in the top 10. The others were "I'm Every Woman" and "I Have Nothing."

But Bisceglia says "our best accomplishment" was the recent Exposed single, "I'll Never Get Over You (Getting Over Me)," which he says he worked for 23 weeks before seeing it reach the top 10 of Billboard's charts. Radio was reluctant to play this second single from the band's latest album, he says, because the first release peaked much lower than previous tracks.

For the new fiscal year, which began July 1, Arista has on tap product

from many of the more than 60 acts on its roster. This month Arista is putting out three albums: Toni Braxton's self-titled debut on LaFace hits the stores July 13; Taylor Dayne's third album on Arista, "Soul Dancing," debuts the same day; and Italian superstar Eros Ramazzotti's first U.S. release, "Tutte Storie," will be on sale July 27 (see story, page 36). Other albums set for release this year are greatest hits from Aretha Franklin, the second album by Curtis Stigers, and recordings by Stansfield, Sarah McLachlan, the Church, Alan Jackson, and others.

Worldwide sales for BMG (Bertelsmann Music Group) for the recently ended fiscal year are estimated at more than \$2 billion. BMG is a unit of Bertelsmann A.G., a privately held German media conglomerate. The company does not disclose profitability. But as Arista's Lott says, "No one's complaining about the return on investment this year."

Arista's previous record year for sales was 1990, when they reached nearly \$150 million.

HECTOR LAVOE DIES

(Continued from page 7)

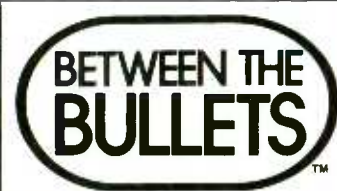
dropped out of school at 17 and relocated to New York where, for the next three years, he fronted a few local bands.

In 1966 he met Pacheco, who later introduced Lavoe to trombonist/band leader Willie Colón. Over the next six years, Lavoe and Colón gained notice while recording salsa standards "Che Che Colé" and "Abuelita." But Lavoe's sudden prosperity at such a young age led to a lifelong bout with drug addiction.

Two years after parting ways with Colón, Lavoe cut his first solo album, "La Voz," in 1975. The album was a commercial hit that helped solidify his stature as one of the premiere *soneros*, or vocal improvisers.

"What he ad-libbed, he never wrote on a piece of paper," notes Pacheco. "He just did it; he was like a computer. He could go off for a half an hour doing solo things. He was amazing."

A string of hit singles followed, highlighted by "Mi Gente," "Periódico De Ayer," plus "El Cantante," the song that would become his signature evergreen and part of his sobriquet, "El Cantante de los Cantantes" ("Singer Of Singers").



by Geoff Mayfield

HE'S BACK: Back in May, when Billy Ray Cyrus drew boos during the telecast of the Academy of Country Music Awards, some industry watchers were all too eager to shovel dirt on his career's grave. Well, don't look now, but the achy breaky one is threatening to interrupt Janet Jackson's ride at No. 1 on The Billboard 200. His sophomore set debuts at No. 6 on the big chart, while opening atop Top Country Albums. Cyrus was the top seller for the Camelot Music web, and next week, sales impact from racked stores could very well push his sophomore album to the top of The Billboard 200. At the same time, traffic generated by his new album's release boosts unit sales on his first album by more than 4%, good for a 37-30 jump.

GO FIGURE: Last week, when five new titles debuted in the top 50 on The Billboard 200, it seemed that the slate of fresh albums boosted store traffic, as the chart's unit sales jumped 10% over the prior week. This week, we again see five new titles debut in the top 50. But, despite the sales contribution offered by the 14 titles that enter the chart for the first time, The Billboard 200 suffers a 3% decline. At the same time, unit sales on Top Country Albums increase by 7%, but all of that basically comes from Cyrus, as the opening-week tally for his new "It Won't Be The Last"—which stands at more than 64,000 units—is greater than the chart's unit gain... The top of The Billboard 200 offers striking evidence of the chart's soft sales. None of the top 15 titles that appeared on last week's chart shows sales increases, although two rocking albums—Stone Temple Pilots' "Core" and the multi-artist soundtrack from "Last Action Hero"—are practically even with last week's numbers. Each sees sales declines of less than half a percent; "Core" is the No. 1 seller at The Musicland Group, the nation's largest music chain.

THE R&B BATTLE: On The Billboard 200, Bell Biv DeVoe's long-anticipated sophomore set outsells the new Tony! Toni! Toné! by a 38% margin (Nos. 19 and 38). But, on Top R&B Albums, TTT has the stronger debut, at No. 5, while BBD clocks in at No. 6. The reason for the difference is that all stores participating in SoundScan are reflected on The Billboard 200 and most of Billboard's other point-of-sale charts, but, the panel that reports to the R&B charts reflects only the indie stores and chain locations that do particularly strong R&B business.

MEDIA ALERTS: It is always hard to judge how much impact television appearances have on sales when an artist's appearance falls in the same week as an album's release. Still, it is worthwhile to note that the artists with the two highest debuts on The Billboard 200 both made street-week stops on "The Arsenio Hall Show." Cyrus played June 22, his title's first day in store bins. Bell Biv DeVoe appeared Friday, June 25, and since the tracking week ends on Sunday night, that performance might help the group maintain momentum on next week's charts... Just as "Sleepless In Seattle" had a big week at the box office, its soundtrack also enjoyed a bountiful week at music stores. The soundtrack bows at No. 54, and Sony Music Distribution reports that re-orders are strong... "What's Love Got To Do With It," the film that depicts the life of Tina Turner, moved to more screens at the same time that the movie's publicity machine kicked into a higher gear. Consequently, Turner's album, titled the same as her biopic, wins the Greatest Gainer award for posting the chart's largest unit increase.

DISC MAKERS

Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrcie D. Adams, Cleveland, OH
"Thanks for the great design!"

Chuck Block, Washington, DC
"More affordable than I thought"

Greg Disotell, New Orleans, LA
"Your excellent service is much appreciated"



Also Available: Complete CD and LP Manufacturing
Call Today For Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019, In NYC call: 212-265-6662 • FAX: 212-262-0798

UPCOMING IN Billboard

A glance ahead at Billboard Specials

VSDA SUPERSECTION

ISSUE DATE: JULY 17
CLOSED

TAPE DUPLICATION

ISSUE DATE: JULY 17
CLOSED

POPULAR UPRISINGS

ISSUE DATE: JULY 24
CLOSED

INTERACTIVE MEDIA

ISSUE DATE: AUGUST 7
AD CLOSE: JULY 13

AUDIO BOOKS

ISSUE DATE: AUGUST 14
AD CLOSE: JULY 20

SOUTHEAST ASIA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

ATLANTA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

HOLIDAY PRODUCT SHOWCASE/ CHILDREN'S ENTERTAINMENT

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

IRELAND

ISSUE DATE: AUGUST 28
AD CLOSE: AUGUST 3

CD REPLICATION

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

MERCURY AWARDS

ISSUE DATE: SEPTEMBER 4
AD CLOSE: AUGUST 10

SALES OFFICES

NY: 212-536-5004 LA: 213-525-2300
NASHVILLE: 615-321-4294
MIAMI 305-441-7976
LONDON/EUROPE 71-323-6686

The Billboard Bulletin...

EDITED BY IRV LIGHTMAN

OLD BLUE EYES BACK ON CAPITOL?

The Capitol Years may return for Frank Sinatra, Bulletin hears. The word is that Sinatra has been laying down tracks at the label's Hollywood studios for a new album with some "friends" aboard, including tenor Luciano Pavarotti. Before forming Reprise Records in 1960, Sinatra revived a flagging career in the '50s as the king of swingin' and romantic pop on Capitol, his label for most of that decade.



SINATRA

CORNISH, COHN EXIT PUB POSTS

Two key publishing executives, Marvin Cohn and Colin Cornish, have left their posts. Cohn will be reassigned in the Sony Music setup after his departure as head of Sony's U.S. music publishing interests, where Richard Rowe has just been named overall domestic and global chief in New York (see Executive Turntable, page 7) ... Eighteen months after being brought in from Australia to run PolyGram's music publishing interests in the U.S., Cornish has left the company. U.K.-based David Hockman, CEO of PolyGram International Publishing, who has been in the U.S. to seek a replacement, wouldn't comment on the development, other than to say he "wasn't close" to naming a successor. Cornish, who previously

headed the company's Australian setup, was not available for comment.

WORLD OF WOMAD

World Of Music, Art & Dance, Peter Gabriel's festival combining several forms of entertainment, is coming to the United States for the first time in September. The three-week tour, which will feature Gabriel, Crowded House, and several other bands, as well as many nonmusical attractions, is booked by William Morris Agency.

REPUBLIC, CTW KID VID TIES

Republic Home Video has made an eight-year licensing deal with the Children's Television Workshop to develop a kiddie line, with the first titles due in stores Oct. 13. First three titles are "Ghostwriter" (\$14.98), "The Lion, The Witch And The Wardrobe" (\$12.98) and "Basil Hears A Noise" (\$12.98).

DR. DRE SUMMER TOUR DELAY

The Dr. Dre summer tour, also featuring Snoop Doggy Dogg, Run-DMC, Boss, Onyx, and Geto Boys, has been postponed for at least one month. According to L.A. City Attorney Ted Goldstein, Dr. Dre is serving a 90-day sentence under house arrest, monitored by an ankle bracelet. He was sentenced June 2 after pleading no contest to a battery charge from May 5, 1992. The tour, one of the first hardcore rap bills in years, was booked into venues where capacities ranged from

4,300 to 23,000 and was scheduled to begin Friday (9) in Toledo, Ohio.

KRONES FIELDS COLUMBIA U.K. MD

A left-field candidate has landed the job as U.K. managing director of Columbia Records: Kip Kronos, longtime manager of, among other acts, the Outfield, which was signed to the label's U.S. counterpart in the '80s, when their "Play Deep" album hit double platinum. Another new recruit at Sony Music in London is Mick Clark, who is joining in a top A&R capacity. He previously headed Virgin's 10 label in the U.K.

AN XTRA-VISION FOR B'BUSTER?

Irish eyes may smile on Blockbuster Entertainment. The Fort Lauderdale, Fla., chain reportedly is looking into the purchase of a controlling interest in Xtra-Vision, Ireland's largest video retailer, with 129 stores and a 50% market share. The biggest block of stock is held by finance company Cambridge, which wants to sell its 48% stake, worth about \$2.2 million. Blockbuster is said to be one of three parties expressing interest ... In another home video development, Wendy Moss has resurfaced at Sony Music's Sony Wonder division, where sources say she will handle the Nickelodeon Entertainment line of prerecorded cassettes. The Sony-Nickelodeon deal had been announced earlier. Moss is an experienced kid-vid marketer, earning her stripes at Hi-Tops Video and Hanna-Barbera.

Charting Women; Mercury Heats Up

"WEAK" IS STRONG enough to depose Janet Jackson after an eight-week stay at the top of the Hot 100. SWV garners its first No. 1 hit and returns the RCA label to the chart summit for the first time since June 1988, when Rick Astley's "Together Forever" was No. 1. That keeps RCA firmly in second place as the record label with the most No. 1 hits of the rock era, with 52. Columbia is out in front with 74 and Capitol is in third place with 50.

"Weak" is the 33rd song by a female group to be No. 1 in the rock era—that's out of 818 chart-topping singles since "Rock Around The Clock" by Bill Haley & His Comets. While "Mr. Sandman" by the Chordettes was No. 1 in the closing days of 1954, the first "girl group" to have a No. 1 hit in the rock era was the Shirelles, with "Will You Love Me Tomorrow" in 1961.

The '60s was a great decade for female groups: They accounted for 20 No. 1 hits during that 10-year period. Diana Ross & the Supremes were responsible for 12 of them, and aside from the Shirelles, the other girl groups reaching the top of the Hot 100 during the '60s were the Marvlettes, the Crystals, the Angels, the Dixie Cups, and the Shangri-Las.

There were only four chart-toppers by female groups in the '70s. The Honey Cone, Labelle, Silver Convention, and the Emotions all visited the chart summit.

The same number of songs by female groups went to No. 1 in the '80s: two by the Bangles and one each by Bananarama and Exposé.

Female groups may be making a comeback. Halfway through the fourth year of the decade, there have already been five girl group No. 1 hits. Wilson Phillips is responsible for three of them, Sweet Sensation had one,

and now SWV has risen to the top.

SOME GAVE MORE: Want to know what the weather looks like across the country? You could turn to the color weather map in USA Today, or take a look at The Billboard 200, where it must be summer, because the Mercury is rising.

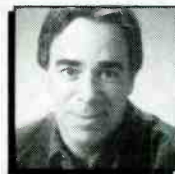
Mercury Records, a label that dates back to 1946, has a very hot week with three of the five highest new entries, including the Hot Shot Debut of Billy Ray Cyrus' second album. "It Won't Be The Last" enters at No. 6; on the Top Country Albums chart it debuts at No. 1. Cyrus' first album, "Some Gave All," also was the highest debut on The Billboard 200 when it entered the chart at No. 4 exactly 13 months ago. That album rises seven points to No. 30 this week and moves back to No. 2 on the country chart, giving Billy Ray a hammerlock on the top two positions.

Mercury's other debuts are "Sons Of Soul," the third Tony! Toni! Toné! album on the Wing subsidiary, and "Elemental," the first Tears For Fears album without Curt Smith. Roland Orzabal, who perhaps should now be known as Tear For Fear, enters at No. 45.

The Mercury should continue to rise with albums due from John Mellencamp and Oleta Adams before the summer is over.

The other high debuts are "Hootie Mack" from Bell Biv DeVoe and "Mi Tierra" by Gloria Estefan.

THE PETE PRINCIPLE: What are the odds of this happening again? "I'm Gonna Be (500 Miles)" by the Proclaimers is No. 18 with a bullet. It was produced by Pete Wingfield, the man who recorded "Eighteen With A Bullet."



by Fred Bronson

Rex-In-Effect!

A STEVEN SPIELBERG FILM



The Original Motion Picture Soundtrack

- Fast Approaching Gold
- In The Footsteps Of The No. 1 Soundtracks Star Wars And Chariots Of Fire
- The "Titanic Score" *The Hollywood Reporter* Calls "Terrifically Gripping"
- Composed, Conducted And Produced By John Williams

From The Film Sensation
Of Historic Proportions:

Now Over \$200 Million
In The Hunt For The
All-Time Box Office Title!

MCA

JUNGLE BROTHERS



a
majestical **JEOP** CIRCUS Bounce MAGIC SPACE CREATIVE SAMPLING BOUND

Produced by Jungle Brothers
or Jungle Brothers Music Inc.
Management/Direction: Monster Communications Inc.
©1993 Warner Bros. Records Inc.

(4/2/1-26679) **JUNGLE BROTHERS**
The new album: **J. BEEZ WIT THE REMEDY**
Featuring: "40 Below Trooper" (0/4-40764)