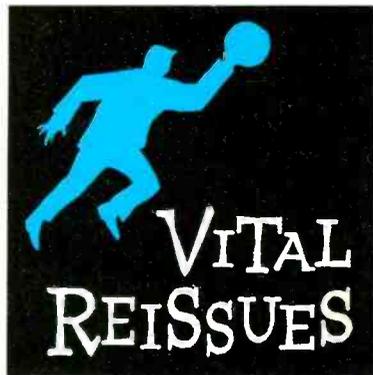


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VITAL
REISSUES

FOLLOWS PAGE 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 15, 1993

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Record Cos. Expand In Asian Region 'Dragon Economies' Fuel Affiliate Ventures

BY ADAM WHITE

LONDON—As the "dragon economies" of Asia continue to fuel double-digit growth for the music in-

dustry, the leading multinational record companies are expanding their interests in the region.

This activity includes opening wholly owned or joint-venture affil-

iates in territories where the labels previously were represented by licensees, such as Taiwan, the Philippines, and Indonesia.

Concurrently, the multinationals are continuing to press Asian governments for tougher copyright protection in certain countries. Pressure is being applied by U.S. and European Community trade officials, working with IFPI, the record companies' international federation.

IFPI valued music piracy in the region at more than \$300 million in 1991, the most recent figures available. In Thailand, piracy of international repertoire is reckoned to run at levels of 90% or higher. The country now faces U.S. trade sanctions, following the April 30 expiry of a deadline for improved copyright protection (Billboard, May 8).

The eight Asian markets most important to the music industry are

The Year Of 4AD: U.K. Label Sets Sights On U.S. Pop Mkt.

BY LARRY FLICK
 and THOM DUFFY

NEW YORK—Armed with the international success of acts like Belly, Wolfgang Press, and Lush, as well as a unique distribution deal with Warner Bros., enduring U.K. alternative outlet 4AD Records is poised

to make a dent in the U.S. pop market.

The label shaped the British underground rock sound of the '80s with stark, effects-driven releases by Cocteau Twins, This Mortal Coil, and Dead Can Dance and also drew attention with its

(Continued on page 100)



BELLY



UNREST

Pilots Choose Alternative Path

BY CRAIG ROSEN

LOS ANGELES—The decision by



STONE TEMPLE PILOTS

San Diego-hatched act Stone Temple Pilots to turn down the much-coveted

(Continued on page 88)

Recent Signings Stoke San Diego Music Scene

BY CHRIS MORRIS

SAN DIEGO—On May 1 here, in the middle of the verdant sprawl of Balboa Park, the San Diego music scene threw a coming-out party for itself.

The Starlight Bowl, a 4,200-seat outdoor amphitheater nestled in the 1,000-acre park, served as the site of the city's first May Day Festival. Mounted by Bill Silva Presents, the major local concert

promoter, and co-sponsored in part by modern rock XTRA San Diego (91X), the city's alternative music power, this mini-Lollapalooza, which benefited the city's homeless and runaway youth programs, put 29 San Diego bands in front of nearly 3,000 spectators.

On the main stage, 22 acts performed; another seven played acoustically on a back lawn. From 11:30 a.m.-9 p.m., 20-minute sets by the

(Continued on page 87)



New Country Squeezes Oldies Off The Dial

BY PHYLLIS STARK

NEW YORK—In much the same way that oldies stations group their music into pre-Beatles and post-Beatles eras, country radio has unwittingly made Randy Travis the new benchmark of country music.



TRAVIS

Travis' 1986 album, "Storms Of Life," is now the oldest music heard in regular rotation on most contemporary country stations. As a result, many older country artists have found themselves virtually ignored by radio.

Long credited with being the artist who revived the "new traditionalist" movement in country, Travis is used to being considered a pioneer. But he is somewhat baffled.

(Continued on page 100)

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Virgin Radio Launches U.K. Format Scramble

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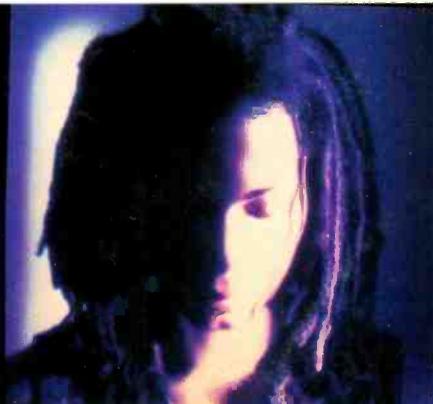
TERENCE TRENT D'ARBY'S SYMPHONY OR DAMN*

Featuring the simultaneous new singles and videos
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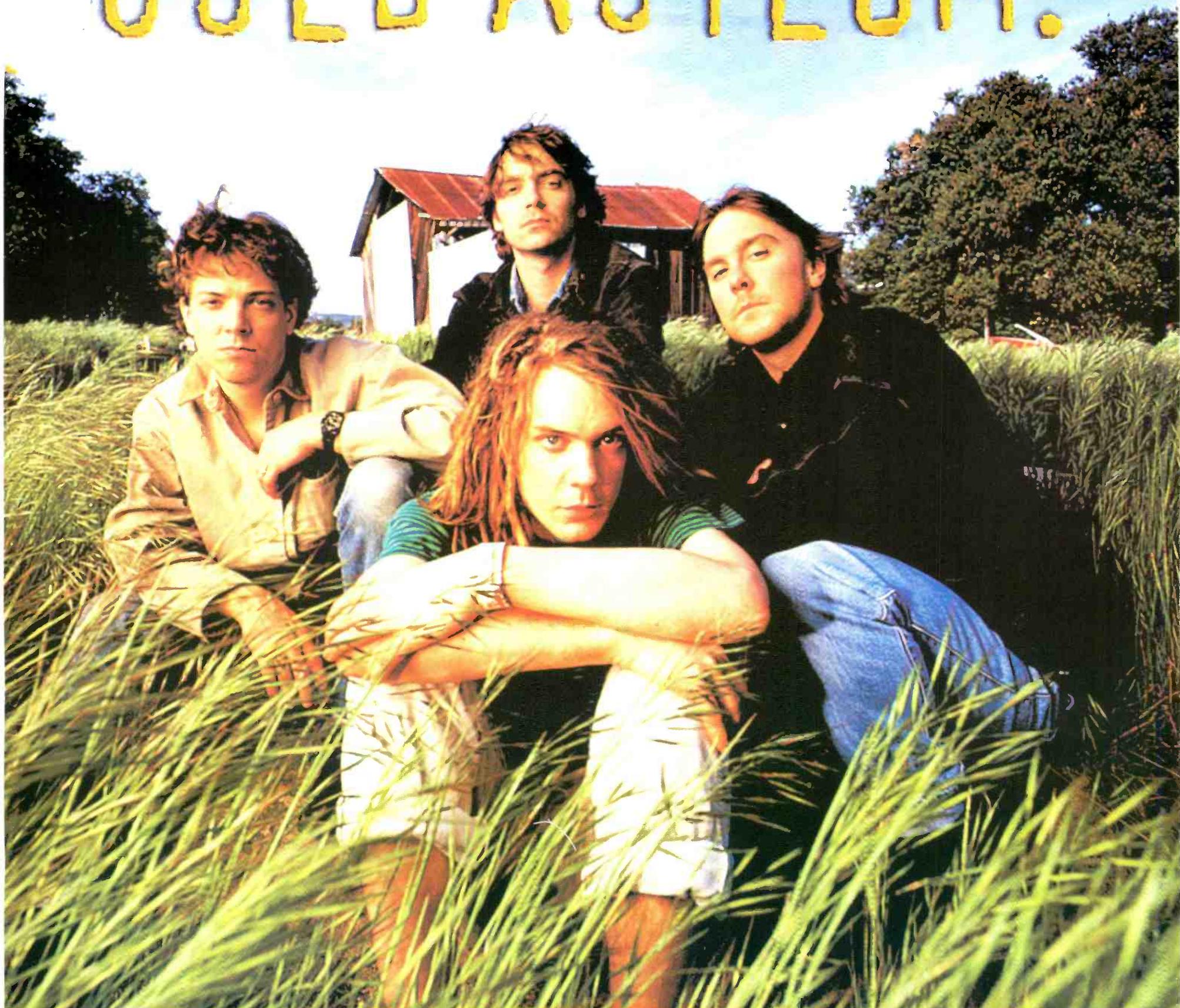
Written, arranged & produced by T.T.D. Management: Lippman Entertainment.

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COLUMBIA



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Virtually every real band has to pay its dues. SOUL ASYLUM's paid up. Long known as a criminally-overlooked band, Soul Asylum never lost faith in their music—or their future. Over nine years they released six powerful albums to the delight of their core fans and critics everywhere, playing just about every city in the country. And finally, their train pulled in.

"Grave Dancers Union" is Gold and gaining speed. Fresh off appearances on Letterman, Saturday Night Live, The Tonight Show, and the MTV™ Inaugural Fall, Soul Asylum is now gearing up for European stadium dates with Guns N' Roses and MTV's Alternative Nation summer-long tour with Spin Doctors and Screaming Trees. Arriving next: the new single and video, Runaway Train, the follow-up to their Top-5 Alternative and AOR tracks Somebody To Shove and Black Gold.

"GRAVE DANCERS UNION"

*"MTV Unplugged": Wed., 6/2, 10pm *Runaway Train: At your station now.



Look for Soul Asylum on the Victoria Williams Benefit Album, "Sweet Relief." Produced by Michael Beinhorn. Mixed by Andy Wallace. Management: Addis/Wechsler & Associates, Los Angeles, CA

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Palmer Video Suspends Use Of PPT

Backer Of Rentrak System Wants More Hits

■ BY SETH GOLDSTEIN

PALM SPRINGS, Calif.—One of the most vocal and visible recent advocates of Rentrak's pay-per-transaction system has suspended, at least temporarily, its participation in home video revenue sharing—and won't begin stocking new PPT releases until there's a better selection of hit theatrical titles.

Palmer Video, which owns a piece of Rentrak and has been featured in its trade magazine ads, claims revenue sharing hasn't done the job of increasing the 78-store chain's market share vs. Blockbuster. "Quite frankly, the gains have been minor," says Palmer executive VP Peter Margo. "It doesn't make a lot of sense" to continue taking PPT tapes.

Rentrak president Ron Berger, acknowledging a slowdown in Palmer orders, suggests the lull in the five-year contract is temporary. "When we have the hits, they'll buy them." And Berger, who claims record March and April revenues, promises "a very strong slate coming in 1993" that will meet Palmer's requirement of a \$50 million box office for any PPT addition.

Nevertheless, the lapse of the Union, N.J.-based chain into inactive status is something of an embarrassment to Rentrak, which promoted Palmer heavily as an example of a major retailer that realized PPT was superior to outright cassette purchases. Palmer's unhappiness underscores Rentrak's biggest weakness: its inability to sign most of the studios to long-term contracts guaranteeing the availability of major releases.

Rentrak buys selections from suppliers and then leases them at a fraction of suggested list to PPT-equipped stores in return for a share of the rental revenues and the income generated when the tapes can be sold off, generally 60 days later. The independents and the two studios most active in PPT—FoxVideo and MCA/Universal Home Video—get their cut from the company.

Palmer was a feather in the cap for Rentrak when it came on board about a year ago. The chain not only generated big payments, it also was considered an example to a reluctant Hollywood that PPT is worth trying. Warner Home Video and Columbia TriStar Home Video, with among the strongest release schedules, remain among the most adamantly opposed to revenue sharing.

Their reticence helped force Palmer's

hand, according to Margo. Palmer had hoped that by taking thousands of copies of PPT titles like "Basic Instinct" and "Alien 3," the 35 stores carrying revenue-sharing inventory would be able to wrest business from Blockbuster outlets in New Jersey. "We've seen a lot of big checks go out," indicating strong rental activity. Yet at best, says Margo, the chain gained "maybe 2%, not that significant really." Without more than one hit title a month from Rentrak, he adds, "It's very difficult to make inroads."

In fact, says Margo, Rentrak has been shipping major releases even less frequently. The company "really doesn't have anything" in the \$50 million category except MCA/Universal's "Scent Of A Woman," and Palmer likely will buy that through normal distribution channels. "It's a tough go with the current product mix we have," he adds. Theatrically, "MCA is cold. Fox has kind of been cold. It's a real serious problem for [Rentrak]."

Moreover, Palmer is forced to hang onto PPT cassettes long after they've outlived their rentability, Margo maintains. "After 10 days, we've satisfied all the demand" for a heavily stocked title. By the time the tapes are 2 months old and can be unloaded, the demand for used product dumped by other retailers has been satisfied as well.

Margo believes Rentrak will be particularly hurt this summer going against titles such as Warner's "Unforgiven" and Columbia's "A Few Good Men." The chain, he comments, will stay tied to the Rentrak network "as long as possible" in the hopes Berger can add studios. But, Margo emphasizes, "we're hit-driven."

Berger says Palmer's focus on hits is unusual among the 2,700 PPT stores in the U.S. About 200 outlets, accounting for approximately 10% of Rentrak revenues, buy major releases deep enough to give customers what Berger describes as an in-stock rental guarantee. Their purchases are five to six times that of a conventional retailer. Nearly everyone else, he says, buys three to four times as deep, providing so-called "increased consumer satisfaction," or buys a mix of major and minor titles to "keep customers coming back to the store."

Whatever the strategy, Berger is optimistic title selection will improve. "We're very bullish on FoxVideo's release plans," he comments, including "Sandlot," already in theaters, and "Rising Sun," due this summer. Other deals already have been struck for three \$50 million-plus features, as much as Berger will say. Meanwhile, he claims he has no intention of removing Palmer from his ad copy.

Disney Angles For Rental Boost Via Acquisition Of Miramax

■ BY JIM McCULLAUGH

LOS ANGELES—The Walt Disney Co. expects to eventually add 12-15 rental titles a year to its home video pipeline in the wake of its recent pact to acquire Miramax Film Corp.

The offbeat independent is responsible for such hit arthouse movies as "The Crying Game," "My Left Foot," "Hear My Song," "Enchanted April," "Passion Fish," and "sex, lies and videotape." However, those titles are not included in the Disney deal because they are part of pre-existing agreements Miramax has with other distributors.

According to Bill Mechanic, president of international theatrical and worldwide vid-

eo for Disney, the studio "will create a Miramax label and identity... The greatest impact will be on the [future] rental side."

Disney's Buena Vista Pictures Distribution announced its acquisition of Miramax April 30. Published reports and analysts value the deal at about \$60 million. It had been reported initially that Miramax founders Harvey and Bob Weinstein were seeking \$80 million.

New York-based Miramax will become an autonomous division of Buena Vista, and will function as an independent production, acquisition, marketing, and distribution company. The Weinstein brothers have been signed to five-year contracts to

(Continued on page 101)

THIS WEEK IN BILLBOARD

CROSBY'S 'ROAD' WELL TRAVELED

Singer/songwriter David Crosby is emphasizing the singing aspect of his talent lately. For "Thousand Roads," his new album on Atlantic, Crosby rounded up tunes from a stable of writers, including Phil Collins, Joni Mitchell, and Jimmy Webb. He talks with Craig Rosen about the recording process and the many ways it inspired him. **Page 12**

THE WOMAN ALONGSIDE STERN

She's taken some heat for being Howard Stern's sidekick, but Robin Quivers is cool as a cucumber when discussing her various roles in the syndicated morning show. Phyllis Stark has the lowdown. **Page 80**

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Rivals React To Virgin Radio Launch

U.K. Stations Retool, Add Album Cuts

BY MIKE MCGEEVER

LONDON—On the heels of the April 30 launch of national album-rock station Virgin 1215 AM, many U.K. radio stations have adjusted their playlists to include more album tracks, and some have revamped their formats totally, in attempts to forestall a loss of older listeners.

Billboard's monitoring of several U.K. stations over the past few weeks, including top 40 Capital FM/London, revealed a noticeably in-

creased number of album tracks being played.

National pop station BBC Radio One FM is bracing to lose some of its older listeners to Virgin. The national network, which will be Virgin's main head-to-head competitor with 19 million listeners a week, is targeting its core audience of 15-to-35-year-olds more closely, according to controller Johnny Beering. "The over-35s are the sort who will defect [to Virgin]," Beering says. "Our mission is to attract the 15-to-35-year-olds as we have outlined in our mission statement. They are our core."

Although Radio One FM recently debuted an album-chart show and axed one of its two top 40 chart shows, the network's executive producer and editor, Paul Robinson, denies those moves were a direct response to Virgin.

Former top 40 outlet 210 FM/Reading has axed rap, techno, and dance from its playlist in favor of more adult contemporary and classic-rock tracks. The station's program controller, Graham Ledger, claims the change was not entirely a pre-emptive strike against Virgin.

"Before, we were 50% chart driven. That does not do the business anymore," he says. "We have to be providing what the target market wants. We are aiming at a wide spectrum, but we have to concentrate on the 25-to-44-year-olds. [The format change] wasn't just Virgin."

Mark Story, PD of Piccadilly Radio's top 40 and oldies stations, warns



Virgin Radio owner Richard Branson, left, and presenter Chris Evans at the U.K. station's launch with a wax figure of Madonna—who the two promise will never be heard on the national album rock station.

stations that efforts to meet Virgin head on by tweaking or revamping formats with album tracks will be damaging. Story contends, "We have to add more choice. If your format is wrong now and doesn't stand up, then it was wrong before. It is a little too late to start reacting to something like Virgin."

STATION MAY MOVE TO FM

Meanwhile, Virgin owner Richard Branson says he is initiating a campaign to get his station on the FM frequency. He is set to have talks (Continued on page 100)



Rudi Leads On. After signing a new long-term contract to continue as president and CEO of BMG International, Rudi Gassner, left, is congratulated by BMG chairman/CEO Michael Dornemann, center, and Bertelsmann AG president/CEO Mark Wossner.

Trade Applauds Thai Piracy Crackdown

WASHINGTON, D.C.—Jay Berman, president of the Recording Industry Assn. of America, and Jack Valenti, president of the Motion Picture Assn. of America, met May 3 here with Thailand Commerce Minister Uthai Pinchaichon and declared the Thai government should be given a chance to continue efforts to crack down on its domestic pirates of U.S. records, tapes, and movies.

The meeting followed an April 30 U.S. decision to impose trade sanctions in 90 days if efforts are not successful (Billboard, May 8).

A letter detailing the meeting between Berman, Valenti, and Pinchaichon will be circulated to chief lawmakers on Capitol Hill, accord-

ing to the RIAA. It gives the Thai official increased political leverage to accomplish the enforcement actions at home.

U.S. Trade Representative Mickey Kantor can retaliate by withdrawing the country from a favored nation status or imposing tariffs on Thai goods, or both.

Thailand has been cited as failing to protect U.S. intellectual property rights since 1989, but in recent months has begun a successful in-country crackdown on bogus manufacturers of U.S. recordings and movies, sensing that the Clinton administration will make good on its warnings.

A U.S. trade source says "the heat is intense" on the pirates, and

MTV, Viacom Form Production Branch

BY DEBORAH RUSSELL

LOS ANGELES—Faces familiar to MTV viewers soon will get widespread exposure via syndication and feature-film projects with the creation of the network's new MTV Productions.

The newly formed production company will work in partnership with Viacom Entertainment to develop projects for television. Viacom will get a first look at broadcast network, first-run, and any projects created by MTV Productions for cable exhibition on channels other than MTV.

"For years people have wanted to get at the 'MTV franchise' and the product MTV creates," says Michael Klinghoffer, senior VP of program, production, and development at Viacom Entertainment Group. "We now have the chance to tap into MTV as a talent source. They

have a great history—most recently with Denis Leary—for making people very famous."

Negotiations are nearly complete, and announcements are imminent regarding forthcoming broadcast or cable-TV projects created for current MTV on-air personalities, he says.

A project is in development with the MTV news department, and other possible TV projects include an action-adventure series, magazine-format information shows, game shows, situation comedies, and entertainment, music, and comedy specials.

The formation of MTV Productions also paves the way for the creation of movies for theatrical release that will be financed and distributed by motion picture studios.

A feature film based on the MTV short "Joe's Apartment" is in development (Continued on page 90)

Alliance Moving To Become Major Entertainment Force

BY ED CHRISTMAN

NEW YORK—Alliance Entertainment, which owns Bassin Distributors and Encore Distributors, is negotiating several separate deals that, if completed, will be aimed at growing the company into a major force in the music and entertainment businesses.

In an apparent move to build a national independent distribution network, New York-based Alliance Entertainment, which was formed by financier Joe Bianco, is proposing to buy Elk Grove Village, Ill.-based M.S. Distributing. In addition to M.S., sources say Alliance continues to look for other wholesalers that would complete the network.

In a separate move, Alliance Entertainment has signed a letter of intent to merge itself into Trinity Capital Opportunity Corp., a "public shell" company that at the end of trading May 4 was quoted at \$4.68 in the Nasdaq OTC market. If the merger deal is completed, it will immediately net Alliance about \$22 million, with the opportunity to realize an additional

\$46 million if outstanding warrants are redeemed.

The firm also is involved in negotiations to acquire Premier Artists Services, the Coral Springs, Fla.-based management company that handles Frank Sinatra and Liza Minnelli, among others (Billboard, May 1).

As for the proposed M.S. acquisition, both parties say they are involved in "preliminary discussions."

Jerry Bassin, president of Miami-based Bassin Distributors, says, "Alliance is in the business of improving its position in the music business, and we are always on the lookout for what we think are strategic acquisitions. Currently, we are exploring every avenue available, whether it be entertainment companies, one-stops, or [indie] distributors, that we can mesh with to improve our company."

If completed, a deal for M.S. would move Alliance beyond the music industry into video distribution, while a Premier deal would bring the firm into the broad entertainment business. A source familiar with Premier says the attraction of that company is that it is "heavily involved in a lot of other areas of the entertainment business."

Alliance, which previously operated under the name Bassin Acquisitions Partners, acquired two-thirds of Bassin in fall 1991, and then in December 1992 acquired Encore. Alliance was put together by Bianco, who raised funds by issuing debentures and some equity through the private placement market from CIGNA, the Connecticut-based financial company.

In February, Alliance refinanced itself by raising \$50 million, again in the private placement market. In that deal, which was underwritten by Tucker Anthony, the company raised \$28 million in senior debt, \$14.7 million in senior subordinated notes, and \$7.3 million in preferred stock.

Those funds were used to repay CIGNA, as well as to buy back an op- (Continued on page 94)

Used-CD Clash Hits Stations' Ad Budgets

BY ERIC BOEHLERT

NEW YORK—Radio station owners have long complained that record labels don't spend enough money advertising on radio. The recent controversy over the sale of used CDs has given stations another reason to worry about shrinking record company ad revenue.

Caught between three major distributors—WEA, CEMA, Sony Music—and retailers that sell used CDs, stations suddenly stand to lose tens of thousands of dollars in advertising.

WEA, CEMA, and now Sony (see page 50) have announced they are cutting off all co-op ad support to retailers who carry used CDs. The three companies fear the increasingly popular used CDs undercut their ability to sell new product at full price. The co-op withdrawal will translate into a substantial loss of business for some local radio stations.

At modern rock KKNB Lincoln, Neb., record stores represent one of the station's most lucrative and fastest growing ad categories, according to PD Melinda Meyer. Most of the spots are purchased by two local chains, Pickles and Twisters, both of which sell used CDs. The new label crackdown will mean "a big hit for us" in terms of lost revenue, says Meyer.

While the WEA, CEMA, and Sony ban does not affect every label, the move will mean local stores "certainly won't be spending as much as they used to" at KKNB, says station account executive Jaci Kalush. Pickles owner Rod Ferguson estimates the three distributors pay for nearly three-quarters of all his radio co-op advertising.

MAJOR CHAINS SPEND LESS

Theoretically, the co-op dollars that once flowed through used-CD stores could be transferred to outlets that do not sell used product, such as national major chains. That would keep the money pouring into stations. Few though, expect that to happen.

"[National] chain stores are not spending that much money with us," says Bea Cameron, general sales manager at WAVF Charleston, S.C. The station's PD, Dave Rossi, agrees, saying, "The only time we hear from them is at Christmas time." He and others point out large chains are usually not inter-

(Continued on page 80)



Wynonna

Tell Me Why

**Country
Radio
Update**

**Debut single,
'Tell Me Why'
already Top 5**

**Major
CHR/AC
Campaign**

**Going for adds
May 24/25**

**Cassette
single sales -
over 125,000
in 4 weeks**

**VH-1
"Center Stage"
airs early June**

**Academy of
Country Music
Awards -
May 11**

**Over
1,200,000
units shipped**

**Produced by
Tony Brown**

That's Why!

**Album Street
Date: May 11**

**On tour with
Clint Black**

**CURB
MCA**

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Commentary

New Acts Generate Industry Growth

BY BEN LISS and CYNTHIA WALLACE

The recent history of the music business reveals a collective failure to nurture new talent. Today, music interests—promoters, retailers, labels, and radio—are polarized and factionalized as never before. Emotional ties to outdated practices have caused an inability to capitalize on changing audiences. Music businesses have become so focused on maximizing short-term revenues that few think of nurturing the next generation of artists and their fans.

Unless the lessons of our industry's recent past are used to initiate meaningful change, we are doomed to repeat mistakes and, in doing so, we jeopardize our future.

Some music industry segments have come to depend on the advent of entertainment technology as a means of revitalization. But reliance on surges of catalog sales in newer, more expensive formats, while neglecting the development of new artists and changing audience needs, is sapping the core vitality of our business.

During the last decade, we have seen too few new artists develop enduring careers. Many of the largest-grossing tours and best-selling recordings were produced by established artists who emerged in the '70s.

Three signposts signal what may lie ahead in the '90s. First, an aging population means a shrinking youth marketplace, a market that traditionally has been considered the industry's lifeblood. The core 12-to-19-year-old group is losing nearly 1 million teenagers annually. From aging baby boomers to babies, radical changes in lifestyle and social conditions are taking place at a dizzying pace.

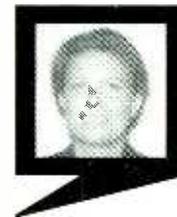
Second, much of the growth experienced in music industry revenues during the '80s can be attributed to pricing inflation. Pricing inflation disguises our industry's collective failure to contain costs, develop new talent, and tap new revenue streams.

Third, the megahit mentality remains

the predominant marketing philosophy behind record releases and concert tours. The premise is that sufficient profits can be squeezed from a select group of artists in order to subsidize the overwhelming number of live and recorded performances that fail to generate profits. Our industry's messianic hope that a few smash hits will toss off above-average returns, while most miss the target by wide margins, is like

'Breaking new acts entails time, investment, and planning'

Ben Liss is executive director, North American Concert Promoters Assn. Cynthia Wallace is an independent management consultant in Virginia.



coming to a duel wearing a blindfold.

In this environment, new artists are left to fend for themselves just when their careers need carefully coordinated marketing strategies, during a critical period when the combined good will and expertise of various entities could make the difference between success or failure. In a number of instances, managers, labels, and promoters have failed to communicate their strategies to one another and to retailers and radio stations. The pitiful results of this inability to coordinate speak for themselves.

Creative marketing is the challenge facing our industry in the '90s. Many non-traditional opportunities are surfacing, and the splintering of music audiences has created a brand new set of marketing possibilities. Engaging in more effective and cost-efficient marketing techniques as an industry will help educate and excite consumers about creative musical works. The key to growth in the '90s will be to keep the pipeline flowing with new and developing artists and increasing the per capita consumption of popular music.

SoundScan and other information suppliers have proven the far-reaching benefits that touring has on an artist's career. But touring is an enormously risky and expensive undertaking that requires careful

planning to maximize the beneficial effects. A long-term approach to developing and nurturing new talent, along with a re-examination of industry risk/reward formulas is desperately needed.

Music interests must make a strong commitment to nurturing talent and cultivating new consumers. Attitudes need to be softened and industry segments need to refocus, unite, and act to make our industry thrive once again.

New artists can also learn to help themselves by stemming the upward ratcheting of costs. Acts have the greatest stake in controlling rising costs because increases must be borne by their fans in the form of higher ticket and retail prices. Some artists have taken the lead to aggressively promote themselves through frequent touring and by employing professional advice to better manage the cost of their creative work. In these price-sensitive times, those who cannot or will not reform inefficient business practices will be eaten alive.

Breaking new acts entails time, investment, and planning. Strategic partnerships between labels, promoters, retail, and radio can be successfully forged if mutual respect is shared with those who assume the financial risk for their decisions.

A crucial step is to institute constructive dialog. Challenges can be better understood if examined within a larger context and exposed to a wider breadth of vision. The causes that have brought us to this point in time—an inability to forge strategic alliances, shrinking resources, an unwillingness to take on risk, audiences that are drifting away, a lack of creative imagination—must be broken for the good of all concerned.

As we stand on the edge of a new century, lessons from our recent past serve as a road map. The key to our industry's long-term competitiveness will be uniting various music industry segments in order to develop and sustain the careers of emerging artists on a consistent basis.

LETTERS

TOP 40 TESTAMENT

Enough already with all the talk about the death of top 40. While top 40 radio has seen better days ratings-wise, the audience is still there, only they're sitting in front of the TV set. Top 40-oriented MTV, The Box, and VH1 share a large chunk of the audience. The very healthy sales of singles in the CD, cassette, 12-inch and 7-inch formats indicate that the audience is as huge as ever, but top 40 radio is more of a supplement to the video side, and the more that the stations get in line with what's being programmed on television, the healthier the radio audience will be.

Jimi LaLumia
 Record Connection
 Lake Ronkonkoma, N.Y.

'LION' DOESN'T SLEEP

As a South African archivist and musical historian, I have noted your reports con-

cerning the "Lion Sleeps Tonight" copyright wrangle with a certain ironic interest (Billboard, April 17). From a moral standpoint, the recent legal "resolution" of this dispute is an irrelevancy; neither Folkways nor The Richmond Organization can claim this most famous of African melodies as its own. Both "The Lion Sleeps Tonight" and its immediate predecessor, "Wimoweh," are directly based on the 1939 recording by Solomon Linda's Original Evening Birds called "Mbube" (Zulu for "the lion").

Interested parties can consult the original masterpiece on the "Mbube Roots" re-issue album (Rounder CD 5025), where they will hear that composer Linda's vocal and last falsetto refrain are indisputedly the melodic source for the later American hit records.

Rob Allingham
 Archive manager
 Gallo Music Publishers

RECORD CLUBS DAMAGE CD 'VALUE'

How can any of the majors think used CDs diminish the "perceived value" of their product by selling at about \$10 for a \$15.98 list CD, when in the current BMG CD club catalog I can buy an unlimited number of CDs for \$4.99 each?

Let's be real here. It's the major-label-owned clubs that are diminishing the perceived value of CDs, not the used-CD bins. As a small retailer, how can I compete with the clubs when I'm paying twice as much wholesale for what a CD costs through the clubs?

Karen Richey Welle
 Owner/manager
 Omni Music
 West Yellowstone, Mont.

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.

BMI

Academy Of Country Music

n o m i n e e s

Song of the Year

Boot Scootin' Boogie
RONNIE DUNN
PRAYING MANTIS MUSIC
TREE PUBLISHING CO., INC.
BROOKS & DUNN

I Still Believe In You
VINCE GILL
BENEFIT MUSIC

Something In Red
ANGELA KASET
COBURN MUSIC USA
LORRIE MORGAN

Two Sparrows In A Hurricane
MARK ALAN SPRINGER
MURRAH MUSIC
TANYA TUCKER

Entertainer of the Year

BILLY RAY CYRUS
TRAVIS TRITT

Top Male Vocalist

BILLY DEAN
VINCE GILL
DOUG STONE

Top Female Vocalist

LORRIE MORGAN
PAM TILLIS
TANYA TUCKER
WYNONNA

Top Vocal Group

ALABAMA
DIAMOND RIO
McBRIDE & THE RIDE

Top Vocal Duet

BROOKS & DUNN
JOE DIFFIE
CHRIS LeDOUX
PATTY LOVELESS and
DWIGHT YOAKAM
TRAVIS TRITT and
MARTY STUART

Album of the Year

Brand New Man
BROOKS & DUNN
SCOTT HENDRICKS
(Producer)
DON COOK (Producer)

Come On Come On
JOHN JENNINGS
(Producer)

Some Gave All
BILLY RAY CYRUS
JOE SCAIFE (Producer)
JIM COTTON (Producer)

The Chase
ALLEN REYNOLDS
(Producer)

Wynonna
WYNONNA
TONY BROWN
(Producer)

Top New Male Vocalist

BILLY RAY CYRUS
COLLIN RAYE

Top New Female Vocalist

MICHELLE WRIGHT (PROC)

Top New Vocal Duet or Group

CONFEDERATE RAILROAD
GREAT PLAINS

Video Of The Year

Don't Let Our Love
Start Slippin' Away
VINCE GILL

Lord Have Mercy
On The Working Man
TRAVIS TRITT

Two Sparrows In
A Hurricane
TANYA TUCKER
JOANNE GARDNER (Producer)

Single Record of the Year

Achy Breaky Heart
BILLY RAY CYRUS
JOE SCAIFE (Producer)
JIM COTTON (Producer)

Boot Scootin' Boogie
BROOKS & DUNN
SCOTT HENDRICKS
(Producer)
DON COOK (Producer)

Love, Me
COLLIN RAYE
JOHN HOBBS (Producer)
JERRY FULLER (Producer)

Straight Tequila Night
JAMES STROUD (Producer)

Two Sparrows In
A Hurricane
TANYA TUCKER
JERRY CRUTCHFIELD
(Producer)

Instrumentalists

Drums

STEVE DUNCAN

Guitar

JOHN JORGENSON
BRENT MASON

Keyboard

JOHN HOBBS
MATT ROLLINGS

Steel Guitar

SONNY GARRISH
JAY DEE MANESS

Fiddle

MARK O'CONNOR

Bass

BILL BRYSON

Specialty Instrument

BELA FLECK (Banjo)
TERRY McMILLAN (Harmonica)

We proudly salute our songwriters on their ACM Award nominations



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

Upbeat Quarter For British Record Biz Recession May Be Ending, Analysts Say

BY DOMINIC PRIDE

LONDON—Britain's record business is taking cheer from upbeat sales figures for the first quarter. News of stronger sales are set to hearten the business here, which last year saw the first decline in value since 1980 (Billboard, Feb. 27).

The value of trade shipments rose 8.8% to \$238 million (151.6 million pounds), according to figures from the British Phonographic Industry. The news comes as economic analysts are confidently predicting the beginning of the end of the recession here.

Album sales were up 14.4% to 30.2 million units, fueled by a strong increase in midprice and budget product, says the BPI. The figures show a lesser pickup in the value of deliveries, up 9.6% to 132 million.

PolyGram U.K. chairman Roger Ames tells Billboard he remains "very cautiously optimistic that this is the beginning of the end of the slump."

In recent months, British record companies have had to contend with negative consumer press stemming from a government inquiry into CD prices (Billboard, May 8). While this has built up the perception that CDs are overpriced, it has not led to a slowdown in the format's acceptance. The first-quarter figures show that CD now represents 62% of all album

units and has become the dominant format in singles with 40% of all unit sales.

"People are now asking themselves if the price is too high, which is a tragedy," says Ames. But the cus-

tomers doesn't appear to be price-led. The 7-inch single is cheaper than the CD single, but the [7-inch] sales are falling right off. People have a choice between CD and cassette, and they

(Continued on page 100)

MCA To Forge Int'l Web; Larsen To Spearhead Effort

BY ADAM WHITE

LONDON—MCA Music Entertainment Group wants a larger piece of the world.

The only major-label combine without an extensive web of its own international affiliates, MCA is now planning to forge such a network in a dozen countries or more. These are expected to include France, Spain, and Italy in the first 12 months.

"I would be disappointed if we didn't see a 30% to 50% increase in sales in any given territory where we started our own company," says Al Teller, chairman of the MCA Music Entertainment Group. The expansion program will be directed by the former president of Sony Music Europe, Jorgen Larsen. He is join-

ing as London-based president of MCA Music Entertainment International, a new post.

The MCA group, which comprises the Geffen and GRP labels as well as MCA Records, is estimated to generate revenues of some \$300 million outside the U.S., with a market share under 4%. It is distributed and licensed worldwide via BMG International, except in Germany, Japan, and the U.K., where there are MCA companies. There is also an MCA affiliate in Canada. The heads of these four companies will now report to Larsen.

MCA's competitors each operate from 30 to 40 (and up) of their own affiliates worldwide, with non-U.S. revenues exceeding the \$1 billion level. MCA has historically depend-

(Continued on page 95)

Koch Lands National DRG Distribution Coup Cast, Cabaret Recordings 1st Under Exclusive Deal

BY TRUDI MILLER ROSENBLUM

NEW YORK—Koch International USA has become the exclusive national distributor of independent specialty label DRG Records.

The first DRG releases under the new agreement will be the cast recording of the Japanese tour of "The Fantasticks," starring Tom Jones; the cast recording of "Nonsense 2"; "Crazy World," a cabaret album by K.T. Solomon; and the soundtracks to "Olivier, Olivier," "Europa, Europa," and "The Last Days of Chez Nous."

New York-based DRG has won three Grammy Awards since its inception in 1976. Its catalog includes such artists as Lena Horne, Tony Bennett, Fats Waller, and Karen Akers, as well as numerous Broadway cast albums and film soundtracks.

In deciding to go with Koch, DRG CEO Hugh Fordin says, "I find there's nobody better than Koch to sell catalog. Coming from their experience in classical, which is catalog too, they're experts at it."

According to Koch CEO Michael Koch, the addition of DRG fits perfectly into his overall game plan, which is to "concentrate in each genre on one to three key players, which allows us to maximize the po-

tential of each label. We don't make the mistake of carrying 50 to 100 labels in each category and then having them compete for bin space. We look for catalog-driven labels with a long shelf life. As [a] leading vocal, soundtrack and Broadway label, DRG is a key independent that we're happy to add to the roster."

Koch's strategy appears to have paid off. The company's 1992 sales reached \$20 million in the U.S. and \$100 million worldwide; Michael Koch projects 1993 sales to hit \$25 million in the U.S. and \$120 million-\$130 million worldwide. In addition, Koch In-

ternational USA releases earned nine Grammy nominations this year, more than any other independent distributor.

Koch International USA started out distributing only classical music. Having become a leading classical national independent distributor in only six years, Koch decided to branch out into other genres last year (Billboard, July 11, 1992). Since then, Koch has added a slew of diverse labels, won two Grammys, and become the only music company to make Inc. Magazine's "Inc. 500" list, a ranking of

(Continued on page 101)

Construction Is Nashville's New Boom

BY EDWARD MORRIS

NASHVILLE—The growing popularity of country music has spurred a building boom on Nashville's Music Row as major record companies and other music industry-related firms invest millions in new or expanded offices here.

Warner Bros. Records and MCA Records are building headquarters on the Row from the ground up, and EMI Music has purchased and is renovating and expanding the

old Combine Music building.

BMI has just announced it will renovate and expand its Nashville quarters in late 1995 or early 1996 (Billboard, May 8). In addition, the performing-rights organization plans to increase its Music City staff from 125 to 350 with the expansion.

In recent months, ASCAP has moved into gleaming new quarters and Sony Music completed a major renovation of its offices last November.



Platinum Deluxe. Epic executives present Sade and her band members with double-platinum plaques commemorating sales of her album "Love Deluxe." The presentation took place at a postconcert party celebrating Sade's three-sold out shows at New York's Paramount. Shown, from left, are Epic senior VP of black music Hank Caldwell; band member Andrew Hale; Sade; Epic president Dave Glew; band members Stuart Matthewman and Paul Spencer Denman; and Epic executive VP Richard Griffiths.

Ronson Dies At 46, Leaving New Solo Album Unfinished

BY THOM DUFFY

LONDON—It seems somehow fitting that Mick Ronson, whose guitar and production work graced numerous artists' albums during the past two decades, should have assembled an all-star cast for his grand finale: a solo album he will never complete.

Ronson died here April 30 of liver cancer at age 46.

A rock'n'roll journeyman, Ronson's glam-rock guitar helped propel David Bowie to superstardom, and his production work shaped hit records by artists from Lou Reed to Morrissey. Among those contributing to Ronson's solo project, which was being recorded at Maison Rouge Studios in London, were Bowie, Chrissie Hynde of the Pretenders, and Ian Hunter, a longtime friend and former band mate in Mott The Hoople.

"Mick's thing was always about working and improving, not about making lots of money," Hunter told The Independent newspaper in Brit-



Mick Ronson, circa 1974 (Photo: Mick Rock/Star File).

ain. "His work was of great quality, and will stand up long after a lot of people who are flashier players will be forgotten. On a personal level, he was so kind and full of life."

In a statement, Bowie said simply, "I miss him tremendously."

Hynde became acquainted with Ronson a decade ago and enthusiastically accepted the recent invitation to sing on his solo album sessions. "He was a lovely man and I feel very privileged to have known him," she says.

Although never acclaimed—or particularly comfortable—in the role of a solo star, despite two moderately successful solo albums in the '70s, Ronson enjoyed a string of rewarding collaborations as sideman or producer with artists including Bowie, Reed, Bob Dylan, Roger McGuinn, David Johansen, Ellen Foley, and others.

Tapes of Ronson's recent solo ses-

(Continued on page 101)

(Continued on page 32)

The Legend Lives On...

"If I don't see you no more in this world
Then I'll see you in the next one
Don't be late"

— from "Voodoo Child"

Jimi Hendrix

Time has not tamed the revolution.

From 1966 to 1970, Jimi Hendrix re-invented the guitar and changed the course of rock. Now, the man Rolling Stone called "The Greatest Guitarist Of All Time" tours America again.

Still generating record crowds and rave reviews throughout Europe and Australia, the Jimi Hendrix Exhibition brings to the U.S. the first-ever comprehensive display of photography and artwork celebrating his life.

Opening in New York — where it's attracting national attention and fans spanning several generations — the tour also hits L.A., San Francisco, Boston, Cleveland, Chicago, Atlanta, Nashville, Washington, D.C., and Hendrix's hometown of Seattle, before embarking on a nationwide college tour. (For information, contact InVision Entertainment 212-751-1999.)

And that's just the beginning...

Led Zep, Floyd Boxes Score In April Certs Kenny G, McEntire Albums Reach Multiplatinum

BY CHRIS MORRIS

LOS ANGELES—Impressive boxed-set sales highlighted a sluggish month of certifications from the Recording Industry Assn. of America in

Labels Mate Music, Crafts, Cosmetics

BY CARRIE BORZILLO

LOS ANGELES—Warner Bros. and Rhino Records are hoping to expand their consumer base by looking to nonmusic retail outlets to expose new releases.

Warner Bros. has compiled a 16-track CD to be played at 150 The Body Shop stores nationwide through mid-May.

The CD, which is not commercially available, features artists who are environmentally active or have written songs about environmental issues. The Body Shop chain specializes in environmentally friendly beauty products.

The compilation features such established artists as R.E.M., k.d. lang, Paul Simon, and Talking Heads, and newer acts such as the Judybats, Zap Mama, Loreena McKennitt, and Daniel Lanois.

Meanwhile, Rhino Records has released the first two volumes in a series of world music albums in conjunction with the clothing, accessories, and craft chain Putumayo. The set was compiled by Dan Storper, owner of Putumayo, which operates three stores in New York and one in Washington, D.C. Putumayo's merchandise also is distributed to 350 clothing and gift stores nationwide.

Unlike Warner's compilation, *(Continued on page 28)*

April.

"Led Zeppelin," Atlantic's four-CD set devoted to the heavy metal group, was certified quadruple-platinum; the certification indicates sales of 1 million, since boxed-set figures are based on multiples of discs. "Shine On," Columbia's nine-CD Pink Floyd retrospective, reached gold status based on sales of 47,000 units.

Kenny G's 1992 album "Breathless" reached the 4 million plateau, while Reba McEntire scored her second multiplatinum set with the double-platinum 1990 album "Rumor Has It."

April brought two new artists to first-time platinum status: rapper Snow, for his EastWest debut, "12 Inches Of Snow," and R&B act Silk, for its Elektra bow, "Lose Control." Country performers Trisha Yearwood and Brooks & Dunn continued

their all-platinum ways, with certifications for "Hearts In Armor" and "Hard Working Man," their respective sophomore releases.

Silk also notched the month's lone platinum single, "Freak Me."

Gold album first-timers included the Geto Boys' Scarface, for his Priority release "Mr. Scarface Is Back"; Twin Cities modern-rock unit Soul Asylum, for its Columbia major-label bow, "Grave Dancers Union"; Stone Temple Pilots, for "Core," the San Diego rock act's Atlantic debut; and country singer John Michael Montgomery, for his Atlantic album "Life's A Dance."

In the gold singles category, several new R&B and rap acts scored: SWV with "I'm So Into You"; Jade with "Don't Walk Away"; and Duice with "Dazzey Duks."

(Continued on page 28)



Hi, Hiatt. BMG Music Publishing executives announce the company has purchased the Lillybilly Music catalog of writer/artist John Hiatt. Hiatt also has re-signed an exclusive long-term co-publishing agreement with BMG Music Publishing. Shown, from left, are Will Botwin, Hiatt's manager; Nicholas Firth, president, BMG Music Publishing Worldwide; Hiatt; and Danny Strick, senior VP/GM, BMG Songs.

Sunsplash Tour Lands Major-Label Support

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—For the first time in its 10-year history, the 1993 Reggae Sunsplash tour, which kicks off May 28 in Honolulu, will receive tour support from several major labels.

"It's a big change for us," says L.A.-based Sunsplash producer Tony Johnson, recalling the struggle for survival that marked the tour's early years. "We never had tour support, because [no reggae acts] had record companies."

But that was before the reggae rush of 1992, when the majors descended on Kingston and went on a wild signing spree. Of the artists on the 1993 Sunsplash tour, four—Tiger (Chaos/Columbia), Shinehead (Elektra), Inner Circle (Atlantic), and Africa's Majek Fashek (Interscope/Atlantic)—have label deals. In addition, a live album on MCA, "Reggae Sunsplash Live," will be promoted by the label via advertising during and after the tour. The album was recorded at

the 1992 four-day home fest held in Montego Bay and features tracks by Dennis Brown, Barrington Levy, Marcia Griffiths, Ninjaman, and the Mystic Revelers.

Griffiths and the Mystic Revelers appear on this year's Sunsplash bill, along with Freddie McGregor and Africa's Majek Fashek. Skool will appear as backing band and Tommy Cowan as master of ceremonies.

GN'R Cancel 4 U.S. Gigs After Clark Tumble

NEW YORK—Guns N' Roses canceled four shows on its U.S. tour after rhythm guitarist Gilby Clark suffered a broken wrist in a motorcycle accident.

Clark was taking a test run April 30 on a motocross course in Castaic Lake, Calif., in preparation for a May 8 celebrity race to benefit the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research. Doctors at the Henry Mayo Hospital in Valencia report there was no nerve or mus-

Commenting on reggae's present popularity, Johnson acknowledges that the "unprecedented music industry support" of recent years has been an important element in fueling the music's momentum, and is encouraged by reports of reggae's rising international clout. But Johnson cautions against the hype that already has inflated the expectations of reg-

(Continued on page 88)

cle damage, though there was ligation damage and four fractures to the left hand and wrist.

Ironically, the gigs that were canceled, in Cincinnati, Providence, R.I., Albany, N.Y., and Amherst, Mass., had been postponed earlier this year due to severe winter storms. There are no plans to reschedule the shows.

Clark's injury likely will not affect Guns N' Roses' 25-city tour overseas, which is slated to begin May 25 in Tel Aviv, Israel.

LARRY FLICK

L.A. Music Fest Ends In Violence; 6 Are Arrested

LOS ANGELES—A Cinco de Mayo festival sponsored by top 40/rhythm station KGGI Riverside, Calif., was shut down by local police May 3 when violence broke out in and around the Riverside Convention Center.

Seventy officers were called to the scene to quell the fighting and vandalism. According to Riverside police officer Lt. Gary Nissen, there were six arrests for a variety of offenses including assault with a deadly weapon. Three stabbing victims were taken to the hospital, and gunshots reportedly were heard. No arrests were made in relation to the stabbings and it was unclear whether they occurred inside or outside the venue, according to the police.

(Continued on page 87)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Vivian Scott is promoted to VP of A&R for Epic Records in New York. She was national director of A&R.

EMI Records Group appoints Michael Steele VP of pop promotion in New York and Kevin Knee VP of pop promotion, West Coast, in Los Angeles. They were, respectively, VP of top 40 promotion at MCA in Atlanta and regional promotion manager for EMI Records Group in San Francisco.

A&M Records in Los Angeles names Teresa Ensenat VP of A&R and Jay Hughen national manager of metal promotion. They were, respectively, VP of A&R for MCA, and alternative promotion coordinator for A&M.

Sheila Coates is appointed senior national director of marketing, black music division, for MCA Records in Universal City, Calif. She was senior director of product management/art



SCOTT



STEELE



KNEE



ENSENAT



COATES



YESKEL



ANDRADE



SHAPIRO

development at Virgin.

David Yeskel is promoted to senior director of national sales for the PolyGram Label Group in New York. He was director of sales.

Nancy Williams is promoted to director of production at Liberty Records in Nashville. She was manager of production.

Capricorn Records in Nashville promotes Bob Goldstone to VP of sales, G. Scott Walden to director of artist development, and Michelle Oltmann to artist development coordinator. They were, respectively, na-

tional sales manager, artist development assistant, and product management coordinator.

Cassandra Love is promoted to black music marketing representative, Northwest branch, for Sony Music in San Francisco. She was account service representative.

Robb Moore is appointed director of publicity and video for 4AD in Los Angeles. He was national director of retail/marketing for Frontier/BMG.

Nathan McGough is named A&R manager at EastWest Records in London. He was manager of the band

Happy Mondays.

PUBLISHING. Elias Andrade is promoted to director of Latin operations for EMI Music Publishing in New York. He was manager of Latin operations.

BMI promotes Leslie Morgan to associate director of corporate relations in New York and Christopher Galotta to associate director of writer-publisher administration in Los Angeles. They were, respectively, administrative assistant, and assistant to the director of writer-publisher administration.

RELATED FIELDS. Yehuda Shapiro is named marketing director for Virgin Retail Europe in London. He was manager of promotion at EMI Classics in the U.K.

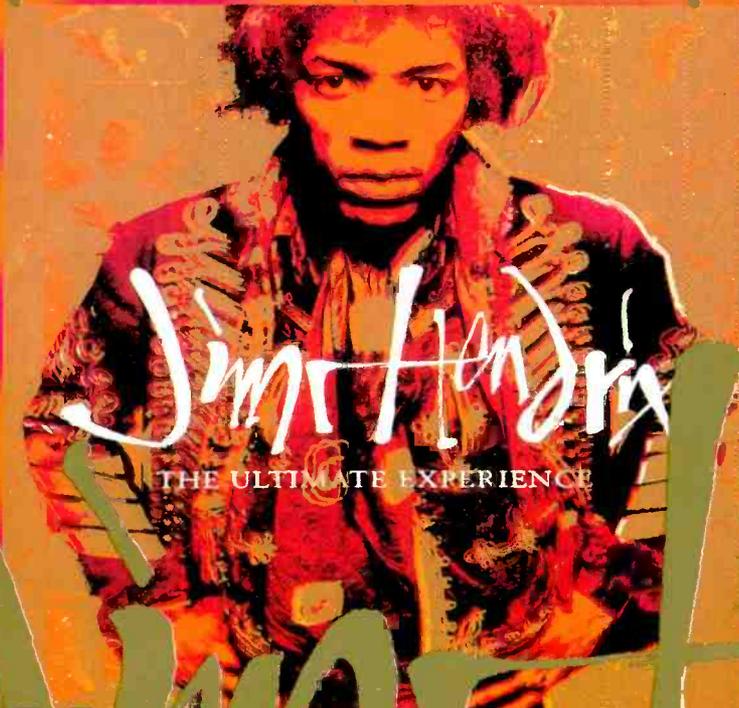
Harriet Brand is appointed director of talent and artistic relations for MTV Europe in London. She was director of international marketing and promotions for EMI in Los Angeles.

Colleen Hue is named head of external affairs at U.K. collection body Phonographic Performance Ltd. in London. She was marketing and PR officer for the BRIT School.

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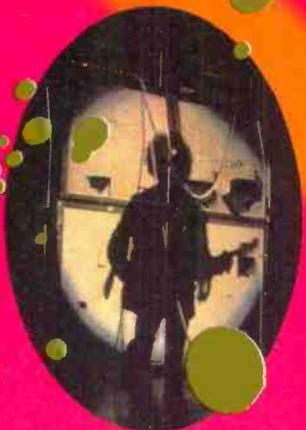
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Foxy Lady

Manic Depression
Gypsy Eyes
Little Wing
Fire
Wait Until Tomorrow
Star Spangled Banner
Wild Thing

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MCA Records, Inc.

Crosby Changes Paths For New Set Friends Share 'Thousand Roads' Journey

BY CRAIG ROSEN

LOS ANGELES—"Thousand Roads" may be David Crosby's "Nick Of Time." A comparison to Bonnie Raitt's 1989 Grammy winner may place high expectations on the set, but Atlantic Records senior VP and one-time Raitt manager Danny Goldberg says he hasn't felt this way about an album since "Nick Of Time," and even Crosby admits being inspired by Raitt's work.

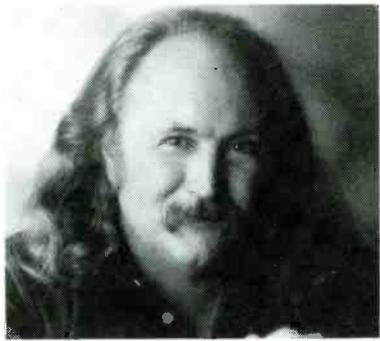
It was "Nick Of Time," featuring Crosby on backing vocals, that made the singer/songwriter realize he could record an album drawing heavily from outside sources for material.

Crosby says, "I realized that Bonnie hadn't written all of that, and yet she had made those songs hers by taking the songs that really expressed what she felt and by singing them that way... I said, 'You know David, you don't have to write the whole thing. What you have to do is sing the whole thing.' I thought by using other people's

songs, I could get a much wider palette of colors to work from."

The concept, also sat well with Crosby's manager, Bill Siddons. "When David originally approached me with the concept, I said, 'You just struck gold,'" Siddons says.

"Thousand Roads," out May 4, contains the current AC hit and rising Hot 100 entry "Hero," which Crosby wrote

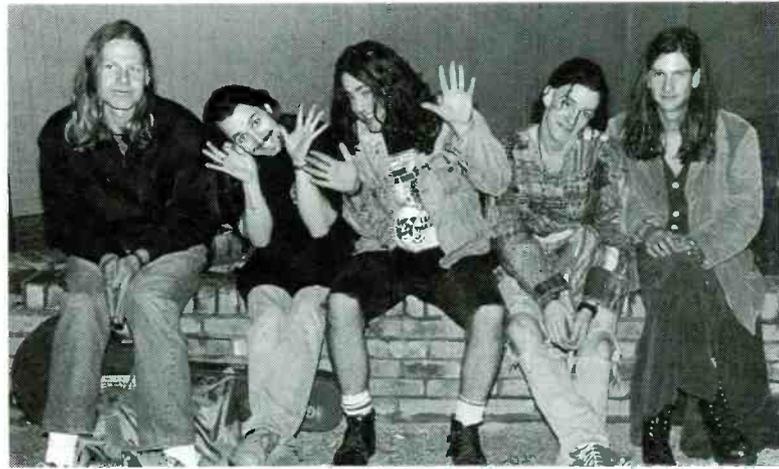


DAVID CROSBY

with Phil Collins, and "Yvette In English," a first-time collaborative effort by Crosby and Joni Mitchell. In addition, Crosby covers tunes by Jimmy Webb, Marc Cohn, John Hiatt, Paul Brady, and Stephen Bishop.

Crosby also turned to a number of different producers, including Collins, Don Was, Glyn Johns, and Phil Ramone. The list of all-stars lending instrumental or vocal support includes Collins, Webb, Jim Keltner, Graham Nash, Jackson Browne, and the late Jeff Porcaro.

Crosby's last solo effort, 1989's "Oh Yes I Can," was released by A&M, but
(Continued on page 18)



Greta Grins. Members of Mercury recording act Greta meet with ASCAP's Mike Badami, second from left, following a show in Austin. Shown, from left, are Greta's Kyle Baer, Badami, and band members Josh Gordon, Scott Carneghi, and Paul Plagens.

All The Rage: Slab Switches Labels, Retains Signature Style

BY CHRIS MORRIS

LOS ANGELES—"Anywhere But Here," the first video from Raging Slab's new Def American album, "Dynamite Monster Boogie Concert," released April 27, is, like most of the other promotion for the record, a little unusual.

According to guitarist/vocalist Greg Strzempka, the video was shot on a miniature golf course outside



RAGING SLAB. Paul Sheehan, Alec Morton, Mark Middleton, Elyse Steinman, and Greg Strzempka.

L.A., and features diminutive former "Different Strokes" star Gary Coleman cavorting with a group of life-sized marionettes upon the links.

"He is absolutely spectacular," Strzempka enthuses about Coleman. "The guy is such a pro. Sitting next to him, you feel like you're in a sitcom. I still don't believe it happened."

The video-making experience was clearly a positive one for Strzempka, who cackles loudly as he describes the shoot. The musician says his band, which started up in New York nearly a decade ago and now resides on a farm in Pennsylvania, is enjoying its partnership with its slightly eccentric, rock-oriented L.A.-based label.

The Slab formerly was with RCA, which released its self-titled major-label debut in 1989 and cut a second unreleased album with the group.

"The two labels couldn't be more different," Strzempka says. "RCA seemed to be eternally unsuccessful at selling rock bands... After the bad experience at RCA, I can't believe Def American has given us
(Continued on page 19)

Tina Returns: U.S. Tour, Album In June; Movie Biography Follows Close Behind

ONE OF THE FIRST things you notice about Tina Turner is how easily she laughs. It is neither a nervous giggle, nor a high-pitched cackle, but a graceful flowing laugh that gently punctuates her comments; one that hints at a past life hard fought and victoriously won. But it is not a laugh of complacency.

If she were complacent, she would not be embarking on her first U.S. tour in six years; she would not have changed labels in the U.S. after her domestic record sales began to lag dramatically behind international sales; she would not have reconstructed many of her old hits for the soundtrack to the upcoming Touchstone Pictures movie of her life, "What's Love Got To Do With It." If she were complacent, she would have stayed home in Europe, where she's lived for many years now.

"I'd been having fun across the waters, [but] it was time to get back here and wake the people up a little bit," says Turner. Since she's been away, she notes, "Everything has changed in America: It's a whole new generation, a whole new world, a whole new everything."

Although initially reluctant to tour, Turner is warming to the idea. "In the beginning, I didn't want to leave home [but] once I got out here and people were so excited, I thought well, maybe it will be all right. I've been extremely successful in other parts of the world, but my fans here have missed out a bit."

It was that feeling that her stateside career was not going as well as it should that made Turner opt to sign worldwide to EMI U.K., and switch in the U.S. from Capitol to Virgin Records (Billboard, Jan. 16).

"We just made a decision to go ahead and leave [Capitol], but it was done peacefully. I can't say I owe the company, but they did give me a record deal when it was very difficult to get one anywhere. So I appreciate what was done there at least, and now I'm looking forward to what Virgin will do."

The June release of her soundtrack on Virgin coincides with the kickoff of her first U.S. tour since 1987. The summer amphitheater/arena outing begins June 6 in Reno with Lindsey Buckingham as an opener; Chris Isaak takes over in mid-July.

With her trademark miniskirts and patented high-heeled strut, it's not always apparent that Turner courts the women in the concert audience just as much as the men, but she always has. "I started that years ago because when I was playing the chitlin circuit in the early '60s, black women, they can seem—make sure you say seem—envious or jealous. They'd sit there at the front table really giving nasty looks. I thought, 'I have to let them know that I'm not a threat.' So I started to work to women way back then just to say, 'I'm performing for all of you, I'm not up

here flirting, trying to get men.' Men might think that's my style, that I'm really coming on to them, like 'Come to my room' or... I've always been a bit leery about that, so it's more fun working with girls and not guys. I think it was a safety device as well. It all happened sort of psychologically, but I rather enjoy it."

Turner will be performing many of her old hits on tour, as well as the three new songs featured on the soundtrack album, including first single "I Don't Want To Fight," and "Why Must We Wait Until Tonight," written and produced

by Jeff "Mutt" Lange and Turner's good pal, Bryan Adams. Their deep friendship didn't keep Turner from initially despising the demo of the tune. "The song came to Europe, and I thought, 'Oh, I hate this song; it's too jazzy for me.' I told Roger [Davies, manager] to tell Bryan [I didn't like it]. Roger's such a stinker, he says he's going to give it to Whitney Houston if you don't take it. And I'm like, 'Give it to Whitney, give it to anybody, I don't care.' He never

told Bryan. So in the studio, I said to Bryan, 'But I don't like the song.' We ended up recording it line by line and you know what—it turned out really good."

Turner says she enjoyed reworking many of her old classics for the movie, although some of them conjured up bad memories. "The one that I hated—it's not in the album—was 'Tina's Prayer.' My stomach just wrenched as I was singing it. It was a song written way back when I first started chanting and I was writing and praying to the gods, all of them, just to get me out of the mess. [Touchstone] chose all of the songs that I absolutely hated [like] 'A Fool In Love,' but they worked good. Those songs have been around for a long time and I can do them backwards. I just get in there and do it. I didn't dwell, by the way... And actually when I listen to the album, I don't listen to those songs."

Though she can record forever, Turner wonders how long she will keep up her high-octane shows. "Listen, we're talking about my style. Mick Jagger and I are considered sexy on stage, right? Last night I was at the Essence awards and I looked around and [saw] a lot of women my age, but they can't get up there and sing rock'n'roll because their face doesn't go with it, you know what I mean? You get to a certain [point] where you can't be sexy on stage. I'm in my 54th year—60 is right around the corner."

Asked if she could bear performing her songs in a long dress, standing still before a microphone, she replies, "I might do it," with a heavy sigh that betrays her displeasure of such a notion, if not the physical impossibility. But then comes that uplifting, reaffirming laugh and Turner adds, "I tell you what, we'll just have to wait and see on that one."



by Melinda Newman



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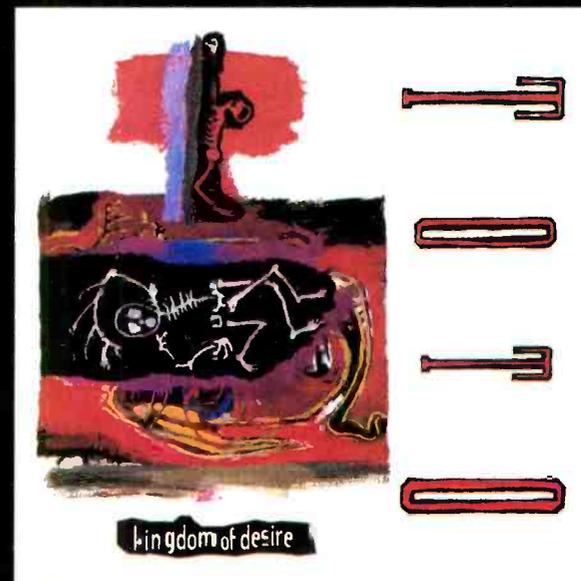
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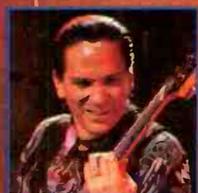
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Toulon, France	6,000
Mulhouse, France	4,000
Zurich, Switzerland	10,000
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Shinjuku Tokyo, Japan	2,318
Chiyoda-Ku, Tokyo, Japan	11,000
Showa-Ku, Tokyo, Japan	2,000
Fukuoka, Japan	2,200
Nishi-Ku, Osaka, Japan	4,300
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PHOTOS: ARMANDO GALLO

MUSIC PUBLISHING

THEY'RE PLAYING MY SONG

The members of R.E.M. have always worn their musical influences on their collective sleeve, but their latest single, "The Sidewinder Sleeps Tonite," was a little too close to the Tokens' "The Lion Sleeps Tonight" for comfort. As R.E.M. bassist Mike Mills explains, the band found a unique way to "cover" itself.

Edited By Peter Cronin

"We wanted to use the title and that little vocal melody from ["The Lion Sleeps Tonight"] in ["The Sidewinder Sleeps Tonite"]," Mills says. "We knew that if we changed our title we could maybe have done it, and nobody would have known. But the nod was obvious, and as far as [R.E.M. lead singer] Michael [Stipe] was concerned, it was the best title. We figured, rather than change our artistic direction, it would be easier to go ahead and see what [G. Weiss, L. Creatore, and H. Peretti, the writers of "The Lion Sleeps Tonight"] would want to let us have it. So, we called these guys and asked what would be equitable for them. They said, 'Well, we'd like it if you'd cover ["The Lion Sleeps Tonight"],' and we said, 'O.K., what about a B side?' And they thought that was fine. We would never have agreed to cover the song if we didn't like it. It's something we've all enjoyed over the years growing up. But we weren't doing it to get radio play; we were just doing it to provide a B side and fulfill the terms of our deal. I hear the writers are pretty happy about the way it came out."

"The Lion Sleeps Tonight" is published by Abilene Music Inc. (ASCAP)



MILLS

ARTIST DEVELOPMENTS

JERKY BOYS ON CALL

Little did the Jerky Boys know when they decided six years ago to record prank phone calls that they would become an underground comedy sensation. They were, after all, just trying to entertain themselves on a rainy day.

The two men made up characters for themselves: Frank Rizzo, the brash Brooklynite who tries to intimidate prospective employers with phrases such as "I'll push their fuckin' heads in"; Sol Rosenberg, a confused, elderly sounding man who loses his eyeglasses and calls his optician to try to find them; and Tarbaj The Egyptian Magician, who is as charming as he is sadistic.

Tapes of the phone calls were passed hand to hand around the country, eventually landing on the desks of music industry executives, including Fred Munao, president of Select Records.

When the Jerky Boys heard Select might be interested, they contacted Munao in their inimitable way: "Hey Fred, how many fuckin' records you want me to sell?" squawked Jerky Boy Johnny B.

Munao responded by signing Johnny B. and his partner, Kamal, to a deal that generated the self-titled debut, which entered the Billboard 200 at No. 183 and climbed to No. 148 in its second week.

(Continued on page 17)

Benefit CD To Provide Song's 'Discography'

UNSPARING EFFORT, TOO: At least 29 recordings of the Depression-era standard "Brother Can You Spare A Dime"—including a newly recorded version by Tom Waits—will appear on a special CD this fall to help finance the efforts of the National Coalition for the Homeless.

Although a label is yet to be determined, the package is targeted for release by Nov. 18, the first "Brother Can You Spare A Dime Day," to generate national fund raising.

According to Morton Dennis Wax, who is producing the CD, rights have been obtained

to all key recordings of the song, written by E.Y. Harburg and Jay Gorney in 1932. In addition to finding copies by combing master vaults and from the assistance of the Recording Industry Assn. of America and the International Radio & Television Society, the compilation also includes Waits' recording, funded "out of [the singer's] own pocket," says Wax.

One particularly novel rendition planned is that of Harburg himself, in a live performance donated by DRG Records.

Lined up in other versions are Rudy Vallee (Epic), Bing Crosby (Sony), Al Jolson, Barbra Streisand (Sony), Judy Collins (Elektra), Ike Quebec (Blue Note), Ronnie Lane (A&M), Kenny Davern (MusicMasters).

Also, Phil Harris (Hindsight/Welk Music Group), Abbey Lincoln (Verve), Sonny Criss (Muse), Connie Francis (MGM/PolyGram), the Weavers (Vanguard/Welk Music Group), Peter, Paul & Mary (Warner Bros.), Chad Mitchell (Warner Bros.), Cathy Chamberlain (Warner Bros.).

Also, Phil Alvin (Slash), Mel Torme (Liberty/Capitol), Odetta & Dr. John (Justice), Bob Wilber & Kenny Davern (Concord Jazz), Leo Reisman & His Orchestra (RCA/BMG), Pat Herve (RCA/BMG), Dave Brubeck (Sony), Judy Roderick (Sony), Mandy Patinkin (Sony) Jimmy Mundy Orchestra (Epic), and Village Stompers (Epic).

Besides Wax, others closely related to the project are Fred Karnas Jr., executive director of National Coalition for the Homeless, and Ernie Harburg, president of the sponsoring Harburg Foundation.

IN VIEW OF BMI's major project to consolidate its support functions to Nashville—a relocation from the New York area that involves some 225 staffers (Billboard, May 8), Words & Music asked ASCAP if it had similar plans. And it does indeed have some moves in the works that appear to be on a more limited basis. By the end of this year, a spokesman for ASCAP says, the society will have a portion of its computer operation, now centered in New York, established in Nashville to

handle a program on music titling. The spokesman adds the society is hopeful of further expansion of its computer operations there. The spokesman, who could not provide a specific time frame for further developments, was unable to confirm whether these moves would require staff relocations. BMI's move calls for staffing of 225 more people in Nashville, to come from the New York staff or from new recruits to fill slots where staffers express no desire to relocate.

CITING "strategic alliances" as part of Zomba's growth as an indie publisher, Zomba Music senior VP/GM David Renzer has made three new arrangements. It has entered into a



by Irv Lichtman

long-term publishing arrangement with RHI Entertainment Inc., one of the top indie suppliers of feature films and TV miniseries, including "Lonesome Dove," "The Josephine Baker Story," and a forthcoming TV version of "Gypsy" starring Bette Midler. Zomba will represent the music publishing for RHI on a worldwide basis. The deal was orchestrated by Zomba Music West Coast VP Neil Portnow and music consultant Steve Love.

In another move, Zomba hopes to generate more commercial jingles via New York-based Signature Sound, which specializes in serving ad agencies' music needs (Zomba has had product tie-ins with Classic Coke, Sprite, AT&T, and Chrysler Trucks). Zomba also has entered into an exclusive print deal with Miami-based CPP/Belwin in a deal negotiated with Sandy Feldstein, company president. First release under the new deal is a folio for Poison's new album.

IN ANOTHER CPP/Belwin-related development, a new CPP/Warner Bros. distribution agreement has realized a marching band promotion of a new Warner publication for schools. A choral "Sing!" promotion has been mailed, containing Warner titles. Concert band, jazz ensemble, and orchestra promotions will mail this summer.

CPP/Belwin, in addition to its Zomba ties, recently reached agreements to represent for print the catalogs of Chrysalis Music Publishing; Hamstein Music, with music by ZZ Top, Clint Black, and Little Texas, among others; and Prince Street Music, with music by Michael Masser. Further CPP/Belwin ties include those with U.K.'s classical Fentone Music Ltd. and Bradley Publications.

PRINT ON PRINT: The following are the five best-selling folios at Hal Leonard Publications:

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2. Aladdin, Soundtrack
3. Bob Marley, Songs Of Freedom
4. Pearl Jam, Ten
5. Stevie Ray Vaughan, Lightnin' Blues.

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Artists & Music

Crossroads Less Traveled By Major Reps But Memphis Meet Attracts Regional Acts, Execs

■ BY RICK CLARK

MEMPHIS—"Of all the showcases that I have attended in the last few years, Crossroads is the best," says Larry McKeehan, president of the Hardline Group, a management/Sony co-publishing venture based in Nashville. "There was good publisher and legal representation here, but the record companies just aren't sending people out to these things, unless there is something they specifically want to see."

Such an assessment seemed to sum up Crossroads '93, the second edition of the regional conference and showcase held April 15-17 here.

This local undertaking was a model of efficient organization and a good argument for the existence of such showcase events; however, the event received fairly light attendance from major-label A&R representatives. That observation seemed to play itself over and over among various industry attendees.

The situation was further exacerbated by the marked increase in the number of bands playing over last year's amount.

"There are 250 bands playing here at Crossroads. If just a few A&R guys show up, that doesn't do any justice to the bands," remarked Jozef Nuyens, owner of Nashville studio The Castle.

However, several bands still managed to draw in the A&R executives who were in attendance. No Good Boyo, an alternative hard-rock band out of Atlanta, received a strong A&R turnout, as did the edgy folk/country rock of Todd Snider & the Bootleggers. Richard Johnson and Jud Martindale, an acoustic guitar/drums duo, also has generated label interest with its intricate instrumentals that recall Leo Kottke and Michael Hedges. Acoustic guitar duo Pruet-Davis was another performance highlight with a set that re-

mind some of Larry Coryell.

Neighborhood Texture Jam and DDT gave aggressive alternative music fans something to talk about, while the Great Indoorsmen's clean harmonic pop attracted some strong interest. In the R&B-based rock department, both Johnny Neel and ex-Derek & the Dominos' Bobby Whitlock packed B.B. King's Blues Club with great sets.

Other acts that generated a favorable buzz were Burnin' Blue, Celebrity, Toast & Jam, and Wonderview, a group led by Chris Maxwell, formerly of the Gunbunnies.

Although it played to a virtually empty Club 616 at 2 a.m., Car Crash, a dissonant guitar rock trio fronted by lead singer/bassist Melanie Kelly, delivered a blistering set. Little Rock, Ark., band Techno-Squid Eats Parliament also shined with its left-of-center,

early-XTC-ish smart pop/rock.

In addition to the usual slew of panels, other Crossroads activities included a vintage guitar clinic and drum, bass, and guitar clinics followed by a jam session featuring guitarist Shawn Lane. Power Station owner/producer Tony Bongiovi staged a critique of artist and songwriter tapes and presentation packages.

Unlike many other regional conferences, Crossroads consistently has been a profitable venture. "We've made enough money that we can start to work on next year's showcase in a couple of weeks," says Jon Hornyak, president of Crossroads. "Knowing what we were trying to pull off and how much room for error there was, I feel good about things. I'm already hearing about some deals that the event seems to have generated. Overall, I feel that this has been a success."

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL MCCARTNEY	Astrodome Houston	April 22	\$1,258,660 \$32.50	38,728 sellout	PACE Concerts
PAUL MCCARTNEY	Liberty Bowl Memphis	April 27	\$1,013,364 \$32.50/ \$25/ \$16.25	42,063 sellout	Cellar Door of Michigan
ELTON JOHN	Boston Garden Boston	April 16-17	\$888,964 \$29.50	30,311 two sellouts	Don Law Co.
PAUL MCCARTNEY	Louisiana Superdome New Orleans	April 24	\$843,850 \$32.50/ \$25/ \$16.25	38,971 41,211	Cellar Door of Michigan PACE Concerts
BARRY MANILOW	Royal Albert Hall London	March 27-30, April 1-4	\$816,159 \$37.21/ \$33.50/ \$26	22,644	Andrew Miller Concerts Kennedy Street Entertainment
ELTON JOHN	Palace of Auburn Hills Auburn Hills, Mich.	April 24	\$593,256 \$28.50	20,816 sellout	Cellar Door of Michigan
REBA MCKENTIRE/BROOKS & DUNN MATTHEWS, WRIGHT & KING	Tacoma Dome Tacoma, Wash.	April 24	\$505,791 \$23.50	21,523 sellout	Starstruck Promotions
REBA MCKENTIRE/BROOKS & DUNN MATTHEWS, WRIGHT & KING	Delta Center Salt Lake City	April 20	\$329,353 \$23.50	14,015 sellout	Starstruck Promotions
REBA MCKENTIRE/BROOKS & DUNN MATTHEWS, WRIGHT & KING	Shoreline Amphitheatre Mountain View, Calif.	April 17	\$311,666 \$25/ \$19.50	14,483 20,000	Bill Graham Presents
BARRY MANILOW	Manchester Apollo Manchester, England	April 10-12	\$266,918 (175,028 British pounds) \$34.31/ \$30.50	7,871 three sellouts	Andrew Miller Concerts Kennedy Street Entertainment

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ARTIST DEVELOPMENTS

(Continued from page 14)

The success of the project has silenced pranksters who had laid claim to the recordings. However, the Jerky Boys still are not revealing their identities. During a recent interview, Johnny B. concealed his face under a T-shirt, sunglasses, and a baseball cap, while Kamal was enshrouded in a bandanna, glasses, and a turban.

The Boys say they remain masked because they don't want to disappoint fans who have "larger-than-life" notions of them; they also like to perpetuate the myth that someone else is making the calls.

Although the group likens itself to an audio version of the classic TV show "Candid Camera," a more apt comparison might be to the adult version of that show that aired on cable years ago, since the Jerky Boys' calls are peppered with profanities. Select has issued a "clean" version of the album for radio use; some stations also are doing their own edits.

Select has not received any complaints in connection with the project, according to Wyatt Cheek, the label's VP of promotion and marketing. Though he would not divulge details, Cheek claims Select has taken steps to protect itself against any potential legal action from the businesses included on the album.

In addition, the Jerky Boys maintain that they—unlike others who have used prank-call humor in the past—call only commercial establishments that have posted ads for jobs or services.

"We're literally answering the ad," adds Johnny B. "They might think we're a little crazy, but we're just answering their ad."

PAUL VERNA

CONTAGIOUS 'CREEP'

"Self-loathing is something we can all relate to," says Radiohead guitarist Ed O'Brien, by way of explaining "Creep," the season's most contagious rock anthem. "Every day, we see people who are better-looking or richer or more worthy than we feel."

The song, taken from the British band's Capitol debut, "Pablo Honey," has climbed into the top 10 of Billboard's Modern Rock Tracks chart and also is receiving strong video play at alternative outlets.

"It might sound miserable, but it's actually a celebration of being a 'creep,'" says O'Brien, who adds that the quintet never intended to release the ditty until producers Sean Slade and Paul Q. Kolderie captured a practice

(Continued on page 20)

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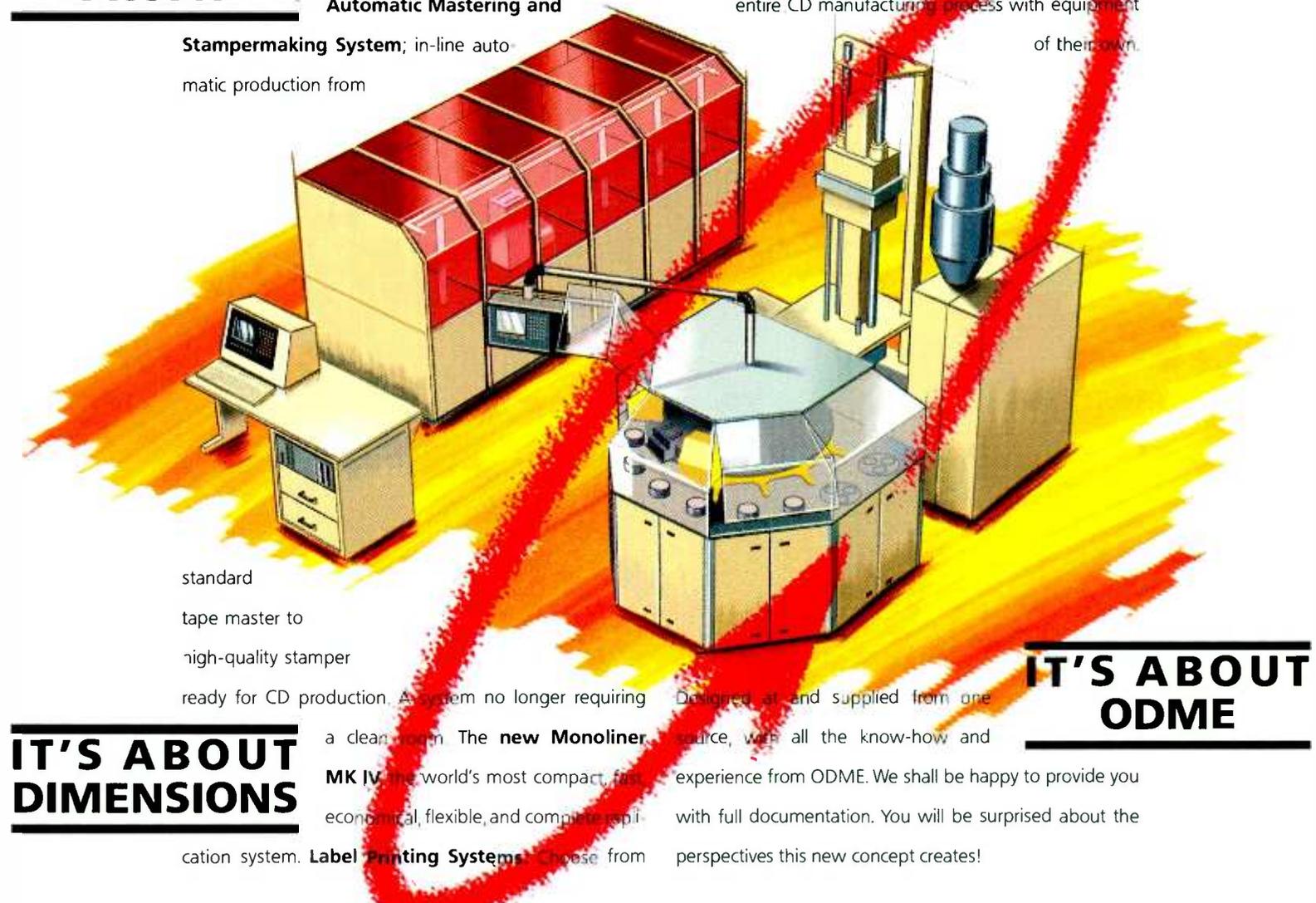
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CROSBY'S NEW PATH

(Continued from page 12)

"Thousand Roads" finds him back in the fold at Atlantic, where he began recording in 1969 as a member of Crosby, Stills & Nash.

Crosby says "Hero" sold Atlantic on the project: "Phil Collins was kind enough to produce it and sing it with me, and Atlantic was very excited about it and was really into me making a record."

More than a year later, upon the album's release, Crosby has nothing but praise for the label. "Atlantic has really stepped up to the plate on this," he says. "They have just been fantastic. I'm usually pretty skeptical about corporate involvement, but they have been absolutely wonderful."

The label shares Crosby's feelings. Says Atlantic Group co-chairman/co-CEO Doug Morris, "He's the kind of person you just naturally root for. Working this record is really an act of love."

Appropriately enough, Collins and Crosby met at Atlantic's 40th-anniversary party in 1988. Soon after, Crosby guested on Collins' "Another Day In Paradise" and "That's Just The Way It Is," both from 1989's "... But Seriously."

Crosby's friendships also are expressed elsewhere on the album. His version of Webb's "Too Young To Die" is dedicated to Porcario, who played on the demo of that track and a few other songs on the album. "Of all the people I could think of who were too young to die, Jeff was certainly one of them," Crosby says. "He was an enormously popular musician. All of us who worked with him really loved him."

"Yvette In English," the song written with Mitchell, grew out of the duo's longtime friendship. "We had been looking for a way to collaborate for some time," Crosby says. "I wrote some lyrics in Japan, and she really loved them and ran with them. As a matter of fact, she said she would like to do it again, which pleases the hell out of me, because I think she is one of the best writers alive."

Working with multiple songwriters and producers did cause Crosby to take pause, however. "I was kind of worried, frankly, that working with so many different producers and so many different writers at so many different times, that it wouldn't hang together," he admits. "That was my biggest fear, but it doesn't seem to feel piecemeal."

Crosby says credit is due to his wife Jan, who served as executive producer of the album. "She did all the business," he says. "All the work, filed the contracts, made sure everybody got paid, and did a wonderful job, so I didn't have to worry about any of that. She's also been my partner for 16 years now and I'm very much in love with her. I don't think I would be here, if it wasn't for her."

According to Siddons, Crosby has tentative plans for a solo tour this summer as part of an acoustic showcase with other singer/songwriters. Dates where Crosby will be backed by a full band are penciled in for fall.

"Thousand Roads" apparently has Crosby on a roll. He says he has plans to record material with longtime cohort Nash in Nashville, for a projected Crosby & Nash album. "We haven't done one of those in a while," Crosby says. "They were some of the best albums we have ever made, and we are kind of eager to get that going."

RAGING SLAB

(Continued from page 12)

enough rope. They tend to run their label like we run our band."

While still on RCA, Raging Slab had sought the services of Brendan O'Brien, then a Def American staff engineer. O'Brien had engineered for the Black Crowes, whose Southern-fried hard rock bears a distinct resemblance to the Slab's guitar-oriented music.

"We were calling [Def American founder] Rick [Rubin], saying we'd like Brendan to produce this thing," Strzempka recalls. "He said, 'Sure, but you've gotta make the record with us.'"

Rubin was joking, but the group ultimately landed on Def American, with O'Brien (who has a cameo, wearing polyester golf gear, in "Anywhere But Here") as its producer.

Def American was aggressively promoting "Dynamite Monster Boogie Concert" (which, title aside, is a studio recording) to radio even before its release. The company issued a six-track CD sampler "A Taste O' Slab" weeks in advance of its street date.

That was just the beginning, according to Def American "minister of truth" Mike Bone.

According to Bone, the band just completed a series of shows in four major markets that serve as home to WEA branches—Atlanta, Dallas, Chicago, and Cleveland. The club shows were geared to enlist radio, retail, and distribution support.

"The idea was to make this an event in those markets," Bone says. "There was a conscious attempt not to do that in New York or L.A., because there's something like that going on two or three times a night there."

At each show, the first 100 people in the door received Raging Slab "concert kits." The kits include a small bottle of Thunderbird wine, a tube of Testors model glue and a paper bag, a cigarette lighter ("For encores," Bone notes), two aspirin ("For hangovers"), and what the label executive describes as "absolutely one of the cheapest T-shirts you've ever seen."

As an additional incentive to retailers, the Slab album has been wholesaled to dealers by WEA as a "signal record," with a 10% discount, additional 30 days dating, and an exemption from returns penalties.

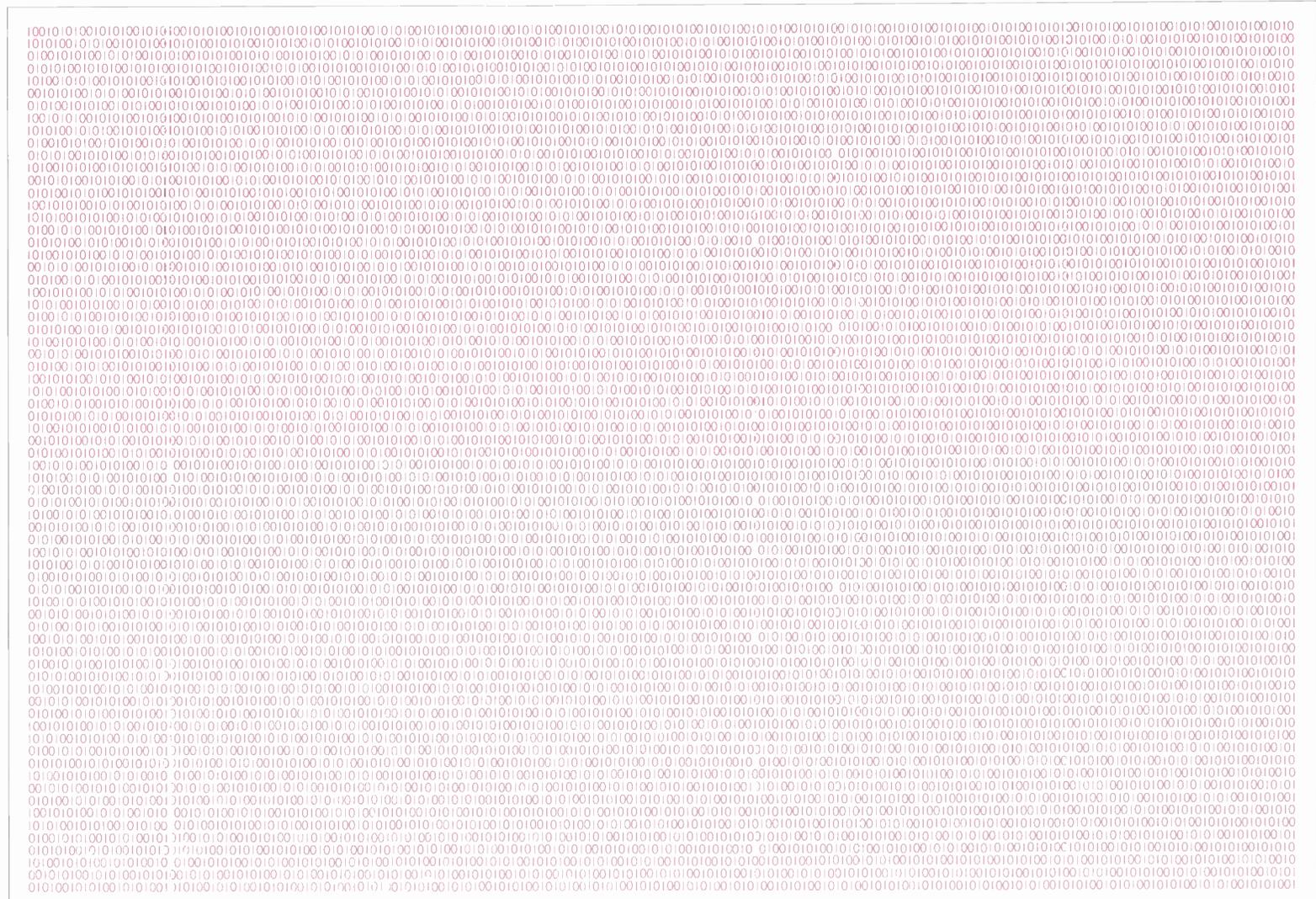
Def American, which garnered plenty of press attention with the giant inflatable rump situated atop retail stores to promote Sir Mix-A-Lot's single "Baby Got Back" and album "Mack Daddy," is moving from booties to boots for the Slab campaign.

The company has produced a giant inflatable boot—a key component of the "Dynamite Monster Boogie Concert" album art—that will be displayed at outdoor tour shows and at selected retail outlets.

Says Bone, only half jokingly, "We were thinking of sending the boot and the [Mix-A-Lot] ass out on tour—sort of a 'Spinal Tap Kick My Ass' tour."

Raging Slab's own tour plans currently are up in the air. Says Strzempka, with his customary laugh, "The plan at this point is to wait for the record to go quadruple-platinum, and then write our own ticket."

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Artists & Music

ARTIST DEVELOPMENTS

(Continued from page 17)

version on tape. That very recording, released with the barest of overdubs, seems like an unlikely sing-along—except to O'Brien.

The group's five twentysomething members would seem to have little reason for harboring such self-deprecating feelings. All natives of Oxford, a posh suburb dominated by the renowned college, they are, as their bio states, "the antithesis of the rock'n'roll lifestyle."

Though Radiohead formed some six years ago, it wasn't until the members all dropped out of various colleges two years back that the quintet decided to pursue music seriously.

While drawing intense industry scrutiny, Radiohead remained the immovable force, replacing the traditional round of London showcase gigs with an intensive spate of shows on

its home turf. Within three months—after a gig to which more than 30 label reps made the trek—the band was signed by EMI in the U.K.

"I was always interested in the way bands were set up, as much as in the



RADIOHEAD. Ed O'Brien, Jonny Greenwood, Thom Yorke, Colin Greenwood, and Phil Selway.

music," says O'Brien. "We wanted to stay in control, like, say R.E.M. For us, that's paramount. We're not rock'n'roll idiots or sad cases."

The guitarist points to Radiohead's active touring schedule (the band played more than 100 shows in the U.K. in 1992) as evidence of its commitment. Furthermore, Capitol intends to bring the group stateside this summer and fall in order to build the song's buzz into a band-directed frenzy.

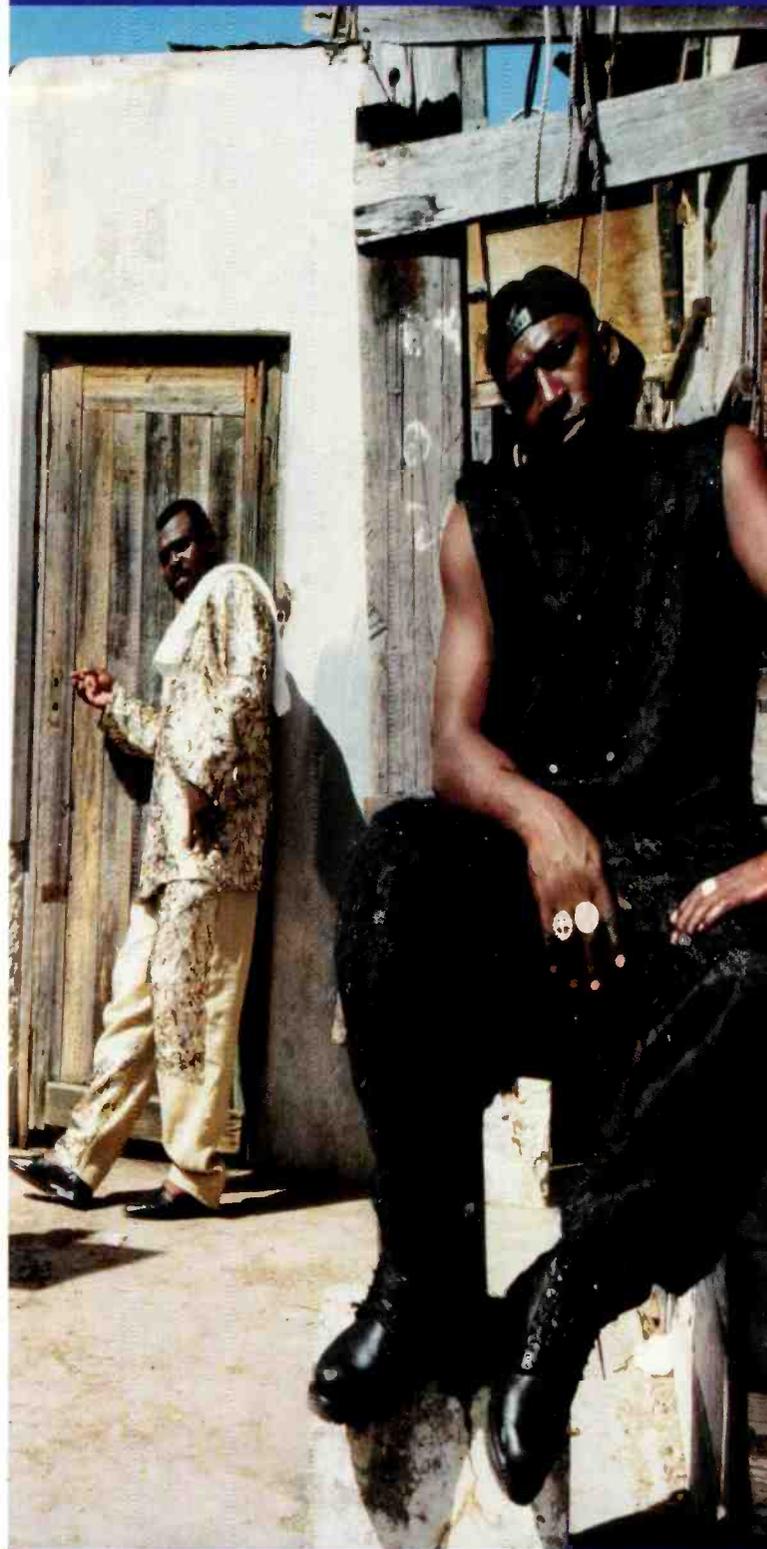
"We know this is a band with a future, not a one-hit wonder," says Tom Curson, Capitol VP of artist development, who says the label plans to keep its focus on independent retail outlets and college radio.

"Our central challenge is breaking this band in an alternative context—one that stays true to their vision," says Curson.

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Byrd's Eye View. Although the Heatseekers list often is crowded with alternative and rap acts, Tracy Byrd is one of three new country artists to enter this chart in the last two weeks. Video exposure from Country Music Television helps his self-titled MCA set debut at No. 26 on Top Country Albums and at No. 127 on The Billboard 200.



Upbeat. The Beatnuts did not appear on any Billboard chart until last week, but the group already has had an impact on the rap scene with creative contributions and production work for such acts as Monie Love, A Tribe Called Quest, De La Soul, and label mates Chi-Ali and Common Sense. Their "Intoxicated Demons" jumps 69-50 on Top R&B Albums.



Chicago Cub. Inclusion on the "Beverly Hills 90210" soundtrack paved the road for Chicago native Jeremy Jordan's debut album. He recently drew a hometown crowd of some 1,200 fans in an appearance at the Whitfield Mall Musicland. He also attracted hundreds of shoppers at in-stores in New Haven, Conn., Omaha, Neb., and San Mateo, Calif.

CLASS OF THREE: Three rap acts—the Pharcyde, Da Youngsta's, and M.C. Breed—graduate from Heatseekers this week.

Da Youngsta's leave the pack by virtue of a 27-25 jump on Top R&B Albums, while a No. 23 debut by Breed's "New Breed" on that same chart removes him from Heatseeker status.

Interestingly, a new peak on The Billboard 200, rather than on Top R&B Albums, eliminates the Pharcyde from Heatseekers. "Bizarre Ride II The Pharcyde" leaps 128-99 on the former chart, while scooting 30-28 on the R&B albums list.

Da Youngsta's "The Aftermath," the act's second album, had a short one-week stay on Heatseekers, while the Pharcyde had an eight-week run. Two earlier Breed titles spent time on Heatseekers: "M.C. Breed & D.F.C." logged 19 weeks on the chart during Popular Uprisings' earliest days, while a solo title, "20 Below," charted for 14 weeks, peaking at No. 6 in the June 6, 1992, issue.

This week's class marks first-time graduations for three labels. The Pharcyde is the first Delicious Vinyl act to graduate, while Breed is the first to graduate for either Wrap or parent label Ichiban. And, if you're keeping score, Da Youngsta's are EastWest's fifth graduating act. My only question: How come Da Youngsta's used "The" instead of "Da" on their album title?

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

BACK ON TOP: Duice, whose members recently were seen in Billboard receiving their Popular Uprisings T-shirts for making No. 1 on Heatseekers, returns to the top slot.

That ties a record for weeks at No. 1 by an independently distributed title. Two Profile acts—*Second II None* and *N2Deep*—were each No. 1 Heatseekers for two weeks.

BIG COUNTRY: Three country rookies, all solo artists, have

stormed Heatseekers in the past two weeks. This week's chart sees the debuts of **Tracy Byrd** (the list's highest debut, at No. 3) and **Ricky Lynn Gregg** (No. 13) while a 31% sales gain pushes **Toby Keith** up 16-8 (see Country Corner, page 34).

Different factors are at play with each of these artist's fast

starts; Liberty, for example, is mounting an aggressive campaign that includes a focus on country music clubs behind Gregg. But Lynn Shults, Billboard director of operations/country music, points out that these three acts also illustrate the value of exposure on Country Music Television, The Nashville Network, and local video programs.

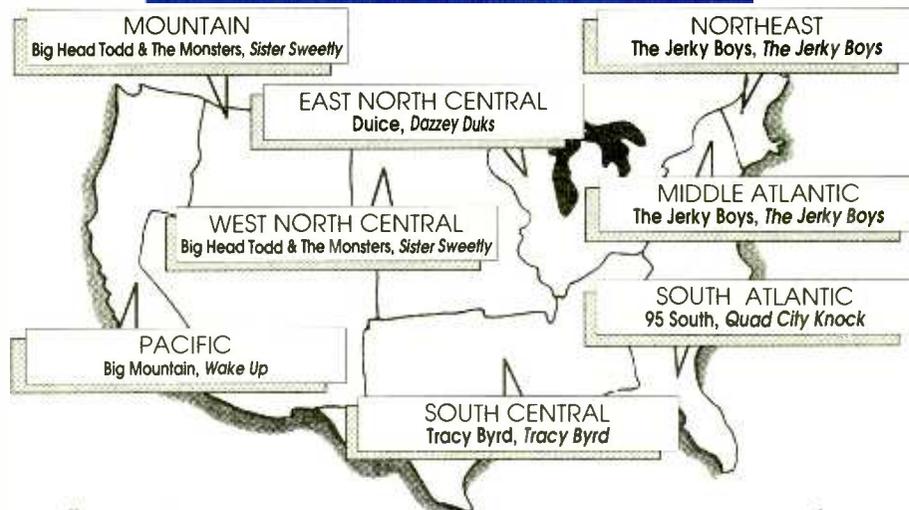
Byrd offers a striking example of the video exposure's muscle. Although his "Someone To Give My Love To" recently peaked at a modest No. 42 on Hot Country Singles & Tracks, his self-titled album makes a handsome bow—at No. 26—on Top Country Albums, while entering The Billboard 200 at No. 127.

JERKED AROUND: A slew of radio stations—including New York-area outlets WHTZ (Z-100) and WDRE, Boston's WBCN and WXKS (Kiss 102), and KSOL (Wild 107) San Francisco—are airing cleaned-up versions of the **Jerky Boys'** skits (see Artist Developments, page 14). And, we're told you can look for the Boys to appear on an episode of Connie Chung's new CBS News show, "Eye To Eye," which premieres in June. To uphold the members' anonymity, they wore bags over their heads

when correspondent Bill Geist interviewed them in April. Meanwhile, here's a juicy bit of Popular Uprisings trivia. Capitol's alternative rave, **Radiohead**, got its album title, "Pablo Honey," from a Jerky Boys routine. So obscure and deep is this fact, that the Boys themselves did not know they had inspired the title until Popular Uprisings brought the matter to the attention of Select president Fred Munao. Thus, Popular Uprisings trivia buffs will consider the April 24 Billboard a must-have issue, because, by total coincidence, front-page ads featuring the Jerky Boys and Radiohead appeared next to one another.

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL 1. Duice, Dazzey Duxs 2. Ricky Lynn Gregg, Ricky Lynn Gregg 3. Young Black Teenagers, Dead Enz Kidz... 4. Gin Blossoms, New Miserable Experience 5. Stereo MC's, Connected 6. Tasmin Archer, Great Expectations 7. Big Head Todd/Monsters, Sister Sweetly 8. Jeremy Jordan, Try My Love 9. Kathie Lee Gifford, Sentimental 10. Arcade, Arcade	SOUTH ATLANTIC 1. 95 South, Quad City Knock 2. Duice, Dazzey Duxs 3. Stereo MC's, Connected 4. Big Bub, Comin' At Cha 5. Tasmin Archer, Great Expectations 6. Toby Keith, Toby Keith 7. Sunscreen, O3 8. Jeremy Jordan, Try My Love 9. Big Head Todd/Monsters, Sister Sweetly 10. Widespread Panic, Everyday
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BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING MAY 15, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	16	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS
2	1	13	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED
3	—	1	TRACY BYRD MCA 10649* (9.98/15.98)	TRACY BYRD
4	8	6	TASMIN ARCHER SBK 80134*/ERG (10.98/15.98)	GREAT EXPECTATIONS
5	5	10	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WB (9.98/15.98)	SISTER SWEETLY
6	21	4	95 SOUTH WRAP 8117*/ICHIBAN (9.98/16.98)	QUAD CITY KNOCK
7	6	5	THE JERKY BOYS SELECT 61495/ATLANTIC (10.98/15.98)	THE JERKY BOYS
8	16	2	TOBY KEITH MERCURY 514421* (9.98 EQ/13.98)	TOBY KEITH
9	7	13	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
10	38	2	KATHIE LEE GIFFORD WARNER BROS. 45084* (9.98/15.98)	SENTIMENTAL
11	18	3	JEREMY JORDAN GIANT/REPRISE 24483*/WARNER BROS. (10.98/15.98)	TRY MY LOVE
12	11	13	GIN BLOSSOMS A&M 5403* (9.98/13.98)	NEW MISERABLE EXPERIENCE
13	—	1	RICKY LYNN GREGG LIBERTY 80135* (9.98/14.98)	RICKY LYNN GREGG
14	—	1	BRAD EPIC 53600* (9.98/15.98)	SHAME
15	27	2	RADIOHEAD CAPITOL 81409* (9.98/15.98)	PABLO HONEY
16	15	6	RAGE AGAINST THE MACHINE EPIC 52959* (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
17	13	6	BUTTHOLE SURFERS CAPITOL 98798* (9.98/13.98)	INDEPENDENT WORM SALOON
18	10	8	FRANK BLACK 4.A.D. 61467*/ELEKTRA (10.98/15.98)	FRANK BLACK
19	17	5	NANA MOUSKOURI PHILIPS 14467* (10.98/15.98)	FALLING IN LOVE AGAIN...
20	12	19	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS

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 unavailable. ○ Albums with the greatest sales gains. © 1993, Billboard/BPI Communications.

21	22	24	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
22	14	8	BUDDY GUY SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN
23	19	13	SUNSCREEN COLUMBIA 53449* (6.98 EQ/9.98)	O3
24	24	17	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE
25	20	4	ARCADE EPIC 53012* (10.98 EQ/15.98)	ARCADE
26	23	28	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
27	35	3	BIG BUB EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA
28	—	1	THE BEATNUITS VIOLATOR 1114*/RELATIVITY (7.98/12.98)	INTOXICATED DEMONS
29	29	5	PRINCE MARKIE DEE/SOUL CONVENTION SOUL CONVENTION 48686/COLUMBIA (9.98 EQ/15.98)	FREE
30	31	10	MARTHA WASH RCA 66052* (9.98/15.98)	MARTHA WASH
31	9	4	SUGAR RYKODISC 50260* (7.98/10.98)	BEASTER
32	26	24	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE
33	25	34	SCREAMING TREES EPIC 48996 (9.98 EQ/15.98)	SWEET OBLIVION
34	32	27	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
35	37	12	WHITE ZOMBIE GEFEN 24460*/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
36	36	2	THE JAZZMASTERS JVC 2021* (9.98/14.98)	THE JAZZMASTERS
37	34	7	FLOTSAM & JETSAM MCA 10678* (9.98/15.98)	CUATRO
38	33	6	BLACK 47 SBK 80686*/ERG (9.98/15.98)	FIRE OF FREEDOM
39	30	8	L.A. STYLE ARISTA 18718* (9.98/13.98)	L.A. STYLE
40	—	43	2 UNLIMITED RADIKAL 15407*/CRITIQUE (9.98/13.98)	GET READY

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R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 66 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 ★ ★		38	44	9	SEND FOR ME	GERALD ALSTON (MOTOWN)
1	2	3	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 2 weeks at No. 1	39	47	6	PAYDREAMING	DAVEY FORD (COLUMBIA)
2	1	19	FREAK ME	SILK (KEIA/ELEKTRA)	40	41	8	LET ME BE THE ONE	INTRO (ATLANTIC)
3	3	7	WEAK	SWV (RCA)	41	39	12	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
4	8	7	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	42	42	11	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
5	4	19	I'M SO INTO YOU	SWV (RCA)	43	55	3	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
6	6	20	SO ALONE	MEN AT LARGE (EASTWEST)	44	43	5	I WANT TO KNOW YOUR NAME	WALTER & SCOTTY (CAPITOL)
7	5	17	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	45	53	4	SHOW ME LOVE	ROBIN S. (BIG BEAT)
8	11	26	DON'T WALK AWAY	JADE (GIANT/REPRISE)	46	35	9	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
9	7	17	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	47	46	3	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WARNER BROS.)
10	13	7	WHO IS IT	MICHAEL JACKSON (EPIC)	48	38	7	ONE WOMAN	JADE (GIANT/REPRISE)
11	9	15	KISS OF LIFE	SADE (EPIC)	49	45	4	LET'S GO THROUGH THE MOTIONS	JODECI (UPTOWN/MCA)
12	10	20	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	50	59	2	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
13	22	2	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	51	58	4	WHAT 'CHA GONNA DO?	SHABBA RANKS/QUEEN LATIFAH (EPIC)
14	14	13	IF I COULD	REGINA BELLE (COLUMBIA)	52	61	3	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIHIBAN)
15	—	1	THE FLOOR	JOHNNY GILL (MOTOWN)	53	69	2	CREWZ POP	DA YOUNGSTA'S (EASTWEST)
16	15	7	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)	54	56	7	THE THINGS THAT WE ALL DO...	NONA GAYE (THIRD STONE/ATLANTIC)
17	23	22	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)	55	60	4	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
18	21	13	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)	56	49	16	NEVER DO YOU WRONG	STEPHANIE MILLS (MCA)
19	20	9	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)	57	64	2	I AIN'T THE ONE	T.C.F. (COLD CHILLIN'/WARNER BROS.)
20	16	18	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	58	54	20	DAZZEY DUKS	DUICE (TMR/BELLMARK)
21	19	17	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	59	48	16	INFORMER	SNOW (EASTWEST/AG)
22	24	13	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	60	62	16	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
23	31	13	LOSE CONTROL	SILK (KEIA/ELEKTRA)	61	63	2	PASSIN' ME BY	THE PHARYCYDE (DELICIOUS VINYL)
24	25	13	GOOD OL' DAYS	LEVET (ATLANTIC)	62	70	2	DEEPER	BOSS (DJ WEST/CHAOS)
25	18	14	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)	63	68	7	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
26	26	14	HONEY DIP	PORTRAIT (CAPITOL)	64	—	6	LOTS OF LOVIN	PETE ROCK & C.I. SMOOTH (ELEKTRA)
27	30	10	BABY BE MINE	BLACKSTREET (MCA)	65	51	9	MARY, MARY	HI-FIVE (JIVE)
28	27	14	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)	66	—	4	APHRODISIA	ALEXANDER O'NEAL (TABU/A&M)
29	32	6	ABC-123	LEVET (ATLANTIC)	67	67	10	I SHOULD HAVE LOVED YOU	CHUCKII BOOKER (ATLANTIC)
30	28	8	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)	68	—	1	UM UM GOOD	MEN AT LARGE (EASTWEST)
31	29	8	LOVE DON'T LOVE YOU	EN VOUE (EASTWEST)	69	—	1	LOVE IS A LOSING GAME	KIRK WHALUM (COLUMBIA)
32	33	10	I CAN'T STAND THE PAIN	LORENZO (ALPHA INTERNATIONAL/PLG)	70	—	6	DOLLY MY BABY	SUPER CAT (COLUMBIA)
33	36	12	TELLIN' ME STORIES	BIG BUB (EASTWEST)	71	74	4	LOVE ME DOWN	TISHA (CAPITOL)
34	40	6	IN THE MIDDLE	ALEXANDER O'NEAL (TABU/A&M)	72	—	1	ROLL WIT THA FLAVA	THE FLAVOR UNIT MC'S (EPIC)
35	34	10	YOU'RE THE LOVE OF MY LIFE	SYBIL (NEXT PLATEAU/LONDON/PLG)	73	71	6	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)
36	50	2	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)	74	—	1	BUDDY X	NENEH CHERRY (VIRGIN)
37	37	16	LOVE THANG	INTRO (ATLANTIC)	75	65	6	WRECKX SHOP	WRECKX-N-EFFECT (MCA)

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

R&B RADIO RECURRENT MONITOR

1	—	1	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	14	14	10	NO ORDINARY LOVE	SADE (EPIC)
2	1	2	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)	15	12	13	GOOD ENOUGH	BOBBY BROWN (MCA)
3	—	1	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	16	11	7	HAPPY DAYS	SILK (KEIA/ELEKTRA)
4	2	3	GET AWAY	BOBBY BROWN (MCA)	17	13	6	MAKE LOVE 2 ME	LORENZO (ALPHA INT'L/PLG)
5	3	11	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)	18	—	1	SHOOP SHOOP	MICHAEL COOPER (REPRISE)
6	5	5	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)	19	22	2	IT HURTS ME	JACCI MCGHEE (MCA)
7	4	6	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)	20	17	6	GIVE IT UP, TURN IT LOOSE	EN VOUE (EASTWEST)
8	10	11	LOVE SHOULD HAVE BROUGHT YOU...	TONI BRAXTON (LAFACE/ARISTA)	21	20	20	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
9	8	11	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)	22	23	17	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSLIS)
10	9	6	QUALITY TIME	HI-FIVE (JIVE)	23	18	12	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
11	7	15	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)	24	21	11	ALL I SEE	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
12	15	8	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)	25	19	19	THERE U GO	JOHNNY GILL (LAFACE/ARISTA)
13	6	10	GAMES	CHUCKII BOOKER (ATLANTIC)					

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

57			TITLE	(Publisher - Licensing Org.) Sheet Music Dist.
58			ABC-123	(Trycey, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI)
59			BABY BE MINE (FROM CB4)	(Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP
60			BAD BOYS (THEME FROM COPS)	(Mad House, BMI)
61			CAN HE LOVE U LIKE THIS	(Greenskit, BMI/Kear, BMI/Sony Songs, BMI)
62			COMFORTER	(Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
63			CREWZ POP	(Naughty, ASCAP)
64			CRY NO MORE	(Not Listed)
65			DAYDREAMING	(Springtime, BMI)
66			DAZZEY DUKS	(Gigilo Chez, BMI/Alvert, BMI)
67			DEDICATED	(Willesden, BMI/R. Kelly, BMI) CPP
68			DEEPER	(Word Life, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI/Frsthingtan, ASCAP) WBM
69			DITTY	(Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
70			DOLLY MY BABY	(Wild Apache, ASCAP/Hancock, BMI/Zomba, ASCAP) CPP
71			DON'T WALK AWAY	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
72			DOWN WITH THE KING	(Protoons, ASCAP/Rush Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U, ASCAP) CPP
73			DRE DAY	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP) April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM
74			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
75			FREAK ME	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI) WBM
76			FUNKY CHILD	(Marley Marl, ASCAP/EMI April, ASCAP) WBM
77			GET AWAY	(Zomba, ASCAP/Donril, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Toe Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL
78			GIVE HIM A LOVE HE CAN FEEL	(Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
79			GOOD OL' DAYS	(Trycey, BMI/Willesden, BMI) CPP
80			HAT 2 DA BACK	(EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM/HL
81			HIP HOP HOORAY	(T-Boy, ASCAP/Naughty, ASCAP)
82			HONEY DIP	(WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Doonin, ASCAP) WBM
83			HOW I'M COMIN'	(Del Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM
84			HUMPS FOR THE BLVD.	(Oliver & Cooley, BMI/Val-ie Joe, BMI/Extra Fox, BMI)
85			I AIN'T THE ONE	(Jus' Livin', BMI/Warner-Tamerlane, BMI/Trakmasterz, BMI/Ahunit And Fifth Street, BMI)
86			I CAN'T STAND THE PAIN	(Pejo, BMI/Walter Simmons, BMI)
87			IF I COULD	(WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
88			IF YOU BELIEVE	(Last Song, ASCAP/Third Coast, ASCAP)
89			I HAVE NOTHING	(FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
90			I'M EVERY WOMAN	(FROM THE BODYGUARD) (Nick-O-Val, ASCAP) CPP
91			I'M SO INTO YOU	(Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
92			INFORMER	(Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
93			IN THE MIDDLE	(Big Giant, BMI/Cofey, Nettlesbey, BMI/Warner-Tamerlane, BMI)
94			IT'S ALRIGHT	(EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
95			IT WAS A GOOD DAY	(Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
96			I WANT TO KNOW YOUR NAME	(Warner-Tamerlane, BMI) WBM
97			JUST TO BE CLOSE TO YOU	(Jobete, ASCAP/Libren, ASCAP)
98			KISS OF LIFE	(Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
99			KNOCKIN' DA BOOTS	(Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
100			LET'S GO THROUGH THE MOTIONS	(FROM WHO'S THE MAN?) (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM
101			LITTLE MIRACLES	(HAPPEN EVERY DAY) (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
102			LOOKING THROUGH PATIENT EYES	(MCA, ASCAP) HL
103			LOTS OF LOVIN	(Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/WB, ASCAP)
104			LOVE DON'T LOVE YOU	(Two Tuff-Enuff, BMI/Irving BMI) CPP
105			LOVE IS A LOSING GAME	(WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP)
106			LOVE IS (FROM BEVERLY HILLS, 90210)	(WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM
107			LOVE ME DOWN	(MCA, ASCAP/Britfil, ASCAP)
108			LOVE NO LIMIT	(WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP)
109			LOVE THANG	(Frabensha, ASCAP/MCA, ASCAP/Frank Nitty, ASCAP/Velle, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP/Geffen, ASCAP/Edie Brickell, ASCAP) WBM
110			THE MORNING PAPERS	(Controversy, ASCAP/WB, ASCAP) WBM
111			MR. WENDAL	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
112			NUTHIN' BUT A G THANG	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI) HL
113			ONE WOMAN	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
114			PASSIN' ME BY	(Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
115			ROLL WIT THA FLAVA	(Naughty, ASCAP/Freddie Foxx, ASCAP/Queen Latifah, ASCAP/E-Z-Duz-It, ASCAP/40th Street, ASCAP/Peep Bo, ASCAP/Fu Schnick, ASCAP/EMI April, ASCAP)
116			SEEMS YOU'RE MUCH TOO BUSY	(Music Corp. Of America, BMI/Baby Diamond, ASCAP/Colegems-EMI, ASCAP/Mantronik International, ASCAP)
117			SEND FOR ME	(Lijersrika, BMI/Mercy Kersey,

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 ★ ★		38	43	3	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
1	1	3	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 2 weeks at No. 1	39	44	7	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
2	2	7	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	40	58	4	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
3	3	11	FREAK ME	SILK (KEIA/ELEKTRA)	41	36	26	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
4	12	2	WEAK	SWV (RCA)	42	52	6	TELLIN' ME STORIES	BIG BUB (EASTWEST)
5	4	15	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	43	33	20	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)
6	5	9	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)	44	41	7	ROLL WIT THA FLAVA	THE FLAVOR UNIT MC'S (EPIC)
7	6	10	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	45	46	8	I CAN'T STAND THE PAIN	LORENZO (ALPHA INT'L/PLG)
8	7	16	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)	46	30	24	I GOT A MAN	POSITIVE K (ISLAND/PLG)
9	10	27	DAZZEY DUKS	DUICE (TMR/BELLMARK)	47	40	22	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
10	8	16	I'M SO INTO YOU	SWV (RCA)	48	55	2	TRIGGA HAS NO HEART	SPICE 1 (TRIAD/JIVE)
11	14	5	DEEPER	(DJ WEST/CHAOS/COLUMBIA)	49	50	8	KISS OF LIFE	SADE (EPIC)
12	22	5	WHOOT, THERE IT IS						

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 15, 1993

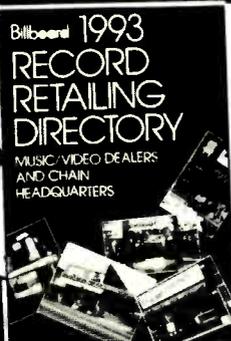
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	20	DR. DRE	DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98) 8 weeks at No. 1 THE CHRONIC	1
2	2	3	27	SWV	RCA 66074* (9.98/13.98) IT'S ABOUT TIME	2
3	7	9	4	H-TOWN	LUKE 126 (9.98/16.98) FEVER FOR DA FLAVOR	3
4	3	2	24	SILK	KEIA 61394*/ELEKTRA (10.98/15.98) LOSE CONTROL	1
5	6	6	6	LEVERT	ATLANTIC 82462*/AG (10.98/15.98) FOR REAL THO'	5
6	5	4	26	SADE	EPIC 53178* (10.98 EQ/15.98) LOVE DELUXE	2
7	4	5	24	SOUNDTRACK	ARISTA 18699* (10.98/15.98) THE BODYGUARD	1
8	9	—	2	SOUNDTRACK	UPTOWN 10794/MCA (9.98/15.98) WHO'S THE MAN?	8
9	8	8	8	GETO BOYS	RAP-A-LOT 57191/PRIORITY (10.98/15.98) TILL DEATH DO US PART	1
10	12	11	5	ONYX	JMJ/CHAOS 53302/COLUMBIA (9.98 EQ/15.98) BACDAFUCUP	9
11	11	10	24	KENNY G	ARISTA 18646* (10.98/15.98) BREATHLESS	2
12	10	7	6	L.L. COOL J	DEF JAM 53325/COLUMBIA (10.98 EQ/16.98) 14 SHOTS TO THE DOME	1
13	14	16	11	REGINA BELLE	COLUMBIA 48826* (10.98 EQ/15.98) PASSION	13
14	13	12	11	NAUGHTY BY NATURE	TOMMY BOY 1069* (10.98/15.98) 19 NAUGHTY III	1
15	20	17	25	ICE CUBE	PRIORITY 57185 (10.98/15.98) THE PREDATOR	1
16	18	22	4	INTRO	ATLANTIC 82463*/AG (9.98/15.98) INTRO	16
17	17	15	15	SNOW	EASTWEST 92207*/AG (9.98/15.98) 12 INCHES OF SNOW	12
18	19	18	18	CHRISTOPHER WILLIAMS	UPTOWN 10751*/MCA (9.98/15.98) CHANGES	12
19	15	13	12	DIGABLE PLANETS	PENDULUM 61414/ELEKTRA (9.98/15.98) REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
20	16	14	19	SHAI	GASOLINE ALLEY 10762/MCA (9.98/15.98) IF I EVER FALL IN LOVE	3
21	23	21	8	BLOODS & CRIPS	DANGEROUS/PUMP 19138/QUALITY (9.98/13.98) BANGIN ON WAX	21
22	22	23	30	CHANTE MOORE	SILAS 10605/MCA (9.98/15.98) PRECIOUS	20
23	NEW	1	1	MC BREED	WRAP 8120*/CHIBAN (9.98/16.98) THE NEW BREED	23
24	26	25	11	2PAC	INTERSCOPE 92209*/AG (9.98/15.98) STRICTLY 4 MY N.I.G.G.A.Z....	4
25	27	—	2	DA YOUNGSTA'S	EASTWEST 92245*/AG (9.98/15.98) THE AFTERMATH	25
26	21	19	40	MARY J. BLIGE	UPTOWN 10681*/MCA (9.98/15.98) WHAT'S THE 411?	1
27	29	28	5	ANT BANKS	JIVE 41496* (9.98/13.98) SITTIN' ON SOMETHIN' PHAT	22
28	30	32	18	THE PHARCYDE	DELICIOUS VINYL 92222/AG (9.98/15.98) BIZARRE RIDE II THE PHARCYDE	28
29	25	24	73	MICHAEL JACKSON	EPIC 45400 (10.98 EQ/15.98) DANGEROUS	1
30	38	35	7	95 SOUTH	WRAP 8117*/CHIBAN (9.98/15.98) QUAD CITY KNOCK	30
31	24	20	5	LORDS OF THE UNDERGROUND	PENDULUM 61415/ELEKTRA (10.98/15.98) HERE COME THE LORDS	13
32	28	26	57	ARRESTED DEVELOPMENT	CHRYSLIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
33	31	29	6	P.M. DAWN	GEE STREET/ISLAND 514517*/PLG (10.98/15.98) THE BLISS ALBUM...?	23
34	34	33	24	JADE	GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98) JADE TO THE MAX	19
35	32	30	14	PAPERBOY	NEXT PLATEAU/FFRR 1012* (9.98/14.98) NINE YARDS	26
36	37	34	36	AFTER 7	VIRGIN 86349* (9.98/13.98) TAKIN' MY TIME	8
37	39	38	16	HEAVY D. & THE BOYZ	UPTOWN 10734/MCA (10.98/15.98) BLUE FUNK	7
38	33	27	6	ICE-T	RHYME SYNDICATE 53858/PRIORITY (10.98/16.98) HOME INVASION	9
39	35	37	36	BOBBY BROWN	MCA 10417 (10.98/15.98) BOBBY	1
40	36	31	43	MEN AT LARGE	EASTWEST 92159*/AG (9.98/13.98) MEN AT LARGE	24
41	43	51	16	DUICE	TMR 71000*/BELLMARK (9.98/15.98) DAZZEY DUKS	26
42	50	54	17	BIG BUB	EASTWEST 92180*/AG (9.98/15.98) COMIN' AT CHA	30
43	40	36	9	SOUNDTRACK	MCA 10758 (9.98/15.98) CB4	13
44	57	56	12	ALEXANDER O'NEAL	1ABU 9501*/A&M (10.98/15.98) LOVE MAKES NO SENSE	18
45	42	39	11	KAM	STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98) NEVA AGAIN	18
46	44	40	58	EN VOGUE	EASTWEST 92121*/AG (10.98/15.98) FUNKY DIVAS	1
47	52	49	16	PRINCE MARKIE DEE AND THE SOUL CONVENTION	SOUL CONVENTION 48686/COLUMBIA (9.98 EQ/15.98) FREE	47
48	41	42	8	D.J. MAGIC MIKE	MAGIC 9413*/CDG (9.98/15.98) BASS: THE FINAL FRONTIER	26
49	54	44	29	LO-KEY?	PERSPECTIVE 1003*/A&M (9.98/13.98) WHERE DEY AT?	18

50	69	—	2	THE BEATNUTS	VIOLATOR 1114*/RELATIVITY (7.98/12.98) INTOXICATED DEMONS	50
51	46	41	23	WRECKX-N-EFFECT	MCA 10566 (9.98/15.98) HARD OR SMOOTH	6
52	66	59	13	ABOVE THE LAW	RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98) BLACK MAFIA LIFE	6
53	60	64	11	B-LEGIT THE SAVAGE	SIC WID IT 712* (9.98/15.98) TRYIN' TO GET A BUCK	41
54	64	65	41	LORENZO	ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98) LORENZO	24
55	NEW	1	1	MARVIN SEASE	JIVE 41512 (9.98/13.98) THE HOUSEKEEPER	55
56	55	52	29	RACHELLE FERRELL	MANHATTAN 93769*/CAPITOL (9.98/13.98) RACHELLE FERRELL	34
57	49	48	44	SOUNDTRACK	LAFACE 26006*/ARISTA (10.98/15.98) BOOMERANG	1
58	48	43	26	PORTRAIT	CAPITOL 93496* (9.98/13.98) PORTRAIT	16
59	59	55	66	R. KELLY & PUBLIC ANNOUNCEMENT	JIVE 41469* (9.98/13.98) BORN INTO THE '90'S	3
60	63	61	11	KIRK WHALUM	COLUMBIA 46931* (10.98 EQ/15.98) CACHE	42
61	45	50	29	PRINCE AND THE NEW POWER GENERATION	PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	8
62	58	62	30	GEORGE DUKE	WARNER BROS. 45026* (10.98/15.98) SNAPSHOT	36
63	51	47	6	JOE SAMPLE	WARNER BROS. 45209* (10.98/15.98) INVITATION	43
64	61	60	102	BOYZ II MEN	MOTOWN 6320* (9.98/13.98) COOLEYHIGHARMONY	1
65	53	45	61	TLC	LAFACE 26003*/ARISTA (9.98/15.98) OOOOOHHH...ON THE TLC TIP	3
66	67	68	25	UNDERGROUND KINGZ	BIG TIME 41502*/JIVE (9.98/13.98) TOO HARD TO SWALLOW	37
67	47	46	6	ARRESTED DEVELOPMENT	CHRYSLIS 21994*/ERG (10.98/15.98) UNPLUGGED	38
68	65	66	31	SHABBA RANKS	EPIC 52464* (9.98 EQ/13.98) X-TRA NAKED	11
69	71	70	30	REDMAN	RAL/CHAOS 52967/COLUMBIA (9.98 EQ/15.98) WHUT? THEE ALBUM	5
70	68	58	13	BRAND NUBIAN	ELEKTRA 61381* (10.98/15.98) IN GOD WE TRUST	4
71	76	—	2	JEFF LORBER	VERVE FORECAST 517998* (9.98/13.98) WORTH WAITING FOR	71
72	77	90	5	RAY CHARLES	WARNER BROS. 26735* (10.98/15.98) MY WORLD	72
73	56	57	9	WALTER BEASLEY	MERCURY 512592* (9.98 EQ/13.98) INTIMACY	56
74	62	53	3	TIM DOG	RUFFHOUSE 53237/COLUMBIA (9.98 EQ/15.98) DO OR DIE	53
75	72	72	10	MARTHA WASH	RCA 66052* (9.98/15.98) MARTHA WASH	42
76	78	63	20	EAZY E	RUTHLESS 53815/PRIORITY (4.98/6.98) 5150 HOME 4 THA SICK	15
77	81	73	84	CYPRESS HILL	RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98) CYPRESS HILL	4
78	74	74	40	HOUSE OF PAIN	TOMMY BOY 1056 (10.98/15.98) HOUSE OF PAIN	16
79	88	81	6	NORMAN CONNORS	MOJAZZ 7003*/MOTOWN (9.98/13.98) REMEMBER WHO YOU ARE	70
80	70	67	8	D.J. MAGIC MIKE	MAGIC 9411*/CDG (9.98/15.98) THIS IS HOW IT SHOULD BE DONE	40
81	85	82	12	R.B.L. POSSE	IN-A-MINUTE 8000* (9.98/14.98) A LESSON TO BE LEARNED	81
82	RE-ENTRY	5	5	RODNEY O & JOE COOLEY	PSYCHOTIC 51101 (9.98/15.98) F--K NEW YORK	82
83	80	77	54	SPICE 1	TRIAD 41481*/JIVE (9.98/13.98) SPICE 1	14
84	82	71	43	BRIAN MCKNIGHT	MERCURY 848605* (9.98 EQ/13.98) BRIAN MCKNIGHT	20
85	87	85	88	VANESSA WILLIAMS	WING 843522/MERCURY (10.98 EQ/15.98) THE COMFORT ZONE	1
86	83	—	2	PAUL JACKSON, JR.	ATLANTIC JAZZ 82441*/AG (10.98/15.98) A RIVER IN THE DESERT	83
87	75	76	9	INCOGNITO	TALKIN LOUD 514 198*/VERVE FORECAST (9.98/13.98) TRIBES, VIBES & SCRIBES	74
88	94	88	13	YOUNG BLACK TEENAGERS	SOUL 10733*/MCA (9.98/15.98) DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	56
89	79	69	12	APACHE	TOMMY BOY 1068* (9.98/14.98) APACHE AIN'T SHIT	15
90	86	83	45	PETE ROCK & C.L. SMOOTH	ELEKTRA 60948* (10.98/15.98) MECCA AND THE SOUL BROTHER	7
91	95	—	3	THE CLICK	SIC WID IT 707* (9.98/15.98) DOWN & DIRTY	91
92	84	91	42	NAJEE	EMI 99400*/ERG (10.98/15.98) JUST AN ILLUSION	25
93	93	75	99	JODECI	UPTOWN 10198/MCA (9.98/13.98) FOREVER MY LADY	1
94	73	—	2	DIANA ROSS	MOTOWN 6340* (10.98/15.98) THE LADY SINGS... JAZZ & BLUES	73
95	91	78	23	STEPHANIE MILLS	MCA 10690 (10.98/15.98) SOMETHING REAL	22
96	RE-ENTRY	12	12	MICHAEL COOPER	REPRISE 26686*/WARNER BROS. (9.98/15.98) GET CLOSER	56
97	NEW	1	1	B. BROWN POSSE	MCA 10785 (9.98/15.98) B. BROWN POSSE	97
98	97	—	24	BASS OUTLAWS	NEWTOWN 2210* (9.98/13.98) ILLEGAL BASS	48
99	RE-ENTRY	31	31	CHUCKII BOOKER	ATLANTIC 82410*/AG (9.98/15.98) NIICE N' WIILD	13
100	RE-ENTRY	11	11	E-40	SIC WID IT 711* (9.98/13.98) FEDERAL	80

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications.

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**TERRI ROSSI'S
RHYTHM
SECTION**

ALL YOU CHART MAVENS MUST BE IN HEAVEN: Labels are beginning to release their superstar radio acts, and now we'll all get to see some more exciting movement on the new charts. We've seen how effective the new information has been for big street and rap records, such as "Nuthin' But A 'G' Thang," by **Dr. Dre** (Death Row), and "Hip Hop Hooray," by **Naughty By Nature** (Tommy Boy). We've even seen how well the new charts reflect breaking new artists, such as **Silk** and **SWV**. Now, we're going to see the battle of the giants.

Let's start with last week's record-setting ascension to No. 1. "That's The Way Love Goes," by **Janet Jackson** (Virgin), does it in two, count 'em, two weeks, eclipsing the big moment for "Knockin' Da Boots," by **H-Town** (Luke). Jackson's total points were 10% higher than H-Town's. This week's margin is slightly smaller: The total for "That's The Way" is only 8% greater than "Knockin' Da Boots." On the Top R&B Albums chart, H-Town makes a serious move, 7-3, with a 22% increase in sales. Albums by Dr. Dre and SWV made increases and earned bullets, but their increases were not as strong as H-Town's. Sales for "It's About Time," by SWV (RCA), are well past gold, but it has yet to claim the No. 1 slot on the chart.

Last week's Hot Shot Debut, "Little Miracles (Happen Every Day)," by **Luther Vandross** (Epic), debuted at No. 38. Fueled by a 20% increase in airplay and a strong debut at No. 37 on the single sales chart, it zooms to No. 20. This week's big single is "The Floor," by **Johnny Gill** (Motown). It debuts at No. 36 on the Hot R&B Singles chart and at No. 15 on the R&B Radio Monitor. Radio listeners are hot for Gill: His track "There You Go," from the "Boomerang" soundtrack (LaFace), was never released as a single, so it cannot be fairly compared with other records on the singles chart. Yet, I think it's interesting that that song stayed on the R&B Radio Monitor chart for 18 weeks and is still on the R&B Radio Recurrent Monitor chart at No. 25, in its 19th week. This will be the radio record to beat.

HOW HOT HOTLANTA? Atlanta has made its mark as an entertainment mecca. But has anyone been watching Ichiban? As independent distributors of smaller labels, **Nina Easton**, VP, and her staff are making major-label impressions on the charts. Two acts on the Wrap label have performed well. "New Breed," by **M.C. Breed**, enters the Top R&B Albums chart at No. 23 and "Quad City Knock" by **95 South** bullets up the chart 38-30, with a 34% increase in sales points. On the Hot R&B Singles chart, "Whoot, There It Is," by **95 South**, is the Power Pick/Sales winner. It zooms up the chart, 52-35. In case you didn't know, "quad city knock" refers to base music.

EVERY WEEK, one record or another gets squeezed by more powerful action and may get held in place or pushed back. Well, it happens this week to "Give Him A Love He Can Feel," by **Tené Williams** (Pendulum). Sales increases help cushion the backward movement, and the single should bounce back. Take a look at the bottom half of the chart—from 50-90, only a handful of records doesn't have bullets.

RECORD-BREAKING RECORDS: "Cooleyhighharmony," by **Boyz II Men** (Motown), establishes a new record as the longest-charting album on the Top R&B Albums chart at 102 weeks. "Thriller," by **Michael Jackson** (Epic), remained on the R&B albums chart for 101 weeks.

Onyx Salutes Hip-Hop On Roaring Debut

BY HAVELOCK NELSON



ONYX: Suave, Big D.S., Sticky Fingaz, and Fredro Starr

NEW YORK—"Cool like dat" (from Digable Planets' "Rebirth Of Slick") and "Hey! Ho!" (from Naughty By Nature's "Hip Hop Hooray") have been phrases on the lips of rap aficionados this year. Then there's "Throw ya gunz in the air and pop-pop like ya just don't care," the frothy chorus from Onyx's aggressive rap anthem and crossover radio hit "Throw Ya Gunz."

Def Jam/RAL director of A&R Traci Waples says, "The phrase isn't about violence; it's a way to salute hip-hop."

The first single from Onyx's debut album, "Badafucup," that track established the JMJ/Chaos/Columbia quintet as a master of manic and energetic hard-

mons] they could make a good, solid album," says Waples.

Consisting of Sticky Fingaz, Fredro Starr, Big D.S., Suave, and Chyskillz, the group doesn't rhyme—it roars. Lyor Cohen of Rush Artist Management, which represents Onyx, says, "In the past year or so, most hip-hop has been extremely laid back. Onyx isn't like that."

The label's plan to establish the group involved a "crossunder" approach that emphasized its style. Or, as Cohen (who says he hates titles) explains, "We instructed our staff to make sure the street was aware of this group, but not to oversell it. We wanted to let people come to us and say, 'Yo! That Onyx shit is all that!'"

(Continued on next page)

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	6	3	NATURAL	ARRESTED DEVELOPMENT (CHRYSALIS)	14	19	2	WHO'S THE MAN?	HOUSE OF PAIN (TOMMY BOY)
2	8	3	BUDDY X	NENEH CHERRY (VIRGIN)	15	—	1	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
3	22	2	FALLIN DOWN	NU COLOURS (POLYDOR/PLG)	16	10	7	I DO CARE	CLASSIC EXAMPLE (HOLLYWOOD BASIC)
4	12	3	ANUTHA LUV	P.O.V. (GIANT/REPRISE)	17	—	1	ALL I EVER ASK	NAJEE (EMI/ERG)
5	2	2	HEAD OR GUT	ILLEGAL (ROWDY/ARISTA)	18	—	1	SLAM	ONYX (JMJ/CHAOS/COLUMBIA)
6	14	2	LA LA LOVE	BOBBY ROSS AVILA (PERSPECTIVE/A&M)	19	16	6	BUT I LOVE YOU	MIKI HOWARD (GIANT/REPRISE)
7	11	4	LEGACY	MAD COBRA (COLUMBIA)	20	—	1	BY THE TIME THIS NIGHT IS OVER	KENNY G (ARISTA)
8	—	1	WAITING IN VAIN	LEE RITENOUR (GRP)	21	23	2	COME OVER, BABY	COLIN ENGLAND (MOTOWN)
9	1	8	RESPECT DUE	DADDY FREDDY (CHRYSALIS/ERG)	22	—	1	SAY U LUV ME	GROOVE U (JAMAAL)
10	21	2	GIRL I'VE BEEN HURT	SNOW (EASTWEST)	23	15	8	JEEP ASS NIGUH	MASTA ACE INC. (DELICIOUS VINYL)
11	18	4	GIMME GIMME	AVA CHERRY (RADIKAL/CRITIQUE)	24	—	1	ONE NIGHT OF FREEDOM	B.B.O.T.I. (A&M)
12	9	6	WAKE UP EVERYBODY	NICK SCOTTI (REPRISE)	25	—	1	BOUNCE TA THIS	SHOWBIZ & A.G. (LONDON/PLG)
13	13	5	OFF & ON	TRENDS OF CULTURE (MAD SOUNDS)					

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

Billboard

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NEW PRODUCTION DUO TAKES FLIGHT

(Continued from page 23)

Though they had left Minneapolis, the pair did not give up on their writing or their Minneapolis dreams. "We attended a seminar at the Minnesota Black Music Expo in 1989," continues Prof-T. "Jimmy Jam was one of the panelists. So Lance proceeded to stand up and say, 'Jam, I want a job and a Flyte Tyme jacket.' Well, I guess Jimmy was tickled by that and he gave us his card. We went home, put together our best demo, prayed over it, and sent it in. Within a month, we got a call from Terry Lewis saying they'd like to have us as staff writers and producers."

The two moved to Minneapolis again and started working out of the state-of-the-art studio Jam & Lewis opened in

Edina, Minn., in 1989. The two say Jam & Lewis didn't hover, but they did want them to get up to speed in terms of engineering, and instituted a weekly engineering class with in-house engineer Steve Hodge, which any Flyte Tyme staffer could attend. "They basically stopped the classes after we got the hang of it," says Alexander.

Their first work was remixes for such acts as the Time ("we did a house mix on 'Jerkout'") and Sounds Of Blackness, and they even placed two tracks from their original demo—"Every Time I Get Up" and "Hang On"—on Alexander O'Neal's "All True Man" album. While they also did extensive work on the last solo projects by Shanice and Johnny

Gill, L.A. & Prof-T say a mixture of politics and bad timing pushed their tunes off the final album versions. "It's OK, it was a good experience; it made us leaner," says Prof-T. They also have produced several tracks including the title cut, on O'Neal's latest solo effort, "Love Makes No Sense."

But their previous experience as members of a band—and their identification with such musical influences as Cameo, the Ohio Players, the Isley Brothers, Con Funk Shun, the Barksays, and Earth Wind & Fire—kept eating away at their imaginations. And after a year as staff writers at Flyte Tyme, L.A. and Prof-T began talking to Jam & Lewis about starting a band.

"Being in Grand Jury and playing live in the band back home helped us a lot as producers," says Alexander. "A lot of producers and writers start off writing in their basement, but most of the best producers started in a band, like L.A. & Face [in the Deele] and Jimmy & Terry [in the Time]. Even though we were signed as staff to Flyte Tyme, being in a band was the ultimate dream."

Lo-Key? was born as the two young producers called back some of the members of Grand Jury and put together their Perspective Records debut, "Where Dey At?," which has spawned three singles, including the current "Sweet On U," which hit the Hot R&B Singles chart's top 15.

With Lo-Key? doing so well at radio, the producers find themselves in conflict over priorities, but hope to balance

roles as studio gurus and artists.

L.A. & Prof-T have a lot to say about the process of producing records. Says Prof-T, "The term 'producer' is used very loosely now—everybody's producing. Well, when it comes to the definition of producer, I like to use the Jimmy Jam terminology: You can go to any store and buy a suit. But if you go to a tailor, the tailor will make the suit for you and only you. What a producer should do is produce and write a song made for you. And it's a joint effort."

"That's another thing that people get misled about. People think if they bring their artists to the producer, he's gonna make this track and my artist is gonna be all that. Producers need to work with the artist that can take that track somewhere else," he says.

RHYTHM AND BLUES

(Continued from page 23)

spect, and to the fierce ruling divas of the industry: Sylvia Rhone, Sharon Heyward, Glynice Coleman, Ornetta Barber Dickerson, Cassandra Mills, Juanita Stephens, and to Jean Riggins, whose cheerleading brought me to the attention of Arista. There are so many other industry women whom I admire and value: Love you all, g'on, girls! Equally hon-

orable mention goes to the special men who gave me advice and/or always took my calls: Ray Harris, Skip Miller, Jheryl Busby, Varnell Johnson, Gary Harris, Rick Hunt, Ruben Rodriguez, Richard Nash, Hank Caldwell, Paxton Baker, Erik Nuri, A.D. Washington, Lamont Boles, Jimmy Jam, Barry Weiss, Ed Eckstine, L.A. Reid, Mi-

chael Mitchell, Bill Stephney, Jack Gibson, and Jules Malamud—wish I could name you all!

I'm grateful and thankful as I leave, and I wish that the person who succeeds me in this post has as great a ride (my successor had not been determined by press time). But I'll just say so long, and not goodbye, because I will be seeing you all. Peace!

ROARING DEBUT FOR ONYX

(Continued from preceding page)

In building a street-level buzz, Cohen and the label staff attempted to capture and represent Onyx's "nervous excitement" on video, vinyl, and elsewhere.

"We utilized teaser campaigns, and we put them on dates with people like Brand Nubian, Grand Puba, Public Enemy, and House Of Pain. The group is incredible live."

"Bacdafucup" dropped March 30 and has been on Billboard's Top R&B Albums chart for five weeks. "They delivered a powerful album embodying all the excitement of their live performances," says Def Jam president David Harleston. "Onyx vividly expresses the frustrations that face so many youth, especially young African-American males."

In "Slam," the second single from "Bacdafucup," Sticky Fingaz says, "I'm an inspiration of a whole generation." Cohen says the cut is beginning to develop well at retail and at video outlets. Waples says, "'Slam' is inviting a whole new audience to the Onyx party, with that whole slam-dancing vibe."

APRIL CERTIFICATIONS BODE WELL FOR BOXED SETS

(Continued from page 10)

A complete list of the April RIAA certifications follows.

MULTIPLATINUM ALBUMS

Kenny G, "Breathless," Arista, 4 million.
Led Zeppelin, "Led Zeppelin" (boxed set), Atlantic, 4 million.
Reba McEntire, "Rumor Has It," MCA, 2 million.

PLATINUM ALBUMS

Silk, "Lose Control," Elektra, its first.
Snow, "12 Inches Of Snow," EastWest, his first.
Trisha Yearwood, "Hearts In Armor," MCA, her second.
Brooks & Dunn, "Hard Working Man," Arista, their second.

GOLD ALBUMS

Hi-Five, "Keep It Goin' On," Jive, its second.
Peter, Paul & Mary, "Peter, Paul & Mommy," Warner Bros., their ninth.
Pink Floyd, "Shine On" (boxed set), Columbia, its third.
Slayer, "Seasons In The Abyss," Def American, its third.
Paul McCartney, "Off The Ground," Capitol, his eighth.
Dolly Parton, "Slow Dancing With The Moon," Columbia Nashville, her 10th.
Tracy Lawrence, "Alibis," Atlantic, his second.
Stone Temple Pilots, "Core," Atlantic, their first.
Poison, "Native Tongue," Capitol, its fourth.
Mr. Scarface, "Mr. Scarface Is Back," Priority, his first.

Soul Asylum, "Grave Dancers Union," Columbia, its first.
Brooks & Dunn, "Hard Working Man," Arista, their second.

After 7, "Takin' My Time," Virgin, its second.
John Michael Montgomery, "Life's A Dance," Atlantic, his first.

PLATINUM SINGLES

Silk, "Freak Me," Elektra, his first.

GOLD SINGLES

SWV, "I'm So Into You," RCA, its first.
Duice, "Dazzey Duks," TMR Records/Benchmark, its first.
Jade, "Don't Walk Away," Giant/Reprise, its first.
Silk, "Freak Me," Elektra, its first.
Whitney Houston, "I'm Every Woman," Arista, her sixth.

BODY SHOP PROMOTION

(Continued from page 10)

"Putumayo Presents The Best Of World Music Volume 1: World Vocal" and "Volume 2: Instrumental" were released to traditional and nontraditional retail outlets.

Warner Bros. Baltimore/Washington, D.C., promotion rep. Dan Nathanson, who worked on The Body Shop promotion, says, "The Body Shop offered a great opportunity to expose quality artists to a key demo that's not fully serviced by pop radio."

The concept for the promotion stems from "Body And Soul. Profits With Principals," a book written by The Body Shop owner Anita Roddick in which she discusses the ideal music to shop by. Simon, lang, and Isaak were among those listed.

The Body Shop stores have a countertop display listing artists and song titles to promote the acts on the compilation.

The first two Rhino volumes include tracks by Gilberto Gil, Johnny Clegg & Juluka, Bela Fleck, Acoustic Alchemy, and McKennit. The label plans to release two more volumes by year's end, says VP/marketing Chris Tobey.

In addition to selling the discs in Rhino's normal music accounts and independent world music stores, the releases also are being distributed to the 350 alternative clothing and gift retailers that carry the Putumayo line, says Tobey.

Billboard®

FOR WEEK ENDING MAY 15, 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	3	4	6	HOW I'M COMIN' (C) (T) DEF JAM 74811/COLUMBIA	◆ L.L. COOL J 1 weeks at No. 1
2	1	1	8	DOWN WITH THE KING (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C.
3	2	3	11	FUNKY CHILD (C) (M) (T) PENDULUM 64672/ELEKTRA	◆ LORDS OF THE UNDERGROUND
4	5	5	8	TYPICAL REASONS (C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA	◆ PRINCE MARKIE DEE
5	6	6	8	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM
6	7	8	6	ROLL WIT THA FLAVOR (M) (T) (X) FLAVOR UNIT 74897*/EPIC	◆ THE FLAVOR UNIT MC'S
7	12	19	4	DEEPER (M) (T) DJ WEST/CHAOS 74737*/COLUMBIA	◆ BOSS
8	8	10	9	I GET WRECKED (M) (T) (X) RUFFHOUSE 74857*/COLUMBIA	◆ TIM DOG
9	4	2	9	IT WAS A GOOD DAY (C) (T) PRIORITY 53817	◆ ICE CUBE
10	10	11	7	BOW WOW WOW (M) (T) IMMORTAL 74852*/EPIC	◆ FUNKDOOBIEST
11	14	22	5	LOTS OF LOVIN (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH
12	11	14	5	WRECKX SHOP (C) (M) (T) MCA 54531	◆ WRECKX-N-EFFECT
13	13	16	5	OFF & ON (C) (T) MAD SOUNDS 2199/MOTOWN	◆ TRENDS OF CULTURE
14	15	21	4	CREWZ POP (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S
15	19	27	3	PASSIN' ME BY (C) (T) DELICIOUS VINYL 98434/AG	◆ THE PHARCYDE
16	21	29	3	TRUTHFUL (C) (M) (T) (X) UPTOWN 54593/MCA	◆ HEAVY D. & THE BOYZ
17	16	15	6	TICK TOCK (C) (T) WRAP 138/ICHI-BAN	◆ KILO
18	18	18	14	NUTHIN' BUT A 'G' THANG ▲ (C) (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
19	22	26	4	GUNSHOT (M) (T) FREEZE 50032*	◆ KENNY DOPE
20	NEW ►		1	HEAD OR GUT (C) (M) (T) (X) ROWDY 5010/ARISTA	◆ ILLEGAL
21	17	13	8	LOVE ME OR LEAVE ME ALONE (C) (M) (T) ELEKTRA 64661	◆ BRAND NUBIAN
22	NEW ►		1	BOUNCE TA THIS (C) (T) PAYDAY/LONDON 857 086/PLG	◆ SHOWBIZ & A.G.
23	NEW ►		1	SIX FEET DEEP (C) (T) RAP-A-LOT 53823/PRIORITY	◆ GETO BOYS
24	27	—	2	DOLLY MY BABY (M) (T) (X) COLUMBIA 74855*	◆ SUPER CAT
25	29	—	2	WHERE I'M FROM (C) (M) (T) (X) PENDULUM 64648/ELEKTRA	◆ DIGABLE PLANETS
26	9	7	10	BORN 2 B.R.E.E.D. (C) (M) (T) (X) WARNER BROS. 18691	◆ MONIE LOVE
27	20	9	10	CROOKED OFFICER (C) (T) RAP-A-LOT 53818/PRIORITY	◆ GETO BOYS
28	25	24	14	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 954*	◆ NAUGHTY BY NATURE
29	23	20	15	THROW YOUR GUNZ (M) (T) JMJ/CHAOS 74766*/COLUMBIA	◆ ONYX
30	26	17	12	FLIP DA SCRIPT (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I

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.

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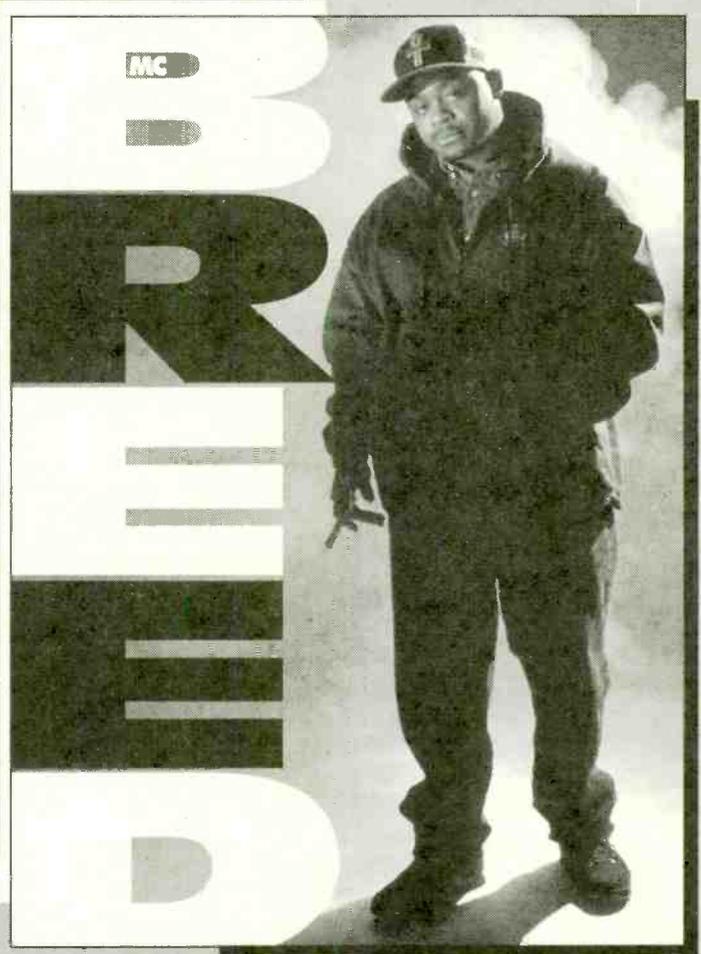
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'4 The Love Of' Maurice; Remix Redux; Ultra Fine

THE SINGLE LIFE: Although Maurice Joshua has done a respectable job staying in the public eye with a long list of cool remixes for other artists, it has been *way* too long since he has regaled punters with a composition of his own. The wait is finally over with the release of "4 The Luv Of U" (Vibe, Chicago).

The record is a bright and anthemic house kicker, sung with necessary roof-raising authority by Meechie, who fronted last year's underrated "Survival" by Machine Orchestra. Besides pumping hard beats that will fill nearly any dancefloor, "4 The Luv Of U" illustrates a noticeable growth in Joshua's overall writing ability—particularly in developing a memorable pop-ish hook. We think he is definitely ready to start penning material for other mainstream dance acts... any takers?

In addition to Mo's own two mixes, George Porgie and Chicago's UBQ posse contribute workable versions of the single. Chew on this... over and over again.

Heavy props to A&M's London arm for swinging so heavily (and creatively) on the club tip lately. The latest in its string of sterling 12-inch singles is "Rockin' To The Rhythm," by Convert, a saxophone-injected tribal/houser. Composed and produced by Belgium's Peter Ramson and Danny van Wauwe, the track clips along at a lively pace, with a nice balance between Euro-disco flash and African percussion. Frank de Wulf's remixes are great fun—particularly the "Sax The House" version.

Lisa B. strikes a stylish pose on "Glam" (London/FFRR), a pop/disco romp that tries to expand on the concept of Madonna's "Vogue." Amid a flurry of strings, perky trance-induced beats, and haughty background vocals, Lisa urges you to be special, by "glamorizing your life." A bit cheeky, yes, but it sure is festive fodder those who

live to work the runway. Paul Oakenfold, Steve Osbourne, and Rob Davis join forces to provide a potpourri of shoulder-shaking mixes. Best of the batch are the "Divine" and "Diss-Cuss" version.

You can never predict what JoVonn will bring to the table next. This time, the enigmatic producer and composer serves underground punters with three smooth, ambient dubs on "The Goldhouse EP" (Emotive, New York). "Pianos Of Gold" has a familiar tone, with staccato vocal loops, while "Back To The House" is fueled with blunt string effects and church organs. Perhaps most programmable is "Don't Wanna Let U Go," with its sweet R&B tones and jazzy synth-generated clarinet solo. Jams to sink your teeth (and booty) into.

It's good to see Jaydee's red-hot "Plastic Dreams," find a stateside label home at Epic on the heels of its rampant success as a British import. Robin Albers, the act's mastermind, cooks an appetizing stew of chunky tribal beats and free-form trance keyboard noodling. The track gets its edge from an aftertaste of subtle techno spice. A bright spot on the label's just-issued "Welcome To The Future" compilation.

Hankering for a dose of iron-lunged diva belting? Look no further than Love Station's "Shine On Me" (Fresh, U.K.). Rolling piano lines are the cushion for a thick and muscular groove, while an uncredited newcomer gives her more seasoned competition a run for the bucks with a performance that could break glass. Four mixes range in mood from slightly restrained to full-tilt earthquake. Choose any of 'em for a blastin' good time.

Hi-NRG purists are simply agog over "Remember The Time" by Wain L. (A Beat C, Italy)—and rightly so. This happy li'l ditty takes you on a journey back to the subgenre's mid-'80s heyday as layers of dramatic, Cer-



by Larry Flick

rone-influenced synth/strings spiral around a chipper female vocal and a rush of fist-waving backing chants. A peak-hour pleasure that could make the switch over to the club mainstream with a harder remix.

Our friends at the independent FNAC Records in Paris prove why the label is reputed as one of its country's



FOR WEEK ENDING MAY 15, 1993

CLUB PLAY

1. CATCH ME BETTY BOO SIRE
2. GLAMMER GIRL THE LOOK SEXY
3. THAT'S THE WAY LOVE IS BOBBY BROWN MCA
4. I WANT YOU BACK GEORGE LAMOND COLUMBIA
5. NATURAL ARRESTED DEVELOPMENT CHRYSALIS

MAXI-SINGLES SALES

1. BUDDY X NENEH CHERRY VIRGIN
2. THAT'S THE WAY LOVE IS BOBBY BROWN MCA
3. BAD BOYS INNER CIRCLE BIG BEAT
4. SWEET HARMONY THE BELOVED ATLANTIC
5. SENTINEL-RESTRUCTURE MIKE OLDFIELD REPRISE

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

best with a couple potent and highly accessible singles. "Good For Me, No Good For Me" by LnS is an interesting study in ambient, space-age synths, feverish NRG beats, and hypnotic vocal loops. The cut slowly builds from a beat-free collision of keyboard melodies to a frenetic climax that will leave you heaving in a corner.

Deepside's "Tolerance EP" places FNAC firmly in tribal/trance and dark house territory with three dubs that are deliberately spare and often focused on computer-effects and African percussion. Producer and composer Ludovic Navarre is a talent to watch; he crafts the kind of grooves that trigger major stardom in the U.S. club scene. Intense.

Will it really surprise anyone that Jomanda has been transformed into a new-jill-swingler à la En Vogue, SWV, and Jade? Sadly, probably not. The one-time purveyors of R&B-drenched deep-house preview its second Big Beat/Atlantic set, "Nubian Soul," with a faithful cover of DeBarge's pop nugget "I Like It."

Though the record has undeniable radio potential, it is completely devoid of heart and personality. This would be forgivable if we could forget the vocal charm that made the trio's previous

gems like "Got A Love For You" so memorable—but, alas, we cannot. Adding insult to injury, the label has just serviced a 12-inch pressing of "I Like It" to club DJs without one workable club mix. Talk about forgetting your core audience.

MIXIN' IT UP: The problem of remix services releasing new versions of records without label permission has apparently spun out of control once again.

Way-hot U.K. indie Logic Records currently is embroiled in a heated debate with the California-based Razor-raid service over allegedly unauthorized mixes of "Sing Hallelujah" by Dr. Alban, among others. Also, Warner Bros. is leading a growing brigade of labels on the tail of All Mixed Up in New Hampshire. WB is accusing the company of pirating tracks from Madonna's "Erotica" album for its remix packages.

Although no official lawsuits have been leveled yet, the battle lines are being clearly drawn.

There is no question that remix services are an effective tool of promotion at the majors. Frequently enough, Razormaid, Hot Tracks, DMC, and others have made a considerable difference in the success or failure of a marginal (read: low priority) release. Certainly, they deserve a crack at the juicy, superstar music once in a while, too. All too often, they don't get that chance.

But remixing and releasing a track without permission is not the way to get even. Besides being an illegal act, it is extremely unfair to an act that may want to exert deserved control over how it is portrayed in the public. The artist is the real victim in this war; whether it is by losing out on the exposure remix services provide, or by the cheesy and potentially damaging product that some companies issue.

The solution? Labels need to keep an open mind in doling out tracks to remix services; and the services have to watch their business practices. The credible companies should consider banding together for a little self-policing. This clearly is a case where one bad apple could easily spoil it for the whole bunch.

TID-BEATS: Ultra Nate is putting the finishing touches on "One Woman's Insanity," her second set on Warner Bros., due for release in August. The Basement Boys are the primary producers again, though CutFather & SoulShock, D-Influence, and Nellee Hooper also contribute tracks. An early preview displays considerable growth in the singer's range. Choice bits include a wrenching rendition of Boy George's "I Specialize In Loneliness," "How Long," with its tasty pop/funk groove, and "Joy," a gospel/houser currently being remixed by Todd Terry and the Basement Boys... The folks at EMI are digging through the label's vaults for material to fill a Kajagoogoo CD retrospective. Scheduled for late-summer release, the set

will feature a batch of rare tunes, as well as original 12-inch mixes of the '80s hit "Too Shy," and "Never Ending Story," a cult favorite by the now-defunct act's leader, Limahl... Hi-NRG hunk Paul Lekakis is back on the dancefloor with "Let It Out," a Ralphy Dee-produced twirler on ZYX Records... New York's Warlock Records soon will offer the first edition of its "Club Classics" compilation series. Essential for its original versions of goodies like "Walking On Sunshine" by Rocker's Revenge, "Crash Goes Love" by Loleatta Holloway, and "In The Night" by Zenobia. Warlock has just purchased the Sleeping Bag and Fresh Records catalogs. Look for compilations in the coming months... Singer Georgio enters the indie-label sweepstakes with G-String Records, which will be aimed toward the house and hip-hop markets. His first signing is Los Angeles rap act Projek-X... What's an extra remix or two between friends, right? A promo-only pressing of Hank Shocklee's street interpretations of Janet Jackson's gorgeous "That's The Way Love Goes" (Virgin) will be circulating imminently. Meanwhile, Brothers In Rhythm and Todd Terry are refashioning the next single, "If," for clubs. There are more than a few appetizing treats on La J's forthcoming opus, "janet," a compelling and elaborate look at romance and erotica—as told from an assertive African-American woman's perspective. Of the set's abundance of cool grooves, DJs should first consider "Throb," a heart-racing deep-houser, and "You Want This," a chugging gem that has inspired use of samples from "Love Child" by the Supremes... Speaking of Virgin, we can now reveal that OMD is the real artist on Liberator's fierce "Stand Above Me"... Folks hankering for the early days of Depeche Mode, and modern-pop/dance acts like New Order and Erasure should snag a copy of Scott Alan Russell's ambitious self-titled album. Based in Fort Worth, Texas, Russell has crafted an impressive collection of tunes that combine percolating synth-beats, contagious pop hooks, and detached, almost Bowie-esque vocals. "Ghost" and "World" are well worthy of play on and off alternative and NRG dancefloors, while "Electric" and "#65" are intriguing instrumentals that have a hard, rhythmic base, but are coated with quasi-classical drama. With his tape just starting to hit the street, we predict this promising new talent to break out of the Southwestern market lickety-split. Major-label A&R reps should get on the horn immediately.

PARTING GLANCES: The Florida dance community is mourning the loss of club DJ Philip Alexion, who died April 4. He was 35 years old. Alexion was a prominent spinner at numerous clubs throughout Florida, occasionally traveling to New York for gigs at Studio 54. At the time of his death, he was a press-room crew supervisor at the Sun-Sentinel newspaper in Fort Lauderdale.



Everybody March! Epic siren Rozalla, pictured, was among the dance music artists who participated in the recent March On Washington, which aimed to bring national attention to a variety of gay and lesbian issues. According to published estimates, the event drew as many as 1 million people. The slew of club parties surrounding the march was highlighted by the "Spring To Life" fund-raiser, which had appearances by Rozalla, RuPaul, and Mary Wilson. An estimated 6,000 people attended, raising roughly \$400,000 for the Gay & Lesbian Victory Fund, which helps elect openly gay officials to all forms and levels of government.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
*** No. 1 ***					
1	2	5	7	FEVER MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
2	5	6	8	I CAN'T GET NO SLEEP CUTTING 273	MASTERS AT WORK FEATURING INDIA
3	6	9	6	WHO IS IT EPIC 74406	MICHAEL JACKSON
4	7	8	8	INDEPENDENCE SBK 19777/ERG	LULU
5	9	15	7	MORE AND MORE A 25028/IMAGO	CAPTAIN HOLLYWOOD PROJECT
6	8	10	9	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
7	3	1	10	TOOK MY LOVE COLUMBIA 74862	BIZARRE INC FEATURING ANGIE BROWN
8	13	20	4	PRESSURE US COLUMBIA 74916	SUNSCREAM
9	1	2	11	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.
10	12	16	6	WAKE UP EVERYBODY REPRISE 40759/WARNER BROS.	NICK SCOTTI
11	15	17	6	SWEET LULLABY EPIC 74919	DEEP FOREST
12	4	4	10	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
13	18	23	5	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	UTAH SAINTS
14	21	29	4	PHOREVER PEOPLE EPIC 74898	THE SHAMEN
15	20	24	5	JUMP THEY SAY SAVAGE 50034	DAVID BOWIE
16	19	18	6	BOW WOW WOW IMMORTAL 74852/EPIC	FUNKDOOBIEST
17	23	32	4	JUST A DREAM MCA 54595	DONNA DELORY
18	27	35	3	RUSHING NERVOUS PROMO	LONI CLARK
19	24	28	5	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
20	11	3	10	I FEEL YOU SIRE 40767/WARNER BROS.	DEPECHE MODE
21	16	7	10	CAN'T GET ANY HARDER SCOTTI BROS. 75352	JAMES BROWN
22	14	12	12	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
23	25	30	5	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
24	32	—	2	BUDDY X VIRGIN 12665	NENEH CHERRY
*** Power Pick ***					
25	33	—	2	REGRET QWEST 40760/WARNER BROS.	NEW ORDER
26	10	11	12	BORN 2 B.R.E.E.D. WARNER BROS. 40641	MONIE LOVE
27	31	34	4	GO AWAY EPIC 74843	GLORIA ESTEFAN
28	29	37	4	ELEVATOR UP AND DOWN ZYX 6668	INTERACTIVE
29	17	14	9	JAMAICAN IN NEW YORK ELEKTRA 66339	SHINEHEAD
30	42	—	2	QUEENIE DALI 66305/ELEKTRA	ETHYL MEATFLOW
31	28	21	11	ENJOY LIFE EIGHT BALL 9207	WAVE
32	26	19	11	BOSS DRUM EPIC 74898	THE SHAMEN
33	35	41	3	GIVE HIM A LOVE HE CAN FEEL PENDULUM 66326/ELEKTRA	TENE WILLIAMS
34	37	46	3	FUNKY GUITAR ZYX 6881	TC
35	36	45	3	I LIFT MY CUP PULSE 8 12394/RADIKAL	GLOWORM
*** Hot Shot Debut ***					
36	NEW	1	1	YOUR TOWN CHAOS 74959	DEACON BLUE
37	NEW	1	1	SENTINEL-RESTRUCTURE REPRISE 40749/WARNER BROS.	MIKE OLDFIELD
38	38	40	4	TYPICAL REASONS COLUMBIA 74865	PRINCE MARKIE DEE & SOUL CONVENTION
39	NEW	1	1	I BELIEVE MOONSHINE MUSIC 55300	LUNATIC FRINGE
40	46	—	2	T-E-C-H-N-O PANTERA 0494	BASIC ELEMENTS
41	39	42	4	DO YOU NEED SOME? MERCURY 862 009/PLG	MIND BOMB
42	40	44	3	JUNGLE BILL SMASH 880 003/PLG	YELLO
43	NEW	1	1	CROSTALK SPV IMPORT	ELEKTRIC MUSIC
44	30	25	11	I WANNA BE SOMEONE ATLANTIC 85791	CLUB Z
45	45	—	2	NEVER BE DSB IMPORT	ZETTE
46	34	22	9	NO LIMIT RADIKAL 12389/CRITIQUE	2 UNLIMITED
47	NEW	1	1	WIND IT UP ELEKTRA 66319	THE PRODIGY
48	22	13	11	LITTLE BIRD ARISTA 1-2522	ANNIE LENNOX
49	41	31	7	EXTERMINATE! ARISTA 1-2545	SNAP FEATURING NIKI HARIS
50	43	39	6	FUNKY CHILD PENDULUM 66330/ELEKTRA	LORDS OF THE UNDERGROUND

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
*** No. 1 ***					
1	1	2	10	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	ROBIN S.
2	2	6	3	WHO IS IT (M) (T) (X) EPIC 74406	MICHAEL JACKSON
3	6	5	8	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	FUNKDOOBIEST
4	7	7	10	I'M SO INTO YOU (M) (T) (X) RCA 62452	SWV
5	8	8	6	ROLL WIT THA FLAVA (M) (T) (X) FLAVOR UNIT 74897/EPIC	THE FLAVOR UNIT MC'S
6	11	20	5	MORE AND MORE (M) (T) (X) A 25028/IMAGO	CAPTAIN HOLLYWOOD PROJECT
7	10	14	6	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	THE SHAMEN
8	5	4	10	IT'S MY LIFE (M) (T) (X) LOGIC 1-2492/ARISTA	DR. ALBAN
9	14	27	3	REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	NEW ORDER
10	3	1	7	FEVER/BAD GIRL (M) (T) (X) MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
11	4	3	9	FAITH (IN THE POWER OF LOVE) (T) (X) EPIC 74887	ROZALLA
12	17	32	3	GO AWAY (T) (X) EPIC 74843	GLORIA ESTEFAN
13	13	17	7	WRECKX SHOP (M) (T) (X) MCA 54532	WRECKX-N-EFFECT
14	9	10	9	I'M RAVING (M) (T) (X) ARISTA 1-2525	L.A. STYLE
15	16	19	8	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	MASTERS AT WORK FEATURING INDIA
16	21	35	3	JUMP THEY SAY (M) (T) (X) SAVAGE 50034	DAVID BOWIE
17	18	18	7	TOOK MY LOVE (T) (X) COLUMBIA 74862	BIZARRE INC FEATURING ANGIE BROWN
18	12	15	8	DOWN WITH THE KING (T) (X) PROFILE 7391	RUN-D.M.C.
19	22	25	5	WAKE UP EVERYBODY (T) (X) REPRISE 40759/WARNER BROS.	NICK SCOTTI
20	25	43	4	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	THE PHARCYDE
21	30	36	3	EVERY LITTLE THING U DO (T) (X) UPTOWN 54613/MCA	CHRISTOPHER WILLIAMS
22	20	21	9	FUNKY CHILD (M) (T) PENDULUM 66330/ELEKTRA	LORDS OF THE UNDERGROUND
*** Power Pick ***					
23	33	—	2	SWEET LULLABY (T) (X) EPIC 74919	DEEP FOREST
24	29	33	4	YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
25	26	30	5	NO LIMIT (M) (T) (X) RADIKAL 12389/CRITIQUE	2 UNLIMITED
26	28	24	5	HOW I'M COMIN' (T) DEF JAM 74810/COLUMBIA	L.L. COOL J
27	35	38	5	LOVE ME THE RIGHT WAY (T) LOGIC 62447/RCA	RAPINATION & KYM MAZELLE
28	34	37	13	CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG	STEREO MC'S
29	31	22	14	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW/INTERSCOPE 53819/AG	DR. DRE
30	38	—	12	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
31	15	9	10	BORN 2 B.R.E.E.D. (M) (T) (X) WARNER BROS. 40641	MONIE LOVE
32	32	23	14	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	NAUGHTY BY NATURE
33	37	45	4	IT'S ALRIGHT (M) (T) SILAS 54577/MCA	CHANTE MOORE
34	19	11	10	I FEEL YOU (M) (T) (X) SIRE 40767/WARNER BROS.	DEPECHE MODE
35	36	39	4	INDEPENDENCE (T) (X) SBK 19777/ERG	LULU
36	39	41	4	EXTERMINATE! (M) (T) (X) ARISTA 1-2545	SNAP FEATURING NIKI HARIS
*** Hot Shot Debut ***					
37	NEW	1	1	CATCH ME (T) (X) SIRE 40819/WARNER BROS.	BETTY BOO
38	46	—	2	CREWZ POP (M) (T) EASTWEST 96068/AG	DA YOUNGSTA'S
39	43	—	2	DEEPER (M) (T) DJ WEST/CHAOS 74737/COLUMBIA	BOSS
40	27	12	13	GIVE IT TO YOU (T) (X) RCA 62434	MARTHA WASH
41	50	47	3	WHERE I'M FROM (M) (T) (X) PENDULUM 66318/ELEKTRA	DIGABLE PLANETS
42	NEW	1	1	KNOCKIN' DA BOOTS (M) (T) LUKE 461	H-TOWN
43	45	—	2	MAKOSSA/I LIKE YOU (T) FREEZE 50029	HOUSE OF GYPSIES
44	47	46	23	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	RUPAUL
45	NEW	1	1	LOOKING THROUGH PATIENT EYES (T) (X) GEE STREET/ISLAND 862 025/PLG	P.M. DAWN
46	24	13	11	I'M EVERY WOMAN (M) (T) (X) ARISTA 1-2520	WHITNEY HOUSTON
47	49	48	7	DAZZEY DUKS (T) TMR 3089/BELLMARK	DUICE
48	NEW	1	1	JUST A DREAM (M) (T) MCA 54595	DONNA DELORY
49	NEW	1	1	WHAT'CHA GONNA DO? (T) (X) EPIC 74938	SHABBA RANKS (FEATURING QUEEN LATIFAH)
50	23	16	9	CAN'T GET ANY HARDER (T) (X) SCOTTI BROS. 75352	JAMES BROWN

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

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FREEZE RECORDS

ACM Awards Expands '93 Show Extra Hour To Focus On Performance

NASHVILLE—NBC-TV is putting its faith in country music's appeal Tuesday (11) by devoting the entire evening—8-11 p.m. ET—to the 28th annual Academy of Country Music awards special. This is the first time the usually two-hour show has been given an extra hour.

Gene Weed, who is producing and directing the show for Dick Clark Productions, says the added time will be put to good use. "I would say that 90% of the extra hour is going to be additional performances, which is what we're very excited about. In any awards show, you're kind of limited by the time it takes to do all the awards. In this case, we've added an hour without adding any awards."

In all, Weed says, the show will have 16 performances—far more than it's ever had before. The presentation of the Pioneer Award, which Garth Brooks will lead, will be slightly expanded, Weed adds, and a segment has been included to honor country stars who have died during

the past year.

Other features will include Doug Stone and Patty Loveless performing a tribute to the duets of Loretta Lynn and Conway Twitty; Brooks doing a medley to honor the artists who have most influenced him: George Jones, George Strait, Billy Joel, and James Taylor; and Tanya Tucker singing with Delbert McClinton.

Getting the extra time involved a combination of the ACM lobbying NBC-TV, Weed says, and the network being aware of the high ratings country music specials recently have earned.

"We're thrilled," Weed says. "It kind of puts us up there on the same level for the audience as the Grammys and the American Music Awards—which are both three-hour shows."

Strait, Reba McEntire, and Alabama's Randy Owen will host the special.

Except for the presentations of acts in the running for the best-new-

artists award and segments in the Pioneer and memorial tributes, the show will be live.

Although country music purists frequently have criticized the ACM for using movie and TV personalities as presenters, Weed says it's a way of luring viewers to country music and, in the process, broadening its audience.

"The academy was formed to promote and enhance the image of country music internationally," Weed explains. "It's always been our opinion that if we are able to bring new people to the table to watch country music, and they become fans, then we've done our job. We don't put people on our show who have no identification with or love for country music."

EDWARD MORRIS



Party Folks. Singer/songwriter Dave Mallett celebrates the release of "This Town," his new album on Vanguard Records, at a party in Nashville. Wishing him well are singers Emmylou Harris, left, and Nanci Griffith.

CONSTRUCTION IS NASHVILLE'S NEW BOOM

(Continued from page 8)

lease the new three-story building, the construction cost of which is estimated at \$1.6 million. It is expected to be ready for occupancy this fall.

The expanded EMI building at 35 Music Square, East, is also scheduled to be completed this fall, probably by mid-September. Celia Froehlig, VP/GM for EMI's southern region, says the structure will be refurbished and enlarged in front and back to bring it to a total of 10,000 square feet of floor space.

The expansion, Froehlig says, will enable the publisher to build four new rooms for songwriters. To date, EMI has had to rent space for its writers in other buildings. The in-house studio will undergo some "cosmetic" work, Froehlig notes. "Eventually, we will be buying a new console," she continues, "but I don't know if we'll do that now." Froehlig declined to say how much the construction will cost.

The four-story Warner Bros. building, at the corner of Music Square, East, and Music Circle, North, will house a total of 70 offices, including a portion assigned to personnel for Warner/Alliance, Warner Bros.' gospel label, and WEA distribution. It will have 38,000 square feet.

Eddie Reeves, VP/GM for the label, says the structure should be completed by next March or April. He would not say how much it will cost. There are no plans for additional personnel at the new MCA, EMI, and Warner Bros. digs.

Sony Tree has evacuated its headquarters at 8 Music Square, West, in preparation for adding about 7,000 square feet of floor space to the front and parking-lot side of the existing structure. The expansion will allow for a boardroom on the first floor and more offices on the second

and third floors. In addition, the company's 24-track studio will be remodeled. Sony Tree has not revealed the cost of the project. Construction should start in about three months and will be completed nine months later.

Gaylord Entertainment's downtown projects involve a renovation of the old Ryman Auditorium on Fifth Avenue and the construction of an entertainment complex on Second Avenue that will house a country music dance club/concert hall and a television production center. The Ryman work, which is meant to return the old building to its one-time status as a major performance venue, will cost more than \$8 million; and the complex carries a price tag of \$7.5 million.

Besides reworking the interior of the Ryman—which was the home of the Grand Ole Opry from 1943 to 1974—the owners will construct an adjacent support building to house ticket and staff offices, restrooms, and a small meeting space. The auditorium will have 1,500 seats and will be outfitted with restored and new dressing rooms for performers and a new heating and air-conditioning system. (There was no air-conditioning in the old Ryman.)

Both the Ryman and the Second Avenue complex are scheduled to open next June. To link its downtown properties with its Opryland Hotel and Opryland USA amusement park a few miles distant, Gaylord will operate a fleet of water taxis between the two locations, both of which are only yards away from the Cumberland River.

Also scheduled for completion next June is Gaylord's corporate headquarters building adjacent to Opryland. The 65,000-square-foot structure will cost \$6 million.

'Women Of Country' A Stirring Tribute Political Subtext Adds To Power Of CBS Special

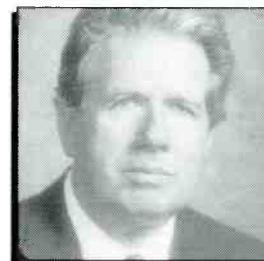
WOMEN IN COMBAT: The downtrodden and the overlooked can always seek relief from their oppressors in the usual ways—by petitioning and protesting to have their grievances redressed. But it is better politics when they simply dazzle their adversaries into submission. That's what happens in "The Women Of Country." This two-hour special—which was to air May 6 on CBS-TV and which will eventually be released on home video—is one of the most entertaining and uplifting works ever assembled on the subject of country music and those who have kept it alive. In the special, four generations of female performers and songwriters illustrate and discuss their contributions to the music and, in the process, open up a world that has been obscured to most of us. It is not a confrontational show, but it is profoundly political because it demonstrates the artistic wholeness of people who have too often been used as decorations and foils.

Instead of employing an omniscient (and male) voice to carry the narrative, writer **Robert K. Oermann** and director **Bud Schaeztle** wisely call upon the women involved to do their own commentaries. And when these women take the stage to perform, they do so with a command and confidence that is awe-inspiring. The tone of liberating awareness is set with the opening song, **Mary-Chapin Carpenter's** multilayered and bitterly ironic "He Thinks He'll Keep Her." Carpenter's "backup singers" on this blow to the soul are **Emmylou Harris**, **Pam Tillis**, **Trisha Yearwood**, **Patty Loveless**, **Kathy Mattea**, and **Suzy Bogguss**. From here on, it is evident that the women featured know their own value and will not easily be deprived of the strength that this knowledge gives them. To drive the point home, the show ends with Carpenter and the cast singing "The Hard Way"—the refrain of which is, "Everything we got, we got the hard way."

The beauty of "The Women Of Country" is that its politics are woven into its entertainment and historical segments so unobtrusively. It brims with good humor and fond recollections, observations about sudden influences and slow awakenings, and a sense of common purpose and camaraderie that cannot be simulated by clever writing and dexterous editing.

There are so many vivid moments in the production: **Rose Maddox's** eloquent reminiscences about the old days; **Tammy Wynette's** heart-stopping rendition of "Crying In The Rain"; **Carlene Carter's** account of the first time she realized her grandmother, **Maybelle Carter**, was universally beloved and respected; the overdue testimonials to the importance of **Joan Baez** and **Linda Ronstadt** to country; **Lacy J. Dalton's** explanation of how she ultimately came to terms with feminist militancy; **Alison Krauss's** revelation that the beauty of **Dolly Parton's** voice made her cry when she first sang with the star; and **Jeanie C. Riley's** still-painful story of how the long gown she had ordered to wear to an awards show was reduced to a miniskirt at her manager's demand.

Surely an industry that showers honors upon itself at the slightest provocation will find a special one for "The Women Of Country." It should be beneficial to us all.



by Edward Morris

MAKING THE ROUNDS: **Garth Brooks** begins his touring season July 30 in Wyoming at the Cheyenne Frontier Days. His opening act for this year's tour is singer/songwriter **Stephanie Davis**, who recently signed to Asylum Records. Brooks' "No Fences" album has just hit the 10 million mark, according to Liberty records, giving him total sales of more than 31 million units... Hit maker **Charley Pride** was made a member of the Grand Ole Opry on May 1... In remarks made to new members of Leadership Music, **Ed Benson**, executive director of the Country Music Assn., said the CMA makes a more than \$1 million profit on its annual award show and its related enterprises.

Nashville businessman **Dan W. Maddox** has donated the historic Studio B to the Country Music Foundation. The formal transfer of deed is set for May 20. Maddox built the studio in 1957 and leased it to RCA Records for the next 20 years. It was the studio in which **Elvis Presley**, **Chet Atkins**, **Eddy Arnold**, **Porter Wagoner**, **Bobby Bare**, **Brenda Lee**, **Patsy Cline**, **Jim Reeves**, **Waylon Jennings**, **Willie Nelson**, and dozens of other stars recorded hits. The Foundation has been operating the studio as an attraction for tourists and music scholars since it ceased recording operations in 1977.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAY 15, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	50	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
2	2	3	20	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2
3	3	2	10	BROOKS & DUNN ▲ ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	2
4	4	4	6	DWIGHT YOAKAM REPRIS 45241*WARNER BROS. (10.98/15.98)	THIS TIME	4
(5)	5	7	33	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
(6)	7	9	25	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	6
7	6	6	8	TRACY LAWRENCE ● ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	5
8	8	5	10	DOLLY PARTON ● COLUMBIA 53199*/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
9	9	8	32	GARTH BROOKS ▲ ⁹ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
(10)	12	13	60	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
11	11	10	90	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
12	10	11	44	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
(13)	19	—	2	PATTY LOVELESS EPIC 53236*/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
14	15	14	8	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	11
15	13	12	138	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
16	14	15	35	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
(17)	29	—	2	JOE DIFFIE EPIC 53002*/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
18	16	20	37	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
19	17	17	57	WYONNNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYONNNA	1
20	18	16	30	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
(21)	22	22	30	LORRIE MORGAN ● BNA 66047* (9.98/13.98)	WATCH ME	17
22	21	19	86	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
23	20	18	6	WILLIE NELSON COLUMBIA 52752*/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
(24)	56	—	2	TANYA TUCKER LIBERTY 81367* (10.98/15.98)	GREATEST HITS 1990-1992	24
25	24	26	53	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21
(26)	NEW ▶	1	1	TRACY BYRD MCA 10649* (9.98/15.98)	TRACY BYRD	26
27	23	21	209	GARTH BROOKS ▲ ⁴ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
28	25	25	64	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
29	26	23	38	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
30	27	27	29	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	26
31	28	24	5	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	24
(32)	38	—	2	TOBY KEITH MERCURY 514421* (9.98 EQ/15.98)	TOBY KEITH	32
33	30	36	38	DOUG STONE EPIC 52436*/SONY (9.98 EQ/15.98)	FROM THE HEART	19
34	31	28	30	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
35	37	38	31	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	23
(36)	45	46	36	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23
(37)	72	—	2	RICKY LYNN GREGG LIBERTY 80135* (9.98/14.98)	RICKY LYNN GREGG	37
38	34	31	103	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
(39)	41	41	14	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	32	29	57	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
41	33	34	37	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
42	36	32	42	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
43	44	45	27	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
44	46	39	10	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	22
45	39	35	40	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
46	35	33	35	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
47	43	40	83	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
48	47	43	38	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
49	40	37	33	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
50	42	30	31	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
51	62	52	161	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
52	50	49	30	SUZU BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
53	54	53	36	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
54	48	44	101	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
55	58	60	107	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
56	57	51	53	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
57	49	42	8	HANK WILLIAMS, JR. CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	25
58	55	61	43	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
59	59	54	130	DWIGHT YOAKAM ▲ REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
60	53	50	17	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	38
61	51	47	30	KATHY MATTEA MERCURY 512567* (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
62	52	48	25	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	46
63	65	55	33	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
64	60	57	112	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
(65)	NEW ▶	1	1	K.T. OSLIN RCA 66138* (9.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	65
66	66	62	96	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
67	67	59	75	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
68	63	56	32	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
69	71	—	79	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
70	64	58	84	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
71	69	66	77	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
72	61	64	8	ROSANNE CASH COLUMBIA 52729*/SONY (9.98 EQ/15.98)	THE WHEEL	37
73	68	65	6	DEBORAH ALLEN GIANT 24485*/WARNER BROS. (9.98/15.98)	DELTA DREAMLAND	55
(74)	RE-ENTRY	100	100	DIAMOND RIO ▲ ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
(75)	NEW ▶	1	1	CHARLIE DANIELS LIBERTY 80477* (9.98/15.98)	AMERICA, I BELIEVE IN YOU	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. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CDs, are equivalent prices, which are projected from wholesale prices. © 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 MAY 15, 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	104
2	2	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	44
3	3	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	92
4	6	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	61
5	9	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	87
6	12	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	49
7	8	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	89
8	5	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	104
9	7	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	102
10	13	VINCE GILL ● RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	103
11	10	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	91
12	11	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	12
13	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	104

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	102
15	15	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	103
16	16	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	93
17	17	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	81
18	20	PATSY CLINE DELUXE 5050*/IMG (4.98/8.98)	20 GOLD HITS	12
19	18	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	78
20	19	THE BELLAMY BROTHERS CURB 2146*/MCA (4.98/11.98)	GREATEST HITS VOL. III	9
21	—	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	20
22	21	DWIGHT YOAKAM ▲ REPRIS 25372*/WARNER BROS. (9.98/13.98)	GUITARS, CADILLACS, ETC., ETC.	7
23	22	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	102
24	—	DOLLY PARTON RCA 6338* (3.98/9.98)	COLLECTOR'S SERIES	10
25	24	THE JUDDS CURB 2278*/RCA (3.98/No CD)	COLLECTOR'S SERIES	82

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

Billboard

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16TH ANNIVERSARY EDITION

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COUNTRY CORNER



by Lynn Shults

SCORING HIS FIRST NO. 1 is John Michael Montgomery, with "I Love The Way You Love Me" (4-1). Montgomery's debut release, "Life's A Dance," peaked at No. 4 on Hot Country Singles & Tracks. His album "Life's A Dance" (7-6) has been climbing the albums chart steadily for 25 weeks. Montgomery's career also has had a slow, steady growth. He first plied his trade at clubs in Louisville, Ky., ultimately signing with Atlantic Records, and recorded an album the label did not release. At that point, he was introduced to then-independent producer **Doug Johnson**. Johnson says, "[Atlantic] had an album in the can that they weren't necessarily happy with. **John Dorris** [Montgomery's manager] told me about John Michael. I listened to a tape said, 'Yeah, I like the guy. Let's go see him.' So Dorris, **Phyllis Bennett** [Dorris' partner], **Al Cooley** [Atlantic A&R], and I drove to Louisville to see him in this little club." Johnson, who is now VP of A&R for Epic Records, continues, "I was real excited by what I heard. [Atlantic] originally wanted me to go in and cut three sides on him, trying to get a single. I started looking for songs, and when I went in to see **Rick Blackburn** [VP/GM of Atlantic Records], I had five songs that he loved, and he had one that he had found that he liked a lot. So he decided he wanted us to go in and cut six sides. So we did." The six sides were recorded and mixed during July and August 1991. Montgomery made his chart debut Oct. 3, 1992, with "Life's A Dance" on Hot Country Singles & Tracks.

THE MOST ACTIVE SINGLE on Hot Country Singles & Tracks is "That Summer" (54-31), by **Garth Brooks**, followed by "A Bad Goodbye" (debut-55), by **Clint Black & Wynonna**; "Money In The Bank" (45-32), by **John Anderson**; "Ain't That Lonely Yet" (10-5), by **Dwight Yoakam**; "Cleopatra, Queen Of Denial" (60-50) by **Pam Tillis**; "Tell Me Why" (11-7), by **Wynonna**; "Should've Been A Cowboy" (16-11) by **Toby Keith**; "It's Your Call" (debut-59), by **Reba McEntire**; "An Old Pair Of Shoes" (33-28), by **Randy Travis**; and "When Did You Stop Loving Me" (50-43), by **George Strait**.

HOT NEW COUNTRY ARTISTS are making their marks on the Top Country Albums chart and on Billboard's Heatseekers chart (page 21). Debuting at No. 38 on the country chart and No. 3 on the Heatseekers chart is the self-titled release from **Tracy Byrd**. **Ricky Lynn Gregg's** eponymous debut (72-35) enters at No. 13 on the Heatseekers chart, while "Toby Keith" (38-32), by **Toby Keith**, moves from No. 38 to No. 32 on Heatseekers.

ALBUM SALES CONTINUE to be soft compared with those in the same period last year. Albums showing significant gains for the week are "Greatest Hits 1990-1992" (56-24), by **Tanya Tucker & Delbert McClinton**; "Honky Tonk Attitude" (29-17), by **Joe Diffie**; "Only What I Feel" (19-14), by **Patty Loveless**; "Pure Country" (5-5), by **George Strait**; and "Life's A Dance" (7-6), by **John Michael Montgomery**.

"HOLD YOUR HORSES." This is the cry being heard from some of country radio's leading program directors. One of the most respected and outspoken PDs is **Coyote Calhoun**, of WAMZ Louisville, Ky. He says, "The problem seems to be that some [record labels] are coming out with records on top of records. The audience doesn't even get familiar with it until it's about 10 weeks old." Next week, more about what radio sees as a potential problem for country music.

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

- | | | | | |
|--|---|--|--|---|
| <p>TITLE (Publisher - Licensing Org.) Sheet Music Dist.</p> <p>5 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL</p> <p>4 ALIBIS (Sony Tree, BMI/Thanxamillion, BMI) HL</p> <p>10 ALRIGHT ALREADY (Collins Court, ASCAP/J.B. Rudd, BMI) CPP</p> <p>55 A BAD GOODBYE (Blackened, BMI)</p> <p>16 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL</p> <p>18 BORN TO LOVE YOU (BMG, ASCAP/Judy Judy Judy, ASCAP/Sony Tree, BMI) HL</p> <p>72 CHATTANOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP)</p> <p>50 CLEOPATRA, QUEEN OF DENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL</p> <p>68 FOOL TO FALL (Warner-Tamerlane, BMI/Writers House, BMI/Larry Stewart, BMI)</p> <p>65 GET IN LINE (Sony Cross Keys, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/CPP</p> <p>38 THE HARD WAY (EMI April, ASCAP/Getarealjob, ASCAP) HL</p> <p>34 HARD WORKIN' MAN (Sony Tree, BMI) HL</p> <p>57 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP)</p> <p>25 HEARTACHE (Naked Snake, ASCAP)</p> | <p>42 HEARTLAND (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bellis, ASCAP) WBM</p> <p>3 HEARTS ARE GONNA ROLL (Foreshadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL</p> <p>23 THE HEART WON'T LIE (Moonwindow, ASCAP/Donna Weiss, BMI)</p> <p>49 HEY BABY (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/CPP</p> <p>20 HIGH ROLLIN' (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL</p> <p>13 HOMETOWN HONEYMOON (Warner-Elektra-Asylum, BMI/Mopage, BMI/After Berger, ASCAP/Patrick Janus, ASCAP/WB, ASCAP) WBM</p> <p>14 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL</p> <p>74 HONKY TONKIN' FOOL (O-Tex, BMI)</p> <p>36 I'D RATHER MISS YOU (Square West, ASCAP/Howlin' Hits, ASCAP) CPP</p> <p>44 IF I HAD A CHEATIN' HEART (Polygram Int'l, ASCAP/Songs Of PolyGram, BMI) HL</p> <p>53 IF YOU'RE NOT GONNA LOVE ME (Posey, BMI/Royzboy, BMI/BMG, ASCAP/Judy Judy Judy, ASCAP) HL</p> <p>40 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP)</p> <p>1 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI) CPP</p> <p>41 IT'S A LITTLE TOO LATE (Castle Street, ASCAP/End Of August, ASCAP/Murrah, BMI) CPP</p> | <p>59 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)</p> <p>37 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL</p> <p>26 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL</p> <p>63 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, Ascaph/Swell Kid, ASCAP)</p> <p>39 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/Beartooth, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM/CPP</p> <p>48 LET THAT PONY RUN (Sony Cross Keys, ASCAP) HL</p> <p>69 LIKE A RIVER TO THE SEA (Steve Warner, BMI/Irving, BMI) CPP</p> <p>33 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/Kids, ASCAP/Zomba, ASCAP) WBM/CPP</p> <p>27 LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of PolyGram, BMI/Millhouse, BMI) HL</p> <p>6 MADE FOR LOVIN' YOU (Sony Tree, BMI) HL</p> <p>58 MAYBE YOU WERE THE ONE (Lee Greenwood, BMI/Big Muddy, BMI/Spatz, BMI)</p> <p>62 MEMORY LANE (Forrest Hills, BMI/Zomba, ASCAP) CPP</p> <p>51 MENDING FENCES (WB, ASCAP) WBM</p> <p>32 MONEY IN THE BANK (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL</p> <p>64 MORE WHERE THAT CAME FROM (Velvet Apple, BMI)</p> <p>9 MY BLUE ANGEL (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/CPP</p> <p>67 NEW WAY HOME (Madzu, SESAC)</p> | <p>29 NOBODY WINS (Polygram, ASCAP/St Julien, ASCAP/Mighty Nice, BMI) HL</p> <p>22 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM</p> <p>71 NOW I PRAY FOR RAIN (Screen Gems-EMI, BMI/Zomba, ASCAP) WBM/CPP</p> <p>19 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WBM/HL</p> <p>46 OL' COUNTRY (EMI April, ASCAP/K-Mark, ASCAP) WBM</p> <p>28 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM</p> <p>73 PACK YOUR LIES AND GO (Almarie, BMI)</p> <p>60 ROMEO (Velvet Apple, BMI) CPP</p> <p>12 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL</p> <p>45 SHE'S NOT CRYIN' ANYMORE (Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL</p> <p>11 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram, BMI/Tekeco, BMI) HL</p> <p>24 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/CPP</p> <p>54 SOME GAVE ALL (Songs Of PolyGram, BMI/Sly Dog, BMI/Polygram Int'l, ASCAP/Music Express, ASCAP) HL</p> <p>52 someone TO GIVE MY LOVE TO (Polygram Int'l, ASCAP) HL</p> <p>61 STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) (Sony Cross Keys, ASCAP/Bucky Jones, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram, BMI/Polygram Int'l, ASCAP) HL</p> <p>75 TAKE ANOTHER RUN (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CPP</p> | <p>30 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI) WBM</p> <p>7 TELL ME WHY (Seagrape, BMI)</p> <p>2 TENDER MOMENT (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL</p> <p>31 THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP)</p> <p>8 TONIGHT I CLIMBED THE WALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM</p> <p>17 TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI)</p> <p>15 T-R-O-U-B-L-E (Sony Tree, BMI) HL</p> <p>66 WALKIN' (Maypop, BMI/Wildcountry, BMI/Hannah's Eyes, BMI/Bro 'N Sis, BMI)</p> <p>70 WE'LL BURN THAT BRIDGE (Sony Tree, BMI)</p> <p>56 WHAT MADE YOU SAY THAT (Millhouse, BMI/Songs Of PolyGram, BMI) HL</p> <p>43 WHEN DID YOU STOP LOVING ME (Acuff-Rose, BMI)</p> <p>35 WHEN MY SHIP COMES IN (Howlin' Hits, ASCAP) CPP</p> <p>47 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City, ASCAP/EMI April, ASCAP) HL</p> <p>21 YOU SAY YOU WILL (BMG, ASCAP/EMI April, ASCAP/Ideas Of March, ASCAP) HL</p> |
|--|---|--|--|---|

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING MAY 15, 1993

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 110 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ ★ NO. 1 ★ ★ ★	
1	4	11	10	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	1 week at No. 1 ◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
2	3	10	11	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523
3	2	3	13	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
4	1	1	13	ALIBIS J. STROUD (R. BOUDREAU)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372
5	10	13	10	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (C) (V) WARNER BROS. 18590
6	8	12	12	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
7	11	14	7	TELL ME WHY T. BROWN (K. BONOFF)	WYONNNA (C) (V) CURB 54606/MCA
8	5	4	15	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
9	7	9	16	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
10	14	18	11	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART (V) RCA 62474
11	16	23	11	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) MERCURY 864 342
12	6	2	14	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
13	15	20	6	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLIO)	ALABAMA (V) RCA 62495
14	17	19	9	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE (V) EPIC 74911
15	19	17	15	T-R-O-U-B-L-E G. BROWN (J. CHESNUT)	◆ TRAVIS TRITT (V) WARNER BROS. 18588
16	18	24	7	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS (V) EPIC 74906
17	21	21	8	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
18	9	6	16	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE (V) MCA 54515
19	24	27	7	OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
20	22	22	14	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
21	12	15	11	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
22	26	30	6	NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (V) MCA 54540
23	13	7	13	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
24	30	36	7	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
25	27	33	8	HEARTACHE J. BOWEN, S. BOGGUSS (L. GEORGE, I. ULZ)	◆ SUZY BOGGUSS (V) LIBERTY 56972
26	31	29	10	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
27	28	34	8	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (V) MCA 54601
28	33	40	6	AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
29	20	8	17	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2512
30	35	43	5	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
31	54	—	2	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
32	45	61	3	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
33	36	41	9	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
34	23	5	15	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
35	29	26	18	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
36	25	16	16	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
37	38	44	6	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. K. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
38	40	47	5	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
39	32	25	15	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS (V) LIBERTY 56973

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	42	46	7	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
41	37	31	18	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER (C) (V) LIBERTY 44915
42	39	37	20	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
43	50	62	3	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (V) MCA 54642
44	44	48	10	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNEY)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
45	34	28	18	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	◆ BILLY RAY CYRUS (C) (V) MERCURY 864 778
46	41	35	20	OL' COUNTRY M. WRIGHT (B. LAMOYIN HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
47	48	50	6	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
48	47	39	20	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506
49	51	51	5	HEY BABY R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	◆ MARTY STUART (V) MCA 54607
50	60	74	3	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
51	46	32	17	MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
52	43	42	14	SOMEONE TO GIVE MY LOVE TO T. BROWN (J. FOSTER, B. RICE)	◆ TRACY BYRD (C) (V) MCA 54497
53	53	56	5	IF YOU'RE NOT GONNA LOVE ME R. VAN HOY, D. ALLEN (D. ALLEN, R. VAN HOY, M. COLLIE)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
54	55	58	5	SOME GAVE ALL J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 865 096
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
55	NEW ▶		1	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK WITH WYONNNA (V) RCA 62503
56	56	57	8	WHAT MADE YOU SAY THAT H. SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
57	71	—	2	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
58	59	59	5	MAYBE YOU WERE THE ONE M. CLUTE, T. DUBOIS (H. MOORE, R. LANDIS)	◆ DUDE MOWREY (C) (V) ARISTA 1-2515
59	NEW ▶		1	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BUNCH)	◆ REBA MCENTIRE (V) MCA 54496
60	58	53	14	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
61	57	52	17	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
62	61	60	6	MEMORY LANE J. STROUD, B. GALLIMORE (J. DIFFIE, L. WILSON)	◆ TIM MCGRAW (V) CURB 1041
63	NEW ▶		1	LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE)	LARI WHITE (V) RCA 62511
64	69	73	3	MORE WHERE THAT CAME FROM S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) (V) COLUMBIA 74954
65	65	68	4	GET IN LINE D. COOK, D. WILSON (L. BOONE, C. WATERS, T. SHAPIRO)	◆ LARRY BOONE (C) (V) COLUMBIA 74913
66	73	—	2	WALKIN' J. BOWEN, J. CRUTCHFIELD (W. ROBINSON, T. NICHOLS)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
67	64	67	3	NEW WAY HOME G. BALLARD (K. T. OSLIN)	K. T. OSLIN (C) RCA 62499
68	72	72	3	FOOL TO FALL J. CRUTCHFIELD (W. NEWTON, L. STEWART)	◆ PEARL RIVER LIBERTY ALBUM CUT
69	63	55	13	LIKE A RIVER TO THE SEA S. HENDRICKS, T. DUBOIS (S. WARINER)	STEVE WARINER (V) ARISTA 1-2510
70	NEW ▶		1	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
71	62	54	14	NOW I PRAY FOR RAIN J. STROUD (L. SATTERFIELD, G. TEREN)	NEAL MCCOY ATLANTIC ALBUM CUT
72	NEW ▶		1	CHATTahoochee K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (C) ARISTA 12573
73	68	69	4	PACK YOUR LIES AND GO R. PENNINGTON (A. SYMS)	CELINDA PINK (C) (V) STEP ONE 458
74	70	64	13	HONKY TONKIN' FOOL R. LANDIS (A. BARKER)	◆ DOUG SUPERNAW (V) BNA 62432
75	67	63	7	TAKE ANOTHER RUN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	◆ PAUL OVERSTREET (V) RCA 62473

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	—	2	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN BNA
2	2	1	6	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
3	3	3	4	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE EPIC
4	4	4	13	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
5	5	6	32	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
6	—	—	1	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA RCA
7	6	2	4	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT WARNER BROS.
8	—	—	1	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER COLUMBIA
9	7	5	5	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB
10	9	11	20	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYONNNA CURB
11	10	8	11	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL MCA
12	11	9	13	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT MCA
13	13	12	20	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA

14	12	10	7	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
15	21	18	14	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM CURB
16	15	16	18	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE MCA
17	8	7	6	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS WARNER BROS.
18	20	20	10	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON ARISTA
19	16	14	14	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA RCA
20	14	15	8	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	◆ DOUG STONE EPIC
21	22	19	4	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	◆ SUZY BOGGUSS LIBERTY
22	18	—	5	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL RCA
23	24	—	28	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
24	17	17	10	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON COLUMBIA
25	23	23	17	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN BNA

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

Artists & Music

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	23	D.C. TALK FOREFRONT 3002*/STARSONG 17 weeks at No. 1 FREE AT LAST	
2	2	35	MICHAEL W. SMITH ● REUNION 0071*/WORD CHANGE YOUR WORLD	
3	3	43	STEVEN CURTIS CHAPMAN SPARROW 1328* GREAT ADVENTURE	
4	4	7	CARMAN SPARROW 1339* ABSOLUTE BEST	
5	6	29	4 HIM BENSON 2960* THE BASICS OF LIFE	
6	5	21	TWILA PARIS STARSONG 8252* HEART THAT KNOWS YOU	
7	15	3	ACAPPELLA WORD 9393* SET ME FREE	
8	8	5	GUARDIAN PAKADERM 2517*/WORD MIRACLE MILE	
9	10	9	PHIL KEAGGY MYRRH 6954*/WORD CRIMSON & BLUE	
10	7	81	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW MICHAEL ENGLISH	
11	11	17	OUT OF THE GREY SPARROW 1344* THE SHAPE OF GRACE	
12	13	25	BRYAN DUNCAN MYRRH 6953*/WORD MERCY	
13	9	23	STEVE GREEN SPARROW 1348* HYMNS: A PORTRAIT OF CHRIST	
14	12	43	RON KENOLY INTEGRITY 044*/SPARROW LIFT HIM UP WITH RON KENOLY	
15	16	31	WAYNE WATSON DAYSRING 4232*/WORD HOW TIME FLIES	
16	18	11	PHILLIPS, CRAIG & DEAN STARSONG 8256* PHILLIPS, CRAIG & DEAN	
17	NEW ▶		MICHAEL ENGLISH WARNER BROS. 4148*/SPARROW HOPE	
18	14	27	NEWSBOYS STARSONG 8251* NOT ASHAMED	
19	20	25	PETRA STARSONG 8266* PETRAPHONICS	
20	17	59	RAY BOLTZ DIADEM 2094*/SPECTRA MOMENTS FOR THE HEART	
21	19	349	AMY GRANT ▲ MYRRH 3900*/WORD THE COLLECTION	
22	22	43	SUSAN ASHTON SPARROW 1327* ANGELS OF MERCY	
23	32	33	MICHAEL CARD SPARROW 1321* THE WORD: RECAPTURING	
24	23	117	STEVEN CURTIS CHAPMAN SPARROW 1258* FOR THE SAKE OF THE CALL	
25	27	133	MICHAEL W. SMITH ● REUNION 0063*/WORD GO WEST YOUNG MAN	
26	39	25	VARIOUS ARTISTS WARNER ALLIANCE 26980*/SPARROW HANDEL'S MESSIAH A SOULFUL...	
27	29	77	CARMAN ● BENSON 2809* ADDICTED TO JESUS	
28	26	43	WHITE HEART STARSONG 8247* TALES OF WONDER	
29	28	5	PHIL DRISCOLL WORD 4228* THE PICTURE CHANGES	
30	25	25	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403*/STARSONG WE WALK BY FAITH	
31	24	9	PHIL KEAGGY MYRRH 6965*/WORD REVELATOR	
32	33	25	PRAY FOR RAIN VIRED 2202*/SPARROW PRAY FOR RAIN	
33	21	3	HOSANNA! MUSIC INTEGRITY 807*/SPARROW GOD WITH US	
34	38	37	RAY BOLTZ WORD 52991* SEASONS CHANGE	
35	NEW ▶		VINEYARD FRONTLINE 9155* VINEYARD PSALMS	
36	31	41	VERN JACKSON TBN 0001* HIGHER THAN I'VE EVER BEEN	
37	NEW ▶		VARIOUS ARTISTS EVERLAND 9267*/WORD OUR FAMILY	
38	37	7	RACHEL RACHEL DAYSRING 4579*/WORD YOU OUGHT TO KNOW BY NOW	
39	34	5	MIKE PURKEY TBN 0004* LET'S HAVE CHURCH	
40	36	5	KEITH BROWN STARSONG 8275* THIS SIDE OF HEAVEN	

● 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 unavailable. © 1993, Billboard/BPI Communications.



by Bob Darden

FOR AN ORGANIZATION that was virtually unknown a year ago, Intersound Christian Music is beginning to make its presence felt in the marketplace.

With the fall of Spectra Distribution, Intersound's name was banded about in relation to several larger indies suddenly left without a distributor. Intersound soon inked a deal with Bluestone Records and another such agreement may be in the works.

With the fallout of the Word Records sale to Thomas Nelson Publishers, it was Intersound that scooped up Tom Ramsey, Word's highly respected senior VP, record and music division. Ramsey had been at Word for 24 years.

And when Tony- and Grammy-award-winning singer Jennifer Holliday decided to record a gospel album, she chose Intersound.

To paraphrase Butch and Sundance, "Who are these guys, anyway?"

Keith Kirkwood, who heads up the year-old Intersound Christian Music division of Intersound Inc., says the company originally was known for its high-quality, low-cost classical music line, Quintessence, but that perception is changing.

"You can either call us saintly or crazy, but we seem to be the only one not up for sale right now," Kirkwood says.

Kirkwood joined Intersound from Phil Driscoll's Mighty Horn Records after spending 14 years with Sparrow Records. He says he hit the ground running.

"Teri Lynn, our first new artist, originally came out of the Dallas bars and honky tonks—MCA talked to her a lot several years ago," he says. "We're positioning her as the first female country singer in the industry, since she has a tremen-

dous country voice and decided to get into country, not southern gospel.

"We've already had some success with some bluegrass hymn instrumentals and even an album of hymns done Cajun music-style, and that's been selling even better than bluegrass. We've also seen broad acceptance for Karen List, a more pop-oriented artist, whose debut release was produced by Oliver Wells. She was our first charting artist. We think we're on the road to becoming a full-line Christian record label."

Intersound also has released 12 titles of classical music with Christian liner notes that are sold only in Christian bookstores. Elsewhere, it distributes major indies like Fixit Records and New Haven Records in the mainstream marketplace.

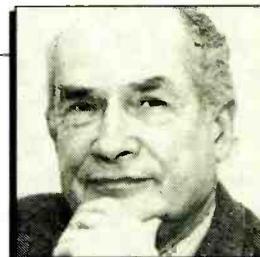
Kirkwood says the label's success is due in part to savvy marketing and in part to a sensitivity to retailers' needs.

"Most major suppliers give short discounts—you don't get freight costs and you don't get billing," he says. "But with Intersound, a 50% discount is our normal discount off of retail. Retailers can keep our product for 90 days and can send it back if it doesn't sell—and nobody does that in this industry. Plus, it's all free freight, free displays when available, and never, ever any coupons. I'm building this label to keep these people in business rather than bury them—whether they buy one piece from us or 1,000."

Intersound currently is distributed in 60 countries, with Word U.K. and Word Canada handling all Intersound releases in Europe and Canada, respectively.

"One label exec called us the best-kept secret in the industry," Kirkwood says. "And right now we're looking for both artists and distribution deals—because we can do both in both marketplaces. My biggest ambition is to get artists and labels that can sell in both the mainstream and religious marketplaces at once, although I wouldn't turn down a really good artist who would rather be just one or the other."

"I've been in the industry long enough and learned it from the Hearnys at Sparrow—the best—and know all the others," he continues. "I've paid attention all along. They may have thought I was asleep, but I saw the things that were working, and what didn't."



by Is Horowitz

MARKET STIMULUS: BMG Classics releases the first 10 "Basic 100" titles in June, a new midprice link in a product chain designed to stimulate the market for classical recordings.

The series hopes to attract newer classical consumers, many tapped by RCA Victor's Greatest Hits line, and graduate a significant number to Gold Seal and, eventually, to top-of-the-line Red Seal titles.

It's a continuum that Steve Vining, RCA Victor sales & marketing VP, sees as essential to the future health of classical music on disc.

"If we don't stop the erosion, and fail to develop new buyers, the market is doomed," says Vining, pointing to classical music's declining share of the record market in recent years.

Unlike the label's Greatest Hits series, said to have sold more than 2 million copies since its introduction less than two years ago, the new line programs complete works rather than excerpts and short selections. Both lines, produced by Vining, carry a book price to dealers of \$5.87 per CD, about \$1 less than other major-label classical midlines.

Basic 100 liners will cross-reference recommended titles in other BMG lines. An overhaul of GH print inserts in August will also add cross-reference material, says Vining. He considers cross-promotion of sister lines an essential concept ingredient.

Another element in the new program is the "RCA Victor Beginner's Guide To Classical Music," a 26-page pamphlet that provides basic classical information and

promotes label identity. It will be provided free to consumers by mail as well through retailers. "We hope to distribute 100,000 guides in the next 18 months," says Vining.

Marketing strategies will reach beyond traditional record outlets and will target women as primary shoppers for home products, bucking conventional industry wisdom that record buyers are overwhelmingly male. Such publications as Redbook, McCall's, Women's Day, and Parents Magazine will figure in the program's advertising campaign. Later on, cable TV will also be used, says Vining.

Titles on the initial batch of Basic 100 discs and cassettes include core repertoire by such composers as Bach, Vivaldi, Beethoven, Tchaikovsky, and Stravinsky. The first release will also feature a budget sampler.

Five more titles will be released in August, with an additional five due in October. All 100 should be available by early summer of 1995, says Vining.

GOING ON RECORD: Koch International Classics continues its survey of Miklos Rozsa concert music this May with a recording of his "Symphony in Three Movements," "Vintner's Daughter," and "Three Pieces for Orchestra." Label's Michael Fine will produce the set with the New Zealand Symphony under James Sedares.

Later sessions with Sedares and the New Zealand band will include Rozsa's Viola Concerto, with Paul Swerthorne, principal violist of the London Symphony Orchestra, as soloist.

Meanwhile, this month's batch of New Zealand sessions will also launch a cycle of concert works by Norman Dello Joio. Scheduled are the composer's "Variations, Chaconne & Finale," and the "Triumph of St. Joan Symphony."

Later in the year, Fine expects to record "Seraphic Dialogue," the Martha Graham dance version of the "St. Joan" piece. Other sessions will be held in New York with Edvard Tchevzhel and the Atlantic Sinfonietta.

Ladies of Gospel

Dottie Peoples & The Peoples Choice Chorus

AVAILABLE ON CHROME CASSETTE COMPACT DISC

AIR RECORDS & TAPES

The Longzy Sisters

Live At Salem Baptist Church

ATLANTA INTERNATIONAL RECORD CO. INC. 881 Memorial Drive, SE Atlanta, GA 30316

In the SPIRIT



by Lisa Collins

GOSPEL TUNES In To The 'Sight And Sound Generation': Late last month marked the annual meeting of Tulsa, Okla.-based televangelist Carlton Pearson's AZUZA Conference. It also celebrated the signing of his new recording pact with Warner Alliance Records. The move was prompted by the growth of what Pearson—one of the country's leading black televangelists—calls the "sight and sound generation."

"I think people will listen to a song [but] who would never recognize a sermon," Pearson says.

With the signing, Pearson will be able to emphasize the two themes that have been the continuing threads in his "Higher Dimensions" ministry: worship and evangelism.

"As far as ministering to the church, it's for worship," he says. "But it's also an evangelistic outreach to attract people who don't go to church and are nominal in their Christian faith, or who just get ministered through with music. So there will be the dual emphasis of our vertical worship and our horizontal evangelism."

At the moment, like any new artist, Pearson is looking forward to the possibilities.

"I'm real excited," he says. "I've never had anybody write or arrange anything specifically for me—my style, and based on our spirit."

Pearson says the explosive success of gospel choirs is forcing more churches to get involved in gospel music.

"Our thing is that the black gospel music world and

the church are sleeping giants," he says.

And his goals?

"I hope that our name will be a household name globally. I want us to have bridged the gap between the industry and the church, to have joined hands to touch the planet for Jesus Christ."

SCORING PLATINUM: Bill Gilbert officially has been installed as president of Platinum Entertainment in the company's new West Coast offices in Beverly Hills. Platinum will handle the sales and distribution of CGI Records' catalog and roster, including Donald Malloy, Doug Miller, Danniebelle Hall, and Evelyn Turrentine-Agee. Platinum also will handle acts once distributed by A&M's now-defunct gospel division, including Abundant Life and Larry Hilton (managed by Boo Frazier), along with the rest of New Dawn Records.

Gilbert reportedly is working on securing distribution of Benson's wide-ranging gospel catalog and roster, which also had been serviced by A&M in the gospel marketplace. Benson artists include Dawkins & Dawkins and Hezekiah Walker.

Elsewhere, Fred Hammond reportedly is the object of a bidding war between at least two labels. Could one of them be RCA?

AND FINALLY, urban tracks coupled with a stone gospel presentation is aiding the success of the Carolina-based Tri-City Singers. The group's explosive debut is titled "A Songwriter's Point Of View," and the songwriter in question is Donald Lawrence. Lawrence is getting his point across with the help of Peabo Bryson, Stephanie Mills, and co-producer Kevin Bond. The record, which sounds something like the work of Milton Brunson & the Thompson Community Choir, is topping off in key markets such as Detroit and Oakland, Calif.

Jazz BLUE NOTES



by Jeff Levenson

WITH THE ADVENT of CDs, many jazz labels champed at the opportunity to raid their stables, hand-cap their holdings, then enter themselves in the Reissue Derby. One company that seemed reluctant to join the field was Atlantic—a surprise, really, considering the label's history of documenting important jazz artists, and the wealth of material it controlled.

Now, thanks to noted producer Joel Dorn, Atlantic could be headed for the winner's circle. Dorn is masterminding "Rhino Presents The Atlantic Jazz Gallery," a reissue series, to be marketed under a newly designed logo, featuring two or three titles monthly during the next year-and-a-half. The first of the releases, scheduled for mid-June, is "The Last Giant: The John Coltrane Anthology"; it will include two discs of music drawn from seven of Trane's seminal Atlantic recordings, plus tracks licensed from other labels and never-before-heard material.

Future anthologies—which, like Trane's, will not be greatest-hits compilations or complete-works boxes, but rather *portraits*—include offerings by Les McCann, Charles Mingus, Rahsaan Roland Kirk, the Modern Jazz Quartet, and Ornette Coleman. They will be issued alongside single albums and thematic samplers (pianists, singers, saxophonists, etc.).

For its promotion push, Rhino says the sky's the limit. It secured a channel on American Airlines' in-flight audio during September and October.

OFFICIAL SITE-INGS: John McKellen, the president of MCA Music Publishing, has an idea he wants

industry jazz lovers and the City of New York to consider. "Why," he asks, "can't we formally remember the sites of New York's greatest jazz venues with official plaques, sponsored by the City and embraced by the 'I Love New York' tourism folks?"

"After all my years of frequenting jazz clubs, it amazes me that when I walk past Birdland today, there's nothing to commemorate it. People routinely trade in on that name, records get issued, new clubs open up called Birdland, but we don't mark the actual site where great cultural happenings occurred. Thousands of visitors come to this city every year who might want to find where the Royal Roost, the Half Note, the Five Spot, and other [jazz clubs] once were."

Industry honchos, jazz fans, Mayor David Dinkins, are you interested? Contact McKellen.

THE SO LONG, SO SHORT OF IT: Photographer Lona Foote died April 15 of breast cancer. She was 42. Lona was a friend who spent the '80s capturing New York's new music scene. Her work found its way into various publications—especially jazz magazines (downbeat) and arts-friendly periodicals (the Village Voice). At her memorial service I was moved by a good number of her images, exhibited on this occasion but never (or not widely) published—Butch Morris, Nina Simone, Walter Davis. Lona's portrayals of them in action shimmered with humanity and vitality, as if *their* moments of creation existed for the sole purpose of providing her with *hers*.

She was a feisty soul, as much waif as provocateur. During the last 10 years we engaged in what became one long, multiround sparring match—aerobics for complicated emotions, I suppose. I'm going to miss her, miss the exercise. I wish her peace.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		TITLE
			ARTIST		
			LABEL & NUMBER/DISTRIBUTING LABEL		
★★ NO. 1 ★★					
1	2	19	REV. CLAY EVANS SAVOY 7106*/MALACO	1 week at No. 1	I'M GOING THROUGH
2	4	27	GEORGIA MASS CHOIR SAVOY 7102		I SING BECAUSE I'M HAPPY
3	1	29	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSCOT 1403*/STARSONG		WE WALK BY FAITH
4	3	37	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO		U KNOW
5	5	21	TM MASS YOUTH CHOIR TM 2001*		SEND YOUR ANOINTING
6	6	61	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC		MY MIND IS MADE UP
7	8	13	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107*/MALACO		I'LL NEVER FORGET
8	7	43	DARYL COLEY SPARROW 1234*		WHEN THE MUSIC STOPS
9	9	71	SHIRLEY CAESAR WORD 48785*/EPIC		HE'S WORKING IT OUT FOR YOU
10	10	13	TRI-STATE MASS CHOIR PARADISE 27008*		GOIN' BACK
11	13	7	D.F.W. MASS CHOIR SAVOY 7109*/MALACO		ANOTHER CHANCE
12	11	31	MELVIN WILLIAMS BLACKBERRY 2203301211/MALACO		IN LIVING COLOR - "LIVE"
13	12	11	DOROTHY NORWOOD MALACO 4457*		BETTER DAYS AHEAD
14	30	3	TRI-CITY SINGERS GOSPO-CENTRIC 2117*/SPARROW		A SONGWRITER'S POINT OF VIEW
15	14	9	VANESSA BELL ARMSTRONG JIVE 42129*		SOMETHING ON THE INSIDE
16	16	27	CALVIN BERNARD RHONE CGI 514161111		IT'S IN THE PRAISE
17	15	23	RUBY TERRY MALACO 4455* "LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR		
18	19	5	BISHOP JEFF BANKS AND THE RIVALRY SAVOY 7108*/MALACO		HE'S ALL OVER ME
19	17	9	MICHAEL FLETCHER SOUND OF GOSPEL 196*		MICHAEL FLETCHER LIVE
20	23	29	MARVIN WINANS SELAH 7509*/SPARROW		PERFECTING CHURCH
21	25	5	THE WILLIAMS BROTHERS BLACKBERRY 5437*/MALACO		THE BEST OF AND MORE "LIVE"
22	33	3	MARY FLOYD BORN AGAIN 999*		GOD IS ABLE
23	28	49	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*		TESTIMONY
24	27	7	KENNETH MARTIN AND VOICES IN PRAISE SOUND OF GOSPEL 202*		A MORE EXCELLENT PRAISE
25	31	13	THE GOSPEL MUSIC WORKSHOP OF AMERICA BENSON 0056*/A&M		DAWN OF A NEW ERA
26	24	83	MISSISSIPPI MASS CHOIR MALACO 6008		GOD GETS THE GLORY
27	20	7	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204*		PURE GOLD
28	22	35	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180		STAND STILL UNTIL HIS WILL IS CLEAR
29	NEW		THE ANGELIC VOICES OF FAITH CGI 0077*		A GIFT TO YOU
30	18	51	REV. JAMES MOORE MALACO 6009		LIVE IN DETROIT
31	39	3	EVELYN TURRENTINE-AGEE CGI 8536*		IN GOD'S OWN TIME
32	29	27	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1992*		THERE IS A FOUNTAIN
33	26	53	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010		THE COUNTRY BOY GOES HOME
34	35	43	THE JACKSON SOUTHERNAIRES MALACO 6012		LIVE AND ANOINTED
35	34	7	LUTHER BARNES AND THE SUNSET JUBILAIRE AIR 10182*		ENJOYING JESUS
36	21	71	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO		I'M GLAD ABOUT IT
37	NEW		VARIOUS ARTISTS BENSON 0087*		A TRIBUTE TO "THE MAESTRO" THOMAS A. WHITFIELD
38	40	33	SANDRA CROUCH SPARROW 1325*		WITH ALL MY HEART
39	37	91	YOLANDA ADAMS TRIBUTE 0946*/DIADEM		THROUGH THE STORM
40	NEW		ANOINTED WORD 53598*/EPIC		SPIRITUAL LOVE AFFAIR

● 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 unavailable. © 1993. Billboard/BPI Communications.

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Artists & Music

Chilean Singer/Writer Jorge Gonzalez The Focal Point Of EMI Regional Push

BY JOHN LANNERT

MIAMI—In the international Hispanic market, there have been few artists from Chile given a pan-Latin American/Spanish marketing push by a major record company.

Now EMI Music International is betting Chilean singer/songwriter Jorge Gonzalez—erstwhile front man for EMI Chile's popular, though now-defunct, rock act Los Prisioneros—can find solo prosperity beyond national borders.

Proof of EMI's intent appeared two years ago when the international division signed Gonzalez to a four-album, six-year pact.

"Esta Es Para Hacerte Feliz," the first single culled from Gonzalez's just-released eponymous debut, currently is being remixed by Emilio Estefan. Oddly enough, the diverse, pop/funk/rock album contains a bonus track, "Esas Mañanas," whose title and lyrics are not included in the jacket.

EMI's intercontinental promotional strategy for Gonzalez includes a four-month promotional jaunt, with emphasis on securing extensive media exposure in Mexico and the U.S. A subsequent concert tour of Latin America is being planned.

Why has EMI chosen Gonzalez, 28, as a potential cross-market candidate?

Mario Ruiz, VP of marketing at EMI Music International, replies by opining that Gonzalez's artistic versatility will enable him to attract a mainstream audience.

"I was always a believer in Los Prisioneros and I really believed from the beginning of Jorge going solo," comments Ruiz. "The reason why we signed



GONZALEZ

him and why we're making this regional effort is because I really think he is one of those artists that came out of the rock movement in Argentina and Chile that can cross over to the pop side as a solo

artist. "At one point," continues Ruiz, "Los Prisioneros were a very socio-political group which was against the military government of [Augusto] Pinochet, which did not allow the band to perform in large venues. But when the government changed in Chile they did an album called "Corazones," a love record that stayed just as commercial without the politics. His solo album is in the same vein: He talks about love, being happy, and enjoying life."

According to Ruiz, Los Prisioneros' three EMI albums sold nearly 1 million albums worldwide. But Gonzalez relates that by the time the trio was due to cut their aforementioned last album, "Corazones," in 1990, they had run out of creative gas and already had parted ways. Thus, "Corazones" essentially was a self-contained effort by Gonzalez, who acknowledges that "this record is really my first solo album."

Gonzalez and his longtime manager, Carlos Fonseca, selected the material for "Jorge Gonzalez," which, like "Corazones," was recorded in Los Angeles with producers Gustavo Santaolalla and Anibal Kerpel. While Gonzalez provided the lyrics, melody, and rhythmic base, Santaolalla and Kerpel supplied the Anglo-minded musical dressing using an stellar studio cast that included John Robinson, Freddy Washington, Luis Conte, Rob Brills, and the Tower Of Power horn section.

Even though Gonzalez went into the recording studio knowing EMI's expectations for his label debut were lofty, the Santiago native felt little tension while cutting the album.

"There could have been more pressure," says Gonzalez. "But at the same time, it's easier to make a record as you become more experienced."

Top Latin Albums

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	43	JON SECADA ▲ ²	JON SECADA	SBK 98845/EMI LATIN
	2	2	21	ANA GABRIEL	THE BEST	GLOBO 80871/SONY
	3	3	39	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
	4	5	67	ALVARO TORRES	NADA SE COMPARA CONTIGO	EMI LATIN 42537
	5	6	23	RICARDO MONTANER	LOS HIJOS DEL SOL	RODVEN 2995
	6	4	23	PAULINA RUBIO	LA CHICA DORADA	EMI LATIN 42750
	7	14	3	LOS FANTASMAS DEL CARIBE	CARAMELO	RODVEN 3015
	8	7	41	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVISA
	9	8	75	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
	10	20	13	ALEX BUENO	TERNURAS	J&N 80899/SONY
	11	9	19	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
	12	11	5	RICARDO ARJONA	ANIMAL NOCTURNO	SONY LATIN 80966/SONY
	13	15	61	LOS BUKIS	QUIEREME	FONOVISA 9040
	14	12	21	GLORIA TREVI	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
	15	13	13	RAUL DI BLASIO	EN TIEMPO DE AMOR	ARIOLA 3466/BMG
	16	22	7	LISSETTE	CANTA LO SENTIMENTAL	SONY LATIN 80960/SONY
	17	18	5	VIKKI CARR	BRINDO A LA VIDA...	SONY LATIN 80942/SONY
	18	21	31	GIPSY KINGS	LIVE	ELEKTRA 61390
	19	19	29	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/EMI LATIN
	20	—	1	MIJARES	ENCADENADO	EMI LATIN 81474
	21	16	23	EDNITA NAZARIO	METAMORFOSIS	EMI LATIN 42709
	22	10	19	DANIELA ROMO	DE MIL COLORES	EMI LATIN 80767
	23	—	39	ANA GABRIEL	SILUETA	SONY LATIN 80818/SONY
	24	—	3	MALDITA VECINDAD	EL CIRCO	ARIOLA 3192/BMG
	25	—	19	JOSE JOSE	40 Y 20	ARIOLA 3442/BMG
TROPICAL/SALSA	1	1	49	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
	2	4	5	MARC ANTHONY	OTRA NOTA	SOHO SOUNDS 80958/SONY
	3	5	25	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P. 6076
	4	2	19	REY RUIZ	REY RUIZ	SONY TROPICAL 80848/SONY
	5	3	23	TONY VEGA	APARENTEMENTE	RMM 80915/SONY
	6	6	9	WILFRIDO VARGAS	ITINERARIO	RODVEN 3005
	7	9	43	OLGA TANON	SOLA	WEA LATINA 77478
	8	8	11	EDDIE SANTIAGO	INTENSAMENTE	EMI LATIN 42755
	9	10	7	GRUPO WAO	PA' TO' EL AÑO	SONY TROPICAL 80976/SONY
	10	17	11	ZONA ROJA	PURA CANDELA	CANDELA 003/TTH
	11	12	19	COCOBAND	EL AROLLADOR	KUBANEY 325
	12	—	1	ROKABANDA	ELEJIDOS POR EL PUEBLO	J&N 748
	13	—	3	LA GRANDE DE MADRID	PARA PUERTO RICO Y EL MUNDO	M.P. 6086
	14	7	25	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
	15	11	19	JUAN LUIS GUERRA Y 4.40	AREITO	KAREN 3456/BMG
	16	14	5	ORQUESTA GUAYACAN	CON EL CORAZON ABIERTO	RMM 80983/SONY
	17	15	23	MAYRA Y SELINES	MAYRA Y SELINES 18.75	PARADISC 3305/BMG
	18	24	31	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
	19	21	3	SARABANDA	A GOLPE DE MAREA	PLATANO 5008
	20	18	27	TONO ROSARIO	RETORNO A LAS RAICES	PRIME 3392/BMG
	21	—	15	CUCO VALOY	EL QUE SABE..!	J&N 752
	22	—	7	LIMITE 21	NO HAY LIMITES	M.P. 6079
	23	20	11	JOSE ALBERTO	LLEGO LA HORA	RMM 80897/SONY
	24	—	7	EL GENERAL	EL PODER DE	NEW CREATION 3433/BMG
	25	—	1	VARIOS ARTISTAS	SALSA EN LA CALLE 8-'93	RODVEN 3020
REGIONAL MEXICAN	1	2	23	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	2	1	49	SELENA	ENTRE A MI MUNDO	EMI LATIN 42635
	3	3	19	ALVARO TORRES	HOMENAJE A MEXICO	EMI LATIN 42758
	4	5	45	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	5	4	39	MAZZ	LO HARE POR TI	EMI LATIN 42593
	6	6	23	BANDA MACHOS	CON SANGRE DE INDI	FONOVISA 9069
	7	14	5	GRUPO LABERINTO	ES BANDA	RODVEN 7113
	8	7	25	BRONCO	POR EL MUNDO	FONOVISA 3032
	9	11	47	ALEJANDRO FERNANDEZ	A. FERNANDEZ	SONY DISCOS 80770/SONY
	10	12	33	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY DISCOS 80847/SONY
	11	13	7	PEPE AGUILAR	RECUERDAME BONITO	MUSART 821/BALBOA
	12	8	23	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
	13	17	63	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002
	14	9	35	BANDA MACHOS	CASIMIRA	FONOVISA 5161
	15	—	1	LOS TIGRES DEL NORTE	LA GARRA DE	FONOVISA 9085
	16	15	9	CHARANDA BAND	ALLA EN EL RANCHO GRANDE	RODVEN 3016
	17	16	63	EMILIO NAVAIRA	UNSONG HIGHWAYS	EMI LATIN 42626
	18	23	9	LITTLE JOE	QUE PASO?	RODVEN 2976
	19	20	17	JUAN VALENTIN	QUE LASTIMA	EMI LATIN 42760
	20	—	1	ELECTRO BANDA	CON EXITOS DE HOY	RODVEN 3036
	21	—	1	ANICETO MOLINA	LAS MUJERES DE ANICETO MOLINA	EMI LATIN 42726
	22	18	87	ANA GABRIEL	MI MEXICO	SONY DISCOS 80605/SONY
	23	24	3	LALO Y LOS DESCALZOS	PURO ZACATECAS	WEA LATINA 90817
	24	—	61	LA MAFIA	ESTAS TOCANDO FUEGO	SONY DISCOS 80660/SONY
	25	10	25	TEXAS TORNADOS	HANGIN' ON BY A THREAD	WARNER 45058

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Gloria Delivers First Spanish Album

GLO FOR THE GRAMMY: If she so desired, Gloria Estefan could easily snare her first Grammy by cutting a Spanish-language album. After all, to the NARAS members who select the Grammy awardees in the Latin

categories, Estefan is a respected, household name that stands out among less-familiar Latino notables such as Luis Miguel, Juan Luis Guerra, and Gloria Trevi.

Well, lo and behold, Estefan has

recorded a Spanish-language album titled "Mi Tierra," now slated for a June 23 release. It will win a Grammy next year in the Latin tropical category. More importantly, the record will deserve the pint-sized accolade coveted by many but won by few.

The reason is simple. The album is fabulous. Gloria's producer/husband Emilio Estefan has put down a sparse, percolating bed of traditional Cuban rhythms (danzón, son montuno, guaguancó) over which he layers pathos-enriched paeans about romance, Latin unity, and love of country.

In addition, virtually every track of the technically superb, evenly paced record features bracing improvisa-



by John Lannert

tional runs from the likes of Arturo Sandoval, Paquito d'Rivera, Nestor Torres, Tito Puente, Sheila E., and Miami Sound Machine's Teddy Mullet and Clay Ostwald.

Among the impressive cadre of musicians who appeared on the album were Luis Enrique, arranger of all of the percussion segments, famed bassist Israel "Cachao" López, and the London Symphony.

Six of the album's cuts were co-written by Emilio and Gloria, who masterfully traverses complex, upbeat numbers ("Si Señor," "Son Montuno," "Que Siga La Tradición") or tender love songs ("Con Los Años Que Me Quedan," "Mi Buen Amor") with equal panache. The titular first single, due in early June, is a climactic tale about yearning for one's homeland.

Remarking enthusiastically that he believes Gloria's latest effort will take Latin tropical music to new critical and commercial heights internationally, Emilio quietly adds that he hopes the record will win a Grammy. His hopes will be fulfilled.

By the way, the United Way of Dade County, Fla., presented the Estefans with the first Alexis de Tocqueville Award for Outstanding Philanthropy April 29 in Miami. Torres, who mysteriously remains unsigned, closed out the proceedings with a riveting rendition of "Over The Rainbow."

NEW ON HOT LATIN TRACKS: Rodven siren Maggie Carlés, a popular vocalist in Cuba, the country from which she defected in January, enters the Hot Latin Tracks, charting strongly at No. 25 with "Amor Siempre Tú," this week's Hot Shot Debut. It's the official Spanish-language cover of Whitney Houston's smash "I Will Always Love You" ... Holding on at No. 40 is Banda Superbandido's banda version of José Alfredo Jiménez's classic "Maldición Ranchera." The Mexican nonet, most of whose members hail from Jalisco, recently released its second album on Andrea/Fonovisa titled "Banda! To quenme ... Maldición Ranchera."

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
				COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.	
1	1	1	14	LA MAFIA SONY DISCOS/SONY	★★★ NO. 1 ★★★ ◆ ME ESTOY ENAMORANDO 6 weeks at No. 1
2	2	3	7	LOS FANTASMAS DEL CARIBE RODVEN	◆ MUCHACHA TRISTE
3	3	2	11	LUCERO MELODY/FONOVISA	VELETA
4	5	7	9	ALVARO TORRES EMI LATIN	TE DEJO LIBRE
5	4	6	7	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	MAL DE AMOR
6	7	8	7	GLORIA TREVI ARIOLA/BMG	ME SIENTO TAN SOLA
7	6	5	10	JOSE JOSE ARIOLA/BMG	ESO NOMAS
8	10	13	8	RICARDO ARJONA SONY LATIN/SONY	◆ MUJERES
9	12	17	5	JON SECADA SBK/EMI LATIN	◆ SENTIR
10	11	14	7	MIJARES EMI LATIN	◆ ENCADENADO
11	16	23	3	RICARDO MONTANER RODVEN	AL FINAL DEL ARCO IRIS
12	13	15	10	WILFRIDO VARGAS RODVEN	◆ EL BAILE DEL PERRITO
13	9	12	11	PAULINA RUBIO EMI LATIN	◆ ABRIENDO LAS PUERTAS AL AMOR
14	20	22	6	MARC ANTHONY SOHO SOUNDS/SONY	◆ HASTA QUE TE CONOCI
15	19	21	5	LOS TIGRES DEL NORTE FONOVISA	PACAS DE A KILO
16	8	4	13	RICARDO MONTANER RODVEN	PIEL ADENTRO
				★★★ POWER TRACK ★★★	
17	25	28	4	MAZZ EMI LATIN	QUE SERA
18	17	16	8	LOS TEMERARIOS AFG SIGMA	PERDONAME
19	24	33	3	REY RUIZ SONY TROPICAL/SONY	AMIGA
20	21	20	6	TROPICAL CARIBE FONOVISA	SEXO FUERTE
21	27	27	3	CHAYANNE SONY LATIN/SONY	MI PRIMER AMOR
22	18	19	13	MYRIAM HERNANDEZ WEA LATINA	◆ SE ME FUE
23	29	35	3	GEORGE LAMOND Y LISA LOPEZ SONY LATIN/SONY	NO MORIRA
24	39	—	2	EDNITA NAZARIO EMI LATIN	◆ UN CORAZON HECHO PEDAZOS
				★★★ HOT SHOT DEBUT ★★★	
25	NEW		1	MAGGIE CARLES RODVEN	AMOR SIEMPRE T
26	28	32	4	GUSTAVO ALARCO ARIOLA/BMG	ASI ERES TU
27	38	—	2	ANA GABRIEL SONY LATIN/SONY	TU Y YO
28	30	29	4	SELENA EMI LATIN	AMAME
29	14	9	15	EDNITA NAZARIO EMI LATIN	TRES DESEOS
30	15	11	14	DANIELA ROMO EMI LATIN	ATAME A TU VIDA
31	NEW		1	MAGNETO SONY LATIN/SONY	SUGAR SUGAR
32	33	—	2	FANDANGO USA FREDDIE	LA CHARANGA
33	NEW		1	R. DURCAL Y J. SABINA ARIOLA/BMG	Y NOS DIERON LAS DIEZ
34	31	30	6	VIKKI CARR SONY LATIN/SONY	DEJAME
35	23	18	13	ANA GABRIEL SONY LATIN/SONY	TODAVIA TENEMOS TIEMPO
36	26	25	9	ALEX BUENO J&N/SONY	QUIEREME
37	NEW		1	LA BANDA SHOW RODVEN	MAYAYA
38	34	—	2	CRISTIAN MELODY/FONOVISA	AGUA NUEVA
39	32	24	8	OLGA TANON WEA LATINA	UNA MUJER ROTA
40	36	40	5	BANDA SUPERBANDIDO ANDREA/FONOVISA	MALDICION RANCHERA

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

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Music Video

ARTISTS & MUSIC

Eyes & Ears On MTV Movie Awards Films, Music In Stereo At 2nd Event

BY DEBORAH RUSSELL

LOS ANGELES—MTV reinforces its ties to the film-making community and the movie-going audience this month as the network launches a massive marketing campaign to promote the June 9 broadcast of the 1993 MTV Movie Awards.

For the second year in a row, MTV showcases the synergy between music and movies, as videos generated by such box-office hits as "The Crying Game," "The Bodyguard," and "Aladdin" currently vie for space on the music and video charts.

Just last year a streak of No. 1 hits and top clips were culled directly from such films as "Boomerang," "The Bodyguard," and "A League Of Their Own," all of which are strongly represented among the nominations for the 1993 MTV Movie Awards.

"Our audience can really make or break a movie," says Howard Handler, senior VP of marketing for MTV Music Television. "Research shows our viewers go to opening weekends and tend to see films in the first two weeks of release."

Research also indicates the MTV audience spends some \$700 billion per year, Handler says, and constitutes a healthy percentage of the movie-renting public. Thus, MTV and Blockbuster Entertainment have partnered for an exclusive cross promotion currently running in the video chain's 2,200 stores nationwide.

"The MTV audience is an important group for us to try to reach," says Don Simons, director of national promotions for Blockbuster Video. "They're heavy movie renters, video game renters, and moviegoers. They're into music, and we have music stores now, as well. Basically they're into entertainment, and we're an entertainment company."

A kiosk in each Blockbuster outlet lists the awards nominees along with voting ballots. In addition, the chain is promoting a contest in which five winners receive a free trip to Los Angeles for the June event.

Shelf-talkers displayed throughout the stores highlight titles nominated for MTV movie awards.

In addition, Blockbuster is the official sponsor of the best-movie, best-male-performance, and best-female-performance awards in the MTV competition, which is reflected in on-air promotion for the home entertainment giant whenever MTV programs vignettes about those categories.

"It's a great media opportunity for us," Simons says.

MTV's aggressive, integrated marketing campaign for the movie awards also will go directly to the source, promoting the broadcast on about 2,500 movie theater screens beginning three weeks prior to the June 9 air date.

In addition, the network unleashed a cross promotion in the April 30 edition of Entertainment Weekly. A complete list of nominees, including a voting bal-

lot, was included in that issue, and subsequent issues will feature more ads leading up to the show's broadcast.

MTV also is sponsoring an extensive promotion with its cable operators in the top 30 U.S. markets. The promotion, which ties the cable operators to leading radio stations, offers free trips to the awards ceremony. It runs from mid-May through June 9.

The network also is tied into Butterfinger candy bars. Some 30 million candy bars are emblazoned with the MTV movie awards logo and a specific tune-in message. The candy wrappers are printed with an entry form to win a trip to the awards ceremony in 1994.

In terms of marketing, says Handler, MTV is leaving "no stone unturned."

"We built the Video Music Awards into a huge lightning rod of attention for our viewers and all of our constituents, from the labels and talent to the advertisers and cable operators," he says. "We look at the movie awards as our next major franchise."

The MTV Movie Awards bowed in 1992 with a star-studded talent lineup, ranging from Arnold Schwarzenegger to Luke Perry. The irreverent ceremony, hosted by comedian Dennis Miller, put the typical MTV spin on stuffy awards broadcasts, with categories like "best kiss," "best villain," "best action sequence," and "best on-screen duo."

Prince is scheduled to perform during the June telecast.

NMS Rethinks Vid Plans; Marsalis To 'Friday Night'

VOICE FOR VIDEO: East Coast members of the Music Video Assn. met with representatives from the New Music Seminar April 19 at the Elektra Entertainment headquarters. The goal was to develop a formula to make NMS a valuable investment for video professionals and to avoid a rerun of the 1992 confab, at which video was vastly underexposed.

Margot Core and Nat Rew of the NMS attended the MVA's East Coast regional meeting and agreed to program an all-day music video summit featuring back-to-back panels and at least two closed-door symposiums.

One symposium likely will illuminate the symbiotic relationship of music video to other label departments, says MVA executive director Jill Karagezian.

NMS also has extended the \$250 early-bird registration fee deadline to July 4 for MVA members. The discount rate also goes out to any MVA member who sponsors the registration of a local or regional programmer (even past July 4). NMS runs July 20-24 at the Sheraton New York Hotel & Towers.

EXTENSION: The due diligence period in Video Jukebox Network Inc.'s negotiations with Island Trading Co. Inc. has been extended until Friday (14). Island Trading has agreed to invest some \$7 million in the network pending the resolution of certain conditions.

MTV Latin America, scheduled for an October launch, has chosen the Post Edge Studio Miami production center as official headquarters. The 12,000-square-foot facility is scheduled to be operational in August.

The Latin American music network, a Spanish-language service distributed in the U.S., Mexico, the Caribbean, Central America, and South America (excluding Brazil), will program a mix of Latin and American music, and will feature regional news, entertainment, and talent.

"FRIDAY NIGHT VIDEOS" has signed Branford Marsalis as its new regular host. The saxophonist, also the music director on "The Tonight Show With Jay Leno," made his debut on the hour-long video show April 30. He hosted Next Plateau's Boy Krazy and EastWest's Snow. New York-based DJ Frankie Crocker remains on-air personality and announcer for the NBC video program. Confirmed guests for upcoming episodes include Sting and David Bowie.

IN OTHER NETWORK NEWS: "ABC In Concert" featured Coverdale/Page performing "Pride And Joy" live on its May 7 program. The crew recently taped a segment for broadcast June 25 in which Timothy

Leary interviews Billy Idol about his forthcoming Chrysalis/EMI Records Group release "Cyberpunk."

RED SHOE VIDEOS: Director Zalman King, who is known for the adult TV series "Red Shoe Diaries" and was the eye behind such erotic films as "9 1/2 Weeks" and "Wild Orchid," is dabbling in music videos. The director has signed to Desert Music Pictures and debuts with Freedom Williams' new Columbia video, "Freedom." The shoot incorporates footage from a "Red Shoe Diaries" episode in which a woman fantasizes about making a music video.

In other reel news: MTV senior VP and creative director Judy McGrath will be honored Sept. 22 by the ACLU Foundation of Southern California for her "leadership and contributions to preserving civil liberties and promoting human rights."

IN PRODUCTION: Director Steven Goldmann and producer Cynthia Biedermann have signed to the roster at L.A.'s Planet Pictures... Quick On The Draw has signed director Cameron Casey... Lee Rolontz has been promoted to VP of video production at Columbia... Dean English, producer of the

Grammy-nominated GVAR longform "Phallus In Wonderland," is shooting a Japanese outdoor adventure TV series called "The Edge."

SOPHOMORIC EFFORT: Beverly Hills High School sophomore Harlan Toplitzy has more on his mind than homework these days. When he's not in class, this budding programmer is busy producing "Funkee Phlavaz," an hour-long, hardcore rap video show that reaches about 36,000 Beverly Hills households via Century Cable.

Toplitzy says he and his partner, Adam Weissman, so far have reeled four complete shows, featuring the clips of such acts as the Pharcyde, the Freestyle Fellowship, King Tee, Redman, and Comptons' Most Wanted. Fellow student and "Funkee Phlavaz" host Alan Maman is a member of the Tommy Boy Records act the Hooligans.

Toplitzy notes it's been tough convincing labels he and his student crew produce a legitimate program. "You learn to talk fast before the labels hang up on you," he says.

He programs up to 16 videos per show, and says the student crew always shoots on location, because the audience wants to see "anything but more high school."

AFTER PRESS TIME last week, the Butthole Surfers clip "Who Was In My Room Last Night" (Billboard, May 8) vaulted into active rotation on MTV.

THE EYE



by Deborah Russell

PRODUCTION NOTES

LOS ANGELES

Planet Pictures directors Mike Patterson and Candace Reckinger recently reeled Donald Fagen's new Warner Bros. video "Tomorrow's Girls." Doug Meyer produced.

Picture Vision director Jon Small directed Reba McEntire's "It's Your Call," the title track video from her latest MCA outing. Daniel Pearl directed photography; Steven Saporta executive produced.

Carlene Carter's new Giant video "Every Little Thing" is an Epoch

Films production directed by Adam Bernstein. Eileen Malysko produced the shoot.

NEW YORK

Guy Guillet of 900 Frames directed Kool G. Rap & DJ Polo in "On The Run" for Cold Chillin' Records. Marc Smerling produced the clip, shot on location in Manhattan and Westchester. Neil Shapiro directed photography. Meanwhile, 900 Frames director Eric "Shorty" Meyerson recently wrapped Livin' Proof's Gaso-

line Alley video "Come Back To Me." Becky Coleman produced and David Daniels directed photography.

NASHVILLE

Hank Williams Jr.'s new Capricorn video, "Diamond Mine," is a Scene Three production directed by Marc Ball and Joe Gutt. Anne Grace produced the clip, which features "Murphy Brown" co-star Faith Ford. Denver Collins directed photography.

OTHER CITIES

Propaganda Films director Stephane Sednaoui shot Madonna's Maverick video, "Fever," on location in Miami.

Lisa Stewart's new BNA video, "Under The Light Of The Texaco," is a Planet Pictures production directed by Steven Goldmann. Cynthia Biedermann produced the shoot, lensed at the Universal Studios lot in Orlando, Fla.

One World Productions director Richard Murray is the eye behind two new Spin Doctors videos. "What Time Is It" and "How Could You Want Him" were shot on location in Europe.

Scene Three's John Lloyd Miller directed Mac McAnally's MCA video "Not That Long Ago" on location in Louisville, Ky. Selby Miller produced the shoot. Denver Collins directed photography.



Was He? Midnight Films director Carlos Grasso, second from left, is the eye behind Grant Lee Buffalo's new Slash Records video, "Fuzzy." He shot the surreal performance/conceptual clip, produced by Mark Leemkuil, on location at a dilapidated trailer park and at the Federal Building in downtown L.A. Pictured on the set of the clip, from left, are the band's vocalist/guitarist Grant Lee Phillips, Grasso, drummer Joey Peters, and bassist Paul Kimble.

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Record Labels Hoping For A Little (Late) Night Music

BY ERIC BOEHLERT

LATE NIGHT: With the recent announcement from NBC-TV that Conan O'Brien would take over David Letterman's slot as "Late Night" host, record execs had one question: Would he follow the lead of his predecessor and make musical acts a nightly feature? "I hope and pray," laughs Bob Merlis, senior VP of publicity at Warner Bros.

Word comes down from Lorne Michaels, the man who tapped O'Brien, that because the new show will be working with a small budget, musical guests at first will be limited to two or three appearances a week, rather than nightly.

Nonetheless, the fact that O'Brien is just 30, was a writer for "The Simpsons," and could represent a new late-night voice able to connect with young, savvy record buyers, has publicists optimistic about the show. "We're very excited," says Marilyn Lipsius, VP of

publicity for RCA. She adds, "There's a sense he might be more experimental"—and willing to book acts that have not yet topped the charts or been embraced by mainstream radio.

Undoubtedly, "Late Night" will continue to represent a major opportunity for labels to boost visibility and sales for their artists. At the time of Letterman's departure announcement, "Late Night" was being watched by roughly 2.5 million viewers a night. If O'Brien can maintain that pace, labels would have four viable late-night national outlets: the shows currently hosted by Jay Leno and Arsenio Hall, Letterman's new program on CBS, and O'Brien's "Late Night."

True, before Dennis Miller's show was canceled last fall, there were four late-night platforms. But publicists see O'Brien, with the affiliate backing of NBC and the "Late Night" foundation, as potentially more potent than Miller, whose show was seen, on average, by 1.5 million viewers each night.



THE MEMORY OF ALL THAT: THE LIFE OF GEORGE GERSHWIN By Joan Peyser (Simon & Schuster)

Biographers of America's giants of stage and screen song have tended to treat their subjects gently, seemingly standing in awe of the songwriters' prodigious output of enduring songs or finding their personal foibles irrelevant or too distasteful to note for posterity.

Hollywood's role in making musicals is particularly outrageous, dispensing any pretense of factuality, as people who never existed enter into the songwriters' lives, while songs are often performed out of chronological order and thereby out of sync with the evolution of the songwriters' skills.

While Hollywood is not about to address the issue, in the world of books, Laurence Bergreen's 1990 "As Thousands Cheered—The Life Of Irving Berlin," seemed to say enough is enough, and spilled out an account of Berlin as an insecure, spiteful, foul-mouthed genius. Although Bergreen appeared to have an inside track on Berlin's thought processes, his portrayal of the artist otherwise had the stamp of penetrating authenticity.

But Joan Peyser's "The Memory Of All That" has, by her own admission, little to do with historical context or informative lists. She is after Gershwin's "character and temperament."

The George Gershwin she draws is not much more inviting than Bergreen's Irving Berlin, though Gershwin's insecurity takes on an added dimension because he dared to be a songwriter who wanted to conquer the concert hall. Berlin, who could not read music, may have been frustrated by what he could do in such terms; Gershwin, a dazzling, musically literate pianist, was often damned

for even trying.

Peyser's Gershwin has at least one thing on Bergreen's Berlin: an illegitimate son. Peyser refers to the unsuccessful songwriter, a Gershwin look-alike now in his mid-'60s, as "Alan Gershwin." True or not, she makes too much of it.

Peyser also leads the reader to believe Ira Gershwin, George's brilliant lyric partner, whom she describes as protective of his brother's image, would mirror in some of his lyrics unpleasant aspects of George's lifestyle. As one example, she speculates that Ira's lyric for "Treat Me Rough," from "Girl Crazy," is not merely a comic demand by a New York playboy that he be led into the cowboy life, but a notice of George's kinky sex life.

More seriously, Peyser echoes a theme that Gershwin generated a good deal of his success by adapting (or worse) musical ideas from the dynamic world of black music.

Surely, Gershwin and Berlin were astute and appreciative observers of the rhythms of the day. But they were melodic geniuses who artfully adapted their gift of melody into accessible art instantly identifiable as a "Gershwin song" or a "Berlin song." They wrote dozens of great American songs that drew more on their Jewish and European heritage than anything else.

Perhaps most telling in Peyser's account is a one-page coda, on which she writes of the enduring quality of Gershwin songs. That's nice, but she puts an incredible price tag on it by claiming Warner Bros. paid \$200 million to the Gershwin estate for rights to his music. For that \$200 (or so) million, Peyser appears to be unaware, Warner also got the entire Chappell Music catalog, with a treasure trove of hundreds of thousands of songs by dozens of other major writers.

IRV LIGHTMAN



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, Livin' On The Edge**
- 2 Green Jelly, Three Little Pigs
- 3 Ugly Kid Joe, Cat's In The Hat
- 4 Spin Doctors, Two Princes
- 5 Dr. Dre, Nuthin' But A "G" Thang
- 6 Janet Jackson, That's The Way...
- 7 Jade, Don't Walk Away
- 8 Bon Jovi, In These Arms
- 9 Ice Cube, It Was A Good Day
- 10 Stone Temple Pilots, Plush*
- 11 R.E.M., The Sidewinder Sleeps...
- 12 V. Williams/B. McKnight, Love Is
- 13 Lenny Kravitz, Are You Gonna Go...
- 14 Whitney Houston, I Have Nothing
- 15 Eddie Murphy, Whazupwitu
- 16 Rod Stewart, Have I Told You...*
- 17 Duran Duran, Come Undone
- 18 Silk, Freak Me
- 19 P.M. Dawn, Looking Through...
- 20 Midnight Oil, Truganini
- 21 Shai, Comforter
- 22 Belly, Feed The Tree*
- 23 Tasmin Archer, Sleeping Satellite*
- 24 Guns N' Roses, Don't Cry
- 25 Guns N' Roses, November Rain
- 26 Metallica, Nothing Else Matters
- 27 Metallica, Enter Sandman
- 28 Gin Blossoms, Hey Jealousy
- 29 4 Non Blondes, What's Up
- 30 SWV, I'm So Into You
- 31 New Order, Regret
- 32 Michael Jackson, Who Is It
- 33 Naughty By Nature, Hip Hop...
- 34 B.H. Surfers, Who Was In My...
- 35 U2, One
- 36 World Party, Is It Like Today?
- 37 Poison, Until You Suffer Some
- 38 Guns N' Roses, Sweet Child O' Mine
- 39 Janet Jackson, Miss You Much
- 40 Michael Jackson, Billie Jean
- 41 Michael Jackson, Thriller
- 42 Janet Jackson, Love Will Never...
- 43 U2, Mysterious Ways
- 44 Black Crowes, Bad Luck Blue...
- 45 Duran Duran, Ordinary World
- 46 Arrested Development, Mr. Wendal
- 47 Soul Asylum, Black Gold
- 48 Wreckx-N-Effect, Rump Shaker
- 49 Young Black Teenagers, Tap The...
- 50 Guns N' Roses, Patience

** Indicates MTV Exclusive
* Indicates Buzz Bin



Black Entertainment Television

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

- 1 Janet Jackson, That's The Way...
- 2 Whitney Houston, I Have Nothing
- 3 Bobby Brown, That's The Way...
- 4 Ice Cube, It Was A Good Day
- 5 Portrait, Honey Dip
- 6 Christopher Williams, Every Little...
- 7 Chante Moore, It's Alright
- 8 Silk, Freak Me
- 9 Sade, Kiss Of Life
- 10 Levert, Good Ol' Days
- 11 Regina Belle, If I Could
- 12 Sybil, You're The Love Of My Life
- 13 Shabba Ranks, What'cha G
- 14 Run-D.M.C., Down With The King
- 15 Intro, Love Thing
- 16 P.O.V., Anutha Luv
- 17 Blackstreet, Baby Be Mine
- 18 Ray Charles, A Song For You
- 19 Dr. Dre, Dre Day
- 20 After 7, Can He Love U Like This
- 21 Gerald Alston, Send For Me
- 22 Eddie Murphy, Whazupwitu
- 23 Pharcyde, Passin' Me By
- 24 H-Town, Knockin' Da Boots
- 25 U.N.V., Something's Goin' On
- 26 Arrested Development, Natural
- 27 Men At Large, So Alone
- 28 Big Bub, Tellin Me Stories
- 29 SWV, I'm So Into You
- 30 Shai, Comforter



THE NASHVILLE NETWORK

The Heart of Country

30 hours weekly
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Nashville, TN 37214

- 1 Garth Brooks, We Shall Be Free
- 2 Pam Tillis, Cleopatra, Queen Of...
- 3 Tracy Lawrence, Alibis
- 4 Travis Tritt, T-R-O-U-B-L-E
- 5 Lee Roy Parnell, Tender Moment
- 6 Larry Stewart, Alright Already
- 7 Patty Loveless, Blame It On Your...
- 8 Toby Keith, Should've Been A...
- 9 Billy Ray Cyrus, Some Gave Ail
- 10 Brooks & Dunn, Hard Workin' Man
- 11 John Anderson, Money In The Bank
- 12 Carlene Carter, Every Little Thing
- 13 John Michael Montgomery, I Love...
- 14 Aaron Tippin, My Blue Angel
- 15 Mark Collie, Born To Love You
- 16 Kathy Mattea, Standing Knee...
- 17 Restless Heart, Mending Fences
- 18 Doug Stone, Made For Lovin' You
- 19 Reba McEntire/V. Gill, The Heart...
- 20 Dwight Yoakam, Ain't That Lonely...
- 21 Tim McGraw, Memory Lane
- 22 Joe Diffie, Honky Tonk Attitude
- 23 Lorie Morgan, I Guess You Had...
- 24 Suzy Bogguss, Heartache
- 25 Marty Stuart, Hey Baby
- 26 Randy Travis, An Old Pair Of Shoes
- 27 Dean Dillon, Hot, Country, And...
- 28 Alan Jackson, Tonight I Climbed...
- 29 Reba McEntire, It's Your Call
- 30 Little Texas, I'd Rather Miss You



VIDEO HITS ONE™

Continuous programming
1515 Broadway, NY, NY 10036

- 1 Whitney Houston, I Have Nothing
- 2 Sting, If I Ever Lose My Faith In You
- 3 Elton John, Simple Life
- 4 Janet Jackson, That's The Way...
- 5 V. Williams/B. McKnight, Love Is
- 6 Go West, What You Won't Do For
- 7 Jon Secada, Angel
- 8 Michael Jackson, Who Is It
- 9 Boy George, The Crying Game
- 10 Dwight Yoakam, Ain't That Lonely...
- 11 George Michael, Somebody To...
- 12 Clannad, Harry's Game*
- 13 Sade, Kiss Of Life
- 14 Chris Isaak, Can't Do A Thing
- 15 Bon Jovi, Bed Of Roses
- 16 Bruce Hornsby, Harbor Lights
- 17 Prince & The N.P.G., The Morning...
- 18 Wendy Moten, Come In Out Of...
- 19 Expose, I'll Never Get Over You...
- 20 Restless Heart, Tell Me What You...
- 21 David Bowie, Jump They Say
- 22 Eric Clapton, Running On Faith
- 23 Aaron Neville, Betcha By Golly...
- 24 Eric Clapton, Tell Me Heaven
- 25 Paul Simon, You Can Call Me Al
- 26 P. Bryson/R. Belle, A Whole New
- 27 Whitney Houston, I'm Every Woman
- 28 Eric Clapton, After Midnight
- 29 Steve Winwood, Higher Love
- 30 Genesis, Invisible Touch

* Indicates Five Star Video

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SUBMITTED BY NATIONAL
& LOCAL MUSIC VIDEO OUTLETS



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12000 Biscayne Blvd, Miami, FL 33181

ADDS

- Captain Hollywood, More And More
Chaka Demus & Pliers, I Wanna Be...
Da Lench Mob, Ain't Got No Class
Damn Yankees, Silence Is Broken
Drivin' N Cryin', Smoke
Foley, If It's Positive
Illegal, Head Or Gut
Kiss, I Love It Loud
Mary J. Blige, Love No Limit
Penny Ford, Daydreaming
Porno For Pyros, Cursed Female
Rare Essence, Brothers That You...
Rough House Survivors, Rough House
The Sundays, Wild Horses
Terence Trent D'Arby, She Kissed Me
Tina Turner, I Don't Wanna Fight
Too Down, Ocean Front
UB40, I Can't Help...
Vince Neil, Sister Of Pain
World Party, Is It Like Today

BOX TOPS

- Duice, Dazzey Duks
Janet Jackson, That's The Way...
H-Town, Knockin' Da Boots
Silk, Freak Me
Silk, Freak Me (Re-Mix)
Snow, Girl, I've Been Hurt
Marilyn Scott, You Don't Know Me
Snow, Informer
Redman, Tonight's Da Nite
2 Live Crew, Mega Mix
Ice Cube, It Was A Good Day
Whitney Houston, I Have Nothing
2Pac, I Get Around
Onyx, Slam
Bloods And Crips, Bangin' On Wax
Beatnuts, Reign Of The Tec
Jodeci, Let's Go Through The Motions

AMERICA'S NO. 1 VIDEO

- Dr. Dre, Dre Day



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- Snow, Girl, I've Been Hurt
Joey Lawrence, Nothin' My Love...
SWV, I'm So Into You
Vanessa Williams/B. McKnight, Love Is
Silk, Freak Me
Snow, Informer
Tina Turner, I Don't Wanna Fight
Tori Amos, Silent All These Years



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

- Nudeswiri, F Sharp
Mindbomb, Do You Need Some
New Order, Regret
Latma, Breaking Away
Stone Temple Pilots, Plush
P.M. Dawn, Looking Through...
Tony Ganios, Do You Right
Snow, Girl, I've Been Hurt
Beatnuts, Reign Of The Tec
Gloria Estefan, Go Away
Bloods And Crips, Bangin' On Wax
Intelligent Hoodlum, The Posse
World Party, Is It Like Today
Juicemaster, Jan's Theme
Enuff Z'Nuff, Right By Your Side
Rick Vincent, Ain't Been A Train...
Billy Ray Cyrus, Some Gave Ail
L.L. Cool J, Buckin' Em Down
Foley, If It's Positive
Terence Trent D'Arby, She Kissed Me



One hour weekly
216 W Ohio, Chicago, IL 60610

- Wendy James, London's Brilliant
Eye Ely, Highways & Heartaches
Mind Bomb, Do You Need Some
King Missile, Trapped
Living Colour, Auschlander
Grant Lee Buffalo, Fuzzy
Deacon Blue, Your Town
Midnight Oil, Truganini
Monster Magnet, Twin Earth
Gin Blossoms, Hey Jealousy
Judybats, Being Simple
Eleventh Dream Day, Making Like...
Goo Goo Dolls, We Are The Normal
Stone Temple Pilots, Plush



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

- Margaret Becker, Innocence
Michael W. Smith, Somebody Love Me
Ugly Kid Joe, Cats In The Cradle
Petra, Dance
Arrested Development, Natural
Millions & Millions, Help Somebody
DeLeon Richards, When
Tim Miner, Smarter Than Crack
Tim Miner, Heart

- Susan Ashton, Here In My Heart
Eric Clapton, Tears In Heaven
Kathy Troccoli, Everything Changes
Amy Grant, I Will Remember
B E Taylor, Come To Me
Quincy Jones, Hallelujah
DOC/Bride, God Gave Rock & Roll
Garth Brooks, We Shall Be Free
Newsboys, I Cannot Get You
Toad The Wet Sprocket, Walk On...



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

- Arrested Development, Natural
Chaka Demus & Pliers, I Wanna Be...
Digable Planets, Where I'm From
Diamond/Neurotics, What You Heard
House Of Pain, Who's The Man
Ice Cube, It Was A Good Day
Janet Jackson, That's The Way...
L.L. Cool J, Buckin' Em Down
Lords Of The Underground, Funky...
Naughty By Nature, Hip Hop Lovin'
Onyx, Slam
Pete Rock/CL Smooth, Lots Of Lovin'
The Pharcyde, Passin' Me By
Prince, Morning Papers
Run D.M.C., Down With The King
Silk, Freak Me
Souls Of Mischief, That's When Ya Lost
TCF Crew, I Ain't The One
Tim Dog, I Get Wrecked
UNV, Something's Goin' On



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

- Pat Metheny, The Longest Summer
Guy Clark, Boats To Build
Nanci Griffith, Speed Of The Sound...
Lorie Morgan, I Guess You Had...
Ramsey Lewis, People Make The...
Mark Collie, Born To Love You
Jonni Mitchell, Night Ride Home
Tish Hinojosa, Closer Still
Marilyn Scott, You Don't Know Me
Lee Roy Parnell, Tender Moment
Gary Morris, Love Hurts
Tim O'Brien, One Way Street
Lyle Lovett, The Church
Pirates Of The Mississippi, A Street...
Marty Brown, It Must Be The Rain
Reba McEntire/V. Gill, The Heart...
Clint Black, When My Ship Comes In
Mac Mcanally, Not That Long Ago
Michael English, Heaven
Mannheim Steamroller, Come...



Top label executives mingle at the T.J. Martell dinner. Shown, from left, are Epic president Dave Glew; Warner Music Group chairman/CEO Bob Morgado; Epic senior VP Tony Martell, founder of the T.J. Martell Foundation; WEA president Henry Droz; and Virgin co-chairman Jeff Ayeroff.

Martell Foundation Honors Berman At '93 Ceremony

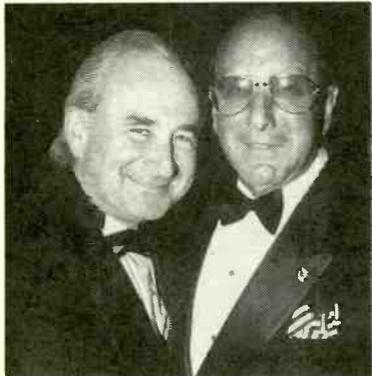
NEW YORK—The T.J. Martell Foundation for Leukemia, Cancer and AIDS Research presented RIAA president Jay Berman with its Humanitarian Award at the charity's annual black-tie gala, held April 17 at the Hilton Hotel here.



Enjoying the predinner cocktail reception, from left, are Time Warner VP of public affairs Tim Boggs; RIAA executive VP Hilary Rosen; Tommy Boy CEO Tom Silverman; Jay Berman; and Arista senior VP of general operations Roy Lott.



Jay Berman, left, and his wife Rita, second from left, chat with Warner Bros. Records chairman Mo Ostin, right, and his wife Evelyn. Ostin also is an RIAA board member.



Jay Berman, left, hugs Arista president Clive Davis, who was the 1980 T.J. Martell honoree.



Jay Berman, center, welcomes Virgin Records' Jeff Ayeroff, left, and Phil Quartararo.



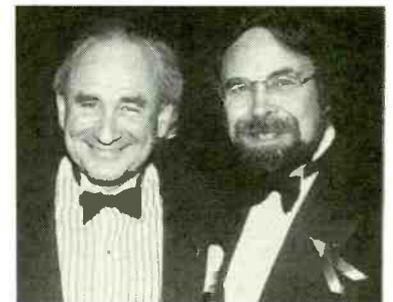
Word/Epic artist Sandi Patti entertains the 1,500 guests with her rendition of "The Star Spangled Banner."



Enjoying the dinner, from left, are PolyGram Label Group president Rick Dobbis and Jay Berman.



Jay Berman, left, thanks BMG Music senior VP/general counsel Joel Schoenfeld, center, and PolyGram Holding Inc. president/CEO Eric Kronfeld for their contributions. PolyGram donated Peter Max T-shirts as commemorative gifts.



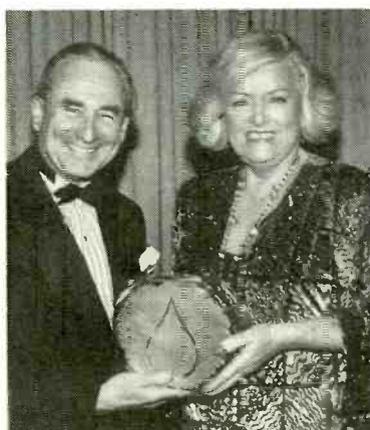
MCA Entertainment Group chairman Al Teller, right, congratulates Jay Berman.



At the predinner reception, Jay Berman, left, talks shop with EMI Music president/CEO Jim Fifield.



Comedian Alan King, left, is complimented on his performance at the gala by Jay Berman, center, and MPAA president Jack Valenti, who served as MC for the dinner.



BMI president/CEO Frances Preston, who was last year's honoree, congratulates Jay Berman, left.

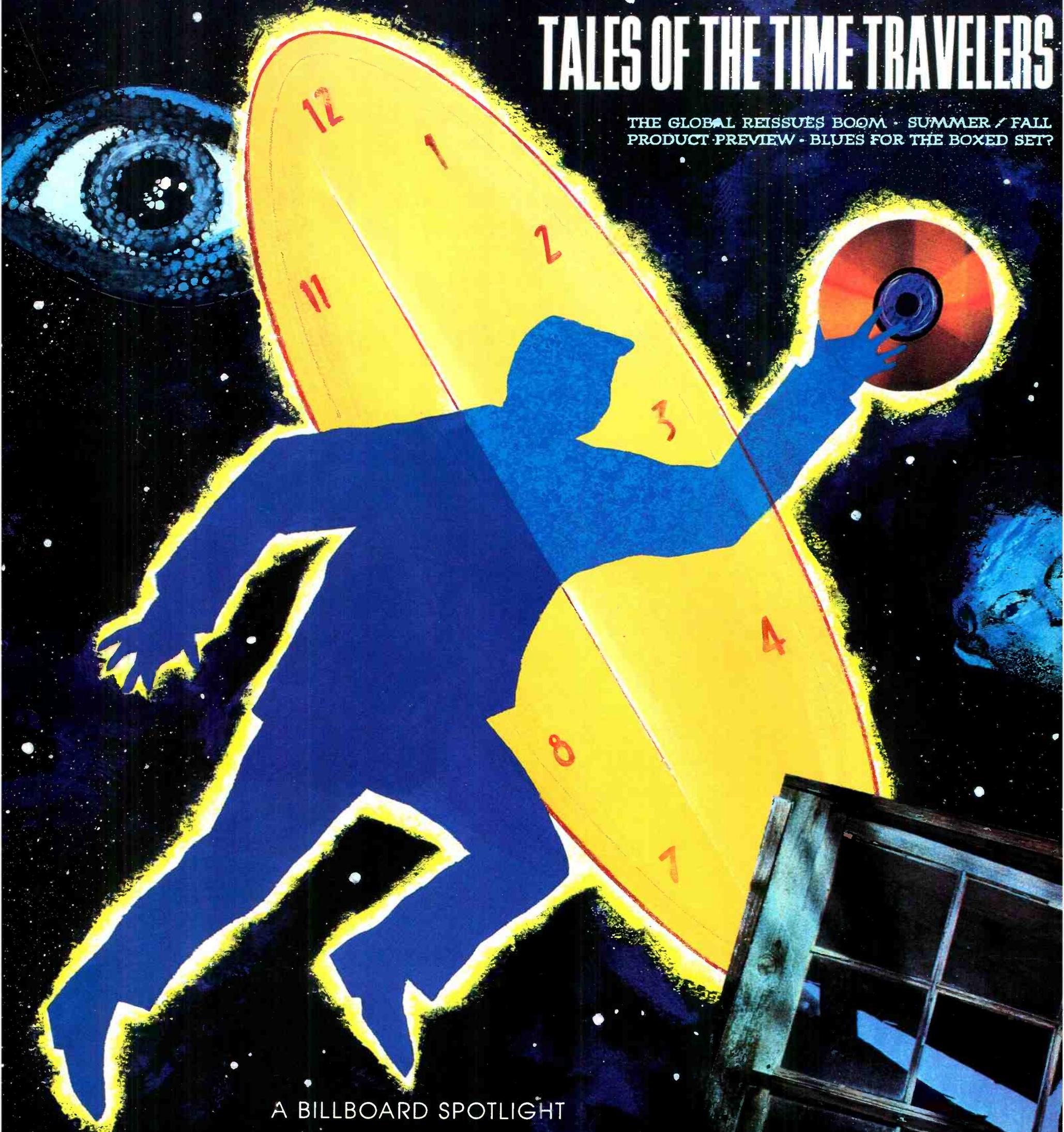


Socializing at the gala, from left, are Epic Records senior VP Tony Martell, who founded the T.J. Martell Foundation; Sony Music executive VP Michele Anthony; and Sony Music International president Mel Ilberman.

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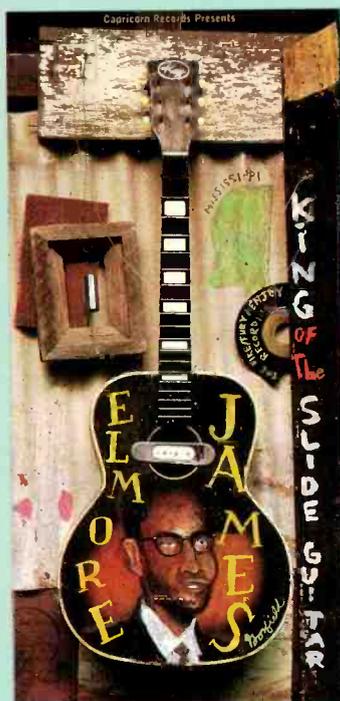
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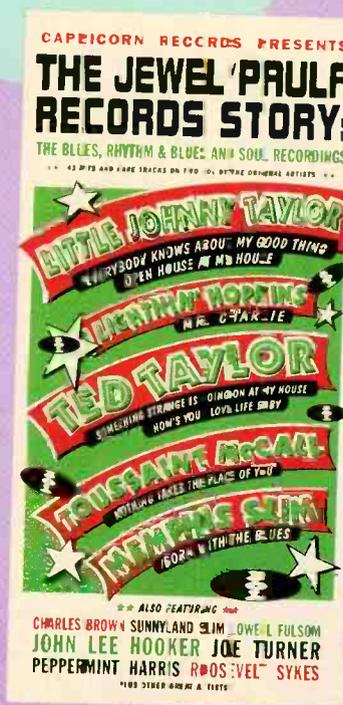
The Scepter Records Story
3 CDs (42003-2)



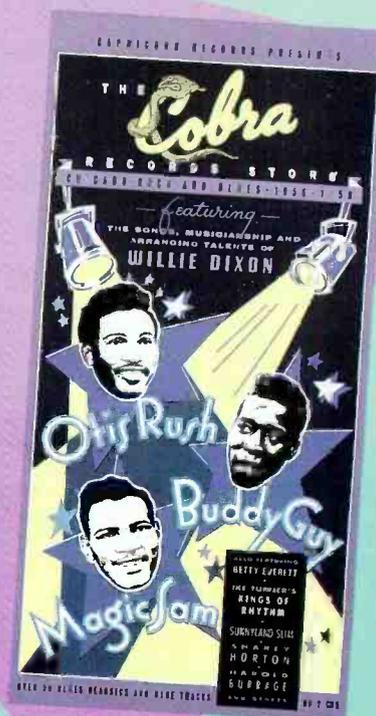
The Fire/Fury Records Story
2 CDs (42009-2)



**Elmore James:
King Of The Slide Guitar**
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"The **Capricorn Records Presents Series** is the best this music has ever sounded."

—CD Review



Rhino's Gary Stewart (bottom left) with recent sets, and a Rhino/Atlantic R&B foursome

Sundazed's Bob Irwin (bottom) reissues rockabilly, Knickerbockers (top), Trashmen.

Dells, Jerry Butler and Jimmy Reed play on Vee-Jay.

Life In The Past Lane

Heavy Traffic, Changing Scenery Characterize Hard-Driving Reissues Market

BY CHRIS MORRIS

In 1993, the reissue landscape is more crowded than ever before, but the playing field these days looks different, and is far more diversely populated.

Until now, the reissue market has been driven in large degree by the CD boom of the '80s and has benefited greatly in years past from high-profile, big-selling, high-ticket boxed sets by such artists as Led Zeppelin (on Atlantic), Rod Stewart (on Warner Bros.) and bluesman Robert Johnson (in Columbia's Roots N' Blues series).

But in 1993, executives charged with catalog development at the major labels are inclined to think small, due to an ever-more-crowded reissue marketplace, a diminishing number of "boxable" artists and an eye to maximizing sales.

Gary Stewart, VP of A&R at Rhino Records, still America's preeminent reissue label, says, "The number of players is bigger than before, but the market has diminished. When major labels start looking at their balance, they'll see that it isn't going to earn them a lot of black ink."

"We're looking at sales volumes that are far lower," says Bill Levenson, the PolyGram VP who, along with Rich Bauer, oversees the company's Chronicles reissue program. "The novelty is over. We're working much harder to get more product out at a salable price."

As far as boxed sets go, Levenson says, "There are still people who deserve them, but there are less and less of them."

Andy McKaie, VP of catalog development and special products at MCA Records (who has been in charge of the label's long-running Original Chess Masters series, among others), concurs: "There aren't that many instant home runs left." While the trend (reflected most prominently in Chronicles' recent slipcased two-CD sets) is toward more economical reissue packages, McKaie, who only recently produced boxes devoted to B.B. King and an overview of Chess blues, notes, "I still think every artist is going to get an individualized treatment by the label, if they're smart."

Said treatment is being designed by catalog departments and divisions at every major label. And reissue-dedicated labels are proliferating at an astonishing rate. In March, for

instance, CEMA Special Markets announced the creation of The Right Stuff, a new label devoted to mid-line reissues (catalogs purchased: Laurie, Hi, Philadelphia International). And earlier in the year K-Tel, long a leader in the television marketing of reissues, established Era Records, a retail-oriented line of niche-marketed product. Last month, Rick Rubin and Henry Rollins announced One, a limited-edition reissue imprint specializing in rare and currently out-of-print items.

Reissues aren't only directed at the pop, rock or R&B consumer anymore: Recently there has been increased activity in such genres as reggae (Island/Tuff Gong's Bob Marley set; Heartbeat's packaging of classic material from Studio One, Treasure Isle and other Jamaican labels), country (PolyGram's volumes devoted to Mercury and Smash recordings by Charlie Rich, Flatt & Scruggs, and others; Columbia/Legacy's entries by Bill Monroe, Roy Acuff, Bob Wills and others; CMH's bluegrass box; Scotti Brothers' Hickory Records reissues), and jazz (Verve's stunning Billie Holiday box; Fantasy's ongoing Original Jazz Classics series and lavish boxes devoted to John Coltrane and Wes Montgomery; GRP's Impulse! and Decca releases).

GRP president/CEO Larry Rosen, whose company took over the Impulse! catalog from MCA in 1991, says, "Other companies like Blue Note and Fantasy have been at this for a while, and we're relatively new, with only about a year and a half in reissues. We have a long way to go, but the marketplace seems like it's very vital as far as accepting this product."

So vital is the reissue market that one noted R&B label of the '50s and '60s, Chicago's Vee-Jay Records, has been reactivated. Started up again just last November, the company already has 30 titles in its catalog: classic material by bluesmen like Jimmy Reed and Memphis Slim, R&B artists like Jerry Butler and the Dells, gospel acts such as the Staples Singers and the Swan Silvertones, and jazzmen like Eddie Harris and Wynton Kelly. In May, Vee-Jay will release a 40th-anniversary boxed set that will include three CDs and a red vinyl

Continued on page V-4

VITAL REISSUES

VITAL REISSUES



and Europe."

Some 20 years later, record companies such as Ace, Demon, Sequel, See For Miles, and Charly in Britain; Arcade in the Netherlands; Bear Family and Repertoire in Germany; and numerous others have established the strength of the U.K. and European market for vital reissues.

The acquisition by Charly Records' founder Jean Luc Young of the European rights to the Sun Records catalog in the mid '70s is often cited as a key point in the rise of the reissue business abroad. And while the U.K. and European labels are frequently viewed as pioneers in the reissue business, Richard Weize, director of Germany's Bear Family, credits the bluegrass reissues of David Freeman's



Editorial

(As publisher of the Ice newsletter, Pete Howard has covered — among other topics — the field of CD reissues with special authority. We asked him for his thoughts on the most challenging issues facing the market.)

The Daze Of Future Pasts

BY PETE HOWARD

Despite the thriving nature of the reissue business today, certain problems loom ahead. For one thing, it's getting harder for record labels to excite consumers about a new reissue compilation or boxed set these days. Secondly, it's getting more difficult to obtain valuable display space in store bins for straight album reissues—with those retailers that even carry deep catalog. Thirdly, gaining necessary exposure for reissues in the press—always a valuable marketing tool—is becoming increasingly difficult. Despite the nature of the "cash cow" income they generate, reissues usually get the short end of the stick when it comes to a label's advertising budget or publicity department. This may change, given the fact that reissues accounted for more than half of one major label's sales last year. But that leads to another problem: the staffing of a catalog department. Given the ebb-and-flow nature of a catalog division's workload, most labels play it safe and are therefore understaffed a good portion of the time.

But the big question everybody likes to pose is: Are labels running out of quality music to reissue? Certainly not in the area of boxed sets. It's hard to imagine not getting excited about wish-list boxes from Stevie Wonder or Van Morrison, Prince or U2. On the other hand, it's hard to think of more than a handful of essential albums that haven't been reissued on CD, so the future clearly lies in repackaging. But that doesn't have to be bad news; if they're done right, new compilations are a win-win situation for both consumers and labels.

The industry is also staggering under a proliferation of independent reissue labels that threaten to cannibalize each other, not out of malice but simply because there are now so many of them. Lately, it seems like everybody is hanging out a shingle and starting a reissue division. Remember, the pool of material is shrinking with time, not expanding. Where's the repertoire coming from? If not now, then in two years?

The reissue business has come a long way since the advent of CDs. Quality standards have generally risen to new heights, creating a surge in consumer confidence. If labels can maintain those quality standards and market their product with newfound innovation and aggression, they'll be able to rely heavily on reissues for years to come. ■

PAST LANE

Continued from page V-4

urgency to document this period of music, with an emphasis on labels crucial to the evolution of rock 'n' roll, and to preserve that music. We think [the boxes] give fans an appreciation of the recorded work of [indie label owners] Bobby Robinson, Florence Greenberg and Stan Lewis." Walden adds that the label will mount a special summer sales program for the "Capricorn Presents" series to push this "new from old" catalog.

While yesterday's independents created today's catalog, today's indies are packaging reissues for CD-era consumption and getting a bottom-line lift from reissues that supports their contemporary releases.

Salem, Mass.-based Rykodisc has successfully reissued classic material by David Bowie, Frank Zappa, Pete Townshend, Big Star, Nick Drake, Richard Thompson and the Soft Boys, while launching such popular new acts as Sugar.

Rykodisc Marketing VP John Hammond says, "Different labels choose to make themselves viable in different ways, but a strong focus on catalog at least in the first few years has really given us a stability that has in turn given us a lot of freedom.

Reissues are a very important part of the product mix."

Some indies are carving a market niche for themselves by reissuing product that the major labels may see as financially secondary to their big picture.

Cliff Chenfield of Razor & Tie Records, which has built a catalog of 30 reissue titles (Little Steven, Graham Parker, David Johansen, etc.) for retail and also operates a very successful TV-marketed line of compilations, says, "I don't think [the majors] will part with something that's mass appeal. But they will license something that will appeal to a smaller audience."

Chenfield says that money can be made with "a smaller pie that we're getting a bigger piece of": One of Razor & Tie's Michael Stanley Band reissues has sold 40,000 units—an immense number for such a title.

Even labels that started out as operations appealing primar-

Continued on page V-12

PRODUCT GUIDE

Continued from page V-4

The Best Of Peter & Gordon

STAN KENTON

STEVE MILLER, 3-CD boxed set

Capitol Sings Around The World

Capitol Sings Coast To Coast

Christmas Compilation, #1-2

Christmas Reissue, #1-2

Spotlight On Keely Smith

LOU RAWLS

NANCY WILSON

EMI

The Best Of Gordon Lightfoot

The Best Of The Fleetwoods: Come Softly To Me

The Essential Bob Lind: Elusive Butterfly

JETHRO TULL, 5-CD boxed set

Fantasy

OJC Limited Editions

Debut Rarities, Vol. 3: The Charles Mingus Group

Stax

JUDY CLAY & VEDA BROWN, Private Numbers

GRP

Decca Jazz

ELLA FITZGERALD, The Early Years Vol. 2, double CD

Lionel Hampton Vol. 2

Jimmie Lunceford Vol. 2

Impulse!

JOHN COLTRANE, Newport '63

YUSEF LATEEF, Live At Pep's

MILT JACKSON, Statements

GATO BARBIERI, Chapter 2

Heartbeat

BURNING STREET, Living Dub Vol. 1

THE TECHNIQUES, Run Come Celebrate

THE STARLIGHTS, Soldering

Hindsight

ARTIE SHAW & ORCHESTRA, King Of The Clarinet, triple CD

SARAH VAUGHAN, Soft And Sassy (previously unreleased, 1961)

MCA

American Graffiti, completely remastered for its domestic CD debut

The Essential Etta James, double CD/cassette (Chess)

The Essential Little Walter, double CD/cassette (Chess)

The Essential Sonny Boy Williamson, double CD/cassette (Chess)

LYNYRD SKYNYRD, Skynyrd Collectibles, previously unreleased tracks

MUDDY WATERS, The Complete Plantation Recordings, from the

Library of Congress (Chess)

BING CROSBY, 4-CD boxed set

Pat Boone's Greatest Hits

Tommy Roe's Greatest Hits

The Four Aces' Greatest Hits

Ready For The World's Greatest Hits

Motown

MARY WELLS, Looking Back 1961-1964, 2-CD set

MARTHA REEVES & THE VANDELLAS, Live Wire: The Singles 1962-

1972, 2-CD set

THE MARVELETTES, Deliver The Hits: The Singles 1961-1972, 2-CD

set

One

DEVO, Duty Now For The Future

GANG OF FOUR, Entertainment

FLIPPER, singles and previously unreleased material

PolyGram

Savoy Brown Anthology, double CD

Camel Anthology, double CD

BTO Anthology, double CD

Derek & The Dominoes Anthology, double CD

Razor & Tie

WALTER EGAN, Not Shy

The Jules Shear Collection: Horse Of A Different Color (1976-86)

Rhino

Rave New World (compilation)

Sentimental Journey: Pop Vocal Classics Vol. 1-4

The Best Of Lobo

Ritchie Valens Story

WAR, Platinum Jazz

Watts Jazz Festival

RONNIE LAWS, Pressure

Jimmy Witherspoon & Robben Ford Live

PEE WEE ELLIS

LA MONTE YOUNG BLUES BAND

ROBERT WYATT

The Songs Of John Hiatt, various artists

Albert King Anthology



Sony Legacy's boxed-set lineup includes summer releases on Janis Joplin (a 3-CD set), the Clash (an expanded edition of the rare Black Market Clash EP with previously unreleased items), and The Complete Columbia Recordings of **Frank Sinatra**. Legacy senior marketing director Gary Pacheco describes the 12-CD package as "a chronological study of the recordings that changed 'Frankie' into Frank Sinatra." Includes previously unreleased material.

AVERAGE WHITE BAND, Cut The Cake: Soul Searchin'; Person To Person

J. GEILS BAND, Blow Your Face Out

NEW YORK FUNK

BOB MOSES

San Francisco Legends

Blood, Sweat & Tears: Live

Canned Heat: Live

New Riders Of The Purple Sage: Live

A World Without Gravity: The Best Of The Jim Carroll Band

DB'S, Ride The Wild Tom Tom

Have A Nice Day: Super Hits Of The '70s Vol. 20-22

Blues Masters: Slide Guitar Classics; New York City Blues; Memphis Blues; Classic Blues Women; More Jump Blues

Rhino/Atlantic

ARETHA FRANKLIN, Now; Aretha Arrives

WILSON PICKETT, In The Midnight Hour; The Exciting Wilson Pickett

LES MCCANN, Anthology; Layers

Atlantic Jazz: Best Of The '50s

CHARLES MINGUS, Anthology; Changes One; Changes Two; Changes Live At Antibes

Right Stuff

Al Green Gets Next To You, Green Is Blues

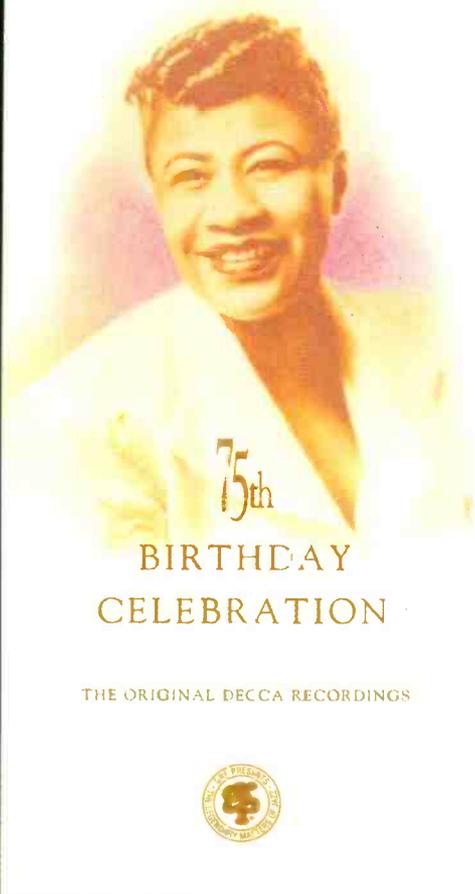
ANN PEBBLES, I Can't Stand The Rain; Straight From The Heart

Rykodisc/Hannibal

PHIL OCHS, All The News That's Fit To; I Ain't Marching Anymore

Continued on page V-8

ELLA FITZGERALD



THE LEGENDARY MASTERS OF JAZZ Still Alive on Decca And Impulse!



- LOUIS ARMSTRONG
- ALBERT AYLER
- GATO BARBIERI
- CHARLIE BARNET
- COUNT BASIE
- SIDNEY BECHET
- ART BLAKEY
- CAB CALLOWAY
- BENNY CARTER
- BETTY CARTER
- AL COHN
- NAT KING COLE
- ORNETTE COLEMAN
- ALICE COLTRANE
- JOHN COLTRANE
- BING CROSBY
- BOB CROSBY
- JIMMY DORSEY
- TOMMY DORSEY
- ROY ELDRIDGE
- DUKE ELLINGTON
- GIL EVANS
- ELLA FITZGERALD
- BENNY GOODMAN
- CHARLIE HADEN
- CHICO HAMILTON
- LIONEL HAMPTON
- JOHNNY HARTMAN
- COLEMAN HAWKINS
- WOODY HERMAN
- EARL HINES
- JOHNNY HODGES
- BILLIE HOLIDAY
- FREDDIE HUBBARD
- MILT JACKSON
- AHMAD JAMAL
- KEITH JARRETT
- JAMES P. JOHNSON
- J.J. JOHNSON
- ELVIN JONES
- QUINCY JONES
- ANDY KIRK
- LAMBERT, HENDRICKS & ROSS
- YUSEF LATEEF
- JIMMIE LUNCEFORD
- CARMEN MCRAE
- JAY MCSHANN
- CHARLES MINGUS
- OLIVER NELSON
- KING OLIVER
- CHARLIE PARKER
- SAM RIVERS
- MAX ROACH
- SONNY ROLLINS
- PHAROAH SANDERS
- SHIRLEY SCOTT
- ARCHIE SHEPP
- SONNY STITT
- GABOR SZABO
- ART TATUM
- JACK TEAGARDEN
- MEL TORME
- JOE TURNER
- STANLEY TURRENTINE
- MCCOY TYNER
- CHICK WEBB
- BEN WEBSTER
- MARY LOU WILLIAMS



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VITAL REISSUES

In Stores, Vital Reissues Explore The Challenge Of Space, Size & Price

DON JEFFREY

The proliferation of boxed sets and other reissue albums presents a basic problem for retailers: where to put all the product.

"On the account end, the major thing to work on this year is to help find space for the product in the stores," says Gary Pacheco, senior director of marketing for Legacy Records, Sony Music's reissues label.

Complicating the matter this year for manufacturers and retailers is the demise of the 6-by-12 longbox packaging for CDs.

Label marketers and retailers point out that an important part of the appeal of the reissue is the packaging, from the artful displays on the cover to the extensive printed and photographic materials within. They say that reissues packaged in just a jewelbox would have reduced value in the consumer's eyes.

"The 6-by-12 presentation enables a bigger booklet," notes Pacheco. "That's still the way to go. A lot of effort goes into the books as a companion piece to the music. With the smaller jewelbox-sized options, the feeling of the package just isn't special."

Russ Solomon, president of 75-unit Sacramento, Calif.-based Tower Records, says, "The biggest problem is how to design the

boxed set of the future. The labels have got themselves into a trick box. They don't know what to do. The 12-by-12 is out. The 6-by-12 is ugly and not very appropriate." He adds, "It's gonna get lost if it's in the wrong box."

Low Garrett, VP of purchasing for Camelot Enterprises, the 354-store music chain based in North Canton, Ohio, says, "We prefer the 6-by-12 size package because it fits better in the racks and lends itself to display better." This matter is important to Camelot, which derives 60 to 65 percent of its total music sales from catalog product.

But Jim Dobbe, VP of merchandise allocation for 314-unit Warehouse Entertainment, based in Torrance, Calif., says the end of the longbox "won't be much of a problem. We have CDs in long keepers and we'll continue to merchandise in the same way."

The pricing of a reissue album does not appear to be a major concern of retailers. They say that the consumer who buys boxed sets is a devoted record collector who will pay a premium for a special product.

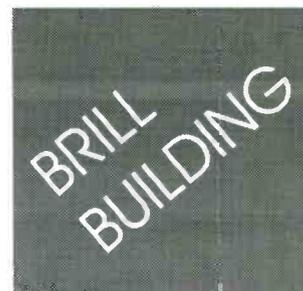
The decisions that go into pricing include how much time and technology are required to remaster recordings in the studio, the amount of research needed to come up with archival notes and photos, and the nature of the songs and artists themselves. For example, old songs require low royalties and superstars can demand big royalties.

Protesting a widely believed notion, Pacheco says reissues are "not big cash cows" for labels. "A good number lose money or don't make money." He estimates that it takes "close to \$100,000" in studio and packaging costs to put out a boxed set and that a typical release sells in the range of 10,000 to 25,000 copies. "The pricing of the box has been determined by that factor," he says. "The retailers don't know enough about what goes into the packages. But they realize we're trying to price these to sell."

Commenting on the labels' approach to reissues, Dobbe says, "It seems like an expensive way to get billing. Maybe they should keep track of how much is coming back. So much of that stuff continues to flood the market."

To Dobbe, reissues can present problems of space and finances. He says, "Consumers are making choices and substitutions today. Manufacturers think every reissue adds incremental sales. But it's substituted for something else." From his retail perspective, he adds: "If I have X amount of dollars for CD inventory, one old reissue replaces one new piece of product. I'd rather spend it on new product."

Although he is skeptical about the value of the average single-disc reissue, Dobbe is supportive of the "classic" boxed set, say of Led Zeppelin or Elton John: "That to me is a very viable product." ■



More Sets About Buildings & Songs: Era Records plans a June release for its 4-CD boxed set celebrating the '60s songwriters who worked out of New York's legendary **Brill Building**. Featured will be classic tracks composed by Carole King and Gerry Goffin, Barry Mann and Cynthia Weil, Neil Sedaka and Howard Greenfield, Neil Diamond, Bobby Darin and others.

PRODUCT GUIDE

Continued from page V-6

JOSEPH SPENSE, Happy All The Time

Savoy (Denon)

KENNY CLARKE, Bohemia After Dark

J.J. JOHNSON & KAI WINDING, Jay And Kai

LESTER YOUNG, The Pres

The Dizzy Gillespie Story

Scotti Bros.

The Best Of Hickory Records, first of a series

Sony Music/Legacy

Cab Calloway Vol. 2

Goodman/Lee Vol. 1

Artie Shaw Vol. 2

RED NORVO, Best Of The Big Bands

GENE KRUPA, Drum Boogie

The Essence Of Tony Bennett

The Essence Of Andy Williams

The Essence Of Bobby Vinton

The Essence Of Doris Day

The Essence Of Rosemary Clooney

The Essence Of Frank'e Laine

TED NUGENT, Out Of Control

MILES DAVIS, Sorcerer; Miles Ahead; Miles In Sky; On The Corner

The Crooners, various artists

Sophisticated Ladies, various artists

MARLENE DIETRICH, The Cosmopolitan Marlene

JEFF BECK, Blow By Blow

PINK FLOYD, The Wall

The Okeh Rhythm & Blues Story, various artists

Sundazed

THE NEW COLONY SIX, At The River's Edge

THE CHOIR, Choir Practice

Continued on page V-10

HISTORICALLY CORRECT MUSIC

Then:



The Greatest Hits of Hickory Records
Two volumes of classic country from Roy Acuff's singer/songwriter label.

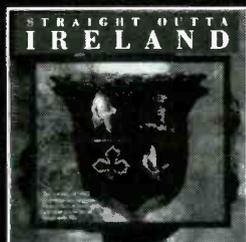


The Greatest Hits of the New Orleans hit factory featuring one volume of Pop Hits and one volume of R&B Hits.



Five volumes digitally mastered from the original, long lost, analogue tapes. LIVE RECORDINGS from the 1969 New Orleans Jazz Festival. All previously unreleased.

Now:



The first ever collection of contemporary Irish artists. Features the most exceptional new talent to come out of Ireland in the 90's.

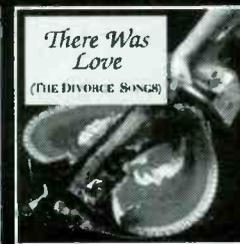
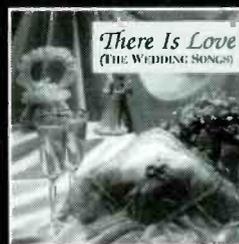


Two samplers of contemporary danceable jazz music. A quiet storm collection. And more!

Soap Opera's Greatest Love Themes

Two volumes of America's all-time favorite themes from daytime and nighttime dramas. Many previously unreleased songs.

Music For Your Lovelife(s)



Music for engagements, weddings, wedding rehearsals, anniversaries, romantic occasions, bachelor parties, break-up's, annulments, walk-outs and divorce celebrations.



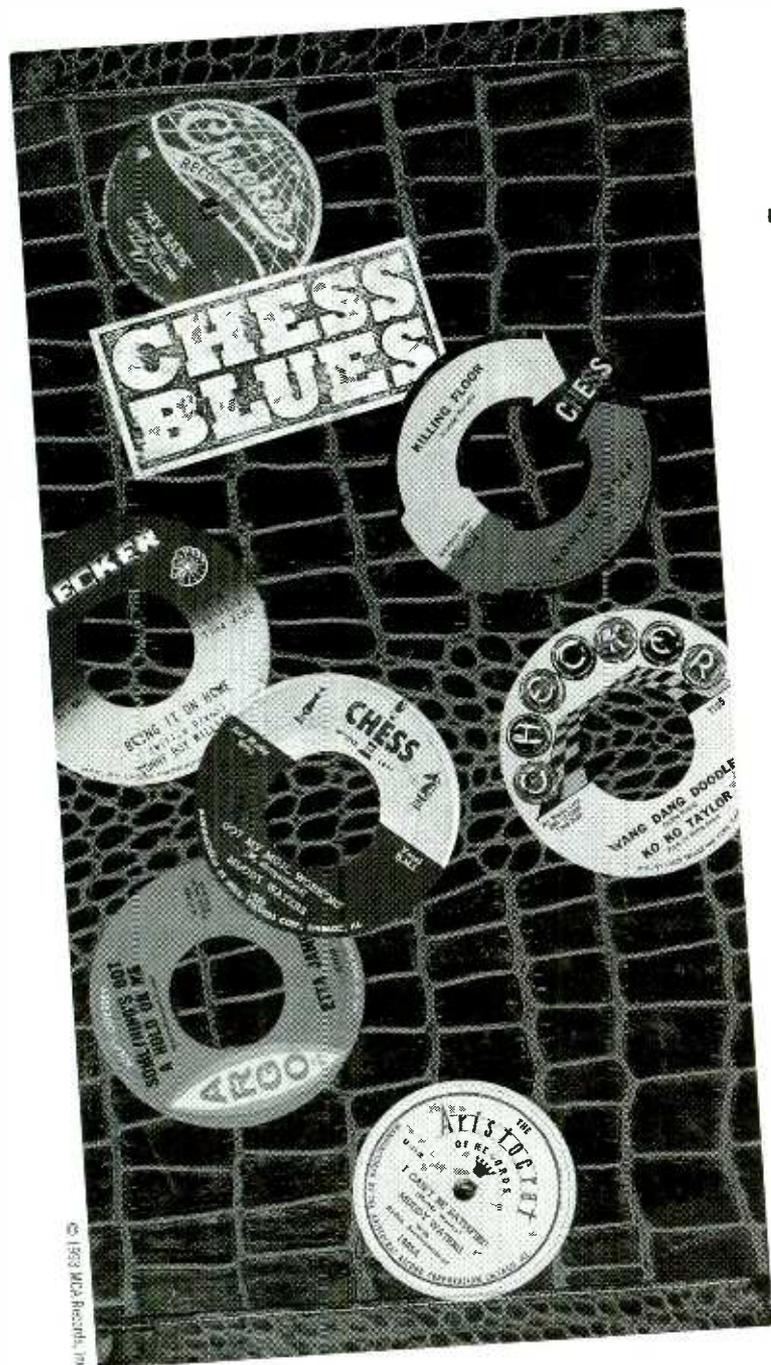
Music for passionate, loving people ... people who love ... music.

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CHESS

THE BOX SET

CH-9340



- 101-Song Retrospective of the Classic Chess Records Blues Sound—1947–1967
- 46 Rarities, Including 19 Previously Unreleased Recordings
- 55 Artists, from Muddy Waters and Howlin' Wolf to Andrew Tibbs and Billy Boy Arnold
- On 4 Compact Discs or HiQ Cassettes
- 64-Page Booklet, with Complete Credits, Liner Notes and Historic Photos

From the Grammy Award-Winning Creators of Billie Holiday: The Complete Decca Recordings and the B.B. King Set, King Of The Blues

Also Now Available

Curtis Mayfield & The Impressions: The Anthology 1961–1977 MCA-10664

“★★★★...a fitting testament to his music’s guiding light” —Rolling Stone
40 Definitive Tracks from the Architects of Chicago Soul
On Two MCA Compact Discs or HiQ Cassettes

 **CHESS** MCA.



**Bobby Bland: I Pity The Fool:
The Duke Recordings, Volume One** MCA-10665
The Blue One's First 44 Recordings
(42 Masters, 2 Alternates)

Duke-Peacock's Greatest Hits MCA-10666
A 16-Course Serving of Legendary Blues, R&B,
Soul and Rock 'n' Roll, from Big Mama Thornton
to Johnny Ace to Bobby Bland to Joe Hinton

MCA Proudly Re-Introduces
The Duke-Peacock Label

**DUKE
PEACOCK**

The Best of Duke-Peacock Blues MCA-10667
18 Groundbreaking Greats from Sonny Parker,
Memphis Slim, Junior Parker, Little Richard,
Otis Rush and Bobby Bland

**Big Mama Thornton: Hound Dog:
The Peacock Recordings** MCA-10668
18 Powerful Performances from The Blues Queen

**Junior Parker: Junior's Blues:
The Duke Recordings, Volume One** MCA-10669
18 Legendary Tracks including "Sweet Home Chicago,"
"Next Time You See Me" and "Drivin' Wheel"

O.V. Wright: The Soul of O.V. Wright MCA-10670
18 Soul-Wrenching Tracks from The Legend, including
"Ace of Spades," "Four Men and Eight Women" and
"A Nickel and a Nail"



Retailers... here's a list of our domestic distributors. Please call or fax for additional info or our overseas distributor list. Send to us for our complete catalog, now! Do it! Really!

THE HAPPENIN'EST REISSUE LABEL AROUND!

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TRIP
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VITAL REISSUES



Consumers can start shopping in early fall for Motown's **Smokey Robinson & The Miracles** 4-CD boxed set. Associate director of catalog development Cary Mansfield says the collection starts with the group's first (1958) hit "Got A Job" and will end with "the post-Smokey Miracles hits." Points in between: lots of alternates, B-sides and surprises.

PRODUCT GUIDE

Continued from page V-8

I'm Not Talkin': The Best Of Dunwich Records
THE TORNADOES, Bustin' Surfboards
MITCH RYDER & DETROIT WHEELS, Breakout; Sock It To Me; Take A Ride
KNICKERBOCKERS, Lies; Jerk & Twine Time
THE SHIRELLES, Baby It's You
THE KINGSMEN, On Campus; Up & Away
Vanguard
Larry Coryell & The Eleventh House Live At Montreux
JOHN HAMMOND, You Can't Judge A Book By The Cover
Vee-Jay
John Lee Hooker Vol. 1, 1955-57 sessions
The Spaniels Vol. 2
A Taste Of Doo-Wop Vol. 2
Sax Appeal, various artists
THE SALLIE MARTIN SINGERS
Original Gospel Harmonettes
BILL HENDERSON, The Complete Vee-Jay Sessions Vol. 1
Here's Lee Morgan
FRANK STROZIER, Cool, Calm, Collected
Verve
The Dinah Washington Story, 2-CD anthology
My Funny Valentine: Rodgers & Hart Songbook, various artists
ELLA FITZGERALD ...Swings Gently With Nelson; ...Swings Brightly With Nelson; The Complete Berlin Concert
It's Marvelous: The Gershwin Songbook, various artists
Warner Bros. Records
Walk Right Back: The Everly Brothers On Warner Brothers 1960-69
Express Yourself: The Best Of Charles Wright & The Watts 103rd Street Rhythm Band
The Best Of Tony Joe White, featuring Polk Salad Annie
FACES, The First Step; Long Player; A Nod's As Good As A Wink; Ooh-La-La
MARIA MULDAUR, Waitress In The Donut Shop
TOWER OF POWER, Bump City; Urban Renewal
LOWELL GEORGE, Thanks I'll Eat It Here
JOHN CALE, Paris 1919
JOAO GILBERTO, Amoroso/Brasil
BILL EVANS, We Will Meet Again
COUNT BASIE, This Time By Basie

SEPTEMBER - DECEMBER

Buddah (Essex)
A History Of Buddah Records, 3-CD boxed set (Lovin' Spoonful, Gladys Knight, Melanie, Ohio Express, etc.)
Buddah Twins, double-CD compilation of individual Buddah artists
Newport Jazz Festival 1972, 4-CD set of the complete festival
Capitol
Spotlight On Betty Hutton
Big Band, 3-CD boxed set
THE BAND, 3-CD boxed set
Capitol's Great Men Of Song Vol. 2, various artists
BOBBY HACKETT & JACK TEAGARDEN
FRANK SINATRA, ...Sings The Select Johnny Mercer; ...Sings The Select Rodgers & Hart
T-BONE WALKER
Fantasy

Continued on page V-12

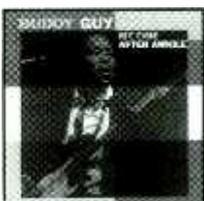


August 17 is the ETA for Rhino's **John Prine** anthology, Great Days. The 41-track retrospective, the latest in the label's popular series of slipcased double-CD sets, covers Prine's two-decade career with material gathered from three separate labels. Rarities and live tracks (one a duet with Bonnie Raitt) are included.

van • guard, n.

avant garde; forerunner; leader; innovators; modernists

TIMELESS MUSIC IS ALWAYS NEW



VCD 141/42

BUDDY GUY, My Time After Awhile

An all new compilation of his legendary Vanguard sides. Recorded 1966-1972.
Also available: A Man And The Blues VMD 79272 • This Is Buddy Guy VMD 79290 • Hold That Plane! VMD 79233
Coming At You (w/ Jr. Wells) VMD 79262

BLUES WITH A FEELING



The blues' journey from the country to the city is traced by John Lee Hooker, Son House, Mississippi John Hurt, Skip James, Lightnin' Hopkins, John Hammond, Paul Butterfield Blues Band and more on this 2 CD set recorded live at the Newport Folk Festivals 1964-68.
Also available: The Great Blues Men VCD 2526 • Blues At Newport VCD 115916 • Great Bluesmen Newport VCD 7778



VCD2 77005



VCD 77008

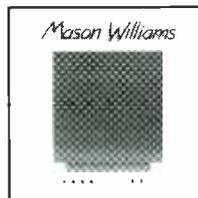
PETE SEEGER, Live At Newport



Pete Seeger exemplifies the best of the folk tradition and the Newport Folk Festivals in particular. This live recording of songs from the 1963-65 festivals showcases Pete in his element; singing songs of hope and humanity with his audiences participating every note and step of the way.
Also available: The Essential Pete Seeger VCD 97198

MASON WILLIAMS, Music (1968 - 71)

The first and only compilation of Mason Williams' classics.
Includes liner notes by Mason Williams.



VCD 137/38



VCD 131/32

THE DILLARDS, There Is A Time (1963-70)

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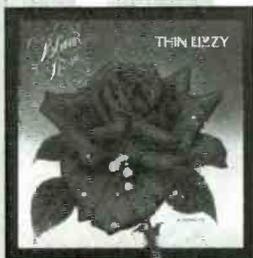
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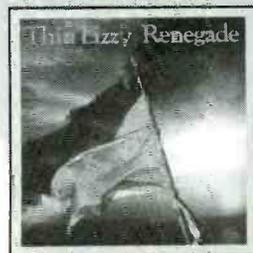
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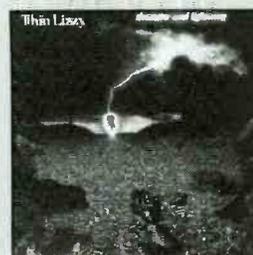
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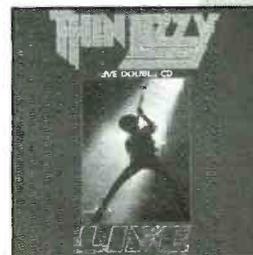
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VITAL REISSUES

PAST LANE

Continued from page V-6

ily to collectors have enjoyed the fruits of the boom. Bob Irwin, a self-described "nutty record collector," started his Sundazed Records in 1989 in his Coxsackie, N.Y., living room. "I was happy when I could parlay my record collection into my livelihood," he says.

Reflecting the continued expansion of the reissue market, Irwin says, "Last year our sales improved by 400 percent. This year we're looking for the same." His success with CD and LP reissues of material by the Knickerbockers, the Trashmen, the Shadows of Knight and other '60s icons has spurred him to start a rockabilly-oriented subsidiary, Hollowbody, and a mid-line series, Yesterdazed.

Like some other indie labels, Sundazed was inspired by Rhino Records, which continues to compile its own unique series ("Have A Nice Day," "D.I.Y.") and compilations while packaging catalog releases for its distributor, Atlantic Records.

Rhino's Stewart, reflecting on his own entry into the world of reissues, says, "I was a reissue consumer before I was a reissue maker. Before, I used to take what I could get. Now, they're finally getting it right. The phenomenon is great—it allows an artist's work to be represented in a significant and in-depth way."

Amen. ■

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Never before available on CD, the **Dave Clark Five's** greatest hits will be collected on a double-disc set, via a joint venture between Hollywood Records and Rhino. The History Of The Dave Clark Five, featuring a generous amount of B-sides, UK-only tracks and extensive notes by Ken Barnes, is set for a late spring release.

PRODUCT GUIDE

Continued from page V-10

OBC

K.C. DOUGLAS, Big Road Blues

Pablo OJC

HARRY "SWEETS" EDISON, Edison's Lights

Oscar Peterson And Clark Terry

JOE TURNER, Life Ain't Easy

Specialty

The Specialty Singles Collection, 5-CD boxed set

Stax

CARLA THOMAS, Singles

GRP

Decca Jazz

ELLA FITZGERALD, 2-CD set

Big Band Anthology, 2-CD set

ART TATUM

CARMEN McRAE

Impulse!

JOHN COLTRANE, Live In Seattle, 2-CD set

PHARAOH SANDERS, Tauhid

Hot Productions

Best Of Silver Convention

Disco One-Hit Wonders

Best Of Foxy

Best Of TK Soul

Best Of The Ritchie Family

DANNY AND THE JUNIORS, Best Of The Swan Recordings

Best Of Amon Duul 2

MCA

The Duke Recordings Vol 2, Bobby Bland, 2-CD set

The Essential Moonglows, 2-CD anthology (Chess)

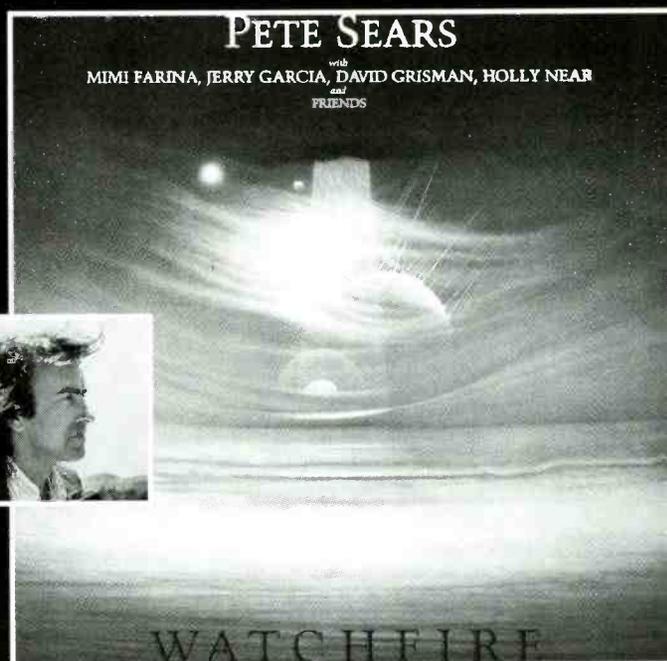
THREE DOG NIGHT, 2-CD anthology

Continued on page V-14

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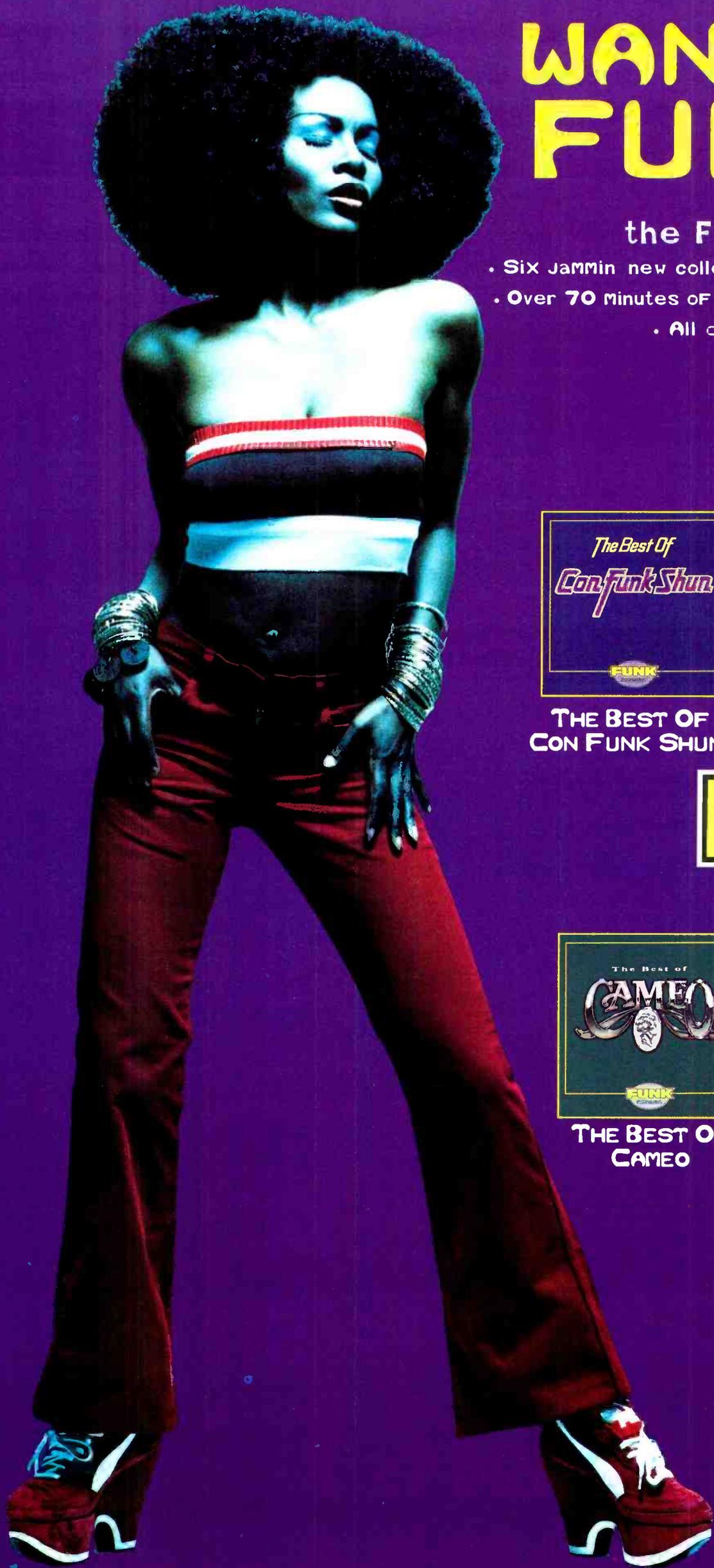


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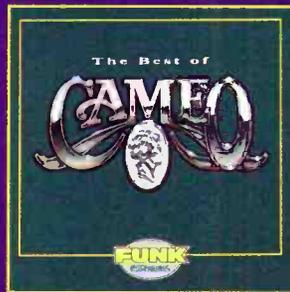
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Jeff Levenson,
Billboard

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Lee Jeske
New York Post

"THE DENON REISSUES ARE CLOSE TO A REVELATION"
George Kanzler,
Newark Star-Ledger

"A SCRUPULOUSLY REMASTERED EDITION"
Gary Giddens,
Village Voice

"A GRAND SAVOY REISSUE CAMPAIGN"
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VITAL REISSUES

In Japan, "Maniac" Collectors Demand Rollers And Vinyl Reissues

BY STEVE McCLURE

TOKYO—Japan is big on reissues of international repertoire for a couple of important reasons. First, with CD overwhelmingly the format of choice here (CDs account for about 90 percent of prerecorded music sales), there's a ready-made market for reissued material. And as all the unauthorized—but legal—collections of pre-1968 foreign material on sale at street stalls in major Japanese cities attest, there's a big market for foreign catalog.

Any student of the Japanese market will tell you that presentation counts for a lot in Japan. So record companies here are careful to do a good job when it comes to reissues. Detailed liner notes are a must and usually include text written by well-known critics or other celebrities. Attractive artwork is also crucial. Packaging in fact is often elaborate, with many reissues featuring ambitious examples of Digipak cardboard foldout sleeves.

Foreign material available in reissued form here runs the musical gamut from classical to Connie Stevens, reflecting the fact that no matter the genre or performer, in Japan there's almost always a core of dedicated fans who'll buy anything and everything in their field of interest.

Take Japan's jazz "maniacs," for example. Nippon Columbia has so far issued 85 titles (on its Denon label) of material taken from the vaults of the legendary Savoy label. Forty of those titles were also released in LP form to cater to Japan's considerable audiophile market.

Warner Music Japan is big on reissues, due no doubt to its extensive catalog. Available-only-in-Japan WMJ reissues include titles by '60s bands the Youngbloods, Beau Brummels and Harper's Bizarre (which featured future Warner A&R exec/producer Ted Templeman), best-of compilations on Connie Stevens and the Everly Brothers, and a 2-CD series titled "WB Soul Masters" featuring '60s R&B classics.

Boxed sets, the ultimate in repackaging, might seem a natural for the Japanese market, but Toshiaki Tanaka, WMJ's GM for international repertoire, points out that it's hard to find sufficient space to properly display such sets in Japan's generally small record stores.

Other interesting reissues to come down the pike of late include Zero Corp.'s 2-CD set "Rock Legend," which comprises two previously issued compilations by '50s rocker Ronnie Hawkins, and the same label's 1992 reissue of Gerry Laffy's 1989 "Money And Magic," as well as limited-edition, Japan-only reissues of Bay City Rollers material by BMG Victor. ■

PRODUCT GUIDE

Continued from page V-12

Motown

DIANA ROSS, *Forever Diana*, 4-CD set
Hitsville U.S.A. Vol. II: *The Motown Singles Collection 1972-1992*, various artists
MARVIN GAYE, *What's Going On*; *Here, My Dear Christmas Rarities*, various artists
JR. WALKER & THE ALL STARS, *Nothing But Soul: The Singles 1962-1983*, 2-CD set
Super Freak: *The Best Of Rick James*, 2-CD set
TEENA MARIE, *I Need Your Lovin': The Motown Years*
In My House: *The Best Of The Mary Jane Girls*

PolyGram

EMERSON, LAKE & PALMER, *Welcome Back My Friends*, double CD
Casablanca, 3-CD boxed set
ABBA, 3-CD boxed set
Third World Anthology, double CD
Girl Groups Anthology, double CD
J.J. Cale Anthology, double CD
Cream Anthology, double CD
Donna Summer Anthology, double CD

Razor & Tie

MICHAEL STANLEY BAND, *Ladies' Choice*; *Friends And Legends*; *You Break It You Bought It*

Rhino

John Cale Anthology, 2-CD set
Professor Longhair Anthology, 2-CD set
History Of Rock Instrumentals Vol. 1-5
History Of Funk Vol. 1-5
Billboard's Greatest Hits 1920-1960

The Right Stuff/Capitol

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PATTI LABELLE
AL GREEN
MFSB
ACE CANNON
DION



For the first time since 1973, the original master tapes are being used in the production of Jackson Browne's *Late For The Sky*. The occasion: this month's DCC 24 Karat Gold Series release of the classic album. Due at the same time is the Gold Series edition of Paul & Linda McCartney's 1971 album *Ram*.

ARCHIE BELL

Sony Music/Legacy
Roots Of Rock 'N' Roll, double CD
JOHNNY MATHIS, 4-CD boxed set
MILES DAVIS, 4-CD boxed set

Takoma (Essex Ent.)

JOHN FAHEY
LEO KOTTKE
TVT Records
Rock 'N' Roll Pioneers 1957-1959
Rhythm & Blues Revue
Country Classics
Opera Greats
The Cole Porter Songbook
The Irving Berlin Songbook
An Evening With Rodgers & Hammerstein

Vanguard

THE WEAVERS, boxed set
P.D.Q. BACH, boxed set

Vee-Jay

EDDIE HARRIS *The Better Half*
IRA SULLIVAN QUARTET, *Bird Lives*; *The Late Show*, 2-CD set
The Impressions With Jerry Butler
WYNTON KELLY, *Kelly At Midnight*
SWAN SILVERTONES
Taste Of Blues Vol. 2
Roscoe Gordon Compilation

Verve

SARAH VAUGHAN, *Great Songs From Hit Shows*, 2-CD set
ELLA FITZGERALD, *The Complete Songbook Sessions*, 16-CD boxed set
Mood Indigo: *The Ellington Songbook*, various artists
JOE WILLIAMS, 2-CD anthology

Something old, Something new...

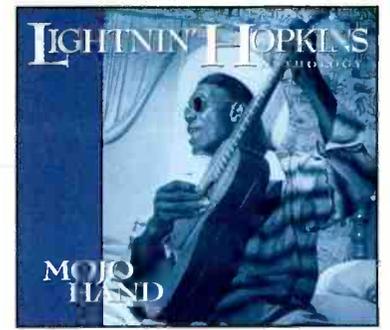
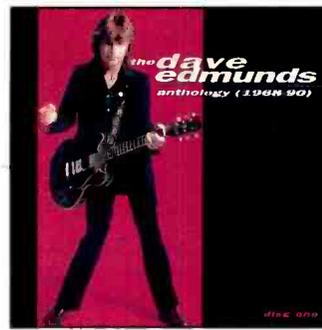
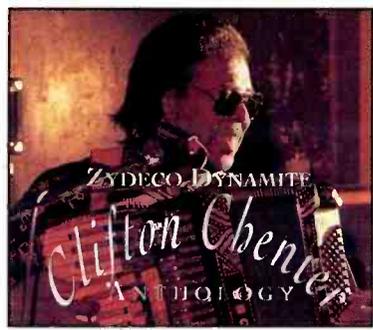
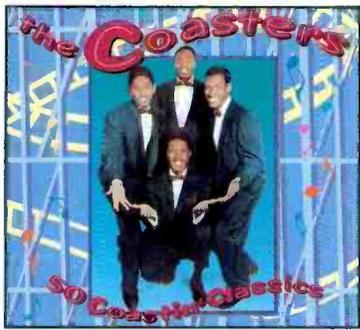
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to explain the life of anyone.

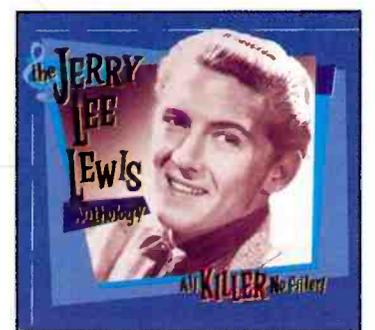
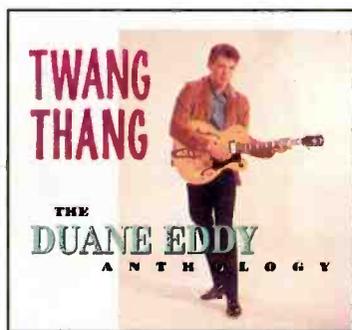
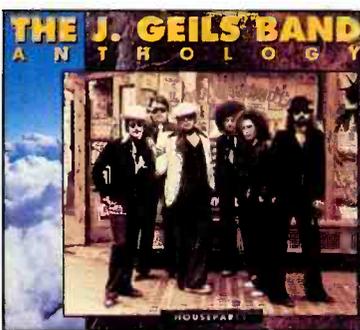
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The Greening Of Australia. Eric Mouquet, center, French composer and creator of the tribal music/dance album "Deep Forest," recently received a gold disc signifying 35,000 Australian sales, from Sony Music Australia's managing director and CEO, Dennis Handlin, left. Australia is the first territory to break "Deep Forest" outside its native France, and Mouquet recently completed an Australian promotional tour, where he met didgeridoo player Charlie McMahon, right. McMahon gave Mouquet a rendition, and was presented with his own didgeridoo.

Laserdisc In Europe: Signs Of Life Sales Grow, But There's A Long Way To Go

■ BY PETER DEAN

LONDON—Twelve years after its debut, laserdisc is still stuck within its own ghetto in the European home entertainment industry. The past 12 months, however, have been favorable for the fledgling format.

Laserdisc in Europe is a distant, insignificant cousin of its American and Japanese counterparts, but sales are growing. Hardware sales doubled in 1991, and the European Laser Disc Assn. estimates the five hardware manufacturers have 344,000 machines currently in use. Of those, 205,000 are in France, compared with 3 million in Japan and about 1 million in the U.S. European penetration is forecast to rise to 1.3 million by the end of 1996, less than 1% penetration of all TV

homes.

The year has seen some efforts to fill the gaps in Europe and to bring the poor performers up to the level of the star market. Most disappointing of all the European markets has been the U.K., which currently has approximately 14,000 players.

Memories of experiments in the early and mid-'80s are not easily buried, says Jason Duran, secretary of the U.K. Laser Disc Assn. "We're fighting against people who remember the past—laserdisc is seen as a format which failed." Thus, until the end of 1991, there were just four movies available of a total of 632 titles. Some 540 were music.

Says Duran, "Historically there's been a problem buying films. It's a movie-led market which hasn't had many titles available. If Fox, Warner, or Buena Vista came into the market overnight, we'd see a huge increase in the market."

The current dearth of titles available in the U.K. compared with the U.S., for example, is reflected in software sales, skewed 10-to-1 toward NTSC imports. "Terminator 2: Judgment Day" is the U.K.'s top seller with just 3,000 units, while the top-selling music title sold 1,000 for Madonna.

"The main task is to get product available, realign distribution, and communicate to consumers. Most people don't realize how much software is available throughout Europe," ELDA general secretary Robert van Eck says. The Hollywood majors believe the market will be driven by blockbusters appealing to a mainstream audience and not the "techno-buffs." Indie labels naturally disagree. "The multiple retailers haven't started stocking it yet—it's still specialized," says U.K. independent film distributor Joe D'Morais of Blue Dolphin Films.

He adds, "It's one of the old mistakes. You have to try techno and movie buffs and develop that. It's exactly how CD started—with classical and jazz. New technologies like laserdisc are the same—it's why laserdisc didn't work the first time around."

Blue Dolphin's arthouse movies are sold and distributed by Tartan Video and include limited-appeal titles such as Visconti's "The Damned." Sales are low—fewer than 100 copies per release—about one-third of D'Morais' break-even point of 300.

"If that's the case, no wonder he's put them on laserdisc," says Paul Liwa, managing director of German independent Atlas. "Our break-even here would be about 1,000 copies. Most independents will wait for hardware penetration to top 100,000 before they release anything. The production, advertising, and promotion is all far too expensive."

Liwa says he was burned the first time around, with Philips in the mid-'80s. "We leased 20 titles and didn't sell more than 1,200 copies per title." Today, the top-selling German disc is "T2," with sales of 3,500 units.

Pioneer's acquisitions manager, Chris Johnson, says his company has many ambitions about releasing more niche movies, but that directors' and authors' estates are hampering release. "If you go to an Almodovar or Wenders, say, they're asking ridiculous amount for rights. The authors are killing it, and au-

(Continued on page 74)

FIMI Officially Recognized As An IFPI Group

LONDON—Label trade group IFPI officially has recognized Italy's FIMI, the breakaway record industry body formed last November, as its national group there.

The move ends a period of limbo, during which IFPI's former national group, AFI, had been deserted by the major multinational record companies.

FIMI now boasts 15 members, including many large independents. Yet it does not include Italy's largest independent, Dischi Ricordi, whose president and managing director, Guido Rignano, also is the president of AFI.

In a postal ballot, IFPI council members moved almost unanimously to adopt FIMI as the official association of the Italian record industry. Franco Reali, FIMI president and BMG managing director, moves onto the board of directors of IFPI. It is understood he will take Rignano's place. The decision, announced April 28 in Milan, takes place retroactively, effective Jan. 1 this year.

Observers in Italy, including AFI president Rignano, had long expected IFPI would switch its allegiance, a move seen as the ultimate conclusion of FIMI's desertion of the national group last year. FIMI claims its members now represent some 80% of the Italian market, and IFPI is known to have been unhappy with recognizing two groups in one country.

FIMI secretary general Ernesto Magnani confirms there was little hope of reconciliation between the two groups. "The reason for our division is that our interests are different." DOMINIC PRIDE

Gallup To Challenge CIN By Compiling Own Chart

■ BY DOMINIC PRIDE

LONDON—The U.K.'s chart compiler Gallup has announced its intention to provide a rival listing when its deal with marketing organization Chart Information Network ends next January.

Gallup, which has provided research for the U.K. charts during the last decade, tendered for the contract, but CIN awarded the deal to Millward Brown, which claims to be the U.K.'s fourth-largest research company.

CIN, a joint venture owned by the British Phonographic Industry and Music Week publisher Spotlight Publications, currently provides chart information to MTV Europe, BBC TV and radio, and the majority of British multiple retailers.

However, Gallup insists it will go ahead with plans to market its charts, despite not having the cooperation of BARD, the U.K. retailers federation, whose members provide retail sales data to the chart compilers. Last month, BARD signed an exclusive deal with CIN to provide information.

Gallup is keeping tight-lipped about who its customers will be and where it will take its data from, but financial director Graham Dossett tells Billboard that "it is still our intention to produce a sales-based chart." Close to 400 independent retailers have Gallup-owned EPSON terminals in their stores.

CIN chief executive Adrian Wistreich says he has been assured of Gallup's continuing goodwill until the contract runs out. But he told Billboard, "I am surprised to see such a knee-jerk reaction so quickly" after the decision to go with Millward Brown.

Gallup tendered for the contract and was on the shortlist of two candidates. However, negotiations are understood to have come unstuck over CIN's wish for greater control over marketing the analysis of the data.

Specific information on topics such as performance by retail segment or geographical area currently is provided to

the industry by Gallup, which employs 12 people compiling and interpreting sales data. "What CIN was proposing would have left us with very little," says Dossett.

The move to Millward Brown will involve a shift to using electronic point-of-sale systems to gather chart data. At present, information is taken from Gallup's existing EPSON systems and from [cash register] receipts. Millward Brown intends to take data collection to a completely paperless system during its four-year contract. New analysis services, including product, artist, and genre profiles, will be part of the new services, says Wistreich.

Gallup is understood to have proposed a similar program of improvements to that offered by Millward Brown. In the 10 years of Gallup's compiling of the charts, the process has seen a high degree of automation and sophistication, with most retailers delivering data electronically.



Rovers Returned. Van Halen's first European tour in nine years opened in Munich, where the band met Warner Music International executives. Pictured back stage, from left, are Eddie Van Halen; Peter Ikin, WMI senior VP of international marketing; Andy Murray, director of marketing, Warner Music Europe; WMI's chairman and CEO, Ramon Lopez; vocalist Sammy Hagar; David Evans, VP of marketing, Warner Music Europe; band members Michael Anthony and Alex Van Halen; and Jacquelyne Ledent-Vilain, Warner Music Europe director of artist promotions.

Marlboro Enters Int'l Music Mkt.

This story was prepared by Korneliusz Pacuda in Warsaw and Christie Leo in Singapore.

LONDON—Where there's smoke, there's music marketing. Or so it seems from two recent music tie-ins by Marlboro in two different markets marked for economic growth: Eastern Europe and the Far East.

In Poland, nearly 700 bands have submitted demo tapes through the music magazine Tylko Rock for the Marlboro Rock-In '93 international (Continued on next page)

Warner Testing Reusable Boxes At Euro Plant

BY WOLFGANG SPAHR

HAMBURG—In a move aimed at reducing transit packaging waste by 50% within the next few years, Warner Music Manufacturing Europe is testing reusable transport boxes. The pilot program from its Alsdorf plant is believed to be the first of its kind.

Paul Overlack, distribution manager of Warner Music Manufacturing Europe at Alsdorf, says the test run has been carried out with 10 retail outlets in the district of Aachen and the shipping company Trans-O-Flex at Weinheim.

He explains that the Warner Music Distribution Center will pack sound carriers ordered from WEA Musik and EastWest Records into large paper envelopes, the size of shopping bags. These then are sealed and packed into refillable containers, which then are strapped closed and used as transport packaging.

On arrival at each shop, the driver opens the refillable container in the retailer's presence and delivers the sealed paper bag containing their order and invoices. The driver takes the outer transport container and sealing straps back with him.

By Overlack's estimate, the outer transport packaging can be reused 20 to 30 times. Warner Music is now working with other record companies in the IFPI to share its packaging idea.

MARLBORO

(Continued from preceding page)

talent contest. Wieslaw Weiss, editor of Tyklo Rock, says the competition will help boost the Polish rock scene despite the continuing problem of record piracy.

In Hong Kong, Marlboro's parent company, Philip Morris, has signed an exclusive deal with PolyGram to establish its own record label in the Far East. The deal involves releasing compilations and new material by domestic acts.

Despite efforts by the anti-smoking lobby in the U.S. and elsewhere to limit tobacco advertising and marketing, in the Far East tobacco companies continue to sponsor entertainment events, including live concerts, television shows, and music retail outlets. The Marlboro deal is a new twist on such marketing efforts.

PolyGram officials say they expect the Marlboro Red Hot Hits label will enjoy a competitive edge with the strong marketing and promotions support of the Philip Morris team.

The custom label deal was initiated with the release of the "Flames Of Love" album by Hong Kong artist Jacky Cheung, followed by Leon Lai's "I Love You, OK?" album, which also will be released in Malaysia. Western artists may be included in future releases.

In Poland, Marlboro joined with Polton Records in co-sponsoring the Marlboro Rock-In '93. Five regional competitions are being staged around the country with the top winner in the talent contest receiving a slot on the bill at Denmark's Roskilde Festival this summer, and a recording contract with Polton.

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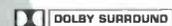
JONA CHE VISSA NELLA BALENA
(Jonah Who Lived In The Whale)
Music by Ennio Morricone
COS 015
DDD
Total Time:
44'48



COLPO DI CODA
(Twist)
Music by Pino Donaggio
COS 016
DDD
Total Time:
47'27



ROULEZ JEUNESSE !
(Breaking Out)
Music by Jean Marie Senia
COS 017
DDD
Total Time:
46'00



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Sony Seals Partnership With U.K. Indie

■ BY THOM DUFFY

LONDON—Strengthening its relationship with the U.K.'s vital independent music industry, Sony Music U.K.'s licensed repertoire division has struck a partnership deal with 3MV, a leading sales and marketing company serving independent labels and retailers.

The agreement will allow releases from independent labels associated with Sony LRD to be marketed by 3MV, which, in turn, can offer its independent label clients the option of worldwide distribution through Sony.

Financial terms of the 5-year deal were not disclosed, but they do not include any equity interest by Sony LRD in 3MV. Both sides emphasize that 3MV retains its autonomy in

(Continued on next page)



Shown gathered for the signing of a deal between the U.K. independent sales and marketing company 3MV and the licensed repertoire division of Sony Music U.K., from left, are Dave Trafford, joint managing director of 3MV; Paul Russell, president of Sony Music Europe; Max Kenny, business affairs and joint managing director of 3MV; Neil Rushton, director of Network; Jeremy Pearce, managing director of Sony U.K.'s licensed repertoire division; and Dave Barker, director of Network.

J A P A N

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Billboard

Contest Has Vision Of War; Deacon Blue In The Pink

LIFE DURING WARTIME: Neither border controls nor shell-fire has kept a young group of musicians from Bosnia-Herzegovina from creating pop songs amid the turmoil in their homeland. And as recent talk of a peace accord raises hopes in the former Yugoslavia, the **Falza Band** from Sarajevo is looking to bring its message of harmony to the world.

The group, led by **Muhamed Fazlagić** (Billboard, April 10), is one of three bands from the Balkan region, and the only one from Bosnia-Herzegovina, due to perform at the Eurovision Song Contest Saturday (15) in Ireland. The Fazla Band is, proudly, an ethnically mixed ensemble of Muslims, Serbs, and Croats. And the band has entered a love song in the competition titled "All The World's Pain," written from the perspective of a young man to his girlfriend who has escaped the siege of Sarajevo. But its lyric offers a broader declaration from the people of Bosnia. "I send you this song/ so you know I'm still alive."

In the past year, a drummer and manager with the band have been killed in the fighting. Other band members eluded border controls around Sarajevo to perform at a regional song contest April 3 in Ljubljana, the capital of Slovenia, reports the Bosnia-Herzegovina Information Center in London, which represents the Bosnian government in the U.K.

"The Eurovision contest doesn't mean a lot in England, but it does in Europe," says Mirza Hajric with the information center. "It is important for us to put our efforts together and do this as a country."

The Fazla Band expects to incur large debts to attend the Eurovision contest along with television crews needed to send reports back home. A fund-raising effort is being coordinated by the Bosnia-Herzegovina Information Center in London. The center can be reached at 44-71-284-2928.

THEIR TOWN: It was the kind of fervent reaction **Deacon Blue** long ago found only in its native Glasgow. The seasoned Scottish rock act played to adoring, sold-out crowds for two nights recently at the 3,500-capacity Hammersmith Apollo in London, showcasing its latest album, "Whatever You Say, Say Nothing," on the heels of the U.K. hit single "Your Town." The show also spotlighted the depth of **Ricky Ross'** songwriting after four albums—gems like "Raintown," "Wages Day," "Your Swaying Arms," and more—which justifies the continued determination of Sony Music to break Deacon Blue in the U.S. Among those at the Lon-

don show was **Jim Cawley**, VP/GM of Chaos Records, the Columbia Records affiliate, which will release "Whatever You Say, Say Nothing" in the U.S. next month.

SOUL ABROAD: **Daryl Hall**, who is living part-time in London, has been signed as a solo artist by A&R VP **Michael Caplan** to Epic Records in the U.S., which plans the release of Hall's "Soul Alone" this summer. A brief preview of the disc by Home & Abroad found Hall's voice soaring above lush, lovely, and soulful tracks produced by **Michael Peden**, ex of the **Chimes**. "It's Daryl Hall meets **Marvin Gaye**," says **Steven Howard**, MD of Zomba Publishing.

Zomba's management division represents Peden, who may well be one of the most promising new producers on the British soul scene at present, judging from his work with Hall and from stunning tracks for a forthcoming solo debut by singer **Shara Lewis**, formerly of **Massive Attack**, due later this year from the EMI Records Group North America.



by Thom Duffy

BORDER CROSSINGS: **Run-D.M.C.** caps a week of European promotion in support of its new Profile Records album, "Down With The King," with a benefit show for UNICEF Saturday (8) in Switzerland. . . Fans of Britain's **Ozric Tentacles**, in the nomadic manner of American **Deadheads**, are due to take over British Rail coaches for a train-ferry journey to the band's May 22 show in Amsterdam. I.R.S. Records this summer is due to release the Ozrics' "Jurassic Shift" album, which recently debuted at No. 11 on the U.K. albums chart, a breakthrough for the veteran act. . . Jazz pianist **Claude Bolling** has signed a worldwide deal with Milan Entertainment, which has released Bolling's "Jazz Suite For Flute," recorded with **Jean-Pierre Rampal**. . . If you can't beat 'em, join 'em. With an estimated 50 bootlegs of their rockabilly ravings on the market in Japan, the **Stray Cats** have opted to release an "official bootleg" through Toshiba/EMI. "Original Cool," produced by **Jeff "Skunk" Baxter**, includes the Cats' covers of hits by **Eddie Cochran**, **Buddy Holly**, **Bobby Fuller**, **Carl Perkins**, **Gene Vincent**, **Elvis Presley**, and others.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.

GLOBALTM MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NORWAY: Sony Music has jumped on the alternative bandwagon with the launch of a new in-house label, 1:70. Its first signing, the **Kung Fu Girls**, currently are touring to promote a debut album, "This Is The Kung Fu Beat," produced by Sony label manager **Knut Bohn** and recorded at Athletic Sound in Halden. The Girls coax weird, yet still melodic tones from a guitar, while rotating the tempos of songs like "Maria Is Beautiful" from normal to hyper-fast and back.

KAI ROGER OTTESEN

SOUTH AFRICA: The country music establishment here is resisting the rise of a hip new breed of acts inspired by the American trend toward country with pop potential. The old guard has barely changed in 20 years. Dressed in a uniform of lantern shade tasseled shirts and cowboy hats, and playing beer-stained Nashville standards, their record sales are negligible, but they rule the lucrative country festival circuit. The new, younger acts, playing a brand of country influenced by the southern soft rock of **James Taylor** and the **Eagles**, are desperate for air time and live exposure but effectively have been locked out by the good ol' boys' network. **Bernie Williams**, a twentysomething country rocker, released a fine album called "We Had Our Moments" in 1988 that received no media exposure whatsoever. Last year, Williams, together with country rock band **Rocking Horse**, from Cape Town, was invited by American group **Alabama's** management to attend the Alabama June Jam in the U.S. Meanwhile, the latest act threatening to shake up the Cape Town country scene is a group of teenagers playing rockabilly music. The band is called, appropriately, the **Mavericks**.

ARTHUR GOLDSTUCK

ICELAND: **Jet Black Joe** is rocking the country's geysers with everything from acoustic guitar ballads and mainstream album rock to trash metal. The band, consisting of five, long-haired characters from Hafnarfjörður on the West Coast, features the sounds of organ and cello alongside vocals, guitar, and drums. Its album, "Jet Black Joe" (Stoinar Records), boasts a variety of styles, from the Arabian-spiced progressive rock of "Take Me Away" to the out-of-this-planet, synthesizer-driven "I'm In A Dream I'm." Then there are the trash-tip anthems like "Suck My Thing" and "Chicks In The House," on which vocalist **Pall Rosinkrans** sounds uncannily like **Michael Hutchence** of **INXS** singing "Heaven Sent." Icelandic-language rock is very unfashionable these days, and the band writes its own music with lyrics in English. "Jet Black Joe" has sold 5,000 units, enough for a gold disc in a country with a total population of just 250,000.

K.R.O.

SPAIN: The '93 Eurovision Song Contest, staged Saturday (15) in Dublin, once again will provide a showcase for the lightest pop music and airiest lyrics the continent's songwriters can muster. Among the songs battling to win favor with the judges will be the Greek entry "Greece, Land Of Light," Denmark's "Beneath The Stars In The Sky," and Israel's "Sing A Song." But Spain seems to have misunderstood the nature of the competition. Its entry, "Hombres" (Men), doesn't have a hope of winning. It is far too good. A vibrant and venomous song performed by an exciting new talent, 22-year-old **Eva**

Santa Maria, from the southern Andalucía region, "Hombres" already is selling well. Backed by an intelligent video, its message—that men and women can't live without each other—is couched in a robust, anti-male lyric. "All men are egoists who have confused stupidity with virility," **Eva** fairly spits. "They show their brains and never their hearts and they call sex love." Nothing empty-headed there. If this one wins, the times they sure are a-changing.

HOWELL LLEWELLYN

NETHERLANDS: Guitar virtuoso **Jan Akkerman**, best known for his work in the '70s with progressive rock group **Focus**, has released a new album, "Puccini's Cafe" (EMI). The title refers to the fact that Akkerman often gets inspiration for his music in cafes, as did Italian composer **Giacomo Puccini**. His 11th solo album since leaving **Focus** in 1976, "Puccini's Cafe" marks a comeback for Akkerman, who suffered serious injuries in a car crash last autumn. Among the album's nine tracks, some of which have the atmosphere of quiet film music, is a version of the old **Fleetwood Mac** instrumental "Albatross." The first single is "Prima Donna." Akkerman, who was married on the day of the album's release, will be touring in May and June.

WILLEM HOOS

Artist Unions Take Radio To Task

■ BY PHILIPPE CROCC

PARIS—A row is brewing here between one of France's leading broadcasters, NRJ, and artists unions, which claim the station owes six years' worth of royalties to artists and performers.

The French organization administering broadcast performance rights for artists, SPEDIDAM, and the performers' union, SNAM, claim NRJ has paid no neighboring rights since 1988. The FM radio station NRJ (pronounced "energy") owes more than 30 million francs (some \$5.6 million) in neighboring rights to two organizations, it is claimed.

SPEDIDAM recently bought space in several French daily newspapers to announce that while the radio station made a record profit of 91.7 million francs (\$17.3 million) last year from a gross income of 373.8 million francs (\$113 million), it has paid "not one centime" to recording artists for the broadcast use of their recordings. Neither, says SPEDIDAM, have payments been received from other FM stations in the NRJ group—Cherie FM and Rire Et Chanson.

SPEDIDAM claims NRJ is resorting to a variety of strategies to avoid payment of the rights. It also attacks NRJ for giving minimal exposure to French artists and notes the station was one of the last to put into effect the 20% quota for French produc-

tions as agreed between the French recording industry and the radio stations.

NRJ, in an advertising counter-offensive, claims SPEDIDAM represents only a small number of left-wing artists and cannot speak for the majority. It also argues the rates of neighboring rights payments have not been fairly negotiated and are excessive.

The station has come under further

attack from Philippe Constantin, president of Mango Records, who, in a letter to French music trade paper Show Magazine, condemns its heavy bias in favor of the American Top 50, to the detriment of French music.

Constantin and NRJ president Jean-Paul Baudecroux were among 20 personalities singled out by Show Magazine as having made the greatest contribution to the French music

(Continued on next page)

SONY SEALS PARTNERSHIP

(Continued from preceding page)

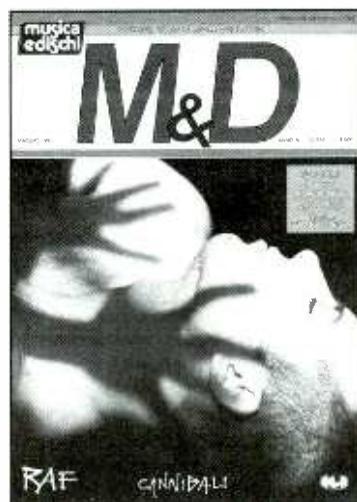
working with existing indie label clients such as Pulse 8, One Little Indian, Big Life, China, Mute, 4AD, and Hut, as well as Creation, which has a joint-venture deal with Sony U.K., and Network, which recently announced a U.K. distribution deal with Sony Music Operations.

"I'm very enthusiastic that 3MV will be introducing new labels to LRD," says Jeremy Pearce, managing director of Sony's LRD. "Some might say here's Sony muscling into the indie sector, but 3MV remains entirely independent," says Pearce. Instead, the deal can help give small U.K. labels the financial strength to remain independent, he says.

"A lot of the labels that LRD was working with, we were already dealing with as well," says Dave Trafford,

joint managing director of 3MV. "We will continue to act for labels not associated with Sony Music and will not act as part of Sony Music's existing sales force. Likewise, we have no plans at present for 3MV to supply services to artists signed to Sony Music labels."

Paul Russell, president of Sony Music Europe, notes Sony Music Entertainment worldwide has taken several steps of late to establish itself as "the natural partner of independent talent." In addition to the 3MV deal, he says, those steps include the new Dagnet and Squatt marketing organizations at Sony Music Germany and France, respectively, Columbia Records' new Chaos label in New York, and the independently distributed TriStar label in the U.S.



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Hungaroton Seeks Suitors After Failed Plant Purchase

■ BY KEN KASRIEL

BUDAPEST—Uncertainty has surrounded the future of Hungary's state record label Hungaroton since it declared bankruptcy (Billboard, May 1).

The news comes as PolyGram, in an unrelated move, is reportedly edging closer to a deal with Hungary's MMC Records, headed by veteran promoter Laszlo Hegeudus.

A deal to sell Hungaroton's manufacturing plant for \$3.4 million has fallen through, with the little-known Frankfurt-based World Star label having failed to provide the cash on time.

Paul Posa, World Star's owner, won a state tender to buy the factory last November. Yet a week after the deadline expired.

Hungaroton managing director Istvan Ella says Posa "is no longer in the picture." Ella says he is hoping for a deal with a Korean partner, which could stave off bankruptcy.

Hungaroton's principal asset—a catalog of 600 current classical titles and an archive of 10,000 more—has attracted suitors in recent years. Yet state negotiators appear to have been too protective of the company at some times, and too careless at others. Two deals, worth a potential \$17 million in foreign investment, have fallen through since 1990.

Classical organist Istvan Ella took over Hungaroton in June 1990, three months after the official demise of Communism. As a performer he experienced the restrictions of working under the old regime. "Now," says Ella, "We're facing the problem from the other side having lost the monopoly. I can't say what will happen to Hungaroton in six or nine months, but I hope it will survive."

Hungaroton has seen its market share fall from 90% in early 1990 to some 11%

last year, as liberalized trade allowed imports and majors set up operations. The company is reported to have debts of \$4.1 million, with most of its creditors state organizations.

An earlier chance to avoid bankruptcy came in May 1990, when Hungaroton negotiated a deal with EMI, with the major putting up \$14.8 million for a 50% stake. The move would have meant Hungaroton's classical catalog being marketed through EMI, which in turn would gain a local marketing base for its pop repertoire.

However, it is understood the Cultural Ministry under the first post-Communist administration wanted to keep greater control over what was considered a prime asset. In June 1990, longtime managing director Jenő Bors was fired. EMI subsequently negotiated a deal with Bors' new company, Quint, an achievement described by EMI's director of operations for classics, Richard Bradburn, as "one of the pinnacles of the deal."

According to György Fekete, senior Cultural Ministry official, the EMI deal is history, and confirms the state has an interest in the classical titles.

"The catalog won't be privatized," he says. "We are a very small nation. We have to protect our heritage." Asked if the catalog represents Hungaroton's only salable asset, he said, "For us, Hungaroton is not important—the cultural treasure is what matters." Fekete proposes that the archives could be declared national property and overseen by a non-profit body, which could sell licenses on the worldwide market.

Ella and Hungaroton's management favor a less drastic course: such as an investment from Otto Quittner, the U.S. distributor of its classical repertoire for 29 years.

Indie Acts Gain Ground In Canada Grass-Roots Buzz Leads To Label Ties

■ BY LARRY LeBLANC

TORONTO—While a large population, a multitude of media outlets, and regional differences might make it difficult for an American indie act to make a sizable impact throughout the U.S., the scenario is not the same in Canada.

Yet with substantial national boosting by the MuchMusic national video channel, the CBC-Radio programs "Morningside" and "Ear To The Ground," retail chains HMV Canada and Sam the Record Man, alternative-radio stations CFNY here and CKST Vancouver, and local support from the print media and college radio, an unprecedented number of independent bands have developed national profiles recently.

Though their sales generally still are only in the 7,000-10,000 range, releases have provided springboards for national media visibility, and label or distribution tie-ins.

Alternative-rock acts with previous indie releases that have garnered label ties in the past 18 months include Barenaked Ladies (Sire), Sloan (Geffen), Moxy Fruvous (MCA/Cargo), the Waltons (Warner Canada), Pure (Reprise), Bourbon Tabernacle Choir (Sony), Acid Test (Sire), Tea Party (EMI Music Canada), Eric's Trip (Sub Pop), Look People (Hypnotic), and Thomas Trio & the Red Albino (MCA Cargo).

There also have been label or distribution linkups of such traditional acts as Loreena McKennitt (Warner Music Canada), the Rankin Family (EMI Music Canada), and Bara MacNeills (PolyGram Canada) following strong sales of their independent releases.

Among highly touted unsigned independent acts with national profiles are Lowest Of The Low, hHead, Zen Bungalow, One, Santanatras, Corky & the

Juice Pigs, Brass Bikini, Big Faith, Change Of Heart, Bubaiskull, the Smalls, and Rymes With Orange.

"Doing an independent record seems to be the way to go right now," says Sandy Pandya, co-manager, with William Tenn, of the Waltons. "'Independent' used to have a stigma attached to it, but Barenaked Ladies just smashed that door wide open," says Paul Dakota of the Lost Dakotas. "Now, independent practically means smart."

Many new groups here have become convinced that sending a demo tape to a record company is a dead-end exercise. By selling their wares and overseeing the manufacture of their videos and merchandising, while performing extensively, they think major labels are more likely to take notice of them. Even with label interest, groups haven't always been willing to commit quickly.

"Among my peers in management," says Jack Ross, manager of Moxy Fruvous and hHead, "there's a lot of feeling that instead of shopping deals, it's better to show what the band and the organization behind the band can do and then let [labels] come to you. With hHead, there were couple of deals offered, but I didn't see the deal on the table that I was happy with. We decided to hold back and release a 14-song CD ["Firemen"] and work it ourselves."

"We're in no hurry to get involved with a major label," says Dakota. "There's no way we're going to get lost in the shuffle at Warner Bros. because Madonna has a new single coming out."

It is recognized in the independent community, however, that bands serious about extending their careers globally inevitably will affiliate themselves with a major company.

"There's all kinds of resources and finances [with labels] we don't have," says

Pandya. "Being an independent band, you start with a minus. You put out money to make your record, you get record sales and then you worry about collecting your money, which is always going back into promoting the record."

By handling manufacturing, distribution, marketing, and promotion of their products, many independents acts and managers increasingly are becoming savvy about the industry.

"It's an incredibly healthy situation," says Kim Cooke, VP of A&R at Warner Music Canada. "It's great for the bands and great for the majors. For the bands, the do-it-yourself thing gives them an opportunity to establish themselves and generate a level of financial stability which can underwrite their continued touring so they can continue building their career."

"It's teaching them to be a lot smarter in the business and when they get to negotiate with a label, they're ready," says Aaron Kwinter, manager of Acid Test and Thomas Trio & the Red Albino.

There also is the view among indie acts that business acumen coupled with strong sales can lead to being offered a more lucrative record deal.

Toronto-based the Waltons, for example, only recently signed with Warner Music Canada, after selling 7,000 copies of their album "Lik My Trakter," released last June. During the past six years, the former Regina, Saskatchewan, band, which now lives here, has built up a sizable national profile via well-planned promotions and relentless roadwork, including national tours with Pursuit Of Happiness, Barenaked Ladies, and the Tragically Hip.

"You have a lot more negotiating clout when you get to the table," says Pandya.

With sales of 45,000 units of Moxy Fruvous' self-named album release in the past year, Ross says his band had maximum clout while being courted by several labels. "Having that amount of success allowed us to tell companies we know what we're doing."

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LANINO

FRENCH UNIONS

(Continued from preceding page)

industry during the last 20 years. But Constantin, while expressing gratitude for the honor, says he finds it "humiliating" to be sharing it with Bauderoux "who has done nothing for the cause of French music. In fact, he is helping to assassinate French music—and that is not too strong a claim because listeners can only respond to music which they are given the chance to hear. How can you have respect for a man whose function seems to be to destroy the patrimony of his country?"

NRJ also has run into problems over its recent advertising campaign on the M6 television channel, which made use of the John Lennon song "Imagine" without having obtained authorization from EMI Music. Taken to court by EMI, NRJ has been ordered to pay 50,000 francs (\$9,435) to EMI France and \$30,000 to the estate of John Lennon for "moral and patrimonial prejudice."

HITS OF THE WORLD

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EUROCHART HOT 100 5/1/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED BYTE
2	2	INFORMER SNOW EASTWEST AMERICA
3	5	WHAT IS LOVE? HADDAWAY COCONUT
4	3	ALL THAT SHE WANTS ACE OF BASE MEGA
5	6	SING HALLELUJAH DR. ALBAN SWEMIX
6	4	OH CAROLINA SHAGGY GREENSLEEVES
7	7	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
8	NEW	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
9	8	YOUNG AT HEART BLUEBELLS LONDON
10	9	GIVE IN TO ME MICHAEL JACKSON EPIC
ALBUMS		
1	2	SOUNDTRACK THE BODYGUARD ARISTA
2	1	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
3	3	STING TEN SUMMONER'S TALES A&M
4	4	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
5	5	DAVID BOWIE BLACK TIE, WHITE NOISE ARISTA
6	6	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
7	NEW	AEROSMITH GET A GRIP GEFEN
8	9	ACE OF BASE HAPPY NATION MEGA
9	8	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
10	NEW	PATRICIA KAAS JE TE DIS VOUS COLUMBIA

AUSTRALIA (Australian Record Industry Assn.) 5/9/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN/EMI
2	2	CAT'S IN THE CRADLE UGLY KID JOE PHONOGRAM
3	5	EASY FAITH NO MORE LIBERATION/FESTIVAL
4	3	GIMME LITTLE SIGN PETER ANDRE MELODIAN/FESTIVAL
5	4	GIVE IN TO ME MICHAEL JACKSON EPIC
6	6	HOUSE OF LOVE EAST 17 POLYDOR
7	9	MR. WENDAL/REVOLUTION ARRESTED DEVELOPMENT CHRYSALIS
8	11	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
9	7	TEARS IN HEAVEN/LAYLA (ACOUSTIC) ERIC CLAPTON WARNER
10	13	RUMP SHAKER WRECKX-N-EFFECT MCA
11	10	BED OF ROSES BON JOVI PHONOGRAM
12	8	IF I EVER FALL IN LOVE SHAI MCA
13	NEW	I WANT YOU TONI PEAREN MUSHROOM/FESTIVAL
14	15	IN THE STILL OF THE NITE BOYZ II MEN POLYDOR/POLYGRAM
15	NEW	YOU WERE THERE SOUTHERN SONS BMG
16	14	SLEEPING SATELLITE TASMIN ARCHER EMI
17	12	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
18	16	MRS. ROBINSON/RUDDERLESS LEMONHEADS WARNER
19	18	ORDINARY WORLD DURAN DURAN EMI
20	20	HEAL THE WORLD MICHAEL JACKSON EPIC
ALBUMS		
1	1	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
2	4	ERIC CLAPTON UNPLUGGED WARNER MUSIC
3	6	WENDY MATTHEWS LILY 00AH/WARNER
4	3	AEROSMITH GET A GRIP GEFEN
5	2	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
6	5	KENNY G BREATHLESS ARISTA
7	8	ARRESTED DEVELOPMENT 3 YEARS, 2 DAYS AND 5 MONTHS IN THE LIFE OF CHRYSALIS
8	7	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
9	18	THE SEEKERS SILVER JUBILEE ALBUM EMI
10	11	SOUNDTRACK THE BODYGUARD ARISTA
11	16	PINK FLOYD DARK SIDE OF THE MOON EMI
12	12	JENNY MORRIS THE STORY SO FAR-BEST OF... WARNER
13	9	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
14	NEW	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
15	14	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
16	10	METALLICA METALLICA PHONOGRAM
17	20	THE BLACK SORROWS BETTER TIMES COLUMBIA
18	13	SONIA DADA SONIA DADA FESTIVAL
19	15	MICHAEL JACKSON DANGEROUS EPIC
20	17	DEEP FOREST DEEP FOREST COLUMBIA

GERMANY (Der Musikmarkt) 4/27/93

THIS WEEK	LAST WEEK	SINGLES
1	3	INFORMER SNOW EASTWEST
2	2	WHAT IS LOVE HADDAWAY COCONUT
3	1	ALL THAT SHE WANTS ACE OF BASE METRONOME
4	4	NO LIMIT 2 UNLIMITED ZYX
5	5	SING HALLELUJAH! DR. ALBAN LOGIC
6	7	SWEET HARMONY THE BELOVED EASTWEST
7	NEW	OH CAROLINA SHAGGY VIRGIN
8	6	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE
9	11	P.O.W.E.R OF A.MERICAN N.A.TIVES DANCE 2 TRANCE BLOW UP/INTERCORD
10	8	OPEN SESAME LEILA K CEMA
11	9	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
12	10	BED OF ROSES BON JOVI JAMBCO/POLYGRAM
13	NEW	LOVE SEES NO COLOUR U96 POLYDOR
14	12	OPEN YOUR MIND USURA RCA
15	13	GIVE IN TO ME MICHAEL JACKSON EPIC
16	16	DEEP EAST 17 METRONOME

17	18	BECAUSE THE NIGHT CO.RO ZYX
18	NEW	TE QUIERRO INTRANCE FEATURING D-SIGN URBAN/POLYDOR
19	14	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
20	15	I FEEL YOU DEPECHE MODE MUTE
ALBUMS		
1	1	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
2	2	SOUNDTRACK THE BODYGUARD ARISTA
3	5	ACE OF BASE HAPPY NATION METRONOME
4	3	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
5	7	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
6	4	STING TEN SUMMONER'S TALES A&M
7	6	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
8	8	BONNIE TYLER THE VERY BEST OF COLUMBIA
9	9	MICHAEL JACKSON DANGEROUS EPIC
10	11	CAPTAIN HOLLYWOOD PROJECT LOVE IS NOT SEX BLOW UP/INTERCORD
11	NEW	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
12	14	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
13	10	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
14	13	ABBA GOLD POLYSTAR
15	NEW	DAVID BOWIE BLACK TIE WHITE NOISE ARISTA
16	NEW	BLUE SYSTEM BACKSTREET DREAMS HANSA
17	12	MICK JAGGER WANDERING SPIRIT ATLANTIC
18	17	BADESALZ DIWODASO COLUMBIA
19	15	SOUNDTRACK GUTE ZEITEN SCHLECHTE ZEITEN ULTRAPOP
20	NEW	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA

JAPAN (Music Labo) 5/10/93

THIS WEEK	LAST WEEK	SINGLES
1	2	AIWO KATARUYORI KUCHIZUKUWO KAWASOU WANDS TOSHIBA/EMI
2	1	KIMIGA INAI ZARD B-GRAM
3	3	KONOMAMA KIMIWO UBAI SARITAI DEED B-GRAM
4	NEW	WAKAREMASHO WATASHIKARA KIEMASHO ANATAKARA MAKI OHGURO TOSHIBA/EMI
5	9	KANOJONO KOIBITO NORIYUKI MAKHARA WEA
6	5	AINO MAMANI WAGAMAMANI BOKUWA KIMIDAKEWO KIZUTUKENAI B'Z BMG/ROOMS
7	4	SHIWAASENI NARUTAMENI MIHO NAKAYAMA KING
8	NEW	POCKETGA NUJIDE IPPAI YMO TOSHIBA/EMI
9	6	TAISETSUNA ANATA SEIKO MATSUDA SONY
10	10	YAH YAH YAH CHAGE & ASKA PONY CANYON

THIS WEEK	LAST WEEK	ALBUMS
1	1	WANDS TOKINO TOBIRA TOSHIBA/EMI
2	NEW	MAKI OHGURO DA DA DA TOSHIBA/EMI
3	NEW	TOMOYASU HOTEL GUITARHYTHM WILD TOSHIBA/EMI
4	5	ERI HARAMATSU SINGLE IS BEST PONY CANYON
5	3	HOUND DOG RIVER MMG
6	4	TUBE SAY HELLO SONY
7	6	THE TRABRYU ROAD MELDAD
8	2	AEROSMITH GET A GRIP MCA/VICTOR
9	9	MASATOSHI ONO M ONO SONY
10	NEW	AKINA NAKAMORI YOUR SELECTION WARNER MUSIC JAPAN

FRANCE (Nielsen/Europe 1) 5/6/93

THIS WEEK	LAST WEEK	SINGLES
1	2	NO LIMITED 2 UNLIMITED SCORPIO/POLYGRAM
2	1	ALISON JORDY SONY MUSIC
3	3	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
4	6	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
5	5	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
6	4	ONLY THE VERY BEST PETER KINGSBERY EPIC
7	8	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA
8	11	SWEET THING MICK JAGGER ATLANTIC
9	7	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOL/POLYGRAM
10	9	UN AMOUR DE VACANCES CHRISTOPHE RIPPERT BMG
11	17	ORDINARY WORLD DURAN DURAN EMI
12	13	HOUSE OF LOVE EAST 17 BARCLAY/POLYGRAM
13	22	MARIE CARMEN L'AIGLE NOIR EMI
14	10	GIVE IN TO ME MICHAEL JACKSON EPIC
15	19	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC
16	12	L'AUTRE FINISTERE LES INNOCENTS VIRGIN
17	NEW	I FEEL YOU DEPECHE MODE VOGUE/BMG
18	NEW	PHOREVER PEOPLE THE SHAMEN VIRGIN
19	NEW	PATRICIA KAAS ENTRER DANS LA LUMIERE COLUMBIA
20	NEW	CONQUEST OF PARADISE VANGELIS CARRERE
ALBUMS		
1	NEW	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
2	3	SOUNDTRACK THE BODYGUARD RCA
3	5	DEPECHE MODE SONGS OF FAITH AND DEVOTION VOGUE/BMG
4	7	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN

5	4	TYCOON STARMANIA EPIC
6	12	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
7	8	POW WOW REGAGNER LES PLAINES... REMARK POLYGRAM
8	2	JORDY POCLETTE SURPRISE SONY MUSIC
9	NEW	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
10	9	HELENE HELENE AB/BMG
11	6	MICHEL SARDOU BERCY '93 TREMA
12	10	STING TEN SUMMONER'S TALES POLYDOR
13	11	MICHAEL JACKSON DANGEROUS EPIC
14	13	LAURENT VOULTZ CACHE DERRIERE ARIOLA
15	17	ERIC CLAPTON UNPLUGGED WEA
16	16	B.O.F. ARIZONA DREAM PHONOGRAM
17	15	SADE LOVE DELUXE EPIC
18	19	MICK JAGGER WANDERING SPIRIT ATLANTIC/CARRERE
19	NEW	RONDO VENEZIANO RONDO VENEZIANO ARIOLA/BMG
20	18	VANESSA PARADIS VANESSA PARADIS REMARK

SWEDEN (GLF) 5/5/93

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW ATLANTIC
2	2	WHAT IS LOVE HADDAWAY COCONUT
3	3	OH CAROLINA SHAGGY VIRGIN
4	7	HAPPY NATION ACE OF BASE MEGA
5	9	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT MEGA
6	NEW	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
7	6	GIVE IT UP CUT 'N' MOVE SOUL POWER
8	5	NO LIMIT 2 UNLIMITED BYTE
9	4	ORDINARY WORLD DURAN DURAN PARLOPHONE
10	NEW	ELOISE ARVINGARNA BIG BAG
ALBUMS		
1	1	VARIOUS ARTISTS ABSOLUTE MUSIC 15 EVA
2	2	TOMAS LEDIN DU KAN LITA PA MEJ RECORD STATION
3	3	ACE OF BASE HAPPY NATION MEGA
4	4	ERIC GADD ON DISPLAY METRONOME
5	NEW	AEROSMITH GET A GRIP GEFEN
6	10	RONNY & RAGGE LET'S POK ALPHA
7	8	SUEDE SUEDE NUDE
8	9	LOUISE HOFFSTEN RHYTHM & BLONDE RIVAL
9	NEW	ERIC CLAPTON UNPLUGGED WARNER
10	5	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE

NETHERLANDS (Stichting Nederlandse 40) 5/8/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. BLUE RENE KLJUN POLYDOR
2	2	INFORMER SNOW EASTWEST
3	5	WHAT IS LOVE HADDAWAY JIVE
4	4	ALL THAT SHE WANTS ACE OF BASE METRONOME
5	3	SHE GOES NANA THE RADIOS EMI
6	7	GIVE IT UP THE GOOD MEN FRESH FRUIT
7	6	NO LIMIT 2 UNLIMITED BYTE
8	NEW	SOMEBODY TO LOVE GEORGE MICHAEL & QUEEN PARLOPHONE
9	8	OH CAROLINA SHAGGY GREENSLEEVES
10	NEW	SEND ME AN ANGEL CB MILTON BYTE
ALBUMS		
1	4	BZN GOLD MERCURY
2	2	SOUNDTRACK THE BODYGUARD ARISTA
3	1	ERIC CLAPTON UNPLUGGED REPRISE
4	3	GOLDEN EARRING THE NAKED TRUTH/COLUMBIA
5	NEW	BRUCE SPRINGSTEEN MTV PLUGGED COLUMBIA
6	6	TOM JONES & ENGELBERT HUMPERDINCK THE GOLDEN HITS OF... DERAM
7	NEW	BON JOVI KEEP THE FAITH JAMBCO/MERCURY
8	8	ROGER WHITTAKER 24 GOLDEN HITS MERCURY
9	7	KENNY ROGERS & DOLLY PARTON THE VERY BEST OF... EVA
10	5	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN

CANADA (The Record) 5/3/93

THIS WEEK	LAST WEEK	SINGLES
1	1	CAT'S IN THE CRADLE UGLY KID JOE MERCURY/PLG
2	5	NO LIMIT 2 UNLIMITED QUALITY
3	2	HIP HOP HOORAY NAUGHTY BY NATURE (SB)/TOMMY BOY
4	3	THAT'S WHAT LOVE CAN DO BOY KRAZY NEXT PLATEAU/LONDON
5	4	DITTY PAPERBOY NEXT PLATEAU/LONDON
6	8	LOOKING THROUGH PATIENT EYES P.M. DAWN ISLAND/PGD
7	6	ORDINARY WORLD DURAN DURAN CAPITOL/CEMA
8	NEW	LOVE IS VANESSA WILLIAMS LONDON/PGD
9	7	THE RIGHT KIND OF LOVE JEREMY JORDAN GIANT/WEA
10	9	I FEEL YOU DEPECHE MODE SIRE/WEA
ALBUMS		
1	1	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
2	2	ERIC CLAPTON UNPLUGGED REPRISE/WEA
3	3	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
4	NEW	AEROSMITH GET A GRIP GEFEN/UNI
5	4	SOUNDTRACK THE BODYGUARD ARISTA/BMG
6	5	SNOW 12 INCHES OF SNOW EASTWEST/WEA
7	7	THE CULT PURE CULT VERTIGO
8	NEW	RANKIN FAMILY FARE THEE WELL LOVE CAPITOL/CEMA
9	6	DEPECHE MODE SONGS OF FAITH AND DEVOTION SIRE/WEA
10	8	STING TEN SUMMONER'S TALES A&M/PLG

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
2	NEW	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
3	3	I HAVE NOTHING WHITNEY HOUSTON ARISTA
4	NEW	TRIBAL DANCE 2 UNLIMITED PWL INTERNATIONAL
5	NEW	ALL THAT SHE WANTS ACE OF BASE METRONOME
6	20	SWEAT (A LA LA LA LA LONG) INNER CIRCLE MAGNET
7	4	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring MELANIE WILLIAMS ROBS
8	2	YOUNG AT HEART THE BLUEBELLS LONDON
9	9	EVERYBODY HURTS R.E.M. WARNER BROS
10	5	INFORMER SNOW EASTWEST AMERICA
11	6	U GOT 2 KNOW CAPPELLA INTERNAL
12	NEW	BELIEVE IN ME UTAH SAINTS thr
13	7	WHEN I'M GOOD AND READY SYBIL PWL INTERNATIONAL
14	10	SHOW ME LOVE ROBIN S CHAMPION
15	NEW	HOUSECALL (REMIX) SHABBA RANKS EPIC
16	NEW	BULLET IN THE HEAD RAGE AGAINST THE MACHINE EPIC
17	21	I'M SO INTO YOU SWV RCA
18	22	BETTER THE DEVIL YOU KNOW SONIA ARISTA
19	12	OH CAROLINA SHAGGY GREENSLEEVES
20	NEW	10 YEARS ASLEEP KINGMAKER SCORCH/CHRYSALIS
21	19	U R THE BEST THING D:REAM MAGNET
22	NEW	WALKING IN MY SHOES DEPECHE MODE MUTE
23	11	WIND IT UP (REWORKED) THE PRODIGY XL RECORDINGS
24	16	SING HALLELUJAH! DR ALBAN LOGIC ARISTA
25	8	REGRET NEW ORDER LONDON
26	15	COME UNDONE DURAN DURAN PARLOPHONE
27	NEW	I'M GOING ALL THE WAY SOUNDS OF BLACKNESS PERSPECTIVE
28	28	FOR TOMORROW BLUR FOOD
29	29	SHIPS (WHERE WERE YOU?) BIG COUNTRY COMPULSION
30	14	MR. LOVERMAN SHABBA RANKS EPIC
31	NEW	THE JUNGLE BOOK GROOVE JUNGLE BOOK HOLLYWOOD
32	NEW	PACKET OF PEACE LIONROCK DECONSTRUCTION
33	NEW	PARISIENNE WALKWAYS '93 GARY MOORE VIRGIN
34	34	TONIGHT DEF LEPPARD BLUDGEON RIFFOLA
35	25	P.O.W.E.R OF A.MERICAN N.A.TIVES DANCE 2 TRANCE LOGIC/ARISTA
36	17	DO YOU LOVE ME LIKE YOU SAY? TERENCE TRENT D'ARBY COLUMBIA
37	NEW	29 PALMS ROBERT PLANT ES PARANZA/FONTANA
38	NEW	BLUE FOR YOU/THIS TIME (LIVE) WET WET WET PRECIOUS
39	18	SLOW IT DOWN EAST 17 LONDON
40	NEW	ONLY ANTHRAX ELEKTRA

THIS WEEK	LAST WEEK	ALBUMS
1	3	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
2	NEW	WORLD PARTY BANG! ENSIGN
3	NEW	RID OF ME PJ HARVEY ISLAND
4	1	CLIFF RICHARD THE ALBUM EMI
5	4	STING TEN SUMMONER'S TALE A&M
6	5	DURAN DURAN DURAN DURAN PARLOPHONE
7	2	AEROSMITH GET A GRIP GEFEN
8	6	DINA CARROLL SO CLOSE A&M
9	NEW	THE FALL INFOTAINMENT SCAN PERMANENT
10	7	DAVID ESSEX COVER SHOT POLYGRAM
11	13	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
12	9	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF COOLTEMPO
13	NEW	PORNO FOR PYROS PORNO FOR PYROS WARNER BROS
14	14	BRUCE SPRINGSTEEN IN CONCERT-MTV PLUGGED COLUMBIA
15	16	EAST 17 WALTHAMSTOW LONDON
16	8	DAVID BOWIE BLACK TIE WHITE NOISE ARISTA
17	15	ANNIE LENNOX DIVA RCA
18	20	K.D. LANG INGENUE SIRE
19	10	SUEDE SUEDE NUDE
20	18	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
21	17	GLORIA ESTEFAN GREATEST HITS EPIC
22	22	TAKE THAT TAKE THAT AND PARTY RCA
23	23	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
24	12	CONNIE FRANCIS THE SINGLES COLLECTION POLYGRAM
25	NEW	GARY CLARK TEN SHORT SONGS ABOUT LOVE CIRCA
26	32	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
27	11	OZRIC TENTACLES JURASSIC SHIFT DOVETAIL
28	19	CHRIS ISAAK SAN FRANCISCO DAYS REPRISE
29	33	SIMPLY RED STARS EASTWEST
30	37	UGLY KID JOE AMERICA'S LEAST WANTED MERCURY
31	24	RANDY CRAWFORD THE VERY BEST OF RANDY CRAWFORD DINO
32	NEW	BRUCE HORNSBY HARBOUR LIGHTS RCA
33	26	HOT CHOCOLATE THEIR GREATEST HITS EMI
34	21	WWF SUPERSTARS WRESTLEMANIA-THE ALBUM ARISTA
35	21	DEACON BLUE WHATEVER YOU SAY, SAY NOTHING COLUMBIA

Joan Jettisons Bootlegged Copies Unusual Mktg. Strategy Brings Catalog to Retail

BY JIM BESSMAN

NEW YORK—Always the rebel, the currently label-less Joan Jett has resorted to guerrilla tactics in making her long out-of-print early albums available to retail.

Along with manager Kenny Laguna, Jett has rejuvenated her Blackheart Records label in reissuing the early-'80s titles "Bad Reputation," "I Love Rock 'N Roll," "Album," and "Glorious Results Of A Misspent Youth," all digitally remastered by Bob Ludwig and containing bonus tracks. Laguna says the fresh catalog, minted last September and distributed independently (sometimes by Laguna himself), results from the intolerable presence of inferior quality bootlegs.

"There were German bootlegs of 'I Love Rock 'N Roll' and 'Bad Reputation' coming in, and Joan didn't want her fans spending big money on bad quality records," says Laguna. Two years ago, an intercontinental search commenced for Jett's masters. Because of the myriad relationships surrounding Jett's recordings, involving numerous sessions and record company affiliations, the probe for the purest source tapes led even to an attic in Holland, where several tracks cut for "Bad Reputation" at the Who's Ramport Studios eventually had been repositied.

"Bad Reputation," Jett's first post-Runaway album, actually was titled "Joan Jett" when originally released on the German Ariola label and Jett's Blackheart Records in the U.S. in 1980. Containing the title track and "Do You Want To Touch Me?" hits, the album was hugely successful independently, and was retitled after being picked up for distribution by Boardwalk Records. Bonus tracks on the reissue include a cover of "Summertime Blues," which was a top 10 album rock track in 1981 but never was released commercially—and a cover of the Who's "Call Me Lightning," featuring backup by members of Blondie, previously available only as a British B side.

The decision to self-manufacture

and distribute the catalog, Laguna says, was inspired by Washington, D.C., rock act Fugazi, which does the same thing with its recordings. A Fugazi fan and friend, Jett opted to follow the band's lead during her current "in between" label situation.

"We're experts at cult marketing," continues Laguna, noting Jett's history of releasing varied product in various territories, as well as her other prior domestic distribution pacts with MCA and CBS Associated Labels. He adds that at a time when Jett is enjoying an increased sales presence overseas via the catalog, a new studio album is forthcoming here this year, with or without major-label distribution.

But waiting around for the majors while bad boots proliferated didn't suit the U.S. catalog reissue plans.

"We needed to move faster to protect Joan's fans," says Laguna. "I contacted my friends at retail like Paul David and Lew Garrett at Camelot Music, and they encouraged me to go forward and stop the inferior bootlegs."

Laguna notes Camelot unknowingly had been stocking the unauthorized Australian "I Love Rock 'N Roll" as one of its handful of import titles. Camelot, after pulling the unauthorized album, then became the first chain to take in the official reissues.

(Continued on next page)



Moving Upstairs. Upstairs Records in Brooklyn, N.Y., has relocated to a new store at 2968 Avenue X. For the grand opening, BMG Distribution came by with its new band, Mad Kap. Shown in top row, from left, are Charles Sued, president, Upstairs Records; Motif, Mad Kap; Crystal Gaynor, BMG product development; Coke, Mad Kap; Audrey Batts, BMG field marketing; Ike Kairey, VP, Upstairs Records. In bottom row, from left, are Joe Jakes, sales, Upstairs Records; and Dr. Soose, Mad Kap.

Sound Barrier Breaks With Traditional Vt. Charm

BY ED CHRISTMAN

RUTLAND, Vt.—Recently, a mother accompanied her daughter to the Sound Barrier record outlet here and, after a few minutes in the store, observed aloud, "This place gives me the creeps."



SANBORN

While that's not exactly the reaction owner Jeff Sanborn hopes to evoke from his customers, he admits he can see how some older shoppers might be a little taken aback by his store, which specializes in alternative rock.

Sound Barrier—which looks like a head shop that would feel at home in New York's Greenwich Village—has a unique vibe, thanks to Sanborn, who has instilled his personality into the store by weaving highly imaginative product merchandising and promotional displays with altars built of "junk culture" memorabilia.

Consequently, a row of blank tapes is merchandised among a huge collection of antique miniature metal models of Volkswagen buses. Posters of Ministry and the Screaming Trees, hanging from the walls, have skateboards above them on the ceiling. And in another part of

the store, a display of heavy-metal cassette tapes has on top of it a collection of beer cans from an assortment of breweries. And the first thing everyone sees when they walk into the store is an ancient Coca-Cola cooler, with a 1-foot-tall model of Godzilla sitting on top.

Sanborn says customers who come to the store for the first time generally display one of two expressions on their faces as they look around and, in both instances, he says he can "practically read their minds."

The look he prefers is "when their faces say, 'Man, this place is killer, but what the hell is it doing here in this

small town?'" Sanborn relates. "A lot of other faces say, 'This place is not right. It's a den of sin.' But they are wrong."



It couldn't be more 'un' that."

Since he first opened Sound Barrier in 1983 in this town of 25,000, Sanborn has specialized in selling punk music and its derivatives to kids in Rutland and in surrounding areas.

Sanborn says he opened Sound Bar-

rier because, "Isn't that the dream of every person who is interested in music—to open up a store of their own? My heart has always been into turning people on about music. I couldn't tell enough people about bands like 999, Young Marble Giants, Stiff Little Fingers, Au Pairs, Aztec Camera, and Jonathan Richman."

From the outset, he relates, "it blew me away when I could turn shoppers on to music. Nothing makes me feel as good as when I'm playing something like Ween and to have somebody come up and say, 'Who is this band?' And then they buy it and that makes it all worthwhile."

Sound Barrier's customer base receives a boost during winter since it is only 20 minutes down the road from Killington, a popular ski resort that attracts people from as far away as New York, Boston, and Montreal.

Moreover, through the years the store's reputation has spread throughout New England, Sanborn adds. "It makes me feel good when the phone rings, and it's someone asking for directions to the store," he says. "Sometimes they may be coming from two hours away and they are willing to drive here! That is a killer compliment."

Sanborn was 21 when he opened Sound Barrier, which at the time con-

(Continued on page 53)



In addition to music, Sound Barrier carries an eclectic mix of "cool" merchandise, which appeals to alternative rockers. Pictured above are lava lamps and Doc Martens footwear. (Billboard photo)



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Trans World Bond Sale To Reduce Debts

NEW YORK—Taking advantage of lower interest rates, Trans World Music Corp., the music and video retailer, is selling \$50 million worth of bonds in order to reduce its revolving credit facility from banks.

This sale—a private placement of long-term debt securities—is expected to be completed before the end of July.

Jeffrey Jones, CFO of the Albany, N.Y.-based music and video retailer, says the company has been “using revolvers with variable rates” and adds that the benefit of the bonds is that “if interest rates go up, we have a very favorable rate.” The interest rate on the new debt is 6.91%, with an average maturity of five years.

Trans World's total debt load is \$67.5 million, of which \$17.5 million is senior debt and \$50 million is revolving credit. In the fiscal year ended Jan. 31, the retailer paid \$5.6 million in interest on debt.

The company's stock closed at \$16.25 in over-the-counter trading at press time. The 52-week high is \$23.75.

DON JEFFREY

BLACKHEART RECORDS

(Continued from preceding page)

In addition to direct sales made by Laguna, the catalog also is distributed independently through M.S. Distributors, Titus Oaks, Voice, Bassin, and Navarre. Additionally, Laguna has “hired a kid in New Jersey running up and down every day with records in his car,” and the Long Islander does the same thing himself.

Through the current setup Laguna already has sold 300,000 and expects to sell another 250,000 of the reissues by the end of the year, and plans call for a fifth title, a “Flashback” rarities compilation, to be released this year sometime, apart from the new studio album.

Blackheart Records is a much-sought-after line in independent distribution, as well as among the majors, according to sources. But Laguna says he is happy with the current distribution scheme.

“I don't want my ego getting in the way of Joan's career,” Laguna says, noting he eventually may sign her again to a major. “But now's the best time for indies to happen, what with Sub Pop and Nirvana, and other bands like L7 and Nine Inch Nails.”

Says Camelot VP of purchasing Garrett, “We've sold thousands of her [reissues], so it's still obvious there's a market for Joan Jett music. It's a real unusual situation dealing with the artist and her manager, but he's been a prince to deal with, and her drawing power's amazing. She'll have hits again.”

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Retail

And The Heat Goes On: More On Used-CD Uproar

SSOME THOUGHTS ON Used CDs: The used-CD controversy, and controversy it is, continues to dominate Retail Track's time. Track hasn't heard an emotional outpouring like this since vinyl began to disappear from the marketplace.

Last week, I found myself in the company of the president of a label that is distributed by one of the companies that has a policy of withholding advertising dollars from accounts selling used CDs. When asked his opinion of his distributor's used-CD policy, his response was, "I hate it. It is hurting our ability to get product of our established artists into the marketplace. It also hurts our ability to promote developing artists. I hate it, but we have to do this for the bigger picture."

Like other manufacturing executives, that label president clearly believes that in the long-run a thriving used-CD business can undermine the health of the music industry.

Without getting into a discussion on the merits of that argument, I asked him whether the direct accounts selling used CDs will knuckle under the pressure being directed at them by some of the majors. He acknowledged that so far the policies had no visible impact on the used-CD business. But he added, "I hear that Sony [Music Distribution] is about to come out with a used-CD policy. I am hoping that when Sony adds their weight to the ones out there, the retailers will fold on the issue."

Well, the industry now has the opportunity to see if that label president is right. On April 30 and May 3, Sony issued its policy. That policy states that "effective May 3, no advertising authorization will be issued to any Sony Music account that purchases or accepts in trade any Sony Music product for resale from any source other than Sony Music or a wholesale account to whom Sony Music has sold it."

SIDESTEPPING THE ISSUE: Rumors persist that some labels in the WEA, CEMA, and now the Sony camps are unhappily participating in the war on used CDs. Those rumors suggest some labels might try to find a way around their distributors' policy. But it appears that a lot of that talk is being fueled by small chains and independent retailers that are affected by the used-CD policies. Those retailers might be getting the perception from label personnel that some labels will try to sidestep the used-CD policies. But those label employees generally are field marketing reps and/or alternative-product development reps, whose jobs depend on working baby acts through independent retailers and small chains, and consequently, they oppose the distributors' used-CD policy. But in checking back with senior label executives who look at the big picture, there seems to be unflinching support for the used-CD policies, even if those policies mean the labels will suffer some self-inflicted wounds...

On the other hand, rumors persist that small chains and independent retailers will fight the used-CD policies through a class action suit, and that **Wherehouse Entertainment**, the 315-unit Torrance, Calif.-based retailer that sells used CDs in about 60 of its stores, will go to the mat and file its own lawsuit against the distributors. But another rumor working its way through the marketplace is that instead of using a lawsuit, which could take years for an outcome, some merchant will try to present the used-CD issue to the **Federal Trade Commission** as an attempt by the manufacturers to engage in price fixing.

SINCE the used-CD controversy first erupted in the marketplace, it has almost become a rallying cry of retailers to charge that Sony forced large chains to get into the used-CD business by stating it no longer would accept the return of

CDs that had been opened, and that it would offset that policy by giving all accounts a 1% credit for purchases. But that argument sounds hollow to Track's ears.

While it is true that practically every chain in the country now has a store or two, generally in college towns, where they ship opened CDs for selling off, not every chain in the country subsequently decided to get into the used-CD business: Only a few major chains are involved and a few more are said to be interested.

Most retail chain executives involved in used CDs say for them the issue is either the high price of CDs or growing competition from independent used-CD dealers. But they acknowledge that they like to "stick it to Sony" by throwing that company's open-CD policy in its face.

Furthermore, to some degree, Sony's arguments for its open-CD policy make sense. Among other things, Sony's policy was aimed at stores in the used-CD business that made it a practice to buy CDs from customers at, say, \$3-\$4, and then ship them back to their one-stops for, say, a \$10-\$11 credit. The one-stops in turn returned them to the manufacturer for cost.

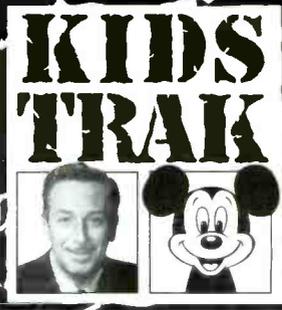
Sony also aimed the policy at retailers that had a very generous return policy for customers. Those retailers had a higher-than-average return of opened CDs, which meant Sony's cost of doing business was going up. As we all know, the music manufacturers don't like to absorb increases in the cost of doing business. So if Sony didn't enact its open-CD policy and instead increased the price of CDs, other merchants would have wound up subsidizing those retailers with the satisfaction-guaranteed policies. On the other hand, some suggest Sony may have erred in its implementation of the policy; using hindsight, it probably should have encouraged the return of all opened CDs in exchange for the 1% discount.

RETAIL TRACK

by Ed Christman



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TDK Cements New Retail Plan For Tape Packs

■ BY DON JEFFREY

NEW YORK—With the blank audiotape market fairly flat, TDK Corp., one of the biggest cassette manufacturers, has deployed a new retail strategy it says has boosted sales for the retailer and the supplier. In its key component, the brick replaces the bag.

Timothy J. Sullivan, national promotions manager of TDK, says, "The focus is to shift the emphasis on how to increase business away from price and promotion to merchandising."

Tape companies had gotten into the habit of marketing their wares to retailers through gifts and price-offs, all of which reduced the margins on the products at a time when sales were growing slowly, if at all.

The retail blank audiotape market is said to be at least \$550 million in the U.S., of which TDK's share is estimated at more than 30%. Its biggest competitor is Maxell.

Sullivan says the foundation of the new TDK strategy is "effective space management." Its principal element is replacement of polybags (loose packets of two tapes each) with bricks (compact formations, generally of three or more cassettes). The purpose of this is saving space. "A disproportionate amount of retail space is devoted to two-packs," says Sullivan. "A polybag is two-thirds audiocassette, one-third billboard for TDK."

But what about the possibility that a consumer buying a three-pack of tape instead of a two-pack will delay his/her return visit to the store to buy more blanks?

Sullivan responds, "The consumer is more interested in buying more than two at a time, research showed." Of the brick, he adds, "It has a positive effect on consumption. A consumer will use more tape if he has more tape available at home." He says research commissioned by TDK shows that more than 30% of consumers who regularly shop for tapes buy more than three at a time.

There is no cost savings to the retailer by acquiring three-packs rather than two-packs. Indeed, under TDK's merchandising proposals, the dollars spent on tape inventory increase somewhat. But the advantage to the retailers is that the customer is expected to make a higher-priced purchase if given the chance. The average margin for the retailer is about 40%.

The push toward bricks began about two years ago, and although the polybag still accounts for about 20% of tape sales, its share has dropped from about 40% just five years ago.

Sullivan says the strategic switch has had "enormous success with retailers like Sound Warehouse and Tower." One chain "showed us their numbers and they had a significant increase over the previous year that they attributed to the way they changed their merchandising."

The best account for blank tape tends to be the music retailer. About 25% of TDK's tape sales come from record stores. Sullivan says that percentage is holding steady right now. The remain-

(Continued on page 53)

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Compiled from a national sample of retail store sales reports.

NEW AGE ALBUMS™

1	1	75	SHEPHERD MOONS ▲ REPRISE 26775*/WARNER BROS.	ENYA
★★ NO. 1 ★★ 55 weeks at No. 1				
2	6	3	IN MY TIME PRIVATE MUSIC 82106*	YANNI
3	2	13	CURTAIN CALL MOULIN D'OR 932*	DANNY WRIGHT
4	3	206	WATERMARK ▲ ² REPRISE 26774*/WARNER BROS.	ENYA
5	4	9	ROMANCE AMERICAN GRAMAPHONE 103*	CHIP DAVIS
6	8	7	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162*	ADRIAN LEGG
7	7	57	SOLO PARA TI EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
8	11	5	LINK WINDHAM HILL 11123*	OYSTEIN SEVAG
9	5	27	MY FOOLISH HEART WINDHAM HILL 11115*	LIZ STORY
10	9	11	SOMA HEARTS OF SPACE 11033*	STEVE ROACH & ROBERT RICH
11	13	7	NARADA COLLECTION 4 NARADA 63910*	VARIOUS ARTISTS
12	18	159	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026*	OTTMAR LIEBERT
13	12	9	THE LONDON CONCERT VARESE SARABANDE 5399*	CHRISTOPHER FRANKE
14	16	43	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
15	10	49	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
16	14	29	CUSCO 2000 HIGHER OCTAVE 7046*	CUSCO
17	19	78	ENYA ● ATLANTIC 81842/AG	ENYA
18	20	5	THE ELEVENTH HOUR REAL MUSIC 0022*	MARS LASAR
19	17	25	THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER WINDHAM HILL 11116*	VARIOUS ARTISTS
20	23	15	THROUGH THE RAINDROPS HIGH HARMONY 1000*	ROBERT BONFIGLIO
21	21	81	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
22	22	7	WATCHING THE NIGHT FALL GOLDEN GATE 22242*	GARY LAMB
23	15	31	TUBULAR BELLS II REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
24	NEW ▶		BLUE NIGHT INOVATIVE COMMUNICATION 51582*	BLUE KNIGHTS
25	NEW ▶		BEYOND THE MIND'S EYE MIRAMAR 2902*	JAN HAMMER

WORLD MUSIC ALBUMS™

1	1	15	GLOBAL MEDITATION ELLIPSIS 00171*/RELAXATION	VARIOUS ARTISTS
★★ NO. 1 ★★ 5 weeks at No. 1				
2	3	5	ADVENTURES IN AFROPEA 1 LUAKA BOP 45183*/WARNER BROS.	ZAP MAMA
3	2	9	MO-DI RYKODISC 10242*	MOUTH MUSIC
4	8	5	ANAM ATLANTIC 82409*/AG	CLANNAD
5	5	7	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29*	RY COODER/V.M. BHATT
6	9	7	MYSTICAL TRUTH MESA 79044*/RHINO	BLACK UHURU
7	4	21	KALFOU DANJERE MANGO 39927*/ISLAND	BOUKMAN EKSPERYANS
8	6	31	RAPA ITI TRILOKA 71922*	THE TAHITIAN CHOIR
9	10	29	SONGS OF FREEDOM TUFF GONG/ISLAND 512280/PLG	BOB MARLEY
10	13	9	MENAGERIE: THE ESSENTIAL COLLECTION MANGO 9929*/ISLAND	BUCKWHEAT ZYDECO
11	15	7	WAKE UP QUALITY 19121*	BIG MOUNTAIN
12	12	37	KIRYA SHANACHIE 64043*	OFRA HAZA
13	14	5	WEAVING MY ANCESTORS' VOICES REAL WORLD 2322*/CAROLINE	SHEILA CHANDRA
14	11	7	THE CELTIC HARP RCA VICTOR 61490*	THE CHIEFTAINS
15	NEW ▶		THE WORLD SHOULD KNOW HEARTBEAT 119*/ROUNDER	BURNING SPEAR

● 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 unavailable. © 1993, Billboard/BPI Communications.

SOUND BARRIER BREAKS WITH TRADITIONAL VT. CHARM

(Continued from page 48)

sisted of 1,000 square feet and four bare walls. Since then, Sanborn often has made trips to flea markets, looking for junk and pop culture knick-knacks to decorate the store.

When initially ordering inventory, Sanborn confesses, "I was so naive, I thought I could survive without Led Zeppelin and Grateful Dead albums, only concentrating on punk music. George Smith [currently head of sales at Albany, N.Y.'s Northeast One Stop] talked me out of it. Little did I know that the classic stuff would sell day in and day out. It is the bread and butter that allows you to bring in the icing, stuff like Naked Raygun, the Bad Brains, etc."

In late April, Sound Barrier's top 10 independent albums, in order, were from Sheer Terror, Sick Of It All, Offspring, Biohazard, NoFX, Warlock Pinchers, Dinosaur Jr., Slapshot, Henry Rollins, and Nine Inch Nails.

Overall, the store carries about 2,500 titles in CDs and an equivalent amount in cassette, generally charging \$1 off the suggested manufacturer list price for both formats.

Initially, Sound Barrier was only a record store, but it has since grown into something of a clothing/skateboard store, doubling its size to 2,000 square feet. But again, as in music, Sanborn has carved out a small niche within that retailing sector, mainly carrying inventory that complements Sound Barrier's musical orientation.

Sound Barrier's clothing inventory is mainly T-shirts, caps, shorts, and Dr. Martens shoes and boots. In addition, the store also contains other eccentric and eclectic inventory, like a wide selection of lava lamps.

"For years, we were one of the only



Sound Barrier uses a creative mix of memorabilia and merchandise to create displays that entice the customer to shop at the store. Pictured above is owner Jeff Sanborn's collection of model Volkswagens, mingled with special promo packages, blank-cassette inventory, and other knick-knacks. (Billboard photo)

stores in the area to carry Dr. Martens and Stussy T-shirts, but now, thanks to MTV, those items are huge," Sanborn says.

"The two businesses feed off each other nicely," he says. "All I need is for a person to get their hand on the door," Sanborn adds. "Once they are in here, it is up to me as to how long I can keep them here checking out the merchandise." Often it results in incremental sales.

Sound Barrier's music business is much larger than the clothing/skateboard side of things, according to Sanborn. But the margin on that clothing is much greater so that at least half of the store's profit comes from there.

Sanborn declines to provide the store's total revenue, saying, "I probably do above what most independent re-

tailers do but a lot less than the Virgin Megastore."

Over the years, Sanborn says he has tried to straddle the fine line between having a really cool and hip record store that will attract kids and being too intimidating to parents and older customers.

"Rutland is like small-town America and when we first opened, people didn't know what to make of us," Sanborn admits. "But the store is not intended for everyone. I am sure there are lots of parents that don't understand what the store is about. But we have been around for a while now and people have come to accept us, especially the other retailers who see the traffic we generate."

Sanborn says he has tried to make Sound Barrier's environment more friendly to parents and older customers. "When they come in they are going to be greeted with a smile and find us very hospitable to them."

In addition, one of the things that aids Sanborn is all the old memorabilia in the store. "When they see the old Coke box, or an old advertisement hanging on the wall, they say, 'I haven't seen that since I was 5 years old.' It acts like a soothing agent for them.

"Besides," he adds, "I know at Christmas time and for birthdays, kids want their presents bought here at Sound Barrier. So if the parents want their kids to be happy, they better get their shit here."

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TDK CEMENTS RETAIL PLAN

(Continued from page 51)

der of tape sales comes from mass merchants, supermarkets, drug stores, and other outlets. "Our growth came from the record business," says Sullivan. "The record retailer has a much better share of the high-end audiocassette market. The consumer is willing to spend more."

Another element of TDK's new strategy is the planogram, a retail-operations tool for product placement and

pricing. About a year ago, TDK began to apply a new software program to the planogram to create a computer-aided design and financial analysis of the tape category in various retail chains. The results are now being presented to the retailers to help increase sales and margins.

TDK also has instituted systems that have "streamlined communications between the factory and the sales force," according to Sullivan. A computerized inventory system has reduced back orders, out-of-stock orders, and reordering time. "Some retailers are now linked to our company via computer and give us sales results and projections every week," says Sullivan.

TDK also makes videotapes but some say that is not as attractive a business as it was about eight years ago when a cassette was priced at about \$12. Now the figure is closer to \$2.50.

Sullivan declines to reveal the percentage of sales from each of the tape categories. However he says, "The dollars are more on the audio side, but not significantly."

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

▶ RUN-D.M.C.

Down With The King
PRODUCERS: Various
Profile 1440

Yes yes, y'all—they don't stop. And on their seventh album of new material, the members of Run-D.M.C. strut back with hit-making style. They avoid trendoid machinations, sounding like their pioneering selves on most of the set, which is produced by Pete Rock, EPMD (before its split), the Bomb Squad, and Jermaine Dupri, among others. The funky "Can I Get It, Yo," "Three Little Indians" (featuring Chyskills on Onyx), and "Come On Everybody," with its jazzy smoothness, are likely contenders to follow the hit title track.

▶ JOHNNY MATHIS

How Do You Keep The Music Playing?

PRODUCERS: Michel Legrand, Alan & Marilyn Bergman, and Jay Landers
Columbia 53204

Silken-voiced megastar devotes an album to songs by Grammy winners Legrand & the Bergmans, encompassing '60s and '70s hits like "The Windmills Of Your Mind," "What Are You Doing The Rest Of Your Life?," and "The Summer Knows" as well as recent entries like "On My Way To You." Arrangements are trademark Legrand (string-drenched and dramatic) and vocal delivery is Mathis all the way. Fans will swoon.

★ PJ HARVEY

Rid Of Me
PRODUCER: Steve Albini
Island 314-514 696

U.K. trio fronted by the startling Polly Jean Harvey makes an ambitious sophomore album that extends the sound of "Dry" and strikes out into some new territory. More familiar stuff here sets off "Sheela Na Gig"-like explosions; title track, "50 Ft. Queenie," "Yuri-G" and "Man-Size" all sport short fuses. Innovations include warped reading of Dylan's "Highway 61 Revisited" and string-etched "Man-Size Sextet." Raw playing and Harvey's stinging vocals add up to modern-rock bonanza.

★ PAW

Draglaine
PRODUCERS: Mr. Colson & Paw
A&M 31454 0065

Lawrence, Kan., quartet moves into the big time with a set of alternative-skewed hard rock that ripples with off-center songwriting moves. Mark Hennessy is a strong vocalist, and Grant Fitch consistently impresses with his guitar work. "Jessie" is a splendid starter for radio, as is similarly compact and direct

"Pansy"; other numbers, like "Gasoline," "Dragline," and "One More Bottle," show off fascinating changes.

★ CHOCOLATE USA

All Jets Are Gonna Fall Today
PRODUCER: Chocolate USA
Bar/None 26

Fans of decidedly left-of-center pop should cotton to this eclectic band seemingly led by vocalist/guitarist Julian Koster, who fills the mix with oddball vocals, violins, tape snippets, and other bizarre touches. What makes group more than an oddity is a batch of excellent, if quirky, songs like the title track and "My Little Two Eyes," which match heavy guitar grooves with gentle vocal harmonies. Other peculiar pop gems include "The Feelies Show," "The Shower Song," "Kathy," and "Lunik's Furniture."

THE POSIES

Frosting On The Beater
PRODUCER: Don Fleming
DGC 24522

Musicianship can't be faulted on second DGC release by Seattle unit fronted by Jon Auer and Ken Stringfellow. Delicious pop harmonies and stormy guitar work remain in place; big problem is songwriting, which, while highly inventive, doesn't appear geared to attaining wider acceptance on the radio side. Most intriguing cuts for modern rockers include "Dream All Day," axe-driven "Burn & Shine," and striking "Coming Right Along."

THE KINSEY REPORT

Crossing Bridges
PRODUCERS: The Kinsey Report & Jim Gaines
Pointblank/Charisma 87004

Latest from Gary, Ind., family band finds brothers Donald, Ralph, and Kenneth Kinsey burning down a rock-oriented road, albeit with deep bows to group's blues and R&B roots. Spotlight here is on Donald's guitar work, which never has been showcased to such good effect. Opener is "Release Yourself"; rock radio may want to dip into either of two versions of Sam & Dave's "I Take What I Want," which pairs Donald with the Black Crowes' Chris Robinson, or churning remake of the band's "Midnight Drive."

SEBADOH

Bubble & Scrape
PRODUCER: None listed
Sub Pop 192

Cooperative Massachusetts trio that landed a gig on Lollapalooza's second stage this summer is back with another mixed selection of cunningly crafted, melodic tunes and brutally assaultive, wind tunnel moans. Former Dinosaur Jr. member Lou Barlow is responsible for finest numbers here, including potent "Soul And Fire" and onanism ode "Homemade," but contributions of Eric Gaffney and Jason Loewenstein shouldn't be slighted by modern rockers.

DARDEN SMITH

Little Victories
PRODUCER: Richard Gottehrer
Chaos/Columbia 48528

Smith's music falls in a no-man's land between country, folk, and pop—a space where radio waves fear to tread. That may inhibit the singer/songwriter from increasing his following, but it won't stop those who have enjoyed his previous three records on various labels from embracing this one. Here, he's joined by Rosanne Cash on the melancholic "Precious Time"; other well-written, melody-rich tunes include "Loving Arms," "Levee Song," and "Days On End."

VARIOUS ARTISTS

The Alligator Records 20th Anniversary Tour
PRODUCER: Bruce Iglauer
Alligator 107/108

Caravan of Alligator artists hit the road last year to celebrate two decades of blues

and boogie; two-CD set is culled from shows in Philadelphia and Chicago. Highlights include firepower from guitarist Lonnie Brooks, barrelhouse piano from Katie Webster, and slide dynamics from Lil' Ed & the Blues Imperials; label standbys Koko Taylor and Elvin Bishop turn in more predictable sets. Album will receive added push from director Robert Mugges's home video of the tour.

THE DEVLINS

Drift
PRODUCER: Malcolm Burn
Capitol 80622

Debutant Irish lads borrow extensively from Bob Dylan, U2, Crowded House, INXS, and others, giving the impression that they're still buried under the weight of their mentors. Regardless of the comparisons that emerge, though, the band has written enough good songs to deserve a shot at modern-rock radio. Most convincing cuts are lead single "I Knew That," "Almost Made You Smile," and "Someone To Talk To."

GALLON DRUNK

From The Heart Of Town
PRODUCER: Phil Wright
Sire/Reprise 45269

U.K. unit introduced stateside via two Rykodisc albums last year flails away wildly on major-label first step. Lead singer James Johnston may remind listeners alternately of Jim Morrison and Nick Cave, but group's manic attack, which incorporates banjo, strings, and harmonica at unexpected junctures, lends a distinctive flavor. Burners for modern rockers here include "Arlington Road," aptly titled "Bedlam," and "Push The Boat Out."

EDDIE HINTON

Very Blue Highway
PRODUCERS: Ron Levy, Eddie Hinton & Terry Manning
Bulseye Blues 9528

Just weeks after the stateside debut of his '86 album "Letters From Mississippi," Muscle Shoals originator Hinton bounces back in with second Bullseye incursion. As before, his singing voice is raw yet ineffably soulful, and new originals are sturdy Southern-style readymades. "Sad Carol," title cut, and "Good Love Is Hard To Find" will all find their mark with fans of this resurgent style.

GIANT SAND

Center Of The Universe
PRODUCERS: Howe Gelb, Michael Dumas, John Covertino
Restless 72731

Tucson band featuring guitarist-vocalist Gelb and long-term drummer Covertino plays like a chicken-fried Crazy Horse on first official Restless release (following reissues of two Amazing Black Sand albums). Free-floating band members this time around include Victoria Williams and duo of Susan Cowsill and Vicki Peterson, doing duty here as the Psycho Sisters. Down-home rockers like title cut and spirited "Milkshake Girl" will have modern rockers cutting a rug.

THE MOON SEVEN TIMES

PRODUCER: The Moon Seven Times
Third Mind 9106

Neo-psychedelic Illinois-based combo creates a heavily reverbed, almost anaesthetic sound that sometimes resembles a slower-tempoed 10,000 Maniacs, especially as led by Lynn Canfield's pure, strong vocals. Highlights of a polished set include the pretty, acoustic "Motion," the tense, uptempo "Rise," and the trippy "Paris Luna."

R & B

▶ H-TOWN

Fever For Da Flavor
PRODUCER: Bishop (Stick) Burrell Sr.
Luke 126

From the house of hardcore rapper

Luther Campbell comes a versatile singing trio that appears equally at ease doing R&B ballads and funk and pop tunes. Ballad lead single "Knockin' Da Boots" has rocked the Hot 100, while the album is racing up the R&B and The Billboard 200 charts. Other potential singles are the catchy title track, with a Marvin Gaye-inspired vocal; pop shuffle "Treat U Right"; and—as a long shot—the repetitive funk workout "H-Town Bounce." A clean break from the label's mainstay sound.

FREESTYLE FELLOWSHIP

Innecity Griots
PRODUCERS: The Earthquake Brothers & Freestyle Fellowship
4th & B'way 162-444 050

Like L.A. homies the Pharcyde, this quartet exemplifies the one-for-all approach of the city's New School of rappers. Leads are traded seamlessly, and a dark but sly humor pervades the handsomely produced tracks. Dissing "Shammy's," gangsta drama "Six Tray," and single "Hot Potato" all show off Fellowship's skills expertly.

JAZZ

▶ DIANA ROSS

Live—Stolen Moments
PRODUCER: Ben Sidran
Motown 37463 6340

Live session subtitled "The Lady Sings . . . Jazz And Blues" represents Ross' second major homage to Billie Holiday. Fronting first-rate ensembles that include Bobby Tucker, Ron Carter, and Roy Hargrove (in band, big-band, and sextet modes), the singer essays such standards as "Fine And Mellow," "God Bless The Child," "The Man I Love," "Love Is Here To Stay," and "Ain't Nobody's Bizness If I Do." From a single show in New York last year.

▶ WILTON FELDER

Forever, Always
PRODUCER: Wayne Henderson
PAR 2018

Noted sax player Felder demonstrates his knack for concocting tasteful, groove-oriented, modern-jazz jams. Centerpiece of the album is Bobby Womack's singing on "Forever," the lone vocal entry and a lovely R&B ballad. Others whose contribution enhances this palatable package include Craig T. Cooper on guitar and Rayford Griffin on drums. Contact: 310-996-5555.

★ JORGE PARDO

Las Cigarras Son Quizá Sordas
PRODUCERS: Jesus & Jorge Pardo
Milestone World Music 9206

The first batch of international releases from the leading jazz label includes this solo project from a former Paco de Lucia reedman. Pardo's clever blending of jazz and Iberian tonalities is borne out with the flamenco-flavored strains of "Mi Sueño" and "De San José A Mojacar," while "La Cigarra" is marked by North African harmonies. Covers of Charlie Parker's "Donna Lee" and Miles Davis' "Blue In Green" are enjoyable, if largely unrecognizable, but Davis' "Nardis" fairly bursts with Latinesque romance.

LATIN

▶ JORGE GONZALEZ

PRODUCERS: Gustavo Santaolalla, Anibal Kerpel
EMI Latin 89074

An intercontinental priority for EMI, this sweet-voiced former front man of Chilean rock trio Los Prisioneros may hit international paydirt, thanks to a debut solo effort that intertwines González's delicate lyrical muse with an assortment of grooves ranging from chunky hip-hop to svelte pop. Bubbly leadoff single "Esta Es Para Hacerte Feliz" perks the ear, but bigger chart success could be

realized from pleading love odes "Fé," "Más Palabras," and "Piedad."

▶ SELENA

Live
PRODUCER: A.B. Quintanilla III
EMI Latin 42770

Label rolls out another live album from a Tejano hitmaker who stretches out nicely during spirited renditions of hits like "Como La Flor"/"Baila Esta Cumbia" and "Que Creías." New studio cuts "No Debes Jugar" and "Tú Robaste Mi Corazón"—a moving ballad duet with Emilio Navaira—are certain to boost sales.

COUNTRY

▶ JOE DIFFIE

Honky Tonk Attitude
PRODUCERS: Johnny Slate, Bob Montgomery
Epic 53002

Diffie is a smooth and vocally agile balladeer, but few of the predictably themed and fashioned songs here put his voice or the listener's imagination to work. Best cuts: "I'm Not Through Losin' You," "If I Had Any Pride Left At All," and "Somewhere Under The Rainbow."

▶ PATTY LOVELESS

Only What I Feel
PRODUCER: Emory Gordy Jr.
Epic 53236

Loveless returns from vocal-cord surgery with soaring voice intact and a stronger-than-ever knack for finding a good song. The twanging leadoff single, "Blame It On Your Heart," rocks convincingly, but the ballads, from "Nothin' But The Wheel" to "How Can I Help You Say Goodbye," are where this singer really shines.

SKIP EWING

Homegrown Love
PRODUCER: Jerry Crutchfield
Liberty 80071

A master at painting word portraits—both vocally and as a songwriter—Ewing is at the top of his form in this album with such songs as "Losing You Is New To Me," "Big Decision," and "You Only Come Up When I'm Down."

TIM MCGRAW

PRODUCERS: James Stroud, Byron Gallimore, Doug Johnson
Curb 77603

McGraw's slightly Haggardesque vocals are particularly good on the whimsical "You Can Take It With You (When You Go)" and the doleful "I Keep It Under My Hat." Too many of the songs, alas, are verbal patchworks.

DAVID FRIZZELL

My Life Is Just A Bridge
PRODUCERS: Marion McClain, Danny M. Hilley, Tim Blixseth
BFE 35854

It's good to hear Frizzell again and to recall how terrific a vocalist he is when he's given the right material. And he has it in such pieces here as "Here I Go Again (Still Lovin' You)," "I Should've Been Over You By Now," and the marvelous title cut; distributed by BMG.

CLASSICAL

RODRIGO: CONCIERTO PASTORAL
KHACHATURIAN: FLUTE CONCERTO
Patrick Gallois, Flute, Philharmonia Orchestra, Marin
Deutsche Grammophon 435767

The young French artist has the technique to negotiate fleet passages without musical compromise, an essential ingredient in projecting these spirited and light-hearted works. The Khachaturian, of course, is a transcription of his well-known violin concerto. Good listening and likely to serve as an effective career stimulant.

NEW & NOTEWORTHY

RICHARD THOMPSON

Watching The Dark
COMPILATION PRODUCER: Edward Haber
Rykodisc 5303

Three-CD retrospective devoted to the English singer/songwriter/guitarist is a boon for fans and a righteous introduction for the uninitiated. Nonchronological set takes in the high points, from Thompson's pioneering folk-rock work as a charter member of Fairport Convention in the '60s, through his outstanding albums with wife Linda, and into his postdivorce solo recordings. Half of the 47 tracks here are rare or previously unreleased material; all feature Thompson's refined writing, distinctive singing, and biting guitar playing. Set should establish for good this esteemed musician's lofty place in the musical pantheon.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (▶): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends 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 and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Black Music Day Again Dawns On L.A. Plus, Reluctant Reps Of Indie Rock Hit 'Looza Trail

TRADITION CONTINUES: Sam Ginsburg of Abbey Road Distributors in Santa Ana, Calif., will again mount one of the most pleasurable get-togethers on the distribution front: his annual Black Music Day.

Ginsburg started the event, which brings together distributors, dealers, and black music artists, at City-1-Stop in Los Angeles 12 years ago. He is now continuing the tradition at Abbey Road's L.A. branch: This year, the Black Music Day luncheon takes place 11:30 a.m.-2 p.m. June 6 at the company's offices at 2430 E. 11th.

Ginsburg's shindig isn't just an industry schmooze-athon. Each year, the event is the centerpiece of a fund-raising effort for the United Negro College Scholarship Fund. According to Ginsburg, record industry contributions over the years have totaled \$27,000. Interested parties can send checks, payable to the United Negro College Fund, to Abbey Road prior to June 4. A representative of the fund will be present June 6 for a check presentation.

Good music, good food, good company, and a good cause. DI suggests that you check in at Abbey Road if you're in the L.A. area on Black Music Day. For more info, contact Ginsburg at 213-629-5901, extension 106.

DEPARTURES & ARRIVALS: Barbara Dollarhide, the estimable publicist/promo whiz/Jill-of-all-trades for Seattle's C/Z Records, has left the company to begin her own firm, BYD Management, with C/Z act Treepeople as her first client. Dollarhide is owed a debt of thanks by the Seattle music community: While at C/Z, she was instrumental in organizing the Washington Music Industry Coalition, which led the fight against the state's "obscene music" bills during

the last year. We wish her all the best out on her own. She can be reached at 206-632-0807.

In other news, former DCC and Allegiance senior VP/GM Stan Layton has been named president of Palm Springs, Calif.-based Valley Vue Records. Layton also held positions in sales and marketing at Chrysalis and MCA... Former Sonic Label Group and Hearts Of Space exec John Iammarino has joined Venice, Calif.-based Triloka Records as sales and marketing director.



**DECLARATIONS
OF
INDEPENDENTS™**

by Chris Morris

TIE-ING IT UP: Razor & Tie Records in New York has signed for exclusive distribution with New York-based Landmark Distributors. The label most recently re-issued the all-star "Sun City" anti-apartheid album and a new Elliott Murphy project.

CLARIFICATION: A spokesperson for Walt Disney Records called to clarify an item in this space last week. Navarre Corp. can't be considered the "exclusive" distributor of Disney's Latin line—Disney sells direct to Music Plus, Sound Warehouse, Toys 'R' Us, and Target. At present, Navarre is the sole indie distributor moving the Disney Latin product, but the Burbank-based company has not ruled out the use of other indies.



Bruce's Bass. Back stage at The Ritz in New York recently after a Jack Bruce concert in support of his new album on CMP Records, "Somethin' Else," a Jack Bruce Signature Model Warwickie Bass was awarded to Louis Sisto of Brooklyn, N.Y., in a promotion co-sponsored by CMP and Manny's, a music store in Manhattan. Pictured, from left, are Paul Schulman, president, CMP Records; Sisto; Jack Bruce; and Evan Gluck, from Manny's bass department.

FLAG WAVING: Sebadoh, the Massachusetts modern-rock trio that cut the highly sardonic 1991 single "Gimme Indie Rock," might be choking on the song's ironic lyrics at the moment. The group, which just released its second Sub Pop album, "Bubble & Scrape," has been selected to open 10 dates on Lollapalooza '93 in the South, Southwest, and West in August.

Then again, the reluctant band doesn't sound exactly overwhelmed by the prospect. "We haven't sat around and talked about how excited we are," says guitarist/bassist/vocalist Lou Barlow. "We've been playing for quite a while, so any change is kind of welcome."

Reaction to the forthcoming shows on the alternative rock megacaravan hasn't been entirely positive among fans and friends, according to Barlow: "Most people are [saying], 'Why are you playing that? My God!'"

Barlow, who founded Sebadoh with Eric Gaffney after being bounced from Dinosaur Jr. in 1988 (drummer Jason Lowenstein joined three years ago), views his group as a vehicle for all three members' visions, not just his own.

"I found that when you leave something up to one person in bands, you can get into weird situations," Barlow says. "Listening to Hüsker Dü, the Minutemen, and the Meat Puppets—those were the first rock bands we really embraced—you got a sense that they were cooperating and interacting."

The prolific group has recorded for Homestead, Blast First, and other indies, and its material—a mixture of gracefully melodic songs and brittle walls of noise—has garnered enough attention to land it on Lollapalooza's second stage.

"Apparently the guy who's booking the second stage is a fan of the band," Barlow says.

The group, which began a three-week, 22-date tour through the East and Midwest May 1, views the Lollapalooza shows as an opportunity to turn some newcomers on to something different.

"The one thing I can think of that's positive is it gets a huge cross-section of people who are looking for something," Barlow says of the festival. "I don't think there's anything wrong with people not having a clue."

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Fine-Tuning First Kids' Music Seminar

New York Event To Gauge What's 'New' In Industry

NO KIDDING: The Kids' Music Seminar, an offshoot of New York's annual New Music Seminar, will debut during this year's NMS, July 20-24 at the Sheraton New York. The KMS, consisting of two panels, a marketing symposium, and an expected evening showcase of children's artists, will take place July 24.

NMS is presenting the Kids' Music Seminar in conjunction with **Howard Leib**, a leading New York-based music attorney in the children's entertainment arena. Leib says the KMS may attract 200-300 attendees, who will pay a one-day-only fee of \$85, covering all KMS events.

"I've gotten faxes from as far away as Australia, from people interested in attending," says Leib, adding an Australian children's artist may be part of the evening showcase.

Leib says the KMS debut indicates "a recognition on the part of the NMS organizers that kids' music is 'new music'—that we are the cutting edge."

Leib says the KMS debut indicates "a recognition on the part of the NMS organizers that kids' music is 'new music'—that we are the cutting edge." Panels include "Kids' Music: Look Who's Growing Up," a look at the state of the children's music industry, moderated by the author of this column. Confirmed panelists include **Mark Jaffe**, VP, **Walt Disney Records**; children's performing artist **Karan Bunin**, whose **Karan & the Musical Medicine Show** records for **Zoom Express/BMG Kidz**; **Barbara Simon**, VP of New York talent agency **Brad Simon Organization's** children's division; **Linda Morgenstern**, director of **Sony Kids Music**; and freelance consultant **Denise Shapiro**, formerly of **Nickelodeon**.

A second panel, "To Market, To Market: The Marketing Of Children's Music," will be moderated by **Torrie Dorrell** of **Walt Disney Records**. Confirmed panelists include **Steve McNie** of **Sharon, Lois & Bram's Elephant Records**; **Rick Bloom**, founder and president of children's talent agency **Kindertainment** (West Hills, Calif.); and **Bob Hinkle**, president of New York-based **Zoom Express**. An alternative-marketing symposium geared to high-level record executives is still being formulated; a confirmed speaker is **Michael Omansky** of telemarketing company **Worldwide Entertainment Marketing Inc.**

The KMS debut, says Leibman, signifies the continued upward trend of the children's music industry, which "is where the pop business was in the early '50s, before Elvis. The dollar amounts are about the same, though the royalties are a bit better. We don't have the [pop business's] infrastructure of radio, marketing, playlists, and promotion to really break our artists, but we're starting to. Hopefully, the Kids' Music Seminar will generate more opportunities in the industry for children's music artists, as well as for characters like Barney."

ROCK 'N CRAIG: Walt Disney Records is pulling out all the stops to promote **Craig'n Company's** "Rock'n Toontown," which hits stores May 18. It's the third release on Disney's Music Box Artists series for Craig'n Company, the high-energy kids' rock'n'roll outfit fronted by **Craig Taubman**. This time, Taubman's album gets an added

boost from the presence of Mickey and Minnie Mouse, Donald Duck, and other Disney characters: All appear on the album, set at a fictitious concert held at Disneyland's newest attraction, Toontown.

A 30-minute television special based on the album, shot in Toontown with Craig'n Company and the "Fab 5" (Mickey, Minnie, Donald, Goofy, and Roger Rabbit), premiers on The Disney Channel at 8:30 p.m. (ET/PT) May 23. The special will air 12 times during the summer; its third broadcast, June 12, takes place during the cable channel's free summer preview. Walt Disney Home Video will release the video version in August.

Taubman, who currently is touring in support of "Rock'n Toontown" (He was scheduled to appear Sunday [9] at L.A.'s Greek Theater as part of Sting's rain forest benefit concert), will also be spotlighted in the first installment of a new monthly radio feature on the **Children's Satellite Network**. The as-yet-untitled program, which focuses on a different artist each month, kicks off with Craig'n Company at 9 p.m. (ET)



by Moira McCormick

May 21. Broadcast live from CSN's flagship station Radio AAHS (WTTC-AM Minneapolis), the show will feature music, interviews, and kid call-ins, and will be rebroadcast two to four times throughout the month. Walt Disney Records spokeswoman Amy Malsin says a "big promotional giveaway" will be tied into Taubman's Radio AAHS appearance.

HIPPITY HOP: A year ago, the category of children's rap music didn't exist. Now, it's one of the fastest-growing genres in the kids' music field. In addition to major-label titles like MCA's "Nursery Raps Featuring Mama Goose," Epic's "Rap Rhymes," and Sony Kids' Music "M.C. Teach" series, a number of independent kids' rap releases are popping up. "The Rap Shop," by **Joshua Nadel**, is one of the most impressive. Impeccable production serves infectious tunes with an educational emphasis. According to **Eric Cohen** of Philadelphia's **Golden Guru Entertainment**, which is handling the project, he and Nadel envision a long-term multimedia venture based on the "Rap Shop" concept—which, Cohen says, promotes "learning and self-development in an entertaining and fun way" via "a complete line of characters."

"Kids' Rap Jams Vol. 1" (**Wingspan Recording**, Danville, Va.) was created for grade-school rap fans who want the real deal music-wise, but with lyrics that are much more age-appropriate than much of what's on the radio. **Charles Fulp**, who wrote and produced half of the 12 tracks (**A. Scott Brooks** penned and produced the other six) co-wrote rap act **Mental Illness's** single "Can't Stand It." Sung by

a pair of rapping characters, Cluck D. and Funk Monkey, the tunes take inspiration from nursery rhymes, childhood games and dances, etc., interpreting them with a rough-hewn, streetwise musical approach. Fulp says he wanted to concoct authentic rap for kids, and he's succeeded—if you didn't listen to the words, you wouldn't guess it was aimed at children.

Then there's "Times Table Rap," a boxed package that includes four tapes, lyric book, and multiplication chart for \$24.50. Primarily selling in the educational market up till now, "Times Table Rap" is making inroads in the retail arena via **Baker & Taylor** and other distributors. Creator **William Cooke** says he devised the multiplication rap package "for the kids that [were frustrated] learning the old way. Achieving... memorization by the means of songs you can listen to over and over appealed to me."

KIDBITS: Smarty Pants Audio & Video (Lakewood Ohio) has moved more than 1 million units of its **Beatrix Potter** tales on audiocassette, narrated by **Kathy Garver** (Cissy on TV's "Family Affair"). Buoyed by the line's success, Smarty Pants has released a new Beatrix Potter "Sing-A-Long" cassette, featuring 25 songs from the series. Also available from the company is "The Real Mother Goose Sing-A-Long," based on its Mother Goose series... "Porch Swing Stories," a collection of classic tales and tunes such as "Little Red Riding Hood" and "Old MacDonald," is available from **Wood Knapp & Co.** (Los Angeles). Single-story cassettes are \$2.98, and twin packs are \$5.98... Latest from Minneapolis' acclaimed **Teddy Bear Band** is "You're In The Show" (**Bear Traq Recordings**, Richfield, Minn.), rock'n'roll interpretations of favorite tunes as well as originals... Veteran folkie **Bill Staines** has a new family album, "The Happy Wanderer," out on **Red House Records** (St. Paul, Minn.)... "Dream A Little Dream," a lullaby album centered on womb sounds, is available from **Transitions Music** (Atlanta)... **Kid Rhino's** latest is "Kid Rock," a compilation of oldies-but-goodies that, in their bounciness and simplicity, have major young-kid appeal. Songs include the **Cyrkle's** "Red Rubber Ball" and **Jay & the Americans'** "Apples, Peaches, Pumpkin Pie"... **Alcazaram!** debut, "Laughing Waters," which combines songs, tales, and tongue twisters, will be released later this spring... Much-praised a cappella ensemble **Sweet Honey In The Rock** will release "I Got Shoes," its second children's album on **Music For Little People** (Redway, Calif.), in February 1994... **Cindy the Songlady's** album "Kid-Fun" (**Kid-Fun Productions**, Grenada Hills, Calif.) has been made into a CD-ROM karaoke program by the **Tandy Corp.** for use with Tandy's new multimedia VIS system... "Cotton Candy Express," an upbeat collection of original tunes like "Dance-A-Roni," is available from **Carla Winter Productions**, Walnut Creek, Calif.

Assistance in preparing this column was provided by **Scott Power**.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ ★ No. 1 ★ ★ ★		
1	1	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON 5 weeks at No. 1	104
2	2	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210 /PLG (9.98/16.98)	LEGEND	93
3	3	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	104
4	4	ENYA ▲ ² REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	81
5	7	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	104
6	6	AEROSMITH ▲ ⁶ COLUMBIA 36865* (7.98 EQ/9.98)	GREATEST HITS	102
7	8	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	104
8	9	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	104
9	5	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974 /EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	104
10	10	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	104
11	14	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	104
12	17	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	102
13	13	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	95
14	16	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	59
15	12	MICHAEL JACKSON ▲ ²¹ EPIC 38112* (9.98 EQ/15.98)	THRILLER	16
16	15	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	63
17	11	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	104
18	18	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	89
19	19	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	90
20	22	GUNS N' ROSES ▲ ¹⁰ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	104
21	20	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	93
22	21	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	37
23	23	JIMI HENDRIX ▲ ² REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	49
24	25	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	98
25	26	CREEDENCE CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	16
26	24	PETER GABRIEL ▲ ³ Geffen 24088* (9.98/13.98)	SO	6
27	27	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	72
28	31	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	94
29	28	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	42
30	29	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	23
31	30	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	104
32	38	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	101
33	34	THE BEATLES ▲ ⁹ CAPITOL 46446* (9.98/15.98)	ABBEY ROAD	28
34	44	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	62
35	32	MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98)	BAD	12
36	33	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	83
37	35	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	100
38	43	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	95
39	47	ELVIS PRESLEY ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	25
40	39	SADE ▲ ² EPIC 42210* (5.98 EQ/9.98)	STRONGER THAN PRIDE	2
41	37	THE POLICE ▲ ³ A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	83
42	48	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	44
43	45	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	104
44	41	THE BEATLES ▲ ⁷ CAPITOL 46443 (14.98/26.98)	THE BEATLES	18
45	42	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	64
46	36	SADE ▲ ² EPIC 39581* (7.98 EQ/11.98)	DIAMOND LIFE	7
47	—	LED ZEPPELIN ▲ ⁶ ATLANTIC 19127/AG (7.98/11.98)	LED ZEPPELIN 2	53
48	49	KENNY G ▲ ² ARISTA 8613* (13.98/16.98)	LIVE	26
49	46	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	39
50	—	REO SPEEDWAGON ▲ EPIC 44202* (9.98 EQ/15.98)	HITS	27

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. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

N A I R D ' 9 3

A BILLBOARD EXPANDED SECTION

Indies Consolidate, Re-evaluate Their Relationship With The Majors -And Undergo Some Major Changes

BY CHRIS MORRIS

Change. In the world of independent labels and distribution, that's all anyone is talking about in 1993. And, as the 1993 National Assn. of Independent Record Distributors & Manufacturers convention approaches, those on the indie side of the business view the multiplicity of changes with a combination of apprehension and optimism.

"It's very hard on a day-to-day basis to put a finger on what's going on," says Clay Pasternack of Cleveland's Action Music Sales, a long-time regional indie force. "The last 12 months have seen a great deal of changes."

"We're in a swirl of constant change," says Bruce Iglauer, who has headed Chicago's blues specialty label Alligator Records for over 20 years. "It doesn't seem perfectly clear who's going to be in the business and who won't when the dust clears."

"You may want to equate change with instability, but I don't," says George Hocutt, head of San Fernando, Calif.-based California Record Distributors, part of the Independent National Distributors Inc. net. "Unstable" is not a good word—'flux' is a good word. Things are changing rapidly, and we have to adapt to those changes."

The industry is undergoing a period of transition, marked by consolidation and, in some cases, attrition. And alterations in the indie landscape have been taking place at

a dizzyingly rapid rate.

Some established regional distributors, like Schwartz Bros. and Richman Bros., have exited the business.

Others have been absorbed; San Rafael, Calif.-based Bayside Record Distribution, for instance, was purchased by MTS Inc., the Sacramento, Calif.-based parent of the Tower Records chain, and may now be dealt to Rounder Records in Cambridge, Mass.

Indie distributors have banded together in such nationally oriented syndicates as INDI (which brought together CRD, Dallas' Big State Distributing Corp., and Secaucus, N.J.'s Malverne Distributors) and REP Inc. (an amalgam of Rounder, Minneapolis' East Side Digital, and Lynnwood, Wash.'s Precision Sound).

The majors, scenting profits in areas with which they haven't traditionally been associated, have organized their own indie-oriented distribution arms; WEA's proposed Pan-American, which would involve L.A.-based Restless Records and

indie labels under the WEA aegis, is the latest such development.

And some independent labels have made non-exclusive A&R-driven pacts with majors; for example, both New York's Matador Records and Carrboro, N.C.'s Mammoth

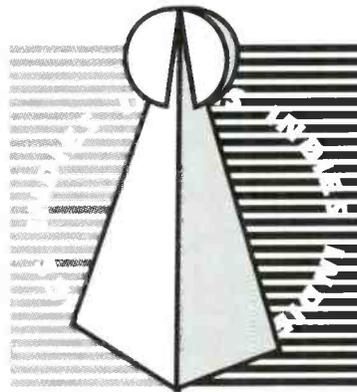
a focus on centralized ownership of a greatly reduced number of national webs.

"Now you'd be hard-pressed to find 20 buyers to call on," says CRD's Hocutt.

Adds Iglauer, "How much of the business is dominated by five or 10 buyers in the country? You've got 10 people making decisions for the majority of the stores in the U.S."

REP president Rob Simonds says that national independent distribution is "becoming the only way to service accounts. The consolidation of retail is making it necessary for regionals to have a national presence. It was bound to have an impact on the regional distribution strategy."

"Everybody's trying to nationalize the thing," says Bryan Turner, president of L.A.-based Priority Records, probably the country's preeminent rap-oriented indie label. "They're reacting to the influence the majors are having in the marketplace. [Major labels] are giving [independent labels] major distribution. And the majors' interest is a reaction to how much business the



Records have signed on with Atlantic.

Many observers tie the radical realignment of the indie picture to the concurrent consolidation of national music retailing, which has seen a shift in recent years from a preponderance of regional chains to

independents did; they're now going, 'Let's get our regional action.'"

Pasternack of Action, which has maintained an essentially regional posture while expanding into some new Midwestern markets, says of the increasing nationalization, "All it does is give people more options. It's a matter of what's right for people. But I still tend to think that one of the advantages of regional distribution is that you're right there in the market and better able to react to what's going on."

The increased competition has been a boon for some labels, says Nina Easton of Atlanta's Ichiban Records: "This is a paradise for us. People are knocking on your door, saying, 'We'll give you this, that and the other.'"

Easton says her company is currently sticking by the regional mode of distribution, utilizing 13 different distributors around the country. "Our problem is, we put 95 albums out last year," she says. "We have a large amount of product. We feel that, with the kind of product and the quantity we put out, we're better served by the indies."

Surveying the burgeoning major-label interest in indie labels, Restless president Joe Regis says, "I see

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I N T E R V I E W

NAIRD Executive Director Holly Cass Discusses The Ins And Outs Of Indies

NAIRD, the trade association for independent labels, distributors and retailers, was formed in 1972 and now serves about 500 member companies. Holly Cass has been the executive director at NAIRD for the past five years. As executive director, Cass implements strategies to obtain goals set by NAIRD's board of directors. In the following interview she shared her thoughts with Billboard senior retail editor Ed Christman on the many changes facing the independent sector of the music industry.

Billboard: *What are the major issues facing the independent community today?*

Holly Cass: We want our fair share from home taping royalties. When the digital home taping legislation was passed in October, an alliance was formed. NAIRD will have a presence in that organization and will have seats on that board. We hope to have a positive influence on the decision-making process.

Lyric labeling legislation is also a threat. We must remain vigilant on that front. Also, we cannot put on blinders as we operate in a global economy, so we need to remain aware and educated about global issues. We also need to keep a global presence.

BB: *What genres do you see as growth areas for the independent sector?*

HC: Children's music has been a big growth area for NAIRD, but that has already been identified by the industry as a '90s genre. Alternative rock music should continue to be a niche for indies, as well as singer-songwriters.

BB: *What do you see as a growth area for NAIRD?*

HC: One of our main goals is to grow our independent retail mem-

bers. That has been a secondary goal for the last couple of years, but now it will be the primary goal. That is the link where we are weakest. Independent retailers are the key to breaking new music, so we welcome and encourage growth there. We want to have an open dialogue with them so that we can have a better understanding of their needs.

BB: *How has SoundScan impacted the indie community?*

HC: SoundScan has been terrific in a lot of ways, particularly for the mainstream genres. We can see more indie labels are charting. Also, there is absolute evidence that the indies have a 12 percent market share. Most thought that the indie sector only had 4 or 5 percent, while we were certain it was closer to 7. So to have it a verifiable 12 percent is great.

But for other genres, SoundScan-driven charts have been a real bane. For example, the new-age chart will never reflect accurate sales because of how much goes through alternative distribution.

Although SoundScan has terrific technology, gospel, spiritual, world and new-age charts are a major concern for our members. We have had conversations with SoundScan and Billboard and hope to have a greater dialogue with them about keeping those charts less SoundScan driven.

BB: *Lately, distributors are setting up satellite sales offices beyond their traditional geographical area in what seems to be an attempt to target chains. But are they chasing that business at the expense of losing touch with independent retailers?*

HC: Most distributors will remember their roots. For example, I see a lot of interesting things happening at Rounder [in Cambridge, Mass.]. Sure, REP Rounder, Eastside Digital and Precision will develop relations with chains, but

Rounder will remember its roots. The tastemaker is what sets the independent distributor apart; it is their bread and butter.

BB: *How are the labels reacting to all the changes going on at the distribution level?*

HC: While there will always be major issues confronting labels, the independent sector had remained static until two years ago. Since then, there have been a lot of changes, with no end in sight. But growth and change are positive. The distributors have become more savvy about serving the need of the labels.

I think the labels would like to have more to say about that evolution. But like us, they will have to wait and see how this plays itself out. We have to remember that the partnership between labels and distributors is most important. The label must support the distributor and vice versa. It is important to the music.

BB: *Over the past two years, a number of distributors have pruned their portfolio, cutting way back on the number of labels they handle. Has that trend impacted indie labels?*

HC: It was mostly the distributors moving toward being national that dropped labels. But other distributors stood up and took in more labels. Some new companies have been formed, and more specialty distributors have improved their lines. The specialty distributors recognize their niche and continue to develop that.

BB: *Do your label members think that the trend toward national distribution is right for them?*

HC: Some labels are perfect candidates for national distribution and others need regional distribution; the distributors recognize that. But it is important for regional distributors to remember what they do well. After all, the majors saw the intrinsic value of it. That's what enticed them to use independent distribution.

BB: *What do you think of the influx of major labels into distribution. How will that scenario play itself out?*

HC: Certainly, the greatest issue



"The independent labels epitomize what is right with the music industry. They love the music and have purity of motivation."

in independent distribution is the majors getting into the indie sector, and that will have an impact. In some ways it will be negative, but in others it will be positive. The industry needs to evaluate the changes, adjust accordingly and use those changes to its advantage.

One positive impact I can see is that funneling product through independent distributors will increase revenues, which strengthens the distributors.

On the other hand, the distributors could be weakened if more labels start to sell direct to the large chains. The move by labels to sell direct to large chains—obviously cherry picking—that weakens the system. If that trend accelerates, it could weaken the system to the point that it is no longer there. I don't see that as a viable or appropriate way to use indie distribution. You should let the distributor do what he does best and let him bring it to fruition.

But no matter what, change is good. The majors' interest has a positive impact when it makes the independent sector look at change and decide how to work with that

change instead of fight it. I really think that the influx of the majors into the independent sector is making everyone look at their position in the marketplace and is pushing them to strive for greater market share. Competition is a wonderful thing.

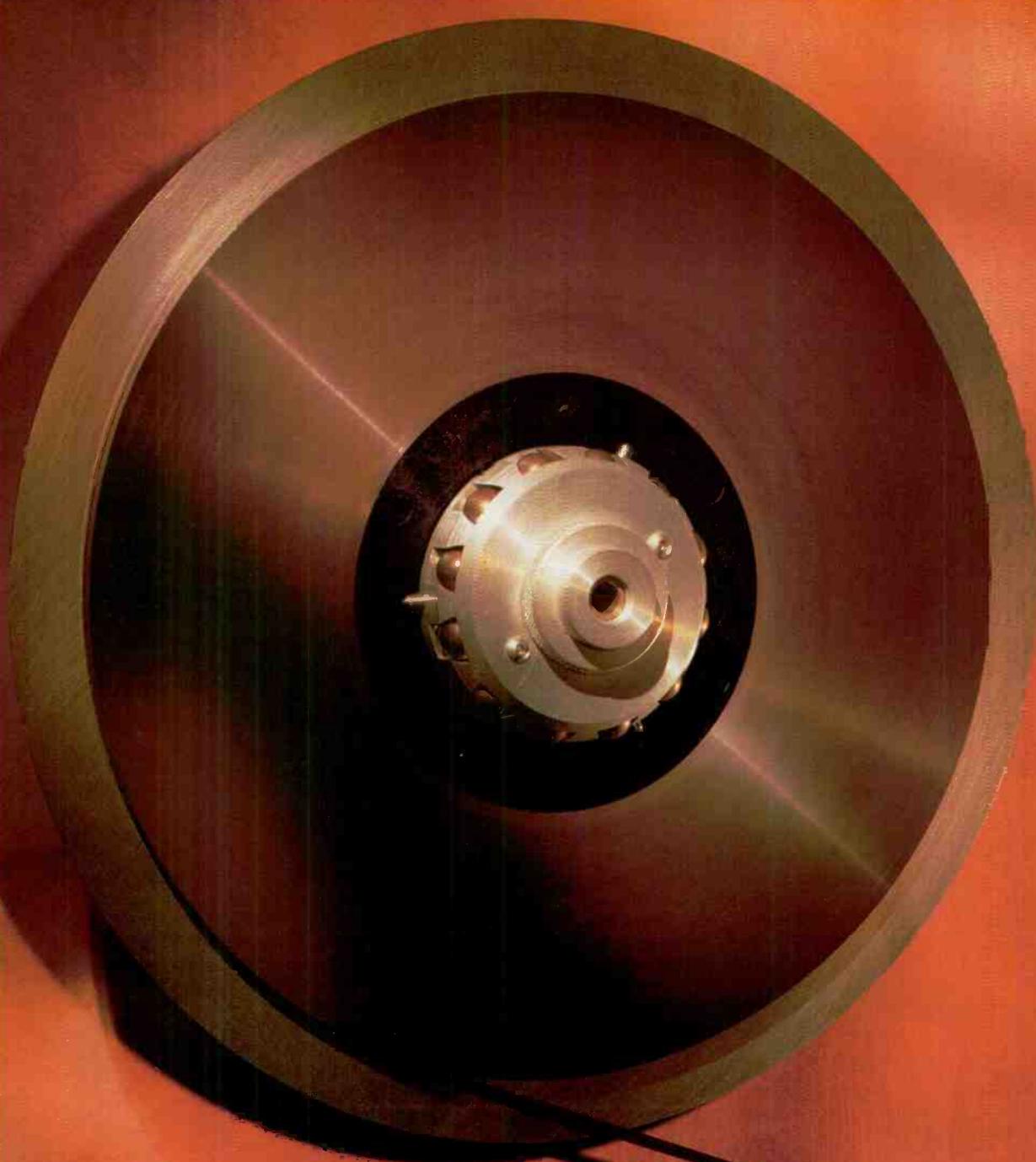
BB: *Many of the moves by the majors are designed to help them get in on the ground floor earlier with developing bands. How will all the risk capital now chasing unproven bands impact the independent label community?*

HC: The majors certainly are more aggressive now than they've ever been. But that might just be a phase. Historically, the majors haven't taken chances on new music, and I think that will continue.

BB: *What advantage does the independent sector maintain over the majors?*

HC: Certainly, independent labels are closer to the street and willing to take chances on music. They have the ability to move quickly, with less overhead, and are more willing to work with new

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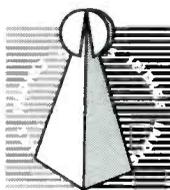
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NAIRD '93



1992 INDIE Finalists

12-Inch

Caroline Records for "A Million Colours" by Channel X
 Great Jones/Island Records for "Set Me Free" by Clubland featuring Zemya Hamilton
 Next Plateau for "Ditty" by Paperboy
 Tommy Boy for "Jump Around" by House Of Pain
 Tommy Boy for "How Do I Love Thee" by Queen Latifah

Adult Contemporary

Black Top for "Louisiana Love Call" by Maria Muldaur
 DRG for "Ann Hampton Callaway" by Ann Hampton Callaway
 Flying Fish for "Borderlines" by Jennifer Berezan
 Green Linnet for "Angel Tiger" by June Tabor
 Oh Boy Records for "It's About Time" by Keith Sykes
 Rounder for "Ain't I A Woman" by Rory Block

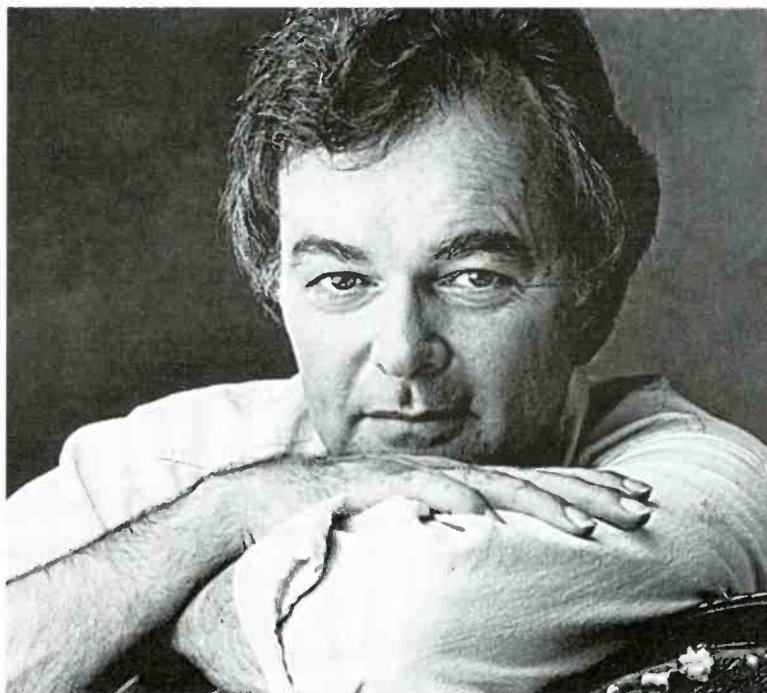
Alternative Rock

4th & Broadway/Island Records for "Hypocrisy Is The Greatest Luxury" by The Disposable Heroes Of

1992 INDIES FINALISTS



Little Richard



Mason Williams

Hipoprissy
 Blue Plate Music for "The Best Of Mountain Stage Vol. 3" by Various Artists
 Caroline Records for "Baby's Angry" by Revolver
 Red House for "Solid Behind The Times" by Colorblind James Experience
 Rykodisc for "Copper Blue" by Sugar

Bluegrass

Rounder for "Everytime You Say Goodbye" by Alison Krauss
 Rounder for "Blue Side Of Town" by Del McCoury
 Sugar Hill for "Lonesome Standard Time" by Larry Cordle, Glen Duncan & Lonesome Standard Time
 Sugar Hill for "Slide Rule" by Jerry Douglas
 Webco Records for "Reunion" by Bill Emerson

Blues

Alligator for "No Looking Back" by Clarence Gatemouth Brown
 Alligator for "What You See Is What You Get" by Lil'Ed & The Blues Imperials
 Concord Jazz for "Basket Full Of Blues" by Jeannie & Jimmy

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precision sound

An Open Letter To The Industry:

On April 1, 1993, Precision Sound Distributors and the REP Company, in response to the retail community's very valid concerns about the jewel-box conversion problem, lowered our wholesale price 25¢ to all accounts on all CDs that were formerly sold in blister-packs or long boxes. No tricky math--no fractions--no nickel and dime rebates coupled with mysterious price increases. Simply a 25¢ wholesale cost decrease with no "smoke and mirrors" and no strings attached.

We asked our labels to consider the retailers' situation and to acknowledge the immediate savings to themselves in time, handling, and materials with the elimination of costly extra packaging. We're happy to report that most of our labels came on board enthusiastically and supported our pro-retail efforts with corresponding price reductions. We thank them for their understanding and their quick response to a timely issue.

Distribution is about putting the best people available on the street representing labels in the marketplace. It's an expensive endeavor, but we believe that quality in-person representation pays for itself through deeper catalog attention, increased turns, and focused personal service. Strong relationships between distribution and retail built from face to face contact and long-term commitment will benefit all levels of our business. The smart distributor cares about the profitability of the retail community.

We hope our friends at retail appreciate hearing "YES" for a change when reaching out to wholesalers and manufacturers. This is the time for partnership between retailers and distribution. We want to assist in the difficult and expensive merchandising transition in a way that can directly impact your bottom line.

Thanks for your interest and continued support.



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 (214) 991-9338 Fax

NAIRD '93

Cheatham & The Sweet Baby Blues Band
 Earwig for "Kant Sheck Dees Bluze" by Jimmy Dawkins
 Red Drum/Spindletop for "It's About Time" by T. D. Bell & Erbie Bowser
 Winner Records for "Percy Mayfield Live" by Percy Mayfield

Cajun/Zydeco

Arhoolie for "Home Music With Spirits" by The Savoy-Doucet Cajun Band
 Black Top for "Creole Cruiser" by Lynn August
 Rounder for "Pere Et Garcon Zydeco" by John Delafosse
 Rounder for "Le Trio Cadien" by D. L. Menard, Eddie Lejeune, Ken Smith
 Rounder for "Tit Galoup Pour Mamou" by Steve Riley & Mamou Play Boys

Celtic/British Isles

Dunkeld for "Indigenous" by Douglas MacLean
 Flying Fish for "Trian" by Carroll, McComiskey, Sproule
 Green Linnet for "Harvest Storm" by Altan
 Green Linnet for "Undocumented



Keith Sykes

"Dancing" by Pat Kilbride
 Shanachie for "After The Ball" by Arcady

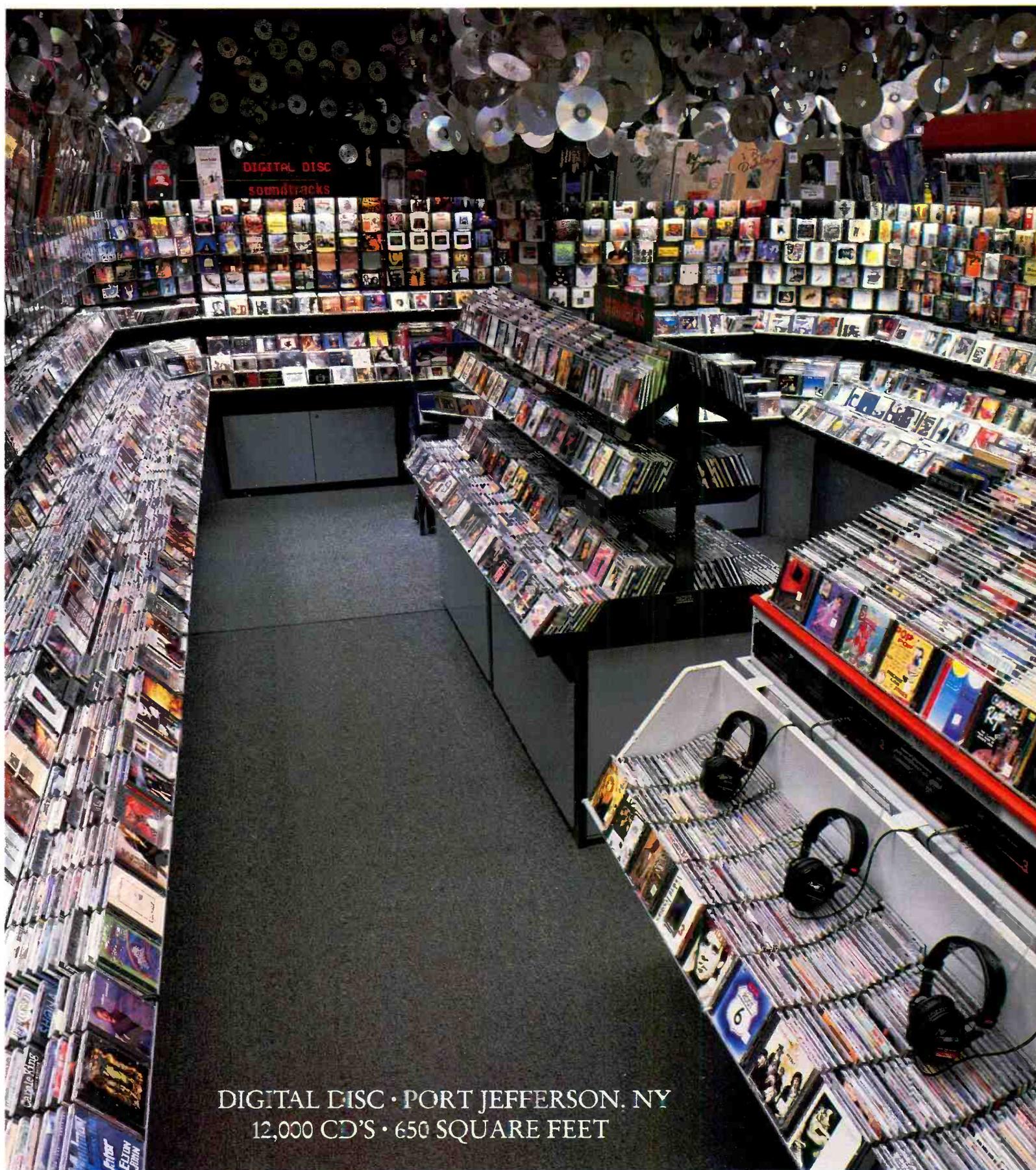
Children's Music

RAS for "Reggae For Kids" by Various Artists
 Red House for "The Big Picture" by The Chenille Sisters
 Round River for "What Can One Little Person Do?" by Sally Rogers
 Rounder for "Rainbow Sign" by Various Artists
 Walt Disney Records for "Shake It All About" by Little Richard

Classical

GM Recordings for "Where Silence Reigns" by Griffin Music Ensemble
 GM Recordings for "TrioConcertant" by TrioConcertant
 Koch International for "Zwlich/Piston/Bernstein" by Doriot Dwyer, LSO, James Sedares
 Koch International for "Boulanger-Tailleferre-Mendelssohn-Schumann" by The Women's Philharmonic, JoAnn Falletta
 Yellow Tail for "Music Of Spain & Latin America" by Hilary Field

Continued on page 62



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NAIRD '93

1992 INDIES FINALISTS

Continued from page 61

Country

Crystal Clear Sound for "Little Ol' Cowgirl" by The Dixie Chicks
Hightone for "After The Farm" by Rosie Flores
Hightone for "Mi Vida Loca" by Chris Gaffney
Hightone for "Just Like Old Times" by Heather Myles
Philo for "Infamous Angel" by Iris Dement
Philo for "Cowboy Real" by Tom Russell

Dance

Great Jones/Island Records for "Set Me Free" by Clubland featuring Zemya Hamilton
Next Plateau for "This Is The Last Time" by Laura Enea
Rykodisc for "Blue Door Green Sea" by Mouth Music
Tommy Boy for "Don't Stop...Planet Rock" by Afrika Bambaataa
Tommy Boy for "Jump Around" by House Of Pain

Folk

Flying Fish for "Coming Up For Air" by David Massengill
Philo for "Inside" by Bill Morrissey
Red House for "Dream Cafe" by Greg Brown
Rounder for "Culture Swing" by Tish Hinojosa
Rykodisc for "Deserters" by Oyster Band

Gospel/Religious

Blind Pig for "Steppin' Out" by The Gospel Hummingbirds
Flying Fish for "For Old Time's Sake" by The Birmingham Sunlights
Global Village for "The Voice That Refused To Die" by The Badgett Sisters
Global Village for "Traditional Gospel Quartet Singing From Alabama" by The Four Eagles
Sage Arts for "How Can I Keep From Singing" by Marley's Ghost



Revolver

Yazoo for "I Am Born To Preach The Gospel" by Washington Phillips

Heavy Metal

Caroline Records for "Diva" by My Sister's Machine
Cruz for "Endino's Earthworm" by Endino's Earthworm
Energy for "Foul Taste Of Freedom" by Pro Pain
Moonstone Records for "Bad Channels" by Blue Oyster Cult
Roadrunner for "Urban Discipline" by Biohazard

Historical

Arhoolie for "Tejano Roots" by Various Artists

Earwig for "Delta Bluesman" by Honeyboy Edwards
Evidence for "Texas Style" by Big Joe Turner
Hindsight for "Duke Ellington & His World Famous Orchestra: The Collection '46-'47" by Duke Ellington
Yazoo for "Chocolate To The Bone" by Barbecue Bob
Yazoo for "Yiddish-American Klezmer Music" by Dave Tarras

Contemporary Jazz

4th & Broadway/Island Records for "The Antidote" by Ronny Jordan
Concord Jazz for "Color Me Blue" by Jack McDuff & Friends
Delmark for "New Kingdom" by Roy Campbell
Northeastern for "Flux" by The Jazz Composers Alliance Orchestra
Stash for "Mental Strain At Dawn: A Modern Portrait Of Louis Armstrong" by Allen Lowe, David Murray

Traditional Jazz

Concord Jazz for "Like A Lover" by Gene Harris Quartet
Delmark for "East Of The Sun" by Lin Halliday
Enja for "Youngblood" by Elvin Jones
Evidence for "Remembering Bud" by Toshiko Akiyoshi
North Star Records for "In A Sentimental Mood" by Boston Jazz Ensemble

Latin

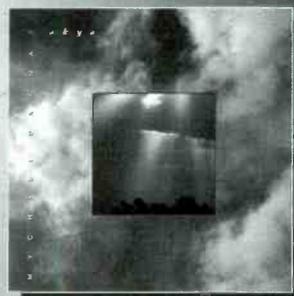
Concord Picante for "Mambo Of The Times" by Tito Puente
Concord Picante for "El Mejor" by Poncho Sanchez
Concord Picante for "Brasil From The

Continued on page 64

**THREE INDIE AWARD NOMINATIONS
ARE WE DOING SOMETHING RIGHT?**



STEVE ROACH • ROBERT RICH
SOMA



MICHAEL DANNA
SKYS

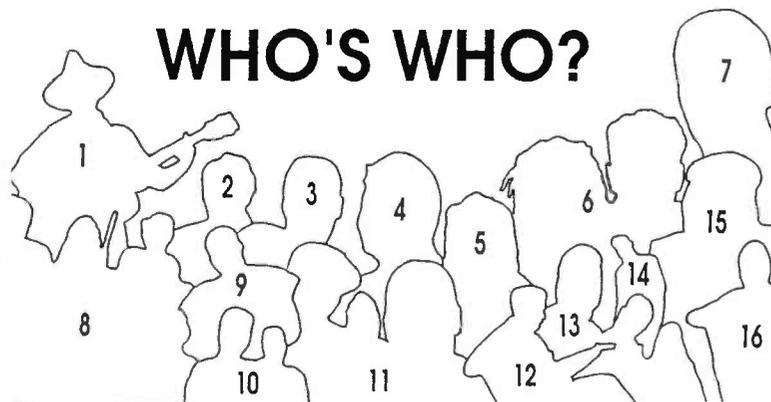


GILES BEAVES
SEA OF GLASS



CAMELOT *music* Member of NAIRD
DISTRIBUTED BY ENCORE

WHO'S WHO?



Artists Appearing on Page 57: 1. Honeyboy Edwards; 2. Tommy Ridgley; 3. Angelique Kidjo; 4. John Prine; 5. Alison Krauss; 6. Clubland; 7. David Massengill; 8. Altan; 9. Samite Of Uganda; 10. Steve Roach & Robert Rich; 11. House Of Pain; 12. Buck Owens; 13. Pro Pain; 14. Paperboy; 15. Poncho Sanchez; 16. PJ Harvey. Montage by Jeff Nisbet.

INDIES

Continued from page 57

more intermingling between the majors and independents, because independents have always been great A&R sources." But he doesn't envision a day when the indie community will be dominated by the major players: "There will always be indies out there, as long as there are labels to sell."

The indie business continues to contract in some respects. "When I came into the business, there were four or five major distributors in every market," notes Iglauer. "In the last 10 years, that has been whittled down to one or two."

But many foresee no major shake-out, and some even view increased competition as a spark plug for growth.

"The kind of regionals we saw in the past will continue to exist, but they will do more niche marketing," predicts Hocutt. "There will always be product that can't be handled in the mass market."

"Some of the distributors are trying to get with the times and get more aggressive," Easton notes.

Turner, who often uses "entrepreneur" as a synonym for "independent," says, "There are always going to be those regionals that are really strong, and the nationals will be good for those records where it's warranted to take things national."

"Every time a door closes, a door opens. There will always be new labels starting up, and new distributorships." ■

CASS INTERVIEW

Continued from page 58

bands in a manner that is profitable. The independent labels epitomize what is right with the music industry. They love the music and have purity of motivation. That is pretty consistent among indie labels, and it can only be good for the artists, their music and the industry.

BB: *With all the various activities majors are pursuing in the independent sector, it seems like it gets harder and harder to define what is an independent label. How does NAIRD define an indie label?*

HC: I don't think anybody has a clear definition that makes everybody happy. The NAIRD board defines indie for our purposes as labels that use independent distribution. But with so many different kinds of deals between majors and independent labels, it continues to be cloudy. So far, NAIRD has chosen to be inconclusive, and that encourages dialogue. That is one of the hallmarks of indie labels—to share and learn from one another and be inclusive. ■

RAP-A-LOT RECORDS SALUTES

THE 1993 NAIRD INDEPENDENT RECORD LABEL AWARDS

"UNCUT DOPE"
GETO BOYS

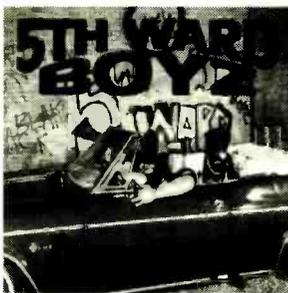
"MIND PLAYIN' TRICKS ON ME"
GETO BOYS

"EVER SO CLEAR"
BUSHWICK BILL



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COMING THIS SUMMER!

MR.
SCARFACE

Squad

Ganksta N I P



1992 INDIES FINALISTS

Continued from page 62

Inside" by Trio Da Paz
Messidor for "Tanga!" by Mario Bauza
Northeastern for "Andanzas 2: More
Songs Of Latin America" by
Andanzas

New Age

Hearts Of Space for "Skys" by Mychael
Danna
Hearts Of Space for "Sea Of Glass" by
Giles Reaves
Hearts Of Space for "Soma" by Steve
Roach & Robert Rich
Higher Octave for "Logikal" by EKO
Miramar Productions for "Planetary
Chronicles: Volume 1" by Jonn
Serrie
Silver Wave for "Migration" by Peter
Kater/R. Carlos Nakai

Pop

BVM Records for "Dance, Dance,
Dance" by Shambre
K-Tel International for "Hooked On A
Beatles Tribute" by Dr. Fink & The
Mystery Band
Next Plateau for "Please Don't Go" by
K.W.S.
Trout Records for "Over The Limit" by
Trout Fishing In America
Zelda for "Nothing But Dreams" by
Henry Gross

R&B

Benson for "Higher Places" by Angelo
& Veronica
Bullseye Blues for "I'll Treat You
Right" by Otis Clay
Bullseye Blues for "Louisiana
Soulman" by Dalton Reed
Lucky Seven for "Flame Out" by
Memphis Horns
Modern Blues Recordings for "She
Turns Me On" by Tommy Ridgley

Rap Album

Rap-A-Lot Records for "Uncut Dope"
by Geto Boys
Shanachie for "Authorized" by Cocoa
Tea
Shanachie for "From Mi Heart" by
Cutty Ranks
Sick Wid It for "Down & Dirty" by The
Click
Tommy Boy for "House Of Pain" by
House Of Pain

Reggae

Heartbeat for "Some Like It Hot" by
Dennis Brown
Heartbeat for "Return Of The
Meditations" by Meditations
Heartbeat for "Soundzs From The
Hotline" by Lee Perry
Shanachie for "House Of Exile" by
Lucky Dube
Shanachie for "Dance Massive" by
Bunny Wailer

Rock

Blind Pig for "Fight" by Joanna
Connor
Indigo/Island Records for "Dry" by PJ
Harvey
Relativity for "The Extremist" by Joe
Satriani
Rykodisc for "Crooked Line" by Nils
Lofgren
Rykodisc for "Aka Graffiti Man" by
John Trudell



Sugar

Seasonal Music

Alligator for "The Alligator Records
Christmas Collection" by Various
Artists
Amherst Records for "Christmas With
The Stylistics" by Stylistics
Flying Fish for "All Good People" by
Magical Strings
Ichiban for "Ichiban Blues Of
Christmas Volume 2" by Various
Artists
Moulin D'or for "Just Wright For
Christmas" by Danny Wright
Real Music for "A Gift Of Song" by
Mason Williams
River Music for "Christmas In Maine"
by Paul Sullivan
Rykodisc for "MAS: A Caribbean
Christmas Party" by Various Artists

Soundtracks/Cast Recordings

DRG for "Song Of Singapore" by
Various Artists
GNP Crescendo for "Star Trek: Next
Generation Vol. III" by Dennis
McCarthy
Real Music for "Thousand Pieces Of
Gold" by Gary Remal Malkin
Reference Recordings for "Captain
Horatio Hornblower" by Robert
Farnon/Royal Philharmonic
Orchestra
Walt Disney Records for "Aladdin" by
Ashman, Menken & Rice

Storytelling/Spoken Word

Earwig for "Storyteller In A Groove"
by Bobby Norfolk
New Alliance for "Tornado Souvenirs"
by Scott Richardson
New Alliance for "Innings And
Quarters" by Various Artists
Nouveau for "Ice-Chapter III" by
Celestial Navigations
Subpop for "Prison" by Steven Jesse
Berstein

String Music

Flying Fish for "A Place Of My Own"
by Raymond W. McClain
Northeastern for "Egyptian
Dominoes" by The American Cafe
Orchestra
Red House for "Duo" by Peter
Ostroushko & Dean Magraw
Sage Arts for "Hassle The Caller" by

Hank Bradley
Sugar Hill for "Rambler" by The Red
Clay Ramblers

Contemporary World

Green Linnet for "Nursery Boys Go
Ahead" by Abana Ba Nasery
Hannibal for "Dance The Devil Away"
by Outback
Hannibal for "Apochrypha" by Marta
Sebestyen
Mango/Island Records for "Logozo" by
Angelique Kidjo
Shanachie for "A World Out Of Time"
by Henry Kaiser & David Lindley

Traditional World

Arhoolie for "Heartbeat In The Music"
by Chatuye
CMP for "Tzigane, The Gypsy Music
Of Turkey" by The Erkose Brothers
Rounder for "Routes Of Rhythm Vol.
3" by Isaac Oviedo
Shanachie for "The Merdoun Kings
Play Songs Of Love" by Abdel Gadir
Salim

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1992 INDIES FINALISTS

Shanachie for "Pearl Of Africa Reborn" by Samite Of Uganda

Video (non-children's)

4th & Broadway/Island Records for "Television, Drug Of The Nation" by The Disposable Heroes Of Hiphoprisy

Oh Boy Records for "Picture Show" by John Prine

Rap-A-Lot Records for "Ever So Clear" by Bushwick Bill

Rap-A-Lot Records for "Mind Playin' Tricks On Me" by Geto Boys

Roadrunner for "Punishment" by Biohazard

Tommy Boy for "Jump Around" by House Of Pain

Children's Video

High Windy Audio for "The Hogaphone" by David Holt

Moose School for "When Jesus Was A Kid" by Peter Alsop

Walt Disney Records for "Haircut" by Craig N' Co.

Walt Disney Records for "On Top Of Spaghetti" by Little Richard

Walt Disney Records for "If You Can't Find A Reason" by Buck Owens

Cover Design

GM Recordings for "Scatter" by Human Feel

Design by Monica Cohen/Bruce Millard

Raven for "Raven: A Sampler" by Various Artists

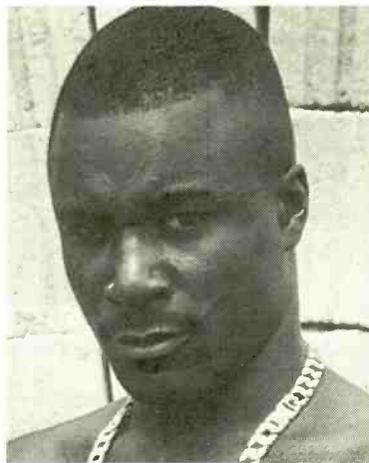
Design by Greg Wittrack

Sky Records for "I Learned Shutup" by Five Eight

Design by Chris Bilheimer

Vision Quest for "Dark Eyes" by Blind Dog Blues Band

Design by Madison West



Cutty Ranks

Walt Disney Records for "Morning 'N Night" by Craig 'N Co.

Design by Industrial Strength

Design/John Hamagami

Liner Notes

Arhoolie for "Politics, Intrigue and Violence In The 1930s" by Calypsos From Trinidad

Notes by Dick Spottswood

Evidence for "Sound Sun Pleasure" by Sun Ra & His Astro-Infinity Arkestra

Notes by John Diliberto

Lucky Seven for "4th & Beale" by Furry Lewis

Notes by Stanley Booth

Rykodisc for "Onobox" by Yoko Ono

Notes by Robert Palmer/Yoko Ono

Rykodisc for "Who Came First, Ltd. Edition" by Pete Townshend

Notes by Ira Robbins/Pete Townshend



Mouth Music

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Soundtracks / Cast Recordings

1992 Indie Awards



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Royal Philharmonic Orchestra
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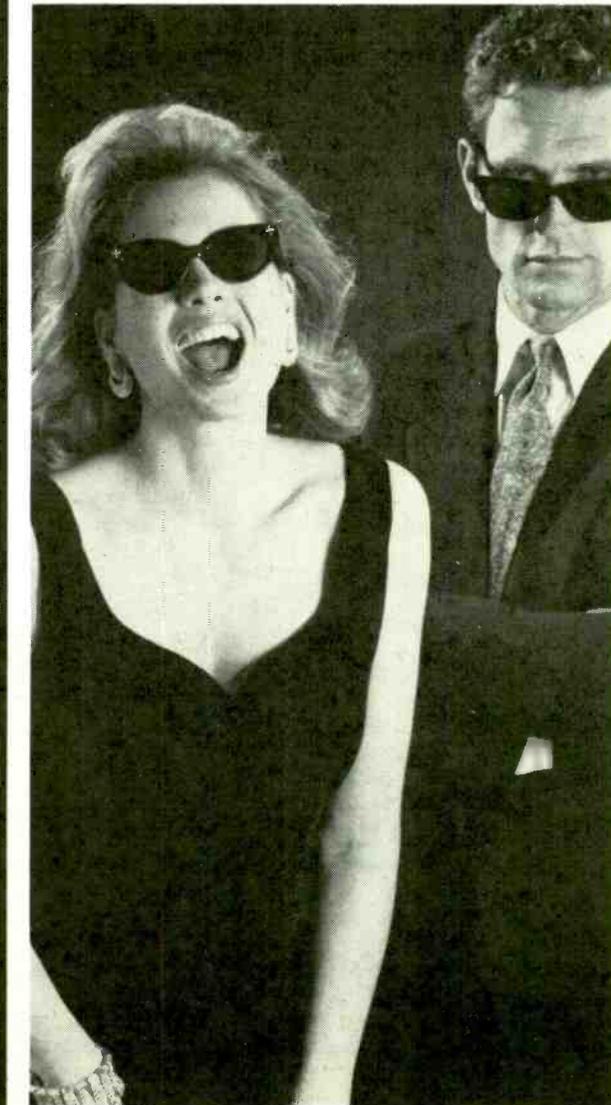
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Multimedia Game Draws High Rollers To Vegas

BY MARILYN A. GILLEN

LAS VEGAS—It seemed appropriate that the first Multimedia World show, held April 18-22 in conjunction with the National Assn. of Broadcasters conference here, was staged in this gambling mecca.

There was a strong sense of rolling the dice—and of high stakes well worth gambling on.

“The only people sure to make money

on interactive multimedia in the short run are the lawyers,” half-joked one panelist during days filled with discussions in which copyright clutter, multiple-delivery platforms, video and audio compression, creative and technical collaborations, hardware and software, and harsh realities and rosy fantasies all got a good going over. Still, the long run is enticing enough to have representatives from all facets of the communications and entertainment industries looking for

inside tracks.

The tenor of a conference on a subject in which tenets are only beginning to be set was apparent from the start: No sooner had Apple Computer CEO John Sculley delivered his visionary keynote heralding the convergence of existing computer, communications, and entertainment industries into a single, multi-trillion-dollar behemoth than an industry panel was dissecting it. Some points were applauded, others disputed in a

spirited debate that keyed in on traditional broadcasters' role in the brave new electronic world Sculley had outlined.

Despite all the speculation in the conference rooms, over in the exhibit hall more than 80 companies were out to show that the future is now for the fledgling industry. Computer companies were particularly in evidence, with IBM, Apple, and Microsoft among those staking early claims in the interactive multimedia domain with software packages designed to assist in the creation of programs. Also omnipresent: developers and purveyors of the audio and video compression technology and switching systems necessary for the implementation of high-speed information delivery or ROM-based entertainment.

Philips was on hand to tout its revolutionary full-motion video on 5-inch CDs. A demonstration at a tutorial on interactive multimedia platforms featured a sneak peek at “Voyeur,” the first interactive film created for the Philips CD-I system. The visually striking, full-motion interactive mystery combines 3D computer-graphic sets with live-action actors and is due for release to the consumer marketplace this fall, about the time Philips' new full-motion video adaptor cartridge should hit the market.

With the adaptor, existing CD-I players gain full-motion-video capability. Philips says it expects to have “a range” of full-motion video titles and music videos ready in time for the launch.

Less sexy but ultimately very important or ROM-based entertainment.
(Continued on page 68)

Haynes Answers Opportunity's Knock Co-Produces His Solo Debut With Chuck Leavell

NEW YORK—If Warren Haynes' debut solo album is well done, that only stands to reason. It's been simmering on the back burner for years.

“This album we started in October [1992], but the actual idea of doing a solo album I've been working on since 1987,” Haynes says. “I actually had everything lined up to do a recording in 1987 and then I got a call from Dickey Betts asking me to do his solo album, and at the time it was a really good career opportunity so I put my record on the back burner and did Dickey's album and two tours with him.”

“Then at the end of '88, the beginning of '89, we took a long break and I thought, *this* would be the perfect place for me to do my solo record—and then I got a call saying, we're putting the Allman Brothers Band back together and we want you to join. So once again, I thought I *have* to do this and put my record on the back burner.”

When he finally turned up the heat on the solo project last year after being hailed as a revitalizing force for the Allmans, the acclaimed slide guitarist called on another celebrated musician, keyboardist Chuck Leavell, to co-produce it. The result, “Days Of Ordinary Madness,” was released March 23 on Megaforce.

Like Haynes, Leavell has a high-profile performing resumé that includes playing keyboards for the likes of the Rolling Stones and Eric Clapton, as well as his own stint as a member of the Allman Brothers Band, from 1972-76.

Also like Haynes, he has relatively limited experience as a producer.

“You only make your first record once, and I wanted mine to be something I was very proud of and that I felt represented my music to the fullest,” Haynes says of his desire to co-produce. “And you always take a chance when you work with a producer that they are going to insert too much of their own ideas. I didn't feel that with Chuck. We knew there weren't going to be any ego battles.”

Adds Leavell, “It's a Catch 22 when

it comes to labels—they want somebody with a track record and how can you get a track record unless somebody gives you a chance? This is my chance.”

Recorded on a Studer A800 24-track at Triclops Sound Studios in Atlanta, the album—R&B-rooted rock with a deeply soulful vocal—is not necessarily what you'd expect from an Allman Brother. “Some people maybe expected more of a Southern-rock record or more of a guitar record or something,” Haynes notes. “But I wanted to make something that showed all my influences.”

Still, there is plenty of that dazzling guitar work present, a heavenly sound that occupies a special circle in hell for studio technicians.

“I think getting a guitar sound in the studio is one of the harder things,” Haynes says without hesitation. “If you move the microphone 2 inches the sound changes drastically! It can be very frustrating.”

Leavell credits engineer Mark Richardson with capturing the slippery sound on tape, and also throws a bit of praise in the direction of the studio space. “We had a unique room at Triclops,” he says. “It's excellent for drums and guitar—a large room with a relatively high ceiling and a lot of natural ambiance. I'm a firm believer in the more natural ambiance you can work with the better, so you're less de-

pendent on artificial reverbs.”

In using that space, Leavell says, “We would either use a close-miking situation with the rooms open, or sometimes we used a combination of close-miking and mikes that were within 10-15 feet of the amp.”

A self-decried “ears” producer (“I'm not a big techie,” he says), Leavell's bent toward sculpting “the overall picture and color of the music” is clear in his choice of a defining moment in the album's creation.

“When we did the song ‘Angel City,’ originally there was no solo section,” he says, “and Warren made the comment I had already thought about—wouldn't it be nice to have a solo? I looked at the lyrics and there is one that says, ‘I'm going to take my life in my own hands,’ which I realized is a perfect precursor to expressing yourself with an instrument—well, here we go. I think it made the song a lot more exciting, a lot more listenable and emotional.”

“And that's what music's all about, man, it's about expressing emotions, and when you can come across a situation like that that makes you get excited one way or another, then you've achieved your goal,” he adds. “And making that kind of decision—to say let's follow this lyric with an emotional solo—that's when those moments can occur, and when you're proud to be working on it.”

MARILYN A. GILLEN



The gang was all there at the record-release party for Warren Haynes' solo debut, “Tales Of Ordinary Madness.” Pictured at Wetlands in New York, from left, are Doc Field, manager of the Creative Action Music Group; Jonathan Levine and Ken Fermaglich, both of the William Morris Agency; Haynes; Missi Callazzo, Megaforce Entertainment; Curt Eddy, VP of field marketing, PolyGram Group Distribution; Marsha Zazula, president, Megaforce Entertainment and Crazed Management; Jon Zazula, chairman, Megaforce Entertainment and Crazed Management; David Fitch, VP of national accounts, PGD; and Steve Corbin, VP of sales and marketing, black music, PGD.



Go East, Young Console. Hitokuchi-Zaka Studios in Tokyo recently unveiled its new Studio 3, which was designed by Neil Grant and features the first AMS-Neve Capricorn digital console in the Far East. “It is a total work of art, from the green slate floors to the countertops of etched copper under glass,” said Chris Stone of the new room at the World Studio Group charter member facility. Stone also paid a visit to Sound Inn, the newest member of the World Studio Group. Pictured at Hitokuchi-Zaka Studios, from left, are Stone, president of the World Studio Group; Grant, managing director and group chairman, Harris Grant Assoc.; and Hideo Tanaka, president of Hitokuchi-Zaka Studios.

AUDIO TRACK

NEW YORK

PRODUCER Daniel Abraham has been working at Prime Cuts Studios remixing Madonna's “Rain,” with Andy Marvel programming. The session was engineered by Rick Van Benschoten working on the Trident 65 Series console.

At Masterdisk, Laura Nyro has been working on her new album with producer Gary Katz for Sony Records. Engineer Howie Weinberg is using the Sonic Solutions hard-disc system.

Heavy metal band Wizards recently was in RCA/BMG studios working with engineer Glenn Kolotkin on its cover of James Brown's “I Feel Good.” The song was recorded and mastered on 3M 996 Analog Audio Mastering Tape and mixed down to 3M PRO-DAT.

Quad Studios recently played host to Prince. His holiness was in town producing tracks for Holly Robinson, Tevin Campbell, and Rosie Gaines. Engineer Michael Brauer worked on an SSL 6000 board with G Series Computer, assisted by Bruck Dawit.

LOS ANGELES

AT BLUE MOON Studio, A&M recording artist Wendy Maharry has been working with producer/engineer Dwight Marcus on her upcoming release. Marcus sat behind the Amek G-2520/56-channel console and tracks were cut on a Sony 48-track tape machine. Assisting was Joe Primeau.

Geffen artist Rickie Lee Jones has been in Conway Recording Studios
(Continued on page 68)

Pocket Full of Kryptonite

Engineers

Peter Denenberg
Thom Leinbach

Producers

Peter Denenberg
Frankie LaRocka

Artist

Spin Doctors

Studio

Acme Recording Studios

Good Stuff

Engineers

Ed Cherney
Tom Durack

Producer

Don Was

Artist

The B-52's

Studio

Bearsville Sound Studio

Brasileido

Engineer

Moogie Canazio

Producer

Sergio Mendes

Artist

Sergio Mendes

Studio

Castle Oaks

A Very Special Christmas 2

Engineer

J.E. Van Horne, Jr.

Producers

Nathan Morris

Shawn Patrick Stockman

Artist

Boyz II Men

Studios

Jim "Jiff" Hinger

Rainbow Recording Studios

Automatic For The People

Engineers

Scott Litt
Ted Malia
Clif Norrell

Producer

Scott Litt

Artist

R.E.M.

Studios

Bad Animals/Seattle

Bosstown Recording
Studios

Criteria Recording Studio

Our Time In Eden

Engineer

Ed Thacker

Producer

Paul Fox

Artist

10,000 Maniacs

Studio

Bearsville Sound Studio

Perfectly Frank

Engineers

Troy Alderson
Frank Laico

Woody Woodruff

Producer

Andre Fischer

Artist

Tony Bennett

Studios

Clinton Recording Studios

Westlake Audio

Baroque Duet

Engineer

Charles Harbutt

Producers

Steven Epstein

Thomas Frost

Artists

Kathleen Battle

Wynton Marsalis

Studio

The Academy of Arts
& Letters

Kizz My Black Azz

Engineer

Donovan,
"Tha Dirk Biker" Sound

Producer

Bobby "Bobcat" Ervin

Artist

McRen

Studio

Audio Achievements

3 Yrs. 5 Mos. & 2 Days in the Life of...

Engineers

Alvin Speights
Matt Still

Producer

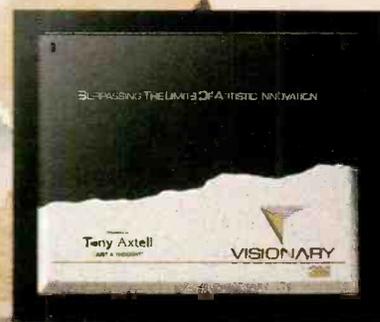
Speech

Artist

Arrested Development

Studio

Bosstown Studios



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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 8, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	FREAK ME Silk/ K.Sweat T.H. (Keia/Elektra)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	ALIBIS Tracy Lawrence/ J.Stroud (Atlantic)	LIVIN' ON THE EDGE Aerosmith/ B.Fairbairn (Geffen)	SHOW ME LOVE Robin S./ A.George F.McFarlane (Big Beat)
RECORDING STUDIO(S) Engineer(s)	DOPPLER (Atlanta,GA) Peter Blaney	FLYTE TYME (Edina,MN) Jimmy Jam	ELEVEN ELEVEN (Nashville) Lynn Peterzell	LITTLE MOUNTAIN (Vancouver,B.C) Ken Lomas	HOMEBOY (New York) Matt Foster
RECORDING CONSOLE(S)	SSL 4000E	Harrison MR4/ Series 10	Neve V Series III	SSL 6000E/G	Harrison MR3
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90	Otari MTR100 (Dolby SR)	Mitsubishi X-850	Studer A800 MK III	Sony APR 24
STUDIO MONITOR(S)	Augsperger	Westlake HR1 Yamaha NS10	Yamaha NS10	Custom Westlake SM-1	Koss M60, Yamaha NS10, UREI 813B
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M 250	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	SOUNDTRACKS (New York) Keith Sweat Michael French	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	SOUNDSTAGE (Nashville) Lynn Peterzell	CAN AM (Los Angeles) Brendan O'Brien	SWEMIX (Stockholm, SWEDEN) Nick Nice
CONSOLE(S)	SSL 4000E	Harrison MR4 Series 10	SSL 4000E G Computer	SSL 4000E G Computer	D&R
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony JH24	Studer A827	Mitsubishi X-850 With Apogee Filters	Studer A-820	Studer A827
STUDIO MONITOR(S)	UREI 813B	Westlake HR1	Hidley/Kinoshita	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers	BERNIE GRUNDMAN Brian Gardner	MASTERFONICS Glenn Meadows	MASTERDISK Greg Fulginiti	FRANKFORD WAYNE Rick Essig
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Capitol Manufacturing	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Capitol Manufacturing	WEA Manufacturing	Uni Manufacturing	WEA Manufacturing

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

MULTIMEDIA GAME DRAWS HIGH ROLLERS

(Continued from page 66)

tant to the development of full-motion titles is the recently announced real-time MPEG-1 encoding break-through for CD-I, which makes the creation of full-motion titles an economic reality.

On the interactive TV front, the Reston, Va.-based company TV Answer announced here that PBS will be the first national TV network to use interactivity in its on-air home programming. TV Answer plans to roll out its interactive hardware unit to consumers this fall, pending FCC approval, at a price "around \$500"; Hewlett-Packard will manufacture the unit. According to the company's Sallie Olmsted, TV Answer already has agreements with several advertisers and program providers to offer interactive services connected to their products (everything from ordering Domino's pizza to playing along with a game show). At her booth, Olmsted demonstrated a potential music application whereby a customer could order an album while watching a music video; she says the company is "talking with all the record clubs" about such an application.

Perhaps the most striking thing to emerge from the conference was the only sometimes harmonic convergence of the traditional entertainment providers (music, film, and broadcast) and the so-called carriers (computers, cable companies, networks, hardware manufacturers). As moderator Joyce Schwarz put it in the panel "Hollywood 2001: Designing Interactive Entertainment":

"It's hard to tell what's software, what's hardware—and what's vaporware."

During a dazzling Multimedia World keynote presentation in which form mirrored meaning, IBM VP/GM Lucie Fjeldstad emphasized the co-dependence. "The main difference from television's early days is that the advent of this new digital interactive medium will spur an even greater need for new programming, which will in turn require new means of production. The opportunities are virtually limitless," she said.

Among those opportunities Fjeldstad cited were voice-activated video-on-demand and a wide array of music applications, all of which can be actuated, she said, by advances in technology.

In another example of form and meaning, sharing the keynote podium with the computer executive was director/producer James Cameron of "Abbyss" and "Terminator II" fame. Cameron, a partner with IBM in the special-effects production company Digital Domain, said movies are "the engine that drives the entire eco-system" of video and the emerging multimedia programs, and that he is focused at the earliest stages of making a movie on how it will translate to a variety of home applications.

"One thing is clear," he summed up in a point not lost in all the excited talk of new technology. "No matter the platform, a good show is still a good show."

AUDIO TRACK

(Continued from page 66)

tracking on the Focusrite console for her upcoming self-produced album. Engineering the sessions was Julie Last with assistance from Marnie Riley and Dary Sulich.

Roy Clark and Earl Scruggs have been over at Studio Masters laying down tracks for "Legend Of The Beverly Hillbillies," an upcoming CBS Entertainment special. Producer for the project was Ray Bunch. Greg Townley engineered on the Neve 8128 console and Studer A820 24-track recorder, with Tom Mahn assisting.

Producer Jimbo Barton has been in the Record Plant cutting basic tracks for an upcoming Steve Perry solo project on the Sony label. Barton worked on a 96-input SSL 8000-G Series console.

NASHVILLE

ATLANTIC recording act Confederate Railroad has been in Sound Stage Studios working with producer Barry Beckett on its upcoming project. Engineer Pete Green and assistant Derek Bason worked on the SSL 4000E console with G Computer and recorded onto a Mitsubishi X850 deck with Apogee filters.

Producer Steve Fishell has been over at Masterfonics Studio working on mixes for Bob Woodruff's upcoming Asylum release. Justin Niebank engineered on the SSL console.

I.R.S./Pangaea recording act Kennedy Rose has been busy mixing its new project at Ray Kennedy's Room and Board Studio. Kennedy co-produced and engineered the sessions on the CAD Maxcon board with Megamix automation and an Otari MX80

deck.

Irish recording artist and television personality Shannon Kennedy was in LSI Studios cutting tracks for her Quality Records album with producer Mick Lloyd. Engineer Mike Daniel worked on the Harrison 3200 automated console.

OTHER CITIES

COLUMBIA recording act Alice In Chains was in Seattle's Bad Animals Studio working on soundtrack material for Arnold Schwarzenegger's "Last Action Hero." Engineer Toby Wright worked on an SSL 4064G console and a Studer 24-track deck.

Spyro Gyra has been working at BearTracks in Suffern, N.Y., on its upcoming GRP release with producer Jay Beckenstein. Engineering the sessions was Larry Swist with assistant engineer Stephen Regina. The pair worked on an SSL 4000E console and two Studer A820 24-track recorders.

Latin recording artist Giorgianni Hidalgo has been in Hackensack, N.J., working at Trutone Studios. The sessions were mastered by Ray Janos using DAE 3000 editing and Harmonia Mundi's 102 Equalizer.

The Droogs have been working on an upcoming release at Trod Nossel Studios in Wallingford, Conn., with engineer Howard Jeffrey. Tracks were cut on the Sony APR 24-track recorder with Dolby-SR noise reduction.

Material for Audio Track should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Video Previews: 'One World One Voice' 70 Trimark Gets Help From Little Friend 73
 Marquee Values: 'Body Of Evidence' 70 Store Monitor: PPV Potential 75

PICTURE THIS

By Seth Goldstein



SHELL GAME: Technicolor Video Services tests something new later this year. President Emmet Murphy describes it as a "laminar cassette"—layers of cardboard, laminated onto a standard plastic shell, serving the decorative and description functions of a paper sleeve. It should be good-looking to boot. "This is a premium, high-end, first-class, 'A' material cassette," Murphy emphasizes, "that will perform like any other." There will be cost savings, although "I don't think price is the issue." He expects the laminate will work best with sell-through releases: "I think this would have been the perfect vehicle" for the Orion-McDonald's "Dances With Wolves." Technicolor, which last year announced the Delta shell for premium tapes, figures to have a client in the next three months ready to commit 20,000-40,000 units for a market test. The shell probably won't roll out nationally for a year. "Everyone's always afraid of being the first one in," Murphy cautions. "We want to make sure we have a product that does what we say it will." Technicolor, meanwhile, is in the midst of a major capital expansion at its new California headquarters. Among the additions: Twenty to 25 of an eventual 50 Sony Sprinters for high-speed duplication.

HAPPY ENDING? WRS, the Pittsburgh-based duplicator, is on the verge of settling its legal battle with JVC. "It looks like the differences are nearly resolved," says a source close to the company. An agreement could be signed this month that will give what it had wanted all along—a license and royalties. JVC's a lot more hard-nosed these days (Billboard, May 8), one reason WRS may have decided discretion is the better part of courtroom valor.

VIDBITS: VSDA's May 20-22 board meeting at the Marriott Rivercenter in San Antonio, Texas, likely will focus on what is and what isn't working, and what
(Continued on page 76)

Pushing The Marketing Envelope Suppliers Using Tie-Ins To Get An Edge

BY JIM McCULLAUGH

LOS ANGELES—As the home video sell-through industry continues to mature, suppliers keep pushing the marketing envelope.

That continues to be true for non-theatrical/special-interest product, although feature suppliers such as Skouras Pictures Home Video, MCA Universal Pictures Home Video, Republic, and Vidmark have been introducing unconventional marketing wrinkles on both rental and sell-through titles.

Sharper competition and widening distribution of low cost sell-through in supermarkets, drug chains, toy stores, and other nontraditional outlets, are also creating unconventional marketing imperatives, say suppliers.

Pacific Arts Video, a leader in non-theatrical sell-through, plans to run ads for its "The Dinosaurs" documentary, set in its PBS Home Video line, at theaters showing "Jurassic Park" and "Last Action Hero" this summer, a novel twist for the home video industry (Billboard, May 1).

Among other elements of Pacific Arts' campaign are plans to stage promotions for "The Dinosaurs" on cable network Nickelodeon and on classic-rock radio stations.

Recently, MCA/Universal Home Video turned industry heads with its unique "The Little Engine That Could" launch (Billboard, March 20).

The studio showcased the animated made-for-video release, based on the best-selling children's book of the same name, via a syndicated TV special in the top 56 U.S. markets between

March 24 and April 6. No supplier had done that before.

The cassette appeared in stores March 31 at a suggested list of \$12.98.

Even more novel, say observers, was the studio's use of the TV broadcast as a "platform" to advertise other sell-through titles in the MCA catalog. Among them: "Beethoven," "American Tail 2: Fievel Goes West," "Shelly Duvall's Bedtime Stories," and "Fried Green Tomatoes."

"We wanted to go out into the marketplace and create an awful lot of exposure for it," says Andrew Kairey, MCA/Universal's senior marketing and sales VP.

Skouras Pictures Home Video recently created what it hopes is a new "marketing model" for upcoming theatrical releases by involving retailers and distributors in early theatrical release plans.

Skouras, distributed through Paramount Home Video, invited members of the wholesale and retail trade to screenings and provided them with information on the theatrical campaign for "Watch It," a romantic comedy starring Peter Gallagher and Suzy Amis, which just opened to many good reviews.

The idea, says Danny Kopels, president of Skouras Pictures Home Video, is to create excitement and awareness early on for retailers that should translate into better units when the title is released later as a rental.

Kopels even took a 35mm print of "Watch It" on the road with him to regional Video Software Dealers Assn. chapter meetings.

"Video retailers are getting more so-

phisticated," says Kopels. "They are demanding a higher level of marketing. And they will respond to it."

Other theatrical/home video suppliers, such as Vidmark and Republic, have been advertising films just opening theatrically to the video industry in trade magazines.

And MCA/Universal Home Video has been advertising the upcoming "Beethoven" sequel, called "Beethoven's 2nd," in trade magazines to create early awareness. The movie—a potential A title for rental or sell-through—won't open theatrically until this Christmas.

In some newer marketing wrinkles for PBS Home Video, distributor Pacific Arts Video may create a promotional link with video game giant Sega when it releases its "Jurassic Park" video game and Sega CD-ROM software later this year, says Vito Mandato, senior VP of sales and marketing at Pacific Arts Video.

The reason? Paleontologist Robert Bakker, who is featured in PBS Home Video's "The Dinosaurs" also is in the Sega CD-ROM. Sega has been forging
(Continued on page 72)

Blockbuster's Music Plus Blitz Begins

BY EARL PAIGE

LOS ANGELES—The long-anticipated move by Blockbuster Entertainment to exploit its acquisition of Music Plus is emerging in a reported \$500,000, multisponsor media blitz that will run through May 23.

Blockbuster has been extremely secretive about the campaign despite its involvement with three marketing agencies, KNBC-TV, "Entertainment Tonight," Delta Airlines, spots on 24 radio stations, and PolyGram. The label is providing 100,000 free cassette singles to 91 Music Plus outlets.

Several sources say the promotion is the largest Blockbuster has ever developed in one market and that it is aimed primarily at Wherehouse Entertainment, the 317-store Torrance, Calif.-based chain.

Wherehouse, considered the
(Continued on page 72)



You Can Go Home Again, Famous. Writer/director Quentin Tarantino returns to Video Archives in Manhattan Beach, Calif., where he clerked for eight years before hitting it big with "Reservoir Dogs." (The posters are a hint.) Striking poses, from the left, are actors Tim Roth and Chris Penn, Tarantino, and the man who got him started, Video Archives co-owner Larry Lawson.

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Illustration from Max's Christmas

Video Previews

EDITED BY CATHERINE APPELFELD

MUSIC

"One World One Voice," BMG Video, 53 minutes, \$12.98.

"One World One Voice" actually comprises many diverse sounds and voices raised in celebration of our earth and its rich heritages. A multicultural project, the video, originally broadcast internationally in 1990, captures performances by artists filmed at various locales around the world. As such, a variety of performance styles abound here, from tribal rhythms to rap to spoken-word. Among the artists grooving to a catchy score penned by Sting and Kevin Godley are Peter Gabriel, Bob Geldof, Suzanne Vega, Lou Reed, David Gilmour, Gipsy Kings, and the Leningrad Symphony Orchestra.

CATHERINE APPELFELD

CHILDREN'S

"Joe Scruggs In Concert," Shadow Play Video (800-274-8804), 51 minutes, \$14.95.



Promising "music, monkey business & more," children's entertainer Scruggs delivers a cleverly amusing performance in front of an audience of enchanted kids and their parents. A veteran of children's audio (his seven albums continue to delight) and video ("Joe's first Video" packs nine clips for songs culled from his albums), Scruggs this time around combines skits—with puppets and humans on hand to help—and songs to tickle as well as teach his young viewers. Among the standout performances are old favorite with a new twist "Old MacDonald," the silly "Bahamas Pajamas," and "Talking Toybox."

C.A.

"Johnny Appleseed," Rabbit Ears/Uni, 30 minutes, \$9.95.

Master story teller Garrison Keillor brings to life this edition of Rabbit Ears' wonderful American Heroes & Legends series. The life of East Coast-born Johnny Chapman, who picks up his nickname as he wanders West planting apple trees and making friends, unfolds in an array of bright autumn colors as illustrated by Stan Olson. As Johnny continues on his journey, he imparts little lessons along the way—about recognizing the beauty of nature's creatures great and small, being kind to one's neighbors, and the importance of being true to one's self.

Music by Mark O'Connor adds to the overall Heartland atmosphere. A video parents will want to watch with their children.

C.A.

"Magic Trolls And The Troll Warriors," Front Row Entertainment, about 30 minutes, \$9.95.

Trolls being what they are, which is pretty popular just now, this Saturday-morning-variety cartoon caper should strike a chord with kids. The story line sets up the good Princess Celia and the dashing Sven against the evil Troll Warriors and their King Nofa, who has banished laughter from the land. When Celia's lovely singing awakens the sleeping Magic Trolls, things take a turn for the cheerier. A drawback is the serialized ending more appropriate to TV than VCRs: Although one wrong is righted here, Celia at the end returns to her prison to await "more adventures."

MARILYN A. GILLEN

DOCUMENTARY

"Soul Of The Universe," "The Evolving Soul," "Silicon Soul," Advent/Atlas Video (301-907-0030), 50 minutes each, \$19.95 each (3 volume pack \$59.95).

Once again, the BBC succeeds where no one has gone before: Fans of the "Star Trek" and spinoffs, which often deal with the subjects covered here, will appreciate the more official academic/scientific/religious viewpoints presented in these well-crafted programs. This is heady stuff, and of necessity highly intellectual in content, but the tapes are anything but ponderous; rather, the universe is depicted as an ongoing adventure, and Earth as a celebration of divine soul.



C.A.

Hosted by Anthony Clare, an Irishman brought up by Jesuits who later studied psychiatry, they cover everything from the Big Bang (and bangs within bangs) to the continuing evolution of the natural order and the possibilities of artificial intelligence. The overwhelming conclusion is that mind is an integral part of the universe and that the gap between science and religion is closing. The presentation of cosmology is enhanced by beautiful photography and nonobtrusive music, and should go far to open mental windows for believers and

skeptics alike.

MORRIS KLEGMAN

INSTRUCTIONAL

"Frisbee Dogs Training Video," Skydog Productions, 30 minutes, \$14.95.



Billed as "the action-packed program your dog has been waiting for," this video actually is a fun way for dog owners to exercise their pet. Host Peter Bloeme is a World Class Frisbee disc Master who holds the Mens' and Canine World Championship titles, and has authored a book on this subject. He demonstrates and explains everything from the proper way to hold the frisbee disc, including getting your dog to want to chase the darned thing, right up to spectacular jumps and tricks your pooch can perform. Bloeme stresses that any dog—puppy or adult, large or small—can participate, and the program includes safety tips for pet and owner. This entertaining video teaches dog and human an athletic art form that can be shared for a lifetime.

MARC GIAQUINTO

"The Good Green Earth: Planning, Planting, Harvesting," The Christian Science Monitor Video, 60 minutes.

How will your garden grow? This installment of CSM's three-part Good Green Earth series offers tips not only on planning, planting, and harvesting, but also advice on selecting tools and keeping soil rich. Affable host Peter Tonge presents a basic overview of creating a vegetable garden, concentrating on the cultivation and care of basics such as peas and beans. However, taken as a sole source of garden info, this tape may leave wannabe greenthumbs wanting for information on garden pests or for definitions of garden necessities such as mulch and compost.

BARBARA DAVIES

"Hot Country Dancin' Volume II," Reel Productions Inc. (615-297-5036), 50 minutes, \$19.95.

The charismatic Melanie Greenwood again serves as host of this second title in the "Hot Country Dancin'" series. The video, filmed at the Wrangler club in Nashville, features Greenwood leading

20 dancers through three new partner dances, including the fun Stretchin' Denim, as well as an updated version of the now-famous Achy Breaky. All steps are well-explained, and the dancers walk through them before shuffling to a soundtrack that includes such dancefloor ditties as Lorrie Morgan's "Watch Me," Marty Stuart's "Now That's Country," and Patty Loveless' "Jealous Bone."

C.A.

COMEDY

"The Best Of Danny Kaye: The Television Years," Consumer Video Marketing (516-482-0022), 90 minutes, \$29.95.

Watching "The Best Of Danny Kaye" is exactly like watching home movies. That's good and bad. Daughter and executive producer Dena Kaye made this an affectionate tribute of vaudeville routines from television shows of the '50s and '60s, and included an extended sequence from her father's very funny feature "The Court Jester." But a home movie audience needs no introduction to the subject.



This cassette, aimed at viewers who aren't Kaye family or friends, does—and none is given, not a line or a quote. Someone unfamiliar with his work learns nothing about the man, his career, or even when these performances were seen. Danny Kaye performs in a vacuum, which robs the tape of much of its interest. For a comic virtuoso, he deserves better.

SETH GOLDSTEIN

"Victor Borge: Then & Now," Consumer Video Marketing, 90 minutes, \$29.95.

This video does a marvelous job at capturing the "then" (film and TV performances) and "now" (live performance) of Danish-born humorist/musician Borge. The show, culled from four performances at Detroit's Fox Theatre, finds "The Great Dane" in typical dry comedic form. Fodder for his routines includes everything from the Danish Queen to a bathroom curtain in his hotel room to Grey Poupon mustard. Home viewers have the best seat in the house to see the television and film clips, which are projected on screens above the stage. Only complaint is that more gems of yesteryear would be appreciated. "Borge" and the above-reviewed "Danny Kaye" also are available in 45-minute versions for \$19.95.

C.A.

MARQUEE VALUES

BY DREW WHEELER

A biweekly guide to lesser-known rental-priced video titles.

"Body Of Evidence" (1992), R and unrated, MGM/UA Home Video, prebooks May 26.

Madonna's millionaire boyfriend expires after vigorous sex, and when his will leaves everything to her, she's a prime murder suspect. Lawyer Willem Dafoe takes on Madonna's defense, finding a misunderstood sexual adventurer where the authorities saw a scheming siren. Happily married Dafoe proves himself a rat—and unprofessional besides—by making S&M whoopee with client Madonna. In the film's several ballyhooed sex scenes, she binds him, burns him, and even makes love to him on a shattered lightbulb, which may lead some to conclude

that perverted sex is OK, but *perforated* sex is beyond the pale. This courtroom drama also introduces the victim's embittered secretary (Anne Archer) and unsavory doctor (Jurgen Prochnow) into what begins to look like a pornographic game of "Clue." ("It's *Mistress Manacles in the dungeon with the cattle prod!*") Although this is a shoddy thriller, people will love seeing Madonna in her trashiest, most self-consciously lascivious role to date.

"Damage" (1992), R and unrated, New Line Home Video, prebooks May 25.

"Damage" director Louis Malle probably wasn't trying to make a "Wild Orchid"-styled sex film with a cast of "Howards End"-styled British actors. (Continued on page 76)

Billboard®

FOR WEEK ENDING MAY 15, 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	184	PINOCCHIO♦	Walt Disney Home Video 239	1940	24.99
2	2	27	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	1991	24.99
3	3	9	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
4	4	55	101 DALMATIANS	Walt Disney Home Video 1263	1961	24.99
5	5	11	BARNEY IN CONCERT	The Lyons Group	1992	14.95
6	10	11	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	1992	14.95
7	17	3	BARNEY'S BEST MANNERS	The Lyons Group 99021	1993	14.95
8	12	17	ROCK WITH BARNEY	The Lyons Group 98081	1992	14.95
9	11	15	BARNEY GOES TO SCHOOL	The Lyons Group 98061	1992	14.95
10	7	3	THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	1993	12.98
11	13	41	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	1986	24.99
12	NEW ▶		X-MEN: DEADLY REUNIONS	PolyGram Video 440086613	1993	9.95
13	8	9	ARIEL'S UNDERSEA ADVENTURES: VOL. 1	Walt Disney Home Video	1993	12.99
14	6	33	THE RESCUERS	Walt Disney Home Video 1399	1977	24.99
15	14	17	BARNEY'S BIRTHDAY	The Lyons Group 99011	1992	14.95
16	18	7	BARNEY: CAMPFIRE SING-A-LONG	The Lyons Group 98051	1992	14.95
17	9	85	THE RESCUERS DOWN UNDER	Walt Disney Home Video 1142	1991	24.99
18	16	105	THE JUNGLE BOOK	Walt Disney Home Video 1122	1967	24.99
19	NEW ▶		PETER, PAUL & MOMMY TOO	Warner Reprise Video 3-38339	1993	14.98
20	20	15	BARNEY'S THREE WISHES	The Lyons Group	1992	14.95
21	NEW ▶		X-MEN: ENTER MAGNETO	PolyGram Video 4400866593	1993	9.95
22	21	3	TINY TOONS: THE BEST OF BUSTER & BABS	Warner Home Video 12063	1993	12.95
23	NEW ▶		TINY TOONS IN TWO-TONE TOWN	Warner Home Video 12065	1993	12.95
24	15	398	DUMBO♦	Walt Disney Home Video 24	1941	24.99
25	RE-ENTRY		BARNEY: A DAY AT THE BEACH	The Lyons Group	1992	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.

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Soundtrack Available on Cassette and Compact Disc from Walt Disney RECORDS

LASERDISC IN EUROPE: SIGNS OF LIFE

(Continued from page 74)

thors' estates are killing it stone dead. It's not video, and you can't work on advance royalties yet."

Caution is the policy adopted by most of the majors—Fox has not released "Star Wars" in Germany, for example, and Disney has only experimented by releasing "Fantasia" in Germany and France. "We're looking at the best way of dealing with a 12-year-old technology," says Buena Vista European chief Stuart Warrenner.

Paul Miller, CIC Video's senior VP for business development, says, "There's been enough press comment about future formats to give insecure feelings to consumers. What possible momentum there is behind laserdisc is slowing down rapidly." Miller, who believes all distributors should go with one hardware distributor, operating under an umbrella organization, says, "At the moment there's huge costs and no one's making any money."

The ELDA line is that distribution is the main problem. "It has to fit into the same strategy of sell-through software, which has only just started developing into a full-fledged niche market," argues van Eck, who sees disc being included in video budgets. "If they work together when the habit is there, consumers will feel they have to have a better carrier, and that carrier is disc, just as it happened in the music industry. Disc is also the only carrier which can cope with the forthcoming developments in hardware."

Bruno Mertens, VP of Warner Home Video, agrees, saying that is a factor behind the success of laserdisc in France. "It has the highest hardware penetration in Europe, sure, but it's also got a very successful video sell-through market. I think that once you've created that habit of owning movies, there's an approach to own movies in other formats."

Top French shipouts range from 5,000-15,000 discs. In the U.K., 1,000 units is high. The French market has been helped by the hypermarkets' active promotion of laserdisc hardware sales, although software prices remain high at around \$36-\$45.

Nevertheless, Serge de Poix, director general of MPO, France's only 12-inch laserdisc manufacturing plant, is bullish. "We believe strongly in the future of laserdisc" says de Poix, whose factory is currently producing 200,000 discs per month. "The laserdisc has great potential in France, but more has to be done to promote the hardware. Each time a hardware promotion campaign has been launched, we have seen penetration increase by 10,000-15,000 units."

This is a message that has not been lost on those pushing the format in Britain. In its formative six months, the UKLDA has seen vast improvements, including releases by Columbia, Guild, and Tartan. Hardware penetration is expected to double this year, with players expected to reach levels of 25,000-28,000.

However, efforts are being made in the U.K. to stimulate hardware sales by offering software unique to the format. Sony-owned Columbia TriStar U.K. has experimented with new marketing strategies, mirroring the U.S. craze of add-ons, such as "making of" documentaries and exclusive wide-screen releases.

Most important, laserdisc is available before video at retail, and there are suggestions of advertising at the same time as the cassette release. "We're actively trying to encourage new people into the market," says product manager Gina Swain. "We believe in giving the disc customers extra incentives and trying to create a bit of excitement about laserdisc." The chairman of the U.K. Laser Disc Association is, like Duran, from the software side of the market—Frank Brunger, who's also Columbia's retail chief.

Whether it's third time lucky for the success of laserdisc in Europe during the '90s depends upon a number of factors, such as increased hardware penetration, consumer demand, consumer conversion from video sell-through, the advance of the 5-inch disc, and availability of a wide range of software.

Assistance in preparing this story provided by Philippe Crocq in Paris.

EUROPEAN LASERDISC 1993

	Total LD Players	Titles Available	Movie	Music	Special Interest
U.K.	14,000	632	80	540	12
FRANCE	205,000	1,000	396	580	24
GERMANY	50,000	827	240	570	17
ITALY	35,000	698	105	580	13
SPAIN	23,000	693	120	560	13
BENELUX	8,000	700	130	554	16
OTHERS	9,000				
TOTAL	344,000				

Source: European Laser Disc Assn.

'LEPRECHAUN' HELPS BOOST TRIMARK NET

(Continued from preceding page)

ters in September and be out on home video in December or January.

The company also is branching out into a new business. It recently started a subsidiary, Trimark Interactive, that will be producing and acquiring licenses to interactive entertainment, such as video games and some TV programming.

Trimark's stock has responded

well to the upbeat financials. In over-the-counter trading at press time, shares closed at \$6.75 each, just 12.5 cents below their 52-week high.

For the nine months that ended March 31, net profit fell 9.3% to \$1.87 million on a 4.6% decline in total sales to \$40.7 million.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ No. 1 ★ ★ ★			
1	1	4	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
2	7	3	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
3	2	8	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
4	6	4	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
5	3	4	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
6	11	2	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
7	5	11	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
8	13	2	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
9	4	10	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
10	12	4	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
11	9	6	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
12	10	10	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
13	8	5	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
14	14	5	MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal David Paymer	1992	R
15	20	2	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	R
16	16	6	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
17	15	6	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
18	19	12	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
19	17	11	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
20	21	3	HUSBANDS AND WIVES	Columbia TriStar Home Video 51553	Woody Allen Judy Davis	1992	R
21	18	13	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
22	NEW ▶		PET SEMATARY TWO	Paramount Pictures Paramount Home Video 32747	Edward Furlong Anthony Edwards	1992	R
23	24	3	TRACES OF RED	Samuel Goldwyn HBO Video 90706	James Belushi Lorraine Bracco	1992	R
24	27	2	SARAFINA	Hollywood Pictures Hollywood Home Video 1595	Whoopi Goldberg	1992	PG-13
25	NEW ▶		NIGHT AND THE CITY	FoxVideo 1987	Robert De Niro Jessica Lange	1992	R
26	29	8	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G
27	25	29	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G
28	23	10	COOL WORLD	Paramount Pictures Paramount Home Video	Kim Basinger Gabriel Byrne	1992	PG-13
29	36	2	EDEN	Playboy Home Video Uni Dist. Corp. PBV0910	Barbara Alyn Woods Jack Armstrong	1993	NR
30	32	2	HUGH HEFNER: ONCE UPON A TIME	Playboy Home Video Uni Dist. Corp. PBV0733	Hugh Hefner	1993	NR
31	NEW ▶		ASPEN EXTREME	Hollywood Pictures Hollywood Home Video 1766	Paul Gross Peter Berg	1993	PG-13
32	22	9	RAPID FIRE	FoxVideo 1978	Brandon Lee	1992	R
33	28	8	OF MICE AND MEN	MGM/UA Home Video 902693	John Malkovich Gary Sinise	1992	PG-13
34	31	7	INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R
35	33	5	PURE COUNTRY	Warner Bros. Inc. Warner Home Video 12593	George Strait	1992	PG
36	26	30	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
37	NEW ▶		PAST MIDNIGHT	Cinetel Films, Inc. Columbia TriStar Home Video 92813	Rutger Hauer Natasha Richardson	1992	R
38	34	27	BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR
39	NEW ▶		ABRAXAS	Prism Entertainment 6076	Jesse Ventura James Belushi	1990	R
40	30	4	GAS FOOD LODGING	Columbia TriStar Home Video 92533	Brooke Adams Lone Skye	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.

PPV Provides 'Alternative'; VSDA's Successful Synergy

PPV VIEW: Movies on demand from pay-per-view cable television need not signal the demise of video stores, according to **Jim Heyworth**, president/CEO of **Viewer's Choice**, a network that serves more than 11 million subscribers.

"I don't see the alternative forms of distribution as directly competitive," he says. "With each new means of distributing movies to the consumer, the previously established channels of distribution have not gone away. In fact, in many instances they not only haven't shrunk but have continued to grow."

"You have theatrical distribution, home video, subscription pay cable, and, increasingly, you have PPV distribution," Heyworth says. He adds that hotel movies and in-flight services are also increasing, and that CD-ROM and other forms of computer-based playback are in the wings.

"PPV is a very modest-sized distribution mechanism at this stage. You have a \$14 billion home video business, a \$5 billion theatrical business, and you have a PPV distribution that's under \$500,000. And it is also very small compared to subscription pay."

"What the consumer wants is more choice, more variety, the convenience of getting television in the home. Those are the attributes we offer. Home video offers other attributes, and clearly the theatrical experience is different and unique."

Heyworth continues, "While there is inevitably the competitive jockeying among the people in those businesses, the consumer is benefited by having more choices." He says he is aware that the **Video Software Dealers Assn.** responded to Time magazine's April 12 prediction that "the video store may be another dodo bird." VSDA shot back that by the year 2000, home video will be \$21.5 billion and PPV "only \$2.3 billion."

"There are roughly some 20 million of the 55 million cable subs who have PPV available to them," Heyworth says. His network counts 90% of its subscribers enjoying "multiple channels of PPV."

Heyworth says equipping cable systems for PPV "is extremely expensive" and that cable operators' expenditures have been increasing. "As a distribution network, we are also stepping up our investment" in efforts to offer multiple channels, using "new technology like digital compression."

Such new technology will reduce operating costs and further enhance PPV growth, according to Heyworth, who has signed with **General Instrument**. GI's **DigiCipher** will catapult the **Viewer's Choice** from three to five channels, making it "a true hit-movie PPV multiplex."

and audio selections as part of a trend that steadily expands the market for prerecording software, indicates **Musset Watson**, director of advertising.

Also successful for the Midwest chain is the operation of temporary blow-out stores under the logo **The Book Market Inc.** with the theme "no book more than \$10." Watson wonders if the concept might work for video, too.

These temporary outlets may stock 150,000 SKUs from six weeks to several months, "depending on the lease arrangements and renewal covenants," Watson says.

Low-key **National Book** has 35 temporary stores up and going right now, "mostly in strip centers." Outlet malls are generally reserved for **Book Warehouse** permanent stores, such as the **Citadel**, near downtown L.A.

FLORIDA LAUNCH: VSDA's new strategy of one regional chapter helping another is working. The **Southwest Florida Chapter** is up and going, according to **Joe Mazon**, president of **Video Distributors of Florida**, and **Tom Forbes**, owner of **Video Supermarket**. Forbes also heads the **South Florida Chapter**.

The appointed president is **Gary Nelson**, owner of **Video Plus More**. Advisers from South Florida are **Video Connection** owner **Rick Veinograd**; **Bob Eddinghof**, head of **Video Market Place**; and **Rolando Gonzales**, topper at **Monster Video**. **Rick Karpel**, of VSDA's national office, addressed the meeting.

Accolades for supporting the kick-off affair go to four distributor staffers. These are **Colin Wood-Bradley**, branch manager, **Major Video Concepts**; **Cindy Williams**, account rep, **Artec Distributing**; **Kit Kitchens**, sales manager, **Ingram Entertainment**; and **Kirk Spenser**, branch manager, **Baker & Taylor**. Mazon and Forbes say **ETD**, new in the market, was not able to assist but was invited.

ADD PPV: Cable TV movies will relate more to box office smash hits and be less a threat to video stores, says **Rick Blume**, president of **Action Pay-Per-View**, a company acutely aware of home video. After all, he notes, **Action Pay-Per-View's** chairman is **Andre Blay**, considered by many the founder of home video.

Blume, Jim Heyworth, and other PPV enthusiasts are excited about the prospect of early PPV release of Carolco movies on **Tele-Communication Inc.'s** systems. "It really relates to the blockbuster movies that Carolco makes," says Blume. "If you took 'Terminator 2: Judgment Day' and 'Total Recall' and put them out on a

(Continued on next page)

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
1	1	151	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	27	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	3	7	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
4	4	9	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
5	5	12	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
6	6	56	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
7	7	11	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
8	11	4	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
9	12	13	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
10	9	4	THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	Animated	1993	NR	12.98
11	8	9	LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
12	10	10	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
13	13	7	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
14	14	30	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
15	NEW ▶		THE FREDDY MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
16	22	10	GREEN JELLY: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
17	28	3	THE MARK OF ZORRO	FoxVideo 1663	Tyrone Power Basil Rathbone	1940	NR	19.98
18	19	7	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
19	17	11	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
20	16	32	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
21	23	8	LAURA	FoxVideo 1094	Dana Andrews Gene Tierney	1944	NR	19.98
22	26	2	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
23	15	12	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
24	21	12	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
25	18	23	BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
26	NEW ▶		PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
27	20	25	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
28	30	77	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
29	NEW ▶		PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
30	27	32	ERIC CLAPTON: UNPLUGGED ▲	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
31	24	14	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
32	RE-ENTRY		BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	49.98
33	NEW ▶		LA FEMME NIKITA	Vidmark Entertainment 3903	Anne Parillaud Jeanne Moreau	1990	R	19.95
34	29	41	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
35	31	13	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
36	33	7	STING: TEN SUMMONER'S TALES	PolyGram Video 4400895673	Sting	1993	NR	19.95
37	25	9	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
38	40	3	THE PREMIERE COLLECTION ENCORE	PolyGram Video 4400861533	Andrew Lloyd Webber	1993	NR	19.95
39	NEW ▶		PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
40	35	72	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Home Video

MARQUEE VALUES

(Continued from page 70)

but it looks that way. Self-indulgent sexual angst drives government minister Jeremy Irons to embark on a passionate liaison with his son's girlfriend, Juliette Binoche. Betraying not only his son but also his wife (Miranda Richardson), Irons grows reckless and obsessive in his pursuit of Binoche, the melancholy femme fatale who scarcely says a word. (Her silence, rather than coming from an aura of moody mystery, may really be a result of all the times she smacks her head on the floor during sex, which would leave anyone a bit "funny.") The brouhaha about its explicit scenes seems largely a ruse, as "Damage" is tamer than your average Shannon Tweed cheapie. The cast is its best draw, especially the gifted Richardson, whose performance won her an Oscar nomination.

"Dead Solid Perfect" (1988), not rated, Warner Home Video, prebooks June 2.

Set on the pro golfing tour, this sports comedy tells of top player Kenny Lee (Randy Quaid), who splits with his wife (Kathryn Harrold) and shacks up with a blonde bimbo (Corinne Bohrer). What begins as a sloppy but earnest comedy takes Kenny's personal and professional dilemmas so seriously that it turns into a pointless, putt-sinking soap opera better titled "How

Green Was My Green." Curiously, this movie portrays golfers as unapologetic bigots while making its only leading black character (Larry Riley) a caddie. (And although Randy Quaid's comic talents are impressive, he may not be exactly the Quaid that America's women want to see as a romantic leading man.) While Quaid's emotional travails will seem inconsequential, this film also fails to capture the nerve-fraying tension of high-stakes play. Golfers may watch it, but Jack Nicklaus' "Golf My Way" had bigger laughs.

"Rampage" (1992), R, Paramount Home Video, prebooks June 3.

This William Friedkin-directed thriller opens as an unstable young man (Alex McArthur) makes a legal handgun purchase and uses it in a senseless murder-and-mutilation spree. (His gruesome crimes are mostly unseen but are still very unpleasant.) When the unemotional serial killer is arrested, DA Michael Biehn is pressured to have him found legally sane, and thus eligible for the gas chamber. What first seems to be a stalk-the-psycho saga soon turns into a rather talky trial story. Forced to debate questions of sanity vs. insanity and execution vs. observation, viewers expect to see Arthur Miller of Harvard Law School leading the discussion, tossing out hypothetical scenarios. Its

wearing social-issues theme makes you hope the guy escapes and starts carving people up again, but it could appeal to the more thoughtful slasher-movie fan.

"Face The Music" (1992), PG-13, LIVE Home Video, prebooks June 1.

The stormy marriage of pop singer/songwriters Molly Ringwald and Patrick Dempsey has been over a while, but a film producer offers them an irresistible deal to collaborate on a new song for his movie. If the pair are going to make beautiful music together again, it'll be over the dead body of Dempsey's new fiancée (Lysette Anthony), the inevitable yuppie shrew. Of their music, it could charitably be said that it wouldn't be keeping Barbara Mandrell up nights, and the haphazard satirical jabs at the music business ring rather false in a movie that's still mired in the Tin Pan Alley clichés of generations ago. Should be popular with Ringwald's and Dempsey's young fans—who are likely to have the added advantage of never having seen a ro-

mantic comedy made in the '30s.

"Frozen Assets" (1992), PG-13, Fox-Video, prebooks May 28.

For all those in videoland who dream of the Great American Sperm Bank comedy, their wait may not be over just yet. When a corporate conglomerate sends manager Zach Shepard (Corbin Bernsen) to a remote Oregon bank branch, he's stunned to find that it deals in fertility, not finance. Much to the chagrin of facility director Dr. Grace Murdock (Shelley Long), Zach makes an ill-advised deal to supply 5,000 vials—and finds tacky yet resourceful ways to gain the cooperation of the local menfolk. Perhaps less than the seminal work its makers intended, "Frozen Assets" nonetheless has a solid, if under-used comic cast that includes Gerrit Graham, Paul Sand, Dody Goodman, Teri Copley, and Larry Miller as the relentlessly nutty Newton Patterson. The familiar, capable cast may be this movie's strongest suit, and the sheer goofiness of its subject matter may guarantee some curious viewers.

PICTURE THIS

(Continued from page 69)

hasn't been tried, of the 19-point marketing program. Thus far, misses such as the canceled Valentine's and Father's Day promotions outnumber the hits, perhaps because "every project has to be a home run," says a board member. He suggests starting small. VSDA executive VP Don Rosenberg already is on record as recommending market tests before national rollouts... Blockbuster has settled its suit against Dallas-based Super Club, accused of copying trademarked store dress such as colors and signage in several markets. No terms are available, but the out-of-court agreement would clear one obstacle in the way of a Blockbuster acquisition... Bell Atlantic Video Services has brought someone familiar with home entertainment and on-demand delivery. She's Vivian Horner, formerly of SkyPix, who was in at the beginning of Warner's interactive Qube and its more conventional Nickelodeon network.

STORE MONITOR

(Continued from preceding page)

Saturday night and charge \$15 or \$20, you make it a major event. You're going to sell a lot of tickets."

Like Heyworth of Viewer's Choice, Blume does not see PPV as competing with theatrical or home video. "I suspect you would see a lot of those people who saw it on PPV in the theater, especially when you have an \$80 million movie, with all the special effects. You have all the razzle-dazzle of \$80 million spent on special effects and a star like Arnold Schwarzenegger." That only whets the appetite of theater and home video audiences,

Blume insists.

"I think for home video, this kind of [PPV first] release is going to increase potential, not decrease. There are always people who want to go shop, to get out of the house," and go to outlets like the Virgin Megastore in L.A., Blume says, adding the Virgin store "is an event in itself," not the least of which is the multiplex movie theater on the store's upper deck.

Blume says he doesn't see PPV "for every movie... there has to be exceptional value, a true blockbuster epic."

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	Indecent Proposal (Paramount)	7,089,915	1,922 3,688	71,466,310
2	Sidekicks (Triumph)	3,765,000	1,214 3,102	5,270,000
3	Indian Summer (Buena Vista)	3,139,749	1,401 2,241	7,498,639
4	Benny & Joon (MGM)	3,078,691	1,314 2,343	12,325,611
5	The Sandlot (20th Century Fox)	2,523,144	1,758 1,435	21,014,079
6	Who's the Man? (New Line Cinema)	2,152,390	954 2,256	7,480,819
7	Three of Hearts (New Line Cinema)	1,928,076	792 2,434	1,928,076
8	The Dark Half (Orion)	1,926,878	1,561 1,234	6,099,848
9	Splitting Heirs (Universal)	1,738,315	850 2,045	1,738,315
10	Cop And a Half (Universal)	1,682,015	1,682 1,000	22,911,705

Billboard.

FOR WEEK ENDING MAY 15, 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	9	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	1	29	29	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
2	3	45	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98	2	2	25	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98
3	2	11	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98	3	4	45	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) MO32901	19.98
4	6	70	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	4	8	13	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99
5	4	60	FOOTBALL FOLLIES PolyGram Video	19.95	5	3	71	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98
6	5	182	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98	6	11	55	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99
7	NEW		WRESTLEMANIA IX Coliseum Video WF 113	59.95	7	5	67	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99
8	10	21	HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95	8	18	107	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99
9	15	58	NBA AWESOME ENDINGS FoxVideo (CBS/Fox) 2422	14.98	9	7	139	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦ Warner Home Video 616	19.98
10	19	77	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	10	12	35	BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137	9.99
11	14	16	NBA SHOWMEN: THE SPECTACULAR GUARDS FoxVideo (CBS/Fox) 2383	14.98	11	10	55	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99
12	RE-ENTRY		MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	12	6	17	DIXIE CARTER'S UNWORKOUT MCA/Universal Home Video 81416	19.98
13	20	37	NFL ROCKS PolyGram Video 0853793	19.95	13	9	37	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95
14	11	9	NFL: SUPER BOWL XXVII WINNING TEAM PolyGram Video 4400864993	19.95	14	14	9	CORY EVERSON'S TOTAL BODY WORKOUT Barr Entertainment 60006	19.95
15	13	43	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	15	16	15	LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141	9.95
16	17	79	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	16	15	319	CALLANETICS ♦ MCA/Universal Home Video 80429	24.95
17	8	115	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	17	RE-ENTRY		ARMS AND ABS OF STEEL The Maier Group TMG142	9.95
18	12	15	THE NFL'S GREATEST RIVALRIES PolyGram Video 4400854933	19.95	18	RE-ENTRY		JANE FONDA'S P. B. & R. WORKOUT A*Vine Entertainment 046	24.97
19	16	21	PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95	19	NEW		BUNS OF STEEL 5 WITH TAMILEE WEBB The Maier Group TMG138	9.99
20	7	44	MUHAMMAD ALI BOXING'S BEST HBO Video 069	12.98	20	19	25	MARILU HENNER'S DANCEROBICS Barr Entertainment 11208	19.95

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(Continued on page 78)

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From Shock Trauma To Shock Jock Stern Sidekick Robin Quivers Speaks Out

BY PHYLLIS STARK

NEW YORK—According to Robin Quivers, the nationally syndicated Howard Stern morning show has quite a lot in common with a military "MASH" surgical unit. She should know, not just because of her current role as Stern's sidekick, but also because of her former career as an intensive-care trauma-unit nurse.

"You never know what's going to happen next, and you're out there working on the edge," she says, describing her current job. "It's the same kind of excitement as dealing with someone who's just been wheeled into a room and you're the only thing between him and death's door."

Defining her role on the show, Quivers says she serves at least three distinct functions. As the show's news person, her primary job is dispensing information. Her second role is that of a listener and a foil for Stern and the rest of the team. Finally, she says, "I am the voice of reason on the show."

Although she doesn't mention this one, another of Quivers' roles on the show is challenging Stern, a self-described equal-opportunity offender, on some of the finer points of his views. Nevertheless, she occasionally is criticized for being a part of what some perceive as a misogynistic and racist show by women and African Americans who, she says, describe her as "a self-hating black woman."

But Quivers seems to have no trouble defending herself or the show against the critics. "I don't take any flack from anybody," she says. "I have no trouble defending myself because we do an entertainment show. People want to make it [into] some social commentary. I feel sorry for those people."

Despite Stern's well-defined ego, an affliction of many broadcasters, Quivers claims there are no guidelines as to what she can and can't challenge him about.

"There is not a line [to cross]. We don't watch what we say," she says. "We don't talk about anything [in advance], so I don't know what he's going to talk about and he has no idea of how I will react to it."

"If I didn't work with someone who respects my abilities as a performer, then I don't think it would work," she adds. "We take care of each other, respect and love each other, so it makes it easy to say what you feel."

Unlike Stern and his other cohorts, Quivers shares less of her personal life on the air, a situation she says is deliberate because of her news role on the show. "I'm the one credible person on the program, and you don't necessarily want to know that I'm as prone to the human frailties of other people, not that I am," she says. "I think knowing about my sexual habits would detract from that role."

After six years as a nurse, Quivers got into radio in 1979 after deciding nursing wasn't something she wanted to do for the rest of her life.

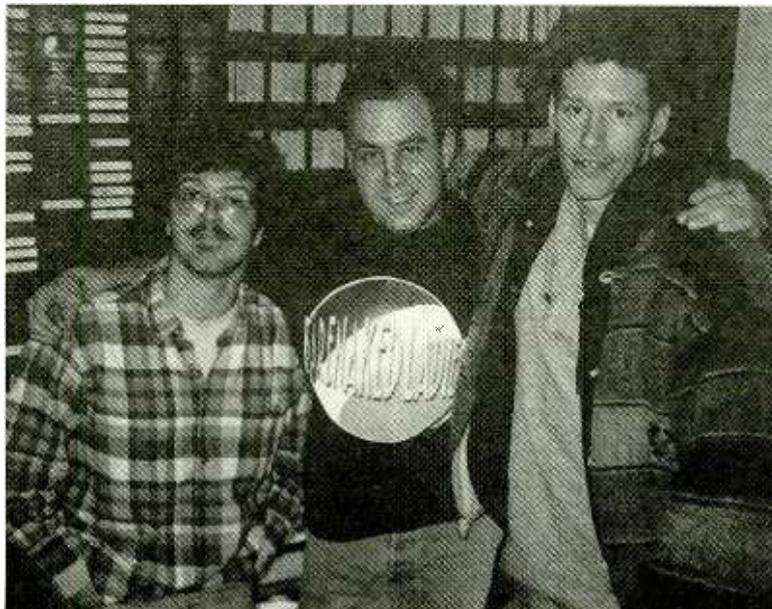
She attended broadcasting school in her home town of Baltimore, then landed a rather humble job doing news at W100 Carlisle, Pa. Located in a converted house, the station's sales department was based in the dining room while one bedroom was the production studio and the other was the on-air studio.

Her career took an upward turn less than a week later when the person she had replaced at W100 called and hired her for a news job at his new station, WCMB Harrisburg, Pa. About six months later, she got a call from the ND at WFBR Baltimore, who wanted her for his midday news slot.

After another six months at WFBR, Denise Oliver, then PD at WIYY (98 Rock) Baltimore (and now with Unistar Radio Networks), began calling to talk to Quivers about a new station she was staffing in Washington, D.C.

Although Quivers wanted to work with Oliver and considered the PD her "mentor," she refused the job for months because she was tired of moving. Oliver had planned to team Quivers with her new morning-show hire, Howard Stern, but it wasn't until she played a tape of Stern interviewing a prostitute that Quivers changed her mind. Stern and Quivers went on the air together at WWDC (DC101) Washington later in 1980 and have been working together ever since.

Interestingly, Quivers says she always knew Stern would be as successful as he is now. "Why would I tie myself to a loser? I always knew we'd be No. 1," she says. "The reason I had to come with Howard is that he was so different and so creative."



Fully Clothed. Members of Canada's Barenaked Ladies celebrate a couple of sold-out shows in Sudbury, Ontario, with a visit to CJRQ. Pictured, from left, are band member Andy Creeggan, CJRQ jock Steve Jones (wearing the appropriate T-shirt), and the band's bassist Jim Creeggan.

Explaining the appeal of the show, Quivers says, "We are the high wire act. We're working without the net so you have to tune in every day just to see what will happen. We are there to purely entertain."

In addition to her radio job, Quivers does voice work, is exploring television opportunities, and says she would love to try her hand at acting. She will guest host CNBC-TV's "Talk Live" show May 22.



Some Like It Hot. WQHT (Hot 97) New York's steamy new transit ads generated controversy in the market before they even hit bus sides or subway stop walls. The three frames pictured are among the tamest of the shots featured in the campaign, which was the subject of a cover story in New York Newsday.

Infinity Posts 60% First-Quarter Gain

BY DON JEFFREY

NEW YORK—Higher net sales from newly acquired radio stations and from increased advertising revenues helped Infinity Broadcasting Corp. boost its first-quarter cash flow by 60%.

For the three months that ended March 31, New York-based Infinity reports net sales rose 50.4% to \$35.1 million from \$23.3 million. A large part of that increase was likely due to the addition of stations the company did not own in last year's first quarter. The purchase of WFAN, the New York sports-talk station, became effective in April 1992; the acquisitions of WZLX Boston, WZGC Atlanta, and WUSN Chicago on Feb. 1 this year.

Infinity now operates a total of 21 stations in 13 markets. Its agreement to buy WIP Philadelphia is pending FCC approval.

The company's aggressive acquisitions strategy has caused it to post net losses each quarter. The deficits are due to interest payments on debt and to amortization and depreciation expenses, which rose 63% to \$8.38 million. But this year the net loss was reduced to \$6.4 million from \$22.8 million a year ago.

Last year's deficit was much higher because it included two nonrecurring financial charges, \$6.5 million for an initial public offering of stock in February 1992 and \$8.27 million for an early redemption of high-interest debt.

But operating cash flow, which is considered by analysts to be the more important measure of profitability for radio companies, improved sharply this year, rising 60% to \$12.3 million from \$7.7 million a year ago.

Infinity states in a release that it posted "higher advertising revenues at most of the company's stations" in the quarter but does not provide further details on that point. Its official spokesman was unavailable for comment at press time.

The company's stock closed recently at \$32.50 a share in over-the-counter trading, just \$1 below its 52-week price high.

Used-CD Clash Hits Radio

(Continued from page 8)

ested in advertising the alternative artists that stations like WAVF feature.

WAVF's largest record store advertiser is Manifest Discs and Tapes, a five-store chain that offers used CDs. According to Manifest owner Carl Singmaster, last year he spent \$37,000 worth of major-label co-op advertising on radio. With the CEMA, WEA, and Sony ban in effect, he estimates he'll be without \$28,000 that would have gone to local radio stations this year.

John Kunz, owner of Waterloo Records in Austin, Texas, tells a similar tale: \$20,000 spent on local radio in 1992; just \$7,000 for 1993.

Co-op advertising is designed to help local record stores afford the cost of advertising. In a co-op deal, when a store buys spots on a local radio station and advertises a label's specific new releases, the label picks up the tab.

The distributors' new co-op policy will affect a small percentage of stations, mostly those that program progressive music and have close relationships with alternative-leaning stores in town, which often sell used CDs. But at a time when a recent study showed 62% of all radio stations are losing money, any sort of revenue decline is no doubt unwelcome news to the industry.

"Unfortunately, certain stations will suffer," says Lou Mann, senior VP of sales for Capitol Records. "But we have a policy we are absolutely committed to."

Radio station personnel may be partly to blame for radio's current used CD-related woes. One of the reasons for the crackdown is that

the major distributors grew tired of seeing free, promotional CDs ending up for sale in the used-CD bins. Station jocks and programmers, along with music writers and label staffers, receive hundreds of promotional CDs each year. PD Meyer at KKNB admits that jocks across the country often pawn promotional CDs, but doubts it's enough to seriously affect the major labels.

"The record companies are looking to make somebody a scapegoat, but they need to look at themselves," adds Rossi at WAVF, who suggests label sales managers are responsible for flooding the used-CD market.

RADIO GETS SELECTIVE

As the evolving used-CD tug-of-war unfolds, it's becoming clear that radio's role is not limited to just watching co-op dollars disappear. For instance, each week Manifest selects a "Disc of the Week" to be featured on several stations. Manifest's Singmaster says now CEMA, WEA, and Sony product no longer will be eligible for air time on the "Disc of the Week" segment.

Also, when stations move to set up in-store appearances for artists, they are running into trouble from labels that now reject certain outlets. When WNVZ Norfolk, Va., wanted to sponsor a Jesus Jones in-store, PD Wayne Coy says representatives from the band's label, EMI, told him he had the band for an afternoon and "to do with them what you want." An appearance was set for a local Record Exchange outlet only to be canned when EMI objected to Record Exchange's used-CD policy. The in-store event was eventually scrapped.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS					
*** No. 1 ***					
1	3	4	12	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	RESTLESS HEART/W. HILL 1 week at No. 1
2	1	1	13	I HAVE NOTHING ARISTA 1-2527	WHITNEY HOUSTON
3	2	2	15	LOVE IS GIANT 18630	VANESSA WILLIAMS & BRIAN MCKNIGHT
4	5	5	11	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	GO WEST
5	6	8	18	COME IN OUT OF THE RAIN EMI 50417/ERG	WENDY MOTEN
6	4	3	17	ANGEL SBK 50406/ERG	JON SECADA
7	10	10	12	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	EXPOSE
8	9	9	13	IF I EVER LOSE MY FAITH IN YOU A&M 0111	STING
9	11	21	20	HAVE I TOLD YOU LATELY WARNER BROS. 18511	ROD STEWART
10	15	18	4	HERO A LANTIC 87360	DAVID CROSBY & PHIL COLLINS
11	7	6	15	SIMPLE LIFE MCA 54581	ELTON JOHN
*** POWER PICK ***					
12	12	13	9	WATER FROM THE MOON EPIC 74809	CELINE DION
13	13	15	7	A SONG FOR YOU WARNER BROS. 18611	RAY CHARLES
14	8	7	15	I SEE YOUR SMILE EPIC 74847	GLORIA ESTEFAN
15	14	14	9	THE CRYING GAME SBK 50437/ERG	BOY GEORGE
16	18	23	4	EVEN A FOOL CAN SEE WARNER BROS. ALBUM CUT	PETER CETERA
17	16	11	26	FOREVER IN LOVE ARISTA 1-2482	KENNY G
18	21	25	5	HARBOR LIGHTS RCA ALBUM CUT	BRUCE HORNSBY
19	24	24	7	IF I COULD COLUMBIA 74864	REGINA BELLE
20	22	22	8	KISS OF LIFE EPIC 74848	SADE
21	26	28	5	CAN'T DO A THING (TO STOP ME) REPRISE 18604	CHRIS ISAAK
22	27	37	3	MOMENTS OF LOVE POLYDOR ALBUM CUT/PLG	CATHY DENNIS
23	20	19	9	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	BOY KRAZY
*** HOT SHOT DEBUT ***					
24	NEW ▶		1	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	KENNY G/PEABO BRYSON
25	25	26	9	WELCOME TO MY LOVE MANHATTAN 44892/CAPITOL	RACHELLE FERRELL
26	17	16	13	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN
27	19	12	16	PASSIONATE KISSES COLUMBIA 74795	MARY-CHAPIN CARPENTER
28	23	17	26	A WHOLE NEW WORLD COLUMBIA 74751	PEABO BRYSON & REGINA BELLE
29	29	41	3	DON'T TAKE AWAY MY HEAVEN A&M 0240	AARON NEVILLE
30	30	42	5	THE BEST I EVER WAS MCA 54576	JOHN PAGANO
31	28	20	15	SOMEBODY LOVE ME REUNION 62463/RCA	MICHAEL W. SMITH
32	31	32	24	HEAL THE WORLD EPIC 74790	MICHAEL JACKSON
33	34	33	29	NEVER A TIME A LANTIC 87411	GENESIS
34	33	31	29	WHEN SHE CRIES RCA 62412	RESTLESS HEART
35	NEW ▶		1	I DON'T WANNA FIGHT VIRGIN 12652	TINA TURNER
36	41	50	3	SLEEPING SATELLITE EMI 50426/ERG	TASMIN ARCHER
37	32	27	17	ORDINARY WORLD CAPITOL 44908	DURAN DURAN
38	43	—	2	THAT'S THE WAY LOVE GOES VIRGIN 12650	JANET JACKSON
39	38	36	28	FAITHFUL EMI 50411/ERG	GO WEST
40	44	—	2	LOST IN YOUR EYES ARISTA 1-2521	THE JEFF HEALEY BAND
41	36	29	21	NO MISTAKES MCA 54554	PATTY SMYTH
42	37	39	27	I WILL ALWAYS LOVE YOU ARISTA 1-2490	WHITNEY HOUSTON
43	35	35	34	DO YOU BELIEVE IN US SBK 50-108/ERG	JON SECADA
44	NEW ▶		1	YOU READ ME WRONG MERCURY ALBUM CUT	LAUREN CHRISTY
45	40	30	19	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
46	NEW ▶		1	OFF THE GROUND CAPITOL 44924	PAUL MCCARTNEY
47	42	46	4	ALL THESE YEARS CJRB ALBUM CUT	SAWYER BROWN
48	39	43	6	BED OF ROSES JAMCO 864 852/MERCURY	BON JOVI
49	46	40	23	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
50	48	—	2	SOMEBODY TO LOVE HOLLYWOOD 64647	GEORGE MICHAEL AND QUEEN

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

Billboard's

PD of the week™

David Rimmer
WWDB Philadelphia



HOW DOES A TALK station go from 11th to second place in the market in just one week with few promotions and almost no marketing? For WWDB Philadelphia, the recipe for success was simple: Add one Rush Limbaugh and stir.

In addition to a 4.3-7.0 12-plus jump in the winter Arbitron book, the station had significant gains in every daypart: 3.8-5.7 in mornings, 4.5-7.6 in middays, 4.4-7.6 in afternoons, and 5.4-7.5 in nights.

After years of holding out against syndicated talkers, PD David Rimmer finally broke down, shortened the other hosts' shifts, and added Limbaugh in middays last September. That move sparked an immediate and very negative reaction in the City of Brotherly Love, including a series of hate calls from listeners.

"The reaction to putting Rush on was so powerful that I almost expected to take a hit in the first book," says Rimmer. "Philadelphia is very parochial, and our core listeners didn't like their favorite [hosts] being pared back for some guy from out of town, no matter who he was. I got a barrage of letters from people questioning everything from my programming ability to my heritage. I called them all back and told them, 'Just try it.'"

That encouragement, coupled with the visibility Limbaugh already enjoyed as a result of his television show and the media coverage he's attracted, particularly during the Presidential campaign, added up to just enough of a curiosity factor that people did tune in and—much to Rimmer's relief—they stayed tuned.

Rimmer's decision to add a syndicated show, while clearly a pre-emptive strike against any potential competition, was not an easy choice, and he says there are no plans to pick up any other syndicated programming. "We have the resources and talent to do local talk radio and... as long as we have the wherewithal to do it, we will."

The station's only real format competition is all-news KYW (7.0-8.1), which would seem to leave a large hole for another talker, but Rimmer notes, "The problem that any potential competitor will find is [that] this is a parochial city and we do have the local talk radio stars tied up. I don't know where people would go to create another talk station."

WWDB stands out in the talk radio world not only because it is an FM station, but because it has been doing the format on FM for 18 years. Like many industry pundits, Rimmer believes FM talk is a format for the future but thinks its growth will be slow. "It's the format with the most potential, but I think it will grow very slowly because it's a big leap to take a quality signal and not do with it what everyone thinks should be done, which is music," Rimmer says. "So many operators of FM stations... don't

understand the power and longevity of talk."

In addition to Limbaugh's influence, Rimmer says WWDB was helped in the book by the fact that "it was one of the hottest times for talk radio imaginable because of the issues being brought up by the new administration. There were a lot of controversial things going on in Washington and locally."

There was also a heightened visibility for talk radio, according to Rimmer. The mainstream media became interested in the format, which resulted in "people not only listening to talk radio, but also talking about talk radio."

With the exception of Limbaugh in middays, the station's lineup consists of market veterans: morning man Paul W. Smith, 9 a.m.-noon host Susan Bray, 18-year vet Irv Homer in afternoons, followed by financial host Harry Gross, Dr. Jim Corea's health and fitness show, and late-night host Bernie Herman. On Friday afternoon, the station programs its only music show, Sid Mark's "Friday With Frank" Sinatra show, which has been heard on the station for 38 years.

Rimmer takes great pains to recycle Limbaugh listeners into other dayparts through cross-promotions. In the last phase of the book, the station ran a promotion in which listeners could win a limousine trip to New York to see a taping of Limbaugh's TV show. That promotion was tied to listening to Limbaugh's morning update.

Other than that, the station does few promotions and only a bit of print and cable advertising. The lack of promotion stems from Rimmer's wariness of "anything that seems contrived or obvious... We try to capitalize on the thing we do best, which is talk radio," he says.

The station also capitalizes on any opportunity it has to make, rather than just report, the news, such as landing exclusive interviews with people involved in the major news stories. Rimmer modestly says, "A combination of good luck and good booking has produced some opportunities for us, which we've taken advantage of."

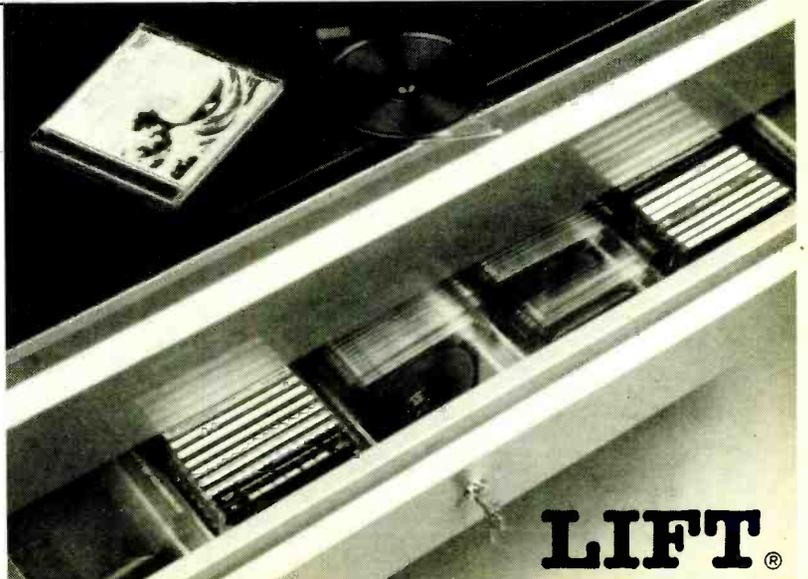
Another element of the station's success, according to Rimmer, is its ability to give listeners access to the newsmakers. "We've always prided ourselves on not only giving people a platform, but giving them an opportunity to speak to people who are in the news," he says.

Rimmer began his career in 1976 as a request line operator at WXL0 New York (now WRKS), then moved to a desk assistant position at sister WOR. He later became John R. Gambling's first producer at WOR at the age of 17. After promotions to producer and senior producer, he left WOR in 1981 for NBC Talknet. The next stop was rival ABC Radio Network, where he worked as East Coast operations manager for talk radio, and PD for talk programming. He joined WWDB as PD in 1990. **PHYLLIS STARK**

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Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 93 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. AGO	WKS. ON CHART	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	6	★ ★ ★ NO. 1 ★ ★ ★ LIVIN' ON THE EDGE GET A GRIP	6 weeks at No. 1 ◆ AEROSMITH Geffen
2	2	2	9	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
3	3	4	8	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
4	4	5	9	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
5	6	8	9	PLUSH CORE	◆ STONE TEMPLE PILOTS Atlantic
6	8	12	4	THE HUNTER MUDDY WATERS BLUES-A TRIBUTE TO MUDDY WATERS	PAUL RODGERS Victory/PLG
7	7	9	10	ROOSTER DIRT	◆ ALICE IN CHAINS Columbia
8	9	6	17	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
9	11	28	3	EAT THE RICH GET A GRIP	AEROSMITH Geffen
10	18	19	6	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
11	14	18	9	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS Giant
12	5	3	10	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER Atlantic
13	16	34	3	SISTER OF PAIN EXPOSED	◆ VINCE NEIL Warner Bros.
14	NEW ▶	1	1	★ ★ ★ AIRPOWER/FLASHMAKER ★ ★ ★ CALLING TO YOU FATE OF NATIONS	◆ ROBERT PLANT ESPARANZA/ATLANTIC
15	21	23	4	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL Columbia
16	13	11	21	BLACK TEN	PEARL JAM Epic
17	12	10	14	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
18	10	7	12	PRIDE AND JOY COVERDALE/PAGE	◆ COVERDALE/PAGE Geffen
19	15	16	11	RUNNING ON FAITH UNPLUGGED	◆ ERIC CLAPTON Duck/Reprise
20	19	15	5	ANGRY TELL THE TRUTH	BILLY SQUIER Capitol
21	22	17	14	DOWN ON ME JACKYL	◆ JACKYL Geffen
22	25	25	6	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	◆ 4 NON BLONDES Interscope
23	17	14	9	SHAPE I'M IN ARC ANGELS	◆ ARC ANGELS DGC/Geffen
24	26	29	4	HATRED (A DUET) PHOBIA	THE KINKS Columbia
25	20	13	10	TONIGHT ADRENALIZE	◆ DEF LEPPARD Mercury
26	24	24	8	CRYIN' THE EXTREMIST	JOE SATRIANI Relativity
27	34	37	3	HONEST TO GOD GILROCK RANCH	BRAD GILLIS Guitar Recordings
28	23	21	8	SILENCE IS BROKEN DON'T TREAD	◆ DAMN YANKEES Warner Bros.
29	35	—	2	DOWN INCOGNITO PULL	WINGER Atlantic
30	29	36	5	EVERYBODY ANIMAL BAG	◆ ANIMAL BAG StarDog/Mercury
31	33	—	2	THE SIDEWINDER SLEEPS TONITE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. Warner Bros.
32	30	31	5	NOTHIN' TO LOSE ARCADE	◆ ARCADE Epic
33	32	32	5	IN THESE ARMS KEEP THE FAITH	◆ BON JOVI J&M/Capitol
34	NEW ▶	1	1	CUT ACROSS SHORTY UNPLUGGED... AND SEATED	ROD STEWART Warner Bros.
35	NEW ▶	1	1	BUSY BEE AMERICA'S LEAST WANTED	◆ UGLY KID JOE StarDog/Mercury
36	36	30	16	DON'T TEAR ME UP WANDERING SPIRIT	◆ MICK JAGGER Atlantic
37	39	38	3	SMOKE SMOKE	◆ DRIVIN'-N-CRYIN' Island/PLG
38	37	27	16	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. Warner Bros.
39	NEW ▶	1	1	ANYWHERE BUT HERE DYNAMITE MONSTER BOOGIE CONCERT	RAGING SLAB Def American/Reprise
40	38	39	5	HARBOR LIGHTS HARBOR LIGHTS	◆ BRUCE HORNSBY RCA

○ 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	4	31	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	4	31	EVEN FLOW TEN	◆ PEARL JAM Epic
2	5	3	17	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
3	1	2	19	JEREMY TEN	◆ PEARL JAM Epic
4	3	1	3	PULL ME UNDER IMAGES AND WORDS	◆ DREAM THEATER Atco/EastWest
5	4	7	12	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES Def American/Reprise
6	6	5	14	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EM/ERG
7	—	10	34	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES Def American/Reprise
8	9	—	14	ALIVE TEN	◆ PEARL JAM Epic
9	8	—	2	CARRY ON WAYWARD SON BEST OF KANSAS	KANSAS Epic
10	—	6	7	MORE THAN A FEELING BOSTON	BOSTON Epic

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Children's Media Net's KidStar Is Rising Seattle Co. Bows 24-Hour Service On Local Station

LOS ANGELES—Seattle-based Children's Media Network's Friday (14) launch of KidStar Radio on KKDZ Seattle will mark the beginning of a new 24-hour children's radio network. But don't expect to see many more affiliates for quite some time.

Co-founder and president Bill Koenig says he wants to test the format in Seattle before embarking on a nationwide search for affiliates, as Children's Satellite Network did with rival network Radio AAHS in Minneapolis.

KidStar Radio, targeted toward children ages 3 to 12, will program a mix of several music genres, along with talk shows, storytelling, sound effects, and cartoonish voices.

"This is full-service radio for kids," says KidStar co-founder, executive VP/GM Bob Day. "Aside from music, we'll offer news, sports, weather, talk, and whatever else kids are interested in."



KIDSTAR

RADIO JUST FOR KIDS

To find out exactly what kids are interested in, Koenig and Day, along with Jodell Seagrave and Mary Elder, conducted extensive study with children between the ages of 3 and 12.

As for the music on KidStar, Day says, "Each hour we'll have 25% hit music and the balance will be [an] eclectic mix. Kids are interested in everything from oldies to Disney stuff to country and classical. They're not in a musical box yet."

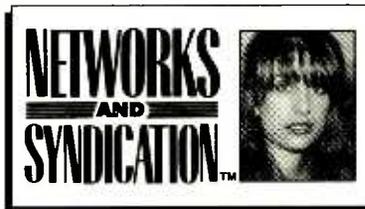
Children will be directly involved with the station through the KidStar Phone, which only KidStar members can use. Listeners can call the number to give their opinions and ask questions, which frequently will be used on the air. The phone line also will offer information on movie listings, neighborhood activities, and station promotions.

"This is not conventional radio," says Koenig. "We've created two-way radio with our interactive telephone system."

By the end of the year, the KidStar computer network will connect listeners to other listeners, according to Koenig. Applications may include bulletin boards, classified ads, encyclopedias, entertainment listings, and games.

Another extension of the network is a monthly, glossy magazine that will be sent to KidStar members. Eventually, Children's Media Network will charge \$12.50 per year for a subscription.

Koenig sees the membership club as a key part of KidStar Radio. Since Arbitron doesn't survey people under 12 years old, the membership serves as a way to show advertisers how many listeners the station has. Membership



by Carrie Borzillo

also helps the children feel like an important part of the station. According to Koenig and Day, 1,000 kids have signed up as members so far.

On the advertising front, KidStar Radio has five major sponsors lined up. McDonald's, Nordstrom, Microsoft, Bartell Drugs, and Washington Mutual have committed to one year or more of advertising so far.

The lineup hasn't been finalized yet, but former KKDS Salt Lake City jock Scott Durran is doing middays. Rick

Scott, formerly with crosstown KJR, is the PD.

AROUND THE INDUSTRY

More magazines are getting into the syndication business. Global Satellite Network launched the hourlong "Rolling Stone's One On One" April 25 in conjunction with Rolling Stone magazine. WXRK (K-Rock) New York jock Vin Scelsa is the host. Additionally, CBS Radio Networks will debut the one-minute daily "Marshall Loeb On Business" May 26. Loeb is managing editor of Fortune magazine.

Westwood One will broadcast from the 10-day country extravaganza "Country Takes Manhattan" May 19-22. Also, WW1's 90-second country show will debut as "Inside Country," not "Country Star Tracks" as previously reported.

(Continued on page 85)

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	2	10	4	★ ★ ★ NO. 1 ★ ★ ★ WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	1 week at No. 1 ◆ DEPECHE MODE Mute/Sire/Reprise
2	1	1	5	REGRET REPUBLIC	◆ NEW ORDER Qwest/Warner Bros.
3	4	3	6	CURSED FEMALE PORNO FOR PYROS	◆ PORNO FOR PYROS Warner Bros.
4	6	4	5	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL Columbia
5	10	14	5	CREEP PABLO HONEY	◆ RADIOHEAD Capitol
6	5	6	7	IS IT LIKE TODAY? BANG!	◆ WORLD PARTY Ensign/Chrysalis/ERG
7	3	2	9	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
8	7	5	7	JUMP THEY SAY BLACK TIE WHITE NOISE	◆ DAVID BOWIE Savage
9	13	24	4	CAN'T DO A THING (TO STOP ME) SAN FRANCISCO DAYS	◆ CHRIS ISAAK Reprise
10	9	8	7	BEING SIMPLE PAIN MAKES YOU BEAUTIFUL	◆ THE JUDYBATS Sire/Warner Bros.
11	21	29	3	MY NAME IS MUD PORK SODA	◆ PRIMUS Interscope
12	11	16	6	PLUSH CORE	◆ STONE TEMPLE PILOTS Atlantic
13	15	25	3	METAL MICKEY SUEDE	◆ SUEDE NuDe/Columbia
14	16	27	3	CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	◆ UB40 Virgin
15	14	19	5	LOVE IS STRONGER THAN DEATH THE DUSK	◆ THE THE Epic
16	NEW ▶	1	1	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
17	NEW ▶	1	1	RUNAWAY TRAIN GRAVE DANCERS UNION	SOUL ASYLUM Columbia
18	22	—	2	SHE KISSED ME SYMPHONY OR DAMN	◆ TERENCE TRENT D'ARBY Columbia
19	20	—	2	STEP IT UP CONNECTED	◆ STEREO MC'S Gee Street/Island/PLG
20	NEW ▶	1	1	COUNTRY AT WAR HEY ZEUS!	◆ X Mercury
21	NEW ▶	1	1	SLOW DOG STAR	BELLY Sire/Reprise
22	NEW ▶	1	1	NOTHINGNESS STAIN	◆ LIVING COLOUR Epic
23	17	20	8	COME UNDONE DURAN DURAN	◆ DURAN DURAN Capitol
24	28	26	3	THE SIDEWINDER SLEEPS TONITE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. Warner Bros.
25	23	23	6	SWEET HARMONY CONSCIENCE	◆ THE BELOVED Atlantic
26	NEW ▶	1	1	THE RAIN CRUSH	◆ CRUSH EastWest
27	12	13	8	THE RIGHT DECISION PERVERSE	◆ JESUS JONES SBK/ERG
28	26	22	14	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
29	8	7	8	LOS ANGELES FRANK BLACK	◆ FRANK BLACK 4.A.D./Elektra
30	25	30	7	DRUMS OF HEAVEN EARTH AND SUN AND MOON	MIDNIGHT OIL Columbia

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

WINTER '93 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'92	Sp	Su	Fa	W	Call	Format	'92	Sp	Su	Fa	W
NORFOLK, VA.—(33)													
WOWI	urban	9.6	12.7	12.6	10.9	11.2	WGLD	adult std	1.2	4	8	1.3	1.0
WCMS-AM-FM	country	8.1	6.8	7.2	8.0	8.3	WSOC-FM	country	7	9	9	—	1.0
WG-FM	country	4.5	4.5	7.0	6.2	7.8	JACKSONVILLE, FLA.—(50)						
WFQG	AC	7.8	7.6	7.8	7.1	7.6	WQIK-FM	country	13.2	12.8	11.0	10.4	13.1
WNOR-AM-FM	album	6.4	7.7	7.3	6.4	7.1	WEJZ	AC	7.4	9.1	7.1	9.2	7.8
WNIS	N/T	3.1	3.9	3.0	5.1	4.8	WROO	country	7.3	6.9	6.8	8.7	7.3
WKOC	AC	3.0	2.2	2.8	2.6	4.6	WAPE	top 40	9.7	9.1	10.3	6.1	6.6
WAFX	cls rock	4.4	4.8	5.4	3.8	3.7	WOKV	N/T	4.6	2.0	3.0	4.8	6.6
WVZ	top 40	4.9	4.0	4.3	5.4	3.6	WQXL	oldies	5.3	6.1	5.8	4.2	6.3
WVDE	AC	5.8	7.9	5.3	4.6	3.5	WFYV-FM	album	6.9	7.5	8.2	6.9	5.8
WLTY	oldies	4.6	4.3	4.4	3.7	3.3	WIVY	AC	4.7	7.5	6.0	6.5	5.4
WMYA	urban	4.6	4.3	4.4	3.7	3.3	WHJX	urban	4.9	4.8	5.8	5.2	4.7
WVXN	AC	6.4	5.9	4.7	3.8	3.0	WSVE	religious	2.6	2.1	2.3	3.2	3.1
WVYK	urban AC	3.6	2.2	1.9	4.8	3.0	WVIA	cls rock	2.3	2.2	3.0	3.8	2.8
WJQI-AM-FM	AC	5.5	4.3	5.1	4.6	2.6	WVBY	urban AC	2.4	2.3	3.0	1.5	2.8
WBSK	urban AC	1.2	2.1	1.2	1.6	2.3	WVBT	urban	2.2	3.8	1.8	1.9	2.5
WPCE	religious	2.4	1.7	1.9	2.0	2.0	WVGL	religious	1.4	1.7	1.9	2.2	1.3
WBSK-FM	urban AC	5	1.0	5	8	1.6	WVZ	urban	1.2	9	1.2	1.1	1.2
WTAR	N/T	1.8	2.0	1.7	2.5	1.4	OKLAHOMA CITY—(52)						
WOCK	oldies	8	8	4	6	1.0	KXXY-AM-FM	country	17.4	17.8	18.8	18.8	19.5
WKEZ	easy	8	4	5	6	1.0	KFYO	top 40	10.9	9.6	10.1	11.1	11.5
SALT LAKE CITY—(36)													
KSFI	AC	8.9	8.4	10.0	12.1	12.7	KEBC	country	7.2	8.8	10.3	8.1	10.8
KNAT	country	10.4	12.9	12.1	10.4	9.0	KTOK	N/T	6.9	7.4	8.8	7.1	7.8
KSOP-AM-FM	country	7.1	6.8	6.2	7.2	7.3	KATT	album	7.3	9.0	6.4	6.2	6.6
KSL	N/T	6.1	5.2	5.1	7.0	7.0	KMGL	AC	7.0	6.3	6.8	7.5	6.2
KLZY-AM-FM	cls rock	7.3	6.8	6.8	6.1	5.4	KRXO	cls rock	6.1	6.6	5.9	6.5	6.1
KUTQ	top 40	4.1	5.3	4.3	5.2	5.2	KOQL	oldies	4.3	5.1	3.9	4.8	5.3
KISN-FM	top 40	3.8	6.1	5.0	5.0	5.1	KYIS	top 40	3.8	2.8	3.2	2.1	3.9
KBER	album	6.9	6.0	5.0	5.5	4.9	KWY	easy	6.2	7.2	4.3	4.5	3.6
KXRR	modern	2.5	2.2	3.8	3.6	3.8	KNTL	religious	1.4	2.1	1.8	2.7	2.4
KVRI	AC	3.8	2.3	3.7	2.1	3.3	KOMA-FM	oldies	2.6	2.6	3.4	2.9	2.4
KALL-AM	N/T	2.4	2.4	2.3	3.8	3.1	KOCV	religious	1.3	1.0	1.0	1.4	1.3
KBZN	adult alt	2.5	2.5	2.3	2.4	2.9	KTNT	adult alt	1.7	1.3	1.6	1.9	1.3
KDYL	adult std	2.8	2.3	3.3	2.0	2.9	WVLS	sports	8	7	1.1	1.4	1.0
KALL-FM	oldies	2.3	2.8	2.8	2.2	2.6	BIRMINGHAM, ALA.—(53)						
KTKK	N/T	1.9	2.2	2.5	2.0	2.2	WZZK-AM-FM	country	17.6	17.9	16.7	20.0	18.4
KZHP	top 40	2.3	2.1	2.8	1.6	2.2	WENN	urban	11.3	8.6	9.3	8.8	10.9
KRSP	album	2.3	3.1	2.1	3.0	2.1	WZRR	cls rock	9.3	10.5	9.1	7.6	7.9
KMWB	AC	2.7	2.5	2.3	1.6	1.8	WAPI-FM	top 40	6.9	6.6	5.9	5.0	6.8
KUMT	album	2.3	1.9	1.6	1.6	1.8	WERC	N/T	7.0	6.8	6.0	5.5	6.4
KSOS	oldies	1.1	2.0	2.2	1.3	1.5	WMIJ	AC	8.6	8.6	9.6	8.0	6.3
KISN	AC	1.1	1.3	2	1.2	1.3	WDDL	oldies	1.8	2.2	2.0	4.0	5.9
KFAM	easy	1.3	1.0	1.0	1.5	1.2	WAPI	urban AC	5.9	5.3	3.7	4.8	5.3
CHARLOTTE, N.C.—(39)													
WSOC-FM	country	13.0	14.9	11.9	11.3	12.5	WATY	adult std	4.3	3.7	3.3	3.5	4.0
WPEF	urban	12.5	11.8	9.5	10.2	12.3	WDIC	religious	2.7	3.0	2.5	2.1	3.0
WTOR	country	6.8	7.0	8.7	7.7	9.1	WTUG	urban	3.3	3.9	3.5	3.6	3.8
WBT	N/T	7.0	6.7	7.6	8.1	8.1	WAGG	religious	3.1	3.4	3.9	4.1	2.6
WRFY	album	6.6	6.1	7.1	8.6	7.1	WLD	urban AC	2.1	2.7	2.2	2.1	2.1
WCKZ	top 40/rhythm	5.1	4.7	3.6	3.7	5.3	WZBQ-FM	top 40	1.6	1.7	1.8	2.3	1.8
WZC	AC	3.9	4.0	3.5	6.1	4.6	WIOX	sports	1.9	1.2	1.3	1.3	1.1
WVNC	AC	3.4	4.8	4.1	2.8	3.3	ALBANY, N.Y.—(54)						
WBT-FM	AC	5.4	5.7	6.2	5.3	4.4	WVNA-AM-FM	country	10.9	9.3	13.1	10.6	10.6
WVWG	oldies	3.4	4.8	4.1	2.8	3.3	WGY	AC	10.4	8.9	7.8	9.1	9.6
WVRC	album	3.6	2.7	2.8	3.4	2.3	WFLY	top 40	11.5	9.2	9.7	8.6	9.3
WVQQ	top 40	2.1	2.1	2.6	2.3	2.1	WKLI	AC	6.9	7.3	5.7	5.8	7.2
WVIT	religious	1.5	1.0	2.2	3.3	1.8	WROW-FM	AC	8.2	6.9	5.9	6.8	6.5
WVFX	country	1.6	1.7	1.8	1.3	1.1	WVYX	album	5.1	5.2	6.9	8.2	5.7
ORLANDO, FLA.—(42)													
WVKA	country	11.2	10.4	10.8	12.0	9.7	WVY-FM	oldies	4.5	5.8	4.3	5.8	3.8
WVHM	urban	9.5	8.9	9.0	9.5	8.3	WVQB-FM	cls rock	3.5	5.8	6.1	5.3	3.4
WVBO	N/T	7.7	7.2	7.8	8.9	7.9	WVQB	N/T	4.4	3.4	3.1	3.2	3.3
WDIZ	album	5.2	4.1	5.1	4.6	6.7	WVZQ	album	2.5	4.5	3.8	3.0	2.6
WVXL	top 40	5.3	4.9	5.5	5.0	6.4	WVBY	adult std	2.9	1.5	2.3	1.7	2.3
WVOM-AM-FM	AC	5.2	5.1	5.4	6.2	6.1	WVPT	N/T	2.2	2.6	2.3	1.6	2.2
WVLO	adult alt	3.4	3.4	3.9	3.6	5.8	WVEX	album	4	1.5	1.2	1.7	2.1
WVGF	AC	6.5	6.4	4.5	6.3	5.6	WVMI	adult std	1.0	1.2	1.6	2.5	2.0
WVMO	AC	5.0	5.9	4.8	4.6	5.6	WVRY-AM-FM	oldies	2.9	2.3	2.3	2.4	2.0
WVCL	oldies	4.1	5.4	4.7	6.0	5.1	WVROW	easy	1.5	1.2	1.5	1.3	1.5
WVNZ-AM-FM	N/T	2.6	2.7	2.5	2.6	4.8	WVUG-AM-FM	country	5	5	9	5	1.3
WVCFB	country	2.3	1.8	2.0	3.3	4.4	WVRA	adult	1.2	7	1.4	1.0	1.3
WVHT	cls rock	5.0	6.1	5.6	4.4	3.6	WVRL	adult alt	7	9	8	7	1.0
WVRI	AC	4.7	5.4	4.7	3.7	3.2	RICHMOND, VA.—(55)						
WVTLN-FM	religious	1.5	2.0	1.3	2.3	1.4	WVHK	country	10.8	14.0	11.6	12.7	13.8
WVZY	easy	1.3	1.1	1.2	1.0	1.3	WVCDX	urban	11.7	8.4	10.1	11.6	10.9
WVPCV	country	1.1	1.4	1.3	1.0	1.1	WVRA	easy	12.5	11.6	12.0	11.5	9.2
WEST PALM BEACH, FLA.—(48)													
WRMF	AC	9.4	9.9	10.7	9.6	9.0	WVTR-FM	easy	7.9	6.0	7.2	5.8	7.0
WEAT-FM	N/T	8.4	7.7	7.1	7.5	7.7	WVMB	AC	5.9	7.1	7.3	8.2	6.8
WIRK	country	6.1	7.5	6.6	6.7	6.2	WVRVQ	top 40	6.5	7.4	6.9	6.0	6.7
WVRL	easy	2.4	2.8	3.0	2.5	6.2	WVRLX	album	6.8	7.3	7.4	6.8	6.1
WVGR	album	5.2	5.3	5.0	5.8	5.0	WVGO	album	5.0	4.8	4.2	4.1	6.1
WVOV	top 40	3.3	3.4	4.1	3.6	3.9	WVPLZ	urban	7.5	6.7	8.6	6.1	6.0
WVED	urban	2.7	1.9	2.8	2.4	3.4	WVCK	oldies	4.5	5.0	5.0	4.7	3.1
WVLL	oldies	4.0	2.9	1.8	4.0	2.5	WVLE	N/T	1.5	1.7	1.3	2.2	2.5
WVPOW	top 40/rhythm	1.6	2.4	1.2	1.6	2.5	WVFT	religious	1.6	1.2	1.1	1.4	1.3
WVSH	album	2.4	2.3	1.8	1.9	2.4	WVSTK	adult std	4	3	—	—	1.2
WVZRR	album	2.7	2.3	2.5	2.0	2.4	WVXG	country	1.0	9	5	2.3	1.1
WEAT	easy	7	2.2	2.0	2.2	2.2	WVFX	cls rock	7	7	1.3	8	1.0
WKIS	country	1.5	2.2	1.6	2.5	2.1	HONOLULU—(56)						
WVMI	classical	1.1	1.7	1.8	1.3	2.1	KSSK-FM	AC	11.8	12.5	11.0	11.1	14.7
WVLE	adult alt	1.3	2.0	1.1	1.2	2.0	KSSK	AC	9.3	8.4	9.6	10.6	9.7
WVYF	urban	1.8	8	1.6	1.5	2.0	KQMQ-AM-FM	top 40	7.4	9.6	7.8	6.7	9.0
WVHT	urban AC	2.4	1.9	2.4	2.2	1.7	KIKI-FM	top 40/rhythm	10.0	11.1	10.3	9.6	8.4
WVOD	N/T	1.8	1.7	2.7	2.4	1.7	KUMU-FM	easy	9.5	9.8	6.5	7.7	7.2
WVBT	N/T	5	—	—	2.1	1.6	KCCN-FM	Hawaiian	9.9	6.7	9.2	7.2	6.2
WVLYF	AC	2.											

Single Reviews

EDITED BY LARRY FLICK

POP

► **STING** *Fields Of Gold* (3:40)
PRODUCERS: Hugh Padgham, Sting
WRITER: Sting
PUBLISHER: Blue Turtle, ASCAP
A&M 8111 (c/o PGD) (cassette single)

Second single from the Stingster's acclaimed "Ten Summoner's Tales" is a deeply alluring ballad with atmosphere to burn. Impeccably produced, it features a strong seductive vocal (and nice harmonica strains) from Sting, as well as lovely harp-like acoustic guitar figures from band mate Dominic Miller. Among the most distinctive and beguiling songs the man has written, it's sure to earn a powerful multiplatform reception, and thereby steal a few million hearts.

► **L.L. COOL J** *Pink Cookies In A Plastic Bag Getting Crushed By Buildings* (no timing listed)
PRODUCER: Marley Marl
WRITERS: J.T. Smith, M. Williams
PUBLISHERS: Def Jam/LL Cool J/EMI-April/Marley Marl, ASCAP
Def Jam/Columbia 5193 (c/o Sony) (cassette single)

Second single from J's fab "14 Shots To The Dome" is a low-key hip-hop ditty, with an irresistible hook and lighthearted words. Head-bobbin' beats, a cute, sing-along chorus, and J's meticulous phrasing makes this an easy add at top 40 and urban formats.

► **PATTY SMYTH** *I Should Be Laughing* (4:29)
PRODUCER: Roy Bittan
WRITERS: P. Smyth, G. Burnick
PUBLISHER: not listed
MCA 2638 (c/o Uni) (cassette single)

Third single from Smyth's gold-selling eponymous album is a white-knuckled rock ballad. Easygoing acoustic strumming is an effective, pillowy pad between her gritty and evocative delivery and a prominent back-beat. Programmers who found "Sometimes Love Just Ain't Enough" compelling will want to tap into this one immediately.

► **JENNI MULDAUR** *Boomerang* (3:52)
PRODUCER: Russ Titelman
WRITERS: J. Muldaur, S. Mathews, B. Miller
PUBLISHERS: Warner-Tamerlane/Little Realia/Sound Mind & Body/Hang On To Your Publishing/Bug/Miching Mallecho, BMI
Warner Bros. 18497 (cassette single)

Muldaur is blessed with an abundance of pixie charm, as proven on this bright and sunny entry from her delightful self-titled album. The chorus from this pop/rock single will seep permanently into your brain before the song's close, and have you twisting and gyrating with glee by the guitar solo. A pure pop pleasure that needs a fair shake at top 40 and AC formats.

► **WORLD PARTY** *Is It Like Today?* (3:36)
PRODUCER: Karl Wallinger
WRITER: K. Wallinger
PUBLISHER: PolyGram International, ASCAP
Ensign/Chrysalis/ERG 04694 (CD single)

This lovely single is a wisp of a pop song that belies its complex construction and production. Listeners might enjoy picking out the various influences that crop up here, and since the track has been edited to a radio-friendly size, programmers would do well to make it easily available on the dial—it promises to fit in much the way 10,000 Maniacs do on top 40 and commercial alternative.

► **CATHY DENNIS** *Moments Of Love* (3:55)
PRODUCERS: Shep Pettibone, Cathy Dennis
WRITERS: C. Dennis, T. Britten
PUBLISHER: not listed
Polydor 899 (c/o PLG) (cassette single)

The strongest tune from Dennis' overlooked "Into The Skyline" set is finally released, bolstered by a healthy plug on Fox-TV's "Beverly Hills 90210." Dennis offers an exquisite performance, while dance music cohort Shep Pettibone shows his softer side with an arrangement warmly reminiscent of Dionne Warwick's tenure with Bacharach & David. Here's a chance for pop and AC tastemakers to show their muscle—don't blow it.

► **JUDE COLE** *Worlds Apart* (3:54)
PRODUCERS: Jude Cole, James Newton Howard
WRITERS: J. Cole, R. Aniello
PUBLISHERS: EMI-Blackwood/Coleision/Mike Curb, BMI
Reprise 18509 (c/o Warner Bros.) (cassette single)

Once again, Cole is the picture of pop perfection on this acoustic-anchored pop/rocker that is a feast for fans of rich harmonies and a lively, hand-clapping chorus. Tune is a rollicking entree into the summer, and sounds best on a crowded beat, cranked to peak volume.

► **THE JUDYBATS** *Being Simple* (no timing listed)
PRODUCER: Kevin Moloney
WRITERS: J. Heiskell, The Judybats
PUBLISHER: Reach-Around, BMI
Sire 18543 (c/o Warner Bros.) (cassette single)

After a stint on Billboard's Modern Rock Tracks chart, band makes a bid for top 40 acceptance. It stands a terrific chance of success with this melodic, mostly acoustic construction and a strong vocal performance. Toad The Wet Sprocket made the crossover, and these folks easily could be next.

R & B

► **SADE** *Feel No Pain* (3:45)
PRODUCER: Sade
WRITERS: Adu, Hale, Matthewwan
PUBLISHERS: Angel/Sony/Sony Tunes, ASCAP
REMIXER: Nellee Hooper
Epic 74903 (c/o Sony) (cassette single)

A luscious slow jam from Sade's delicious "Love Deluxe" collection is, by far, the album's most accessible cut. A creative shuffle beat is embellished with subtle and bluesy guitar picking and steamy keyboard passages. Of course, Sade's unique voice is the focal point at all times. Nellee Hooper's remix takes the song in a harder, more street direction, which should bring a younger audience to the party.

► **MICA PARIS** *I Wanna Hold On To You* (5:10)
PRODUCER: Narada Michael Walden
WRITERS: N.M. Walden, M. Paris, S.J. Dakota
PUBLISHERS: Gratitude Sky, ASCAP; Warner-Chappell/Unichappell, BMI
REMIXERS: S&P Jervier, Absolute
Island 6774 (c/o PGD) (cassette single)

The unmistakable style of producer/

NEW & NOTEWORTHY

► **JORDY** *Dur Dur D' Erte Bebe (It's Tough To Be A Baby!)* (3:23)
PRODUCER: Claude Lemoine
WRITERS: P. Cierget, A. Maratrat
PUBLISHER: Gavroche, SACEM
Columbia 658373 (c/o Sony) (cassette single)

Here's an artist who can make the members of Kris Kross look like old fogies. Five-year-old rapper/singer from France has topped the charts in almost every country in the free world (and a few that aren't). The concept is simple: Jordy chirps and rhymes in French about the rigors of childhood over a bouncy pop/dance beat. Top 40 pundits who regularly indulge in wacky novelty items will be salivating after the first chorus. Brace yourself for the album "Pochette Surprise (Surprise Package)."

► **LONI CLARK** *Rushing* (6:50)
PRODUCERS: Lem Springsteen, Jon Ciafone
WRITER: L. Springsteen
PUBLISHERS: Moody Black Keys/A. Frank Luz, BMI
REMIXERS: Lem Springsteen, Jon Ciafone
Nervous 20048 (12-inch single)

Kinetic twirl into disco-diva arena is being heralded by club DJs at home and abroad; and now it is time for crossover radio programmers to climb aboard, too. Clark has serious star-power, belting like a young Martha Wash amid a plethora of clicking beats and roof-raising gospel backing chants. Producers Lem Springsteen and Jon Ciafone live up to the promise of early records by kicking credible dance vibes that are balanced with a slick pop sheen. Contact: 212-730-7160.

songwriter Narada Michael Walden surrounds Paris, inspiring one of her lighter, more relaxed performances in a while. Her diehard fans will balk at the commercial tone of this midtempo R&B shuffler, but it has the juice to swiftly glide up the charts—and it is numerous notches above almost any other slice of diva fodder for sale. From the "Whisper A Prayer" set.

► **HERE & NOW** *Are You Ready* (3:51)
PRODUCERS: Eric "Quicksilver" Johnson, Alan Blake
WRITERS: D.D. Patterson, W. Jackson, E. Johnson, A. Blake
PUBLISHERS: WB/Third Stone From The Middle/Positive Action Creators/Blackdoor/Major Damage, ASCAP
Third Stone/Atlantic 5029 (cassette single)

Slinky, scratch-happy hip-hop beats are the foundation for a trade-off of unison rapping and soulful singing. Nothing new or innovative here; just the kind of lighthearted Romeo posturing that consumers and urban programmers apparently can't get enough of.

► **RUDEBOYS** *Miss You So Much* (4:10)
PRODUCERS: Lary Marcus, Jim Salamone
WRITER: L. Marcus
PUBLISHER: Rude News, BMI
Atlantic 5009 (cassette single)

Nothing vaguely rude about the boys here; this tune is simply a cushiony R&B love song about missing a loved one. The gymnastic lead vocal is direct and to the point.

COUNTRY

► **RESTLESS HEART** *We Got The Love* (2:48)
PRODUCERS: Josh Leo, Restless Heart
WRITERS: S. Bogard, R. Giles
PUBLISHERS: WB/Rancho Bogardo, ASCAP; Great Cumberland/Diamond Struck/Patenrick, BMI
RCA 62510 (c/o BMG) (7-inch single)

A simple, straightforward tribute elevated by driving vocal harmonies and a throbbing beat.

► **JOHN ANDERSON** *Money In The Bank* (3:15)
PRODUCERS: James C. Stroud, John Anderson
WRITERS: J. Jarrard, B. DiPiero, M.D. Sanders
PUBLISHERS: Alabama Band/MCA, ASCAP, American Made, BMI
BNA 62443 (c/o BMG) (7-inch single)

Paced by a humorous and heavily played video, this easygoing love note should take Anderson to the chart top again.

► **TIM RYAN** *Love On The Rocks* (3:21)
PRODUCER: Richard Landis
WRITERS: R. Samoset, C. Cannon
PUBLISHERS: WB/Samsonian, ASCAP; Taste Auction/Copyright Management, BMI
BNA 62480 (c/o BMG) (7-inch single)

Ryan is a passionate vocalist who deserves better songs than he's gotten lately. This one, for example, has a sharp enough hook, but the rest is filler.

► **BOY HOWDY** *A Cowboy's Born With A Broken Heart* (3:46)
PRODUCER: Chris Farren
WRITERS: J. Steele, C. Farren
PUBLISHERS: Farrenuff/Full Keel/Curb, ASCAP; Farren-Curis/Mike Curb, BMI
Curb 1038 (7-inch single)

Among an excess of cowboy songs, this one has considerable merit. Its bittersweet tone and thought-provoking images give it staying power.

DANCE

► **BILLY IDOL** *Heroin* (6:17)
PRODUCER: Robin Hancock
WRITER: L. Reed
PUBLISHERS: Oakfield Avenue/Screen Gems-EMI, BMI
REMIXERS: Robin Hancock, Tony Garcia, Guido Orsonio, Ian Ion & TBM
Chrysalis/ERG 24826 (c/o CEMA) (12-inch single)

Rebel-yeller dabbles in techno colors on this caustic peek into Idol's much-ballyhooed "Cyberpunk" opus. He weaves a spooky incantation from Patti Smith's "Gloria" into a clenched-toothed reading of the Velvet Underground classic. Though Idol's rock following initially may grimace at his rave musings, his penchant for caustic sounds and frenetic rhythms makes this track ring remarkably true. Do not miss Tony Garcia's slammin' remix.

► **DEBBIE GIBSON** *Free Me* (7:36)
PRODUCERS: Carl Sturken, Evan Rogers, Deborah Gibson
WRITER: not listed
PUBLISHER: not listed
REMIXERS: E-Smoove, Ralphie Rosario, Dewey B. Barry, Gustamacho, Scott Christian
Atlantic 2001 (12-inch single)

While popsters ponder "Shock Your Mama," club punters are served a set of astute house mixes of this contagious disco gem from Gibson's underappreciated "Body Mind Soul" collection. Her matured voice works extremely well against E-Smoove's thick beats and Ralphie Rosario's underground bass lines. A tight edit of either producer's mix may revive interest at crossover radio.

► **ANTHONY SICUSO** *Use Your Imagination* (6:30)
PRODUCERS: Nicky Siano, Jeff Bernstein, David X, Anthony Siculo
WRITER: A. Siculo
PUBLISHER: not listed
XES 222 (12-inch single)

After banging around the East Coast club scene for a minute or two, Siculo issues a single with the potential for a national hi-NRG breakout. The title is laid over a fast and percussive beat-base like a seductive mantra. The arrangement is awash with techno-colored synths and odd sound effects. Check it out. Contact: 212-307-9496.

► **NOKKO** *I Will Catch U* (6:12)
PRODUCER: Towa Tei
WRITERS: Nokko, T. Brinkhurst, R. Blue, T. Tei
PUBLISHERS: Shinko/KLBIZ, JASRAC, EMI-Virgin/Towa Tei, ASCAP
REMIXERS: Ian Appell, DJ Digit, DJ EFX, Marc "Funkyman" Paley
Epic 5165 (c/o Sony) (12-inch single)

You can run, but can you really hide? That's the question facing this Japanese ingenue, who often is lost in a sea of fine deep-house remixes that have very little to do with her or the original song. Both mixes have marginal appeal. Dub-happy DJs will dig Ian Appell's "More Than Enough" version.

► **STEEL VAGINA FEATURING JOHNNY MORALES** *Is Elvis Presley Jesus Christ?* (no timing listed)
PRODUCER: Johnny Morales
WRITER: J. Morales
PUBLISHERS: Morales/Marsan, ASCAP
Mega-Tech 106 (c/o Megatone) (12-inch single)

Provocative record is an fun derivative of L.A. Style's "James Brown Is Dead," though this one is equipped with a more assaulting array of keyboard noises and a catchier hook. Wisely, a softer version is added for possible pop radio and mainstream club play. A total blast. Contact: 415-621-7475.

AC

► **FERNANDO SAUNDERS** *Come A Little Closer* (4:36)
PRODUCERS: Fernando Saunders, Daniel Abraham
WRITERS: F. Saunders, F. Beghe
PUBLISHER: Geffen Music/Brace Music, ASCAP, EMI Blackwood, Kessasongs, BMI
A&M 8139 (c/o PGD) (CD single)

This tune contains a sweet surprise: Its standard pop/R&B ballad intro swings suddenly into an upbeat track. Saunders offers a skillful vocal turn in a dynamic setting of soft guitar lines and strong percussion. Filled with AC and pop promise.

► **ROSANNE CASH** *The Wheel* (4:20)
PRODUCERS: John Leventhal; Rosanne Cash
WRITER: R. Cash
PUBLISHERS: Chelcat/Bug, BMI
Columbia 74919 (c/o Sony) (cassette single)

Few can indulge in heartbreak with Cash's poetry and intensity. Sparkling title track to her current album starts with rambling guitar and keyboard riffs that nicely balance Cash's typically sullen voice. When you're past the near-perfect lyrics, dive into the song's complex melody and crisp production. A lovely choice for AC and country play.

ROCK TRACKS

► **ROBERT PLANT** *Calling To You* (4:26)
PRODUCERS: Chris Hughes, Robert Plant
WRITERS: R. Plant, C. Blackwell
PUBLISHER: not listed
Es Paranza/Atlantic 5082 (cassette single)

Rich, splendidly resounding opening salvo from Plant's exceptional "Fate Of Nations" album, the pealing vocalist eclipses all emulators with a powerful percussion-studded performance that features a magnificently atmospheric guitar/violin faceoff between band mates Kevin Scott MacMichael and Francis Dunnery and classical fiddle maverick Nigel Kennedy. In sum, this is drama, sinew, and sonic pow as only a seasoned evergreen could invent. A guaranteed dashboard pounder.

► **ANTHRAX** *Only* (4:13)
PRODUCERS: Dave Jerden, Anthrax
WRITERS: C. Benante, S. Ian, J. Bush, Bello
PUBLISHERS: NFP/Zomba, ASCAP
Elektra 64637 (cassette single)

Headbangers stomp onto Elektra with ferocious throwdown that is densely layered with ripping guitars and thundering drums. Ample use of air-punching chants renders this instant arena-rock favorite. Will sound hot on album-rock airwaves, with the likelihood of a top 40 crossover looking brighter by the minute.

► **JELLYFISH** *New Mistake* (4:03)
PRODUCERS: Athby Galuten, Jack Joseph Puig, Andy Sturmer, Roger Manning
WRITERS: A. Sturmer, R. Manning
PUBLISHERS: EMI Virgin Music/Little Green Appletoons, BMI; EMI Virgin Music/Sunshine Suicide Songs, ASCAP
Charisma/Virgin 12786 (CD promo)

Single's filtering of Beatles through ELO with a kind of '50s rock'n'roll sway gives it enough muscle to chip its way in at album-rock radio. Pop-leaning alternative programmers also may want to lend an ear. Though pace lags a bit, crystal-clear production adds to the track's pleasantly light, poppy sound.

► **PHISH** *The Wedge* (4:07)
PRODUCER: not listed
WRITERS: T. Anastasio, T. Marshall
PUBLISHER: Who Is She? Music, BMI
Elektra 8768 (CD promo)

Mellow rock track with emphasis on prominent, easygoing harmonies and rolling, varied percussion. Nice, loose interplay between jazz-leaning guitar and organ. A description of Phish or the Grateful Dead? Album-rock programmers, you be the judge.

► **CLINCH** *Everything* (no timing listed)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Daemon 71 (7-inch single)

Intense alternative-rock act, formerly known as the Ellen James Society (the last original member, Cooper Seay, has left the lineup), continues to fashion raw, guitar-driven melodies around clever and intelligent lyrical prose. Steady midtempo beat, nimble riffs, and Chris McGuire's heartfelt vocals deserve a welcome home at college and modern-rock radio. However, nothing beats seeing 'em live. Contact: 404-373-5733.

RAP

► **ABOVE THE LAW** *Above The Law* (4:10)
PRODUCER: Cold 187um
WRITERS: Cold 187um, K.M.G., Go Mack, 2Pac, Money "B"
PUBLISHERS: Dollaz N Sense Muzick/Phront Street/Pimp Clinic Music/Macadamia Nuts Muzick/Bridgeport Music, Inc./Rubberband Music/Rightsong Music/Ghetto Gospel Music/Styletron Music, BMI
Ruthless 6124 (CD single)

Coolly funky intro rolls into a framework of funky beats and varied vocal trade-offs. Production here is wise, fleshing out the track with a lush construction of funk-oriented guitars and sweet female backing vocals. Lyrically tough and, on the whole, pleasing to the ears.

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.

WINTER '93 ARBITRONS

(Continued from page 83)

Call	Format	'92	Sp	'92	'92	'93
WTPA	album	10.6	6.3	7.3	7.1	8.5
WRVY	AC	4.1	7.0	10.5	9.5	7.6
WWKL	oldies	7.4	6.4	6.2	5.8	5.1
WIMX-FM	AC	5.9	5.9	4.0	3.7	4.2
WROZ	AC	2.7	3.8	3.7	3.2	3.8
WHYL-FM	country	4.2	4.1	2.8	2.1	3.6
WHYL	adult std	5.4	3.5	3.9	4.2	3.2
WQXA-FM	top 40	4.1	5.1	6.6	3.0	2.4
WLBR	AC	2.4	3.8	2.6	1.5	2.3
WDAC	religious	1.4	1.0	1.2	6.1	1.8
WHTF	cls rock	2.1	1.8	1.7	1.2	1.8
WARM-FM	AC	1.4	1.5	1.9	1.9	1.7
WCMB	N/T	5	1.8	1.7	2.9	1.2
WYCR	top 40	1.0	1.3	1.1	9	1.1
WQIC	top 40	1.5	7	1.0	9	1.0
WWII	religious	1.2	1.6	—	8	1.0

OMAHA, NEB.—(75)

KQKQ	top 40	12.7	11.3	10.6	9.8	11.7
KFAB	N/T	13.1	8.2	11.1	12.9	11.4
WOW-FM	country	11.3	13.3	15.4	11.6	10.7
KEZO-AM-FM	album	7.9	8.6	10.6	7.4	9.9
KEFM	AC	9.7	7.5	6.2	9.3	7.1
KGOR	oldies	7.4	7.1	5.4	7.0	6.9
KEYS-AM-FM	AC	8.0	7.1	7.6	6.7	6.4
KKAR	N/T	3.1	4.4	4.6	4.6	4.8
WOW	country	2.8	4.6	4.9	4.2	4.4
KRRK	album	2.7	4.8	3.4	3.8	3.1
KKCO	cls rock	3.9	3.2	2.9	3.3	2.8
KFMQ/KYNN	country	9	9	1.1	2.6	2.3
KXKT	country	3.3	2.7	2.3	2.3	1.6

EL PASO, TEXAS.—(77)

KHEY-FM	country	15.5	14.1	14.5	11.5	13.6
KLAQ	album	8.9	11.3	10.3	11.5	13.0
KBNA-AM-FM	Spanish	9.6	7.9	9.5	8.8	10.3
KPRR	top 40/rhythm	10.8	11.4	9.3	10.2	8.5
KTSM-FM	AC	5.3	6.7	7.4	6.4	7.3
KTSM	N/T	5.1	4.5	6.7	4.3	5.1
KAMZ	AC	6.9	10.5	9.3	5.9	5.0
KSET	country	3.2	4.6	4.8	5.2	4.6
KOFX	cls rock	4.6	3.9	4.0	4.6	4.1
KIHT	AC	3.1	—	—	—	2.9
XHH	Spanish	—	1.2	1.8	2.3	2.9
KAMA	Spanish	4.6	3.7	9.3	4.4	2.4
KVIV	Spanish	7	9	1.6	1.2	1.8
KROD	oldies	2.0	1.4	1.1	1.7	1.6
KHEY	country	2.6	1.2	1.6	2.1	1.0

MONTEREY, CALIF.—(77)

KTOM-AM-FM	country	6.0	7.8	7.4	6.2	10.3
KDOON	top 40/rhythm	9.9	11.0	10.5	9.1	8.2
KWAY	AC	4.7	4.4	6.0	4.8	6.2
KGO	N/T	8.2	5.9	6.9	6.3	5.7
KMBY	album	2.7	4.6	4.4	3.7	4.2
KXFB	cls rock	3.5	2.2	3.4	4.1	3.8
KBOO	classical	3.3	4.1	3.3	4.3	3.5
KCBOS	N/T	2.5	1.9	2.1	2.5	3.2
KRAY	Spanish	2.9	2.0	2.3	3.4	3.0
KTGE	Spanish	4.0	6.3	4.7	5.2	2.9
KIEZ	adult std	—	—	—	1.4	2.8
KSCO	N/T	1.1	1.3	1.4	2.7	2.8
KMXZ	top 40/rhythm	2.7	1.6	2.1	1.1	2.4
KOCN	AC	3.0	1.9	3.1	3.5	2.3
KPIC	country	3.3	2.2	1.7	2.3	2.3
KCTY	Spanish	3.1	2.0	1.9	2.4	2.2
KLFA	Spanish	1.8	2.9	2.9	1.3	2.2
KIDD/KXDC	adult alt	2.2	2.0	1.7	1.4	2.0
KNBR	N/T	2.1	1.8	2.4	1.5	1.9
KBAY	AC	4.8	3.0	4.5	5.4	1.8
KLOK	Spanish	8	8	4	6	1.8
KOME	album	4	4	5	6	1.3
KSJO	album	1.0	1.1	6	5	1.3

ALBUQUERQUE, N.M.—(79)

KRZY/KRST	country	15.3	16.5	15.6	12.4	14.7
KKOB	AC	11.5	8.4	10.9	11.0	12.5
KKOB-FM	AC	6.6	7.5	7.2	6.9	7.2
KZSS/KZRR	album	6.2	4.4	6.6	4.5	6.8
KKSK	top 40	6.2	4.9	7.5	7.5	6.3
KLKS	cls rock	4.5	5.7	3.8	3.9	4.5
KZRQ	album	2.4	2.8	3.7	3.8	4.5
KMGA	AC	2.4	3.7	4.4	3.8	4.4
KKYJ	easy	5.6	6.0	3.8	4.5	4.2
KHFM	classical	3.2	4.7	2.2	3.5	3.7
KZKL-AM-FM	oldies	4.0	3.7	4.4	4.3	3.3
KAMX-AM-FM	top 40	3.4	2.5	1.9	1.1	2.7
KIVA	adult std	—	1.6	2.4	2.1	2.7
KOLT-FM	country	5.2	3.2	3.7	3.0	2.7
KASY	country	2.1	3.4	1.8	3.1	1.9
KRBL	album	1.7	1.0	1.1	9	1.7
KXKS	Spanish	1.3	1.7	8	2.8	1.5
KQEO	N/T	1.3	1.2	9	1.9	1.2

COASTAL N.C.—(81)

WRNS-AM-FM	country	21.2	20.2	23.8	25.3	23.9
WIKS	urban	14.2	11.5	11.8	12.4	16.4
WDLX	AC	4.8	6.3	5.8	7.3	6.7
WKOO	oldies	4.2	5.4	4.1	3.7	5.0
WSFL-FM	album	5.4	5.7	7.2	5.4	4.2
WRHT	top 40	4.6	4.0	3.2	5.1	3.5
WTRG	oldies	2.1	2.6	3.4	2.6	3.2
WNCT-FM	easy	5.5	5.9	6.6	4.2	3.1
WKTC	country	9	1.2	1.4	1.4	2.2
WXQR	album	2.6	2.4	3.2	9	2.1
WRDU	album	2.9	2.1	2.2	2.0	1.8
WTND	country	3.5	3.6	2.8	3.2	1.4
WKQT/WCZ1	album	2.4	2.0	1.0	1.5	1.3
WRRF	N/T	—	1.2	—	—	1.3
WMBL	adult std	8	—	—	—	1.1
WGTM	religious	2.9	9	8	9	1.0

LITTLE ROCK, ARK.—(82)

KSSN	country	25.7	20.9	22.5	19.1	18.4
KARN	N/T	7.2	9.1	7.9	8.7	10.8
KMIX	album	10.0	11.3	10.2	8.7	9.8
KIPR	urban	9.4	10.1	9.3	10.2	8.9
KDDK	country	6.3	6.6	4.7	3.0	8.2
KURB-AM-FM	AC	6.7	6.0	6.9	7.2	7.1
KKYK	top 40	3.9	4.2	3.6	3.8	5.1
KHLT	AC	2.8	2.0	2.9	3.0	4.5
KEZQ	AC	2.7	3.5	—	—	3.5
KOLL	oldies	4.6	3.8	5.8	3.2	3.5
KLRG	religious	1.9	2.5	2.2	1.7	2.2
KMZX	urban AC	3.3	2.5	1.3	—	2.2
KGOX-AM-FM	adult std	1.6	1.3	1.5	1.5	1.5
KYFX	adult alt	—	—	—	—	1.5
KBIS	N/T	7	1.2	1.3	6	1.2
KITA	religious	1.8	1.0	1.2	2.1	1.2

BATON ROUGE, LA.—(83)

WYNN-FM	country	20.9	23.4	18.7	18.7	17.8
KQAL	urban	9.4	11.7	10.8	11.4	11.6
WXOR	urban	12.0	9.1	6.6	11.3	11.1

Call	Format	'92	Sp	'92	'92	'93
WFMF	top 40	7.5	6.2	8.6	7.1	5.6
WGGZ	oldies	5.4	4.7	3.1	3.3	5.5
WJBO	N/T	5.4	5.5	7.3	7.1	5.3
WKJN	country	5.8	5.8	6.4	5.5	5.3
KRVE	AC	4.2	5.3	4.8	5.4	4.9
WCKW-FM	cls rock	2.8	3.0	4.7	3.9	4.0
WTGE	cls rock	3.9	3.0	5.3	4.1	3.9
WQUE-FM	urban	1.6	1.7	2.0	2.2	2.6
WNDC	religion	2.3	9	2.2	2.6	2.5
KNOM	oldies	1.5	1.4	1.6	2.0	1.7
WQCK	religious	1.3	8	7	1.3	1.7
WYNK	country	—	—	—	9	1.2

CHARLESTON, S.C.—(85)

WWWZ	urban	10.7	13.5	15.0	14.8	12.8
WEZL	country	10.9	10.2	10.6	11.6	9.2
WTMA	N/T	6.3	5.2	5.8	6.9	8.9
WBUB	country	7.4	12.1	7.1	8.7	7.9
WXTX-FM	AC	6.7	4.6	6.1	4.4	6.4
WAVF	album	5.7	7.1	4.9	7.0	4.9
WSUY	AC	5.6	4.3	3.8	4.0	4.9
WSSX	AC	8.1	6.4	5.8	5.7	4.7
WXLV	oldies	3.2	5.3	5.8	4.4	4.1
WPAL-AM	urban AC	5.8	3.1	4.7	4.7	3.8
WYBB	cls rock	3.2	5.9	5.7	4.3	3.8
WQIZ	religious	1.1	1.3	3.3	2.1	3.2
WTUA	religious	4.2	1.3	1.5	8	2.4
WSSP	top 40	2.5	2.8	1.3	1.4	1.6
WZJY	religious	1.4	2.2	1.1	1.4	1.3
WDXZ	AC	2.4	1.9	3.3	2.3	1.1

WICHITA, KAN.—(88)

KZSN-AM-FM	country	12.8	15.6	15.3	12.6	13.8
KFDI-FM	country	15.0	13.0	12.6	13.6	13.7
KRRD	top 40	7.6	7.6	10.2	8.9	12.2
KRBB	AC	5.8	5.9	6.9	6.8	9.0
KNSS	N/T	4.4	6.6	6.5	6.3	6.6
KFDI	country	7.0	7.1	6.1	5.5	6.3
KICT	album	9.3	6.2	6.9	6.1	5.6
KRZZ	album	5.3	5.9	5.6	6.3	5.4
KEYN	oldies	3.8	3.8	3.7	4.8	3.9
KOEZ	easy	5.2	5.6	4.0	5.8	3.3
KQAM	adult std	1.2	3.3	1.8	1.2	2.5
KTLI	religious	5	2.0	6	3.5	2.5
KXKL	AC	4.4	3.1	4.4	3.8	2.1
KYQQ	country	3.2	2.6	2.1	1.5	1.6
KSGL	religious	1.1	3	1.6	1.0	1.0

BAKERSFIELD, CALIF.—(89)

KUZZ	country	16.3	14.2	15.9	16.6	15.9
KKXX-FM	top 40	10.8	10.3	10.2	10.6	9.2
KRAB	album	6.3	7.2	6.0	4.8	6.9
KERN-AM	N/T	6.5	6.9	6.8	6.7	6.8
KGFH	AC	3.1	5.2	4.9	3.2	5.8
KXEM/KSUV	Spanish	4.7	4.1	4.0	3.2	4.8
KLYL	Spanish	3.1	2.7	4.4	3.3	3.6
KIWI	Spanish	1.8	3.0	1.1	2.1	3.0
KMZR	N/T	2.3	8	1.8	1.7	2.9
KCWR	country	1.3	3.8	4.9	2.4	2.7
KKBB	cls rock	2.6	3.6	2.3	2.4	2.7
KCMQ	country	1.3	1.3	1.1	1.4	1.9
KCHT	AC	1.0	6	2.1	1.7	1.6
KRID	adult std	1.8	6	1.1	8	1.3
KGOE	sports	1.0	1.6	1.5	8	1.3
KTIE	country	1.1	1.1	1.8	1.0	1.3
KVLI-AM-FM	adult std	—	5	—	—	1.2
KAFY	Spanish	4.0	3.8	1.9	1.4	1.0
KBOS	top 40/rhythm	1.5	1.4	1.0	1.9	1.0
KHIS-FM	religious	1.0	6	1.3	1.0	1.0

MOBILE, ALA.—(90)

WKSI-AM-FM	country	13.2	14.0	16.3	16.0	13.9
WBLX-FM	urban	17.7	17.3	17.0	10.7	10.9
WGCK	album	6.5	6.8	6.9	5	

Arbitron's 5B Crackdown Continuing; WCDJ Gets Contemporary; Cooper Caper

TWO MORE STATIONS were slapped with page 5B ratings distortion notices in the winter Arbitron book. This week's culprits are WFMZ Allentown, Pa., and WMMQ Lansing, Mich.

WFMZ earned its notice for airing the following statement during the book: "If anyone asks you to write down our call letters, write down WFMZ."

WMMQ's violation also included a "write it down" reference, but specifically referred to Arbitron diaries and the current ratings survey. The violation occurred during an on-air conversation between a caller and the jock, who "gave a lengthy description of Arbitron's survey methodology and mentioned that the survey was in progress," according to Arbitron.

In other Arbitron news, the company has announced that, effective with the summer survey, it will begin using "station name" in place of the term "slogan ID" to better reflect the identifiers used by listeners in naming stations they listen to. Guidelines for the submission of station names will remain the same as those in effect since the winter 1993 sweep.

In other ratings news, **Strategic Radio Research** is adding five new markets for its Strategic AccuRatings service, effective with the spring book. The new additions are Columbus, Ohio; Fayetteville, Ark.; Saginaw, Mich.; Lexington, Ken.; and Benton Harbor, Mich.

In late-breaking D.C. news, the FCC has upheld a \$20,000 EEO fine against WWOX (now WXNJ) Cape May, N.J.

Houston attorney **David Showalter** reports his client, reggae artist **Scottie McDonald**, recently won a \$10,000 settlement from **KRBE** Houston after the station lifted, without permission, one of McDonald's instrumentals for background music in an Adams Mark Hotel spot.

Adams Mark chipped in another \$5,000 in the settlement, according to Showalter. **KRBE** GM **Nancy Vaeth** referred calls to **Susqueanna Radio** corporate counsel **Ed Jackson**, who could not be reached for comment.

PROGRAMMING: WCDJ'S MOVE

WCDJ Boston, after changing hands from **Emmis Broadcasting** to **Greater Media**, dumped its adult alternative format and is simulcasting AC from **Greater Media's** crosstown **WMJX** for now. Further details on WCDJ's future and its



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

expected move to country are due next week.

WCDJ's entire staff is out, with the exception of GM **David Lebow**, who remains with **Emmis** in a research capacity. Among the casualties are PD/afternoon jock **Blake Lawrence** (617-242-2947), MD/morning host **Cliff Smith** (617-723-2473), midday host **Jesse Sandidge**, night jock **Chuck Monroe**, and P/T jock **Joe Catalano**.

Rick Shockley joins **WODS** Boston as PD, replacing **Steve Allen**. He previously was PD/afternoons at **WLTY** Norfolk, Va. . . **Barry James** joins **WTMX** Chicago as PD from that job at **KYKY** St. Louis. **Mark West**, who had been acting PD since **Ford Colley** was upped to a corporate position in February, re-

turns to his APD job.

Dave Denver, formerly PD at **WOVV** West Palm Beach, Fla., is the new PD at **WAXY** Miami. (**Rob Roberts**, PD at local marketing agreement partner **WHYI**, had been overseeing **WAXY** as well.)

Ellen Jaffe and **Alex Cambert** are the new morning hosts at **WAXY**, replacing **Rick Shaw**, who now is in afternoons. Jaffe had been midday host; Cambert a standup comic. Filling in middays is **Andre Farr**, who moves up from nights. Production director **Brian Marks** is handling nights while **Denver** searches for a permanent host.

KFAN/KEEY Minneapolis PD **Jim du Bois** is upped to OM, and director of program development **Gregg Swedberg** is upped to PD at **KEEY**. A new PD for **KFAN** has not been named yet . . . **WZPL** Indianapolis PD **Don London** and late-night jock **Jeff Lewis** exit. Consultant **Gary Hoffman** returns to the station for his third PD stint there.

McVay Media adds two new consultants: **Harv Blain** and **Bob McNeill**. Blain, now an independent consultant, was formerly with **McVay** as VP of contemporary radio and also programmed **WPNT** Chicago. He will handle top 40 and AC clients. **McNeill**, formerly VP of programming at **Viacom**, will handle country and AC clients.

ABC Radio Networks is adding a 24-hour urban oldies format on its **Satellite Music Network**. The yet unbranded format, which will feature urban hits from the 1960s and '70s, will debut Oct. 1 and target 35-54 year olds. A lineup has not been finalized yet.

WKIK Richmond, Va., changes its handle to "The Bear," effective Wednesday (12). The call letters will not be changing . . . **KMXX** Austin, Texas, moves from **Unistar's** "Hot Country" to local country during the day and is now known as "Hot 93."

Capstar Communications, owners of **WSSL-AM-FM** Greenville, S.C., has closed on its \$10.25 million acquisition of crosstown **WMYI** from **AmCom General Corp.** **WMYI** GM **Lee Walker** and PD **Sam Church** are out. **WSSL** GM **John Cullen** and OM **Loyd Ford** will oversee both stations.

WKHI Ocean City, Md., OM/PD **J.J. "Hitman" McKay** exits. P.M. driver **Jack Da Wack** has been named interim PD . . . **WKQB** Jackson, Miss., flips from top 40 to country . . . Dallas-based **TM Century** is introducing a new music scheduling system called "Powerplay."

PEOPLE: COOPER ON THE PHONES

Recently exited **KZLA** Los Angeles morning man **Ken Cooper** has taken out ads in the *L.A. Times* and *Daily News* that read "Where's Ken Cooper," followed by a phone number. A call to the number finds a recorded message explaining he didn't leave the station of his own free will and urging fans to call the station's GM.

Nationally syndicated morning

newsline...

DAN MASON has been named president of Group W Radio, replacing **Jim Thompson**, who resigned in April. He arrives from the same position at **Cook Inlet Radio Partners**.

KEN WOLLENBERG, Arbitron's executive VP/sales and marketing, exits. He will not be replaced. **Jay Guyther**, Arbitron's VP/sales and marketing, radio station services, now will report directly to Arbitron president **Steve Morris**.

CHRIS TURNER has been upped from OM to GM at **WTMP** Tampa, Fla., following the station's recent sale.

TERRY VOLBERT exits the GM chair at **WAQQ** Charlotte, N.C. **Larry Williams**, a former **WBLX** Mobile, Ala., GM and **Beasley Broadcast Group** veteran, comes out of retirement to serve as **WAQQ's** interim GM.

STATION SALES: The \$3.5 million sale of **WJIM-AM-FM** Lansing, Mich., from **Double L Broadcasting** to **Liggett Broadcast Inc.** has closed. Other sales: **KROB** Corpus Christi, Texas, from **Coastal Bend Broadcasting** to **Tempest Broadcasting**; **WAZL/WWSH** Hazleton, Pa., from the **Luzerne Co.** to **4M Broadcasting** for \$750,000.

KATZ HISPANIC MEDIA has opened a San Francisco office and named **Doreen Cappelli-Sofia** sales manager. She previously was with rival rep firm **HNWH**.

man **Howard Stern** claimed on the air that his next market is Miami. No word on which station yet . . . **WBBM-FM** (B96) Chicago MD **Todd Cavanah** adds APD stripes, but relinquishes his midday shift.

Former **KDGE** Dallas morning man **Jerry Lentz** returns to that gig, replacing **Brian The Butler** . . . **WINZ** Miami has acquired the broadcast rights for the **Miami Heat** from crosstown **WQAM** and also hired **WQAM** night host **Ed Kaplan** for the late night shift, previously filled by "CNN Headline News."

KKBT Los Angeles marketing and promotion director **Cliff Berkowitz** returns to promotion consulting and inks **KKBT** as his first client. Former crosstown **KQLZ** (now **KXEZ**) promotion director **Eileen Woodbury** replaces him . . . **Joan Barnowski** joins **Detroit-based Berkowitz Broadcast Consulting** as director of marketing. She was formerly VP of AC and national director of country at the now-defunct tipsheet **Monday Morning Replay**.

KMXV Kansas City, Mo., VP/GM **Fred Murr** will assume GM duties at crosstown **WHB/KUDL** when the sale of the combo to **KMXV** owner **Apollo Radio** is final. He will replace **Bob Zuroweste**, now at **KXKL** Denver.

The lineup for **KKCJ** Kansas City's new all-local country format includes **Kelly Ulrich** and **Jacque James** in the mornings. Both arrive from crosstown **KBEQ**. **Dina Michaels**, last at **KMXV**, hosts middays. **Roger Carson**, also from **KBEQ**, handles afternoons, followed by evening host **Danny Young**, last at **KKCJ's** sister station, **KFKF**. The overnights host is **Christa Patrick**, also a **KBEQ** vet. **KFKF** MD **Tony Stevens** now oversees music duties at both stations. Also, **Metro Traffic** jock **Dave Steele** lands at **KBEQ** doing overnights.

Former **WEGX** (now **WJJZ**) Philadelphia afternoon jock **Cadillac Jack** has been officially named morning man at **KGGI** Riverside,

Calif. He had been acting morning man there since the departure of **Deaner** . . . **KHQT** (Hot 97.7) San Jose, Calif., P/T jock **Danny Miller** is upped to overnights, replacing **Lisa Foxx**, who is now in mornings.

Tony Bristol is out as MD/afternoon driver at **WPRO-FM** Providence, R.I. . . **Susan Labarbiera** joins **WCBS-AM** New York as director of research. She was previously an AE at the **Reuben H. Donnelly Co.**

Mark "Munch" Bishop lands the sports director job at **WWCD** Columbus, Ohio, replacing **Columbus Chill** hockey player **Jim Ballantine**, who now plans to pursue a career in law, according to the **Columbus Dispatch**. **Bishop** will retain his current job as promotion director and air personality at **WMMS** Cleveland.

Night jock **Bobby G.** adds MD duties at **WQMG-FM** Greensboro, N.C., replacing **Sammy Mack**, now at **WQHT** (Hot 97) New York . . . **KTOM** Monterey, Calif., PD **Johnny Morgan** and P/T jock **Karyann Hamilton** take over the morning show, replacing former APD/morning host **Scott Dolphin**. MD **Keith Medlin** adds APD duties.

Former **WQUE-FM** New Orleans PD **Jay Michaels** is the new morning host at **WHJX-FM** (Hot 101.5) Jacksonville, Fla., replacing **Joe Nasty**, now at **KTFM** San Antonio, Texas. **Brandi Patterson** arrives from crosstown **WTLV-TV** as **WHJX's** new ND, replacing **Mikki Spencer**. In the evenings, **Hollywood**, formerly of crosstown **WJBT**, takes over for **Jay Bird**.

Tom Kennedy, VP/GM at country **WNOE-FM** New Orleans, is accepting T&Rs for his open PD position . . . **KGLI** Sioux City, Iowa, is looking for a production director. Send T&Rs to PD **Kevin Kollins**.

Former **WAYV** Atlantic City, N.J., overnight jock **Jimi Bruce** (609-926-8162) is looking for a new opportunity . . . **Donald Trapp** re-joins **WSUS** Franklin, N.J., for P/T. He left the station in 1987 to work for **Shadow Traffic**.

Print Ads: No Impression? Readers Studied Show Low Recall

NEW YORK—A new study on the effectiveness of newspaper advertising brings good news for radio advertising reps who try to sell against print media. According to the study, conducted by the Univ. of California at Santa Barbara, newspaper ads are not being read by the public.

Most of the respondents in the "1992 South Coast Newspaper Advertising and Consumer Products Survey" could not remember any specific advertisements in the papers they had read.

Of those surveyed, 94.2% could not recall any furniture advertising they had seen in the last week. 92.4% could not recall any bank advertising, and 90.4% could not recall any clothing advertising. In addi-

tion, 88.4% of the respondents could not recall any entertainment advertising, 86.4% could not recall any restaurant advertising, and 85.9% could not recall any retail electronics advertising.

The report, underwritten by the nine-station **Santa Barbara Radio Broadcasters Assn.**, seems to reinforce the belief long held by the radio industry that a newspaper's circulation is no guarantee of ad readership and recall.

The results were based on 449 adult telephone interview responses between July 14, 1992, and Dec. 4, 1992. The survey analyzed readership of the *Los Angeles Times*, the *Santa Barbara News-Press*, and the *Santa Barbara Independent*.

SAN DIEGO SCENE CELEBRATES ITSELF AT 1ST MAY DAY FESTIVAL

(Continued from page 1)

main-stage bands drowned out the roar of airplanes flying low as they approached nearby San Diego International Airport. While the festival showcased some blues, rap, reggae, and electronic acts, hard rock and modern rock dominated the bill of fare.

Some groups, like Kingmother, Baba Yaga, and Burning Hands, boasted a sound that recalled the chart-worthy hard rock of Pearl Jam (a group that features San Diegan Eddie Vedder) and Stone Temple Pilots (a graduate of the San Diego music community). Some, like rust and Lucy's Fur Coat, played capering modern rock that covered the breadth of punk and postpunk styles. Others, like fluf and aMiniature, trod the more pop-oriented end of the punk spectrum. Still others, like Honey Glaze, worked the funk'n'roll corner. And a few were simply unclassifiable: one group, Creedle, has even invented its own moniker for its music—"loungecore."

In a show of solidarity typical of the community, the festival concluded after nightfall with some 50 local musicians pulling folding chairs onstage to watch psychobilly band Deadbolt's set.

The festival's assemblage of local talent in this oceanside city 121 miles south of Los Angeles had not gone unnoticed in the outside world. A crew from MTV's hip-umentary "The Real World" shot an episode during the show; more importantly, a score of major-label A&R staffers—most from L.A., but at least a couple from New York—had attended to scout the scene.

Only last December, the local arts magazine Umbrella, in an issue devoted to San Diego music, ran an article titled "It Ain't Seattle, Buddy." But the current reality in town belies the title: Like the Pacific Northwest city, San Diego has become a major focal point of label interest.

COMING TOGETHER

"It's all starting to come together," says Gary Hustwit, a local prime mover who manages aMiniature, publishes the San Diego music directory Rockpress, and directs the city's annual Independent Music Seminar. "The radio's supporting [the San Diego scene], local promoters are supporting it, major labels are supporting it. I just hope it doesn't become another Seattle—here today, exploited tomorrow."

Adds Lou Niles, who hosts 91X's Sunday night local music show "Loudspeaker," "The funny thing is, we've always been this close to L.A., and these [A&R] people have never come down. They'd rather get on a plane and fly to Seattle."

Although the current chart success of Stone Temple Pilots (see separate story, page 1) may be a factor in the heightened interest, many locals view the group as an anomaly not really of the local scene.

San Diegans point with greatest pride to Interscope's recent signing of Rocket From The Crypt and Drive Like Jehu, two very different local acts that share guitarist/singer/producer John Reis as a member. An A&R source believes that both groups received firm three-album deals, with advances of \$300,000 per album for Rocket and \$200,000 per album for Jehu. Interscope also purchased the rights to Rocket's 1992 Headhunter/Cargo album, "Circa Now!" for a cost put by one source



CREEDLE

at \$100,000.

Other groups have been signed or heavily courted by major and independent labels. Alternative hard rocker dig has been signed to Wasteland, Radioactive's independently distributed imprint; aMiniature has been inked by Restless; and Lucy's Fur Coat has parted with Relativity. Baba Yaga reportedly has a development deal with EMI. Truman's Water already has an album, "Spasm Smash XXXOXOX Ox And Ass," out on Homestead. Still others, like rust and Inch, appear close to major-label deals.

More signings could come out of the May Day Festival. At the event, Burning Hands lead singer Stephen Rae, who had thrilled the crowd and terrified promoter Bill Silva by hanging from cables and scaffolding high above the stage, had a conversation with a journalist interrupted by a major-label A&R man seeking the group's manager.

DRY IN L.A.

The explosion of A&R interest is the result of San Diego's current musical vitality and a concurrent fallow period in nearby L.A.

"It is a very dry time for L.A. and it has been for some time," says Interscope A&R rep Anna Statman, who signed Rocket and Jehu to the label. "San Diego has a really nice scene right now. It's a real supportive scene—it's a community of people who enjoy each other's bands, who hang out with one another."

The developments in San Diego have been relatively recent, according to Columbia Records senior A&R director Nick Terzo, who worked for Silva in the city during the '80s.

"I'm just surprised by how many bands are here," Terzo says. "Six years ago, there wasn't a scene here... I don't remember it being anything like this, apart from some cheesy metal bands."

During the '80s, San Diego's sound was primarily identified with aberrant roots-rock acts like the Beat Farmers and Mojo Nixon, which played clubs like Bodies and Solana Beach's Belly Up.

"A couple of years ago, there wasn't a single signed band in San Diego, other than the Beat Farmers," Hustwit says. "If anybody said they were from San Diego, it was supposed to be like that country thing."

Local observers point to a variety of factors that heated the San Diego scene: the establishment of the local club the Casbah; a highly active indigenous record scene; a high-profile local music show on 91X; the first Independent Music Seminar in 1992; and the close-knit relationships among local musicians.

"San Diego has had a great scene for the last four years, and primary credit goes to [Casbah co-owner] Tim Mays," says John B. Hogan, lead singer of rust. "His club has been the nucleus... It's given us a foothold. There are other clubs that have come on the heels of the Casbah, but the Casbah is our spiritual home."

The Casbah itself is not much to

look at. A small bar located just north of downtown San Diego, its legal capacity is 75 people; one wall is covered with posters for punk shows promoted by Mays during the '80s, and the bar area is festooned with costume pearls, Christmas tree lights, and Japanese lanterns.

But the club is the semi-official gathering place for the San Diego musical community. For instance, only an hour after the May Day Festival wrapped up, musicians and scenesters fresh from the park crammed the club to take in sets by two fine local groups, Contra Guerra and the Praeder Willies, which had not played the festival.

While the club has booked national acts from Nirvana on down, "local bands are our bread and butter," says co-owner Bob Bennett, who started the Casbah four years ago with Mays and partner Peter Verbrosse.

A LONG-TERM PROCESS

Mays sees the current maelstrom of local activity as a culmination of a



FLUF

long-term process that saw members of now-disbanded groups like Night Soil Band, the Pulltops, and Holy Love Snakes re-form in acts like Jehu, rust, and Creedle.

"The first couple of years, there wasn't much going on," Mays says. "[But] they've all been playing. It's the maturation of the scene."

The comings and goings of these bands have been extensively documented by independent record releases. The favored medium has been self-released cassettes: Lou Niles of 91X says that until a recent spurt of local CDs, he programmed most of his two-and-a-half-hour Monday night show from "a huge duffle bag of cassettes."

POLICE SHUT L.A. FESTIVAL

(Continued from page 10)

Only five of the eight acts on the bill actually played. Quality Records' Big Mountain, Hollywood's Remedy, Giant's Jade, and local bands Alma and Don Julian & the Larks performed between noon and 4:30 p.m. The festival was shut down before Elektra's Silk, A&M's Bobby Ross Avila, and Warner Bros.' Zapp & Roger could perform.

"We had a much larger crowd than [the police and security guards] were expecting," says KGGI GM Steve Virissimo. "Maybe next time they'll have more officers on hand to control the crowd."

Virissimo says the venue reached its 13,000 capacity at 10 a.m., one hour after it opened. Problems began when pushing and shoving in line to get into the venue led to minor fights.

In hopes of avoiding further problems, all the gates were opened at 12:30 p.m., says Nissen. In addition, the crowd was allowed access to the venue free of charge and did not have to go through the metal detectors.

Although the problems at the en-

The label most instrumental in documenting the San Diego scene has been Headhunter, an offshoot of local Cargo Records, operated by an ex-Angeleno who calls himself Kane. In a little less than three years, the company has issued albums by Rocket, Jehu, Holy Love Snakes, Three Mile Pilot, fluf, Creedle, Deadbolt, and other seminal local units.

The musical liveliness in town has resulted in plenty of interest from major-label A&R execs, Kane notes. "I get calls constantly. We're in touch with a lot of A&R people. A lot of them are friends."

RETAIL STOKES THE SCENE

Some crucial retail outlets have helped to stoke the scene. "We highlight the San Diego stuff in a pretty big way," says Richard Horowitz of the three-store local chain Off The Record. "When we first opened in 1978, the scene was kind of strong, and then in the '80s it cooled down some. In the last two years, it has just blown wide open."

One of the few factors that hasn't come into important play until recently is radio. Local college stations KSDT and KCR are cable operations with limited ranges. 91X has been highly reticent to add local acts to its playlist of U.S. and U.K. alternative bands, and has been the target of attacks by local music activists.

But Niles' "Loudspeaker," which the announcer has hosted for two-and-a-half years, is praised by most observers; the reach of the station, with its 100,000-watt transmitter in Tijuana, Mexico, has exposed local music far outside the market.

Niles notes, "I've had people call me from their car phones on Sunset [in L.A.] and ask, 'What band is that?'"

INDEPENDENT MUSIC SEMINAR

Many in the city view last year's first Independent Music Seminar, held in November at the Marriott, as a major turning point.

"Last year, Gary [Hustwit] put [the IMS] together in three months, and the amount of support and the amount of people we got were great," says Cargo Records' "alternative street creep" Robert Gordon.

"It's one of the many things that's

trance were alleviated, fighting broke out inside the venue. Nissen speculates the fights were gang-related and racially motivated.

Outside the venue, a group of approximately 30 youths ran through a neighboring park, breaking car windows and stealing hubcaps, Nissen says. He adds that a number of people he describes as "attendees" bought beer at nearby liquor stores and threw the empty bottles at crowds of people outside the convention center.

"It wasn't just one-on-one fights," says Nissen. "There would be 10-12 people rat-packing on one or two guys. The same thing happened at this event last year, but then we had more police officers on hand because of the riots [in L.A.]. Quite frankly, I can see the city not allowing these kind of events anymore."

Virissimo says the police were forewarned of the potential draw and that they should have had more officers at the event.

CARRIE BORZILLO



ROCKET FROM THE CRYPT

led to the point where we are now, where there's a lot of attention being paid to San Diego," says Rocket and Jehu member Reis.

For this year's IMS, to be held Oct. 14-17 at the Town & Country Hotel in San Diego, Hustwit expects to showcase 200 local bands (up from 130 last year) and draw 2,000 registrants (up from last year's sellout crowd of 1,000).

"We're trying to keep it a musician-oriented convention, rather than an industry meeting place," Hustwit says.

As the IMS grows, other corners of the music scene continue to widen. Radio resistance has softened a little; a high-profile local act like Rocket can now receive regular rotation on 91X. And Bill Silva Presents may mount a bigger May Day Festival.

Says BSP talent buyer Darin Murphy, who created the concert with fellow buyer Jon Humphrey, "There are definitely 30 more bands that deserve to be [on the festival]... Maybe we'll expand to two days next year."

ATMOSPHERE OF COOPERATION

Whether the scene withers or continues to flourish, one element will probably remain constant in San Diego—an atmosphere of cooperation and mutual admiration among the city's musicians.

Many of the locals play in more than one band. Reis splits his time in Rocket and Jehu; Burning Hands singer Rae plays in Blue Mohair; rust and Creedle share a member, as does aMiniature and the Praeder Willies.

"We don't care so much about the industry as we do for the community," says Rae.

"Everybody's tolerant of other types of music," summarizes Mays. "Everybody's friends, and everybody's supportive."

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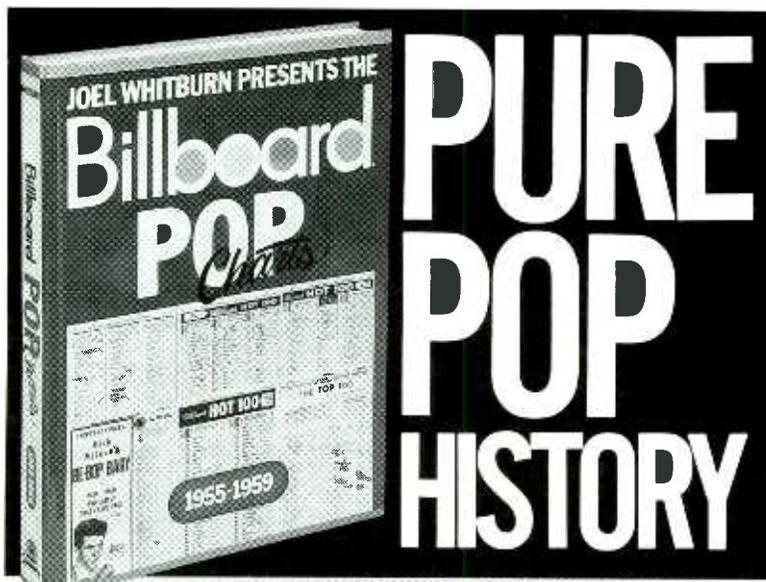
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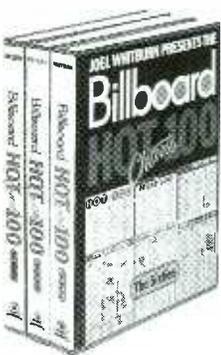
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STONE TEMPLE PILOTS CHOSE THE ALTERNATIVE PATH

(Continued from page 1)

ed opening slot on the Aerosmith tour in order to co-headline a smaller trek with the Butthole Surfers initially may seem like a mistake. But a look into the band's past and future plans suggests it may have made the right choice.

The Pilots' debut album, "Core" (Atlantic), went gold in April and climbs this week to No. 15 on The Billboard 200 after 19 weeks.

While much of the Pilots' initial success was due to early exposure on hard-rock radio stations, such as KNAC Los Angeles, the band would rather align itself with the alternative set.

Says Pilots vocalist Weiland, who uses only his last name, "When we went out and played with Megadeth earlier in the year, probably a lot of people were turned onto us, but then again there were a lot of people who weren't quite sure what to make of us that were probably thinking, 'Who are these guys, and why are they opening for my favorite heavy metal band?'"

BARBECUE MITZVAH

The tour with the Butthole Surfers, tentatively dubbed "Barbecue Mitzvah," will take the band to unusual venues, such as drive-in theaters, parks, beaches, and parking structures. According to Stewart, there will be an effort to keep ticket prices in \$12-\$15 range, and two other acts will round out the bill. According to Weiland, the tour also may feature a Kiss cover band and Elvis impersonators. "It's going to be big cheesy fun," he says.

Says Pilots manager Steve Stewart, "We don't think at this stage the band is ready for the type of show where you pay \$5 for parking, and \$35 for a ticket and you sit in row 350," he says. "We're looking at 1,500 to 3,000 [capacity] general-admission venues, where the kids can really come up front and see the show first hand."

Even before signing with Atlantic

April 1, 1992, the Pilots were concerned about the band's image and about mingling with traditional rock acts. "Atlantic is an older label and has a roster based on rock," says Stewart. "A lot of people wondered if we could be successful at such a company."

Adds guitarist Dean DeLeo, "We were very concerned with the label doing some big, stupid, big-money hype on the band, and just giving us a false pretense of our whole gig."

However, Atlantic was able to silence whatever doubts the band had about signing with the label, starting with Atlantic West Coast A&R staffer Tom Carolan. "Tom wasn't the typical A&R guy," says Stewart. "He's very down-to-earth, and he really believed in the music from the start."

Another key was Atlantic senior VP Danny Goldberg. The Pilots were one of the first acts signed under Goldberg. "He was associated with Nirvana through Gold Mountain, and his mandate was to make Atlantic more viable in the '90s," Stewart adds.

According to DeLeo, Atlantic gave the band artistic control over "Core," including the decision to choose which cuts to take to radio.

Atlantic senior VP/GM Val Azzoli says the label took a low-key approach to the project: "We really took it slowly and methodically and let the music lead, in the sense that we didn't want to hype the band."

Although several members of the band, which also includes DeLeo's brother Robert on bass and drummer Eric Kretz, are from Los Angeles, DeLeo owns a house in San Diego, and the band often performed in that area before signing to Atlantic (See related story, page 1).

The Pilots have toured heavily, first on a club trek, then as opening act on a Megadeth tour (Billboard, Jan. 9). At each tour stop, the label keyed into mom-and-pop retail outlets. Notes Richard Horowitz, of the

three-store San Diego-based Off The Record chain, "In the last month ["Core"] has really started to take off."

Hard-rock radio jumped on the initial single "Sex Type Thing," followed by MTV, which added the clip to Buzz Bin rotation.

Modern-rock radio, however, didn't embrace the band until "Push," the second track serviced to radio. Now, Azzoli says Atlantic plans to work that track as a single at top 40 radio beginning May 17.

EXTENSIVE TV ADS

Top 40 exposure is only the beginning of Atlantic's plans to take the Pilots into the platinum-plus sales range. In conjunction with the band's June-July dates with the Butthole Surfers, is planning an extensive television advertising campaign that Azzoli says will be featured on everything from "MTV and cable to broadcast, 'Headline News,' and wrestling shows. We want to do things with TV that historically haven't been done before."

Atlantic has even complimented the band on its decision not to accept the support spot on the Aerosmith tour. "I think it's a very wise and gutsy move," Azzoli says. "The decision has nothing to do with Aerosmith, which is one of the premiere bands of the world. The Pilots made the decision that it wants to stay closer to what it's all about, and stay in the small venues and not take the leap so quickly."

Meanwhile, the Pilots have been working on a track called "Big Empty" for the soundtrack to the forthcoming film "The Crow," and a cover of "Watchin' You" for a planned Kiss tribute album.

Atlantic plans to continue working "Core" through the summer and fall. Says Azzoli, "there's a lot of momentum on this record. We'll go at least until Christmas. I think we have just scratched the surface here."

REGGAE SUNSPASH TOUR LANDS MAJOR-LABEL SUPPORT

(Continued from page 10)

gae performers and other industry professionals. The industry buzz on the reggae beat is not, as yet, "being reflected at the gate," he says, citing a recent show in San Diego that "headlined Shabba Ranks and drew less than 2,000 people."

Johnson speculates that the main reason reggae acts have not yet broken out of small venues is the exorbitant fee demands of the genre's artists—"sometimes three or four times more than comparable rock or pop acts"—and the resulting reluctance of mainstream promoters to get involved in a yet-unproven commodity. "Reggae acts are too expensive to take chances on," he says.

"There is still a great need for educating our artists in the ways of the music world," Johnson concludes, as he laughingly relates the tale of the reggae artist who asked for \$5,000 to appear on The Tonight Show, which pays a standard \$300 scale. "The music industry doesn't have the patience to catch up with us. We can't continue to come to the baseball game with a cricket bat."

Reggae Sunsplash has been referred to as the ultimate "reggae experience," and has always offered, in addition to the music, the fashion, food, and culture of Jamaica. The 1993 tour continues this tradition and

will feature (on some dates) the International Food and Crafts Fair, produced by Askenish Enterprises, the company that coordinates Lollapalooza's food and crafts festival.

Record labels are backing the tour with financial and promotional support with "tie-in" advertising and retail displays in every city where Sunsplash appears. "We hope to see a direct correlation between attendance and buyer follow-through at the record stores," says Elektra Records' director of publicity Joel Amsterdam.

Tony Ferguson, A&R executive at Interscope Records, sees Sunsplash "as a great opportunity to aggressively get our artist out there and connect him with the right audience." Interscope is rereleasing Fashek's 1991 "Spirit of Love" album through Warner's new independent distribution company, A.D.A.

Another first Sunsplash is its link with LIFEbeat, the music industry's AIDS-awareness organization. AIDS literature will be distributed at all shows.

Stops on the tour include Las Vegas, Phoenix, and Toronto. The tour will end just prior to the Aug. 2-6 staging of the parent production in Jamaica, which this year has moved from its traditional Montego Bay site to a new venue in Portmore, near

Kingston. The move was necessitated by the appropriation for condominiums of land optimistically dubbed, but never developed as, the Bob Marley Center for the Performing Arts, where Sunsplash had been staged for the past several years.

Agent for the Reggae Sunsplash tour is the William Morris Agency, lighting is by Chicago's Flite Lites, sound by New York's See Factor, and merchandising by Minneapolis-based Nice Man.

Merchandise, featuring the distinctive Sunsplash logo, has always been one of the mainstays of the festival, and vintage merchandise now has trading value. Noting the ever-increasing demand for Sunsplash souvenirs, Nice Man's Alvin Ross estimates present sales at \$5 per head.

Depending upon the venue, tickets to see the reggae package will range from \$18 to \$25.

FOR THE RECORD

The U.K.'s Ivor Awards will take place May 26. The date was incorrectly printed in Words & Music in the May 1 issue.

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 124 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	17	FREAK ME	SILK (KEIA/ELEKTRA) 3 weeks at No. 1
2	2	17	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
3	4	3	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
4	5	22	DON'T WALK AWAY	JADE (GIANT)
5	3	18	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
6	6	9	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
7	7	15	TWO PRINCES	SPIN DOCTORS (EPIC)
8	8	14	I'M SO INTO YOU	SWV (RCA)
9	11	7	WEAK	SWV (RCA)
10	16	15	ANGEL	JON SECADA (SBK/ERG)
11	10	20	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
12	9	20	INFORMER	SNOW (EASTWEST)
13	13	16	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
14	12	16	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
15	14	8	WHO IS IT	MICHAEL JACKSON (EPIC)
16	15	13	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
17	23	8	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
18	18	19	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
19	35	4	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
20	24	6	COME UNDONE	DURAN DURAN (CAPITOL)
21	27	3	HAVE I TOLD YOU LATELY (LIVE)	ROD STEWART (WARNER BROS.)
22	21	20	ORDINARY WORLD	DURAN DURAN (CAPITOL)
23	19	11	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
24	26	10	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
25	33	8	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
26	39	4	SOMEBODY TO LOVE	GEORGE MICHAEL & QUEEN (HOLLYWOOD)
27	30	17	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
28	31	8	LOVE DON'T LOVE YOU	EN VOGUE (EASTWEST)
29	41	4	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
30	43	3	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/ATLANTIC)
31	25	10	THE CRYING GAME	BOY GEORGE (SBK/ERG)
32	28	11	LOVE U MORE	SUNSCREEN (COLUMBIA)
33	29	16	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
34	34	9	BUDDY X	NENEH CHERRY (VIRGIN)
35	32	12	SIMPLE LIFE	ELTON JOHN (MCA)
36	40	13	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
37	42	9	SO ALONE	MEN AT LARGE (EASTWEST)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
2	—	1	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
3	—	1	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
4	1	2	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
5	2	7	RHYTHM IS A DANCER	SNAP (ARISTA)
6	3	9	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
7	6	15	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
8	5	2	I GOT A MAN	POSITIVE K (ISLAND/PLG)
9	4	2	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
10	13	16	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
11	11	3	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
12	12	23	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
13	14	40	MY LOVIN' (YOU'RE NEVER...)	EN VOGUE (EASTWEST)
14	9	14	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
15	7	7	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
16	8	5	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
17	—	5	GIVE IT UP, TURN IT LOOSE	EN VOGUE (EASTWEST)
18	10	5	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
19	21	12	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
20	18	8	FAITHFUL	GO WEST (EMI/ERG)
21	16	26	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
22	24	25	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
23	19	11	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
24	22	10	GOOD ENOUGH	BOBBY BRDWN (MCA)
25	17	8	NEVER A TIME	GENESIS (ATLANTIC)

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

26	36	11	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
27	37	19	FOREVER IN LOVE	KENNY G (ARISTA)
28	48	5	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
29	38	7	THE MORNING PAPERS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
30	44	6	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)
31	45	5	SLEEPING SATELLITE	TASMIN ARCHER (SBK/ERG)
32	50	6	LIVIN' ON THE EDGE	AEROSMITH (Geffen)
33	47	7	TELL ME WHAT YOU DREAM	RESTLESS HEART/WARREN HILL (RCA)
34	57	3	WANNAGIRL	JEREMY JORDAN (GIANT)
35	53	2	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
36	—	1	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
37	46	13	DAZZEY DUKS	DUICE (TMR/BELLMARK)
38	54	4	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
39	58	5	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
40	71	2	REGRET	NEW ORDER (QWEST/WARNER BROS.)
41	49	14	COME IN OUT OF THE RAIN	WENDY MOTEN (EMI/ERG)
42	55	7	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
43	64	2	IN THESE ARMS	BON JOVI (JAMBICO/MERCURY)
44	66	12	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
45	61	2	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
46	63	15	NO ORDINARY LOVE	SADE (EPIC)
47	59	6	LA LA LOVE	BOBBY ROSS AVILA (PERSPECTIVE/A&M)
48	73	2	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
49	56	14	MAN ON THE MOON	R.E.M. (WARNER BROS.)
50	62	2	HERO	DAVID CROSBY & PHIL COLLINS (ATLANTIC)
51	59	8	TARZAN BOY	BALTIMORA (SBK/ERG)
52	52	4	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
53	—	1	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
54	72	4	IF I COULD	REGINA BELLE (COLUMBIA)
55	65	8	KISS OF LIFE	SADE (EPIC)
56	60	7	I FEEL YOU	DEPECHE MODE (SIRE/REPRISE)
57	—	1	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)
58	70	12	SUPERMODEL	RUPAUL (TOMMY BOY)
59	75	3	SILENCE IS BROKEN	DAMN YANKEES (WARNER BROS.)
60	—	1	GIRL, I'VE BEEN HURT	SNOW (EASTWEST)
61	73	2	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
62	—	6	LOVE ME THE RIGHT WAY	RAPINATION & KYM MAZELLE (LOGIC/RCA)
63	69	7	CANDY EVERYBODY WANTS	10,000 MANIACS (ELEKTRA)
64	—	1	LOOKING THROUGH PATIENT EYES	(MCA, ASCAP) HL
65	—	1	LOST IN YOUR EYES	(Almo, ASCAP) CPP
66	—	1	LOVE DON'T LOVE YOU	(Two Tuff Enuff, BMI/Irving, BMI) CPP
67	—	1	LOVE IS (FROM BEVERLY HILLS, 90210)	(WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM
68	—	1	LOVE NO LIMIT	(WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP)
69	—	1	LOVE U MORE	(BMG, ASCAP) HL
70	—	1	MAN ON THE MOON	(Night Garden, BMI/Unichappell, BMI) HL
71	—	1	MORE AND MORE	(ICM, ASCAP/Edition, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM
72	—	1	THE MORNING PAPERS	(Controversy, ASCAP/WB, ASCAP) WBM
73	—	1	MR. WENDAL	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
74	—	1	NO ORDINARY LOVE	(Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL
75	—	1	NOTHIN' MY LOVE CAN'T FIX	(Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beal, BMI) CPP
76	—	1	NUTHIN' BUT A G THANG	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI) HL
77	—	1	ORDINARY WORLD	(Copyright Control) HL
78	—	1	PASSIN' ME BY	(Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
79	—	1	REBIRTH OF SLICK	(COOL LIKE DAT) (Wide Grooves,

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	2	2	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 1 week at No. 1
2	1	11	FREAK ME	SILK (KEIA/ELEKTRA)
3	6	6	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
4	4	15	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)
5	3	17	INFORMER	SNOW (EASTWEST/AG)
6	5	22	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
7	9	10	THREE LITTLE PIGS	GREEN JELLY (ZOO)
8	10	10	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
9	7	14	I'M SO INTO YOU	SWV (RCA)
10	8	9	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
11	11	12	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
12	27	2	WEAK	SWV (RCA)
13	14	11	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
14	12	11	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
15	20	19	DAZZEY DUKS	DUICE (TMR/BELLMARK)
16	13	18	DON'T WALK AWAY	JADE (GIANT)
17	16	6	LIVIN' ON THE EDGE	AEROSMITH (Geffen)
18	15	15	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
19	18	8	THE CRYING GAME	BOY GEORGE (SBK/ERG)
20	24	7	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
21	17	15	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
22	28	4	SHOW ME LOVE	ROBIN S. (BIG BEAT/AG)
23	21	26	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
24	22	11	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
25	25	13	SO ALONE	MEN AT LARGE (EASTWEST/AG)
26	19	13	TWO PRINCES	SPIN DOCTORS (EPIC)
27	38	4	WHO IS IT	MICHAEL JACKSON (EPIC)
28	30	22	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
29	29	6	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
30	26	15	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
31	42	4	LET'S GO THROUGH THE MOTIONS	JODECI (UPTOWN/MCA)
32	33	13	SUPERMODEL	RUPAUL (TOMMY BOY)
33	31	10	ROMEO	DOLLY PARTON (COLUMBIA)
34	36	13	ANGEL	JON SECADA (EMI/ERG)
35	32	16	FOREVER IN LOVE	KENNY G (ARISTA)
36	—	1	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
37	61	2	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/AG)
38	35	7	HOW I'M COMIN'	LL COOL J (DEF JAM/COLUMBIA)
39	43	11	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
40	46	5	DEEPER	BOSS (DJ WEST/CHAOS/COLUMBIA)
41	44	6	ALIBIS	TRACY LAWRENCE (ATLANTIC/AG)
42	47	4	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
43	64	3	WHOOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
44	40	15	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
45	34	20	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
46	37	15	ORDINARY WORLD	DURAN DURAN (CAPITOL)
47	23	20	I GOT A MAN	POSITIVE K (ISLAND/PLG)
48	48	3	COME UNDONE	DURAN DURAN (CAPITOL)
49	68	2	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
50	39	18	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
51	53	3	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL/AG)
52	41	14	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
53	49	4	I LOVE THE WAY YOU LOVE ME	JOHN MICHAEL MONTGOMERY (ATLANTIC)
54	45	13	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/PLG)
55	—	1	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
56	56	6	IF I COULD	REGINA BELLE (COLUMBIA)
57	52	5	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
58	54	8	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
59	55	9	GOOD OL' DAYS	LEVERT (ATLANTIC/AG)
60	51	10	SHE'S NOT CRYIN' ANYMORE	BILLY RAY CYRUS (MERCURY)
61	50	15	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
62	58	7	TARZAN BOY	BALTIMORA (SBK/ERG)
63	57	13	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
64	67	12	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
65	62	4	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
66	59	23	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
67	63	12	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
68	74	2	EVERY L	

MTV Networks' Revenues Up For 1st Quarter

Earnings Boosted By Ad Dollars, Affiliate Fees

■ BY DON JEFFREY

NEW YORK—With MTV spreading rapidly throughout Europe, Viacom Inc. reports that revenues and cash flow from its MTV Networks division rose sharply in the first quarter.

The fast growth of MTV in Europe—the number of households receiving the channel increased 37.5% to 44.7 million in the first quarter of '93 over the same period last year—made up for slower expansion at home.

Households receiving MTV: Music Television in the U.S. were up only 4.1% from last year to 57.4 million. Subscribers for VH1, the music video channel for adult contemporary pop, increased 6.7% to 47.2 million. Viacom spokeswoman Hilary Condit says MTV is "pretty much at full distribution" in the U.S., meaning that nearly

all households wired for cable are receiving MTV. For VH1, she adds, there "may be a natural plateauing."

Sources say the slowdown in MTV's growth in the U.S. may be one of the reasons Viacom has pushed into new areas of business, such as the recently announced MTV Productions unit. (See story, page 4.)

For the three months that ended March 31, MTV Networks' revenues rose 23.7% to \$133.5 million from \$107.9 million a year ago. Operating cash flow jumped 24.5% to \$53.3 million from \$42.8 million.

MTV Networks includes the music television channels as well as the general entertainment programmers Nickelodeon and Nick At Nite. The company says the networks' numbers were up because of increases in advertising revenues and affiliate

fees, as well as overseas expansion. Condit says MTV ad sales growth was "in double figures."

MTV also is spreading throughout Asia—it now is received there in 10.8 million households in about 30 territories, according to Condit. She adds that Asia is "not yet a significant financial contributor."

Viacom's radio unit, which operates 13 stations, posted increases of 10.7% in revenues to \$18.6 million and 26.1% in operating cash flow to \$5.8 million. In the quarter the company created its second duopoly (ownership of two FMs in a market) by agreeing to acquire Westwood One Inc.'s KQLZ for \$40 million. The company's first duopoly is in Seattle.

The New York-based entertainment company also operates a cable division, which has 1.08 million basic-cable customers in five states. The number of total subscribers was down from 1.10 million a year ago because Viacom sold its Milwaukee cable system to Time Warner in January for \$95 million. Cable cash flow in the quarter rose 6.5% to \$48.9 million on a 4.9% increase in revenues to \$104.5 million.

As signs of its increasing involvement in interactive media, Viacom announced two major deals in the first quarter. It increased its stake to 23% from 9% in StarSight (formerly Insight Telecast), an electronic on-screen programming guide it plans to install in its cable system in Castro Valley, Calif., in the fall. And it acquired ICOM Simulations Inc., a software developer for CD-ROM and video games.

Viacom's Class A common shares closed at \$43.75 in American Stock Exchange trading at press time. Their 52-week high is \$46.50.

MTV, VIACOM FORM PRODUCTION BRANCH

(Continued from page 4)

opment. MTV Productions likely will produce one or two films per year at first, projects Doug Herzog, senior VP of programming at MTV: Music Television, who also was named president of MTV Productions.

"The creation of this new area has certainly been a long time coming," says Herzog. "Our main goal is to expand our trademark and our business by applying what we do best: producing unique, low-cost, and innovative programming to new media.

"We see a lot of MTV-influenced television programming and MTV-inspired films and advertising," he adds. "We thought it would be wise to get out there and capitalize on the 'MTV style' ourselves, while still keeping our eye on the really important thing, which is the network itself."

As the network diversifies into new media with MTV Productions, Herzog notes that its behind-the-scenes personnel can diversify as well. "We can attract new talent and show them that MTV is not just a stepping stone in their career," says Herzog. "We can ensure that we are a great home base for talent for years to come."

MTV Productions will be headquartered at the MTV Networks home base in New York. Overhead will be low, and staff will remain small at first, says Herzog. He plans to appoint a VP to handle day-to-day affairs in the new area, and says it is likely executives eventually will be hired to interface with the movie studios and the advertising industry. The MTV Productions crew will integrate with most departments within the network.

MTV Productions will seek to appeal to a broader audience than the MTV demographic, says Herzog, but he notes the network clearly will be the "engine that fuels" the new production entity.

Court Dismisses Last Of Carey's Father's Claims

■ BY FRED KIRBY

NEW YORK—The last remaining charge against Mariah Carey by her former stepfather was dismissed April 26 here by Federal District Court Judge Michael B. Mukasey.

Dismissed was Joseph Vian's claim that Carey "agreed orally that he would have a license to market singing dolls in her likeness."

Last fall Mukasey dismissed two other Vian claims, including the charge that Carey "was unjustly enriched at his expense in that he contributed to her support and to the development of her professional career, with the expectation of reward."

Also dismissed in 1992 was Vian's claim that Carey "intentionally and/or negligently . . . interfered in his relationship with his wife, defendant's mother, destroying that relationship and causing him to fall into a deep depression from which he has not recovered."

The divorce between Vian and Carey's mother became final last year.

Mukasey found that although Vian told the court he had mentioned the Mariah dolls at least twice to his then-stepdaughter, Carey testified (via deposition)

"that she thought it was a joke."

"In sum, [Vian] has not raised a triable issue of fact as to the existence of a contract," said Mukasey. "Viewing the facts in light most favorable to [Vian], as I have done in deciding this motion [for dismissal], there is no evidence that [Carey] thought, or should have thought, that [Vian] was serious about entering into a contract, nor that she believed she had bound herself to a licensing agreement, for 'Mariah dolls' by saying 'OK' and nodding her head when her stepfather made passing references to the idea . . ."

"Even if plaintiff had a valid contract, which I stress again he did not, he has not alleged recoverable damages."

Attorney L. Peter Parcher, who represented Carey along with his associate, Jonathan Liebman, said he was "gratified with the results," calling the case "unjust." George J. Cotz represented Vian.

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by Michael Ellis with Kevin McCabe

IT'S SO HARD TO SAY GOODBYE TO YESTERDAY: It seems appropriate for me to sign off with a song title. We started this column more than seven years ago, and it's been my pleasure each week to narrate the ups and downs of the Hot 100. All good things do end, however, and it's time for me to move on. I'll continue to oversee all of the charts in Billboard and in our new radio publication, Top 40 Airplay Monitor, but the specific responsibility for the Hot 100 passes into the capable hands of Kevin McCabe. You'll start seeing his byline alone on the column next week, and his picture on top. Although Kevin takes over the weekly grind, rest assured I'll be keeping a close eye on things even as I assume my new responsibilities.

"THAT'S THE WAY LOVE GOES," by Janet Jackson (Virgin), slams to No. 1 with the biggest overall point gain on the entire Hot 100. After debuting last week at No. 2 on the Top Singles Sales chart, "That's The Way" comfortably moves to No. 1 with sales of almost 100,000 units. Airplay continues to gain, as well. Jackson's single likely will enjoy a long run at the top because it's so far ahead of all bulleted records. The second-biggest point gainer is "Knockin' Da Boots," by H-Town (Luke), which jumps five places into the top 10. Sales continue to drive overall points, but radio is quickly responding with No. 1 airplay in five cities: KUBE Seattle, WJMH Greensboro, N.C., KBOS Fresno, Calif., KBXX Houston, and WCKZ Charlotte, N.C.

ANOTHER BIG RECORD BREAKING from the Top 40/Rhythm-Crossover stations is "Weak" by SWV (RCA), which is top five in airplay at 19 of the 32 top 40/rhythm-crossover stations on the Hot 100 panel. "Weak" also is the second-biggest sales gainer behind Janet Jackson's single. With "I'm So Into You" at No. 8, and "Weak" zooming 10 places to No. 12, SWV is enjoying a level of success that is rare for new artists. Another group new to the Hot 100 wins the Power Pick/Airplay. "Bad Boys (Theme From 'Cops')" by Inner Circle (Big Beat/Atlantic). It already is No. 1 at KISF Kansas City, Mo., No. 6 at KRBE Houston, and No. 7 at WFLY Albany, N.Y. The runner-up for the airplay award also is this week's Power Pick/Sales: the long-awaited single release of "Have I Told You Lately," by Rod Stewart (Warner Bros.). It shoots up 19 places to No. 29. "Have I Told" already completed a 20-week run on the Top 40 Radio Monitor as an album cut, but this new MTV "Unplugged" version has brought renewed interest.

QUICK CUTS: The highest new entry on the Hot 100 just arrived in stores after weeks of strong radio airplay. "Somebody To Love," by George Michael & Queen (Hollywood), is the first single release from "Five Live," a mini-album featuring Michael's performance of the Queen classic at the Freddie Mercury Tribute Concert For AIDS Awareness . . . "Girl, I've Been Hurt," by Snow (EastWest) the follow-up to the No. 1 hit "Informer," bows at No. 82 . . . "Cry No More," by new group II D Extreme (Gasoline Alley/MCA), enters at No. 85 with initial top five airplay at Hot 102 Milwaukee and Q102 Philadelphia. Group member Randy Gill is the brother of Motown star Johnny Gill . . . "Feed The Tree," by Belly (Sire/Reprise), debuts at No. 99 after a long, successful run on the Modern Rock Tracks chart.

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)	14	20	2	DON'T TAKE AWAY MY HEAVEN	AARON NEVILLE (A&M)
2	2	8	WRECKX SHOP	WRECKX-N-EFFECT (MCA)	15	13	7	BABY BE MINE	BLACKSTREET (MCA)
3	5	7	CAN HE LOVE U LIKE THIS?	AFTER 7 (VIRGIN)	16	16	3	FALLING IN LOVE	NEW BORN (RELATIVITY)
4	6	3	A SONG FOR YOU	RAY CHARLES (WARNER BROS.)	17	—	1	DREAMS (LIVE)	VAN HALEN (WARNER BROS.)
5	4	9	HONEY DIP	PORTRAIT (CAPITOL)	18	11	8	LOVE THANG	INTRO (ATLANTIC)
6	8	4	CAN'T DO A THING (TO STOP ME)	CHRIS ISAAK (REPRISE)	19	—	1	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
7	17	4	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)	20	—	1	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
8	9	5	IT'S ALRIGHT	CHANTE MOORE (UPTOWN/MCA)	21	25	4	I'M RAVING	L.A. STYLE (ARISTA)
9	3	9	GOLD DIGGIN'	MC NAS-D & DJ FRED (PANDISC)	22	—	1	TELL MY WHY	WYNONNA (CURB/MCA)
10	18	3	CREWZ POP	DA YOUNGSTA'S (EASTWEST)	23	14	2	SWEET HARMONY	THE BELOVED (ATLANTIC)
11	12	5	THE OCEANFRONT	TOO DOWN (DANZALOT/I.R.S.)	24	—	1	JUST TO BE CLOSE TO YOU	TREY LORENZ (EPIC)
12	19	2	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)	25	21	2	WHATZUPWITU	EDDIE MURPHY (MOTOWN)
13	—	1	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)					

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

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CAN'T
HELP
FALLING IN
LOVE

UB
40

The first track from the
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and the upcoming UB40 album.

Produced by UB40
David Harper Management

The Virgin Records logo, featuring the word "Virgin" in a stylized, cursive script.

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APR. 26—MAY 2, 1993

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 70 top 40/mainstream and 32 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	14	TWO PRINCES EPIC 6 weeks at No. 1	SPIN DOCTORS
2	2	11	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
3	4	7	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
4	3	10	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
5	5	13	DON'T WALK AWAY GIANT	JADE
6	6	6	WHO IS IT EPIC	MICHAEL JACKSON
7	9	3	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
8	7	12	IF I EVER LOSE MY FAITH IN YOU A&M	STING
9	10	7	FREAK ME KEIA/ELEKTRA	SILK
10	16	4	COME UNDONE CAPITOL	DURAN DURAN
11	14	8	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
12	11	8	THE CRYING GAME (FROM "THE CRYING GAME") SBK/ERG	BOY GEORGE
13	8	15	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
14	15	13	ANGEL SBK/ERG	JON SECADA
15	13	10	INFORMER EASTWEST	SNOW
16	12	15	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
17	19	4	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
18	18	6	THE MORNING PAPERS PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
			★★★ AIRPOWER ★★★	
19	27	3	SOMEBODY TO LOVE HOLLYWOOD	GEORGE MICHAEL & QUEEN
			★★★ AIRPOWER ★★★	
20	25	3	I'M SO INTO YOU RCA	SWV
21	17	9	LOVE U MORE COLUMBIA	SUNSCREAM
22	22	6	BUDDY X VIRGIN	NENEH CHERRY
23	20	20	ORDINARY WORLD CAPITOL	DURAN DURAN
24	21	16	BED OF ROSES JAMBCO/MERCURY	BON JOVI
25	33	2	HAVE I TOLD YOU LATELY WARNER BROS.	ROD STEWART
26	31	4	LIVIN' ON THE EDGE GEFEN	AEROSMITH
27	30	4	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER
28	23	14	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
29	40	2	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
30	26	16	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
31	24	10	SIMPLE LIFE MCA	ELTON JOHN
32	32	6	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
33	36	2	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
34	29	22	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
35	NEW		IN THESE ARMS JAMBCO/MERCURY	BON JOVI
36	28	17	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
37	NEW		WANNAGIRL GIANT	JEREMY JORDAN
38	38	2	SILENCE IS BROKEN WARNER BROS.	DAMN YANKEES
39	39	3	TELL ME WHAT YOU DREAM RCA	RESTLESS HEART FEATURING WARREN HILL
40	37	20	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	16	FREAK ME KEIA/ELEKTRA 12 weeks at No. 1	SILK
2	4	6	WEAK RCA	SWV
3	3	13	I'M SO INTO YOU RCA	SWV
4	2	3	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
5	6	21	DON'T WALK AWAY GIANT	JADE
6	5	15	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
7	7	20	COMFORTER GASOLINE ALLEY/MCA	SHAI
8	9	11	DEDICATED JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
9	8	15	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
10	15	3	KNOCKIN' DA BOOTS LUKE	H-TOWN
11	10	19	INFORMER EASTWEST	SNOW
12	11	9	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
13	12	17	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
14	14	10	IT WAS A GOOD DAY PRIORITY	ICE CUBE
15	13	20	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
16	17	8	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
17	19	4	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
18	16	8	SO ALONE EASTWEST	MEN AT LARGE
19	18	20	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
20	23	8	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
21	28	2	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
22	24	6	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
23	22	6	LA LA LOVE PERSPECTIVE/A&M	BOBBY ROSS AVILA
24	21	23	SWEET THING UPTOWN/MCA	MARY J. BLIGE
25	20	22	I GOT A MAN ISLAND/PLG	POSITIVE K
26	37	2	DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
27	30	4	DAZZEY DUKS TMR/BELLMARK	DUICE
28	25	6	WHO IS IT EPIC	MICHAEL JACKSON
29	27	2	GIRL U FOR ME KEIA/ELEKTRA	SILK
30	29	10	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
31	26	24	HERE WE GO AGAIN! CAPITOL	PORTRAIT
32	32	3	THAT'S THE WAY LOVE IS MCA	BOBBY BROWN
33	33	5	DOWN WITH THE KING PROFILE	RUN-D.M.C.
34	35	2	SIX FEET DEEP RAP-A-LOT/PRIORITY	GETO BOYS
35	NEW		GIVE HIM A LOVE HE CAN FEEL PENDULUM/ELEKTRA	TENE WILLIAMS
36	31	16	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
37	38	4	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
38	36	2	TYPICAL REASONS COLUMBIA	PRINCE MARKIE DEE & SOUL CONVENTION
39	40	3	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
40	NEW		CRY NO MORE GASOLINE ALLEY/MCA	II D EXTREME

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.

ALLIANCE MOVING TO BECOME MAJOR ENTERTAINMENT FORCE

(Continued from page 4)

tion the company had to purchase an additional 16% of Bassin. Sources say CIGNA retains 10% of that company through its earlier deal.

Cash raised from the proposed merger with Trinity likely would be used to pay down Alliance's debt, as well as provide a war chest for further acquisitions.

According to the company's 10-K filing with the SEC, Trinity Capital Opportunity was formed in November 1991 and went public in May 1992, creating a "blind pool" by raising \$20.5 million through a stock offering. The terms of the offering require that the pool is used to acquire one company. Such public offerings typically are

considered to be speculative since the shareholders are betting on the blind pool's management to buy a firm with growth potential that subsequently will boost the price of the stock.

On March 17, Trinity and Alliance announced that the two had signed a letter of intent to merge. Since the only asset that Trinity currently has is cash, Alliance, in effect is, "going public" through the back door. Wall Street refers to such a deal as a reverse merger, since the company that is selling retains control after the completion of the merger. Alliance management will remain in place while Trinity management will retain roles on the board of directors.

Jeff Lehman, a managing director at New York-based Ladenburg, Thalmann, & Co., says reverse mergers are used "when a company can't go public on its own for any number of reasons. Maybe it's because the industry they are in is not exciting enough for investors; or the company has certain items they don't wish to disclose in the going-public process; or the size of the company is not large enough, or the performance record is not good enough, or the market conditions are not good enough to support a public offering."

Under the terms of the proposed merger, Trinity will issue 16 million shares to Alliance in exchange for

that company's shares. Alliance management will receive options to acquire an additional 2.5 million shares.

If the deal closes, Alliance will inherit Trinity's \$22 million in cash, as well as retain controlling interest in the company, since it will own 16 million of the 23 million outstanding shares. Public shareholders currently own 4 million and Trinity insiders and the financial institutions that underwrote the company's IPO hold approximately 3 million of shares.

In addition, if investors respond positively and Trinity's shares are bid up, that will be incentive for investors to redeem warrants that could fill Alliance coffers with an ad-

ditional \$46 million.

According to a press release issued by Trinity, Bassin Distributors had revenues of \$65 million in 1990, \$103 million in 1991, and \$131 million in 1992. Its operating income for those years, respectively, was \$5.3 million, \$7.4 million, and \$9.6 million. Its net income during those years was \$4.5 million, \$1.9 million, and \$3 million.

In 1992, Encore had revenues of \$14 million, an operating income of \$1.3 million, and a net income of about \$1.1 million.

Assistance in preparing this story was provided by Seth Goldstein and Earl Paige in Palm Beach, Calif.

RECORD COMPANIES EXPAND IN ASIAN REGION

(Continued from page 1)

South Korea, Taiwan, Thailand, Indonesia, the Philippines, Hong Kong, Singapore, and Malaysia. Combined, these account for prerecorded music sales of more than \$1 billion at retail. Waiting in the wings is China, where political and structural impediments—not to mention rampant piracy—prevent the market's full development for the foreseeable future.

EXPANSION PLANS

PolyGram, Warner, EMI, BMG, and Sony have their own affiliates in Singapore, Malaysia, and Hong Kong—which are more developed markets—and a varying presence elsewhere (see chart, this page). Expansion plans are underway in order to tap into the continuing growth of the region's economies; to gain increased sales that come with switching from license deals to 100% affiliates or joint ventures; to develop local artists, who take the majority of sales in the region; and to maximize pan-Asian marketing opportunities for domestic and international repertoire.

The Arista/BMG soundtrack album "The Bodyguard," already the most successful foreign release to date in South Korea with sales of 900,000 units, is an example of the benefits of expansion and investment. By embarking upon a program three years ago to establish a network of affiliates in Asia, BMG International has been able to coordinate the release and marketing of that album to maximum effect. Previously, BMG was at a competitive disadvantage to other majors.

After South Korea, the next-strongest territories for "The Bodyguard" are Indonesia (265,000 units) and Taiwan (255,000). Total sales for the album in the area's eight markets are 1.9 million units, reports Peter Jamieson, regional director and senior VP/Asia Pacific at BMG International.

Other multinationals are seeing sales peaks for international artists as their affiliate networks become more efficient. Warner Music says Eric Clapton's "Unplugged" has sold 450,000 units across Southeast Asia, including more than 200,000 in South Korea (regionally, Warner Music previously reached 1 million units with a Madonna release). Sony Music says Michael Bolton's album "Time, Love And Tenderness" topped the 500,000 level, while Michael Jackson's "Dangerous" and Mariah Carey's debut are both near that level.

SIGNIFICANT TAIWANESE ACTIVITY

The region's most significant activity is in Taiwan, valued at more than \$200 million at retail, where Warner Music International and Sony Music International are opening their own companies. They join long-established PolyGram (with two firms, one a joint venture), and more recent entrants EMI and BMG.

Warner officials have been laboring for months to finalize its complicated deal with local company UFO Records, while Sony is starting from scratch with a wholly owned affiliate to open this summer.

Paul Ewing, Warner VP/regional director, anticipates its Southeast Asian business will increase between 20%-30% this year. "There is growth in the markets, but we're also taking a bit bigger market

share," he says, declining to discuss specifics of the UFO deal.

Informed sources suggest Warner's difficulties are in valuing UFO assets, including artists' contracts. Most acts are signed to Taiwanese record companies through production deals. "The labels have relationships with artists which allow them to exploit repertoire," says a senior regional executive at a competing label, "but there isn't anything to buy, except the promise of a relationship."

Sony is debuting its Taiwanese affiliate without local partners, confirms senior VP/Asia, Patrick Hurley. "We're staffing up with our own A&R, product management, and marketing people." It was previously represented by licensee Himalaya Records. That deal expired in December, and was extended to June 30.

Taiwan's reputation as a pirates' haven, with CD plants pumping out illicit merchandise to the region and elsewhere, may be improving gradually. IFPI figures for 1991 value piracy there at \$40 million, but Warner's Ewing says, "It hasn't gotten worse lately. The owner of a [pirate] CD plant went to jail for eight months. That's a first, and good news." IFPI officials say a number of pirate manufacturers have moved to mainland China due to increased antipiracy activities by Taiwanese government agencies.

PHILIPPINES & INDONESIA

The Philippines and Indonesia are also attracting the investment of the music multinationals. The markets are worth \$25 million and \$75 million, respectively, according to recently published estimates, although regional executives suggest the real volume is greater.

PolyGram Far East president Norman Cheng says it is forming a joint venture in the Philippines with its licensee, Dyna Products Inc., and working to set up a company in Indonesia. Local sources indicate that the Filipino firm will be called Poly-Cosmic, and that its managing director will be Ramon Chuaying.

BMG and Warner already have their own affiliates in the Philippines, which are 40%-owned and 100%-owned, respectively (BMG established its venture when investment laws did not permit 100% ownership by a foreign firm.)

Sony and EMI are represented there by licensees, OctoArts and Dyna, respectively. Sony's Hurley emphasizes it has "no plans" to set up its own operation; Lachie Rutherford, EMI Music's regional managing director, says it will form an affiliate when the current license expires by year-end.

All the multinationals are eyeing Indonesia, although investment laws need clarification in the wake of the recent general election. "We've been trying to set up there now for two years," says BMG's Jamieson. "Hopefully, we're going to be ahead of everyone."

He says he has a "target date" of July 1, and has an agreement among its investment partners, who would own a majority stake.

BMG's licensee is Musica, whose sales with "The Bodyguard" and Kenny G's "Breathless" are second only to those in South Korea. EMI and Warner are represented by Aquarius, PolyGram by Suara Sentral Sejati. "The investment situa-

Major Labels In Southeast Asia

	100% Owned Affiliate(s)	Joint Venture(s)	Licensee(s)
PolyGram	Taiwan**, Hong Kong, Singapore, Malaysia	South Korea, Philippines*	Thailand, Indonesia
Warner	South Korea, Hong Kong, Singapore, Malaysia, Philippines	Taiwan*, Indonesia	Thailand
EMI	Taiwan, Hong Kong, Singapore, Malaysia	South Korea, Thailand	Indonesia, Philippines
BMG	South Korea, Taiwan, Hong Kong, Singapore, Malaysia	Thailand, Philippines	Indonesia
Sony	South Korea, Taiwan*, Hong Kong, Singapore, Malaysia	Thailand, Philippines	Indonesia

* Currently being formed
** 100% affiliate and a joint venture

tion may still be unclear," comments PolyGram's Cheng, "but the opportunities are huge. You could be talking 500,000 to 1 million cassettes of a successful release—a huge hit could be even more."

NEGATIVE ATTENTION FOR THAILAND

Thailand is attracting a lot of negative music industry attention. "Together with IFPI, we've been fighting piracy and pumping money into Thailand for years," says Cheng, "and we're still where I saw the situation ten years ago." For 1991, IFPI estimated that the Thai market was worth \$124 million at retail, with piracy accounting for an addi-

tional \$40 million.

Thai government officials have been in Washington, D.C., seeking to avoid U.S. trade sanctions, says IFPI director general Nic Garnett, but the daily threat of sanctions remains, pending clear evidence of antipiracy action in Thailand.

Garnett adds that in recent weeks, pirate audio and video merchandise has "disappeared" from its usual vending sites in Bangkok and elsewhere. "This seems to have been a concerted effort by the pirates to help the government negotiate its way out of sanctions [prior to the April 30 USTR deadline]."

USTR will evaluate Thai actions

MCA TO FORGE INTERNATIONAL NETWORK

(Continued from page 8)

ed on license deals with other majors—including Warner Music International, before BMG—for its global presence.

"Yes, MCA is late to that part of the game," states Teller, "but we are a large, successful company and we've been doing business overseas for many years. And the experience of launching a couple of companies in Japan and Germany has been very positive, so everyone here is confident we can build rapidly without sacrificing the quality of the result."

BMG PACT ENDS IN '94

The BMG International pact is thought to expire toward the end of 1994, with MCA having an option to terminate it earlier. Teller declines to discuss any aspects of the deal's recoupment. "It's been a very positive relationship," he says. BMG International president Rudi Gassner could not be reached for comment at presstime.

Teller says the new MCA companies will develop A&R capabilities, but the extent will depend on the domestic/international repertoire mix in each country. In Japan, where local artists take three-quarters of the business, MCA Victor has been active in that sector from its startup in 1990; in Germany, where Anglo-American product dominates, the MCA affiliate (opened in 1991) has only recently moved into signing acts.

"We will use the same model, territory by territory," says Teller. "In

France, for example, where over half the sales come from French artists, we expect to be aggressive in terms of domestic talent. But the last thing we want to do everywhere is jump in and sign a large number of local artists, which becomes rather expensive. It's a dangerous way to start."

Teller affirms MCA will not be looking to establish its own production facilities worldwide. "We have no interest in getting into the physical manufacturing or distribution business." These services will be provided by the major with which MCA signs, he notes. Similarly, decisions about sales teams will be made market by market. Among existing affiliates, MCA Records has its own sales force in the U.K., for example; in Germany, it does not.

"We're going to be more like a Virgin than a PolyGram," says Larsen, "with the focus on marketing, A&R and related activities." He expects to have a London headquarters team of around 30, including business affairs and development staffers, and a special marketing unit. "The typical new affiliate in larger countries will have 16-20 people," he adds, "while we'll probably have 10-12 in the medium-size markets." Larsen says new offices in London's West End have been leased.

Each of the MCA labels has its own international department heads: Geffen's Mel Posner in Los Angeles, GRP's Jim Fishel in New York, and MCA's Stuart Watson in

London. Teller says this structure will continue.

Larsen is joining MCA after nearly two years as managing partner of DSB, the independent German record company created with the assets of the state-owned label of former East Germany. It has been downsizing in recent months, and in April sold its classical catalog to another German firm, Edel (Billboard, May 8). Succeeding Larsen as managing director of DSB is Jozua Knol, who has been GM of the firm's Berlin Classics label since January.

50% GROWTH RATE

The regional chiefs for all five multinationals are bullish on Asian business prospects for 1993. BMG's Jamieson, for instance, forecasts revenues above \$50 million for the company's fiscal year ending June 30. "Our growth rate will be more than 50% and that's up from a 35% increase the year before."

His competitors decline to discuss specific revenue projections, but all indicate that the double-digit growth they've experienced in the last couple of years will continue. EMI's Rutherford says the company's Asian sales advanced by more than 40% in the year ended March 30; he expects upwards of 20% growth in 1993-94.

As the region's acknowledged market leader, PolyGram's revenues are estimated to exceed \$100 million. Warner is considered in second place, also above \$100 million, while third-ranked EMI is thought somewhat shy of that mark.

INDUSTRY VET

Larsen left his post as president of Sony Music Europe in the summer of 1991. He had worked for the major for more than 20 years, and established many of its continental affiliates. "At MCA, Europe is obviously going to be my primary focus," he says. "Once you open three or four new companies there, you may as well open a string of them."

The former Sony executive says MCA represents one of the few opportunities attractive enough to tempt him back into the music industry mainstream. He adds DSB is now well-positioned as an independent, going concern. "In fact, it's the only former East German independent media company to survive [the transition to unification]. By local standards, it is a success, and Jozua can take it from there." Larsen will retain a passive equity stake in DSB.

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
MAY 15, 1993

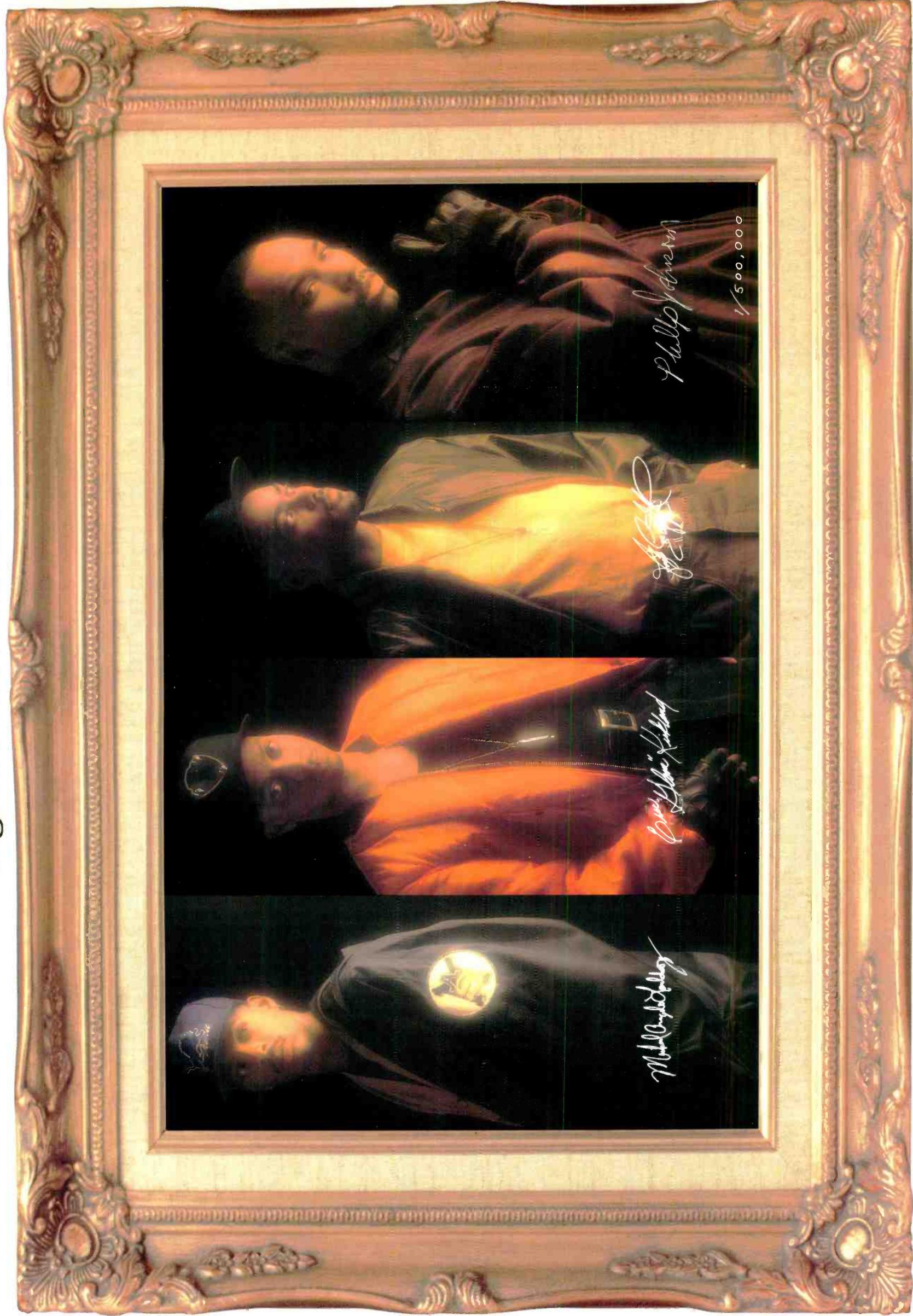


THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	2	1	24	SOUNDTRACK ▲ ³ ARISTA 18699* (10.98/15.98) 18 weeks at No. 1	THE BODYGUARD	1
2	1	—	2	AEROSMITH GEFEN 24455* (10.98/16.98)	GET A GRIP	1
				TOP DEBUT		
3	NEW		1	PORNO FOR PYROS WARNER BROS. 45228 (10.98/15.98)	PORNO FOR PYROS	3
4	3	2	24	KENNY G ▲ ⁴ ARISTA 18646* (10.98/15.98)	BREATHLESS	2
5	4	3	46	SPIN DOCTORS ▲ ² EPIC 47461* (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
6	5	4	36	ERIC CLAPTON ▲ ⁶ DUCK/REPRISE 45024*WARNER BROS. (10.98/15.98)	UNPLUGGED	1
7	6	6	20	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
8	8	5	15	SNOW ▲ EASTWEST 92207*AG (9.98/15.98)	12 INCHES OF SNOW	5
				TOP 20 SALES MOVER		
9	13	13	17	SWV ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	9
10	9	7	19	SILK ▲ KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
11	10	9	26	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
12	11	8	8	STING A&M 0070* (10.98/16.98)	TEN SUMMONER'S TALES	2
13	NEW		1	VINCE NEIL WARNER BROS. 45260* (10.98/15.98)	EXPOSED	13
14	12	12	8	LENNY KRAVITZ VIRGIN 86984* (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
15	21	25	19	STONE TEMPLE PILOTS ● ATLANTIC 82418*AG (9.98/15.98)	CORE	15
16	17	14	50	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
17	15	15	72	PEARL JAM ▲ ⁴ EPIC 47857* (10.98 EQ/15.98)	TEN	2
18	7	—	2	PRIMUS INTERSCOPE 92257/AG (10.98/15.98)	PORK SODA	7
19	22	21	50	JON SECADA ▲ ² SBK 98845*/ERG (9.98/15.98)	JON SECADA	15
20	19	18	20	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
21	20	17	10	BROOKS & DUNN ▲ ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	9
22	16	16	10	NAUGHTY BY NATURE TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	3
23	29	30	10	DURAN DURAN CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7
24	14	10	6	DEPECHE MODE SIRE/REPRISE 45243*/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
25	24	29	7	GREEN JELLY ZOO 11038* (9.98/13.98)	CEREAL KILLER SOUNDTRACK	24
26	27	26	6	DWIGHT YOAKAM REPRISE 45241*/WARNER BROS. (9.98/15.98)	THIS TIME	25
27	32	33	33	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
28	25	20	75	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
29	23	19	7	COVERDALE/PAGE GEFEN 24487* (10.98/15.98)	COVERDALE PAGE	5
30	18	11	5	L.L. COOL J DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
				POWER PICK		
31	48	60	4	H-TOWN LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	31
32	34	—	2	SOUNDTRACK UPTOWN 10794/MCA (9.98/15.98)	WHO'S THE MAN?	32
33	30	31	6	P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM. . . ?	30
34	28	22	57	ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		7
35	40	44	17	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*AG (9.98/15.98)	LIFE'S A DANCE	35
36	26	23	19	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
37	33	32	8	TRACY LAWRENCE ● ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	26
38	31	24	25	SOUNDTRACK ▲ ² WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6
39	35	38	3	CHRIS ISAAK REPRISE 45116*/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
40	36	34	8	GETO BOYS RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
41	37	35	6	LEVERT ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	35
42	38	37	31	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
43	43	41	5	ONYX JMJ/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	31
44	39	27	34	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
45	41	28	10	DOLLY PARTON ● COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
46	42	40	24	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
47	46	—	2	GEORGE MICHAEL & QUEEN HOLLYWOOD 61479*/ELEKTRA (8.98/10.98)	FIVE LIVE	46
48	45	36	32	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
49	47	42	26	BON JOVI ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
50	51	47	4	YANNI PRIVATE MUSIC 82106* (10.98/15.98)	IN MY TIME	47
51	50	43	90	METALLICA ▲ ⁶ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
52	52	52	26	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
53	44	39	12	DIGABLE PLANETS ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)		15
54	54	48	14	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	48
55	70	80	7	4 NON BLONDES INTERSCOPE 92112*/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	69	77	46	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
57	49	—	2	MIDNIGHT OIL COLUMBIA 53793* (10.98 EQ/15.98)	EARTH & SUN & MOON	49
58	61	57	75	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
59	60	64	44	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
60	59	53	58	EN VOGUE ▲ ³ EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
61	56	49	31	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
62	67	91	33	QUEEN ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
63	57	54	9	CLANNAD ATLANTIC 82409*/AG (10.98/15.98)	ANAM	46
64	63	78	11	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	63
65	65	58	17	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
66	64	59	13	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	59
67	58	50	40	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
68	62	51	23	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
69	53	46	4	BRUCE HORNSBY RCA 66114* (10.98/15.98)	HARBOR LIGHTS	46
70	68	68	76	ENYA ▲ ² REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
71	105	—	2	PATTY LOVELESS EPIC 53236* (9.98 EQ/15.98)	ONLY WHAT I FEEL	71
72	75	65	31	MICHAEL BOLTON ▲ ³ COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
73	66	55	10	VAN HALEN ▲ WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
74	55	45	6	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	14
75	74	61	103	BOYZ II MEN ▲ ⁵ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
76	76	72	27	NEIL YOUNG ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
77	85	82	8	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	57
78	77	73	139	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
79	79	70	51	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
80	71	63	26	SOUL ASYLUM ● COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	51
81	78	67	36	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	2
82	84	87	35	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
83	153	—	2	JOE DIFFIE EPIC 53002* (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
84	97	103	37	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
85	127	—	2	AARON NEVILLE A&M 0086* (10.98/16.98)	GRAND TOUR	85
86	81	66	30	R.E.M. ▲ ² WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
87	88	94	8	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	87
88	100	97	57	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
89	80	76	59	K.D. LANG ▲ SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUA	18
90	73	62	6	ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	60
91	83	71	62	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98)	Oooooohhh. . . ON THE TLC TIP	14
92	NEW		1	JIMI HENDRIX MCA 10829* (10.98/16.98)	THE ULTIMATE EXPERIENCE	92
93	101	99	45	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
94	102	95	30	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
95	90	90	40	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
96	96	98	8	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
97	98	96	18	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
98	86	75	31	PETER GABRIEL ▲ GEFEN 24473* (10.98/15.98)	US	2
99	128	126	5	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	99
100	72	56	4	DAVID BOWIE SAVAGE 50212* (10.98/15.98)	BLACK TIE WHITE NOISE	39
101	91	—	2	PAUL RODGERS MUDDY WATERS BLUES: A TRIBUTE TO MUDDY WATERS VICTORY 480013*/PLG (10.98 EQ/15.98)		91
102	95	89	32	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	81
103	92	86	12	MICK JAGGER ● ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
104	120	116	29	LORRIE MORGAN ● BNA 66047* (9.98/15.98)	WATCH ME	65
105	94	85	44	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
106	113	119	15	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	103
107	104	88	28	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
108	99	92	28	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
109	89	74	11	JOEY LAWRENCE IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	74

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. Most albums available on cassette and CD. *Asterisk indicates vinyl unavailable. Most tape prices are labels' suggested list. All CD prices, and tape prices marked EQ, are equivalent prices, which are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan, Inc.

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PORTRAIT

THE SELF-TITLED DEBUT—OVER 500,000
“HERE WE GO AGAIN”—#1 BLACK SINGLE
TOP 10 POP SINGLE—OVER 500,000
“HONEY DIP”—TOP 10 SINGLE

Get ready for the new
single and video, “DAY BY DAY”
Special thanks to CEMA

Written, arranged and produced by Portrait
Management: The Trawick Company, Herb Trawick



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	110	101	86	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
111	87	84	10	SOUNDTRACK SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	60
112	106	79	3	BRYAN FERRY REPRIS 45246*/WARNER BROS. (10.98/15.98)	TAXI	79
113	111	118	4	INTRO ATLANTIC 82463*/AG (9.98/15.98)	INTRO	111
114	93	83	5	LORDS OF THE UNDERGROUND PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
115	82	69	9	NANCI GRIFFITH ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
116	108	100	6	WILLIE NELSON COLUMBIA 52752* (10.98 EQ/15.98)	ACROSS THE BORDERLINE	75
117	116	104	106	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
118	121	120	167	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
119	109	111	8	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED	109
120	119	105	11	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.....	24
121	103	93	29	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♂	5
122	NEW	▶	1	TANYA TUCKER LIBERTY 81367* (10.98/15.98)	GREATEST HITS 1990-1992	122
123	133	128	24	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	105
124	112	106	57	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
125	115	110	12	PAUL MCCARTNEY ● CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
126	135	—	2	DA YOUNGSTA'S EASTWEST 92245*/AG (9.98/15.98)	THE AFTERMATH	126
127	NEW	▶	1	TRACY BYRD MCA 10649* (9.98/15.98)	TRACY BYRD	127
128	117	109	76	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
129	118	117	16	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	101
130	114	108	44	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
131	129	112	27	AC/DC ▲ EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
132	131	115	158	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
133	124	102	57	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
134	123	123	116	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
135	107	81	4	BLUES TRAVELER A&M 0080* (10.98/15.98)	SAVE HIS SOUL	72
136	130	129	155	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
137	141	142	3	SOUNDTRACK MCA 10795* (10.98/15.98)	INDECENT PROPOSAL	137
138	138	127	64	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
139	164	168	4	TASMIN ARCHER SBK 80134*/ERG (10.98/15.98)	GREAT EXPECTATIONS	139
140	139	124	38	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
141	136	134	97	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
142	126	—	2	WORLD PARTY ENSIGN/CHRYSALIS 21991*/ERG (10.98/15.98)	BANG!	126
143	122	114	42	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
144	144	157	60	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
145	140	139	28	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
146	143	161	8	BIG HEAD TODD & THE MONSTERS GIANI/REPRISE 24486*/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	139
147	NEW	▶	1	95 SOUTH WRAP 8117*/ICHIBAN (9.98/16.98)	QUAD CITY KNOCK	147
148	148	183	4	THE JERKY BOYS SELECT 61495/AG (10.98/15.98)	THE JERKY BOYS	148
149	149	145	57	CELINE DION ▲ EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
150	159	181	72	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
151	147	125	3	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	125
152	137	113	11	POISON ● CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16
153	125	107	9	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	41
154	154	141	16	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
155	NEW	▶	1	TOBY KEITH MERCURY 514421* (9.98 EQ/13.98)	TOBY KEITH	155

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	134	122	28	MADONNA ▲ ² MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
157	166	154	6	ANT BANKS JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	123
158	163	158	5	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	158
159	145	133	19	DREAM THEATER EASTWEST/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
160	169	163	89	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
161	156	143	48	MARIAH CAREY ▲ ² COLUMBIA 52758* (7.98 EQ/13.98)	MTV UNPLUGGED EP	3
162	151	131	47	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
163	150	130	85	GUNS N' ROSES ▲ ⁴ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
164	174	180	31	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
165	132	121	9	LIVING COLOUR EPIC 52780* (10.98 EQ/16.98)	STAIN	26
166	167	151	35	AFTER 7 ● VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
167	152	132	84	NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
168	160	152	129	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
169	165	148	85	GUNS N' ROSES ▲ ⁴ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
170	NEW	▶	1	KATHIE LEE GIFFORD WARNER BROS. 45084* (9.98/15.98)	SENTIMENTAL	170
171	157	149	72	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
172	146	140	12	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
173	142	136	19	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
174	162	137	62	PANTERA ● EASTWEST/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
175	161	147	45	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
176	NEW	▶	1	JEREMY JORDAN GIANI/REPRISE 24483*/WARNER BROS. (10.98/15.98)	TRY MY LOVE	176
177	192	191	3	GIN BLOSSOMS A&M 54039* (9.98/13.98)	NEW MISERABLE EXPERIENCE	177
178	187	182	9	GO WEST EMI 94230*/ERG (10.98/15.98)	INDIAN SUMMER	154
179	168	138	13	MEN AT LARGE EASTWEST 92159/AG (9.98/13.98)	MEN AT LARGE	122
180	173	174	55	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
181	185	155	6	SOUNDTRACK SBK 89016*/ERG (10.98/15.98)	TEENAGE MUTANT NINJA TURTLES III	123
182	177	172	165	THE BLACK CROWES ▲ ³ DEF AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
183	178	153	30	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
184	175	146	84	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
185	172	150	51	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
186	NEW	▶	1	RAY CHARLES WARNER BROS. 26735* (10.98/15.98)	MY WORLD	186
187	194	196	31	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
188	RE-ENTRY	▶	19	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	117
189	158	135	19	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
190	NEW	▶	1	RICKY LYNN GREGG LIBERTY 80135* (9.98/14.98)	RICKY LYNN GREGG	190
191	RE-ENTRY	▶	5	ANDREW LLOYD WEBBER POLYDOR 17336*/PLG (10.98 EQ/16.98)	THE PREMIERE COLLECTION ENCORE	191
192	NEW	▶	1	MC BREED WRAP 8120*/ICHIBAN (9.98/16.98)	THE NEW BREED	192
193	182	171	103	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
194	155	160	25	THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
195	RE-ENTRY	▶	12	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
196	184	179	200	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
197	179	159	57	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
198	181	162	85	OZZY OSBOURNE ▲ ² EPIC 46795 (10.98 EQ/15.98)	NO MORE TEARS	7
199	170	164	47	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
200	180	176	38	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 120	Mariah Carey 161	Enya 70	Michael Jackson 28	Reba McEntire 20	Pearl Jam 17	The Bodyguard 1	Aaron Tippin 56
4 Non Blondes 55	Mary-Chapin Carpenter 59	Gloria Estefan 52	Alan Jackson 94, 193	Megadeth 143	The Pharcyde 99	Boomerang 130	TLC 91
AC/DC 131	Ray Charles 186	Bryan Ferry 112	Jackyl 102	Men At Large 179	P.M. Dawn 33	CB4 153	Toad The Wet Sprocket 175
Aerosmith 2	Mark Chesnutt 197	Kenny G 4	Jade 65	Metallica 51	Poison 152	The Crying Game 111	Travis Tritt 84
After 7 166	Ciannad 63	Peter Gabriel 98	Mick Jagger 103	George Michael & Queen 47	Porno For Pyros 3	Honeymoon In Vegas 200	Tanya Tucker 122, 183
Alabama 140	Eric Clapton 6	The Jerky Boys 148	The Jerky Boys 148	Midnight Oil 57	Portrait 173	Indecent Proposal 137	U2 128
Alice In Chains 42	Confederate Railroad 123	Elton John 93	Elton John 93	John Michael Montgomery 35	Primus 18	The Last Of The Mohicans 108	Ugly Kid Joe 44
John Anderson 138	Coverdale/Page 29	Jeremy Jordan 176	Jeremy Jordan 176	Chante Moore 129	Prince And The New Power Generation 121	Singles 105	Van Halen 73
Ant Banks 157	Cypress Hill 171	Toby Keith 155	Toby Keith 155	Lorrie Morgan 104	Generation 121	Sister Act 162	VARIOUS ARTISTS
Arrested Development 34, 90	Billy Ray Cyrus 16	Sammy Kershaw 77	Sammy Kershaw 77	Van Morrison 136	Queen 62, 144	Teenage Mutant Ninja Turtles III 181	Today's Hit Country 151
Regina Belle 64	D.J. Magic Mike 96	Lenny Kravitz 14	Lenny Kravitz 14	Naughty By Nature 22	R.E.M. 86	Who's The Man? 32	Andrew Lloyd Webber 191
Belly 66	Da Youngsta's 126	Kris Kross 133	Kris Kross 133	Vince Neil 13	Bonnie Raitt 141	Spin Doctors 5	Vanessa Williams 160
Big Head Todd & The Monsters 146	Billy Dean 195	L.L. Cool J 30	L.L. Cool J 30	Willie Nelson 116	Red Hot Chili Peppers 184	Stereo MC's 119	Christopher Williams 97
The Black Crowes 182, 185	Def Leppard 124	k.d. lang 89	k.d. lang 89	Aaron Neville 85	Restless Heart 145	Rod Stewart 150	World Party 142
Mary J. Blige 67	Depeche Mode 24	Joey Lawrence 109	Joey Lawrence 109	95 South 147	Paul Rodgers 101	Sting 12	Wreckx-N-Effect 68
Bloods & Crips 87	Digable Planets 53	Lemonheads 189	Lemonheads 189	Nirvana 167	Sade 11	Doug Stone 164	Wynonna 88
Blues Traveler 135	Dinosaur Jr. 172	Annie Lennox 79	Annie Lennox 79	Onyx 43	Sawyer Brown 188	Stone Temple Pilots 15	Yanni 50
Michael Bolton 72, 117, 196	Celine Dion 149	LeVert 41	LeVert 41	ORIGINAL LONDON CAST	Jon Secada 19	George Strait 27	Dwight Yoakam 26
Bon Jovi 49	Dre 7	Living Colour 165	Living Colour 165	Phantom Of The Opera Highlights 118	Shai 36	The Sundays 194	Neil Young 76
David Bowie 100	Dream Theater 159	Lords Of The Underground 114	Lords Of The Underground 114	Ozzy Osbourne 198	Silk 10	SWV 9	Young Black Teenagers 158
Boyz II Men 75	Duice 106	Patty Loveless 71	Patty Loveless 71	Pantera 174	Snow 8	Tasmin Archer 139	ZZ Top 180
Brooks & Dunn 21, 58	Duran Duran 23	Madonna 156, 168	Madonna 156, 168	Paperboy 54	Soul Asylum 80	Temple Of The Dog 199	
Garth Brooks 48, 78, 110, 132	En Vogue 60	MC Breed 192	MC Breed 192	Dolly Parton 45	SOUNDTRACK	10,000 Maniacs 61	
Bobby Brown 81	Enigma 134	Paul McCartney 125	Paul McCartney 125		Aladdin 38	Pam Tillis 187	
Tracy Byrd 127					Beverly Hills, 90210 107		

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#5 France

#5 Australia

#7 Canada

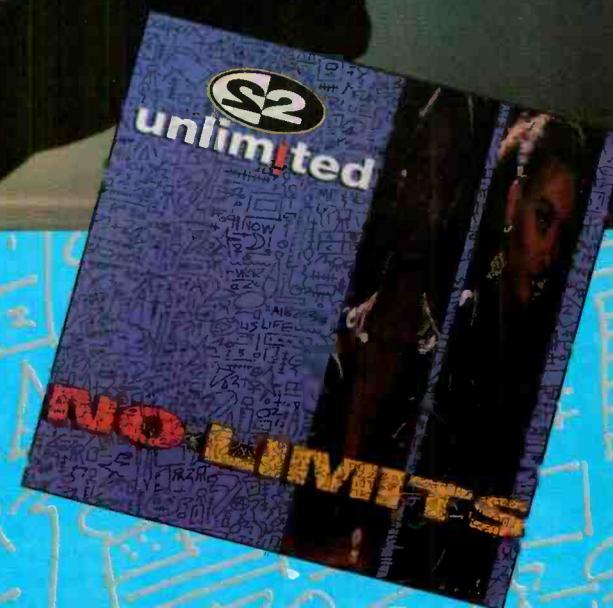


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NEW COUNTRY SQUEEZES OLDIES OFF DIAL

(Continued from page 1)

fled by his new status. "I guess it's like an honor," he says, adding, "It makes me feel old."

Programmers cite almost as many reasons for Travis' status as there are different kinds of country stations. Some say he so effectively changed the face of country music that anything recorded before 1986 sounds dated. Others say it has less to do with Travis' artistry than the fact so much good, current product is now available that there is no room in the playlist to go back more than about seven years.

A third group of PDs credits the country music boom itself. According to their theory, the swarms of new fans country has attracted since Travis came on the scene are unfamiliar with anything recorded before that time and, therefore, don't want to hear it on the air. This argument brings up an interesting chicken-and-egg question: Is radio not playing the older music because listeners truly don't want to hear it, or are listeners unfamiliar with older music simply because radio isn't playing it?

"A little of the responsibility goes to the listeners, goes to the radio stations, and goes to the labels as well," says WROO Jacksonville, Fla., OM John Richards. "If listeners weren't so hungry about new product, I can guarantee you radio stations would still be playing [older] music."

Among those who credit Travis' work for his new status is Mike McCoy, PD at WCTK Providence, R.I. "Randy brought the sound back," he says. "At the time ['Storms Of Life'] came out... a lot of country stations could have been mistaken for light AC. I look at Randy as [someone] who gave country a country identity again."

In the opposite camp is WYNY New York PD Johnny Michaels, who says the phenomenon "doesn't have anything to do with Randy Travis. The format has just gotten so current intensive that there isn't as much room to play oldies anymore," he says. "The cutoff point happens to just fall in that [mid-'80s] range."

OLDER ARTISTS ARE BEING HURT

Regardless of which explanation they cite, there is no disagreement among PDs that the shift toward newer music has hurt the careers of quite a few artists. At the Country Radio Seminar in Nashville, Kenny Rogers, a onetime cornerstone of the country format, spoke about his difficulty in having hits on country radio in the last several years. In fact, Rogers says before recording his latest album, he took a poll of radio stations and found that "radio is willing to accept me as an artist if I find the right song that reflects what country is today, and not just because of my past hits."

Noting what he calls the "bias" against older artists, Warner Bros. Nashville VP of promotion Bill Mayne says, "There are a lot of established artists that are not the automatic [radio adds] they used to be."

For his part, Travis says he is sorry to see older artists being hurt by radio's emphasis on newer music. "There is [more] really good music coming out of Nashville in the last few years than there ever has been," he says, "[but] I think it's sad to see someone like George Jones or Conway [Twitty] or Tammy Wynette put out a record and not get played. I think [radio] should at least give it a chance to see what the audience thinks of it. In

other words, let the audience be ultimate decision maker."

KKBQ Houston PD Dene Hallam, who blames the audience rather than radio for older artists' airplay problems, says "I'm surprised about some of the artists like Willie Nelson who could do no wrong in the '70s that people have turned their backs on. Listeners seem to have tired of them."

"A certain segment of our audience, about 25%, is crying for more George Jones, Lee Greenwood, and Barbara Mandrell," adds WYNY's Michaels,

THE YEAR OF 4AD: U.K. LABEL SETS SIGHTS ON U.S. POP MARKET

(Continued from page 1)

uniquely phantasmal album graphics. The label has been easing into the mainstream in recent weeks with Belly's critically lauded Sire/4AD debut, "Star." Fronted by former Throwing Muses member Tanya Donnelly, the band has begun to grow beyond its solid modern-rock radio base with the single "Feed The Tree," and now is briskly picking up adds at top 40.

"You can never really predict where [pop] radio will go next," says Sire A&R executive Joe McEwen. "But this is one of those records that seems to transcend genre specification. It's typical of where a lot of 4AD acts are heading."

In the coming weeks, 4AD will aim to build upon its increasing commercial momentum with a variety of new albums. "Mouth By Mouth," by His Name Is Alive, "Isabel Bishop EP," by Unrest, and an eponymous collection by Red House Painters are due in stores by the end of May. The hotly touted debut of Heidi Berry will take the label into the summer with a set planned for June release.

Each of these albums will benefit from the label's distribution deal with Warner Bros., but only Berry's project will be marketed and promoted by Warner Bros. The others will be handled solely by 4AD's U.S. staff of four in Los Angeles.

The agreement between Warner Bros. and 4AD allows the labels to

"but we don't play them much because the other 75% is more interested in Wynonna and Clint Black."

Asked to name other artists hurt by the shift, PDs cite the Oak Ridge Boys, the Statler Bros., Paul Overstreet, Twitty, and Ronnie Milsap, who McCoy says is "now positively ancient by country radio standards."

Jones is another oft-cited example. According to Michaels, the legendary artist "had a hard time with 'I Don't Need Your Rocking Chair' [which] didn't do as well as it might have."

negotiate how each album will be handled. "There is great flexibility in being free to look at each record individually, and decide the best way to put it across," says Robin Hurley, managing director of 4AD's U.S. operations. "There are certainly times when it better suits a band for us to promote them independently."

Ivo Watts-Russell, co-founder and president of 4AD, notes the 13-year old label, which opened its U.S. office two years ago, had not previously



LUSH



BERRY

struck a deal in the U.S. "because we never looked for it before. Then eventually we found ourselves in a position where there were four or five major labels that we have acts with."

Before the Warner agreement, Belly and Throwing Muses were released by 4AD in the U.K., but signed directly to Sire for the rest of the world, while in the U.S. Elektra Entertainment licensed the Pixies and the Breeders, and recently released the first solo album by Pixies break-away

The song peaked at No. 34 on Hot Country Singles & Tracks chart last December.

The ultimate irony is that new, young country artists are having hits with songs first recorded by these older artists. Few new country listeners would know that Tracy Byrd's "Someone To Give My Love To," was recorded by Johnny Paycheck in the early '70s, or that Mark Chesnutt's No. 1 hit, "I'll Think Of Something," was first a Hank Williams Jr. song.

"The country audience is young

and their country history only goes back to Garth Brooks or Randy Travis," says WCTK's McCoy.

Two artists who seem to have transcended the time warp are Dolly Parton and Alabama. PDs cite their contemporary-sounding recent singles and their ability to evolve musically as reasons they have maintained their status at radio. "If you take and Alabama song of today compared to one from 15 years ago or even nine years ago, they sound totally different," says WROO's Richards.

created its own subsidiary in London, Guernica, to serve as a home for newcomers. Currently signed to Guernica in the U.K. are hot Dutch band Bettie Serveert and the Underground Lovers. Guernica acts eventually will go through 4AD's agreement with Warner Bros. in the U.S.

While proud that 4AD is described as a British indie label, Watts-Russell notes, "That doesn't mean we have to reflect what's going on in Britain. I wish I were more attracted to more British artists." The geographic reach of 4AD has extended from Boston (the Pixies) and San Francisco (Red House Painters) to Bulgaria (Le Mystere Des Voix Bulgares).

However, the United Kingdom remains a rich A&R resource for the label. The North London-bred Lush became an immediate U.K. favorite on the strength of several EPs later assembled for the U.S. market as the 1990 "Gala" record. Lush went on to be an acclaimed act on the 1992 Lollapalooza lineup, touring in support of its critically praised second 4AD/Reprise album "Spooky," and the band has just entered the studio to prepare material for a third record.

Watts-Russell shrugs off an attempt to easily summarize the label with a laugh. The only thread linking 4AD's records, he says, "is my emotional instability, which affects my musical taste."

RIVALS REACT TO VIRGIN RADIO LAUNCH

(Continued from page 4)

with BBC officials about the possibility of swapping BBC Radio 4's news/talk station on FM with his station's position on the AM dial.

"It is going to be much tougher for us being on AM," Branson says. "It is strange that a station that plays such good music is not able to do it on FM for listeners who are used to hearing music on the high-quality sound produced by CDs."

Radio 4 would benefit from the swap because AM reaches more parts of the country than FM, while Virgin on FM would mean better sound for listeners, Branson says. The station received some complaints from listeners during test transmissions because of fuzzy reception.

On the launch day, three members of Parliament put a motion to the House of Commons that the possibility of a swap be explored. "We have received a fax from three MPs who heard the station and were delighted. They wanted to show their support and did it without us asking, which is great," says Branson.

At the official launch April 30 from one of his Virgin Megastores in Manchester, Branson said, "I've been waiting for this moment for 25 years."

Billed as "radio revolution," the station kicked off with two world exclusives, a cover version of Steppenwolf's "Born To Be Wild" by INXS and a version of Jimi Hendrix's "Purple Haze" specially recorded for the launch by the Cure. The station's first song was a closely guarded secret, with U.K. bookmakers giving odds on what it might be.

Branson says his station, with the slogan "Much More Music," will offer listeners a choice on a national level. "In the past, people have had to tune into Radio One for all their music. Now as people get past their early teens, they will perhaps listen to Virgin," he says.

30% NEW MUSIC

The 24-hour network is promising advertisers 3.3 million listeners a week while targeting the 25-to-44-year-old age group with "quality rock music" from the past 25 years. New music from albums will comprise 30% of its output, as promised to record companies by the station.

Along with the record companies buying ad time, Virgin has landed top national and international advertisers, some of which have never used

radio or have not made a U.K. radio buy in several years. These include a 750,000 pound (\$1.17 million) program sponsorship from Canadian brewers Labatt's and a three-year, 2 million pound (\$3.12 billion) deal with coffee maker Nescafe for the Chris Evans

Saturday morning show. The Nescafe deal is being heralded as the largest U.K. radio advertising contract in broadcasting history.

Mike McGeever is the London-based U.K. editor for Music & Media.

HEALTHY QUARTER IN U.K.

(Continued from page 8)

want CD. It's really nothing to do with price."

BPI marketing director Peter Scapling adds "the increase in midprice and budget isn't so much to do with price, it's to do with the wide range of titles available at this price now."

The battle for dominance in the midprice market looks set to become more intense. In March, Sony Music launched a major campaign for more than 20 greatest-hits compilations of such artists as Bob Dylan, the Byrds, the Rolling Stones, Southside Johnny, and Fleetwood Mac.

Virgin deputy managing director Ray Cooper says 64% of the company's titles are already at midprice, and to coincide with Virgin's 21st anniversary this year, it will roll out

more titles priced at three CDs for 21 pounds (\$32.76).

Here are some key points in the BPI's figures compared with the same period in 1992. (Figures used below based on a conversion rate of 1 pound = \$1.57.)

- Total album units up 14.4% to 30.2 million, with total value up 9.6% to \$238 million.
- CD sales up 32.4% to 18.7 million units, worth \$140.4 million, up 21.8%.
- Cassette sales down 1.3% in units to 10.4 million, worth \$58.1 million, down 5.6%.
- LP units down 35% to 1.1 million, with value down 39.6% to \$6.3 million.
- Singles sales up 3.5% to 12.5 million units, while the singles market value was up 3.8% to \$29.6 million.

KOCH LANDS NATIONAL DRG DISTRIBUTION COUP

(Continued from page 8)

America's 500 fastest-growing private companies.

"Our emphasis has shifted. We used to be a classical distributor; now 70% of our business is nonclassical," says CEO Michael Koch.

Based in Westbury, N.Y., Koch also recently opened an office in Birmingham, Mich., added a telemarketing office at its headquarters, and expanded its sales staff from 25 to 30 reps. The company plans to open a Cambridge/Boston office next month.

"We consider ourselves the only true independent national distributor in America," says Koch. "The others are only carried on a regional basis, or else owned largely by a major. We have both independent distribution and ownership structure, and all our product is exclusive for national distribution."

Koch's most recent distribution

deals are with HighTone, a leading indie label covering folk/roots, blues, country, and some comedy and alternative rock, with a roster including Robert Cray and Dave Alvin; Enja, a European jazz catalog label, with releases by Chet Baker and Dizzy Gillespie; SOAR, a Native American label; Tropical, a Latin music label; and 5th Continent, a collection of soundtrack labels.

They join a stable of distributed labels that includes world-music company Shanachie (of which Koch purchased a one-third share in 1991), gospel label Spirit Feel, Smithsonian, Far Eastern music label Kings World, folk label Red House, crossover and soundtrack label Silva America, and more than 30 classical labels, including Koch International Classics, the in-house label that has won three Grammys in three years.

Koch plans to continue to add

handpicked labels in the future, as well as possibly starting several more in-house labels: Koch World for World music, Koch Screen for soundtracks, and Koch Jazz.

Koch International USA is affiliated with Austria-based Koch International, which was founded 18 years ago by Koch's father; it includes Austrian and German record companies and distribution companies in the Netherlands, Belgium, and the U.K., as well as a CD/cassette duplication/DCC manufacturing plant in Australia, publishing companies, and recording studios.

RONSON DIES AT 46

(Continued from page 8)

sions were sent to Sony Music in New York for possible release at a later date.

"I don't think Mick ever really felt happy as a featured attraction; he had the talent but not the temperament," says Charles Shaar Murray, the award-winning British music author, who knew Ronson in the '70s. "This guy was almost like a rock'n-roll hitchhiker with just his guitar and his clothes, who'll always be happier than any of the people who stop to pick him up."

Born and raised in the small city of Hull on the northeast coast of Britain, Ronson played in local bands before making his recording debut on

guitar behind British folk singer Michael Chapman on the 1969 album "Fully Qualified Survivor." A year later, Bowie picked Ronson as guitarist for his band, the Spiders From Mars, a collaboration that led to some of Bowie's most memorable and influential recordings, shaped by Ronson's tough, flashy, melodic rock guitar.

Ronson played with Bowie on five albums between 1969 and 1973: "The Man Who Sold The World," "Hunky Dory," "The Rise & Fall Of Ziggy Stardust And The Spiders From Mars," "Aladdin Sane," and "Pin-Ups."

Ronson, Bowie, and Hunter reunite

promoter; that his promotions have had to be rescued by others; and that certain of his promotions have been co-promoted and co-sponsored.

Billboard now acknowledges these statements were untrue, and that Mr. Bull and ICP have done much in recent years to nurture the growing interest in Western music in Hong Kong.

Billboard apologizes to Mr. Bull and ICP for any embarrassment caused by the comments made in the article.



by Geoff Mayfield

RETURN: Even a superstar act like **Aerosmith** can't slow the juggernaut soundtrack from "The Bodyguard." This week's battle between Aerosmith, last week's No. 1, and the **Whitney Houston** vehicle was close, but "The Bodyguard" grabbed the lead at the wire, and finished atop The Billboard 200 by a slim 1% margin. As is often the case in a slow sales week—and, yes, the industry had another one—this contest actually was a duel of sales declines. Both titles sold fewer units than in the previous week, but the soundtrack saw a mere 12% drop, while, typical of a rock album's second-week behavior, Aerosmith saw a steep 39% slide. Figure one of these two titles will top next week's chart, as no May 4 releases look like serious contenders to debut at No. 1, and Aerosmith leads the No. 3 title—by Top Debut winner **Porno For Pyros**—by a 19% margin.

DETAILS: If it holds the top position next week, "The Bodyguard" will set the record for weeks at No. 1 in the SoundScan era. This week, it ties the 18-week standard established by **Garth Brooks'** "Ropin' The Wind." The Billboard 200 began using SoundScan data in the May 25, 1991, issue. . . Sales decline on "The Bodyguard" and yet it bullets. Why? A title that lands the No. 1 position automatically gets a bullet in the week it moves to the top, regardless of whether unit sales rise, hold steady, or fall. This rule applies to titles that already had a run at No. 1, as is the case here.

UNDERWHELMING: Sales are mushy again, as this week's point-of-sale charts show across-the-board sales declines. Even with top-20 debuts by **Perry Farrell's** **Porno For Pyros** and former **Motley Crue** front man **Vince Neil** (No. 13), volume of unit sales on The Billboard 200 falls by 9%, while sales on Top Pop Catalog Albums drops by 6%. **Heatseekers** shows a 6% drop, while sales also fall slightly on Top R&B Albums, Top Country Albums, and Top Singles Sales. Must be all that business the record companies are losing to the sale of used CDs, huh? Just kidding.

WHILE WE'RE ON THE TOPIC, I've heard a lot of questions and speculation about whether used CDs show up in SoundScan's tabulations. The answer is that SoundScan makes strenuous efforts to sift used-CD tallies from its weekly totals, and that process is not as difficult as you might think, because most computerized accounts who sell used CDs employ a unique bar code for them. Otherwise, the merchants could not tell if they were cleanly selling through product they ordered from the manufacturers. SoundScan estimates that it weeds out 99% of the few used-product tallies that do show up in its data base.

ROCKERS FACE OFF: Last week, this column predicted that **Porno For Pyros** and Neil would wage a close battle, but Farrell's new band outsold the former Crue vocalist by better than a 2-to-1 margin. Remember how, in the early days of SoundScan, some naysayers complained that large accounts would hold too much influence on its charts? Well, as food for thought, I'll humbly point out that at **Musiland**, the nation's largest retail account, Neil outsold **Porno**. Neil was the No. 8 seller at Musiland/Sam Goody, while the **Pyros** ranked No. 10. And, you can bet sales from rackjobbers did not make up the difference.

FEATS: On The Billboard 200, **H-Town** becomes the first act to win Power Pick three weeks in a row. . . On this week's unpublished Top Music Video chart, second-week sales on **Ray Stevens'** "Comedy Classics" more than double, moving it past **Green Jelly**, to No. 1.

DISNEY ANGLING FOR RENTAL BOOST VIA MIRAMAX

(Continued from page 3)

run it.

Miramax, which has approximately 200 films in its theatrical library, typically has struck deals for home video releases with such firms as LIVE Home Video, HBO Video, and Paramount Home Video. The acquisition, then, dries up a future source of outside product for third-party home video distributors.

This isn't the first time Disney has dealt with Miramax. In 1992, Buena Vista acquired domestic theatrical distribution rights to Miramax's "Sarafina," which stars Whoopi Goldberg. As part of that deal, Buena Vista Home Video also acquired home video rights to "Strictly Ballroom," "Ethan Frome," "Mediterraneo," "Zentropa," and "Into The West."

Recently, after a hotly contested battle, LIVE Home Video acquired distribution rights to the Academy Award-winning "The Crying Game" (Billboard, April 17).

As part of that deal, LIVE and Miramax inked a joint-distribution and production venture, which will give LIVE Home Video exclusive distribution rights to several upcoming projects. That arrangement is not affected by the Disney/Miramax pact, says LIVE Entertainment president/CEO David Mount.

The Miramax deal allows Disney to further explore business outside of typical family fare. Disney began to move in that direction several years ago with the creation of its own Touchstone Pictures and Hollywood Pictures divisions.

In recent years, Disney has been more open to acquiring outside material and libraries for home video distribution, and has picked up the Jim Henson Video catalog, as well as the "Rocky & Bullwinkle" library.

Wall Street applauds the acquisition because it will enable Disney to build its film business and maintain the high growth rate in earnings investors have come to expect in recent years. Sharon Williams, analyst with Prudential Securities, says, "It gives Disney entry level into a new market." She claims the biggest asset Disney is buying is the expertise of the Weinstein brothers.

As for the reported purchase price, Williams says, "To put \$60 million into perspective: A lot of films that come out from the majors cost \$30 million. So it's like buying two films."

Assistance in preparing this story was provided by Seth Goldstein in Palm Springs, Calif., and Don Jeffrey in New York.

ed on stage to perform "All The Young Dudes" at the Freddie Mercury tribute concert in London last April, and Ronson also played guitar on Bowie's latest album, "Black Tie White Noise."

In 1972, Ronson played and arranged Lou Reed's album, "Transformer," which contained the classic hit "Walk On The Wild Side."

He turned solo artist after Bowie broke up the Spiders From Mars, recording "Slaughter On 10th Avenue" in 1974 and "Play, Don't Worry" in 1975. But Ronson was more at home in a group, joining Hunter in Mott The Hoople in 1974 and later playing on Hunter's solo albums.

He answered Dylan's invitation to tour with the Rolling Thunder Revue in 1975 and subsequently worked with fellow revue member McGuinn of the Byrds as producer of McGuinn's 1976 album "Cardiff Rose." He backed Dylan on the live "Hard Rain" album, released the same year.

"He was really good at working out ways of solving other people's musical problems," says Murray. "Right up to the last, he was doing it for Morrissey." Ronson produced Morrissey's 1992 album, "Your Arsenal," the singer's most successful U.S. disc yet.

Ronson is survived by his wife, Suzanne (Suzy) Fussey, and their daughter, Lisa. A memorial was scheduled for May 6 at the Church of Jesus Christ of Latter-Day Saints in London.

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York.

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The Billboard Bulletin...

EDITED BY IRV LICHMAN

SOME POSSIBLE ASCAP CHANGES

A five-month study of ASCAP's structure by a consulting firm (Bulletin, May 8) could lead to changes at the performing rights society on at least two important fronts. Bulletin hears that one would be to set term limits on board membership so that new blood can move in more quickly. The other is to make the office of president, always recruited from the ranks of its writer membership, largely ceremonial with limited power in the business affairs of the society. Says one ASCAP member of the music publishing community, "We operate under a consent decree and we need changes [approved by the court] to deal with new technologies. This study is a think-tank approach and a worthwhile idea. That's 90% of what this study is all about."

SESAC, BDS SET PER-PLAY SYSTEM

SESAC, the performing rights society recently acquired by Stephen Swid, Freddie Gershon, Ira Smith, and investment bank Allen & Co., is working on a per-play music licensing system being developed as an extension of Broadcast Data Systems' airplay monitoring capability. Rivals ASCAP and BMI use a blanket license system. Formal announcement of the SESAC/BDS initiative is expected May 10. BDS is a division of BPI Communications.

GREENBERG HEADS JACKSON LABEL

Jerry Greenberg is closing shop on the WTG label he has operated since

1989 with Sony Music to run Michael Jackson's MJJ Records as president. He tells Bulletin he'll be bringing over two or three WTG acts to MJJ, which makes its product debut in July. He'll be naming some A&R staffers, with Epic taking on promotion and marketing. The veteran music man stays at Sony Music's new HQ in Santa Monica, Calif.

MAP POLICY ON 'ALADDIN'

Attendees at the National Assn. of Video Distributors May 2-5 in Indian Wells, Calif., got word of two important developments: Disney likely will apply minimum advertised pricing to "Aladdin" when the video of the smash animated feature is released Oct. 1. MAP restricts co-op dollars to retailers who hold to Disney's suggested list. New Line Home Video won't have a suggested list on "Teenage Mutant Ninja Turtles 3," a first for a sell-through title. Arriving in mid-July, it wholesales for \$13. New Line expects to move 2.5 million to 3 million units.

WARNER, OTHERS FORMALIZE DIST. CO.

Warner Music Group, labels under its umbrella, and Restless Records have completed their deal to form a new indie distribution company, Alternative Distribution Alliance, which will focus on the distribution of alternative rock. Among labels expected to ship product through ADA are Atlantic, Dali, Def American, EastWest, Elektra, 4AD, Interscope, Matador, Medicine, Mute

Restless, Seed, Slash, Twin/Tone, and Warner Bros. In addition, sources say the company is actively pursuing distribution deals with other alternative labels, such as Beggar's Banquet and Sub Pop.

FLIP SIDE INTO CHAP. 11

Flip Side, the Chicago-based merchant that has been selling and closing stores due to financial difficulties, has filed for reorganization under Chapter 11 of the U.S. Bankruptcy Code. The company filed in the Bankruptcy Court's Northern District of Illinois.

3DO WINS OVER WALL STREET

The 3DO Co., a San Mateo, Calif.-based technology firm that's developing an interactive multimedia home player, went public May 4 with a successful initial stock offering. A total of 2.9 million shares were sold at \$15 each, raising \$43.5 million, of which the firm receives about \$40.4 million. In the first two days of over-the-counter trading, the stock shot up 60% to \$24.

MURPHY GOES TO MTV MOVIE AWARDS

Actor/comedian/recording artist Eddie Murphy will host the 1993 MTV Movie Awards, set for broadcast at 9 p.m. (ET) June 9. The second annual event will be taped on the Burbank, Calif.-based lot of the Walt Disney Studios. Duran Duran is scheduled to perform, and Whitney Houston, Wesley Snipes, and Oscar winner Marisa Tomei will present awards.

That's The Way Janet Goes To No. 1

JANET JACKSON'S METEORIC RISE to No. 1 puts her in very good company. "That's The Way Love Goes" tops the Hot 100 in its third week on the chart. That's not the fastest rise to No. 1 in the history of the Hot 100—that honor belongs to the Beatles' "Can't Buy Me Love," which debuted at No. 27 on March 28, 1964, and soared to No. 1 the following week. But Jackson's Virgin debut is tied with a number of other singles for the second fastest rise to the chart summit. Five Beatles singles reached the top in three weeks: "I Want To Hold Your Hand" (which went from No. 45 to 3 to 1), "Yesterday" (45-3-1), "Paperback Writer" (28-15-1), "Hey Jude" (10-3-1), and "Get Back" (10-3-1). Oddly enough, "Let It Be," which is the highest-debating single ever on the Hot 100, did not reach No. 1 until its fourth chart week—"Bridge Over Troubled Water" by Simon & Garfunkel wouldn't get out of the way. Two recent singles reached No. 1 in their third chart week: Michael Jackson's "Black Or White" (35-3-1) and Whitney Houston's "I Will Always Love You" (40-12-1).

Jackson's five previous No. 1 singles were on A&M. This is Virgin's eighth No. 1 hit since its inception as an American label in 1987. While Paula Abdul had a couple of chart-toppers on her Captive imprint and Maxi Priest and Right Said Fred had No. 1 hits on Virgin's sister label, Charisma, this is the first No. 1 single on Virgin since Abdul's "Opposites Attract" in February 1990.

In the U.K., "That's The Way Love Goes" debuts at No. 2 in a historic week—it's the first time in the history of the U.K. chart that there are three new entries in the top five. "Tribal Dance" by 2 Unlimited debuts

at No. 4 while "All That She Wants" by Sweden's Ace Of Base makes a surprising entry at No. 5.

THEY WILL ROCK YOU: The Hot Shot Debut on the Hot 100 belongs to George Michael & Queen, who enter at No. 49 with "Somebody To Love." It's only the second remake of a previous Queen chart single to make the Hot 100. Warrant revived "We Will Rock You" and took it to No. 83 in March 1992. Queen's original version of "Somebody To Love" was its fourth chart single in America. It peaked at No. 13 in January 1977.

BODY LANGUAGE: The soundtrack of "The Bodyguard" returns to the top of The Billboard 200, giving the Arista album an 18th week at No. 1. It is now tied with "Ropin' The Wind" by Garth Brooks and the soundtrack of "Dirty Dancing"

as the fourth-longest running No. 1 album of the last 10 years. The three discs ahead of it are Michael Jackson's "Thriller" (37 weeks), Prince's "Purple Rain" (24 weeks), and Hammer's "Please Hammer Don't Hurt 'Em" (21 weeks).

FIRST, DO NO HARM: Christopher Arndt of Kinderhook, N.Y., noticed that while the songs "Nuthin' But a 'G' Thang" and "Two Princes" were in the top 10 simultaneously, it marked the first time two "doctors" were in the top 10 at the same time. That would be Dr. Dre and the Spin Doctors. Arndt remembers that the last time two doctors charted in the top 10 in a calendar year was 1989, when "The Doctor" by the Doobie Brothers went to No. 9 and "Dr. Feelgood" by Motley Crue peaked at No. 6.



by Fred Bronson

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PITTSBURGH	94	30
SACRAMENTO	73	41
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CINCINNATI	89	25
HARTFORD	36	15
CHARLESTON	69	17

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In the course of their record-shattering world tour, Dire Straits played more than 250 shows in front of more than five and a half million people. Those who went will want this as a souvenir, and those who didn't will finally be able to find out what they missed.

DIRE STRAITS/ON THE NIGHT

Recorded live at Les Arenes, Nimes, France, and Feyenoord Stadium, Rotterdam, The Netherlands. Also available: "On The Night" (3/6-38345). Ninety minutes of Dire Straits in concert, including the bonus tracks "The Bug," "Solid Rock" and "Going Home" (Theme From "Local Hero"). Available on Warner Reprise VHS and Laser Disc.

Produced by: Guy Fletcher, Neil Dorfsman and Mark Knopfler

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