

Billboard

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

NEWSPAPER

***** 3-DIGIT 908
 BI GEE4EM740M099 90 04 0324
 MAR26941 03
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH, CA 90807



Interacting With 3D
 Guru Trip Hawkins

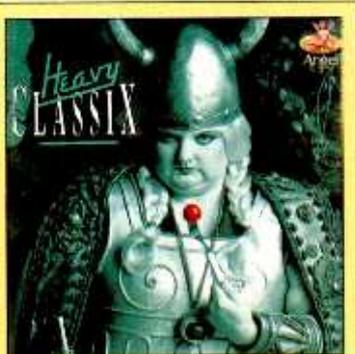
What's Next For DCC
 And MiniDisc?

FOLLOWS PAGE 74

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 5, 1993

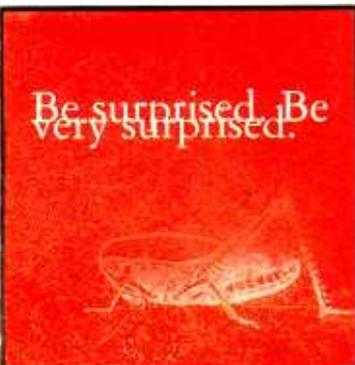
ADVERTISEMENTS



Heavy Classix means Heavy Sales!!
 The original heavy metal thunder is blowing out of record stores across the country. Featuring sixty-six minutes of the most powerful and intense music ever written! Display it in your rock/heavy metal section for maximum impact!

WARNING: Must be played at maximum volume!

Angel Records CDM/EG 64769



TRIUMPH AND TRANSITION AT EMI MUSIC

Gersh On Top At Capitol

BY CHRIS MORRIS

LOS ANGELES—With a mandate to instill stability, a sense of creativity, and a “familial” environment at Capitol Records, Gary Gersh has been named president/CEO of the L.A.-based label.

(Continued on page 98)

EMI Sales, Earnings Continue To Escalate

This story was prepared by Adam White in London and Craig Rosen in Los Angeles.

LONDON—After posting record gains for the fifth consecutive year and completing a transitional period of acquisition and restructuring, EMI Music “has all elements in place that

we need to be the premiere music company in the world,” says the company’s president/CEO, Jim Fifield.

In the 12 months to March 31, EMI Music, part of British-owned Thorn-EMI, increased worldwide sales and earnings 34% to 1.51 billion pounds (\$2.3 billion), and operating profits rose 57% to 197 million pounds (\$303.4 million).



FIFIELD

Virgin Music Group, acquired by Thorn-EMI last year, turned in revenues of 253 million pounds (\$390 million) and operating profits of 53 million pounds (\$82 million) (See story, this page). The company was part of EMI Music for 10 months of EMI’s 1992-93 fiscal year, and the result was slightly higher than analysts expected. Fifield says he projects Virgin will deliver profits of 80 million pounds (\$123 million) in 1993-94. “Just

(Continued on page 99)

Virgin U.S. Success

BY CRAIG ROSEN

LOS ANGELES—Virgin Records’ American operation appears to be back on track after a yearlong transition period following the Virgin Music Group’s sale to Thorn-EMI (Billboard, March 21, 1992).

This week “janet,” the Virgin debut by Janet Jackson, enters The Billboard 200 at No. 1, becoming the label’s first No. 1 album since Paula Abdul’s “Spellbound” topped the chart June 8, 1991. The album also enters at No. 1 in the U.K.

The label also is enjoying the success of Lenny Kravitz’s third album, “Are You Gonna Go My Way,” which

(Continued on page 99)

Island Fetes African Music Multi-Act Tour To Hit U.S. In July

BY PAUL VERNA

NEW YORK—“I hope that Africa Fete does for African music what Reggae Sunsplash has done for reggae music—that is, create more of an awareness of the music,” says Island Records founder Chris Blackwell, explaining plans for Island’s Mango Records world music imprint to organize a festival designed to boost the exposure of its top talent in the U.S.

The Africa Fete event will bring Mango artists Angelique Kidjo,



MAAL

KIDJO

Baaba Maal, Ismael Lo, and Boukman Eksperyans to audiences in at

(Continued on page 98)

RuPaul Changing The Makeup Of Pop Music

BY LARRY FLICK

NEW YORK—The June 8 release of Tommy Boy artist RuPaul’s debut album, “Supermodel Of The World,” raises one question: Is the world ready for its first drag-queen pop star?

It appears likely. During the past six months, the openly gay female impersonator has been on a tire-



RUPAUL

(Continued on page 101)

B'casters Tune In To RBDS For New Revenue Potential

BY PHYLLIS STARK

NEW YORK—In rough economic times, when, by some estimates, more than half of radio broadcasters are operating in the red, any new potential revenue source is examined with interest. It is not surprising, therefore, that broadcasters are excited about the

opportunity to make money from car radios.

A new line of radio receivers equipped with a technology known as Radio Broadcast Data Systems (RBDS) is expected to provide broadcasters with some entirely new sources of revenue.

Although the primary consumer bene-



(Continued on page 100)

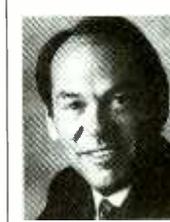
Secada, Selena Are Top Billboard Latin Winners

BY JOHN LANNERT

MIAMI—Latin Grammy winner Jon Secada and hot Tejano songstress Selena scored three trophies each at

Billboard and Univision’s fifth annual Premio Lo Nuestro A La Musica Latina—the Latin Music Awards—presented May 20 at the James L. Knight Center here, with Secada greatly

(Continued on page 92)



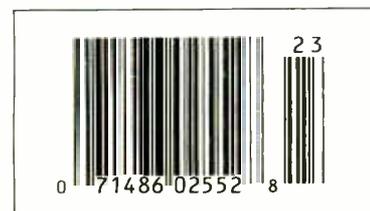
Sony’s Schulhof Takes On New Role

PAGE 11

Continental Drift

Heavy Metal Horns Blow Their Own Way

PAGE 22



14 EXTRAORDINARY ARTISTS PROVIDING SWEET RELIEF.

SWEET RELIEF A BENEFIT FOR VICTORIA WILLIAMS

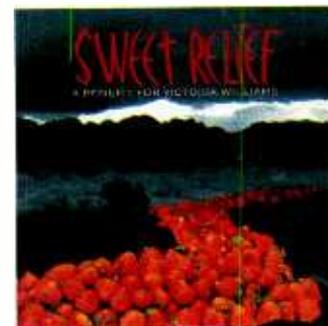
ARTISTS LISTED IN ORDER OF APPEARANCE ON COMPACT DISC.

- SOUL ASYLUM
- LUCINDA WILLIAMS
- PEARL JAM
- BUFFALO TOM
- MICHAEL PENN
- SHUDDER TO THINK
- LOU REED
- MARIA MCKEE
- MATTHEW SWEET
- EVAN DANDO OF LEMONHEADS
- THE JAYHAWKS
- THE WATERBOYS
- GIANT SAND
- MICHELLE SHOCKED

A TRULY INSPIRED ALBUM.



CHAOS IS A TRADEMARK OF SONY MUSIC ENTERTAINMENT INC. © 1993 SONY MUSIC ENTERTAINMENT INC.



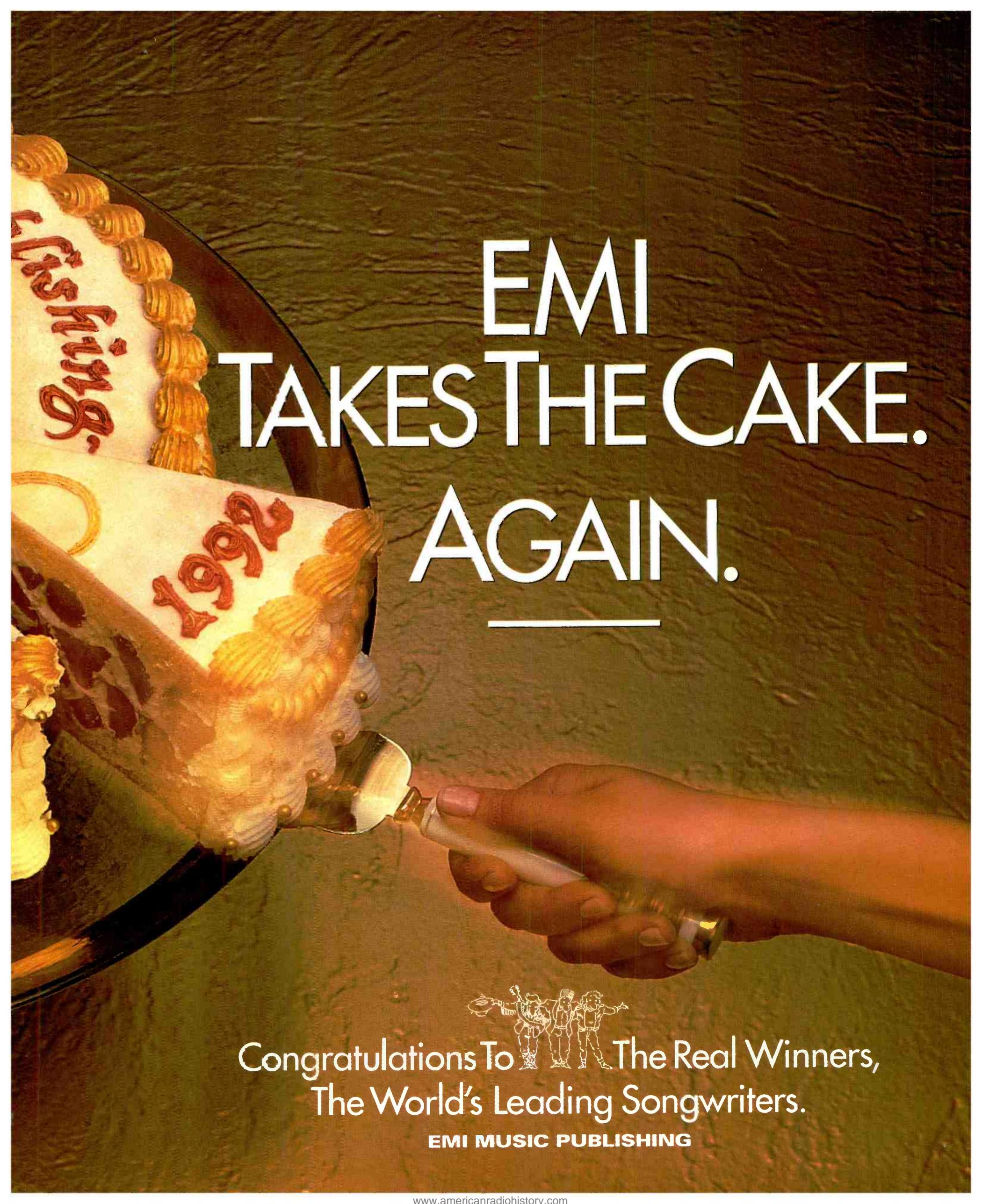
ALL PERFORMING NEWLY-RECORDED VERSIONS OF VICTORIA WILLIAMS' COMPOSITIONS.

ADVERTISEMENT

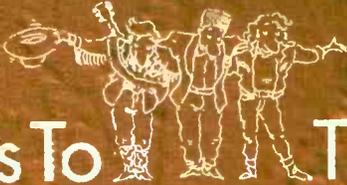


EMMIE Music Publishing
1992-1993 PUBLISHERS' AS CAP of the Year

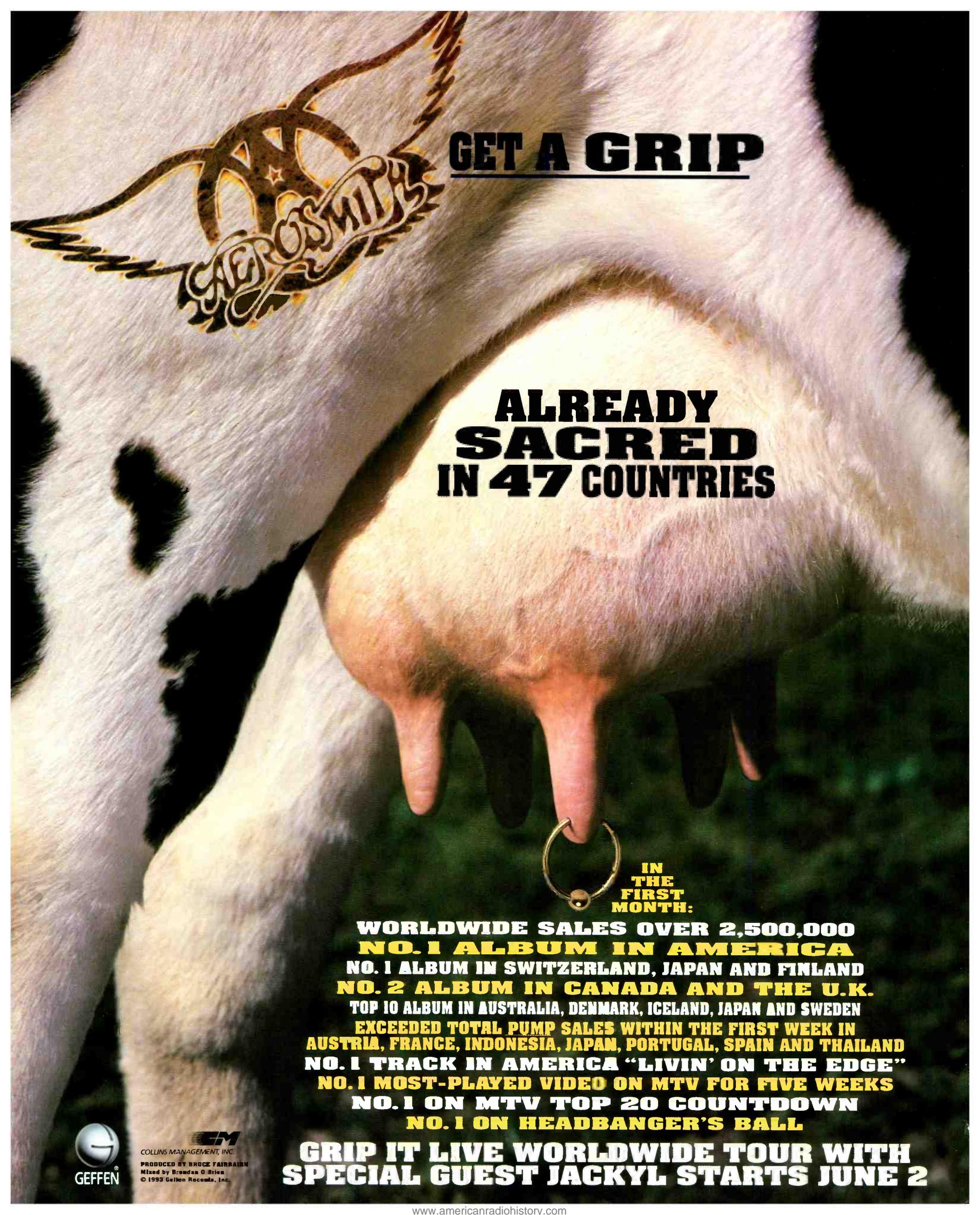




EMI
TAKES THE CAKE.
AGAIN.

Congratulations To  The Real Winners,
The World's Leading Songwriters.

EMI MUSIC PUBLISHING



GET A GRIP

**ALREADY
SACRED
IN 47 COUNTRIES**

**IN
THE
FIRST
MONTH:**

**WORLDWIDE SALES OVER 2,500,000
NO. 1 ALBUM IN AMERICA
NO. 1 ALBUM IN SWITZERLAND, JAPAN AND FINLAND
NO. 2 ALBUM IN CANADA AND THE U.K.
TOP 10 ALBUM IN AUSTRALIA, DENMARK, ICELAND, JAPAN AND SWEDEN
EXCEEDED TOTAL PUMP SALES WITHIN THE FIRST WEEK IN
AUSTRIA, FRANCE, INDONESIA, JAPAN, PORTUGAL, SPAIN AND THAILAND
NO. 1 TRACK IN AMERICA "LIVIN' ON THE EDGE"
NO. 1 MOST-PLAYED VIDEO ON MTV FOR FIVE WEEKS
NO. 1 ON MTV TOP 20 COUNTDOWN
NO. 1 ON HEADBANGER'S BALL**

**GRIP IT LIVE WORLDWIDE TOUR WITH
SPECIAL GUEST JACKYL STARTS JUNE 2**



CM
COLLINS MANAGEMENT, INC.
PRODUCED BY BRUCE FAIRBAIN
Mixed by Brendan O'Brien
© 1993 Geffen Records, Inc.

No. 1 IN BILLBOARD

VOLUME 105 • NO. 23

PG. No.

TOP ALBUMS

HOT SINGLES

TOP VIDEO

<p>★ BILLBOARD 200 ★</p> <p>★ JANET • JANET JACKSON • VIRGIN</p>	96
<p>CLASSICAL</p> <p>★ GORECKI: SYMPHONY NO. 3 UPSHAW, LONDON, SINFONIETTA • NONESUCH</p>	47
<p>CLASSICAL CROSSOVER</p> <p>★ ILLUSIONS • UTE LEMPER • LONDON</p>	47
<p>COUNTRY</p> <p>★ TELL ME WHY • WYONNONA • CURB</p>	36
<p>HEATSEEKERS</p> <p>★ BAD BOYS • INNER CIRCLE • BIG BEAT</p>	26
<p>JAZZ</p> <p>★ INVITATION • JOE SAMPLE • WARNER BROS.</p>	46
<p>JAZZ / CONTEMPORARY</p> <p>★ WES BOUND • LEE RITENOUR • GRP</p>	46
<p>R&B</p> <p>★ JANET • JANET JACKSON • VIRGIN</p>	28
<p>★ THE HOT 100 ★</p> <p>★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	94
<p>ADULT CONTEMPORARY</p> <p>★ HAVE I TOLD YOU LATELY (FROM "UNPLUGGED") ROD STEWART • WARNER BROS.</p>	88
<p>COUNTRY</p> <p>★ SHOULD'VE BEEN A COWBOY TOBY KEITH • MERCURY</p>	39
<p>DANCE / CLUB PLAY</p> <p>★ PRESSURE US • SUNSCREAM • COLUMBIA</p>	34
<p>DANCE / MAXI-SINGLES SALES</p> <p>★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	34
<p>LATIN</p> <p>★ ME ESTOY ENAMORANDO LA MAFIA • SONY DISCOS</p>	42
<p>R&B</p> <p>★ KNOCKIN' DA BOOTS • H-TOWN • LUKE</p>	30
<p>R&B RADIO MONITOR</p> <p>★ WEAK • SWV • RCA</p>	31
<p>R&B SINGLES SALES</p> <p>★ KNOCKIN' DA BOOTS • H-TOWN • LUKE</p>	31
<p>RAP</p> <p>★ DEEPER • BOSS • DJ WEST / CHAOS</p>	32
<p>ROCK / ALBUM ROCK TRACKS</p> <p>★ LIVIN' ON THE EDGE • AEROSMITH • GEFEN</p>	90
<p>ROCK / MODERN ROCK TRACKS</p> <p>★ REGRET • NEW ORDER • QWEST</p>	90
<p>TOP 40 AIRPLAY / MAINSTREAM</p> <p>★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	92
<p>TOP 40 AIRPLAY / RHYTHM-CROSSOVER</p> <p>★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	92
<p>TOP 40 RADIO MONITOR</p> <p>★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	95
<p>TOP SINGLES SALES</p> <p>★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	95
<p>★ TOP VIDEO SALES ★</p> <p>★ PINOCCHIO WALT DISNEY HOME VIDEO</p>	78
<p>LASERDISCS</p> <p>★ UNDER SEIGE WARNER HOME VIDEO</p>	83
<p>MUSIC VIDEO</p> <p>★ COMEDY VIDEO CLASSICS / RAY STEVENS CURB VIDEO</p>	82
<p>RENTALS</p> <p>★ PASSENGER 57 WARNER HOME VIDEO</p>	76

Billy Joel: Of Time And The 'River'

If there is an Irving Berlin in rock'n'roll, his name is Billy Joel. In his 30-odd years in music—20 of them spent recording for Columbia Records—William Martin Joel has authored many of the most cherished songs in the canon of American popular music, ecumenical odes to the hard knocks of self-realization that have few rivals in their flair for depicting our Age of Anxiety.

Like his Tin Pan Alley predecessor, Billy is a scion of immigrant stock, imbued with the deep unease of an epoch that could make refugees or specters of several generations of his ancestors. Berlin's family fled czarist Russia's persecutions of Jewish peasants in 1893, while Joel's father was a Jew born in Nuremberg who endured confinement in the Dachau concentration camp, escaping to New York City by way of Cuba.

The teenage Irving and Billy would transform their inherited fears and secret shortcomings into stubborn refinements of the spirit, striving to report on humanity from the best part of themselves.

"I've been referred to as a writer in that Tin Pan Alley sense," says Joel, talking at home in eastern Long Island. "Maybe I am, because I don't believe in completely breaking with the past. When something new is going to happen, it comes from a desire not to kill off everything that came before, but to improve on it vastly."

As brooding idealists graced with a common touch no cynic could grasp, both Berlin (who also recorded for Columbia) and Joel would borrow liberally from the vulgate of their times to envision an idealized universal dialogue. Akin to whistling in the dark, Berlin's "Blue Skies," "White Christmas," "Puttin' On The Ritz," and "Let's Face The Music And Dance" were quasi-brash affirmations meant to quell interior qualms; likewise, Joel's "Just The Way You Are," "Tell Her About It," "Only The Good Die Young," and "A Matter Of Trust" are fierce appeals from a soul too apprehensive to pray.

"In the past," Joel continues, "I had always written as an onlooker, from a journalistic sense. And while I was never being detached, I also worked in the old days because I had to deliver albums. Now, I've reached a point in my life where I'm not going to write unless I have something to say—and on this album"—meaning "River Of Dreams," his 15th record, due July 27—"I did have something to say."

Which was that he was "an angry, disillusioned, bitter person who had lost faith in everything because I had lost faith in myself, in my ability to form any discerning judgment about what the hell was going on around me." This disabling malaise had descended in the wake of Joel's \$90 million lawsuit in 1989 against former manager Frank Weber.

By the time Joel met with veteran guitarist/producer Danny Kortchmar (James Taylor, Neil Young, Hall & Oates, Don Henley) in December '92 to play his work tapes, Joel had begun to win various bouts in his ongoing court battle. "I was writing each song in sequence and as I did I was actually living through these feelings, working things out and coming to grips with what was troubling me." The first demos that Kortchmar and Joel recast in the studio were the album-opening "No Man's Land" and an instrumental segment the singer was calling "The Motorcycle Song."

"There's a line in 'No Man's Land,'" says Joel, "where it says, 'I see these children with their boredom and their vacant stares/God help us all if we're to blame for their unanswered prayers.' I didn't

realize how pissed off I was about everything in our culture. I mean, this is a guy who thinks that—as my father used to say when I was a kid—'Ahh, life is a cesspool.'"

Kortchmar sensed that the bold melody of Joel's bumpy "Motorcycle Song" was potentially the regenerative antidote to "No Man's Land," so he suggested Joel slow the tempo down. "I did," says Billy, "and boom, I hit the essence of what the melody was: soulful. I was getting to the stage where I was looking for things I did believe in, and one of them is deep, substantial love." Thus, a throwaway track instead became "All About Soul," a professional tribute to the fortifying character of marriage to Christie Brinkley.

From there, Joel went on to tackle "The Great Wall Of China" ("A wounded, mocking account of betrayal, with a primal scream at the end that I'll never be able to hit again"), "Blonde Over Blue" ("A sardonic song where's the guy's grasping at something—sex, I think"), "Minor Variation" ("About giving in to the fucking blues"), and "Shades Of Grey" ("An ironic, purging, Cream-influenced song about ambiguities").

Hired to supply a thorny thrust to Joel's demobashing, Kortchmar summoned a studio brigade that included legendary Mountain guitarist Leslie West, drummers Steve Jordan (of Keith Richards' X-Pensive Winos) and Zachary Alford, plus Melencamp/Springsteen vocalist Crystal Taliefero.

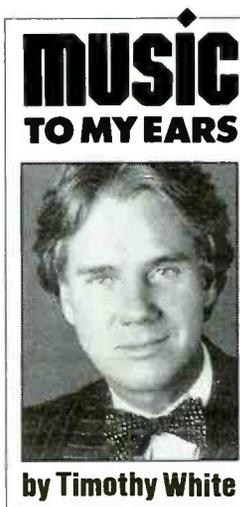
Visiting Joel at the end of March as he was winding up his writing/recording with sessions at Cove City Sound Studios in Glen Cove, N.Y., the now-bearded piano warrior was but two songs short of finishing the album, whose "watershed" had been the just-completed title track, a gospel strut in which Joel uses "the emotional resolutions that go on in our sleep" as an allegory for the "instinctive continuity" of life.

"I literally woke up singing the refrain, 'In the middle of the night/I go walking in my sleep!'" Joel exulted. Once again in fine humor, he shared anecdotes about his somewhat "smart-ass" father Howard, a classically trained pianist and longtime resident of Vienna who regards rock as "trash music."

Joel confided that his contrary parent finally had seemed proud of his offspring when witnessing a recent encounter between Billy and violinist Itzhak Perlman, who flattered Joel with a fan's warmth. "My father turned to me and said, 'Diz man likes your stuff?'" That impressed him.

And what of Billy's own status as a living link between figures like Irving Berlin and the next rhapsodist of the common folk? "Well," Joel chuckles, deflecting any direct comparisons, "I've come to the conclusion that these things of mine aren't collections of pop tunes; what I've been writing are all these musicals!"

Yet what left the biggest impression on Howard Joel's wayward son as he put the last touches on "River Of Dreams" was a sudden awareness that the "Lullaby (Goodnight My Angel)" track crowning the finest album of a remarkable career also had unconsciously captured the continuity of his own mortal path. Composed by the devoutly atheistic Billy to allay his 7-year-old daughter's dismay at the inevitability of death, its chorus contained a wordless fragment of "Mighty Like A Rose," the lullaby his mother Rosalind had sung to him as a toddler. "I was trying to comfort my child," says Joel, his voice trembling, "and I got choked up when I realized I was passing along the 'loo loo loo' that had once reassured me. I guess we both needed comfort."



THIS WEEK IN BILLBOARD

FINDERS SEEKERS

Australian promoter Michael Coppel thought he would take a breather from major productions by taking on a theater tour by '60s pop group the Seekers. The act's appeal turned his break into a comeback tour of vast proportions. Glenn A. Baker reports from Sydney on the band that's "twice as sexy as the Mamas & the Papas." **Page 52**

WAYNE'S WOUND?

The Video Software Dealers Assn. says the newly announced "Wayne's World" promotion from Paramount and McDonald's adds insult to injury. With last year's "Dances With Wolves" deal still a sore spot, the promoters say a goal of the pact is to drive traffic into video stores. VSDA, however, calls the new promotion another step in the wrong direction. Jim McCullaugh presents the issue. **Page 75**

©Copyright 1993 by BPI Communications. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$225.00. Continental Europe £195. Billboard, Quadrant Subscription Service Ltd., Stuart House, 41-43 Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan Y109,000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 4305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription Information call 1-800-669-1002 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

Album Reviews	71	Hot 100 Singles Spotlight	93
Artists & Music	12	International	52
Between The Bullets	101	Jazz/Blue Notes	47
The Billboard Bulletin	102	Latin Notas	42
Box Office	76	Lifelines	41
Boxscore	24	Medialine	49
Canada	57	Music Video	48
Chart Beat	102	Popular Uprisings	26
Classical/Keeping Score	47	Pro Audio	50
Clip List	49	R&B	27
Commentary	6	Radio	87
Continental Drift	22	The Rap Column	27
Country	35	Top Pop Catalog	72
Dance Trax	33	Retail	67
Declarations of		Rossi's Rhythm Section	29
Independents	70	Single Reviews	74
Executive Turntable	14	Studio Action	51
Global Music Pulse	56	Update	41
Hits Of The World	60	Video Previews	82
Home Video	75	Vox Jox	91
		CLASSIFIED/	
		REAL ESTATE	84

Editor in Chief: TIMOTHY WHITE

EDITORIAL

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

INTERNATIONAL

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

CHARTS & RESEARCH

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

SALES

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

MARKETING

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

PRODUCTION

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

ADMINISTRATION

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

PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

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

BPI COMMUNICATIONS

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

Commentary

Sing With Elvis? . . . Not So Fast

BY KENNETH L. BRESSLER

Would you like to dance with Fred Astaire? Sing with Elvis Presley? Strike out Babe Ruth? Or maybe you would like to make love to Marilyn Monroe or Clark Gable? Advances in digital technology will make it all possible through interactive compact discs. Sitting in our easy chairs, we soon will be able to edit scenes from our favorite movies, concerts, or baseball games so it appears we have "mingled" with the rich and famous.

Before you get too excited, keep in mind there is always an attorney lying in wait. By using basic contract, copyright, trademark, and right-of-publicity laws, a creative lawyer might stymie a billion-dollar industry and prevent you from living your dreams. A number of cases concerning those issues as they relate to motion pictures, television, videocassette, and cable already have been brought before the courts.

The first problem that likely will arise is whether the celebrities' estates want you to dance, play guitar, pitch, or have sex with the deceased. Many estates are known to exercise tight controls over how their "property" is exploited. For example, it is reported that Fred Astaire's wife recently prevented the Kennedy Center for the Performing Arts from showing clips of Ginger Rogers dancing with Astaire during a tribute to Rogers and refused to permit Pepsi to edit film clips making it appear that Paula Abdul was dancing with Astaire in a Pepsi commercial. Rejected by Astaire, Abdul hit the dance floor with Gene Kelly.

Mrs. Astaire can control the exploitation of her husband's image, it is reported, because his contractual arrangement with RKO and MGM gave him ownership of the copyrights to clips from his movies, which passed to his widow.

The Astaire example is unusual in its simplicity; it is not always easy to determine who has which rights. For example, does the actor, writer, producer, studio, or distribution company have the right to reproduce and distribute a movie or scenes from a movie on interactive CDs? Who has the right to the soundtrack? Does the recording artist, songwriter, or recording company have the right to exploit a master recording or musical composition on interactive media?

Since the interactive medium is relatively new, it is likely that rights relating to it were not covered in agreements that are

more than a few years old. For "older" agreements, one must try to determine the "intent" of the parties—did the parties intend to include unknown media developed in the future?

The question of whether new technology is included in a contractual grant is not a new one. As early as 1914, courts considered whether the right to produce a play based on a novel includes the right to make

right to distribute the songs on videocassette versions of the movie because the license included the right to exploit the master "perpetually throughout the world by any means or methods now or hereafter known." In that case, the contractual grant was broad enough to encompass the new technology.

A careful review of all the agreements relating to the underlying work must thus be undertaken before deciding to proceed with a particular project.

However, the original holder of the rights also may be able to prevent unauthorized editing even if the rights to the work have been transferred. In 1976 ABC was enjoined from broadcasting edited versions of "Monty Python's Flying Circus" because ABC shortened the shows to allow for commercials and deleted expletives such as "hell" and "damn." The court found ABC not only violated the terms of the license agreement, which prohibited unauthorized editing, but also violated Monty Python's copyright in the shows by exceeding the license. More important, the court found ABC violated the trademark laws by representing the edited version to be Monty Python's work when in fact it was truncated and not representative of the group's talents. Under that theory, having the right to use an original work may not provide the rights holder with unlimited right to edit the work.

Editing of an original work, even with the rights in hand, also may be precluded through publicity laws that permit a celebrity or his/her heirs to control and benefit from the celebrity's persona, including name, likeness, voice, or other identifying characteristics. While the right of publicity has often taken a back seat to the First Amendment right of free expression, when it comes to a "fictionalized" account of a celebrity's life through, for example, taking an actor's performance in a "G" movie and editing it into an erotic scene, it is more akin to a prohibited commercial exploitation than a protected form of expression.

As anybody following the advances in computer technology knows, the possibilities in creative editing through interactive CDs are unlimited. The most formidable hurdle is no longer technological but legal. It is hoped that by recognizing that legal obstacles must be negotiated, those seeking to allow us to live our dreams can work with rights holders to solve legal problems before they arise.



'The hurdle is no longer technological but legal'

Kenneth L. Bressler is a partner in Lieberman & Nowak, a New York-based intellectual property law firm.

a movie based on the same novel.

Recently, the owner of the publishing rights to Stravinsky's "Rite Of Spring" sued the Walt Disney Co., claiming that, although Disney had the right to use the score in a theatrically released film, it did not have the right to use it in videocassettes. Disney is not new to such claims.

In considering whether new forms of exploitation are covered in an agreement, courts will look to the "intent" of the parties. In 1988 a court found that the owner of the copyright to a musical composition who granted a synchronization license to use the piece in a film called "Medium Cool" did not grant the right to use the composition in the same film on videocassette. The license in that case limited the right to perform the song to "exhibitions of the motion picture to audiences in motion picture theaters . . . exhibition of the motion picture by means of television, including pay television, subscription television, and 'closed-circuit-into-homes' television." The agreement specifically reserved "all rights and uses in and to said musical composition, except those herein granted to the licensee." Thus, the rights holder of one small component of the movie was able to block its distribution on video.

By contrast, in 1983 another court found that a master recording license for the songs "Almost Grown" and "Johnnie B. Goode," recorded by Chuck Berry, "Book Of Love," recorded by the Monotones, and "Goodnight Sweetheart," recorded by the Spaniels, for use in the soundtrack of the movie "American Graffiti," included the

LETTERS

FEMALE FIRSTS

I read with great interest your "Spotlight" article on "Women In Music And Home Entertainment" (Billboard, April 24). I noticed, however, that in your paragraph on ASCAP's managing director, Gloria Mesinger, you cited her as the "First woman in the world to become chief of a performing rights society . . . She has held that position since 1981."

Actually, Alice H. Prager was named president and chairman of SESAC Inc., America's second-oldest performing rights organization, in January 1973 and, as chairman, headed that organization until she

sold the firm in November 1992. She retains chairmanship of The Personal Touch Inc., a division of which is PT Music.

Charles Scully
Executive VP, The Personal Touch
New York

COVERING ALL ANGLES

I have just finished reading your great article on "Women In Music And Home Entertainment." You covered the story from all the crucial angles and I admire your insight and thoroughness.

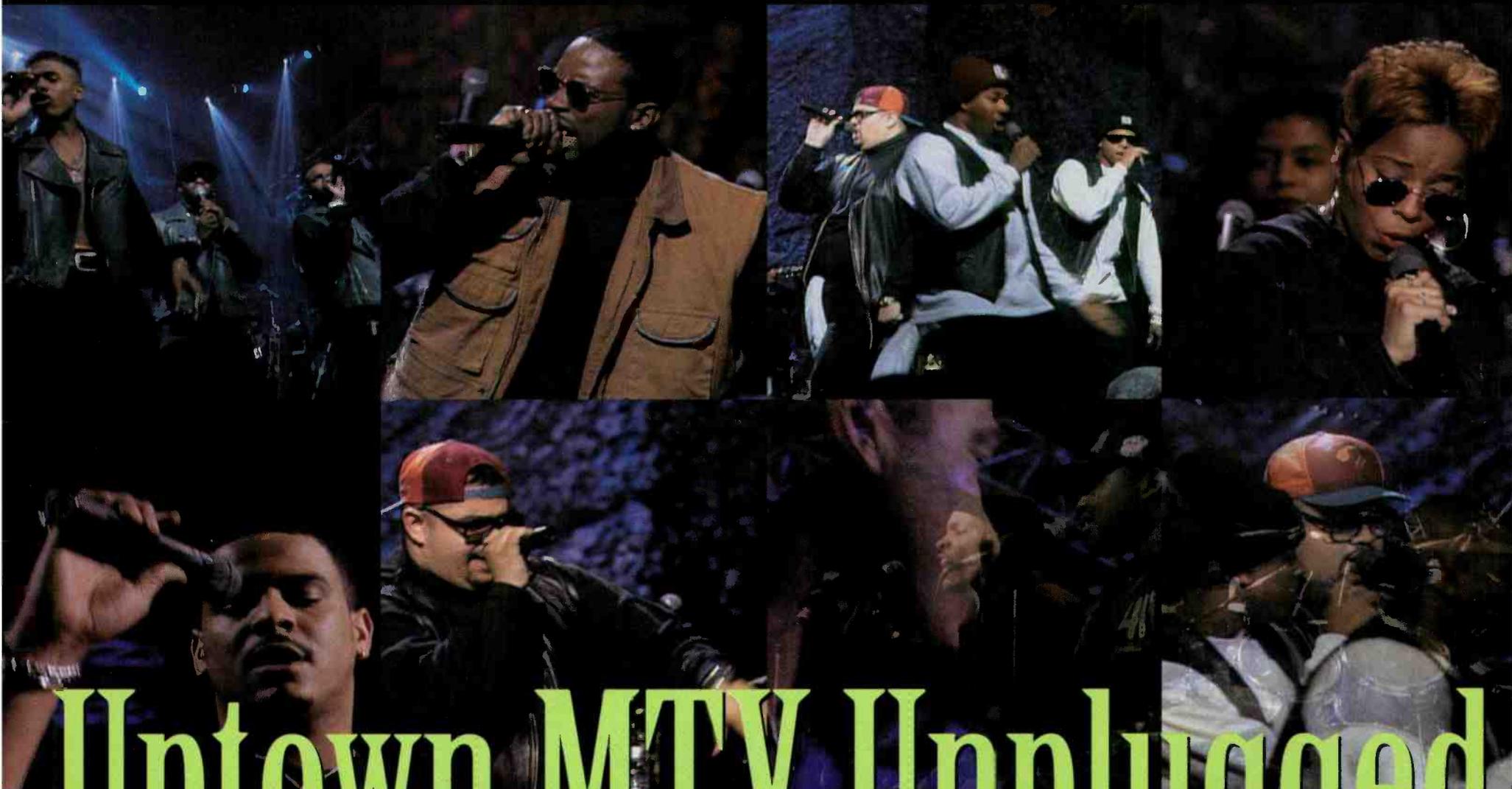
Many years ago, when I came to L.A. as the first female program director in the

market, I was hired at \$40,000 less a year than my male predecessors, all for lack of a penis and, I believe, because management knew they could get away with such a discriminatory policy. The music business is on the vanguard of change regarding women in positions of power, but it appears that radio lags way behind in advancing talented women. As always, women must be twice as smart and work twice as hard as their male counterparts to make half the money.

Carol Archer
Director of creative services
Sin-Drome Records Ltd.
N. Hollywood, Calif.

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

- 1. Unplug it.**
- 2. Step back.**
- 3. Watch it explode.**



Uptown MTV Unplugged

LPT/C/D-10856

Celebrating Uptown Records And The Rebirth Of Soul
Featuring The First Single

“Lately” LPTCS-54652
By **Jodeci**

Live Hits From
**Mary J. Blige, Jodeci, Heavy D,
Christopher Williams, Father M.C.**

Plus The Bonus Track And All-Star Studio Joint
“Next Stop Uptown”

The Biggest Black Music Event Ever...



Premiere May 31

Executive Producer: Andre Harrell
Album Produced “Live” By DeVante Swing For Swing Mob Productions, Inc.
“Next Stop Uptown” Produced By DJ Clark Kent For Supermen Productions

to everyone at Atlantic Nashville **COMPANY**



all of us. We flip our hats to you.  Congratulations from

Tracy Lawrence



Academy of Country Music Awards' Best New Male Vocalist

Billboard's Best New Male Artist. *Alibis* the latest gold album sales of 900,000 Produced by James Stroud Music Matters Management

Confederate Railroad Academy of Country Music Awards' Best New Vocal Group



The self-titled gold debut album sales over 500,000 Produced by Barry Beckett Management: International Management Services



THE ATLANTIC GROUP

© 1993 Atlantic Recording Corp., A Time Warner Company



• LIVING PROOF •

DREAMS

into

REALITY

"It wasn't so much the No. 1 on BILLBOARD's WORLD MUSIC chart with our first album, 'MOUTH MUSIC' in 1991 - it was getting into the chart at all that made the difference. That was the real 'crack', the first clear message we got that somebody out there really loved us! After that, peeling potatoes made much more sense."*

*Scottish/Irish slang for an energetically good time, i.e. fun

Michaela Rowan Martin Swan Jackie Joyce

Michaela Rowan

Martin Swan

Jackie Joyce

Mouth Music, 1993

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

Billboard

Changes In Wind At Latin Confab

Billboard, SoundScan Detail Chart Plans

■ BY JOHN LANNERT

MIAMI—Billboard's fourth annual International Latin Music Conference—held May 18-20 at the downtown Hyatt here—was capped by the magazine's announcement that its Latin music retail chart would begin using SoundScan data in July.

The announcement was made May 20 by Billboard associate publisher Michael Ellis during a retail chart panel. Ellis said Billboard's Top Latin Albums survey would be switched to SoundScan beginning with the July 10 issue. The Top Latin Albums chart currently is compiled from reports supplied by wholesalers and retailers in the U.S. and Puerto Rico.

The conference also featured two music showcases and a variety of lively panel discussions on video and publishing, as well as question-and-answer sessions on Broadcast Data Systems—chaired by BDS president Marty Feely—and SoundScan, helmed by SoundScan chairman Michael Fine.

Also held during the conclave were two awards ceremonies: Billboard's fifth annual Premio Lo Nuestro A La Musica Latina (story, page 1) and the inaugural presentation of "El Premio ASCAP," an awards competition created by ASCAP president Morton Gould to honor member writers and publishers (story, page 44). Billboard also honored Gould with its first "El Premio Billboard" award for his

(Continued on page 44)



Billboard editor in chief Timothy White, above left, presents the lifetime achievement award to famed Mexican composer Armando Manzanero, right, as Univision president Ray Rodriguez looks on at the fifth annual "Premio Lo Nuestro A La Musica Latina." In photo below, ASCAP president Morton Gould, center, receives the first El Premio Billboard award. Offering congratulations, from left, are Billboard associate publisher Gene Smith, producer/manager Emilio Estefan, Billboard Latin American/Caribbean bureau chief John Lannert, and ASCAP membership manager Ivan Alvarez.



New Duties For Schulhof Mean Synergy For Sony

■ BY DON JEFFREY

NEW YORK—Sony Corp.'s appointment of Michael Schulhof as head of its U.S. hardware operations is expected to hasten the company's efforts to create digital-delivery systems for music and movies. He remains Sony's top worldwide entertainment executive.

Schulhof has been named president/CEO of Sony Corp. of America, an entity that previously oversaw U.S. consumer electronics only. Now it includes two subsidiaries: Sony Software Corp., which controls the company's vast entertainment empire, and Sony Electronics Corp., which is responsible for hardware manufacturing and marketing in the U.S.

This action moves Sony toward its goal of closer cooperation between the units that make and market such consumer electronics products as VCRs and CD and MiniDisc players and those that produce and distribute software such as movies, music, and home video.

The restructuring, which had been the subject of speculation in February when a top Sony electronics executive in the U.S. was transferred to Europe, consolidates more power under 50-year-old Schulhof, to whom Sony's top U.S. music executive, Tommy Mottola, and its chief movie mogul, Peter Guber, report.

In an interview, Schulhof, a 19-year veteran of Sony who holds a Ph.D. in physics, said, "Today's announcement is not a personal recognition for me. It is a reflection of Sony's decision to bring its electronics and entertainment businesses closer together. The line between electronics and entertainment is becoming very fuzzy."

The May 24 announcement followed by several days the release by Tokyo-based Sony Corp. of its annual financial report. Although the strength of the Japanese yen against the dollar resulted in weak overall numbers for the parent corporation, both the music and movie units reported strong results in dollars for the fiscal year that ended March 31.

In his remarks on his new role as head of consumer electronics and entertainment, Schulhof cited the "electronic distribution of music and film in the future" as an indication of the "importance of new hardware to soft-

(Continued on page 98)

CES To Examine Many Facets Of Multimedia

■ BY MARILYN A. GILLEN

NEW YORK—Multimedia is shaping up to be the dominant topic at the Summer Consumer Electronics Show June 3-6 in Chicago.

Trip Hawkins, president and CEO of the 3DO Co., will set the show's tone with a keynote address on the emerging multimedia world at the convention kickoff Thursday (3). At a press conference later that morning, the company is expected to unveil the first model of the 3DO interactive home multimedia player, manufactured by Panasonic, which plays audio CDs, photo CDs, and a new generation of CD-ROMs. A company spokesman says more than 20 software licensees will display their 3DO system titles at its booth.

"These probably will be value-priced initially, starting at \$50 or \$60," Hawkins estimates, "but you will see those prices coming down, probably to about \$35."

While Panasonic has not confirmed the number yet, its 3DO players are expected to be priced in the neighborhood of \$700.

Another strong interactive buzz surrounds Philips' full-motion-video extension cartridge, an upgrade, initially expected last year, that gives existing players FMV capability and additional memory. The cartridges, which are already being shipped to software developers, are due on the consumer market this fall at \$249.

In conjunction with that launch, Philips is expected to announce this week the first full-motion-video software titles to support the system. Although he would not reveal specific titles by press time, a Philips spokesman says they will come from a combination of Philips concerns and third-party developers. Paramount says it has been in negotiations with Philips about licensing some catalog films for the system, but adds no agreement has been reached.

"There are a lot of platforms out there making a lot of noise

(Continued on page 93)

Nimbus To Roll Out Video CD Hardware This Year

■ BY PETER DEAN

LONDON—Music videos, children's programs, and specialty titles are likely to be the first sell-through categories encoded onto 5-inch CDs under a system Nimbus Technology and Engineering plans to make available to software producers this summer.

The company says encoded discs will play on a range of existing inter-

active and karaoke machines currently on the market. The addition of a "black box" that NTE expects to market later this year in Asia will allow audio CD players to play the discs. The \$150-\$250 units are due in Europe and the U.S. in spring 1994.

The pro system, which NTE says will cost about \$250,000, will allow producers of video software or interactive media to prepare video materi-

al for release and distribution on 5-inch CDs.

NTE also will offer video software producers a video-encoding service at \$100 per minute, with plans to expand its existing laser-mastering demonstration suite at its headquarters in Monmouth, England, later this year.

Using the international video standard of MPEG-1, the CDs will be capable of carrying 79 minutes of full-motion video. A feature film would require two CDs, which will initially limit their use to nonfeature-film titles such as music and kid vid.

NTE previously announced that it developed the ability, using existing technology, to compress up to 135 minutes of full-color, full-motion digital video and sound on a single 5-inch disc (Billboard, Feb. 20). The technique would require a double-density CD that could hold twice the information of a normal CD. However, these discs do not conform to universally accepted "Red Book" standards used in normal CD manufacturing and could be played only in some existing CD players.

Talks among NTE and other hardware manufacturers to extend the standard to double-density CDs have not yet begun, so NTE is focusing on the single-density, 79-minute discs.

The pro systems designed by NTE are based on video-encoding technology provided by C-Cube Microsys-

tems, Milpitas, Calif. They will be compatible with a range of video standards, including NTSC and PAL.

NTE claims to have received thousands of inquiries about its technology, first demonstrated at the MIDEM conference in Cannes in January. Two of the first laser mastering systems and licenses to make the video decoder box for consumer players have been sold to Chinese companies Winbo, based in Shandong Province, and Pacific Optotron, whose partners are High Point, Yanion, and the Guangdong Broadcasting Authority.

NTE expects video CD software from these firms by year's end and in Western markets by next spring.

NTE still is demonstrating equipment in the U.K. and U.S. with no sales yet confirmed. NTE says it is being supplied with studio-quality digital video film footage for a demonstration disc to be made available in June.

NTE's director of communication, Philip Moss, says the Japanese ownership of major movie studios will encourage acceptance of the new video CD systems. "Many of the studios are owned by Japanese companies that have inroads into electronics concerns," says Moss. "They're carrying out their own experiments and dipping their toes into

(Continued on page 86)

Wherehouse In Used-CD Ad Blitz

Chain Boasts Low-Priced 'Alternative'

LOS ANGELES—Wherehouse Entertainment has dropped a bombshell in the used-CD war with an advertising blitz that takes the hotly debated issue to the consumer for the first time.

While the battle over used CDs has been raging within the industry for several months, observers note retail promotions for used CDs have been on the quiet side.

But Wherehouse is changing all that with plans to launch a major print and radio advertising campaign during the Memorial Day weekend focusing on the virtues of buying and selling used CDs.

In a press release announcing the promotion, Wherehouse noted that "used compact discs offer an alternative to rising CD prices" and are "a way for new CD owners to build their library at minimal cost."

In the weekend promotion, Wherehouse is offering \$3 off on any new CD or cassette that is priced above \$9.99 to any consumer that turns in a used CD. The ads also boast, "Buy used CDs at great prices!"

The print ads also state Wherehouse's policy of refusing to accept promotional product for trade as

(Continued on page 19)

Artists & Music

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

Alternative Tours Create 3-Ring Circus Summer Gigs Feature Side Attractions

■ BY DEBORAH RUSSELL

LOS ANGELES—As temperatures rise with the onset of summer, so does the level of competition on the alternative-rock tour scene.

And it seems live music alone doesn't fill the bill anymore, as the season's live music menu is crowded with festival-oriented, multi-artist tours ranging from the elaborate Lollapalooza (Billboard, April 10) to the down-home barbecue atmosphere of the Butthole Surfers/Stone Temple Pilots co-headliner.

"Nowadays there are so many packages that it's almost like, 'Who cares?'" says Trip Brown, the William Morris agent who handles the

Butthole Surfers. "Kids have gotten jaded over the years, and these days they have to pick and choose what shows they'll see. It's more elaborate to plan [a festival-oriented event], but as the business contracts, you have to bring things off as special events and not just a four-band show."

The Butthole Surfers tour, which also features FIREHOSE, Basehead, and Flaming Lips, is set for "alternative" outdoor venues, such as beach sites and a water park in Albuquerque, N.M. Local promoters in each tour city will bring attractions to the gigs, from batting cages and volleyball nets to fireworks and carnival games.

The tour kicks off June 18 in St. Pe-

tersburg, Fla., and is set to run through mid-August. Ticket prices range from \$15 to \$18.50 and venue seating capacity averages about 4,000 seats.

Lollapalooza, touted as "more than just a package tour," has grown from novelty status in 1991 to a virtual must-see in alternative circles. The 1992 bill, featuring the Red Hot Chili Peppers and Pearl Jam, grossed upward of \$18.7 million, according to the industry trade publication Amusement Business. The figure was double the tour's performance a year earlier.

Lollapalooza 1993, featuring Rage Against the Machine, Alice In Chains, Arrested Development, Fishbone, and more, kicks off June 18 in Vancouver and closes Aug. 7 in L.A.

The all-day event is complemented by a carnival-esque midway, with exotic cuisine, sideshow attractions, and socio-political booths sponsored by such organizations as People for the Ethical Treatment of Animals. The tour already has sold out dates in Chicago, San Francisco, and Seattle.

Ticket prices likely will remain consistent for the third year. Lowest price in 1992, reported by Amusement Business, was \$19, with the highest-priced ticket going for \$35.50.

Lollapalooza's success has not gone unnoticed by the competition. H.O.R.D.E. 1993 debuts July 2 in Denver with a lineup that includes Blues Traveler, Big Head Todd & the Monsters, and Col. Bruce Hampton & the Aquarium Rescue Unit.

H.O.R.D.E. (which stands for the Horizon of Rock Developing Everywhere) also is an all-day event with a

(Continued on page 93)

Country Ratings Streak Ends As Format Reaches Plateau

■ BY PHYLLIS STARK

NEW YORK—Country radio's meteoric growth in recent years may have reached a plateau. In the latest Billboard/Arbitron national format ratings, which track shares of listening by format, country had its first downward trend after nine consecutive quarterly gains.

Although the dip was relatively small (13.3%-13.1%) among listeners ages 12-plus, country's losses were consistent, with drops in every daypart and demo with the exception of teenagers, where the format was up 8.3%-8.7%.

The exclusive survey, which is based on the winter 1993 Arbitron ratings, also reveals continued growth for news/talk, the worst share ever for top 40, and a flat performance from adult contemporary, which remains the most-listened-to format.

While much has been made of country's growth in the last several years, a four-year ratings trend shows N/T has quietly enjoyed exactly the same growth as country (3.7 shares) since the spring of 1989. N/T's 15.2%-15.4% rise in the winter gives the format its best share ever and brings it as close to AC as it has

(Continued on page 87)

'New Adds' Are New Addition To Videoclip Lists

NEW YORK—Effective this week, Billboard's new Video Monitor includes a "new adds" listing for each of the five music video channels monitored for Billboard by Broadcast Data Systems.

The Video Monitor, introduced by Billboard in the April 24 issue, provides monitored playlists for BET, CMT, MTV, TNN, and VH1 (see page 49). Each ranked list is now followed by a listing of newly added titles for the week ahead as reported to Billboard by the individual channels. This information is not monitored by BDS.

The Video Monitor, which has been redesigned to accommodate the new information, continues to be accompanied by The Clip List, which carries playlist information as reported by The Box, "Friday Night Videos," and five key regional music video programmers.

U.S. Indie Brings Finnish Folk To Fore Green Linnet Moves Outside Its Core Celtic Catalog

■ BY KEN NEPTUNE
and THOM DUFFY

STOCKHOLM—An independent U.S. record label best known for its promotion of the Celtic music of Ireland is now exposing American audiences to the entrancing folk music of Finland.

Green Linnet Records, which recently launched a new world-music imprint called Xenophile to market artists outside its core catalog of Irish music, has licensed four prominent Finnish folk groups: Värttinä, Otopassuuna, JPP, and Maria Kalaniemi.

While those acts have been touring and getting radio and media exposure for several years in Europe, the deal with Green Linnet will introduce them to the U.S. market.

Värttinä and Otopassuuna already have been released in the U.S. on the Xenophile imprint, while JPP and Kalaniemi are scheduled for release this summer.

"When I heard Finnish music, it



VÄRTTINÄ

spoke to me directly," says Wendy Newton, founder of Green Linnet, which is based in Danbury, Conn. "I don't know what the phenomenon is, but our [Irish music] constituency also loves Finnish music."

In Finland, Värttinä (which means "spindle") is licensed to PolyGram on the Sonet/Spirit label



NARAS president Michael Greene, left, announced at a May 25 press conference that the Grammys will be held in New York in 1994. With Greene, from left, are New York Mayor David Dinkins; New York Host Committee chairman Jonathan Tisch; Grammy Awards executive producer Pierre Cossette; and Hank Neuberger, chairman of the board of trustees, NARAS. (Photo: Chuck Pulin)

Grammys Back In The Apple For March '94 Ceremony

NEW YORK—For the third time in four years, the Grammys will be held in the Big Apple. The 36th annual edition of the awards returns March 1, 1994.

The announcement was made at City Hall here during a May 25 press conference. The ceremony, to be broadcast on CBS from Radio City Music Hall, will have a potential viewing audience of 1.6 billion people in 114 countries, according to Michael Greene, president of NARAS, the recording academy.

"We truly want [the Grammys] here," said Mayor David Dinkins. "I'll climb the flagpole, I'll do anything to let them know how much

we want them here." With a nod to his re-election bid, Dinkins added, "It will be great to have them here in the first year of my second term." According to the mayor, the awards and attendant events will boost the New York economy to the tune of \$50 million.

Greene said a major factor in moving the awards back east is New York's commitment to the nonprofit events surrounding the ceremony, including MusiCares, Grammy In The Schools, and other educational activities such as the New York City Music Trail, a "roadmap"

(Continued on page 46)



Two Singers, One Song. Willie Nelson and Sinead O'Connor take a break during the filming of the video for their duet, "Don't Give Up," which appears on Nelson's Columbia album "Across The Borderline." The video was directed by Peter Israelson of Picture Vision and produced by Jon Small. (Photo: Chuck Pulin)

TDK

MD

NW



Recordable Minidisc technology is now available. And TDK has it. TDK is one of the very few manufacturers delivering the Recordable MD. TDK was first on the market with the 74-minute Recordable MD. (We've been shipping them since April.) And, as with all TDK recording media, the MD-XG 60 and 74 Recordable MiniDiscs set a formidable standard for quality, reliability, and performance.

TDK has been at the forefront of recording media for over half a century. TDK has also been engaged in intensive optical disc research for the better part of two decades. And TDK leads the way with the highest quality recording media for virtually every optical disc format. In professional recording, TDK is one of a select group of manufacturers delivering the CD-R. And we deliver it in 18, 63, and 74-minute lengths.

Wherever recording technology goes in the future, you can count on one thing. TDK will be there. For detailed information on the MD-XG Recordable MiniDisc or other TDK optical disc products, call 1-800-835-8273.



© 1993 TDK ELECTRONICS CORP.

Horszowski Dies At 100; Pianist Had 95-Year Career

■ BY SUSAN ELLIOTT

NEW YORK—Mieczyslaw Horszowski was never a household name in the way Rubinstein and Horowitz were, but the concert pianist, who broke all records for career longevity, did maintain a cult following throughout his career.

A diminutive presence, Horszowski, who died May 22 at his Philadelphia home at age 100, was not an especially aggressive player and was known instead for his gorgeous, velvety tone, his expressive passagework, and his ability to spin out a long, singing line.

He performed his last concert in Philadelphia at age 99.

"He never went with the trend," says Agnes Eisenberger, president of his longtime management firm, Colbert Artists. "In the early years, when the trend was for the big thunder pieces, he went his own way. He wasn't flashy, and the important critics didn't appreciate him until later on."

Horszowski signed with Henry

Colbert in 1948 and was the firm's first client.

His 95-year career began in 1897 when, at age 5, he performed Bach Inventions from memory. He began his studies when he was 3 with his mother, a pupil of Chopin's student Karl Mikuli. He did his formal training with famed virtuoso Theodor Leschetizky, teacher of Artur Schnabel, Paderewski, and other giants of the Golden Age of pianism.

His taste in repertoire changed over time, from the Romantics to the French Impressionists to Chopin, Mozart, and Beethoven in the '40s and '50s. In the 1954-55 season, he played all the Beethoven solo piano works in 12 concerts; in 1960, all the Mozart sonatas in four concerts. He was also relatively interested in contemporary music, playing the first New York performances of works by Honegger, d'Indy, Stravinsky, and Szymanowski.

He leaves a legacy of about 15 recordings, the most recent of which

(Continued on page 93)

June Heats Up With Streisand, Cole Cyrus, Vandross, Idol Also Drop New Sets

■ BY LARRY FLICK

NEW YORK—The summer music season kicks into high gear in June as an army of platinum acts offer new albums. Among those on the front lines are Barbra Streisand, Natalie Cole, Billy Ray Cyrus, Luther Vandross, Tony! Toni! Toné!, Billy Idol, Johnny Gill, and Gloria Estefan.

Others with key releases this month include Neil Young, Marc Cohn, Pat Benatar, and Bel Biv DeVoe. On the soundtrack tip, albums supporting "The Last Action Hero," "Sleepless In Seattle," and "Super Mario Bros." all sport previously unavailable material by a glittery cast of pop and urban radio mainstays.

On June 29, Streisand releases "Back To Broadway," her 50th Columbia recording and the follow-up to her 1985 No. 1 smash, "The Broadway Album." The album features a selection of musical-theater classics and two new songs from Andrew Lloyd Webber's new musical, "Sunset Boulevard," which opens in London later this summer. Johnny Mathis duets with Streisand on "I Have

A Love/One Hand, One Heart" from "West Side Story."

Elektra diva Cole follows her 1991 Grammy winner "Unforgettable" June 15 with "Take A Look." Andre Fischer and Tommy LiPuma are at the production helm of a set that showcases Cole's interpretations of pop standards from the '30s and '40s. The title track has just shipped to pop and AC radio. Look for Cole to embark on an extensive concert tour later this summer.

Country/pop star Cyrus will try to make lightning strike twice June 22 with "Won't Be The Last," his second album on Mercury. The singer, who scored last year with "Achy Breaky Heart," goes to country and top 40 radio simultaneously June 8 with "In The Heart Of A Woman."

Fans of Vandross needn't wait longer than Tuesday (1) for his latest Epic collection, "Never Let Me Go," which was produced by the singer with Marcus Miller. The first single, "Little Miracles (Happen Every Day)," is making inroads at pop and urban formats. Vandross begins a U.S. concert trek in September.

Mercury urban/pop trio Tony! Toni! Toné! returns June 22 after a two-year break from recording with "Sons Of Soul." According to the act, the set's title represents a stylistic direction that combines elements of early Marvin Gaye and Smokey Robinson with current hip-hop flavors. The single "If I Had No Loot" has just gone radio.

Billy Idol walks the line between alternative rock and techno with his new album, "Cyberpunk" (Chrysalis/EMI Records Group, June 29). The label is working two singles from the Robin Hancock-produced album. The rock-angled "Shock To The System" has just shipped to top 40, while a rave rendition of Velvet Underground's "Heroin" is being worked to clubs.

New Edition belter Johnny Gill steps solo June 8 with "Provocative" (story, page 27). Motown already is knee-deep in urban promotion behind first single "The Floor." Jimmy Jam and Terry Lewis were behind the board in the studio. Gill currently is rehearsing for his first tour in more

(Continued on page 99)

Warren, EMI Top 10th ASCAP Pop Awards Founder's Honors For Bacharach & David Team

■ BY CARRIE BORZILLO

LOS ANGELES—Dianne Warren, "Save The Best For Last," and EMI Music Publishing took the top awards at the 10th annual ASCAP Pop Awards dinner, held May 24 at the Beverly Hilton Hotel here.

The songwriting team of Jimmy Jam and Terry Lewis hosted the black-tie event, which honored the writers and publishers of the most-performed ASCAP songs during the 1992 survey year (Oct. 1, 1991-Sept. 30, 1992).

For the third time, Warren was named ASCAP songwriter of the

year for writing the greatest number of award-winning songs. The songs included "If You Asked Me To," recorded by Celine Dion; "Live For Loving You," recorded by Gloria Estefan; "Missing You Now" and "Time, Love and Tenderness," recorded by Michael Bolton; and "Set The Night To Music," recorded by Maxi Priest and Roberta Flack.

Warren was named songwriter of the year in 1990 and 1991.

"Save The Best For Last" was named song of the year. It was co-written by Phil Galdston (and Wendy Waldman and Jon Lind, who are licensed by BMI), published by Kaz-

zoom Music Inc. and PolyGram International Publishing Inc., and performed by Vanessa Williams.

EMI Music Publishing took publisher-of-the-year honors for the publisher with the most award-winning songs. The songs include: "Blowing Kisses In The Wind," "Don't Want To Be A Fool," "Emotions," "I Love Your Smile," "If You Asked Me To," "Jump," "Make It Happen," "Motownphilly," "The Promise Of A New Day," "Things That Make You Go Hmmm," "To Be With You," and "Too Many Walls."

Legendary songwriters Burt Ba-

(Continued on page 41)



On The Road Again. Imago president Terry Ellis, front row, fifth from right, wishes "bon voyage" to three Imago acts—Pere Ubu, Orangutang, and Boneclub—as they set off on Imago's Roadshow tour. The tour began in Atlanta and will hit 27 cities before ending June 14.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bill Gaden is appointed head of BMG Kidz U.K. in London. He assisted the chairman of BMG Records U.K. in strategic planning and development.

Chris Hensley is promoted to senior director of artist development for RCA Records in New York. He was senior director of field promotion in Chicago.

Brian Cohen is promoted to director of creative services for Elektra Entertainment in New York. He also retains his responsibilities as director of advertising and merchandising.

Bob Duski is promoted to director of A&R at Windham Hill in Mill Valley, Calif. He was manager of A&R.

Terry Meyer is promoted to director of finance for Private Music in Los Angeles. She was manager of finance.

Eduardo Hütt is appointed managing director of EMI Odeon in Argentina. He was senior project manager



GADEN



HENSLEY



COHEN



DUSKI



MEYER



NEWMARK



CARDILLO



CHAPMAN

at McKinsey & Co. in Mexico.

Arista Records promotes Carolyn Wright to Southeast regional director of sales in Atlanta, Laura Match to manager of video sales and merchandising in New York, and Paulina Perez to national manager of single sales in New York. They were, respectively, national director of single sales, national coordinator of video sales and merchandising, and national coordinator of tour and sales. Additionally, Kathi Condon is named national coordinator of tour and sales in New York. She was as-

sistant to the president of FoxVideo.

Silver D is named A&R representative for Select Records in New York. He was a DJ on the "Operating Room" show on WBSL New York.

Intuition Records in New York, the U.S. division of European company veraBra music group, appoints Ellen Brody GM and Andreas Wuerfal director of marketing. They were, respectively, director of tour promotions for veraBra music group and professional manager of A&R/international at MCA Music Publishing in Hamburg, Germany.

PUBLISHING. Linda Newmark is promoted to VP of business affairs for PolyGram Music Publishing Group in New York. She was director of international acquisitions.

Jim Cardillo is promoted to senior director of A&R/marketing at Warner/Chappell Music in Los Angeles. He was director of talent acquisition.

Peter Jaegerman is promoted to VP of business/legal affairs at Peermusic in Los Angeles. He was manager of business/legal affairs.

RELATED FIELDS. Brooke Chapman is appointed VP of consumer marketing at MTV: Music Television in New York. She was management supervisor at Hal Riney & Partners.

Sony Music Special Products in New York appoints Kathleen Theringer director of copyright and artist clearance, business affairs, and Scott Pascucci director of business affairs. They were, respectively, associate director of contract administration for Sony Music Special Products and director of business affairs for Arista.

The Power Of ...

Perfection



ASCAP SALUTES OUR 1993

BABY BABY
AMY GRANT
HEITH THOMAS
 AGE TO AGE MUSIC, INC.
 BMG SONGS, INC.
 YELLOW ELEPHANT MUSIC, INC.

BEAUTY AND THE BEAST
HOWARD ASHMAN
 WALT DISNEY MUSIC COMPANY

BLACK OR WHITE
BILL BOTTRELL
 IGNORANT MUSIC

BLOWING KISSES IN THE WIND
PETER LORD
 EMI MUSIC PUBLISHING
 LEOSUN MUSIC

BROKEN ARROW
ROBBIE ROBERTSON
 MEDICINE HAT MUSIC

CAN'T LET GO
WALTER AFANASIEFF
 WALLY WORLD MUSIC
 WARNER/CHAPPELL MUSIC, INC.

DIAMONDS AND PEARLS
PRINCE
 CONTROVERSY MUSIC

**DON'T LET THE SUN
 GO DOWN ON ME**
ELTON JOHN (PRS)
BERNIE TAUPIN
 WARNER/CHAPPELL MUSIC, INC.

DON'T WANT TO BE A FOOL
MARCUS MILLER
LUTHER VANDROSS
 EMI MUSIC PUBLISHING
 MCA, INC.
 THRILLER MILLER MUSIC
 UNCLE RONNIE'S MUSIC CO.

EMOTIONS
ROBERT CLIVILLES
DAVID COLE
 COLE/CLIVILLES MUSIC
 EMI MUSIC PUBLISHING
 RED INSTRUCTIONAL MUSIC
 ROBI-ROB MUSIC

**(EVERYTHING I DO)
 I DO IT FOR YOU**
BRYAN ADAMS
ROBERT JOHN "MUTT" LANGE (PRS)
 ALMO MUSIC
 BADAMS MUSIC
 MIRACLE CREEK MUSIC INC.
 ZOABA ENTERPRISES INC.

FINALLY
CECE PENISTON
 BLUE ZEPHYR MUSIC
 CECE PEN MUSIC

I ADORE MI AMOR
BRYAN H. ABRAMS
MARK CALDERON
HAMZA EL DIN LEE
KEVIN THORNTON
SAMUEL WATTERS
 AZMAH EEL
 ME-GOOD MUSIC

I WONDER WHY
GLEN BALLARD
CURTIS STIGERS
 AEROSTATION CORPORATION
 C. MONTROSE S. MUSIC INC.
 MCA, INC.
 SONY TUNES, INC.

I'LL BE THERE
HAL DAVIS
BERRY GORDY
WILLIE HUTCH
BOB WEST
 JOBETE MUSIC CO., INC.

IF YOU ASKED ME TO
DIANE WARREN
 EMI MUSIC PUBLISHING
 REALSONGS

**IT'S SO HARD TO SAY
 GOODBYE TO YESTERDAY**
CHRISTINE YARIAN PERREN
FREDDIE PERREN
 JOBETE MUSIC CO., INC.

JUMP
JERMAINE DUPRI
 EMI MUSIC PUBLISHING
 SO SO DEF MUSIC

JUST ANOTHER DAY
JON SECORA
 ESTEFAN MUSIC PUBLISHING, INC.

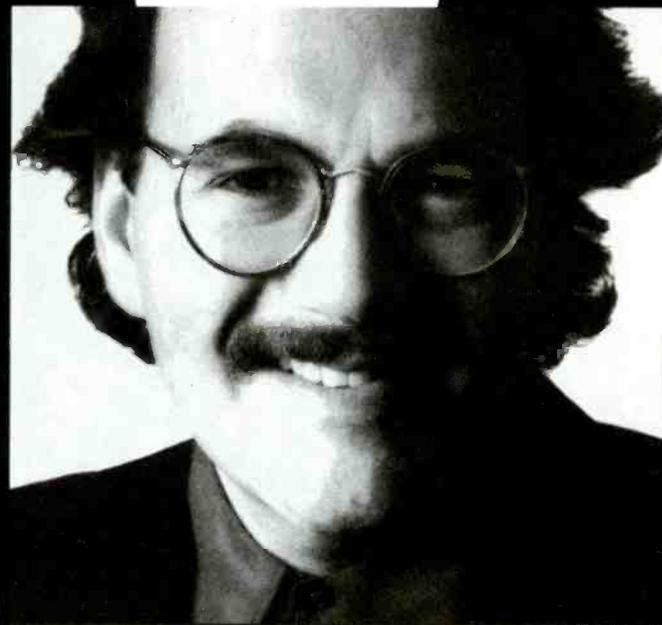
KEEP COMING BACK
RICHARD MARX
 CHI-BOY MUSIC

LIVE FOR LOVING YOU
DIANE WARREN
 REALSONGS

LOVE OF A LIFETIME
BILL LEVERTY
C. J. SNARE
 SONY TUNES, INC.
 WOYKA WOYKA MUSIC

MAKE IT HAPPEN
ROBERT CLIVILLES
DAVID COLE
 COLE/CLIVILLES MUSIC
 EMI MUSIC PUBLISHING
 RED INSTRUCTIONAL MUSIC
 ROBI-ROB MUSIC

MASTERPIECE
HENNY NOLAN
 KENNY NOLAN PUBLISHING COMPANY



Song Of The Year
"SAVE THE BEST FOR LAST"
PHIL GALSTON
 KAZZOOM MUSIC
 POLYGRAM INTERNATIONAL
 PUBLISHING, INC.

GOOD FOR ME
AMY GRANT
JAY GAUSHA
 AGE TO AGE MUSIC, INC.
 J-88 MUSIC

HAZARD
RICHARD MARX
 CHI-BOY MUSIC

HOLD ON MY HEART
TONY BANHS (PRS)
PHIL COLLINS (PRS)
MIKE RUTHERFORD (PRS)
 HIT & RUN MUSIC PUBLISHING, INC.

HOLE HEARTED
NUNO BETTENCOURT
GARY CHERONE
 FUNKY METAL MUSIC

I CAN'T DANCE
TONY BANHS (PRS)
PHIL COLLINS (PRS)
MIKE RUTHERFORD (PRS)
 HIT & RUN MUSIC PUBLISHING, INC.

I CAN'T MAKE YOU LOVE ME
MIKE REID
ALLEN SHAMBLIN
 ALMO MUSIC
 BRIO BLUES MUSIC
 HAYES STREET MUSIC

I LOVE YOUR SMILE
JARVIS LA RUE BAHER
SYLVESTER JACKSON, JR.
NARADA MICHAEL WALDEN
SHANICE WILSON
 EMI MUSIC PUBLISHING
 GRATITUDE SKY MUSIC
 SHANICE 4 U MUSIC

POP AWARD WINNERS.

MISSING YOU NOW
WALTER AFANASIEFF
DIANE WARREN
 REALSONGS
 GLOBALLY WORLD MUSIC
 WARNER/CHAPPELL MUSIC, INC.

MOTOWNPHILLY
DALLAS AUSTIN
MICHAEL BIVINS
 FIV TEN PUBLISHING COMPANY
 PEARP MUSIC
 DIVA ONE MUSIC
 EMI MUSIC PUBLISHING
 MCA, INC.

THE ONE
ELTON JOHN (PRS)
BERNIE TAUPIN
 WARNER/CHAPPELL MUSIC, INC.

O.P.P.
VINCENT BROWN
ANTHONY CRISS
HEIR GIST
BERRY GORDY
ALPHONSO MIZELL
FREDDIE PERREN
DEHE RICHARDS
 JOBETE MUSIC CO., INC.
 T-BOY MUSIC PUBLISHING INC.

REMEMBER THE TIME
BERNARD BELLE
TEDDY RILEY
 B-FUNK MUSIC
 DONRIL MUSIC
 WARNER/CHAPPELL MUSIC, INC.
 ZOMBA ENTERPRISES INC.

TO BE WITH YOU
DAVID GRAHAME
ERIC MARTIN
 DOG TURNER MUSIC
 EMI MUSIC PUBLISHING
 ERIC MARTIN SONGS

Music Publisher Of The Year



EMI MUSIC PUBLISHING

ROMANTIC
JIMMY JAM
TERRY LEWIS
 FLYTE TYME TUNES

SAVE THE BEST FOR LAST
PHIL GALDSTON
 KAZZOOM MUSIC
 POLYGRAM INTERNATIONAL
 PUBLISHING, INC.

SET THE NIGHT TO MUSIC
DIANE WARREN
 REALSONGS

**TELL ME WHAT YOU WANT
 ME TO DO**
TEVIN CAMPBELL
SALLY JO DAKOTA
NARADA MICHAEL WALDEN
 GRATITUDE SKY MUSIC
 TEVIN CAMPBELL MUSIC

THAT'S WHAT LOVE IS FOR
AMY GRANT
MARAH MUELLER
MICHAEL OMARTIAN
 AGE TO AGE MUSIC, INC.
 ALL NATIONS MUSIC
 MCA, INC.
 MOO MAISON

THINGS THAT MAKE YOU GO HMMM
ROBERT CLIVILLES
FREEDOM WILLIAMS
 COLE/CLIVILLES MUSIC
 EMI MUSIC PUBLISHING
 RBG DOME MUSIC

TIME LOVE & TENDERNESS
DIANE WARREN
 REALSONGS

TOO MANY WALLS
CATHY DENNIS (PRS)
ANNE DUDLEY (PRS)
 MI MUSIC PUBLISHING

UNCHAINED MELODY
ALEX NORTH
HY ZARET
 FRANK MUSIC CORP.

**WHAT BECOMES OF THE
 BROKEN HEARTED**
PAUL RISER
 JOBETE MUSIC CO., INC.

THE WIND BENEATH MY WINGS
JEFF SILBAR
 WARNER/CHAPPELL MUSIC, INC.

WIND OF CHANGE
HLAUS MEINE (GEMA)
 PRI MUSIC, INC.



**THE
 VOICE
 OF
 MUSIC**

ASCAP
 AMERICAN
 SOCIETY OF
 COMPOSERS
 AUTHORS &
 PUBLISHERS



Songwriter Of The Year DIANE WARREN

THE MOTOWN SONG
LARRY JOHN McNALLY
 MCA, INC.
 McNALLY MUSIC PUBLISHING

MYSTERIOUS WAYS
BONO (PRS)
ADAM CLAYTON (PRS)
THE EDGE (PRS)
LARRY MULLEN (PRS)
 POLYGRAM INTERNATIONAL
 PUBLISHING, INC.

THE PROMISE OF A NEW DAY
PAULA ABOL
PETER LORD
SANDRA ST. VICTOR
 EMI MUSIC PUBLISHING
 LEOSLN MUSIC
 MAANAMI MUSIC
 PJA MUSIC

3.0 sec./disc Speed is no Magic

The **ROBI-CD RONDO-LINE** is again a new proof of ROBI's dedication to designing extraordinary products, that utilize the latest developments in process technology and electronic control-systems.

Using our over 20-years experience in factory-automation and our 8-years continous success in integrated we proudly introduce our third



CD-production systems, generation of integrated CD replication systems, the **ROBI-CD RONDO-LINE**.



With a cycle time of 3.0 seconds per CD the **RONDO-LINE** is the world's fastest replication-system for 120 mm CD's, as well as for Mini-Discs.

You can count on, just contact us.



ROBI-SYSTEM INC.

100 Dobbs Lane, Ste 212

Cherry Hill, NJ 08034

Tel. 1-609-427-6780

Fax 1-609-427-0694

Headquarters:

ROBI-SYSTEMTECHNOLOGY AG

Wiesengasse 20

8222 Beringen / Switzerland

Tel. 41-53-35 11 55 / 35 16 66

Fax 41-53-35 29 53

ROBI-KOREA CORP.

Worldcube Bldg., Suite 404

441 Seongnae-Dong, Kangdong-Ku

Seoul / Korea

Tel. 82-2-485 0001, Fax 82-2-487 2531

U.S. INDIE BRINGS FINNISH FOLK TO FORE

(Continued from page 12)

tivals and a prestigious showcase at the Berlin Independence Days conference. In March, Värttinä performed at the South By Southwest Music & Media Conference in Austin, Texas, where it met overwhelming reaction. A more extensive U.S. tour is planned for the fall.

The four members of Ottopasuuna are professional popular musicians, considered among the best in Finland. (Fiddler Kari Reiman also is a member of Värttinä.) Equipped with a wide and varied repertoire, Ottopasuuna plays both traditional Finnish music and original compositions. Marti Keikkinen, managing director of the group's record label, Amigo Finland, calls Ottopasuuna's style multitraditional with revolutionary arrangements.

The instrumentation on the group's Xenophile debut includes bagpipes, flutes, fiddle, and clarinet. The group was signed to Green Linnet after playing last year at the Champlain Valley folk festival in Vermont, where it brought down the house.

The group JPP (an abbreviation for the Finnish name for "Little Fiddlers of Jarvela") includes five fiddlers, acoustic bass, and harmonium.

Achieving national fame in Finland when it won the Finnish Championship Competition for folk music groups in 1982, JPP has since distinguished itself through its quirky ar-

rangements, compositions, and style. The group also has found acclaim well beyond its homeland.

Through the years, JPP has brought its brand of Finnish folk to Portugal, Egypt, Singapore, Thailand, Denmark, Switzerland, Germany, Norway, and Sweden. The band is set to make its U.S. debut at this year's Champlain Valley festival.

No less innovative is accordion virtuoso Kalaniemi. Playing since age 8, her speciality is the five-row accordion. Previously a member of the experimental folk group Niekku, Kalaniemi released her first CD last summer to critical acclaim. Invitations followed to the Montmagny Accordion Festival in Quebec and the Melbourne Festival in Australia.

Among those who can claim credit for introducing these four notable acts to Newton at Green Linnet is Phillip Page, a Texan now living in Finland.

Page, who exports Finnish music through his company, Digelius Music, and now represents Värttinä for the U.S., believes strongly in the international potential of Finland's folk music.

"I see the talent, diversity, excitement, freshness, depth, and passion in Finnish music making a dramatic impact in the U.S. and the rest of the world," he says.



Green Linnet Records' Xenophile series will release albums from such Finnish acts as JPP, above, and Maria Kalaniemi, below.



WHEREHOUSE BLITZ

(Continued from page 11)

used CDs.

The chain denies it is "doing anything to aggravate" labels that have been waging war against the sale of used CDs.

CEMA, WEA, Sony, and, most recently, Uni have instituted strict policies of withholding advertising funds from retailers offering used CDs.

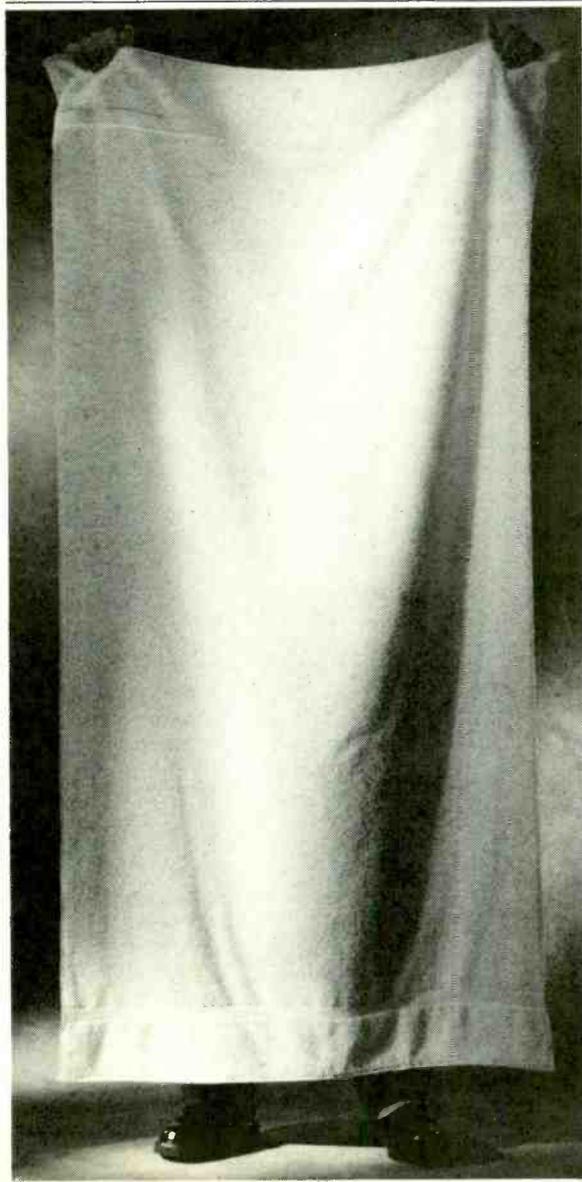
According to Bruce Jesse, VP of marketing communications at Wherehouse, the promotion was set to run in newspapers and on radio "and is not that different than our normal Memorial Day event," which usually has a \$3 discount coupon offer, he says.

In fact, Jesse believes the trade press has made more of an issue out of the used-CD flap than is warranted. Rather he contends the issue is with the consumer "who doesn't give a damn about any policies of distribution companies," but does want to save money and is trading in used CDs with independent stores.

Paul Smith, president of Sony Distribution, says he was not surprised by the extent of the Wherehouse campaign. Executives at other distribution companies contacted by Billboard would not comment.

Torrance, Calif.-based Wherehouse, with 350 stores in 10 states stretching as far east as Minneapolis, is believed to be the largest chain dealing in used CDs.

EARL PAIGE



In a world where bigger is usually considered better, we at Hotel Sofitel would like to remind you that true contentment is most often found in the smallest of details. A big, plush bath towel. Overstuffed chairs as beautiful as they are

**Many hotels are so large,
you could get lost in them. We suppose the
same could be said of our towels.**

comfortable. And a staff that's trained to accomplish nothing less than the impossible. Plus, music venues, fine shops and restaurants are nearby. In Los Angeles, we're at La Cienega and Beverly boulevards. In Chicago, we're next to O'Hare and the Rosemont Horizon. In Minneapolis, we're close to Paisley Park, The Met and Target Center. For reservations in Los Angeles, you can simply call us at (310) 278-5444. In Minneapolis, (612) 835-1900. And in Chicago, (708) 678-4488.



Hotel Sofitel
Los Angeles • Chicago
Minneapolis

We'll keep your towel fluffed.

X Returns With Red-Letter Studio Album Big Life/Mercury Hope To Hook 2-Tiered Fan Base

■ BY CHRIS MORRIS

LOS ANGELES—X, one of the founding L.A. punk rock bands, is making its return with its first studio release in six years, its *Big Life/Mercury* debut, "Hey Zeus!" And all concerned think the timing couldn't be better for the June 8 release.

Says vocalist Exene Cervenka, "Right now, people believe in alternative music, so [labels are] willing to go out on a limb for it and spend cash, because they think they'll get more of a return. In the past, why would you? Why would you spend a million dollars on a band like X?"

"They've influenced the Nirvanas and the Pearl Jams of the world," says Jazz Summers, head of the U.K.-based Big Life Records.

Mercury marketing director Daniel Savage adds there is an opportunity to hit two different audiences for the band: "One, the people who know X, love X, and are waiting for this record . . . The other group is the

Atlantic's Sights On Sound Of New Winger Album

■ BY MELINDA NEWMAN

NEW YORK—With the May release of "Pull," Winger's first album since 1990's platinum "In The Heart Of The Young," the band and Atlantic Records find themselves in the strange circumstance of playing down what helped the group rise to prominence in the late '80s—its photogenic appeal.

"There was a time a few years ago when you couldn't turn on MTV without seeing [band leader] Kip Winger," says Vicky Germaise, Atlantic's senior director of product development. "That face was part of the big sell on him and it turned around and it hit us in the ass because big-hair bands are out. This time the focus is on credibility, and we've approached the press angle that way in using the other musicians as much as Kip."

It also doesn't hurt that the band—composed of Winger, co-writer/guitarist Reb Beach, and drummer Rod Morgenstein—delivered an album that builds on the group's already established hard rock melodies, while taking them in a more mature lyrical direction.

"I tried to experiment a lot more this time," says Winger. "We replaced the keyboards with more of an acoustic feel and I concentrated on more interesting vocals so it wasn't so cliché."

Winger also drew from unusual situations around him for inspiration, including world events ("Blind Revolution Mad") and a friend's overdose ("Junkyard Dog"). The idea for first single "Down Incognito"—about a down-on-his-luck charmer—came to him while he sat in a sales pitch for, of all things, a vacation package.

"I got a form in the mail that I'd won a car, but it was like you had to drive three hours into Pennsylvania to claim

(Continued on page 24)

younger people who were 12 the last time X had a record out. We have to reach both of those audiences."

X's re-entry follows a protracted hiatus after the band's last Elektra



X. Exene Cervenka, Tony Gilkyson, D.J. Bonebrake, and John Doe.

studio release, "See How We Are," issued in 1987. (A live album was released in 1988.) Cervenka and bassist/vocalist John Doe took time off to raise their young children; Cervenka subsequently issued two solo albums on Rhino and made frequent spoken-word appearances, while Doe recorded a Geffen solo album and acted in such films as "Great Balls Of Fire," "Roadside Prophets," and "Pure Country."

But the band, which never formally broke up, regrouped for a series of Southern California shows in late 1990; that was the beginning of the road that led to the making of

(Continued on page 25)



Happy Clubbers. Bob Geldof greets label honchos following his sold-out show at New York's Bottom Line. From left are manager Geoff Jukes, road manager Mick Owen, PLG exec VP John Barbis, Polydor Records president Davitt Sigerson, Geldof, Polydor senior director of international A&R Denis McNamara, PLG president/CEO Rick Dobbis, and PLG senior director of national alternative and video promotion, Steve Leeds.

Country Conquers Manhattan During 1st Fest

THAT'S COUNTRY: The last Stetson has barely been lovingly placed back in its hatbox for safe-keeping, but Radio City Music Hall Productions already is preparing for next year's Country Takes Manhattan festival.

"For the first year, we felt this was a tremendous success," says Radio City Productions executive producer Scott Sanders of the May 14-23 event. "We averaged 85% attendance at the shows, the audiences loved it, and we got plenty of positive comments from the press." Final numbers still are being crunched, but Sanders says the event was a moneymaker.

The festival included nine shows by national artists at Radio City, the Beacon Theater, Carnegie Hall, and the Central Park Summerstage, as well as a club night featuring local and regional acts. Radio City says Dolly Parton's May 14 Carnegie Hall show and the May 23 Summerstage show with Willie Nelson, Waylon Jennings, Johnny Cash, and Kris Kristofferson (the Highwaymen) were complete sellouts, while the May 17 Kentucky Headhunters/Billy Ray Cyrus and May 21 Little Texas/Trisha Yearwood/Travis Tritt

shows at RCMH were only a few seats shy of going clean.

Although exact numbers were not available, other RCMH shows drawing well included the May 15 acoustic evening featuring Mary-Chapin Carpenter, Rodney Crowell, Joe Ely, and Lucinda Williams, the two Wynonna/Clint Black concerts, May 18 and 19, and the Asleep At The Wheel, John Anderson, and Willie Nelson bill, May 22. The only show that drew fewer patrons than hoped for was the May 17 Sammy Kershaw/Marty Stuart performance at The Beacon. (Billboard, May 29).

Managers of many of the acts involved say there were happy with the results.

"It was good to see there was that big of an audience for country music," says Ken Kragen, who in addition to managing Yearwood and Tritt, served as Country Takes Manhattan's co-executive producer. "That was one of the big concerns: 'Can we sustain that many days of shows?' And it was good to see that we can."

"The only drawbacks I found were the union costs are so tremendous in New York that it makes things more difficult. Even though we found the unions very cooperative, they were very expensive," says Kragen. "I learned from Jerry Weintraub years ago that you play New York and L.A. for your career and the rest of the country for money."

"The event was very well-handled and promoted. We were very pleased," says Wynonna's manager, Ken Stilts. "I think Radio City Music Hall being the grand old building that it is, it might be a little intimidating to country audiences who might be a little more reserved than they'd normally be. The first night Wynonna wasn't that pleased with the audience response [because of that], but the second night, I thought the audience was great."

Winning over the crowd also was a concern for the intimate acoustic night, May 15. Tom Carrico, Carpenter's co-manager, says although "that hall can be somewhat intimi-

dating from the stage, I think we were confident from the beginning that it would do great business and that the people in the seats would make the show." An original proposal for the acoustic night included selling 200 seats on the stage to help the evening appear more intimate. However, Carrico says that idea was abandoned.

Cyrus' manager, Jack McFadden, says he originally was reluc-

for the grand finale: a free Central Park concert/television special featuring Garth Brooks. "Can you imagine a helicopter flying over a million people in the park?" Sanders asks. "That would make quite a statement about country music."

"The single thing I wish would have happened this year was Garth Brooks in Central Park; it would have put the festival over the top," agrees Kragen. "That's a major objective for next year."

Both Sanders and Kragen plan to tie the festival in with area schools and local merchants in 1994. Other plans include country dancing exhibitions, perhaps at the Rockefeller Plaza skating rink. Sanders says he also would like to see an artist appearing on Broadway during the event.

Of the several shows attended by The Beat, Wynonna's performance easily was the best. Although her band tended to lapse into Vegase, Wynonna's voice and stage presence were simply amazing.

One of the more ironic moments came when WYNY DJ Dan Daniels was introducing the May 15 lineup. He lauded Ely and Williams to the sky, even though neither stands a snowball's chance in hell of ever getting play on that station.

THIS AND THAT: Guns N' Roses guitarist Gilby Clarke has signed with Virgin Records as a solo artist . . . Amnesty International, in conjunction with Delsener/Slater Enterprises, will hold a June 12 benefit concert at New York nightclub The Academy. Among those slated to appear are Sick Of It All, Black Train Jack, and Orange 9mm. Spoken-word performances will punctuate each set . . . Bette Midler set a single-day sales record at Radio City Music Hall May 24, when more than 50,000 tickets were sold for her Sept. 14-Oct. 9 stand. The \$3 million gross also set a record. Rumor has it the venue is holding 10 more dates should the first 20 continue selling as well.



by Melinda Newman

tant to have Cyrus come back to New York so soon after having sold out two shows at Radio City in September; however, Radio City Music Hall Productions VP of entertainment Ed Micone convinced McFadden to do the show. "I was very happy with it," McFadden says. "The event brought a lot of awareness of country music to New York and it just broadened Billy Ray's base."

Ticket prices averaged \$30 per show, with some VIP seating available at \$50 per seat. "That Radio City is saying they made money for the week means the ticket price was right," says Kragen. "I argued for lower prices [initially], but I think the only show that suffered from the price was Marty Stuart and Sammy Kershaw and that show shouldn't have been on a Monday night anyway."

With wishlist in hand, Sanders and Micone head to Nashville next week to start booking 1994's Country Takes Manhattan.

Among those Sanders says he'd like to lure to the festival are Reba McEntire, George Strait, and Vince Gill, as well as a star-studded tribute to George Jones. And



DOLLY PARTON

PHOTO: CHUCK PULIN

New Stamp Of Approval; Late-Blooming Larry Wynn

A STAMP OF HONOR: In 1988, **Leroy Anderson** was posthumously inducted into the **Songwriters Hall of Fame**, an honor many felt had eluded him earlier because he mostly created "songs without words," though lyrics often were written later on for his charming pop tone-poems. Nevertheless, the works of Anderson, who died in 1975 at the age of 67, include such clever and melodious compositions as "The Syncopated Clock," a big hit in 1951 and for many years the theme of CBS-TV's "Late Show" movie; "Sleigh Ride," "Blue Tango," "Serenata,"

"The Type-writer," "The Waltzing Cat," "Forgotten Dreams" and "Belle Of The Ball." Many were later wedded to words by the

late **Mitchell Parish**, a fellow talent at **Mills Music**. In his only Broadway effort, Anderson wrote the melodies for 1958's "Goldilocks," an underrated effort recently released on CD by **Sony Broadway**. Recently, **Telarc** released an album, "American Piano Classics," that included the world premiere recording of Anderson's "Concerto For Piano And Orchestra In C Major."

Such was Anderson's success and mastery of his art form that he is among 33 composers who are profiled in a book by **Howard Pollack** published last year called "Harvard Composers, Walter Piston And His Students, From Elliot Carter To Frederic Rzewski" (**The Scarecrow Press**, Metuchen, N.J.).

"The second chapter is about Leroy—the longest amount of biographical material that has ever been printed about him," says his widow, **Eleanor Anderson**. Anderson was a 1929 graduate of Harvard.

Eleanor Anderson is more than a casual curator of her husband's career. She actively perpetuates his contributions to the joy of music.

Now she is hoping to get the U.S. Postal Service to honor him with a stamp. In that regard, she has established **Committee For A Commemorative U.S. Stamp For Leroy Anderson**, along with a special letterhead meant to be sent to Washington by those who also want his memory to be served in this way. Those who wish to write on behalf of the stamp can do so by addressing letters to the U.S. Postal Service and mailing them to **Committee For A Commemorative U.S. Stamp For Leroy Anderson**, P.O. Box 447, Woodbury, Conn., 06798.

LETTER FROM LARRY: Larry Wynn is a lyricist time forgot until last season's British import, "Five Guys Named Moe"—he co-wrote the title song, a 1941 hit by the musical's subject, **Louis Jordan**. The show's success led him to join a performance rights group (ASCAP) for the first time and reignited a desire to continue his writing career—all at age 82!

Wynn has brought Words & Music up to date: "Moe" has literally changed my life. I was retired, writing novels, painting [with a poster in national distribution], but really sort of running in place.

"But now, everything has changed. 'Moe' resuscitated a career that had been interrupted by 50 years of life, and suddenly I'm back in the swing of things. My musical creative juices are flowing strongly again and I'm knocking out songs at a dizzy pace; some just lyrics, others including music.

"**Michael Kerker** of ASCAP has

put me together with some young musicians on the premise [that] my lyrics, with the contemporary musical touch, can be a win-

ner. So far, he is right. My song 'Left-over Kisses,' with **Bryon Sommers**, was introduced at the **ASCAP Showcase**, with great success, and two others, 'I Hope I'm Gonna Amount To Something' and 'Lovely Lady,' with music by **Robin Field**, will knock you out when you hear them. I'm looking for someone to put me together with **Tony Bennett**, because 'Lovely Lady' could well give him his first big [single] since 'I Left My Heart In San Francisco.'

Wynn goes on to note that a "major Hollywood" studio is mulling over the idea of a film based on his career and a musical based on a similar concept. He says he already has written the lyrics and is looking for someone to write the music.

A GORDY RUNS MOTOWN PUB: **Motown Records** has formed its own music publishing unit in Los Angeles, **Motown Music**, under **Rodney Gordy**, who has left Los Angeles-based **Avatar Music Group** after four years. Rodney is the nephew of **Motown/Jobete Music** founder **Berry Gordy**, who spun off the label several years ago, but maintains ownership of **Jobete Music**, where Rodney Gordy worked before joining **Avatar**.

MORTON GOULD IS RE-Elected: The ASCAP board has re-elected **Morton Gould** as president of the performance rights society, a post he's held since 1986. Others re-elected to the board include VPs **Marilyn Bergman** and **Jay Morgenstern**; secretary **Arthur Hamilton**; **Wayland Holyfield**, assistant secretary; **Arnold Broido**, treasurer; and **John McKellen**, assistant treasurer. Officers are elected annually.

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

1. Best Of **Garth Brooks**
2. **ZZ Top** Eliminator
3. Best Of **Clint Black**
4. **Jimmy Buffett**, Songs You Know By Heart
5. **Indigo Girls**, Indigo Girls.



by Irv Lichtman

Billboard Song Contest Seeking Entries Record-Contract Prize, Video Award Added Incentives

NEW YORK—The fifth annual **Billboard Song Contest** is accepting entries in the original-song and original-video categories; the latter is new to the competition this year.

Best original song winners will be picked in seven genres: rock, country, Latin, R&B/rap, pop, jazz, and gospel. Each of the seven winners will receive \$1,000 cash, a Gibson guitar, and, for the first time, a contract with **BMG Music Publishing**.

The grand prize of \$5,000 cash plus prizes will be awarded to the writer of the song judged to be the best of the seven first-place winners.

The **Billboard Song Contest**, which has awarded more than \$400,000 in cash and prizes in its history, is open to persons who have earned less than

an average of \$5,000 per year in royalties during a three-year period. The judging is multitiered, with separate panels of specialists screening entries in each category. Their selections are submitted to a blue-ribbon panel of writer/performers in each of the categories.

Quincy Jones will chair the panels and select the recipient of the grand prize, as he has done since the inception of the contest. Other judges include **Billy Ray Cyrus**, **Travis Tritt**, **Frank Zappa**, **David Foster**, **Vikki Carr**, **Freddy Fender**, **Andrae Crouch**, **Glen Campbell**, **Carole Bayer Sager**, **Jose Feliciano**, and **Steven Curtis Chapman**.

The new video award will be given to the person who submits the best ana-

teur music video of an original or non-original song; entrants must submit on VHS tape. Noted video director **Sherman Halsey** will select the winner, who will receive a VHS camcorder and two registrations valued at more than \$700 to the 15th annual **Billboard Music Video Conference and Awards** to be held Nov. 3-5 at **Ma Maison-Sofitel** in **Los Angeles**.

The contest is co-sponsored by **BMG Music Publishing**, **Gibson Guitars**, **BluBlocker Sunglasses**, and **Dean Markley**.

The cutoff date for entries is Aug. 31. For entry forms and information, contact the **Billboard Song Contest**, P.O. Box 35346, **Tulsa, Okla.** 74153-0346; or phone 918-627-0351.

"To say the least, ASCAP'S got some good friends in Minneapolis. Our membership is worth its WEIGHT in gold and platinum!"

jimmy jam & terry lewis



ASCAP
AMERICAN
SOCIETY OF
COMPOSERS
AUTHORS &
PUBLISHERS

New York
(212) 621-6000

Nashville
(615) 742-5300

Los Angeles
(213) 883-1000

Chicago
(312) 527-9775

London
011-44-71-973-0069

Puerto Rico
(809) 725-1688

ARTIST DEVELOPMENTS

GOOD ODDS

The Odds' critically acclaimed 1991 debut, "Neopolitan," was chock-full of memorable pop songs. The only problem was none of those tracks had the immediacy needed to grab radio programmers' ears.

Zoo Entertainment and the Odds are hoping to change that with "Heterosexual Man," a hormonally charged rave-up that is the first single from the Odds' second album, "Bedbugs," released May 11.

Says Zoo VP of A&R Bud Scoppa, "What we learned with Green Jelly is that we need to put out records that will engender an immediate response. It was a big issue to figure out how we could combine the artistic aspects of what the Odds are doing with the marketing needs of the record company."

However, according to Scoppa, the band was reluctant to put "Heterosexual Man" on the album—

much less make it the first single—until Zoo president Lou Maglia gave the band what he refers to as his "U2 speech," in which he explained that sometimes an act has to make commercial concessions in order to get its material heard by a wider audience.

"We did have slight reservations," admits bassist Doug Elliott. "But what's amazing about that song that makes me like it is that if we wore T-shirts that said, 'Hi, I'm a heterosexual man,' it would create controversy."

Singer/guitarist Craig Northey adds that the band was concerned that some might take the song, which is a parody, out of context. "It could be a little scary that way, but we thought, 'There's playing it safe and playing it stupid,' and we decided to play it stupid," he says.

Adds Elliott, "Hopefully, if people like that song, they will listen to the record and find a lot of other things that are deeper that will balance out songs like that."

Zoo is working the track at modern-rock and album-rock radio. For the video, the Odds—which also includes singer/guitarist Steven Drake and drummer Paul Brennan—teamed with Canadian comedy troupe Kids In The Hall, who happen to be fans of the band. The Odds also have a few well-

known and lesser-known talents guesting on the album. Warren Zevon, who tapped the Odds as a support act and backing band on his 1992 tour, plays piano on the ballad "Yes (Means It's Hard To Say No)." That cut also features Northey's mother Gay on viola in a string quartet arranged by Drake. Also, Zevon and sometime Lou Reed collaborator Robert Quine lend their guitar talents to the opening track, "Jack Hammer."

CRAIG ROSEN

PAW MAKING TRACKS

Although Paw had played fewer than two dozen shows around its Lawrence, Kan., home base during its first year together, this self-described "bonecrushingmetal-grunge" quartet became the object of one of the industry's fiercest bidding wars in years—on the strength of a single demo tape.

"We'd heard about a buzz, but it wasn't until we got to South By Southwest [in 1992] that the scope of it hit," says guitarist Grant Fitch. "We could've signed all sorts of deals before anyone had seen us live, but we were operating under this hyper-idealistic guise of showing people what we could do."

By the end of that Austin, Texas, visit, Fitch estimates he'd overheard (Continued on page 24)



THE ODDS. Paul Brennan, Steven Drake, Doug Elliott, and Craig Northey.

Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

BOSTON: After spending much of the past year touring Europe, Japan, Canada, and the U.S. as the brass section for **Extreme**, the **Heavy Metal Horns** have turned down an offer to join their fellow Boston rockers on a summer shed tour with **Bon Jovi** in favor of pushing their own career. "Playing with Extreme has been a blast and has opened a lot of doors," says HMH saxman

John Vanderpool. "Now it's time to get back to the clubs and let the world hear what we sound like on our own." The nine-member funk outfit formed in 1987 after Vanderpool and fellow sax player **Henley Douglas** began getting requests to back up the **Del Fuegos**, **James Montgomery**, and other Boston acts. Its 1990 debut CD on the Cambridge, Mass.-based indie **Square Records** became a regional hit, nearly selling out its initial 5,000-unit pressing. The band also has earned several Boston Music Awards, including outstanding-club-band honors in 1992 and outstanding funk band in 1993. Although Square signed P&D deals for the record with **Polystar** in Japan and **Semaphore** in Germany, the band has begun shopping a new four-song demo and will spend the summer touring East Coast clubs. "While four of us were out with Extreme, our rhythm section stayed at home and wrote some killer songs," Vanderpool says. "We're ready for the next step."



HEAVY METAL HORNS

GREG REIBMAN

NEW ORLEANS: Margaritaville meets Crescent City when **Jimmy Buffett** brings his **Primo Parrothead Party** here June 12. Inspired by the New Orleans Jazz and Heritage Festival, the daylong event will feature music, food, crafts, and roaming street entertainers. "Jimmy wanted to take the concept and feel of the jazz festival and apply it to the phenomenon he has happening," says **Louis Messina**, president of **Pace Concerts**, which is producing the events. In fact, New Orleans Jazz Festival producer **Quint Davis** has signed on as the project's festival coordinator. Like the jazz fest, the **Primo Parrothead Party** is being billed as an annual event and the organizers have entered a three-year agreement with officials of **Alerion Field**, the New Orleans site. Along with Buffett and his **Coral Reefer Band**, the festival will feature **Little Richard**, **Michael McDonald**, and local acts **Evangeline** and the **Iguanas**, both of which have records on Buffett's Margaritaville label. Buffett also is planning two other **Primo Parrothead Parties**, June 26 in Atlanta and Aug. 21 in Buckhead Lake, outside of Columbus, Ohio. In addition to Buffett, those dates will feature **Johnny Clegg & Savuka** as well as **Fats Domino**. "The whole thing is something Jimmy has wanted to do for a long time, to take his concert experience to another level," says Messina.

NICK MARINELLO

TAMPA, Fla.: New underground music finally gets some respect of sorts at home with "Tampa Sucks," a 71-minute CD compiled by current and former area music scribes **Tom Roe**, **Helen Popkin**, and **Gina Vivinetto**. The set, a do-it-yourself successor to Roe's like-minded "Spontaneous Consumer Frenzy" album and two "Tampa Smokes" projects, features 21 bands, solo artists, and one-off acts, each of which anted up a DAT cassette and \$100 for participation in the project (to be reimbursed once expenses are paid). Packaged in between jokey hip-vs.-square opening and closing dialogs is an impressively eclectic collection of tracks, ranging from the guitar-chugging death metal of **Assück** to the brash garage rock of **Dogs On Ice**, the



'TAMPA SUCKS' ALBUM ART

bracing postpunk of **Ima, Home**, and **Monday Mornings** to a herky-jerky horn-laden instrumental from **Gossamer**. For good measure, there's hip-hop from **Outside N**; **Tap, Ghost And Phobia**; and **Dirty Blond**. And "The Sheltering Sky" author **Paul Bowles**, joined by Moroccan chanters **Hadara** and **Clang** guitarist **Paul Reller**, is among a group of spoken-word/performance artists that also includes perennial sci-fi favorites **Strange Agents** and poet **Cindy Wheeler**. "It's supposed to be a diverse representation of Tampa's original music," Roe says. "We wanted to really emphasize new bands." The 3-week-old collection is available at several local indie stores, including **Music Revolution**, **The Blue Chair**, **Vinyl Fever**, and **Alternative Records**, as well as Tampa's **Peaches, Tracks**, and **Spec's** stores.

PHILIP BOOTH



Bob Ludwig and Dan Crewe of Gateway Mastering Studios quietly discuss their move to Portland, Maine.

BL: Well Dan, my dream studio is up and running in my dream city... I couldn't be happier with our move to Portland. Glad I thought of it.

DC: Bob, you followed me here.

BL: But I knew Portland was right because after all, it's the perfect escape from the madness of the big city. You know, the rocky coast of Maine; real fresh air. No congestion. People who don't growl. Not to mention all the restaurants, galleries and clubs. Oh and how about the deal I got on our great new space?

DC: Bob, The Downtown Portland Corporation helped us finance the space — does a low interest loan ring a bell? And how about all the red tape cutting they did for us?

BL: You know I wondered who all those people in suits were. But you've got to agree with me on one point.

DC: What's that?

BL: It's much easier to get a cab here.

Call Downtown Portland Corporation today and we'll talk to you about why a move to Portland is the smart move to make. We'll even send along a free video and brochure.

1-800-874-8144

PORTLAND, MAINE

The City That Plays Well For The Music Industry

Downtown Portland Corporation • 389 Congress Street • Portland, Maine 04101 • Tel.: 1-800-874-8144 • Fax: 207-874-8649

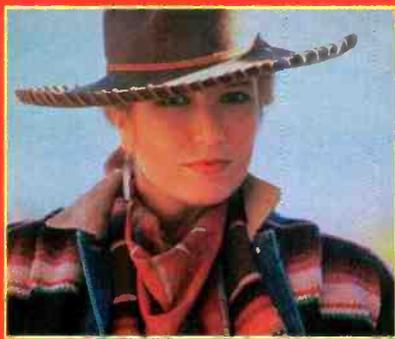
gateway mastering studios, inc.



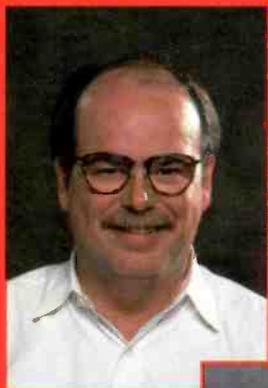
BROOKS & DUNN
Boot Scootin' Boogie
Single Record Of The Year
Brand New Man
Album Of The Year
Top Vocal Duet



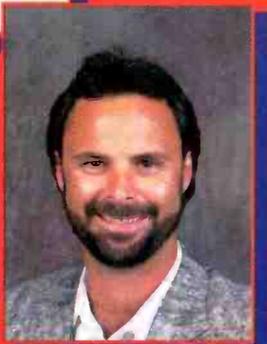
DIAMOND RIO
Top Vocal Group



TANYA TUCKER
Two Sparrows In A Hurricane
Video Of The Year



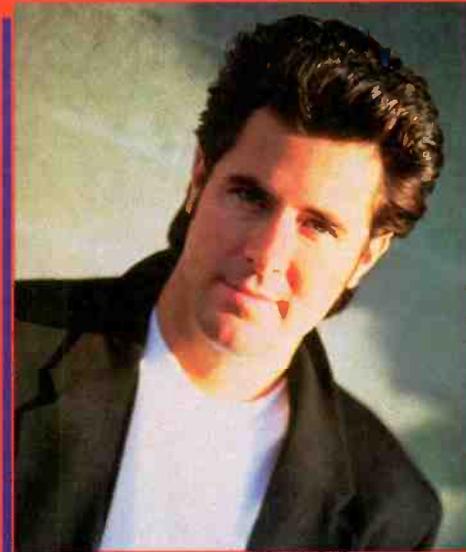
DON COOK
Producer
Boot Scootin' Boogie
Single Record Of The Year
Brand New Man
Album Of The Year



SCOTT HENDRICKS
Producer
Boot Scootin' Boogie
Single Record Of The Year
Brand New Man
Album Of The Year

BMI

Proudly
Congratulates
Our Academy of
Country Music
Award Winners



VINCE GILL
I Still Believe In You
Benefit Music
Song Of The Year
Top Male Vocalist



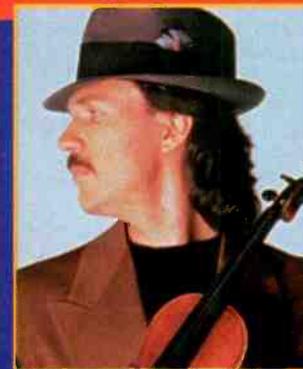
CONFEDERATE RAILROAD
Top New Vocal Duet or Group



GEORGE JONES
Pioneer Award



MICHELLE WRIGHT (PROC)
Top New Female Vocalist



MARK O'CONNOR
Fiddle



JAY DEE MANESS
Steel Guitar



JOANNE GARDNER
Producer
Two Sparrows In A Hurricane
Video Of The Year



JOHN JORGENSEN
Guitar



MATT ROLLINGS
Keyboard

ARTIST DEVELOPMENTS

(Continued from page 22)

a dozen claims from people claiming to have signed the band. From the potential suitors, Paw chose A&M, which has just released "Dragline," the band's debut. Fitch says Paw's decision had a lot to do with the label's success with bands like Soundgarden.

"I understand that the success of labels is cyclical," says Fitch, "but



PAW. Peter Fitch, Mark Hennessy, Charles Bryan, and Grant Fitch.

you could really feel the energy [at A&M]. There was a friendly, warm vibe—it was clear that they weren't struggling to make something happen."

The label, also home to Hammerbox, Monster Magnet, and Therapy?, has become a grunge/alternative-metal clearing house of sorts. Brad Pollak, Paw's product manager, acknowledges the abundance of cross-marketing possibilities, but prefers to "let the music do the selling" by arranging tours like the current joint European trek by Paw and Monster Magnet.

In order to give the band a dose of street credibility, A&M financed a pair of singles culled from that much-heralded \$4,000 demo tape on the custom Nasty Pope "indie" label. Promoted to fanzines and college radio by Paw's tour manager/fifth member Brad Russa, "Sleeping

Bag" and "Lolita" sold "in the neighborhood of 500 copies each" according to Pollak, who describes A&M's direct involvement as "minimal."

"I read reviews that say, 'Oh, they're copying Sub Pop by using color vinyl,'" Fitch scoffs. "Christ, A&M put out a color vinyl Simple Minds record in '82!"

He can laugh about it now, but Fitch admits the band (which also includes his brother Peter on drums, bassist Charles Bryan, and vocalist/lyricist Mark Hennessy) had concerns about meeting the grunge backlash head on.

"I used to worry about it quite a bit," he concedes. "But if people want to dismiss us after having heard it, OK. What still concerns me a little is that people may just say, 'Oh, another one of those bands,' and not even listen." **DAVID SPRAGUE**

ATLANTIC HAS SIGHTS ON SOUND OF NEW WINGER ALBUM

(Continued from page 20)

your gift," he recalls. "I was like, 'No way,' but I didn't have anything else to do, so I'm sitting in this room with all these people who have been told they'd won a car and there's a guy up there pitching a \$10,000 vacation package instead. Suddenly the song title struck me, because I was looking around this room at all these people and I got that feeling of when you've tried so hard and something just snaps and you go,

I don't care anymore. It's not self pity, it's more that I'm just going to enjoy life and move on."

Winger says he and Beach spent at least two months on every song. The concentrated work occasionally led to writer's block.

"We were writing the album in a loft in Tribeca in New York and I was getting cabin fever. So one time I rented a car and didn't come back until after 7,000 miles," Winger says. "My girlfriend drove and I was just writing, writing, writing. I finished off about

four songs on that trip." The marathon included a stop in Miami, a city Winger liked so much that he and Beach have relocated there.

When it came to recording the album, the band turned to producer Mike Shipley (Def Leppard, the Cars, Tom Petty).

"We'd work on a song for four or five days and then go on to another one," Winger says. "We were working on them one at a time. It wasn't like do all the drum tracks in three days, all the bass tracks in two..."

Shipley says, "It was the most fun I've had working with a band. The idea was to slightly change the perception from an '80s band and to let people know that Kip is able to keep up with the times. It was refreshing to work with someone who's open to any suggestion."

Once the album was completed, Atlantic began working on redefining the band's image.

"It's not like starting over because there are more than a million fans out there, but we are trying to shift the perception of the guys to four solid musicians," says the band's product manager, Lorraine Varjabedian.

To that end, the band is concentrating on interviews with technical and music magazines rather than fanzines, at the potential risk of losing some of its female fans.

"We feel like we have to take that chance," says Germaise, "because the band needs to move on."

The label is heartened by the response it is getting to "Down Incognito," which is climbing Billboard's Album Rock Tracks chart. The song goes for pop radio adds Tuesday (1).

"We feel like we've got a shot at top 40," Germaise says. "Winger's past success was more due to MTV than radio, and MTV has changed so much that we wanted to make sure it's the right single; that it is going to go top 40."

Winger will begin a club tour later this month with new guitarist John Roth to support the album. Roth replaces Paul Taylor, who departed to concentrate more on his songwriting skills.



Members of Winger meet with Atlantic staffers during a stop in New York. Shown, from left, are senior director of national album promotion Jeff Appleton; VP of promotion Danny Buch; Winger's Reb Beach; director of national album promotion Lea Pisacane; Kip Winger, and senior VP Andrea Ganis.

ARTISTS IN ACTION

McCOY TYNER BIG BAND NINA SIMONE ALVIN BATISTE

Sheraton New Orleans Grand Ballroom
New Orleans

IT WAS A coup of sorts for the Crescent City's biggest music bash when pianist McCoy Tyner brought his celebrated big band ensemble to the New Orleans Jazz and Heritage Festival on an oddly flavored April 28 triple bill with elusive R&B/jazz diva Nina Simone and underappreciated New Orleans clarinetist Alvin Batiste.

The band, anchored by Tyner's regular trio playmates, Avery Sharpe on bass and Aaron Scott on drums, is a powerhouse group that includes luminary individualists trombonist Steve Turre and tenor saxophonist John Stubblefield.

Former Coltrane sideman Tyner offered typically riveting solo work, moving quickly from spare statements to dense, impressionistic chording.

Neo-symphonic splashes, brass-choir passages, and more than a few moments of improvisational sound and fury—from the leader, Sharpe, Turre, and Stubblefield, in particular—were in effect throughout a 60-minute set that left the standing-room-only audience applauding for more.

The 60-year-old soul priestess Simone, whose first album in more than a decade, "A Single Woman," will be released by Elektra this summer, wowed with gruff and sweet singing on her 1959 hit version of the Gershwin's "I Loves You, Porgy," Bob Marley's "No Woman No Cry," Carole King's "You've Got A Friend," and two rambling tunes from the forthcoming release.

Batiste, whose "Late" album will be out next month on Columbia, proved by turns genteel and raucous on a solid half-dozen bop originals and standards, including a refreshing "Body And Soul" that shuttled from ballad to bossa nova and back. **PHILIP BOOTH**



AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD STING	Sam Boyd Silver Bowl Univ of Nevada, Las Vegas.	May 14-16	\$3,276,000 \$26	126,000 three sellouts	Bill Graham Presents Evening Star Prods.
GRATEFUL DEAD	Shoreline Amphitheatre Mountain View, Calif.	May 21-23	\$1,453,232 \$24.50/\$21	66,000 three sellouts	Bill Graham Presents
PAUL MCCARTNEY	Hubert H. Humphrey Metrodome, Minneapolis	May 23	\$1,187,680 \$32.50/\$16.50	40,287 sellout	Cellar Door
NEIL DIAMOND	The Omni Atlanta	May 16-17	\$720,350 \$25	28,814 two sellouts	Ogden Presents
NEIL DIAMOND	Arena, Riverside Centroplex Baton Rouge, La.	May 22-23	\$458,900 \$25	18,356 two sellouts	Ogden Presents
NEIL DIAMOND	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	May 18	\$350,600 \$25	14,024 sellout	Ogden Presents
BON JOVI	Sheffield Arena Sheffield, England.	May 18	\$296,483 (197,655 British pounds) \$26.25/\$22.50	11,740 11,803	MCP Promotions Ltd.
REBA MCENTIRE LORRIE MORGAN MARTINA MCBRIDE	Target Center, Minneapolis	May 8	\$262,857 \$21	12,517 sellout	Starstruck Promotions
REBA MCENTIRE LORRIE MORGAN MARTINA MCBRIDE	Fargodome Fargo, N.D.	May 7	\$236,838 \$21	11,278 sellout	Starstruck Promotions
NEIL DIAMOND	Barton Coliseum, Arkansas State Fairgrounds Little Rock, Ark.	May 20	\$219,588 \$27.50	7,985 sellout	Ogden Presents

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

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
500 - \$70.00 1000 - \$95.00
COLOR
1000 - \$396.00

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

Full Color & B/W Posters
Composites - Cards - Other Sizes
Send For Catalog & Samples

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

We always have room



Furnished corporate suites
for half the cost of a hotel.
Stays of 30 days or longer.

Oakwood
Corporate Apartments

SAN FERNANDO VALLEY / LOS ANGELES (800) 942-2787 OR (213) 878-2100
National reservations (800) 888-0808

RETURN OF X

(Continued from page 20)

"Hey Zeus!"

Summers, whose label features such artists as the Soup Dragons and the Orb, says he was a fan of X in the early days of punk: "I found a lot of [copycats in America]. [But] I heard X on the radio, and I said, 'Fuckin' hell, this is great!'"

Two years ago, Summers met with X's longtime manager, Ron DeBlasio, in England. "He said, 'We've got X.' I said, 'They disbanded two years ago.' He said, 'No, they're back together again.'"

Summers signed the group, with a mission to "bring X to the public without changing what they were doing."

Armed with new material, the group worked abortively with English producer Youth, and finally began sessions with producer (and, today, Geffen A&R executive) Tony Berg, whose credits include recent albums with Michael Penn and Murray Attaway. "Hey Zeus!" was cut at Berg's home studio in the Brentwood section of L.A.

Drummer D.J. Bonebrake says, "We'd just sit around and go, 'Let's go do some vocals.' Exene would go do some vocals; we'd take a swim, or watch TV in the next room. 'Oh, you've finished? Let's take a listen to it.' You didn't get that feeling—'Oh, we've got to get this finished in two hours, the clock is running. This is costing you \$200 an hour.'"

Adds guitarist Tony Gilkyson, "[Berg] gave me the opportunity to try four or five really great guitar sounds, because he's so knowledgeable about guitars. That was the first time I ever had the opportunity to really work on different guitar sounds."

Three months of sessions at Berg's home allowed X the luxury of refining its approach to the songs and, in some cases, extensively re-cutting the material. Says Doe, "You can't do that at [the high-priced L.A. studio] Ocean Way. Then you turn into Fleetwood Mac. This was under budget, and we got a chance to fool around with stuff."

Mercury launched its promotion of the album in April with the release of a commercial CD-5 of the song "Country At War."

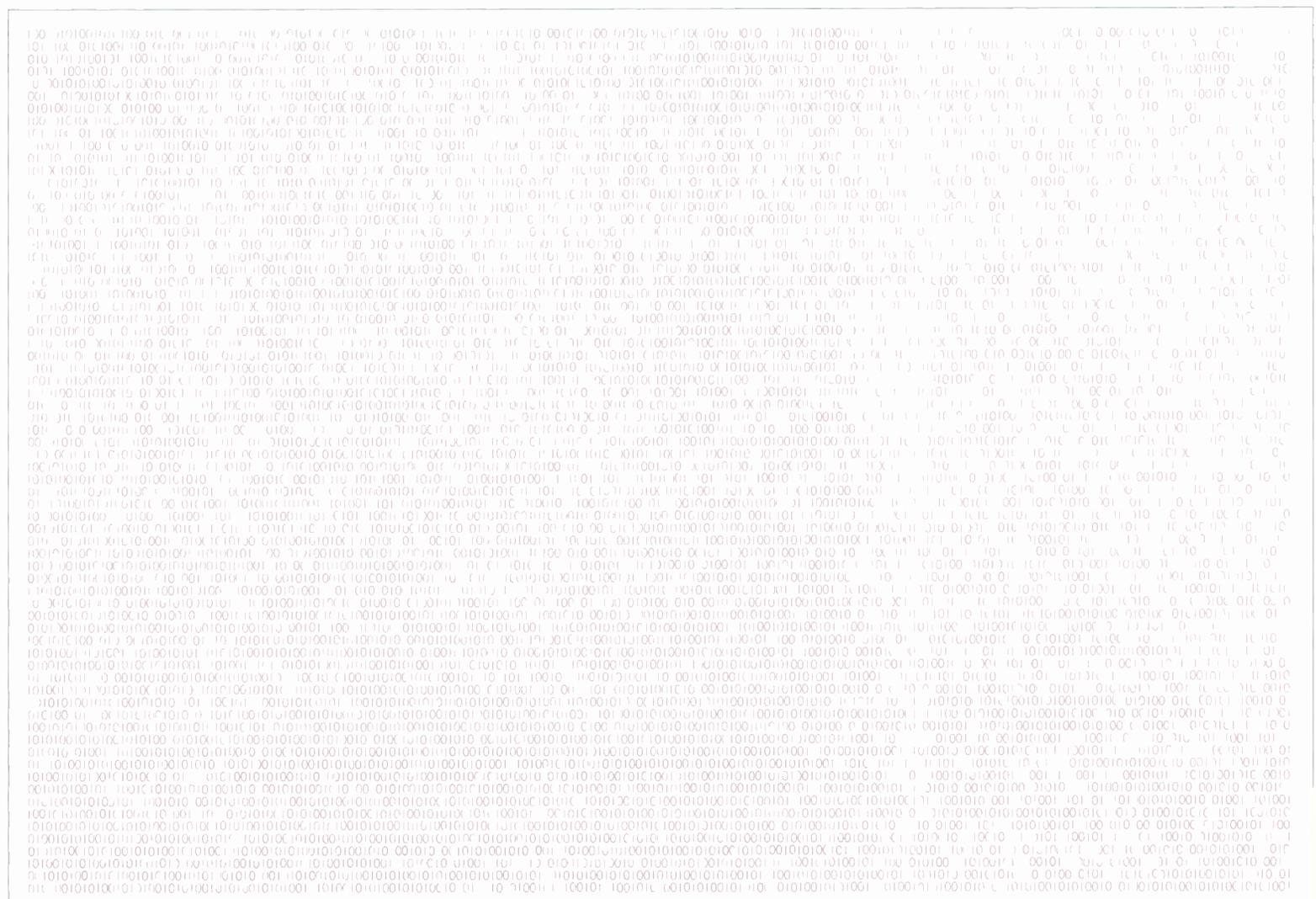
According to Savage, "Hey Zeus!" will be launched with a flourish in L.A. June 7, when Tower Records' Sunset location will reopen at midnight to sell the album. The following day, the label will mount a press bash at Gotham Hall in Santa Monica.

On June 11, the group will perform on "The Tonight Show."

X's appearances at various festivals co-sponsored by radio outlets have been key to promoting the album. On April 23, the group played modern-rock KUKQ Phoenix's "Q Fest"; on June 12, it will appear at KROQ Los Angeles' "Weenie Roast & Sing-A-Long"; dates at concerts sponsored by WHFS Washington, D.C., and KNDD Seattle follow in July and August, respectively.

On July 3, X will begin a national tour of what Cervenka says will be "halls and little theaters, and some bigger places." Details are not firm yet, although Savage says, "The plan is for some special shows in L.A. at the end of August."

MYSTERIOUS WAYS BY U2:



Introducing DCC, from Philips.

What you see here represents only the first 4.7 seconds of the piece. But it stands for years of enjoyment to come. It's all digital.

Zero noise, zero hiss. It's called DCC (for Digital Compact Cassette).

And by no coincidence, it comes from Philips. The same company that invented the Compact Disc. DCC not only plays music with crystal-clear CD quality,



it lets you record with the same digital sound quality. And it has features CD players can't offer. Beyond direct track access and a display for track number and elapsed time, Philips DCC players show you the current song title, album title and artist. Right from the start, there are literally hundreds of DCC titles available, from all the major artists - in every style of music, in new releases and classic titles. So what happens to all of those cassettes you've

amassed over the years? Play on. They'll sound as good as ever on every DCC machine. The Philips home DCC player is available as we speak. And very soon, you'll be able to get a player for your car, or a DCC portable to carry with you. Why not visit your Philips dealer and hear for yourself?

amassed over the years? Play on. They'll sound as good as ever on every DCC machine. The Philips home DCC player is available as we speak. And very soon, you'll be able to get a player for your car, or a DCC portable to carry with you. Why not visit your Philips dealer and hear for yourself?



Your music will never be the same.



PHILIPS



Commencement. After a short two-week stay on Heatseekers, Underground/Rap-A-Lot act 5th Ward Boyz graduates from the chart as a whopping 79% sales increase moves its "Ghetto Dope" 37-19 on Top R&B Albums. The pair of 20-year-old Houston rappers also can be heard on "Bring It On," a track from the current Geto Boys album.



Mighty Debut. First-week sales of the Mighty Mighty Bosstones make its first full-length album the highest debut on Heatseekers and place the set at No. 187 on The Billboard 200. The Boston-based band is the Northeast's top-selling Heatseeker, but it also fetches strong reports from the Middle Atlantic, East North Central, and West North Central.



All That Jazz. The marriage of jazz and rap spawns "Jazzmatazz," as Gang Starr's Guru matches wits with a cast of jazz greats, including Donald Byrd, left. The project—which also features Branford Marsalis, Lonnie Liston Smith, Roy Ayers, and Ronny Jordan—bypasses Heatseekers, entering The Billboard 200 at No. 94.

ON THE MAP: Seattle has been recognized as the epicenter of the alternative scene. In R&B, the production teams of L.A. Reid & Babyface and Jimmy Jam & Terry Lewis have made recording hotbeds of Atlanta and Minneapolis, respectively. Now, it appears Houston merits a place on the R&B map, too.

First came the controversial Geto Boys. Then came successful solo projects from the Geto Boys' Scarface and Bushwick Bill and former Geto Boys member Willie D. More recently, Heatseeker graduate H-Town became the first nonrap act on the Luke label to reach Billboard's charts. And now, 5th Ward Boyz joins Houston's honor roll, as a huge 79% sales gain in the stores who report to SoundScan's R&B panel pushes its debut album, "Ghetto Dope," 37-19 on Top R&B Albums.

At the same time, a 71% sales gain among SoundScan stores puts the Underground/Rap-A-Lot title on The Billboard 200 at No. 179.

5th Ward is Rap-A-Lot's third graduating act, after Scarface and Willie D. For Priority, Rap-A-Lot's distributing label, this marks the L.A.-based company's fourth graduate.

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 Billboard's other popular-format charts.

GOOD BOYS: Inner Circle, whose "Cops" theme "Bad Boys" races 13-10 on Hot 100 Singles, jumps into the top Heatseekers spot on a 43% sales increase. It vaults 56 places, to No. 111, on The Billboard 200.

MIGHTY BIG START: Boston's the Mighty Mighty Bosstones primed the pump for "Don't Know How To Party" with an EP, released in March, titled "Ska-Core, The Devil And More." The EP was a big seller in the Northeast region, the band's home turf (Popular Uprisings, April 3), where it released a couple of self-produced EPs prior to its Mercury pact. But the Bosstones'

influence obviously has spread since March.

In addition to topping the Northeast region's Heatseeker chart, "Don't Know How To Party" also debuts at No. 10 in Middle Atlantic stores, at No. 12 in the West North Central region, and No. 14 in East North Central. The label reports it was also

a top 10 seller for two Southern California-based wholesalers, Abbey Road Record Distributors and Pacific Coast One-Stop.

The only song the new full-length album has in common with the aforementioned EP is "Someday I Suppose," which is tracking on MTV's "120 Minutes" and "Alternative Nation."

The Mighty ones are wrapping up a European tour, but will be back stateside soon. A June 18 date in Trenton, N.J., kicks off a swing that initially will take the Bosstones to several Southern and Midwestern venues. Mercury anticipates the band will be on the road through the end of the year.

HITTING THE HIGHWAY: Craig Chaquico, a longtime guitarist for Jefferson Starship and Starship, is using a string of clinics to promote "Acoustic Highway," his solo instrumental debut on Higher Octave.

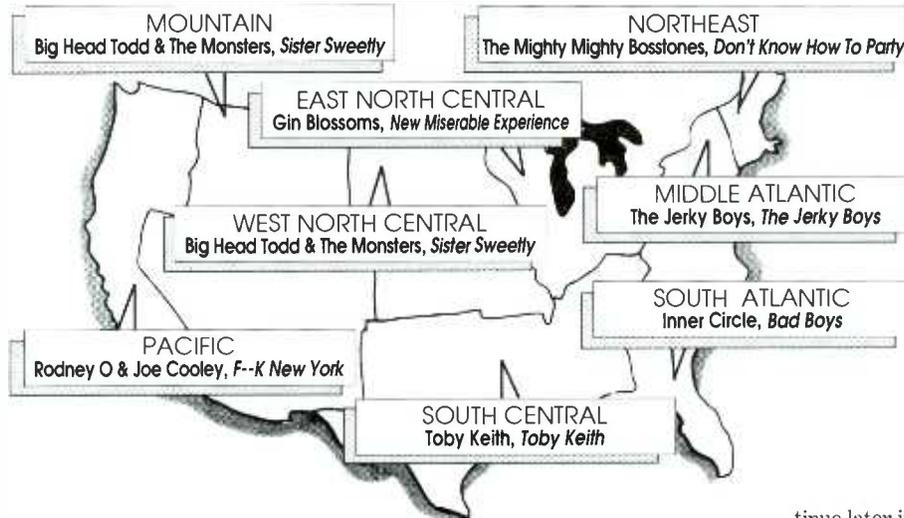
In May, Chaquico kicked off a cross-country series of clinics for Washburn Guitars, sponsored, oddly enough, by Harley Davidson. And, true to the spirit of the motorcycle manufacturer's sponsorship, Chaquico will be wheeling his way to these workshops on a Harley.

The clinic tour starts with a dozen dates, mostly in West Coast markets, but will continue later in other regions. His agenda includes a showcase performance June 17 at Ava's Supper Club in Los Angeles.

PATIENCE PAYS: The self-titled debut by Sonia Dada, originally released last September, finally hits the Heatseeker chart. Chameleon says early top 40 airplay on "You Don't Treat Me No Good," which was No. 1 in Australia for five weeks, is keying the sales push. The band will be showcased at National Record Mart's convention in July and is touring the U.S. throughout the summer.

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

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Big Head Todd/Monsters, <i>Sister Sweetly</i>	1. The Jerky Boys, <i>The Jerky Boys</i>
2. Toby Keith, <i>Toby Keith</i>	2. Inner Circle, <i>Bad Boys</i>
3. McBride & The Ride, <i>Hurry Sundown</i>	3. Tasmin Archer, <i>Great Expectations</i>
4. Gin Blossoms, <i>New Miserable Experience</i>	4. Aimee Mann, <i>Whatever</i>
5. Ricky Lynn Gregg, <i>Ricky Lynn Gregg</i>	5. Masta Ace Inc., <i>Slaughterhouse</i>
6. Tasmin Archer, <i>Great Expectations</i>	6. The Proclaimers, <i>Sunshine On Leith</i>
7. Inner Circle, <i>Bad Boys</i>	7. Young Black Teenagers, <i>Dead Enz Kidz...</i>
8. Sonia Oada, <i>Sonia Dada</i>	8. Black 47, <i>Fire Of Freedom</i>
9. The Proclaimers, <i>Sunshine On Leith</i>	9. Jazzmasters/P. Hardcastle, <i>Jazzmasters</i>
10. Doug Supernaw, <i>Red & Rio Grande</i>	10. Mighty Mighty Bosstones, <i>Don't Know...</i>

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING JUNE 5, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	7	3	INNER CIRCLE	BAD BOYS
2	1	5	TOBY KEITH	TOBY KEITH
3	4	9	TASMIN ARCHER	GREAT EXPECTATIONS
4	2	13	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
5	5	8	THE JERKY BOYS	THE JERKY BOYS
6	6	16	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE
7	3	2	AIMEE MANN	WHATEVER
8	18	2	THE PROCLAIMERS	SUNSHINE ON LEITH
9	9	5	RADIOHEAD	PABLO HONEY
10	—	1	MIGHTY MIGHTY BOSSTONES	DON'T KNOW HOW TO PARTY
11	10	16	YOUNG BLACK TEENAGERS	DEAD ENZ KIDZ DOIN' LIFETIME...
12	8	3	MASTA ACE INC.	SLAUGHTERHOUSE
13	12	9	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
14	13	9	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE
15	15	4	RICKY LYNN GREGG	RICKY LYNN GREGG
16	14	6	JEREMY JORDAN	TRY MY LOVE
17	11	5	KATHIE LEE GIFFORD	SENTIMENTAL
18	21	27	DADA	PUZZLE
19	20	11	FRANK BLACK	FRANK BLACK
20	22	27	BASS OUTLAWS	ILLEGAL BASS

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	17	3	MCBRIDE & THE RIDE	HURRY SUNDOWN
22	23	2	2 UNLIMITED	NO LIMITS
23	16	3	PJ HARVEY	RID OF ME
24	19	8	NANA MOUSKOURI	FALLING IN LOVE AGAIN...
25	30	37	SCREAMING TREES	SWEET OBLIVION
26	24	15	WHITE ZOMBIE	LA SEXORCISTO: DEVIL MUSIC VOL. 1
27	29	5	THE JAZZMASTERS FEAT. PAUL HARDCASTLE	THE JAZZMASTERS
28	33	4	RODNEY O & JOE COOLEY	F..K NEW YORK
29	—	9	L.A. STYLE	L.A. STYLE
30	35	30	SHAWN COLVIN	FAT CITY
31	31	6	BIG BUB	COMIN' AT CHA
32	34	22	POSITIVE K	SKILLS DAT PAY DA BILLS
33	—	1	SONIA DADA	SONIA DADA
34	36	20	MARK COLLIE	MARK COLLIE
35	38	8	PRINCE MARKIE DEE/SOUL CONVENTION	FREE
36	27	7	SUGAR	BEASTER
37	25	11	BUDDY GUY	FEELS LIKE RAIN
38	39	2	THE JUDYBATS	PAIN MAKES YOU BEAUTIFUL
39	—	1	LARRY STEWART	DOWN THE ROAD
40	—	3	THE BEATNUTS	INTOXICATED DEMONS



The Uptown Sound. Uptown/MCA artists Jodeci, Mary J. Blige, Heavy D & the Boyz, Christopher Williams, and Father MC will perform songs from their current albums on "Uptown MTV Unplugged," premiering Monday (31). It's MTV's first "unplugged" show dedicated to a single label's acts. Pictured, front row, from left, are MTV's Tom Freston; MCA's Richard Palmese; Christopher Williams; Jodeci members Devante, K-Ci, and Dalvin; Uptown's Andre Harrell; Mary J. Blige; G-Whiz of Heavy D & the Boyz; and MCA's Al Teller and Ernie Singleton. In the back row, from left, are Uptown's Sean "Puffy" Combs; Jodeci's JoJo; Heavy D; DJ Eddie F of Heavy D & the Boyz; and Father MC.

Gill Heralds New Motown Chapter New Set Also Shows Artist's Musical Growth

■ BY DAVID NATHAN

LOS ANGELES—As the follow-up to his double-platinum Motown debut, Johnny Gill's "Provocative" album is more than just a major event for artist and label. It represents the next step in Gill's creative maturation. And it is the beginning of a fresh cycle of releases by a new generation of hit Motown acts, including Another Bad Creation, Shanice, and Boyz II Men, all with '93 albums due.

Says label president Jheryl Busby, "Johnny's album is a flagship release for us. In many ways, 'Pro-

vocative' signals the real beginning of 'chapter three' for Motown... It also represents our pride in stepping forward as a company."

Busby acted as executive producer for "Provocative" along with Motown A&R director Vida Sparks. Hit-makers Jimmy Jam and Terry Lewis were hands-on producers on seven of the album's 10 cuts, including first single "The Floor," which rose to No. 12 on last week's Hot R&B Singles chart.



JOHNNY GILL

The album's remaining tracks were produced by L.A. & Babyface ("Long Way From Home"); Daryl Simmons and LaFace's Kayo ("Tell Me How U Want It"); and, in its first production venture on a fellow artist, Boyz II Men ("I Got You").

According to Motown senior VP of marketing Paris Eley, the label plans to position Gill as "a multime-

dia star. Johnny's music crosses boundaries. He has a persona that's well-received; he's accessible. Through his music, he articulates universal experiences."

Eley notes initial response to "The Floor" has been strong, with the label picking up top 40 and top 40/rhythm adds. The album's June 8 release will be accompanied by a BET special and a major advertising and co-op campaign that will include tip sheets, chains, and mom-and-pop stores. There also will be special press conferences and luncheons in New York and Los Angeles; appearances by Gill at upcoming radio conventions; and a selective promotional tour of major cities.

"There will be a lot of visibility with the album's release," says Eley. "We're looking at 'The Tonight Show,' 'Oprah Winfrey.' The video [for "The Floor"], directed by Julien Temple, is going to The Box and MTV and is already on BET. This is an all-out effort to move Johnny to the next plateau. We want to keep

(Continued on next page)

The Rap On New Mad Sounds Imprint Plus, Views Of 'Society,' Stomping Out Butts

HIT IT FROM THE BACK: Motown may have been the sound of young America back in the day. But lately, the label famous for such acts as the Temptations, Stevie Wonder, and Smokey Robinson & the Miracles mostly has been an outpost on the black street.

Still, the Jeep folk pumping the Trends Of Culture cut "Off & On" owe something to Berry Gordy's invention. Through its backing of the new Mad Sounds label, Motown has quietly managed to slip into the flourishing rap music empire. Although it put up the bucks to form the company, Motown isn't handling marketing and promotion for Mad Sounds; those tasks go to PolyGram-owned Independent Label Services.

"We wanted to operate autonomously from the main label," says Matt Jones, one of the key execs at Mad Sounds. "We didn't want to get too bogged down in corporate hierarchy and red tape." To promote and market Trends Of Culture, the group's manager, Darren Chandler, used a team of independent reps.

Mad Sounds was formed earlier this year when Darrale Jones, Motown's associate director of A&R, East Coast A&R manager Matt Jones, and A&R department manager Bruce Walker shared their vision of a street label with Motown senior VP of A&R Steve McKeever. "We gave him our plan for how we thought Motown should be involved in rap," says Matt Jones. "We're all young, and we wanted to see our music in the place where we work. We came up with some ideas and Steve helped us work it all out."

Jones says Mad Sounds' present focus is on "blowing Trends up," but three or four other acts are being set up for late '93 or early '94. Next up will be a compilation set titled "State Of Emergency" that will feature Lord Finesse, Boss, Big Mike from the Geto Boys, and others voicing opinions about black life in America. "The project grew out of the riot scene in L.A.," Jones says. "Nothing was really being done to help the community following the uprising. We felt that as a black company we had a responsibility to our people." Part of the profits from "State Of Emergency" will go toward buying books for libraries burned down during the L.A. uprising.

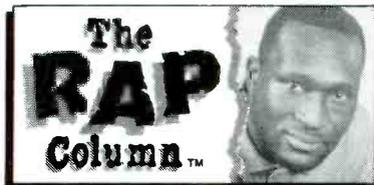
HEAD OR GUT: Like "New Jack City" and "Boyz N The Hood," "Menace II Society" is a black film with a ghetto-centric point of view. What sets it apart is its direction by the Hughes brothers (artsy camera techniques, voice-over narration) and the intensity of its violence. From its opening moments—during which a Korean couple gets shot—to its dark ending, watching "Menace" is like taking a joyride through an inner-city war zone wetted with blood.

The nonstop brutality cuts deep. Still, one sometimes finds

oneself caring little for the victims—the result of flawed character development. Overall, though, "Menace II Society" does a good job (displaying one teen's life on the edge of an explosion).

The film's soundtrack on Jive also is a winner. With entries from Pete Rock & C.L. Smooth with YG'z ("Death Becomes Her"), Too Short ("Only The Strong Survive"), MC Eiht of Compton's Most Wanted ("Straiht Up"), Underground Kingz ("Pocketful of Stones"), and Hi-Five ("Unconditional Love"), just about every major territory in the hip-hop nation is represented.

There's even one smooth R&B cut by Hi-Five. The songs succeed in portraying the same painful messages as the movie. They challenge bodies to move something.



by Havelock Nelson

Abyssinian Baptist Church in New York—is Phat Wax recording artist Preacher Earl. The self-ordained hip-hop pastor will outline the reasons he feels Butts' campaign is unfair and dangerous... A set by the Geto Boys (their first L.A. performance) and an appearance by former gang rivals the Bloods & Crips with Ice-T were among the highlights of L.A.'s first Jam For Peace. The concert, sponsored by L.A. radio station KACE "V-103," featured more than 20 acts and was held May 22 at L.A.'s Irvine Meadows Amphitheatre. A near-capacity crowd of 15,000 filled the space... Nex-Takin, a quartet of Texas hardcore stylists, is readying its debut album on its own Kinship Records label... New Orleans rapper MC Thick will soon drop an "It Ain't Over Till The Fat Man Swings," an album of hardcore, heavyweight hip-hop on Big Beat. Producers on the set include T-Ray and Too Short... Zhane's "Hey DJ" is the only hip-hop/R&B cut on the Flavor Unit/Epic compilation album "Roll Wit Tha Flavor." This cool, cushiony cut was produced by Naughty By Nature and it sounds like a contender for Jeep anthem of the summer... Priority Records has signed Mad Flava, a Texas group featuring Disco Mix Club champion Baby G. The act's first single, "Feel Tha Flava," will be out next month with an Eric Sadler remix. House Of Pain will be featured in the visual translation of the cut... Rowdy rap crew Illegal is no longer being managed by Left Eye from TLC.

Assistance in preparing this column was provided by Gary Jackson at the Jam For Peace concert.

Penny Ford Gets Back To The Basics On Solo Set

■ BY HAVELOCK NELSON

NEW YORK—Although she sang on recent tracks by the Wailing Souls and Johnny Gill, the last time the public connected with vocalist Penny Ford, she was shouting "I got the power!" as the lead singer of the pop/dance collective Snap. That was 1989. Her new self-titled solo album on Columbia exists to break associations with that platinum act.

"The theme of the record," she says, "is back to the old Penny, before Snap. And this album will actually make more sense if you didn't know of Snap."

She says that while Snap was built on "my ideas put in someone else's way, [the solo project] is more me. I had no idea half the time what Turbo B. was rapping about," she adds. "I wanted to have an idea of what I was doing this time. I wanted to make a statement with this album."

While the songs on the set are not preachy, they are loaded with messages. "I'll Be There" is about bringing people together and a lot of people tell me that "Wherever You Are" makes them think about missing and abused kids," she says.

One cut, the club-connected "Under Pressure," features Ford's late sister, the singer Sharon Redd, who died in 1992 of pneumonia. "That's my favorite song on the album," says Ford. "We recorded that two weeks before she died."

The first single, "Daydreaming,"

a cover of the Aretha Franklin classic, is climbing the Hot R&B Singles chart. "We had tried a number of ideas for cover songs before deciding to do this," says Ford. "Like, we had messed around with a hip-hop version of 'One Less Bell To Answer.'"

Ford says the demo for the single's new arrangement "was kinda hokey when we first got it in, but we put cats on there like [keyboard player] Greg Phillinganes and [sax man] Gerald Albright. It

came out really good, where I don't have to worry 'bout Aretha runnin' up on me nowhere!"

"Penny Ford" was produced by Columbia A&R VP Randy Jackson, who brought the singer to the label's attention; she was signed two years ago by Columbia's president Donnie Ienner. The executives at the label are confident that Ford's album—which was released in late April—can successfully cross all formats. Eddie Pugh, senior VP of R&B promotion, says, "Her perception in the marketplace is excellent," while Jerry Blair, VP of pop promotion, reports that "research is coming back great."

Ruth Carson, Columbia's VP of black music marketing, says Ford has been doing live showcases at la-

(Continued on page 34)

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING JUNE 5, 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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW		1	JANET JACKSON VIRGIN 87825* (10.98/16.98) 1 week at No. 1	JANET.	1
2	2	4	30	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	2
3	1	3	7	H-TOWN LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	1
4	3	2	23	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	1
5	5	5	29	SADE ▲ ² EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
6	6	8	9	LEVERT ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	5
7	8	7	27	SILK ▲ KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
8	10	11	8	ONYX JMJ/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	8
9	4	1	3	RUN-D.M.C. PROFILE 1440 (10.98/16.98)	DOWN WITH THE KING	1
10	7	6	27	SOUNDTRACK ▲ ⁸ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
11	9	9	11	GETO BOYS ● RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
12	11	10	27	KENNY G ▲ ⁴ ARISTA 18646* (10.98/15.98)	BREATHLESS	2
13	15	17	14	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
14	16	15	7	INTRO ATLANTIC 82463*/AG (9.98/15.98)	INTRO	14
15	NEW		1	GURU CHRYSALIS 21998/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	15
16	17	14	14	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	13
17	14	21	3	WALTER & SCOTTY CAPITOL 92958* (9.98/15.98)	MY BROTHER'S KEEPER	14
18	13	13	9	L.L. COOL J DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
19	37	42	3	5TH WARD BOYZ RAP-A-LOT 53859/PRIORITY (9.98/15.98)	GHETTO DOPE	19
20	12	12	5	SOUNDTRACK UPTOWN 10794/MCA (9.98/15.98)	WHO'S THE MAN?	8
21	20	30	10	95 SOUTH WRAP 8117*/CHIBAN (9.98/15.98)	QUAD CITY KNOCK	20
22	22	25	21	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
23	24	29	21	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	23
24	18	16	4	MC BREED WRAP 8120*/CHIBAN (9.98/16.98)	THE NEW BREED	16
25	29	28	33	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	20
26	21	18	11	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	18
27	28	26	43	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
28	19	20	18	SNOW ▲ EASTWEST 92207*/AG (10.98/15.98)	12 INCHES OF SNOW	12
29	NEW		1	VARIOUS ARTISTS FLAVA UNIT 53615/EPIC (9.98 EQ/15.98)	ROLL WIT THA FLAVA	29
30	23	23	14	NAUGHTY BY NATURE ▲ TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	1
31	26	27	22	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
32	25	22	28	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
33	27	24	15	DIGABLE PLANETS ● PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
34	32	31	76	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
35	39	40	27	JADE ● GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
36	31	33	5	DA YOUNGSTA'S EASTWEST 92245*/AG (9.98/15.98)	THE AFTERMATH	25
37	35	36	9	P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
38	30	19	3	FUNKDOOBIEST IMMORTAL 53212/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B?	19
39	34	32	3	MASTA ACE INC. DELICIOUS VINYL 92249/AG (9.98/15.98)	SLAUGHTAHOUSE	32
40	33	34	8	ANT BANKS JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	22
41	36	35	8	LORDS OF THE UNDERGROUND PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
42	38	37	17	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	26
43	NEW		1	CON FUNK SHUN MERCURY 510275* (10.98 EQ/15.98)	THE BEST OF CON FUNK SHUN	43
44	NEW		1	CAMEO MERCURY 514824* (10.98 EQ/15.98)	THE BEST OF CAMEO	44
45	40	38	60	ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...		3
46	49	—	2	SOUNDTRACK A&M 0081* (10.98/15.98)	POSSE	46
47	42	39	39	AFTER 7 ● VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
48	43	43	19	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
49	48	45	46	MEN AT LARGE EASTWEST 92159*/AG (9.98/15.98)	MEN AT LARGE	24

50	41	46	19	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
51	47	51	20	BIG BUB EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
52	45	44	39	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	1
53	58	55	15	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
54	44	50	61	EN VOGUE ▲ ² EASTWEST 92121*/AG (10.98/16.98)	FUNKY DIVAS	1
55	NEW		1	TOO MUCH TROUBLE RAP-A-LOT 57186*/PRIORITY (9.98/15.98)	PLAYERS CHOICE	55
56	57	49	14	KAM STREET KNOWLEDGE /EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	18
57	54	58	28	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
58	50	48	44	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
59	53	54	19	PRINCE MARKIE DEE AND THE SOUL CONVENTION SOUL CONVENTION 48686/COLUMBIA (9.98 EQ/15.98)	FREE	47
60	56	57	4	MARVIN SEASE JIVE 41512 (9.98/13.98)	THE HOUSEKEEPER	55
61	52	47	11	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
62	60	59	47	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
63	81	99	3	INNER CIRCLE BIG BEAT 92261*/AG (9.98/15.98)	BAD BOYS	63
64	69	74	14	KIRK WHALUM COLUMBIA 46931* (10.98 EQ/15.98)	CACHE	42
65	46	41	9	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	9
66	66	68	9	JOE SAMPLE WARNER BROS. 45209* (10.98/15.98)	INVITATION	43
67	77	76	33	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
68	71	63	32	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
69	63	67	16	ABOVE THE LAW RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
70	51	60	29	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
71	62	69	14	B-LEGIT THE SAVAGE SIC WID IT 712* (9.98/15.98)	TRYIN' TO GET A BUCK	41
72	59	53	8	RAY CHARLES WARNER BROS. 26735* (10.98/15.98)	MY WORLD	53
73	67	72	105	BOYZ II MEN ▲ ⁵ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	1
74	68	56	69	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
75	55	52	12	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	13
76	61	70	32	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)		8
77	65	64	26	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
78	85	80	46	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
79	NEW		1	PARLIAMENT CASABLANCA 514417* (19.98 EQ/28.98)	TEAR THE ROOF OFF 1974-1980	79
80	75	79	8	RODNEY O & JOE COOLEY PSYCHOTIC 51101 (9.98/15.98)	F--K NEW YORK	75
81	70	65	5	THE BEATNUTS VIOLATOR 1114*/RELATIVITY (7.98/12.98)	INTOXICATED DEMONS	50
82	74	75	34	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
83	79	—	2	LEE RITENOUR GRP 9697* (9.98/15.98)	WES BOUND	79
84	78	73	5	JEFF LORBER VERVE FORECAST 517998* (9.98/13.98)	WORTH WAITING FOR	71
85	64	61	64	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOHHH...ON THE TLC TIP	3
86	76	66	33	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
87	NEW		1	BAR-KAYS MERCURY 514823* (10.98 EQ/15.98)	THE BEST OF BAR-KAYS	87
88	83	85	3	THE COUP WILD PITCH 89047/ERG (9.98/15.98)	KILL MY LANDLORD	83
89	73	62	32	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
90	72	78	15	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	72
91	95	—	2	HALF PINT ON TOP 9013* (10.98/16.98)	WATCH ME GROW	91
92	80	91	3	KIM WATERS WARLOCK 2737* (9.98/15.98)	PEACEFUL JOURNEY	80
93	NEW		1	MAC DRE STRICTLY BUSINESS 2029* (9.98/15.98)	YOUNG BLACK BROTHER-THE ALBUM	93
94	87	89	43	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
95	84	83	57	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
96	97	94	87	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
97	88	71	16	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
98	86	77	9	ARRESTED DEVELOPMENT ● CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	38
99	RE-ENTRY		10	INCOGNITO TALKIN LOUD 514 198*/VERVE FORECAST (9.98/13.98)	TRIBES, VIBES & SCRIBES	74
100	89	87	91	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1

○ 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.

GILL'S NEW ALBUM HERALDS NEW CHAPTER FOR MOTOWN

(Continued from preceding page)

his urban base, and at the same time, we want as many people as possible to hear this album."

Eley adds that Gill's first Motown set (which yielded the hits "Rub You The Right Way," "My, My, My," and "Fairweather Friend") remains a best-selling catalog item for Motown.

Gill, who began recording as a teenager for Cotillion Records in 1983 and joined the ranks of New Edition in 1988, says of the new album, "I tried to give the best vocal performance on each song. I think

that's what people expect of me."

Gill singles out the ballad "I Know Where I Stand" (co-written by Jam & Lewis with Karyn White and Billy Steele) as a special moment. "That song really explains who I am. It's saying as long as you're secure within yourself, you can make it. In the 12 years that I've been in the business, I've never recorded a song like this. It almost brings tears to my eyes every time I listen to it."

In addition to trademark ballads such as "Long Way From Home" and "Mastersuite" (which is Gill's

first writing collaboration, penned with L.L. Cool J and Jam & Lewis), the album has a strong selection of uptempo tunes, including "Where No Man Has Gone Before," "I Got You," and "A Cute, Sweet, Love Addiction."

Motown's Sparks says of the material, "Lyrically, we wanted the songs to have a sophisticated, tasteful approach without being offensive." Sparks, who worked on the first Gill project for Motown, says, "Working on the second album was a little harder because you want the

perception of the artist's growth to be evident."

Anticipating "at least three more singles," Busby explains Motown views "Provocative" as "another step in what we think of as a 30-year career for Johnny. We want to underscore that he's an entertainer who sings, not a singer who entertains." To that end, Busby notes that Gill is in the process of recording and co-producing an album of R&B standards in tribute to classic soul men Marvin Gaye, Donny Hathaway, and Teddy Pendergrass,

penciled in for release early in '94.

"Provocative" also is seen by Motown executives as the catalyst for launching Gill "as a major international artist," says Busby. "With the last album, we made a significant investment by having Johnny as an opening act for Janet Jackson in Europe. Now that we have a new distribution system [through PolyGram], we're determined to crack Johnny worldwide." Gill is set for a European promotional tour at the end of June, to be followed by a weeklong trek to Japan.

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)
			★ ★ NO. 1 ★ ★	
①	2	10	WEAK	SWV (RCA) 1 week at No. 1
2	1	6	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
③	3	10	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
4	4	22	FREAK ME	SILK (KEIA/ELEKTRA)
⑤	6	25	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
6	5	22	I'M SO INTO YOU	SWV (RCA)
7	7	23	SO ALONE	MEN AT LARGE (EASTWEST)
⑧	13	5	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
⑨	18	9	ABC-123	LEVERT (ATLANTIC)
10	9	29	DON'T WALK AWAY	JADE (GIANT/REPRISE)
11	8	20	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
⑫	14	16	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
13	12	12	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
⑭	15	4	THE FLOOR	JOHNNY GILL (MOTOWN)
15	10	10	WHO IS IT	MICHAEL JACKSON (EPIC)
16	11	10	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
17	16	18	KISS OF LIFE	SADE (EPIC)
18	20	16	LOSE CONTROL	SILK (KEIA/ELEKTRA)
19	19	16	IF I COULD	REGINA BELLE (COLUMBIA)
20	17	20	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
⑳	22	5	SEEMS YOU'RE MUCH TOO BUSY	VERTICAL HOLD (A&M)
㉑	25	7	SHOW ME LOVE	ROBIN S. (BIG BEAT)
22	21	13	BABY BE MINE	BLACKSTREET (MCA)
⑳	—	1	LATELY	JODECI (UPTOWN/MCA)
㉕	33	6	SOMETHING'S GOIN' ON	U N V (MAVERICK/SIRE/WARNER BROS.)
⑳	30	11	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
27	23	20	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
⑳	31	6	CRY NO MORE	I! D EXTREME (GASOLINE ALLEY/MCA)
29	27	9	IN THE MIDDLE	ALEXANDER O'NEAL (TABU/A&M)
30	24	16	GOOD OL' DAYS	LEVERT (ATLANTIC)
⑳	36	10	ONE WOMAN	JADE (GIANT/REPRISE)
32	26	16	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
⑳	42	11	LET ME BE THE ONE	INTRO (ATLANTIC)
⑳	38	5	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
35	29	17	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
36	37	15	TELLIN' ME STORIES	BIG BUB (EASTWEST)
37	32	17	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)

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

R&B Radio Recurrent Monitor

1	2	2	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
2	3	4	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
3	5	14	LOVE'S TAKEN OVER	CHANTE MOORE (SILAS/MCA)
4	4	6	GET AWAY	BOBBY BROWN (MCA)
5	10	8	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
6	1	4	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
7	—	1	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
8	7	13	NO ORDINARY LOVE	SADE (EPIC)
9	6	5	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)
10	8	18	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
11	11	9	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
12	12	13	GAMES	CHUCKI BOOKER (ATLANTIC)
13	9	11	NO RHYME, NO REASON	GEORGE DUKE (WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
⑳	41	9	DAYDREAMING	PENNY FORD (COLUMBIA)
39	40	8	I WANT TO KNOW YOUR NAME	WALTER & SCOTTY (CAPITOL)
⑳	66	2	GIRL U FOR ME	SILK (ELEKTRA)
⑳	50	3	BABY I'M YOURS	SHAI (GASOLINE ALLEY/MCA)
42	44	6	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
43	43	7	LET'S GO THROUGH THE MOTIONS	JODECI (UPTOWN/MCA)
44	35	17	HONEY DIP	PORTRAIT (CAPITOL)
⑳	53	3	SLAM	ONYX (JMJ CHAOS COLUMBIA)
46	34	11	LOVE DON'T LOVE YOU	EN VOUGUE (EASTWEST)
⑳	60	4	UM UM GOOD	MEN AT LARGE (EASTWEST)
48	39	13	I CAN'T STAND THE PAIN	LORENZO (ALPHA INTERNATIONAL/PLG)
⑳	55	5	I AIN'T THE ONE	T.C.F. (COLD CHILLIN' WARNER BROS.)
⑳	51	5	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)
51	45	14	DITTY	PAPERBOY (NEXT PLATEAU FFRR PLG)
⑳	63	2	WHOOPI! (THERE IT IS!)	TAG TEAM (LIFE/BELLMARK)
53	47	2	ANOTHER SAD LOVE SONG	TONI BRAXTON (ARISTA)
54	52	4	LOVE IS A LOSING GAME	KIRK WHALUM (COLUMBIA)
55	48	12	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
⑳	—	1	PINK COOKIES IN A PLASTIC BAG	L.L. COOL J (DEF JAM COLUMBIA)
⑳	71	2	IF	JANET JACKSON (VIRGIN)
58	46	13	YOU'RE THE LOVE OF MY LIFE	SYBIL (NEXT PLATEAU LONDON/PLG)
59	57	7	SIX FEET DEEP	GETO BOYS (RAP-A-LOT PRIORITY)
60	56	5	CREWZ POP	DA YOUNGSTA'S (EASTWEST)
⑳	75	2	QUIET TIME	REGINA BELLE (COLUMBIA)
62	49	15	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
63	61	19	LOVE THANG	INTRO (ATLANTIC)
64	58	10	THE THINGS THAT WE ALL DO...	NONA GAYE (THIRD STONE ATLANTIC)
⑳	—	1	SAY IT ISN'T OVER	FIVE XI (RCA)
⑳	—	1	UNCONDITIONAL LOVE	HI-FIVE (JIVE)
67	62	7	WHAT 'CHA GONNA DO?	SHABBA RANKS/QUEEN LATIFAH (EPIC)
68	64	5	DEEPER	BOSS (DJ WEST CHAOS)
69	69	19	INFORMER	SNOW (EASTWEST)
70	59	9	LOTS OF LOVIN	PETE ROCK & C.L. SMOOTH (ELEKTRA)
71	67	2	GIMME GIMME	AVA CHERRY (RADIKAL CRITIQUE)
⑳	74	2	TRULY SOMETHING SPECIAL	AFTER 7 (VIRGIN)
73	72	3	FALLIN DOWN	NU COLOURS (POLYDOR/PLG)
74	54	12	SEND FOR ME	GERALD ALSTON (MOTOWN)
⑳	—	2	NEW AGENDA	JANET JACKSON (VIRGIN)

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

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

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 8 ABC-123 (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI)
 - 20 BABY BE MINE (FROM CB4) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP
 - 56 BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramses, ASCAP/MCA, ASCAP/Semaj, BMI/Ethyl, ASCAP)
 - 62 BAD BOYS (THEME FROM COPS) (Mad House, BMI)
 - 61 BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, BMI/Realsongs, ASCAP/New Nonpareil, BMI) WBM
 - 51 CAN HE LOVE U LIKE THIS (Greenskirt, BMI/Kear, BMI/Sony Songs, BMI)
 - 88 COME OVER, BABY (Fat Hat, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP/Czinn, BMI/Buff Man, BMI)
 - 37 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
 - 59 CREWZ POP (Naughty, ASCAP)
 - 26 CRY NO MORE (Not Listed)
 - 45 DAYDREAMING (Springtime, BMI)
 - 27 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
 - 35 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
 - 30 DEEPER (Word Life, ASCAP/Windswept Pacific, ASCAP/Longlode, BMI/Frsthtngtany, ASCAP) WBM
 - 39 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
 - 22 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
 - 41 DOWN WITH THE KING (Protoons, ASCAP/Rush Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U, ASCAP) CPP
 - 6 DRE DAY (Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
 - 12 EVERY LITTLE THING U DO (Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM/HL
 - 11 THE FLOOR (Flyte Tyme, ASCAP) WBM
 - 4 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI) WBM
 - 87 GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
 - 34 GIVE HIM A LOVE HE CAN FEEL (Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
 - 44 GOOD OL' DAYS (Trycep, BMI/Willesden, BMI) CPP
 - 43 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
 - 60 HONEY DIP (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP) WBM
 - 86 HOW U GET A RECORD DEAL (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/Trakmasterz, BMI) WBM
 - 58 I AIN'T THE ONE (Jus' Livin', BMI/Warner-Tamerlane, BMI/Trakmasterz, BMI/Ahunit And Fifth Street, BMI) WBM
 - 48 I CAN'T STAND THE PAIN (Peljo, BMI/Walter Simmons, BMI)
 - 80 I DON'T WANNA FIGHT (Chrysalis, ASCAP)
 - 21 IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
 - 19 I HAVE NOTHING (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
 - 7 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
 - 29 IN THE MIDDLE (Big Giant, BMI/Coffey, Nettlesbey, BMI/Warner-Tamerlane, BMI) WBM
 - 18 IT'S ALRIGHT (EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
 - 25 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
 - 92 I WANNA HOLD ON TO YOU (Gratitude Sky, ASCAP/Warner Chappell, PRS/Unichappell, BMI)
 - 33 I WANT TO KNOW YOUR NAME (Warner-Tamerlane, BMI) WBM
 - 66 JUST TO BE CLOSE TO YOU (Jobete, ASCAP/Libren, ASCAP) CPP
 - 32 KISS OF LIFE (Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
 - 1 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
 - 46 LATELY (Jobete, ASCAP/Black Bull, ASCAP)
 - 55 LET ME BE THE ONE (Frabensha, ASCAP/MCA, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP)
 - 31 LET'S GO THROUGH THE MOTIONS (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM
 - 10 LITTLE MIRACLES (EMI April/ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
 - 73 LOOKING THROUGH PATIENT EYES (MCA, ASCAP) HL
 - 78 LOTS OF LOVIN (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/WB, ASCAP)
 - 65 LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving, BMI) CPP
 - 53 LOVE IS A LOSING GAME (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP) WBM
 - 63 LOVE IS (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Cherkerman, BMI) WBM
 - 5 LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP) WBM
 - 24 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI) HL
 - 93 ONE LAST CRY (Pri, ASCAP/Let's Have Lunch, ASCAP/Rejice, BMI)
 - 23 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
 - 36 PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
 - 85 PINK COOKIES IN A PLASTIC BAG GETTING CRUSHED BY BUILDINGS (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP)
 - 75 ROLL WIT THA FLAVA (Naughty, ASCAP/Freddie Foxxx, ASCAP/Queen Latifah, ASCAP/E-Z-Duz-It, ASCAP/40th Street, ASCAP/Peep Bo, ASCAP/Fu Schnick, ASCAP/EMI April, ASCAP)
 - 89 SAY IT ISN'T OVER (EMI Blackwood, BMI/Money In The Bank, BMI/Todski, BMI/Gotta Pay The Rent, BMI)
 - 40 SEEMS YOU'RE MUCH TOO BUSY (Music Corp. Of America, BMI/Baby Diamond, ASCAP/Colgems-EMI, ASCAP/Mantronik International, ASCAP)
 - 9 SHOW ME LOVE (Song-A-Tron, BMI/Champion, BMI)
 - 42 SIX FEET DEEP (N-The Water, ASCAP/Jobete, ASCAP/Straight Cash, BMI/EMI Blackwood, BMI)

R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	10	KNOCKIN' DA BOOTS	H-TOWN (LUKE) 2 weeks at No. 1
2	2	6	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
③	3	5	WEAK	SWV (RCA)
④	16	2	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE/AG)
5	4	14	FREAK ME	SILK (KEIA/ELEKTRA)
⑥	7	3	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
⑦	10	7	SHOW ME LOVE	ROBIN S. (BIG BEAT/AG)
8	5	30	DAZZEY DUKS	DUICE (TMR/BELLMARK)
9	9	8	DEEPER	BOSS (DJ WEST/CHAOS/COLUMBIA)
10	12	8	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
11	6	13	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
12	13	19	I'M SO INTO YOU	SWV (RCA)
13	8	18	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW INTERSCOPE AG)
⑭	15	8	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL AG)
15	11	19	DITTY	PAPERBOY (NEXT PLATEAU FFRR)
⑳	18	5	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
17	14	12	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
⑳	45	2	ABC-123	LEVERT (ATLANTIC AG)
⑳	21	13	IF I COULD	REGINA BELLE (COLUMBIA)
20	17	20	SO ALONE	MEN AT LARGE (EASTWEST AG)
⑳	29	4	SOMETHING'S GOIN' ON	U N V (MAVERICK/SIRE WB)
⑳	25	3	THE FLOOR	JOHNNY GILL (MOTOWN)
⑳	27	6	CRY NO MORE	I! D EXTREME (GASOLINE ALLEY/MCA)
24	19	7	LET'S GO THROUGH THE MOTIONS	JODECI (UPTOWN/MCA)
25	24	3	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
⑳	30	2	SLAM	ONYX (JMJ CHAOS COLUMBIA)
27	23	12	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
⑳	31	4	BAD BOYS (THEME FROM "COPS")	INHER CIRCLE (BIG BEAT AG)
29	22	18	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
30	20	14	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
31	28	14	LOVE IS	V WILLIAMS B. MCKNIGHT (GIANT)
⑳	42	5	TRIGGA GOTTS NO HEART	SPICE 1 (TRIAD JIVE)
⑳	36	4	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
⑳	35	9	TELLIN' ME STORIES	BIG BUB (EASTWEST)
35	33	9	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
36	26	21	INFORMER	SNOW (EASTWEST AG)
37	34	23	DON'T WALK AWAY	JADE (GIANT/REPRISE)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	32	18	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
39	46	11	I CAN'T STAND THE PAIN	LORENZO (ALPHA INT'L/PLG)
④	48	10	BABY BE MINE	BLACKSTREET (MCA)
41	40	6	TRUTHFUL	HEAVY D & THE BOYZ (UPTOWN/MCA)
42	37	13	GOOD OL' DAYS	LEVERT (ATLANTIC)
43	38	12	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
44	44	10	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
④	55	4	GIRL, I'VE BEEN HURT	SNOW (EASTWEST/AG)
46	41	17	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
47	39	13	CAN HE LOVE U LIKE THIS	AFTER 7 (VIRGIN)
48	50	7	WHO IS IT	MICHAEL JACKSON (EPIC)
49	53	10	IT'S ALRIGHT	CHANTE MOORE (SILAS/MCA)
50	43	7	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
51	47	15	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
52	57	8	CREWZ POP	DA YOUNGSTA'S (EASTWEST)
53	52	29	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
⑤	—	1	ONE WOMAN	JADE (GIANT/REPRISE)
55	51	10	HOW I'M COMIN'	L.L. COOL J (DEF JAM COLUMBIA)
56	54	3	WHO'S THE MAN?	HOUSE OF PAIN (TOMMY BOY)
57	62	9		

ARTIST DEVELOPMENTS

LORDS SURFACE

A few weeks ago, "Funky Child," the second single by hardcore rappers Lords Of The Underground, was bulletted at No. 2 on Billboard's Hot Rap Singles chart, above L.L. Cool J's "How I'm Comin'" and below Run-D.M.C.'s "Down With The King." "That's a legend sandwich," says Mr. Funke, who constitutes the Pendulum/Elektra crew with Do It All and DJ Lord Jazz. "It's a blessing just to be there, but we're trying to get that No. 1 spot," adds Do It All.



LORDS OF THE UNDERGROUND

Although "Funky Child" has not scored top-billing on the rap list, the members of Lords Of The Underground are continuing to keep their eyes on the prize. They're still hoping to hit No. 1 with "Chief

Rocka," the third single from "Here Come The Lords," the group's debut long-player, which was produced by Marley Marl and K-Def, one of his creative associates. "Chief Rocka" will be unleashed Tuesday (1).

Among the other cuts on "Here Comes The Lords" is "Grave Digga," which is about maintaining equilibrium and avoiding traps. "Some people do stupid things that help bury them,"

offers Mr. Funke. "My verse in the song talks about how this guy runs around with women and gets AIDS. It's about being cocky and not using common sense."

He adds, "We try to relate to listeners who we are and where we're at... If there's a quality that's constant in all our material it's realness; everything we do is from the heart."

The Lords came together in 1991, when they were students at Shaw Univ. in North Carolina. Lord Jazz is from Cleveland; Do It All and Mr. Funke (who had been rapping for years) are from Newark, N.J. "We went to school with a brother named Derrick Shaw. His cousin is Marley. He hooked us up, and before long we were on our way." The group recorded tracks at House Of Hits, Marl's upstate New York studio.

Last May, Pendulum CEO Ruben Rodriguez heard the tracks. "I just had to have this group," he says. "What I loved about them was their energy level, the fact that they wrote all their lyrics, and their performance skills, which I saw later."

A first single, "Psycho," became a top five rap smash last June. Says Rodriguez, "We developed a street base via rap mix shows, campaigns at radio, and the great support from BET, The Box, and local video shows."

Next, "Funky Child," delivered in January, widened and strengthened the support base for the Lords. It reached

No. 2 on the Billboard rap chart. Moreover, it was added at 40 urban and 12 top 40 stations. "This, along with strong sales, enabled 'Funky Child' to debut on Billboard's Hot 100 and R&B charts," says Rodriguez.

Only then did Pendulum release "Here Come The Lords." "We created a demand at retail by releasing two singles prior to the album. Customers and fans got a collection that was fully loaded, which ensured strong word-of-mouth," says Rodriguez.

"Now the group is increasing its base with exciting live performances, TV appearances on shows like 'Soul Train,' and through the press," he continues.

Advances for "Chief Rocka" arrived on the turntables of mix-show DJs in mid-May. "There's a major effort here to further the Lords' radio base," continues Rodriguez, adding, "The album has the staying power and sales momentum to keep Lords Of The Underground above ground for a long time." **HAVELOCK NELSON**

FREESTYLE MOVES

From the ranks of the Los Angeles new-school underground comes Freestyle Fellowship, rap stylists with double edge. The foursome is at once old school and the sound of the future.

The group consists of Mikah, Aceyalone, Self Jupiter, and Peace.

"Inner City Griots," their 4th & B'way debut album, extols in the rappers' delights of storytelling and musical experimentation—a quality embodied in the group's name. "Life inspires us, and we're also inspired by the creative elements around us," says Mikah.

The quartet attempts to join hip-hop aesthetics with jazz, world rhythms, and blues. In several songs, including "Park Bench People" and "Respect Due," the collective collaborates with live jazz musicians. "They were able to give us a refreshing perspective on music," says Mikah. "We make discoveries about music every day."

"Hot Potato" is Freestyle's current single, following "Bullies On The Block." Mikah says, "In the new song, we wanted to excite the public as well as ourselves with old-school unison rap skills while involving some melodic changes to keep things interesting."

Freestyle Fellowship was signed to Island Records' 4th & B'way imprint two years ago by Island's then A&R VP Kim Buie, who discovered the group in L.A.'s burgeoning free-style cabaret scene. The group already had released one independently distributed album, "To Whom It May Concern..."

"They have a pretty unique sound," says Island VP/GM Andy Allen. "They've developed a rep for their live performances in L.A., and our strategy has been to expand that regional base." 4th & B'way started to spread the word about Freestyle Fellowship at last year's New Music Seminar and at the Gavin convention in February. The label next released "Bullies On The Block" along with a supporting videoclip.

Though that first single earned

(Continued on page 34)



Clan Fans. Is this what it takes to get a record deal these days? Loud/RCA Records rap act Wu-Tang Clan corners a group of RCA and Loud executives in a stairwell. Shown in back row, from left, are band members Method Man, U-God, Inspector Deck, and Ghost Face; and Loud Records president Steve Rifkind. In front row, from left, are band member Prince Rakim; RCA Records president Joe Galante; Loud Records VP/GM Richard Isaacson; and RCA Records senior VP of black music Skip Miller.

Billboard® FOR WEEK ENDING JUNE 5, 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	1	4	7	DEEPER (C) (M) (T) DJ WEST/CHAOS 74853/COLUMBIA	◆ BOSS 2 weeks at No. 1
2	2	2	11	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM
3	5	10	8	LOTS OF LOVIN (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH
4	3	6	9	ROLL WIT THA FLAVOR (M) (T) (X) FLAVOR UNIT 74897*/EPIC	◆ THE FLAVOR UNIT MC'S
5	6	11	7	CREWZ POP (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S
6	7	12	6	PASSIN' ME BY (C) (T) DELICIOUS VINYL 98434/AG	◆ THE PHARCYDE
7	12	16	6	TRUTHFUL (C) (M) (T) (X) UPTOWN 54593/MCA	◆ HEAVY D. & THE BOYZ
8	13	17	4	HEAD OR GUT (C) (M) (T) (X) ROWDY 5010/ARISTA	◆ ILLEGAL
9	8	8	12	I GET WRECKED (M) (T) (X) RUFFHOUSE 74857*/COLUMBIA	◆ TIM DOG
10	9	13	8	OFF & ON (C) (T) MAD SOUNDS 2199/MOTOWN	◆ TRENDS OF CULTURE
11	10	9	10	BOW WOW WOW (M) (T) IMMORTAL 74852*/EPIC	◆ FUNKDOOBIEST
12	16	18	4	SIX FEET DEEP (C) (T) RAP-A-LOT 53823/PRIORITY	◆ GETO BOYS
13	4	1	11	TYPICAL REASONS (C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA	◆ PRINCE MARKIE DEE
14	17	19	3	HOW U GET A RECORD DEAL (M) (T) GOLD CHILLIN' 40830*/REPRISE	◆ BIG DADDY KANE
15	18	20	4	BOUNCE TA THIS (C) (T) PAYDAY/LONDON 857 086/PLG	◆ SHOWBIZ & A.G.
16	20	22	3	WHOOT, THERE IT IS (M) (T) WRAP 0150*/MCHIBAN	◆ 95 SOUTH
17	14	7	11	DOWN WITH THE KING ● (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C.
18	23	25	3	THE POSSE (SHOOT'EM UP) (C) (T) TUFF BREAK D236/A&M	◆ INTELLIGENT HOODLUM
19	11	3	9	HOW I'M COMIN' (C) (T) DEF JAM 74811/COLUMBIA	◆ L.L. COOL J
20	22	23	5	WHERE I'M FROM (C) (M) (T) (X) PENDULUM 64648/ELEKTRA	◆ DIGABLE PLANETS
21	25	—	2	TRIGGA GOT'S NO HEART (M) (T) JIVE 42136*	◆ SPICE 1
22	NEW ▶	—	1	SLAM (M) (T) JM/CHAOS 74882*/COLUMBIA	◆ ONYX
23	19	15	12	IT WAS A GOOD DAY ● (C) (T) PRIORITY 53817	◆ ICE CUBE
24	24	27	3	HIT IT FROM THE BACK (M) (T) 4TH & B'WAY 440567*/ISLAND	◆ MOBB DEEP
25	26	26	3	WHAT'CHA GONNA DO? ● (C) (T) (X) EPIC 74938	◆ SHABBA RANKS/QUEEN LATIFAH
26	15	5	14	FUNKY CHILD (C) (M) (T) PENDULUM 64672/ELEKTRA	◆ LORDS OF THE UNDERGROUND
27	27	21	5	DOLLY MY BABY (M) (T) (X) COLUMBIA 74855*	SUPER CAT
28	NEW ▶	—	1	AIN'T NO CRIME (C) (M) (T) ISLAND 864 924/PLG	◆ POSITIVE K
29	NEW ▶	—	1	IBWIN' WIT MY CREW/BONNIE & CLYDE (M) (T) EASTWEST 96054*	◆ YO-YO
30	21	14	8	WRECKX SHOP (C) (M) (T) MCA 54531	◆ WRECKX-N-EFFECT

○ 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.

Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jam-packed with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for US & Intl' talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** Lists personal managers, booking agents, performing artists, country music radio stations & more!
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.

For fastest service call: 1-800-223-7524

(outside NY), in NY 1-212-536-5174 Or

1-800-344-7119 (outside NJ), in NJ 1-908-363-4156

Mail completed coupon to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701

Name _____ Company _____

Address _____

Signature _____

Check for \$ _____ enclosed. Charge: Visa MC AMX

Card # _____ Exp Date _____

Please add \$3 per directory for S&H, add \$8 for international orders. BDQP0393

Add applicable sales tax in NY, NJ, GA, TN, MA, IL & DC.

#copies Amount

_____ 1993 International Buyer's Guide (8057-9) \$80

_____ 1993 International Talent & Touring Directory (8042-0) \$70

_____ 1993 Record Retailing Directory (8059-5) \$99

_____ 1993 International Tape/Disc Directory (8060-9) \$40

_____ 1993 Nashville 615/Country Music Sourcebook (8061-7) \$40

_____ 1993 International Recording Equipment & Studio Directory (8043-9) \$40

_____ 1992 International Latin Music Buyer's Guide (8058-7) \$50

M-People Return; Deep Forest Branches Out

SWINGIN' SINGLES: Producer/DJ Mike Pickering brings his brilliant M-People posse back into public view with what we predict will be one of the first big international hits of the summer, "One Night In Heaven" (deConstruction, U.K.).

This peek into the act's upcoming second album is a percolating blend of hearty house beats and subdued rave synths, lovingly wrapped with a bright pop hook and disco strings. Four sturdy mixes eye a few possible formats, with the pretty "Master" mix and the trance-ish "Hi-Gloss Vocal" version working best. Each wisely rides hard and useful breaks without losing the song or sacrificing the lively diva vocals.

It boggles the brain that M-People have yet to secure a U.S. major-label deal. Wake up, folks, it rarely gets better than this.

Newcomer Lois L. benefits from the guidance of Prince on "Qualified" (Polydor), a curious, unassuming ditty that smolders with expected sensuality. However, the song is empowered with a subtle pop hook and an unusual beat pattern that lands somewhere between retrofunk and house. Junior Vasquez maintains a reverence for Prince's original production by choosing not to pick the track apart too much, though his "Drum" mix is a rugged reconstruction mainstream minds should easily comprehend.

If you are hankering for a loopy deep-house dub, you cannot go wrong with "Liquid Bass, Volume One" (Vicious Music, New York), a four-song EP that



by Larry Flick

slaps punters in the backside with relentlessly hard African-influenced beats and vocal passages that hypnotize. "MoJingo" scores highest with its subversive bass line and a pace that will leave you heaving for breath. We dare you to sit this one out. It's nearly impossible.

Sugarcubes stylist Bjork enters the club realm with "Human Behavior" (Elektra), a cut from her eponymous solo debut. The jittery, alternative original version is transformed into an intense underground house romp by Darren Emerson & Rick Smith, and Dom T. Both versions have the potency to pack floors, though Emerson & Smith earn extra points for making good use of Bjork's voice (is anyone else tiring of dubs that have absolutely *nothing* to do with the song?). In the end, we advise open minds to delve into the more tribal (and less trendy) mixes on the flipside.

The recent gay and lesbian civil rights march on Washington has been a source of musical inspiration for several fledgling musicians. C.C. Adams delivers an over-the-top take on Patti Smith's "People Have The Power" (Delta, Pittsburgh). Producer Billy Bures injects the rock anthem with a bold pop/NRG beat

that's sometimes a tad too dramatic. Still, with artist proceeds going to AIDS research, and the cut's overall earnest tone, the record is worth a spin.

ALBUM NOTES: The recent top 10 success of "Sweet Lullaby" by Deep Forest is ringing proof that the parameters of mainstream club programming can be flexible when the quality of the material delivered is so powerful. This engaging blend of world-beat purism and hard-edged modern beats is typical of the music that fills the act's flawless Epic self-titled debut.

Based on the concepts of French keyboardist and programmer Michael Sanchez, most of Deep Forest's cuts were produced with a mindful eye toward U.S. trends by Dan Lacksman (who has worked with Thomas Dolby and Sparks). Single-worthy treats such as "Hunting" and "Desert Walk" incorporate the music of the rain forest Pygmies of Zaire and the Central African Republic with lively house percussion and shuffling, hip-hop-derived beats, respectively. The use of modern technology in

shiony, spacious synths. They are highlights to an adventurous effort that requires an intelligent mind and a desire for a breath of fresh musical air.

Retro-disco fiends are advised to raid local import shops for "Then ... That's What They Call Disco" (Elevate, U.K.), a two-record collection of tough-to-find gems from the '70s. Alongside original 12-inch mixes of the familiar "Shake Your Groove Thing," by Peaches & Herb, and "Lookin' For Love Tonight," by Fat Larry's Band, are lesser-known treasures such as "Can You Feel The Force," a 1979 top five hit by Liverpool's the Real Thing, "Sir Dancelot" by Brit-funksters Olympic Runners, and Hi-Tension's eponymous 1978 hit. A genius set that will stir a few warm memories—and create a bunch of new ones, too.

TID-BEATS: Our friends at the ever-innovative Disco Mix Club (U.K./New York) have started something pretty juicy with the **Promo International Tape**, a monthly cassette aimed at exposing new (and mostly indie) club releases. The tape will be issued to retailers for free, and sold to DJs for \$10. The premiere 12-cut edition is brimming over with intriguing underground buzzers, such as "Without Love," by Loveness (Tomato), and "Get Closer," by Scope (Olympic). Unlike other promotional tapes of this kind, there is no placement fee, and cuts are chosen by the DMC staff ... Franco Iemmello has been named manager of club promotion at Mercury Records in New York. He previously was a creative coordinator at Jellybean Productions ... Has anyone else noticed how much Norman Cook's just-issued remix of "Let 'Em In" by

Shinehead (Elektra) sounds like Jay-dee's international hit "Plastic Dreams" (Epic)? You can barely tell them apart. Y'know, there are more ethical ways to get a hit record; especially when you are dealing with an original track as strong as this one. *Tsk, tsk ...* Sire Records will test four of its recent New York dance signings with "New Faces," a compilation that offers a peek into planned albums by Doubleplusgood, La Casa, Jose & Luis, and Subliminal. Each act is represented with three cuts apiece ... Cool Chicago indie Cajual Records has broken ties with New York's Emotive Records. The label will be back in action soon with "U Got Me Up," the follow-up to Dajae's massive hit, "Brighter Days" ... Legendary reggae/dancehall producers Sly Dunbar and Robbie Shakespeare have revived their popular Jamaican indie Taxi Records. New York's Pow Wow Records has just issued "Sound Of Sound," the first in a series of compilations of tunes from Taxi. Contributors include revered singer Judy Mowatt and toaster Dollar Fifty. New signings are imminent ... The French rave scene recently has gained a groovy new fanzine with "Coda." The monthly publication offers a handy guide to notable records by local talent, as well as top DJs and artist profiles. Check it out ... Enduring dance/rock act Kon Kan is back with a third album, "Vida!" (Hypnotic/A&M, Toronto), which deftly merges insistent beats with perky pop synths and jiggly guitars. Barry Harris, the band's founder, is in fine voice, confidently leading a new lineup of musicians through such sparklers as the recent Canadian hit "Sinful Wishes" and the upcoming single, "S.O.L."

Billboard. Dance
HOT Breakouts
 FOR WEEK ENDING JUNE 5, 1993
CLUB PLAY

1. VOICE OF FREEDOM FREEDOM WILLIAMS COLUMBIA
2. RUNAROUND MARTHA WASH RCA
3. STAND ABOVE ME OMD VIRGIN
4. YOU MAKE ME HAPPY THE DARRYL JAMES/DAVID ANTHONY PROJECT FREEZE
5. HYPNOMANIA LATOUR SMASH

MAXI-SINGLES SALES

1. RUNAROUND MARTHA WASH RCA
2. WALKING IN MY SHOES DEPECHE MODE SIRE
3. I WANT YOU BACK GEORGE LAMOND COLUMBIA
4. PRESSURE US SUNSCREEN COLUMBIA
5. I WILL CATCH YOU NOKKO EPIC

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



Stompin' For The Seminar. "Little" Louie Vega worked the turntables at a bash promoting the New Music Seminar, held at New York's Sound Factory Bar. This year, NMS will host a daylong symposium of panels addressing the issues of the club community, as well as a series of dance-intensive showcases and parties. The seminar will run from July 20-24 at the Sheraton Hotel in New York. Pictured, from left, are Vega; Nat Rew, GM of NMS; and producer Nelson Roman. (Photo: John J. Reilly)

these and the set's other cuts are a fine complement to the authentic tribal instruments and vocal passages that color the arrangements. Fans of Enigma's 1991 hits "Sadness" and "Mea Culpa" will delight in the ambience and complexity of Deep Forest's material, while others will find its rhythms irresistible.

Way-hip U.K. indie Infonet Records progresses from its string of 12-inch singles into full-length albums with "Guidance," the debut by North London act Bandulu. The mostly instrumental set has inventive reconstructions of three acclaimed underground jams: "Better Days," "Internal Ocean," and the title cut. Rave punters throughout the world have been aware of the act since its stint on the Orb's 1992 tour. "Messengers" and "Flex" are trance-rooted compositions that soar with spine-crawling grooves embellished with layers of cu-

Hollywood Looks To Dance Clubs To Boost 'Five Live' Fund Raiser

NEW YORK—In an effort to broaden the reach of George Michael's current AIDS fund-raising project, "Five Live," Hollywood Records is launching the EP's second single, "Killer/Papa Was A Rolling Stone," at club level two weeks before going for adds at pop radio.

A double-record 12-inch pressing of the track, which has been remixed by Jim "Bonzai" Caruso, Mark Liggett, Chris Barbosa, and P.M. Dawn's Prince B., has just shipped to DJs around the U.S.

"Getting support from club DJs is important to the next phase of this project," says Brad LeBeau, head of the independent Pro-Motion Inc., who is spearheading the club campaign behind the track. "This record is right up their alley; the mixes here are hot. The key is to bring them aboard early—you've got to respect their influence in the marketplace. They give a record street credibility."

The inspiration for the release of "Five Live" came shortly after Michael performed with Queen at the Freddie Mercury Tribute Concert last April. According to Rob Kahane, the singer's manager, Michael was not happy with the financial outcome of the "Red Hot + Dance" album, which was the last charity

project he participated in.

"He wanted to give more, and this seemed like a good idea—especially since his performance during the show was so powerful," Kahane says. "George's vocal on 'Somebody To Love' is probably one of his best ever. We had to find a way to get it out there."

Given Michael's ongoing contractual battle with his label, Sony Records, getting a release to do the EP with another label initially was a problem. Enter Hollywood president Peter Paterno and Queen's manager Jim Beech.

"Jim was instrumental in pulling everything together," Paterno says. "He dealt with Sony directly, and they were, ultimately, quite gracious about the whole thing."

Proceeds from "Five Live" go to the Phoenix Trust, a U.K.-based foundation formed by the remaining members of Queen. Phoenix Trust exists to provide funding for AIDS research and education, and care for people who are sick.



MICHAEL

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	4	7	PRESSURE US COLUMBIA 74916 <small>1 week at No. 1</small>	◆ SUNSCREEN
2	4	7	7	PHOREVER PEOPLE EPIC 74898	THE SHAMEN
3	7	13	5	REGRET QWEST 40760/WARNER BROS.	◆ NEW ORDER
4	5	8	8	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	◆ UTAH SAINTS
5	3	5	10	MORE AND MORE A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
6	6	12	8	JUMP THEY SAY SAVAGE 50034	◆ DAVID BOWIE
7	11	17	5	BUDDY X VIRGIN 12665	◆ NENEH CHERRY
8	12	15	6	RUSHING NERVOUS 20048	LONI CLARK
9	15	24	5	QUEENIE DALI 66305/ELEKTRA	ETHYL MEATPLOW
10	13	16	7	JUST A DREAM MCA 54595	◆ DONNA DELORY
11	20	41	3	THAT'S THE WAY LOVE GOES VIRGIN 12661	◆ JANET JACKSON
12	1	2	11	I CAN'T GET NO SLEEP CUTTING 273	◆ MASTERS AT WORK FEATURING INDIA
13	25	34	3	PLASTIC DREAMS EPIC 74992	◆ JAYDEE
14	10	1	9	WHO IS IT EPIC 74406	◆ MICHAEL JACKSON
15	16	22	7	GO AWAY EPIC 74843	◆ GLORIA ESTEFAN
16	9	6	9	SWEET LULLABY EPIC 74919	◆ DEEP FOREST
17	14	10	10	FEVER MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
18	8	3	11	INDEPENDENCE SBK 19777/ERG	◆ LULU
19	23	29	4	YOUR TOWN CHAOS 74959	◆ DEACON BLUE
20	27	39	3	GOTTA KNOW (YOUR NAME) A&M 8135	◆ MALAIKA
★★★ POWER PICK★★★					
21	28	36	4	WIND IT UP ELEKTRA 66319	◆ THE PRODIGY
22	18	21	8	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
23	30	33	4	I BELIEVE MOONSHINE MUSIC 55300	LUNATIC FRINGE
24	17	9	9	WAKE UP EVERYBODY REPRIS 40759/WARNER BROS.	◆ NICK SCOTTI
25	26	19	8	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
26	35	42	3	CATCH ME SIRE 40819/WARNER BROS	BETTY BOO
27	19	11	12	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
28	37	47	3	SWEET HARMONY ATLANTIC 85759	◆ THE BELOVED
29	22	18	14	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	◆ ROBIN S.
30	31	27	9	BOW WOW WOW IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
31	40	44	3	THAT'S THE WAY LOVE IS MCA 54619	◆ BOBBY BROWN
32	45	—	2	GLAMMER GIRL SEXY 1001/MAXI	THE LOOK
33	34	26	7	ELEVATOR UP AND DOWN ZYX 6668	INTERACTIVE
★★★ HOT SHOT DEBUT★★★					
34	NEW ▶	1	1	U R THE BEST THING SIRE 40853/WARNER BROS.	◆ D:REAM
35	29	28	6	GIVE HIM A LOVE HE CAN FEEL PENDULUM 66326/ELEKTRA	◆ TENE WILLIAMS
36	43	—	2	IN CHARGE CITI 015	EL BARRIO
37	NEW ▶	1	1	BACK TO MY ROOTS TOMMY BOY 565	◆ RUPAUL
38	33	35	4	SENTINEL-RESTRUCTURE REPRIS 40749/WARNER BROS	MIKE OLDFIELD
39	44	—	2	YOU GOT ME WORKIN' GREAT JONES 530 625/ISLAND	GLENN "SWEETIE G" TOBY
40	32	32	6	I LIFT MY CUP PULSE 8 12394/RADIKAL	◆ GLOWORM
41	46	—	2	LOVE SENSATION DOUBLE J 5507/SALSOUL	LOLEATTA HOLLOWAY
42	21	20	13	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
43	NEW ▶	1	1	NASTY GROOVE CRAP 030	COLD AUTOMATIC EYES
44	NEW ▶	1	1	TUBALE (EXTASY) ANGEL EYES 5411	WARNING
45	39	30	6	FUNKY GUITAR ZYX 6881	TC
46	36	38	4	CROSTALK SPV IMPORT	ELEKTRIC MUSIC
47	24	14	13	TOOK MY LOVE COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
48	NEW ▶	1	1	BOY POP SIRE 40806/WARNER BROS.	BOOK OF LOVE
49	47	40	5	T-E-C-H-N-O PANTERA 0494	BASIC ELEMENTS
50	41	31	12	JAMAICAN IN NEW YORK ELEKTRA 66339	◆ SHINEHEAD

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	2	12	3	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661 <small>1 week at No. 1</small>	◆ JANET JACKSON
2	3	4	8	MORE AND MORE (M) (T) (X) A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
3	1	1	6	WHO IS IT (M) (T) (X) EPIC 74406	◆ MICHAEL JACKSON
4	5	7	6	REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	◆ NEW ORDER
5	7	6	9	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	◆ THE SHAMEN
6	4	2	13	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	◆ ROBIN S.
7	8	9	6	GO AWAY (T) (X) EPIC 74843	◆ GLORIA ESTEFAN
8	6	3	11	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
9	9	10	6	JUMP THEY SAY (M) (T) (X) SAVAGE 50034	◆ DAVID BOWIE
10	12	14	7	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	◆ THE PHARCYDE
11	13	16	5	SWEET LULLABY (T) (X) EPIC 74919	◆ DEEP FOREST
12	16	20	6	EVERY LITTLE THING U DO (T) (X) UPTOWN 54613/MCA	◆ CHRISTOPHER WILLIAMS
13	14	13	11	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	◆ MASTERS AT WORK FEATURING INDIA
14	19	34	3	BUDDY X (T) (X) VIRGIN 12665	◆ NENEH CHERRY
15	17	25	4	WHAT'CHA GONNA DO? (T) (X) EPIC 74938	◆ SHABBA RANKS (FEATURING QUEEN LATIFAH)
16	10	8	13	I'M SO INTO YOU (M) (T) (X) RCA 62452	◆ SWV
17	25	32	3	THAT'S THE WAY LOVE IS (M) (T) (X) MCA 54619	◆ BOBBY BROWN
18	20	24	7	YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU/LONDON 857 065/PLG	◆ SYBIL
19	27	38	4	JUST A DREAM (M) (T) MCA 54595	◆ DONNA DELORY
20	23	23	8	LOVE ME THE RIGHT WAY (T) (X) LOGIC 62529/RCA	◆ RAPINATION & KYM MAZELLE
21	15	17	10	TOOK MY LOVE (T) (X) COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
22	26	27	4	KNOCKIN' DA BOOTS (M) (T) LUKE 461	◆ H-TOWN
23	18	18	11	DOWN WITH THE KING (T) (X) PROFILE 7391	◆ RUN-D.M.C.
24	24	35	4	CATCH ME (T) (X) SIRE 40819/WARNER BROS.	BETTY BOO
25	30	37	5	DEEPER (M) (T) DJ WEST/CHAOS 74737/COLUMBIA	◆ BOSS
26	28	30	5	CREWZ POP (M) (T) EASTWEST 96068/AG	◆ DA YOUNGSTA'S
27	11	5	9	ROLL WIT THA FLAVA (M) (T) (X) FLAVOR UNIT 74897/EPIC	◆ THE FLAVOR UNIT MC'S
★★★ POWER PICK★★★					
28	35	—	2	BAD BOYS (T) (X) BIG BEAT 96056/AG	◆ INNER CIRCLE
29	32	—	2	LET'S GO THROUGH THE MOTIONS (T) (X) UPTOWN 54636/MCA	◆ JODECI
30	33	—	2	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830/WARNER BROS.	◆ BIG DADDY KANE
31	31	28	15	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
★★★ HOT SHOT DEBUT★★★					
32	NEW ▶	1	1	WHO'S THE MAN? (M) (T) (X) TOMMY BOY 556	◆ HOUSE OF PAIN
33	22	11	13	IT'S MY LIFE (M) (T) (X) LOGIC 1-2492/ARISTA	◆ DR. ALBAN
34	NEW ▶	1	1	LOVE NO LIMIT (M) (T) (X) UPTOWN 54640/MCA	◆ MARY J. BLIGE
35	21	15	10	WRECKX SHOP (M) (T) (X) MCA 54532	◆ WRECKX-N-EFFECT
36	38	—	2	SENTINEL-RESTRUCTURE (T) (X) REPRIS 40749/WARNER BROS.	MIKE OLDFIELD
37	36	—	2	WHOOT, THERE IT IS (M) (T) WRAP 0150/CHIBAN	◆ 95 SOUTH
38	42	—	2	TRUTHFUL (M) (T) (X) UPTOWN 54614/MCA	◆ HEAVY D. & THE BOYZ
39	NEW ▶	1	1	SLAM (T) RAU/CHAOS 74882/COLUMBIA	◆ ONYX
40	34	26	16	CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S
41	NEW ▶	1	1	RELIGION (T) (X) EPIC 74923	FRONT 242
42	49	—	2	WHAT CAN YOU DO FOR ME (T) (X) LONDON 857 103/PLG	◆ UTAH SAINTS
43	37	29	8	NO LIMIT (M) (T) (X) RADIKAL 12389/CRITIQUE	◆ 2 UNLIMITED
44	NEW ▶	1	1	BABY BE MINE (M) (T) MCA 54634	◆ BLACKSTREET
45	39	43	3	TYPICAL REASONS (M) (T) (X) COLUMBIA 74865	◆ PRINCE MARKIE DEE & SOUL CONVENTION
46	44	—	2	THE CRYING GAME (X) SBK 19785/ERG	◆ BOY GEORGE
47	48	—	2	GIVE HIM A LOVE HE CAN FEEL (T) PENDULUM 66326/ELEKTRA	◆ TENE WILLIAMS
48	RE-ENTRY	9	9	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUICE
49	NEW ▶	1	1	WHOOPI! (THERE IT IS) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
50	29	19	8	WAKE UP EVERYBODY (T) (X) REPRIS 40759/WARNER BROS	◆ NICK SCOTTI

○ 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.

**YOU'VE TRIED THE OTHERS!!!
NOW TRY THE BEST!!!**

BILLBOARD COVERS IT ALL WEEKLY!!!

REACHING OVER 200,000 POTENTIAL CUSTOMERS EVERY WEEK CAN BE THE POSITIVE STEP FOR YOU AND YOUR BUSINESS

PLAIN AND SIMPLE — IT'S TIME TO GO WITH A WINNER

BILLBOARD CLASSIFIED
CALL TOLL FREE TODAY!!! 800-223-7524 (OUT OF STATE)
FOR RATE INFORMATION 212-536-5174 (N.Y.S.)

PENNY FORD GETS BACK TO THE BASICS

(Continued from page 27)

bel branches in Atlanta, New York, Chicago, Dallas, San Francisco, Washington, D.C., and Los Angeles. The singer also has performed as part of Sony Music's National Assn. of Recording Merchandisers' presentation in February and will appear Tuesday (1) on "The Arsenio Hall Show." And she is taking part in a 10-city promo tour that includes a stop in Washington, D.C., during the Black Radio Exclusive convention, which started May 26.

Carson says Columbia has sev-

eral special events planned for the summer, including a July 3 Summerstage gig in New York's Central Park and an appearance on BET's new one-hour performance show, "Listening Party."

Other marketing tools include a six-minute electronic press kit and a "Daydreaming" videoclip directed by Ernie Fritz. "We're letting everybody find out about Penny's vocal abilities, great personality, and stage presence," says Carson.

ARTIST DEVELOPMENTS

(Continued from page 32)

support from the rap community, it experienced little chart action. "Hot Potato" looks likely to fare better. "It's been doing great at the rap level," says Allen, adding, "Our plan now is to get the group dates wherever the song's getting response. As L.A. starts to pump up... as New York starts to figure it out."

Street-level campaigns also have involved rap radio promotions, stickers, a Source magazine VIP mailing of the album cassette, the manufacturing of a Freestyle Fellowship quilted vest, and publicity thrusts aimed at local and national fanzines.

H.N.

Anderson Blows Back Into Spotlight BNA 'Seminole Wind' Set Fuels Return

BY PETER CRONIN

NASHVILLE—This year's Academy of Country Music Awards telecast was one hell of a night for John Anderson. After a raucous performance of "Money In The Bank," the first single from his upcoming BNA album, "Solid Ground" (due June 22), the singer stood centerstage and basked in heartfelt applause as the country music industry welcomed him back with a standing ovation.

It was the caper to a banner year for the Florida-born singer. After a sluggish start, his "Seminole Wind" album, released in January, yielded four top-five country hits (two of those, "Straight Tequila Night" and the Anderson-penned title track, went to No. 1), and currently is approaching double-platinum. Because he had become a virtual nonentity in terms of record sales and radio play prior to "Seminole Wind," Anderson's revived career certainly qualifies as a comeback. But the country music veteran had never stopped touring, and was working harder than ever "just to keep the bus and the band together," as he watched himself "moving further and further from the business."

A consistent country hit maker during the '80s, Anderson scored 11 top 10 hits during that decade, including the megasmash "Swingin'." His George Jones-meets-Lefty Frizzell vocals and hardcore country arrangements helped pave the way at radio for Randy Travis and the endless wave of "neo-traditional" singers that came in his wake. But as that youthful, back-to-basics movement took hold of country radio, Anderson, to his dismay, was busy getting lost in a tangle of record company politics.

The singer spent the first decade of his career at Warner Bros., but, sensing a lack of commitment from the company following the departure of then Warner VP/GM Jimmy Bowen, Anderson chose to follow his former associate over to MCA, where Bowen had been named president.

From MCA, Anderson followed Bowen to the short-lived Universal

label, and finally to Capitol, his singles charting lower and lower with each move, as radio sensed the waning commitment from these labels to his career.

"It's real hard to have a hit with everything in place and everybody working together," Anderson says. "It's virtually impossible when everybody's fighting each other."

Putting his career back together then, was a question of getting the right team around him, a process that began with Anderson's signing of a co-publishing deal with Almo/Irving in 1990. The publishing company's VP, David Conrad, had "always believed in John's voice and his character," and went out of his way to help the singer find the right songs, and get some demos recorded. But perhaps the biggest boost came from the world of rock'n'roll, where Anderson has always enjoyed a credibility rare among country artists. Conrad took Dire Straits' Mark Knopfler, another Almo/Irving writer, to an Anderson gig where the British guitarist was knocked out by what he heard. Soon thereafter, Anderson was signed by RCA president Joe Galante to the company's fledgling BNA label, a process that, according to Conrad, "was clearly helped by Knopfler's involvement." The guitarist went on to write and play on "When It Comes To You" for "Seminole Wind," the song eventually going to No. 2 on the country charts.

The first task faced by BNA's promotion department was fighting the perception at radio that its "new" artist was "over the hill," the irony of which is not lost on the 39-year-old Anderson. "When I first came to Nashville, if you were in your 20s, even your late 20s, and trying to pursue a country music career, you were a young, young man," he says. Anderson overcame that barrier (he had his first top 10 record at age 26) with a seasoned, resonant voice that belied his age and confused fans, who arrived at shows "expecting to see a man near 50."

Re-entering the country music business of the '90s, Anderson found the demographics turned upside down. Dues paying was out, the young hats were in. BNA fine-tuned Anderson's image, giving him what label manager Ric Pepin calls "a new

look," but what brought Anderson's music into the '90s was the production of James Stroud, who was brought back for "Solid Ground." "He really shines, and he saw to it that we did the right songs," Anderson says.

Although he may not have written them all, the songs on "Solid Ground" are reflective of Anderson's own life, from the sobering music-biz realities of "Nashville Tears" to the home-grown philosophy of the title song. And just because he's got a little money in the bank, don't expect John Anderson to slow down. "We can either sit around and gloat about the songs we've written, or we can write some new ones," he says. "It's about time we started thinking about the new ones."



ANDERSON

Wynette Concert To Brighten Nashville's Summer Lights Fest

NASHVILLE—Tammy Wynette will celebrate her 25 years as a country star with a Saturday (5) performance at the Summer Lights In Music City downtown street festival here. Wynette's show is set for 10 p.m. on the Marlboro Music Stage. The music and arts festival begins Thursday (3) and continues through June 6.

Although Summer Lights features many types of music, country music will have a particularly strong showing.

In addition to Wynette, country acts performing are Lynn Anderson, Deborah Allen, Joy White, Junior Brown, Marty Stuart, and Exile, all Thursday (3); Cimarron, Lisa Stewart, the Remingtons, Martina McBride, and Matthews, Wright &

King, Friday (4).

Also, Karen Staley, Great Plains, Cleve Francis, Darryl & Don Ellis, Zaca Creek, Shelby Lynne & Swing on Saturday (5); and Sons Of The San Joaquin, Waddie Mitchell, Riders In The Sky, Ronna Reeves, the Dixie Chicks, Doug Supernaw, the Austin Lounge Lizards, Holly Dunn, and Asleep At The Wheel, June 6.

Folk and bluegrass acts in the festival lineup include Alison Krauss, Danger In The Air, and the Nashville Jug Band, Friday (4); the Rankin Family, John Gorka, Buddy Mondlock, Dave Mallett, the Cluster Pluckers, and the Nashville Jug Band, Saturday (5).

There will also be a country line dance contest and demonstration on Saturday night.

Americana Net Offers Nostalgic View Branson Operation Puts Acts In Natural Habitat

BRANSON BEDROCK: Ultimately, it will be marketing rather than music that determines the fate of the new Americana Television Network. But from the samples we've seen so far, the music it offers is varied and vibrant and of particular appeal to those whose fondness for country music extends farther back than the late '80s. Headquartered in Branson, Mo., Americana's programming is being carried for the time being as a part of the Nostalgia Network. And that is a fitting place for it. Without apology, the network celebrates a rural life that has all but disappeared—if not from the landscape then at least from our awareness. It focuses on the America of broad fields, clear streams, thick forests, high mountains, and small, safe, neighborly towns. Americana is meant to refresh, not perplex.

The guiding spirit behind Americana is Stan Hitchcock, who pioneered Country Music Television throughout the '80s and who made it a formidable vehicle for launching new acts via videos. A performer himself, Hitchcock has an evident affection for back-

porch picking and the leisurely, good-natured conversation built into such sessions. Instead of relying on music videos, Americana seems to seek out musicians in their natural habitats: on stage, in clubs and churches, and, of course, on back porches. Early segments broadcast on the network included bluegrass performances by Ronnie Reno (Hitchcock's picking partner from the old CMT days) and Eddie Adcock; folk music by the inimitable John Hartford; country church songs by Barbara Fairchild; and some dazzling flat-picking by Bepe Gambetta. (The Americana playlist is included in Billboard's weekly Clip List feature.) Hitchcock has renewed and expanded the "Heart To Heart" segments he introduced on CMT. In new ones, he picks and talks with the likes of Michael Martin Murphey and John Davidson.

It's hard to say if Americana will soon or ever have the starmaking power that CMT did and does. But we think we've spotted a star in Tasha Harris, a young bluegrass vocalist working out of the Renfro Valley complex in Kentucky. She has the sound, the looks, the poise, and the charisma to merit major label attention.

MAKING THE ROUNDS: CBS-TV has signed a six-year agreement with the Country Music Assn. to carry its annual

awards show. It is the first time the CMA has agreed to such a network deal . . . BNA's **Lorrie Morgan** will have duets on her new Christmas album with **Andy Williams** ("Little Snow Girl") and **Johnny Mathis** ("Blue Snowfall"). The album will be out in August . . . Lead guitarist **Russ Pahl** and drummer **Michael Young** have quit the Columbia Records group **Great Plains**. Their replacements have yet to be announced . . . A family tradition? The music video for **Hank Williams Jr.**'s "Diamond Mine" features an appearance by actress **Faith Ford** from the "Murphy Brown" television series. Ford is the sister of Nashville radio producer **Devon O'Day**. O'Day jointly wrote "Diamond Mine" with mega-DJ



by Edward Morris

Gerry House, whose show she produces, and **M. Bornheim**. This is House's second success in writing about diamonds. "Little Rock" (which he co-wrote with **Bob DiPiero** and **Pat McManus**) was a 1986 No. 1 hit for **Reba McEntire**.

National Public Radio's "Thistle & Shamrock" series, hosted by **Fiona Ritchie**, celebrates its 10th anniversary in June. The

program spotlights Celtic and Celtic-influenced music . . . **Charlie Daniels** has re-signed to endorse the Dickies brand of work clothing. This is Daniels' second year as a spokesperson for the line . . . Nashville's **Tim Riley & Assocs.** has been named special programming consultant to the Interstate Radio Network of Chicago . . . The Fisher Creative Group, Westmont, Ill., has just published **Jeffrey P. Fisher's** "How To Make Big Money Scoring Soundtracks: Your Complete Guide To Writing And Selling Original Music." . . . Ford Trucks will use "Hit The Ground Running" in its advertising for a second year. The song is performed by **John Conlee** and written by **Bobby Fischer** and **Rick Giles** . . . Hallway Entertainment, of Nashville, will release a second home video on **George Jones**. It was taped at his recent sold-out concert at the Knoxville (Tenn.) Civic Center. Hallway's first Jones video was the biography, "George Jones, The Same Ole Me" . . . If you're looking for rare bluegrass and country CDs, check out the new DaSBro Enterprise catalog. The company is located in the Bronx, N.Y. . . . **Delbert McClinton** has a part in the movie "Kleptomaniac," due out this fall . . . **Chuck Whiting**, former publicist for Gaylord Entertainment, has launched Whiting Promotions, a PR company, in Nashville.

(Continued on page 40)

Sony Tree Aims To Branch Into Films, Commercials Via 4-CD Set

NASHVILLE—Sony Tree aims to catch the ears of movie and commercial producers with its stylish new package of top country hits. The four-CD collection—dubbed "The Music Box, Volume 1"—contains the hit editions of 120 songs, ranging from Ray Price's "Crazy Arms" of 1956 to Steve Wariner's 1992 version of "Tips Of My Fingers."

Included with the CDs is an annotated booklet that describes each song's

musical traits and gives its chart history.

The book is illustrated by colored woodcuts of many of the artists featured in the collection. The woodcuts were done by Hatch Show Prints, the long-time poster source for Grand Ole Opry stars.

Subsequent collections will be devoted to Sony's extensive noncountry catalog.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	WYNONNA CURB 10822*/MCA (10.98/15.98) 2 weeks at No. 1	TELL ME WHY	1
2	3	3	13	BROOKS & DUNN ▲ ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	2
3	4	2	53	BILLY RAY CYRUS ▲ 7 MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
4	5	4	36	GEORGE STRAIT ▲ 2 MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
5	2	1	23	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	1
6	7	6	28	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	6
7	6	7	11	TRACY LAWRENCE ● ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	5
8	9	8	35	GARTH BROOKS ▲ 5 LIBERTY 98743* (10.98/16.98)	THE CHASE	1
9	8	5	9	DWIGHT YOAKAM ● REPRISE 45241*/WARNER BROS. (10.98/15.98)	THIS TIME	4
10	10	9	47	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
11	12	12	93	BROOKS & DUNN ▲ 2 ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
12	11	10	13	DOLLY PARTON ● COLUMBIA 53199*/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
13	13	15	38	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
14	16	19	33	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
15	17	23	5	TANYA TUCKER LIBERTY 81367* (10.98/15.98)	GREATEST HITS 1990-1992	15
16	18	18	40	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
17	14	14	141	GARTH BROOKS ▲ 10 LIBERTY 93866* (9.98/13.98)	NO FENCES	1
18	23	21	9	WILLIE NELSON COLUMBIA 52752*/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
19	20	20	33	LORRIE MORGAN ● BNA 66047* (9.98/13.98)	WATCH ME	17
20	21	13	5	PATTY LOVELESS EPIC 53236*/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
21	15	11	63	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
22	19	16	60	WYNONNA ▲ 2 CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
23	24	26	56	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21
24	25	29	41	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
25	22	17	11	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	11
26	34	36	33	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
27	26	25	89	GARTH BROOKS ▲ 9 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
28	28	28	5	TOBY KEITH MERCURY 514421* (9.98 EQ/15.98)	TOBY KEITH	28
29	27	22	5	JOE DIFFIE EPIC 53002*/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
30	31	34	34	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	23
31	29	27	212	GARTH BROOKS ▲ 4 LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
32	30	24	4	TRACY BYRD MCA 10649* (9.98/15.98)	TRACY BYRD	24
33	32	31	4	K.T. OSLIN RCA 66138* (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
34	33	30	67	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
35	35	32	32	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	26
36	36	33	8	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	24
37	39	38	17	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
38	41	47	30	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
39	37	35	41	DOUG STONE EPIC 52436*/SONY (9.98 EQ/15.98)	FROM THE HEART	19

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	38	39	110	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
41	40	42	106	ALAN JACKSON ▲ 2 ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
42	60	—	2	LITTLE TEXAS WARNER BROS. 45276* (9.98/15.98)	BIG TIME	42
43	43	40	39	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23
44	49	51	5	RICKY LYNN GREGG LIBERTY 80135* (9.98/14.98)	RICKY LYNN GREGG	37
45	48	52	39	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
46	46	46	33	SUZU BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
47	42	71	38	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
48	45	37	38	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
49	50	43	45	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
50	47	44	86	REBA MCENTIRE ▲ 2 MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
51	52	54	43	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
52	55	48	40	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
53	54	60	3	MCBRIDE & THE RIDE MCA 10787* (9.98/15.98)	HURRY SUNDOWN	53
54	51	45	36	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
55	53	49	41	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
56	61	56	104	TRAVIS TRITT ▲ 2 WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
57	62	55	46	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
58	70	66	78	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
59	57	58	115	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
60	65	59	13	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	22
61	59	61	164	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
62	44	41	33	KATHY MATTEA MERCURY 512567* (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
63	56	53	36	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
64	64	65	56	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
65	58	50	60	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
66	75	—	28	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
67	67	57	133	DWIGHT YOAKAM ▲ REPR SE 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
68	RE-ENTRY	10		HANK WILLIAMS, JR. CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	25
69	63	62	99	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
70	66	68	80	SUZU BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
71	73	64	34	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
72	74	74	87	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
73	69	67	135	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
74	RE-ENTRY	101		DIAMOND RIO ▲ ARISTA 8673 (9.98/13.98)	DIAMOND RIO	13
75	RE-ENTRY	19		MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	38

○ 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 JUNE 5, 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) 102 weeks at No. 1	GREATEST HITS	107
2	2	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	105
3	4	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	92
4	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	107
5	—	PERKINS, LEWIS, ORBISON, & CASH AMERICA/SMASH 830002*/POLYGRAM (6.98/13.98)	CLASS OF '55	1
6	7	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	107
7	5	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	90
8	9	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	47
9	10	GEORGE STRAIT ▲ 2 MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	105
10	8	VINCE GILL ● RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	106
11	6	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	64
12	11	ALABAMA ▲ 3 RCA 7170 (9.98/13.98)	GREATEST HITS	106
13	12	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	52

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	HANK WILLIAMS, JR. ▲ 2 CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	94
15	18	ALABAMA ▲ 3 RCA 4939 (7.98/11.98)	ROLL ON	96
16	13	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	95
17	16	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	15
18	15	MARY-CHAPIN CARPENTER COLUMBIA 44228*/SONY (7.98 EQ/11.98)	STATE OF THE HEART	9
19	17	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	84
20	—	WILLIE NELSON ▲ 2 COLUMBIA 237542*/SONY (9.98 EQ/13.98)	GREATEST HITS	10
21	22	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	23
22	24	DOLLY PARTON RCA 6338* (3.98/9.98)	COLLECTOR'S SERIES	12
23	21	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	81
24	23	THE BELLAMY BROTHERS CURB 2146*/MCA (4.98/11.98)	GREATEST HITS VOL. III	12
25	19	ANNE MURRAY ▲ 4 LIBERTY 46058* (7.98/12.98)	GREATEST HITS	105

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

John Anderson

Solid Ground

Produced by James Stroud

The follow up
album to his
highly acclaimed
platinum plus

"Seminole Wind"

will be in stores

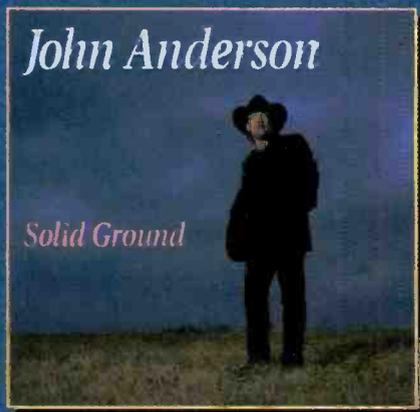
June 22nd!

The first single

"Money In The Bank"

is a smash hit...already in

HEAVY ROTATION at radio!



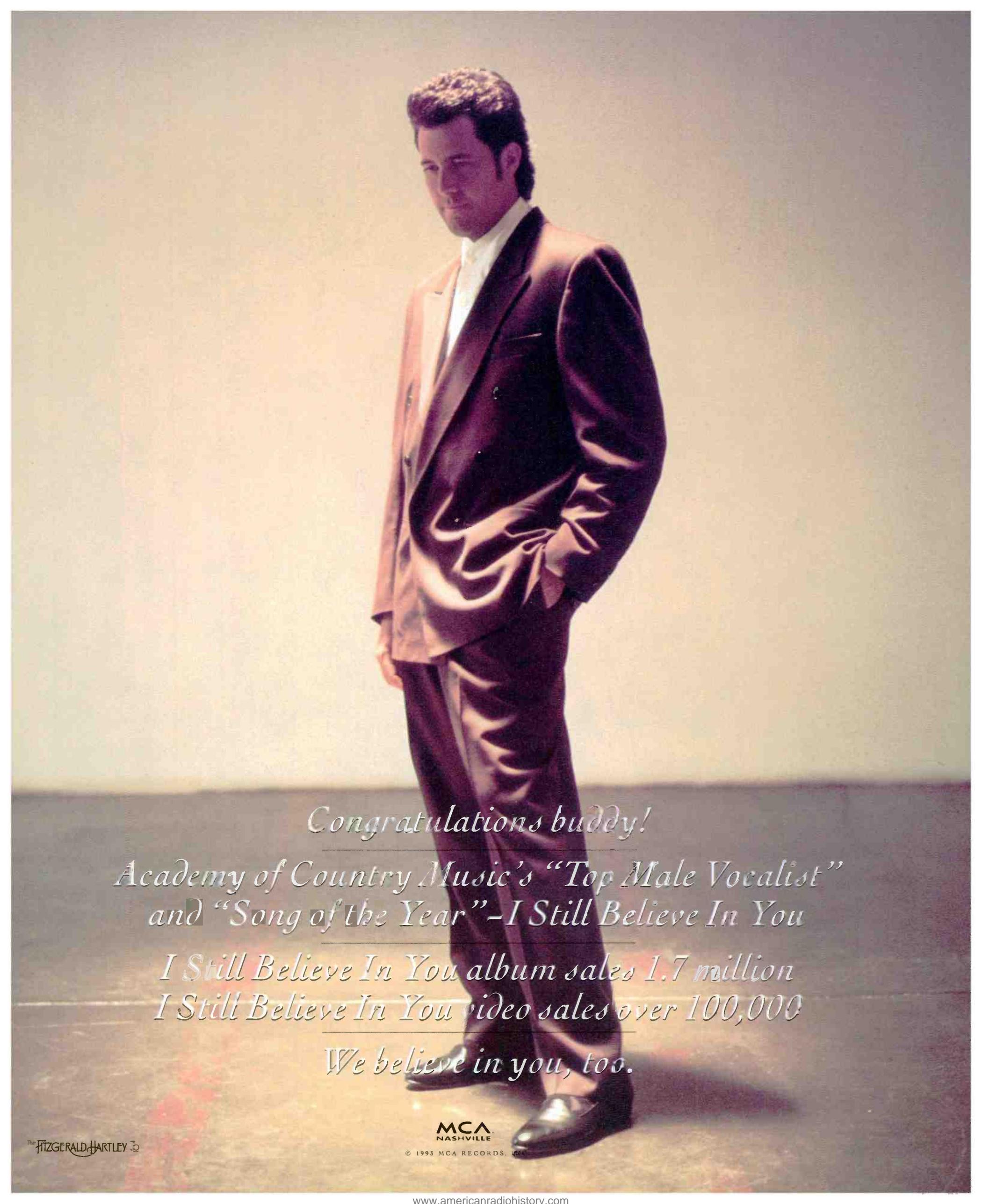
Selection #66232



©1993 BMG Music

Management & Booking: Bobby Roberts Entertainment Phone: (615) 859-8899 Fax: (615) 859-2200



A man in a dark suit stands on a beach at sunset. The background is a soft, warm glow from the setting sun over the ocean. The man is looking down and to his left, with a thoughtful expression. His hands are in his pockets.

Congratulations buddy!

*Academy of Country Music's "Top Male Vocalist"
and "Song of the Year" - I Still Believe In You*

*I Still Believe In You album sales 1.7 million
I Still Believe In You video sales over 100,000*

We believe in you, too.

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
1	4	8	14	★★★ No. 1 ★★★ SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) MERCURY 864 342
2	2	2	13	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (C) (V) WARNER BROS. 18590
3	3	5	10	TELL ME WHY T. BROWN (K. BONOFF)	WYONNNA (C) (V) CURB 54606/MCA
4	1	1	13	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
5	6	9	9	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLIO)	ALABAMA (V) RCA 62495
6	5	7	14	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART (V) RCA 62474
7	8	11	10	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS (V) EPIC 74906
8	10	12	11	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
9	11	13	12	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE (V) EPIC 74911
10	14	19	5	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
11	7	6	15	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
12	18	26	6	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
13	15	15	10	OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
14	16	16	9	NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (V) MCA 54540
15	9	3	14	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523
16	13	14	18	T-R-O-U-B-L-E G. BROWN (J. CHESNUTT)	◆ TRAVIS TRITT (V) WARNER BROS. 18588
17	19	23	11	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (V) MCA 54601
18	20	22	8	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
19	22	21	10	★★★ AIRPOWER ★★★ SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
20	27	36	4	★★★ AIRPOWER ★★★ A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	◆ CLINT BLACK WITH WYONNNA (C) (V) RCA 62503
21	21	25	9	AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
22	17	10	16	ALIBIS J. STROUD (R. BOUDREAU)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372
23	24	29	9	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. K. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
24	26	33	8	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
25	29	35	6	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (V) MCA 54642
26	12	4	16	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
27	23	24	11	HEARTACHE J. BOWEN, S. BOGGUSS (L. GEORGE, I. LUIZ)	◆ SUZY BOGGUSS (V) LIBERTY 56972
28	30	39	10	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
29	36	41	9	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
30	25	17	17	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
31	38	49	4	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BURCH)	◆ REBA MCENTIRE (V) MCA 54496
32	33	42	6	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
33	40	54	4	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
34	35	34	20	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2512
35	51	65	3	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630
36	37	31	16	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
37	42	43	13	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNEY)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
38	48	51	5	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
39	34	20	19	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	28	28	13	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
41	39	30	19	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE (V) MCA 54515
42	32	18	18	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
43	44	45	8	HEY BABY R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	◆ MARTY STUART (V) MCA 54607
44	31	32	12	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
45	43	40	18	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
46	60	70	4	CHATTAHOOCHIE K. STEGALL (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (C) ARISTA 1-2573
47	53	50	8	IF YOU'RE NOT GONNA LOVE ME R. VAN HOY, D. ALLEN (D. ALLEN, R. VAN HOY, M. COLLIE)	◆ DEBORAH ALLEN (V) GIANT 18530/WARNER BROS
48	47	46	18	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS (V) LIBERTY 56973
49	52	48	19	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
50	57	64	3	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
51	45	27	17	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
52	54	52	8	SOME GAVE ALL J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 865 096
53	50	37	14	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
54	56	56	4	LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE)	LARI WHITE (V) RCA 62511
55	62	75	3	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	◆ DOUG SUPERNAW (V) BNA 87356
56	55	53	20	MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
57	72	—	2	WHAT MIGHT HAVE BEEN J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18516
58	71	—	2	EVERY LITTLE THING H. EPSTEIN (C. CARTER, A. ANDERSON)	◆ CARLENE CARTER (C) (V) GIANT 18527/WARNER BROS.
59	58	59	6	MORE WHERE THAT CAME FROM S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON (C) (V) COLUMBIA 74954
60	68	—	2	SEEDS B. MAHER (P. ALGER, R. MURPHY)	KATHY MATTEA (V) MERCURY 862 064
61	61	60	17	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
62	69	68	3	HOT, COUNTRY, AND SINGLE G. FUNDIS (D. DILLON, J. NORTHROP)	◆ DEAN DILLON (C) (V) ATLANTIC 87356
63	59	55	11	WHAT MADE YOU SAY THAT H. SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
64	64	63	5	WALKIN' J. BOWEN, J. CRUTCHFIELD (W. ROBINSON, T. NICHOLS)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
65	66	61	20	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
66	67	58	17	SOMEONE TO GIVE MY LOVE TO T. BROWN (J. FOSTER, B. RICE)	◆ TRACY BYRD (C) (V) MCA 54497
67	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ SHAME SHAME SHAME D. COOK (M. COLLIE, J. LEAP)	◆ MARK COLLIE (V) MCA 54668
68	65	62	6	FOOL TO FALL J. CRUTCHFIELD (W. NEWTON, L. STEWART)	◆ PEARL RIVER LIBERTY ALBUM CUT
69	70	69	3	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS W. WALDMAN (R. VINCENT, S. HILL)	◆ RICK VINCENT (V) CURB 1045
70	NEW ▶	1	1	JANIE BAKER'S LOVE SLAVE D. COOK (D. LINDE)	◆ SHENANDOAH (V) RCA 62504
71	NEW ▶	1	1	A MIND OF HER OWN C. HOWARD (C. JONES, J. BERRY)	◆ JOHN BERRY LIBERTY ALBUM CUT
72	63	57	8	MAYBE YOU WERE THE ONE M. CLUTE, T. DUBOIS (H. MOORE, R. LANDIS)	◆ DUDE MOWREY (C) (V) ARISTA 1-2515
73	NEW ▶	1	1	CAN'T BREAK IT TO MY HEART J. STROUD (K. ROTH, T. LAWRENCE, E. CLARK, E. WEST)	TRACY LAWRENCE ATLANTIC ALBUM CUT
74	75	71	3	DIXIEFRIED THE KENTUCKY HEADHUNTERS (C. PERRINS, H. GRIFFIN)	◆ THE KENTUCKY HEADHUNTERS (V) MERCURY 862 150
75	74	74	3	IT MUST BE THE RAIN R. BENNETT (M. BROWN)	◆ MARTY BROWN (V) MCA 54612

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	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
2	1	1	3	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT MCA
3	—	—	1	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER LIBERTY
4	2	2	5	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN BNA
5	3	3	9	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
6	—	—	1	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	◆ BILLY RAY CYRUS MERCURY
7	6	9	16	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
8	4	4	35	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
9	5	5	7	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE EPIC
10	8	10	14	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL MCA
11	10	12	16	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT MCA
12	7	6	3	OL' COUNTRY M. WRIGHT (B. LAMOYN, HARDIN)	◆ MARK CHESNUTT MCA
13	11	7	3	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS ARISTA

14	17	11	7	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT WARNER BROS.
15	9	8	4	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER COLUMBIA
16	19	21	13	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON ARISTA
17	13	15	9	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS WARNER BROS.
18	18	19	23	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
19	14	18	21	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE MCA
20	12	17	17	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA RCA
21	16	13	4	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA RCA
22	20	16	8	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB
23	15	14	23	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYONNNA CURB
24	23	23	8	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL RCA
25	21	22	17	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM CURB

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

COUNTRY CORNER



by Lynn Shults

SCORING A NO. 1 WITH his debut release, "Should've Been A Cowboy" (4-1), is **Toby Keith**. The song was written by Keith and produced by **Harold Shedd** and **Nelson Larkin**. As with most artists, Keith is no overnight sensation. He worked the clubs of the Southwest for some 10 years before he came to Nashville and, after getting his tape into Shedd's hands, landed a deal with Mercury Records. After the signing, Shedd suggested Larkin check out Keith at an Oklahoma club date. Recalls Larkin, "I thought, 'Man, this guy is great.' He did 'Should've Been A Cowboy' that night and three or four other songs that made the album." Eight of the 10 songs on the album were written by Keith. As a result, says Larkin, the artist "had a very good direction as to how he heard the songs."

THE MOST ACTIVE TRACK on Hot Country Singles & Tracks is "Chattahoochie" (60-46), by **Alan Jackson**, followed by "It Sure is Monday" (51-35), by **Mark Chesnutt**; "We'll Burn That Bridge" (40-33), by **Brooks & Dunn**; "Blame It On Your Heart" (8-7), by **Patty Loveless**; "When You Leave That Way You Can Never Go Back" (36-29), by **Confederate Railroad**; "We Got The Love" (57-50), by **Restless Heart**; "What Might Have Been" (72-57), by **Little Texas**; "It's Your Call" (38-31), by **Reba McEntire**; and "Every Little Thing" (71-58), by **Carlene Carter**.

ALBUMS SHOWING the greatest percentage increase for the week are "Big Time" (60-42), by **Little Texas**; "Across The Borderline" (23-18), by **Willie Nelson**; "Greatest Hits 1990-1992" (17-15), by **Tanya Tucker**; "A Lot About Livin' (And A Little 'Bout Love)" (16-14), by **Alan Jackson**; and "The Chase" (9-8), by **Garth Brooks**.

FOR PERHAPS THE FIRST TIME ever, a single format has claimed the top three positions in a market, according to the latest "trend" from Arbitron. Three country stations have pulled off this feat in Houston, where **KILT**, **KIKK**, and **KKBQ** are ranked one, two, and three. What makes this story most interesting is Houston's ethnic mix. Recent studies have shown first- and second-generation Hispanics are increasingly likely to embrace American culture. This certainly seems to be true in Houston.

Country ARTISTS & MUSIC

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 69 AIN'T BEEN A TRAIN THROUGH HERE IN YEARS (Rio Zen, BMI/Longitude, BMI/Mike Curb, BMI/Bug, BMI/Me And My House, BMI)
 - 2 AIN'T THAT LONELY YET (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL
 - 22 ALIBIS (Sony Tree, BMI/Thanxamillion, BMI) HL
 - 6 ALRIGHT ALREADY (Collins Court, ASCAP/J.B. Rudd, BMI) CPP
 - 20 A BAD GOOBYE (Blackened, BMI)
 - 7 BLAME IT ON YOUR HEART (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
 - 41 BORN TO LOVE YOU (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL
 - 73 CAN'T BREAK IT TO MY HEART (Loggy Bayou, ASCAP/Mike Dunn, ASCAP/JMV, ASCAP)
 - 46 CHATTAHOOCHEE (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL
 - 32 CLEOPATRA, QUEEN OF DENIAL (Sony Tree, BMI/Little Big Town, BMI/American Made, BMI/Duck House, BMI) HL
 - 74 DIXIEFRIED (Cedarwood, BMI/Hi-lo, BMI)
 - 58 EVERY LITTLE THING (Sony Cross Keys, ASCAP/Tortured Artist, ASCAP/Bash, ASCAP/This Big, ASCAP)
 - 68 FOOL TO FALL (Warner-Tamerlane, BMI/Writers House, BMI/Larry Stewart, BMI)
 - 24 THE HARD WAY (EMI April, ASCAP/Getarealjob, ASCAP) HL
 - 45 HARD WORKIN' MAN (Sony Tree, BMI) HL
 - 38 HAUNTED HEART (Acuff-Rose, BMI/Sony Cross Keys, ASCAP) CPP/HL
 - 27 HEARTACHE (Naked Snake, ASCAP)
 - 26 HEARTS ARE GONNA ROLL (Foreshadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
 - 36 THE HEART WON'T LIE (Moonwindow, ASCAP/Danna Weiss, BMI)
 - 43 HEY BABY (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/PPP
 - 51 HIGH ROLLIN' (Nocturnal Eclipse, BMI/Union County, BMI/Brahms Songs & Careers-BMG, BMI) HL
 - 5 HOMETOWN HONEYMOON (Warner-Electra-Asylum, BMI/Mopage, BMI/After Berger, ASCAP/Patrick Janus, ASCAP/WB, ASCAP) WBM
 - 9 HONKY TONK ATTITUDE (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL
 - 62 HOT, COUNTRY, AND SINGLE (Acuff-Rose, BMI/Milene, ASCAP)
 - 49 I'D RATHER MISS YOU (Square West, ASCAP/Howlin' Hiss, ASCAP) CPP
 - 37 IF I HAD A CHEATIN' HEART (Polygram Int'l, ASCAP/Songs Of PolyGram, BMI) HL
 - 47 IF YOU'RE NOT GONNA LOVE ME (Posey, BMI/Royzboy, BMI/BMG, ASCAP/Judy Judy, ASCAP) HL
 - 28 I GUESS YOU HAD TO BE THERE (Ten Ten, ASCAP)
 - 4 I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI) CPP
 - 75 IT MUST BE THE RAIN (Maceo Misfits, BMI/Music Corp. Of America, BMI)
 - 35 IT SURE IS MONDAY (EMI Blackwood, BMI/Linde Manor, BMI)
 - 31 IT'S YOUR CALL (Starstruck Writers Group, ASCAP/Burch Brothers, BMI)
 - 23 I WANNA TAKE CARE OF YOU (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP) HL
 - 70 JANIE BAKER'S LOVE SLAVE (EMI Blackwood, BMI/Linde Manor, BMI)
 - 40 JUST AS I AM (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
 - 54 LEAD ME NOT (Straight Lace, ASCAP/Sis 'N Bro, ASCAP/LaSongs, Ascip/Swell Kid, ASCAP) WBM
 - 48 LEARNING TO LIVE AGAIN (EMI Blackwood, BMI/Beartooth, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM/PPP
 - 44 A LITTLE BIT OF HER LOVE (EMI April, ASCAP/JKids, ASCAP/Zomba, ASCAP) WBM/PPP
 - 17 LOVE ON THE LOOSE, HEART ON THE RUN (Songs Of PolyGram, BMI/Milhouse, BMI) HL
 - 11 MADE FOR LOVIN' YOU (Sony Tree, BMI) HL
 - 72 MAYBE YOU WERE THE ONE (Lee Greenwood, BMI/Big Muddy, BMI/Spatz, BMI)
 - 56 MENDING FENCES (WB, ASCAP) WBM
 - 71 A MIND OF HER OWN (Great Cumberland, BMI/Diamond Struck, BMI/Kicking Bird, BMI)
 - 12 MONEY IN THE BANK (Alabama Band, ASCAP/Wildcountry, ASCAP/Little Big Town, BMI/American Made, BMI/MCA, ASCAP) HL
 - 59 MORE WHERE THAT CAME FROM (Velvet Apple, BMI) CPP
 - 39 MY BLUE ANGEL (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/PPP
 - 34 NOBODY WINS (Polygram, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL
 - 14 NO FUTURE IN THE PAST (Benefit, BMI/Famous, BMI/Too Strong, BMI) CPP/WBM
 - 13 OH ME, OH MY, SWEET BABY (Sony Tree, BMI/Terrace, ASCAP) WBM/HL
 - 21 AN OLD PAIR OF SHOES (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI) WBM
 - 55 RENO (Supernaw, ASCAP)
 - 61 ROMEO (Velvet Apple, BMI) CPP
 - 60 SEEDS (Bait And Beer, ASCAP/Forerunner, ASCAP/Howlin' Hiss, ASCAP/Murfeezongas, ASCAP)
 - 67 SHAME SHAME SHAME SHAME (BMG, ASCAP/Judy Judy, ASCAP/Harlan Howard, BMI/Sony Tree, BMI)
 - 30 SHE DON'T KNOW SHE'S BEAUTIFUL (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL
 - 1 SHOULD'VE BEEN A COWBOY (Songs Of PolyGram, BMI/Tokeco, BMI) HL
 - 19 SOMEBODY ELSE'S MOON (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI) HL/PPP
 - 52 SOME GAVE ALL (Songs Of PolyGram, BMI/Sly Dog, BMI/Polygram Int'l, ASCAP/Music Express, ASCAP) HL
 - 66 SOMEONE TO GIVE MY LOVE TO (Polygram Int'l, ASCAP) HL
 - 65 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
 - 18 TELL ME ABOUT IT (Warner-Tamerlane, BMI/Top Down, BMI/Music Corp. Of America, BMI/Frankly Scarlett, BMI) WBM/HL
 - 3 TELL ME WHY (Seagrape, BMI)
 - 15 TENDER MOMENT (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL
 - 10 THAT SUMMER (Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP
 - 42 TONIGHT I CLIMBED THE WALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
 - 8 TROUBLE ON THE LINE (Zoo II, ASCAP/Club Zoo, BMI)
 - 16 T-R-O-U-B-L-E (Sony Tree, BMI) HL
 - 64 WALKIN' (Maypop, BMI/Wildcountry, BMI/Hannah's Eyes, BMI/Bro 'N Sis, BMI) WBM
 - 50 WE GOT THE LOVE (WB, ASCAP/Rancho Bogardo, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI/Patenrick, BMI)
 - 33 WE'LL BURN THAT BRIDGE (Sony Tree, BMI) HL
 - 63 WHAT MADE YOU SAY THAT (Milhouse, BMI/Songs Of PolyGram, BMI) HL
 - 57 WHAT MIGHT HAVE BEEN (Square West, ASCAP/Howlin' Hiss, ASCAP)
 - 25 WHEN DID YOU STOP LOVING ME (Acuff-Rose, BMI) CPP
 - 29 WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK (Music City, ASCAP/EMI April, ASCAP) HL
 - 53 YOU SAY YOU WILL (BMG, ASCAP/EMI April, ASCAP/Ideas Of March, ASCAP) HL

ADVERTISEMENT

THE INDEPENDENT

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

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

- 1 PARTY OF ONE
Bo Harrison (DCOR KNOB)
- 2 I WISH I HAD NEVER LAID LIES
Tim Tesch (DOOR KNOB)
- 3 STANDING ON THE EDGE
Clifton Gregory (SOR)
- 4 WALK OUTSIDE THE LINES
Marshall Tucker Band (CABIN FEVER)
- 5 YOU PUT OUT AN OLD FLAME
Debra Bures (SOUNDWAVES)
- 6 NOT THROUGH BREAKIN' MY HEART
Cinnamon (ALPINE)
- 7 1-900-2 LONELY
David Grey (BFE/BMG)
- 8 IN OTHER WORDS
Gene Watson (BROADLAND)
- 9 PACK YOUR LIES & GO
Celinda Pink (SOR)
- 10 NO BOTTOM TO THIS HOLE
The Gibsons (SOA)

Compiled By
"The Holiday Music Group"

"Coming On Strong"

- "I'm Not Over You"
(Bobby Hood)
- "The Water Lily"
(Stanley, Hall, Marshall)
- "Plastic Or Paper"
(Tom Cunningham)
- "Wish I Was A Cowboy"
(Charlie Barrett)

This Survey Of
Independently
Distributed Country
Records Has Been
Compiled By
The Holiday
Music Group
Based On
Reports From
Country Music
Radio Stations
And Certain
Trade Papers
Across the U.S.A.

Some Of Our Sources This Month

WELA, WJJC, KHOL, KVOO,
WVMR, KBTO, TABC, WNRG,
WHTL, KULP, WHEE, WBRY,
KWRE, KMAD,
"KICKIN' UP A STORM" (Record Pool)

This Is A Paid Advertisement
To Provide A True Account
Of Independent Country Records.

To Send Records For Review Or
For a Copy Of The Reports
Used To Compile This Report
Contact: The Holiday Music Group
2514 Build America Dr.
Hampton, Va. 23666

TNN MUSIC CITY NEWS COUNTRY AWARDS



Co-hosts
Ricky Van Shelton (l), George Jones, and Suzy Bogguss



LIVE! MONDAY, 8 PM ET



THE NASHVILLE NETWORK

© 1993 Group W Satellite Communications. THE NASHVILLE NETWORK, TNN and the TNN logo are registered service marks of Opryland USA Inc.

NASHVILLE SCENE

(Continued from page 35)

MARK YOUR CALENDAR: The annual Sunday Morning Country show will be held beginning at 10 a.m. June 13 at the Grand Ole Opry House. Performing will be Jessi Colter, Steve Gatlin, Connie Smith, Billy Walker, Jack Greene, Sandy Posey, Margo Smith, and the Whites. Sponsored by Music City Christian Fellowship, the show is free.

SIGNINGS: Emmylou Harris to Asylum Records... Kentucky Headhunters to William Morris for booking.

Hot Picks!

KMAD AM/FM (SKY CORBIN)
"OKLAHOMA'S HOME TO ME"
(GEORGE ARLISS HIGHFILL)

WNRG (MARIE FAIR)
"BORN AGAIN COUNTRY"
(JOEY WELZ)

Records On The Fringe

"I FOUND LOVE"
(WYNDY RENE)
"LOVES A TRIP"
(JACKSON/HOWARD)
"OZ"
(DOC HOLIDAY)
DIAL 1-800-FOOL
(JACK HOLLINGSWORTH)
"CAJUN BAB"
(D. KERSHAW & H. WILLIAMS JR.)

Station's Dropped From Panel
WHAK, WIXX

ADVERTISEMENT

CALENDAR

JUNE

June 2, **Songwriters Hall of Fame 24th Annual Dinner and Induction Ceremonies**, Sheraton New York Hotel and Towers, New York. 212-206-0621.

June 3-6, **Summer Consumer Electronics Show**, McCormick Place, Chicago. 202-457-8700.

June 5, "Producing for a Living: Recording Techniques, Tips & Strategies"/"Marketing Your Music," two half-day seminars, Roosevelt Hotel, New York. 212-688-3504.

June 5-7, **European Dance Music Convention**, Marcanti Plaza, Amsterdam. 011-31-35-218748.

June 8-10, **ShowTech '93**, stage engineering and entertainment technology forum, Berlin Exhibition Grounds, Berlin. 011-49-30-30380.

June 9, **ASCAP R&B Music Celebration**, Industria, New York. Audra Washington, 212-621-6242.

June 10, **Tenth Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Lone Star Roadhouse, New York. Bob Leone, 212-319-1444.

June 10, **National Kidney Foundation of New York/New Jersey Annual Awards Banquet**, honoring EMI Records Group North America executive VP/GM Terri Santisi as "Woman of the Year,"

New York Hilton, New York. 212-629-9770.

June 10, **1993 Annual Copyright Law Update: Technology and Copyright**, presented by the law offices of King & Ballou, J.W. Marriott, Los Angeles. 619-236-9401.

June 10-12, **Music Industry Dedicated Assn. of Independent Retailers Second Annual Survival Conference for the Independent Urban Retailer**, Hyatt Regency, Chicago. 312-493-8818.

June 12, "How To Start and Run Your Own Record Label," seminar, Roosevelt Hotel, New York. 212-688-3504.

June 13-16, **Broadcast Promotion and Marketing Executives Seminar**, Walt Disney World Dolphin and Swan, Orlando, Fla. Greg Balko, 213-465-3777.



Adding A Flavor. Rap artist Queen Latifah, CEO of Flavor Unit Records, announces that Flavor Unit has signed a worldwide co-publishing agreement with Famous Music, covering publishing for all the artists on the roster. The first release under the agreement is the compilation album "Roll Wit The Flava." Flavor Unit Records is distributed by Epic. Shown, from left, are Flavor Unit COO Sha-Kim; Famous Music chairman/CEO Irwin Z. Robinson; and Queen Latifah.

10TH ASCAP POP AWARDS WINNERS ANNOUNCED

(Continued from page 14)

charach and Hal David were honored with the ASCAP Founders Award. Dionne Warwick gave a surprise performance of some of Bacharach and David's songs, including "Walk On By," "Alfie," and "I Say A Little Prayer."

Other songs written by Bacharach and David include "Raindrops Keep Fallin' On My Head," "(They Long To Be) Close To You," "Don't Make Me Over," and "What's New Pussycat?"

Other multiple songwriter winners included Walter Afanasieff, Tony Banks (PRS), Phil Collins (PRS), Michael Rutherford (PRS), David Cole and Robert Clivilles, Amy Grant, Peter Lord, Richard Marx, Freddie Perren, Bernie Taupin and Elton John (PRS), Narada Michael Walden, and Berry Gordy.

Other multiple publisher winners included Age To Age Music Inc., Cole/Clivilles Music, RED Instructional Music, Robi-Rob Music, Gratitude Sky Music, Hit and Run Music Publishing Inc., Jobete Music Co. Inc., MCA Inc., Polygram International Publishing Inc., Realsongs, Sony Tunes Inc., Wally World Music, Warner/Chappell Music Inc., and Zomba Enterprises Inc.

A complete list of most-performed songs follows. An asterisk indicates a non-ASCAP writer and a double asterisk signifies a top five most-performed song.

"Baby Baby," Amy Grant and Keith Thomas, Age To Age Music Inc., BMG Songs Inc. and Yellow Elephant Music Inc.; "Beauty And The Beast**," Howard Ashman and Alan Menken*, Walt Disney Music Co.; "Black Or White**," Bill Bottrell and Michael Jackson*, Ignorant Music; "Blowing Kisses In The Wind," Peter Lord, EMI Music Publishing and Leosun Music.

Also, "Broken Arrow," Robbie Robertson, Medicine Hat Music; "Can't Let Go," Walter Afanasieff and Mariah Carey*, Wally World Music and Warner/Chappell Music Inc.; "Diamonds And Pearls," Prince, Controversy Music; "Don't Let The Sun Go Down On Me," Elton John (PRS) and Bernie Taupin, Warner/Chappell Music Inc.

Also, "Don't Want To Be A Fool," Marcus Miller and Luther Vandross, EMI Music Publishing, MCA Inc., Thriller Miller Music and Uncle Ronnie's Music Co.; "Emotions," Robert Clivilles, David Cole and Mariah Carey*, Cole/Clivilles Music, EMI Music Publishing, RED Instructional Music and Robi-Rob Music.

Also, "(Everything I Do) I Do It For You**," Bryan Adams, Robert John "Mutt" Lange (PRS), and Michael Kamen*, Almo Music, Badams Music, Miracle Creek Music Inc., and Zomba Enterprises Inc.; "Finally," CeCe Peniston, Felipe Delgado*, Rodney Jackson* and E.L. Linnear*; Blue Zephyr Music and CeCe Pen Music; "Good For Me," Amy Grant, Jay Gruska, Wayne Kirkpatrick* and Tom Snow*, Age To Age Music Inc. and J-

88 Music.

Also, "Hazard," Richard Marx, Chi-Boy Music; "Hold On My Heart," Tony Banks (PRS), Phil Collins (PRS) and Mike Rutherford (PRS), Hit and Run Music Publishing Inc.; "Hole Hearted," Nuno Bettencourt and Gary Cherone, Funky Metal Music; "I Adore Mi Amor," Bryan K. Abrams, Mark Calderon, Kevin Thornton, Samuel Watters and Hamza El Din Lee, Azmah Eel and Me-Good Music; "I Can't Dance," Tony Banks (PRS), Phil Collins (PRS) and Mike Rutherford (PRS), Hit and Run Music Publishing Inc.

Also, "I Can't Make You Love Me," Mike Reid and Allen Shamblin, Almo Music, Brio Blues Music and Hayes Street Music; "I Love Your Smile," Jarvis La Rue Baker, Sylvester Jackson, Jr., Narada Michael Walden and Shanice Wilson, EMI Music Publishing, Gratitude Sky Music and Shanice 4 U Music; "I Wonder Why," Glen Ballard and Curtis Stigers, Aerostation Corporation, C. Montrose S. Music Inc., MCA Inc. and Sony Tunes Inc.

Also, "I'll Be There," Hal Davis, Berry Gordy, Willie Hutch and Bob West, Jobete Music Co. Inc.; "If You Asked Me To," Diane Warren, EMI Music Publishing and Realsongs; "It's So Hard To Say Goodbye To Yesterday," Christine Yarian Perren and Freddie Perren, Jobete Music Co. Inc.; "Jump," Jermaine Dupri, EMI Music Publishing and So So Def Music; "Just Another Day," Jon Secada and Miguel Morejon*, Estefan Music Publishing Inc.

Also, "Keep Coming Back," Richard Marx, Chi-Boy Music; "Live For Loving You," Diane Warren, Emilio Estefan* and Gloria Estefan*, Realsongs; "Love Of A Lifetime," Bill Leverty and C.J. Snare, Sony Tunes Inc. and Wocka Wocka Music; "Make It Happen," Robert Clivilles, David Cole and Mariah Carey*, Cole/Clivilles Music, EMI Music Publishing, RED Instructional Music and Robi-Rob Music.

Also, "Masterpiece," Kenny Nolan, Kenny Nolan Publishing Company; "Missing You Now," Walter Afanasieff, Diane Warren and Michael Bolton, Realsongs, Wally World Music and Warner/Chappell Music Inc.; "Motownphilly," Dallas Austin, Michael Bivins, Nathan Morris* and Shawn Stockman*, Biv Ten Publishing Company, Darp Music, Diva One Music, EMI Music Publishing and MCA Inc.

Also, "The Motown Song," Larry John McNally, MCA Inc. and McNally Music Publishing; "Mysterious Ways," Larry John McNally, MCA Inc. and McNally Music Publishing; "The One," Elton John (PRS) and Bernie Taupin, Warner/Chappell Music Inc.; "O.P.P.," Vincent Brown, Anthony Criss, Keir Gist, Berry Gordy, Alphonso Mizell, Freddie Perren and Deke Richards; Jobete Music Co., Inc. and T-Boy Music Publishing.

Also, "The Promise Of A New Day," Paula Abdul, Peter Lord, Sandra St. Victor and Jeff Smith*, EMI Music Publishing, Leosun Music, Maanami Music and PJA Music; "Remember The

Time**," Bernard Belle, Teddy Riley and Michael Jackson*, B-Funk Music, Donril Music, Warner/Chappell Music Inc. and Zomba Enterprises Inc.; "Romantic," Jimmy Jam, Terry Lewis and Karyn White*, Flyte Tyme Tunes; "Save The Best For Last**," Phil Galdston, Jon Lind* and Wendy Waldman*, Kazzoom Music and Polygram International Publishing Inc.

Also, "Set The Night To Music," Dianne Warren, Realsongs; "Tell Me What You Want Me To Do," Tevin Campbell, Sally Jo Dakota and Narada Michael Walden, Gratitude Sky Music and Tevin Campbell Music; "That's What Love Is For," Amy Grant, Mark Mueller and Michael Omartian, Age To Age Music Inc., All Nations Music, MCA Inc. and Moo Maison; "Things That Make You Go Hmmm," Robert Clivilles and Freedom Williams, Cole/Clivilles Music, EMI Music Publishing, RBG Dome Music; "Time, Love and Tenderness," Diane Warren, Realsongs; "To Be With You," David Grahame and Eric Martin, Dog Turner Music, EMI Music Publishing and Eric Martin Songs.

Also, "Too Many Walls," Cathy Dennis (PRS) and Anne Dudley (PRS), EMI Music Publishing; "Unchained Melody," Alex North and Hy Zaret, Frank Music Corp.; "What Becomes Of The Broken Hearted," Paul Riser, James Dean* and William Weatherspoon*, Jobete Music Co. Inc.; "The Wind Beneath My Wings," Jeff Silbar and Larry Henley*, Warner/Chappell Music Inc.; and "Wind Of Change," Klaus Meine (GEMA), PRI Music Inc.

LIFELINES

BIRTHS

Girl, Solange Johnson, to Wayne and Rene Johnson Sinclair, May 6 in Pasadena, Calif. They run Askenish Enterprises, producers of the food and crafts fairs of the Lollapalooza and Reggae Sunsplash tours. Rene is the daughter of Reggae Sunsplash founder Tony Johnson.

Twins, a girl, Lucy Johanna, and boy, Henry Lee, to Jeffery and Lyn Fey, May 9 in Los Angeles. He is director of art and design for Capitol Records. She is editorial manager for Geffen/DGC Records.

Girl, Brittany Alexis, to Chris and Roni Impellitteri, May 12 in Los

Angeles. He is a JVC/Victor recording artist.

Twins, a girl, Amanda Jillian, and boy, Christopher Matthew, to Mark and Marianne Rizzo, May 15 in New York. He is senior director of national AC promotion for Arista Records.

Boy, Joshua Matathia, to Stu Haber and Ellen Matathia, May 15 in Boston. He is president of FYZYX Music Co.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

PICKING UP STEAM FOR AIDS: Steam Records, a new label based in Atlanta, has released its first album, a compilation CD called "Naked Rhythm," which will benefit the AIDS Research Consortium of Atlanta, a nonprofit organization of physicians, among others. Two dollars from each CD purchased will be donated to ARCA. The album's 13 cuts include performances by Kevin Salem, Kristian Bush, 17 Relics, Natural Causes, Steve Ellis, Our Town Pansies, Lisa Loeb, Big Idea, Pancho's Lament, Shawn Mullins, the Hannibals, David Slomin and Rusted Root. For more info, call 800-795-8403.

BENEFIT FOR L.A. HOMELESS: Mission Possible, a volunteer group aiding the homeless in Los Angeles, is mounting the Los Angeles Community Festival Aug. 22 at the Shark Club, with all net proceeds to benefit the Los Angeles Mission, which serves more than 36,000 meals each month to the

needy. In addition to music performances, a silent celebrity auction will be held featuring memorabilia from the Black Crowes, Motley Crue, David Lee Roth, and Mr. Big, among others. For more info, contact Michael Wyman, chairman at Mission Possible, at 818-764-4070.

ACHIEVERS: The Hard Rock Cafe, at Roseland Ballroom in Manhattan, will host the Children's Defense Fund in honoring five youngsters who "beat the odds" in achievement. The event, set for 6:30 p.m. Thursday (3), will feature musical performances, including an a cappella song by Judy Collins. For more info, contact Elizabeth Freund at 212-966-4600; Norena Barbella at 212-489-6565; or Stella Ogata at 202-662-3609.

MAKING A DIFFERENCE: Following an appearance April 21 by hit group Shai at the MacLaren Children's Center in El Monte, Calif., Music Makes A

Difference is seeking more acts to perform before neglected and ill children who are under custody of the court. For more info, contact Maria Armoudian at 818-832-1127.

BENEFIT PERFORMANCES: Two SBK/EMI Records Group acts, Wendy Moten and RIFF, will perform at the 1993 National Kidney Foundation of New York/New Jersey fund-raising dinner June 10 at the New York Hilton honoring EMI Records Group North America executive VP/GM Terri Santisi. For more info, call Bob Bernstein at 213-871-5197.

FOR THE RECORD

The production of CD singles in Japan during February was 15.09 million units, compared with 14.96 million CD albums. An incorrect figure appeared in the May 29 issue.

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.	
				*** NO. 1 ***	
1	1	1	17	LA MAFIA SONY DISCOS/SONY	ME ESTOY ENAMORANDO 9 weeks at No. 1
2	2	2	10	LOS FANTASMAS DEL CARIBE RODVEN	MUCHACHA TRISTE
3	3	3	14	LUCERO MELODY/FONOVISA	VELETA
4	5	4	12	ALVARO TORRES EMI LATIN	TE DEJO LIBRE
5	4	5	10	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	MAL DE AMOR
6	7	8	8	JON SECADA SBK/EMI LATIN	SENTIR
7	6	10	6	RICARDO MONTANER RODVEN	AL FINAL DEL ARCO IRIS
8	10	12	5	EDNITA NAZARIO EMI LATIN	UN CORAZON HECHO PEDAZOS
9	8	6	11	RICARDO ARJONA SONY LATIN/SONY	MUJERES
10	11	21	5	ANA GABRIEL SONY LATIN/SONY	TU Y YO
11	13	18	4	MAGGIE CARLES RODVEN	AMOR SIEMPRE TU
12	9	11	10	MIJARES EMI LATIN	ENCADENADO
13	15	15	6	CHAYANNE SONY LATIN/SONY	MI PRIMER AMOR
				*** POWER TRACK ***	
14	20	29	3	DANIELA ROMO EMI LATIN	QUE VENGAN LOS BOMBEROS
15	17	22	6	GEORGE LAMOND Y LISA LOPEZ SONY LATIN/SONY	NO MORIRA
16	18	26	4	MAGNETO SONY LATIN/SONY	SUGAR SUGAR
17	12	7	13	JOSE JOSE ARIOLA/BMG	ESO NOMAS
18	14	9	10	GLORIA TREVI ARIOLA/BMG	ME SIENTO TAN SOLA
19	19	13	9	MARC ANTHONY SOHO SOUNDS/SONY	HASTA QUE TE CONOCI
20	22	17	6	REY RUIZ SONY TROPICAL/SONY	AMIGA
21	24	24	4	R. DURCAL Y J. SABINA ARIOLA/BMG	Y NOS DIERON LAS DIEZ
22	16	16	13	WILFRIDO VARGAS RODVEN	EL BAILE DEL PERRITO
23	21	14	7	MAZZ EMI LATIN	QUE SERA?
24	27	35	3	BRAULIO SONY LATIN/SONY	LLORANDO ANTE LA TUMBA DEL AMOR
25	25	20	8	LOS TIGRES DEL NORTE FONOVISA	PACAS DE A KILO
26	23	19	11	LOS TEMERARIOS AFG SIGMA	PERDONAME
27	30	—	2	VICENTE FERNANDEZ SONY DISCOS/SONY	LO QUIERO TODO
28	26	31	4	LA BANDA SHOW RODVEN	MAYAYA
29	32	38	3	COCOBAND KUBANEY	A USTED LO BOTAN
30	29	34	5	CRISTIAN MELODY/FONOVISA	AGUA NUEVA
				*** HOT SHOT DEBUT ***	
31	NEW		1	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	PIEL DE NINA
32	NEW		1	JORDY SONY LATIN/SONY	DUR DUR D'ETRE BEBE
33	36	37	3	LOS BUKIS FONOVISA	QUE DURO ES LLORAR ASI
34	33	39	8	BANDA SUPERBANDIDO ANDREA/FONOVISA	MALDICON RANCHERA
35	NEW		1	LA GRANDE DE MADRID M.P.	MEDLEY DE JULIO IGLESIAS
36	NEW		1	RICKY MARTIN SONY LATIN/SONY	ME AMARAS
37	37	—	2	DAVID PABON RODVEN	POR INSTINTO
38	34	36	3	BONANZA ARIOLA/BMG	SABOR A NADA
39	28	23	9	TROPICAL CARIBE FONOVISA	SEXO FUERTE
40	31	30	5	FANDANGO USA FREDDIE	LA CHARANGA

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

#1 LATIN MUSIC DISTRIBUTOR

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

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

PHONE : (619) 695-8863

FAX : (619) 695-3768

TOLL FREE : 1-800-74-LATIN

Artists & Music

'Premio Lo Nuestro': After The Storm

THE WEEK THAT WAS: By any yardstick, Billboard's fourth annual International Latin Music Conference was exciting, if not a tad controversial. Changes in the status quo are not always immediately embraced, whether they pertain to television, video, publishing, or collecting chart information (See story, page 11).

Still, industry confabs are designed to produce an exchange of ideas, opinions, and suggestions. On that count, Billboard's conclave succeeded mightily.

Heartfelt thanks go out to all of the panelists, moderators, artists, speakers, and industry professionals for their participation. A special tip of the hat goes to ASCAP for holding its first "El Premio ASCAP" awards ceremony during the conference. Americidisc and Sony Discos Inc. are to be congratulated, as well, for their artist showcases. Fiery sets delivered by **Café Tacuba**, **Strunz & Farah**, and **Marc Anthony** were the talk of the conference.

Additional thanks to **Tony Parodi** for his superb technical assistance during the conference showcases... and as always, muchísimas gracias to the Billboard team that made the conference happen so successfully: **Angela Rodriguez**, **Melissa Subatch**, **Gene Smith**, **Jane Ranzman**, **Elissa Tomasetti**, and **Michele Jacangelo**.

SOUNDSCANNING: Much of the fallout from the Latin Music Conference centered on the magazine's decision to convert the retail chart to SoundScan by the July 10 issue.

A large portion of the anxiety came from independent label execs specializing in tropical and Mexican music. They feared SoundScan's dearth of independent Latino retailers would skew the survey toward Anglo chain stores where their product is not sold so readily.

Their fears will not be realized. True, the current retail sample is low on Latino independents. But as SoundScan chairman **Mike Fine** explained during the conference, a first step needs to be taken before independent retailers will stand up and be counted.

An even more immediate move can be made by all record companies to ensure that SoundScan is monitoring their product, however. Each label should fax its artist, title, and upcode information to Fine at 914-328-0234. Labels also can encourage independent Latino retailers that are computerized—or wish to computerize—to join SoundScan's monitoring system.

In doing so, the record companies can help the SoundScan chart more accurately reflect the reality of the Latino marketplace.

CROSSOVER? OLD! With much ado being made these days about the rise of the Hispanic music scene, it was interesting to hear ASCAP president **Morton Gould** pointing out after receiving the first



by John Lannert

"El Premio Billboard" award that Latin music historically has played a role in pop and classical idioms.

"I conducted weekly and sometimes twice-weekly programs with a symphonic orchestra doing popular music. And way back in the '30s, I was tremendously influenced—the way many of my colleagues were—by the Latin [sounds]."

"So in 1938 or 1939, I wrote this 'Latin American Symphonette,' which has been much recorded over the years by symphony conductors and orchestras. What I think is happening today is a national and international recognition of [your] community, which probably has not happened before."

NEW ON THE CHART: Coming in at No. 32 this week is **Jordy's** "Dur Dur D'etre Bébé," the first French-language tune to grace the Hot Latin Tracks chart. Jordy is a 4-year-old French toddler whose goo-goo rap ditty on Sony has become an international smash.

Entering the charts at No. 35 is "Medley De Julio Iglesias," by **La Grande De Madrid**, a Puerto Rican salsa crew assembled by MP whose still-unidentified front man sounds nearly identical to **Julio Iglesias**.

BRAZIL UPSWING? With the temperature starting to drop in Brazil, the record market in the country seems to be heating up.

That according to several Brazilian record executives encouraged by album sales during the holidays and the beginning of the year.

João Antonio Eboli, Sony Brasil's marketing director, says album sales were on the upswing in late 1992/early 1993. Moreover, the company's market share jumped from 18% in 1991 to 24% in 1992. Unfortunately, the Brazil sales reached only 32 million units in 1992—45 million units below 1989's sales figures.

But **EMI-Odeon's** marketing director **João Paulo Bandeira De Mello** notes robust sales in March caused product shortages. "We're working with very narrow margins, and the product requests were 50% higher than we expected," says Bandeira De Mello.

Key to **PolyGram's** optimistic sales attitude is heavy investment in CD production. **PolyGram's** marketing director, **Marcos Kilzer**, contends that CD buyers are wealthier and less affected by economic crises.

Several execs mentioned the Brazilian economy began showing signs of life after the ouster of Brazilian president **Fernando Collor De Mello** last Sept. 29. The Brazilian record market, they note, has begun falling in line with the rest of the improving economy.

RELEASE UPDATE: Just out on **Qbadisc** is "Qué Viva Changó," by Cuban country music chanteuse **Celina González**.

SONY DISCOS • SONOTONE • MUSICAL PROD. • KUBANEY • FONOVISA

TODO!

LO QUE USTED NECESITE

DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO

TOLL FREE: 800-329-7664
OR 305-621-0070/FAX: 621-0465

ASK FOR RAUL

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

Nuestro Servicio No Se Puede Comparar

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

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

SOUTHWEST
Llame Gratis 800-275-4799 WHOLESALE

Ph 713-681-0629

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

Servicio Es Nuestra Prioridad Numero Uno.

Gloria

ESTEFAN

mi tierra

*With fiery horns and sizzling rhythms,
Gloria takes you back to where it all began with "Mi Tierra,"
the lead single and title track from
her first Spanish-language album in over a decade.*

*"Mi Tierra" is much more than a labor of love.
It's a passionate celebration of the music and people of her homeland.*

The first single and video is ready for your audience now.

From Gloria, with love.

Album in-store June 22.

*Produced by Emilio Estefan, Jr., Jorge Casas & Clay Ostwald.
Management: Emilio Estefan, Jr.*



"Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada. A trademark of Sony Music Entertainment Inc. © 1993 Sony Music Entertainment Inc.

**THE MOST
REACH FOR YOUR
ADVERTISING
DOLLAR**

Billboard

INTERNATIONAL

LATIN MUSIC

**BUYER'S
GUIDE**



No other trade publication, only **Billboard**, the leading international newsweekly of music, video and home entertainment, provides a directory exclusively dedicated to the Latin Music field.

AD RESERVATIONS: JUNE 14, 1993
PUBLICATION DATE: AUGUST 4, 1993

Your advertisement will reach a worldwide market of prospective buyers from the U.S. to Argentina, Brazil to Portugal, international penetration with one buy:

- Major national sponsors
- Radio and TV broadcasters
- Advertising agencies
- Record, video and promotion executives
- Venues and club operators
- Attendees at industry conferences and meetings
- Single copies sold to music industry personnel

Over 3000 listings from 18 countries. More than a dozen business categories. The largest coverage of artists and their representatives in the Latin market to be found anywhere in the world.

All listings updated and reviewed for 1993. The 1993 International Latin Music Buyers Guide... A must buy to reach the Latin music market!

RESERVE YOUR SPACE TODAY! CALL:

Los Angeles
Jim Beloff
National Advertising Director
(213) 525-2311
Gary Nuell
(213) 525-2302

New York
Ronald L. Willman
Publisher-Directories
(212) 536-5025

Mexico
Giselle Franor
(525) 658-7461

Europe
Christine Chinetti
44-71-323-6686

Miami/South America
Angela Rodriguez
(305) 447-7976

Artists & Music

ASCAP Salutes Latin Writers, Publishers Inaugural Awards Show Based On Airplay Chart

MIAMI—ASCAP staged its inaugural "El Premio ASCAP" awards ceremony May 20 at the downtown Hyatt here to honor its member writers and publishers.

ASCAP president Morton Gould kicked off the event by remarking that the awards program underscored ASCAP's recognition and commitment to the Latin music industry.

Two songs were honored in each of five categories: pop/contemporary, tropical, regional/Mexican, Tejano, and rap. Kudos also were given for overall songwriter and publisher of the year. All winners were based on Billboard's Hot Latin Tracks airplay chart.

ASCAP's membership manager Ivan F. Alvarez handed out kudos to the honorees, along with guest presenters Gustavo Alarcó, Luis Enrique, Marc Anthony, and Omar Alfanno.

Here is a complete list of winning songs and their writers and publishers:

Song Of The Year, Pop: "Evidencias" by José Augusto, Paulo Sérgio Valle, and Ana Gabriel (published by BMG Songs Inc. and Colgems-EMI Music Inc.); and "No Sé Tú" by Armando Manzanero (published by Tillandsia Music)

Song Of The Year, Tropical/Salsa: "Lo Que Es Vivir" by Jorge Luis Piloto (published by Lanfranco Music); and "Suspiros" by Luis Roldán Gómez Escolar, and Julio Seijas Cabezudo (published by Ego Musical S.A., ARPA Music S.A., and

Colgems-EMI Music Inc.)

Song Of The Year, Regional Mexican: "Dejame Amarte Otra Vez" by José Guadalupe Esparza (published by BMG Songs Inc.); and "Yo Quiero" by Vicente Fernández (published by EMI April Music Inc.—ASCAP)

Song Of The Year, Tejano: "Estás Tocando Fuego" by Jorge Luis Piloto (published by Lanfranco Music); and "No Es Amor" by Joe López (published by Golden Sands Enterprises Inc.)

Song Of The Year, Rap: "Ponte El Sombrero" by Rubén DJ (published by Nueva Era Musical); and "Si Te Gusta El Hueso" by Rubén DJ (published by Nueva Era Musical)

Songwriter Of The Year: Jorge Luis Piloto, Alejandro Vezzani (tie)

Publisher Of The Year: EMI Music Publishing.

JOHN LANNERT

LATIN RETAIL CHART TO INCORPORATE SOUNDSCAN DATA

(Continued from page 11)

contribution to the growth of Latin music in the U.S.

Producer/manager Emilio Estefan opened the confab with a keynote address, followed one day later by a keynote on publishing from Ed Murphy, president/CEO of the National Music Publishers Assn./Harry Fox Agency.

At the retail chart panel, Ellis gave details of the new Latin retail survey. He noted that the SoundScan-based retail chart will feature a top 50 countdown that would include all titles, as well as three sub-charts for sales in the pop, salsa/tropical, and regional Mexican categories.

"We feel that there is enough information now available through SoundScan with its 12,000 locations that we can capture a good percentage of the Latin sales in the U.S. and Puerto Rico," said Ellis. "We are not saying the sample is perfect, and there will be continued work done on the sample. But we feel the sample is far enough along to convert the charts to the SoundScan system."

The announcement received a mixed reaction from the audience, with many independent Latino record label executives voicing concern about the paucity of Hispanic independent retailers in the SoundScan store mix.

But SoundScan's Fine observed that once the chart is established, Latino independents would come on line. "Two years ago, when we converted Billboard's Top 200 chart, we had 2,000 chain stores and 45 independents," said Fine. "Now we have 4,000 chain stores and 600 independents."

Fine added, "At the beginning, people are reluctant. A lot of the small independent retailers are concerned about the privacy of their information and we strive to assure them that no information is released."

Fine noted that it is imperative that all labels submit artist, title, and UPC code information to SoundScan so that each new release can be inserted into the computer system.

Producer/manager Estefan opened the confab with a speech

that extolled the burgeoning, "untouched" Latin market and its crossover potential in non-Hispanic arenas. He noted, however, that the industry's studio and production standards need upgrading.

"As the Latino market expands," stated Estefan, "what is so important is that all labels start giving bigger budgets to making better albums and videos. When a Latin album is played or a Michael Jackson album is played, the Latin album has to be the same quality. I feel a lot of the Latin companies don't spend a lot of time doing a good job of mastering a record, which is crucial."

During the Latin music and TV panel, executives from Univision, Telemundo, Globo, and HBO/Tropix pointed to their increased Latin music programming, with Telemundo's VP of programming and production Cynthia Hudson announcing that the network is debuting a new-talent showcase called "Ritmo Internacional."

Late in the panel, hostilities began to surface when some music publishers criticized Univision and Telemundo for not paying synchronization license fees. Both Hudson and Univision's VP of entertainment Alex Haddad responded by

saying that they both had licensing representatives who would study the issue.

The value of TV as a promotional vehicle was emphasized during the panel by BMG U.S. Latin's national promoter Alba Eagan who stated that radio airplay, at times, can be acquired only through TV exposure.

"It took convincing television to go ahead and program Gloria Trevi to force radio to play her," said Eagan. "But," added Eagan, "television is receptive to conceptual shows if you have artists that you're trying to develop."

During the Latin music and video panel, emotions warmed up as record label brass alleged that because of the few video outlets, videoclips were not a cost-effective way to promote their acts. Further, they complained to MTV executives that the musical format of "MTV Internacional" does not reflect the realities of the U.S. Latin marketplace.

"MTV Internacional" executive producer Barbara Corcoran countered by saying that the show is sold to overseas Latin markets where musical tastes differ from those in the U.S. Latin market. She added that the Latino lineup at

(Continued on page 46)

HL DISTRIBUTORS, INC.

6940 S. W. 12 Street
Miami, Florida 33145

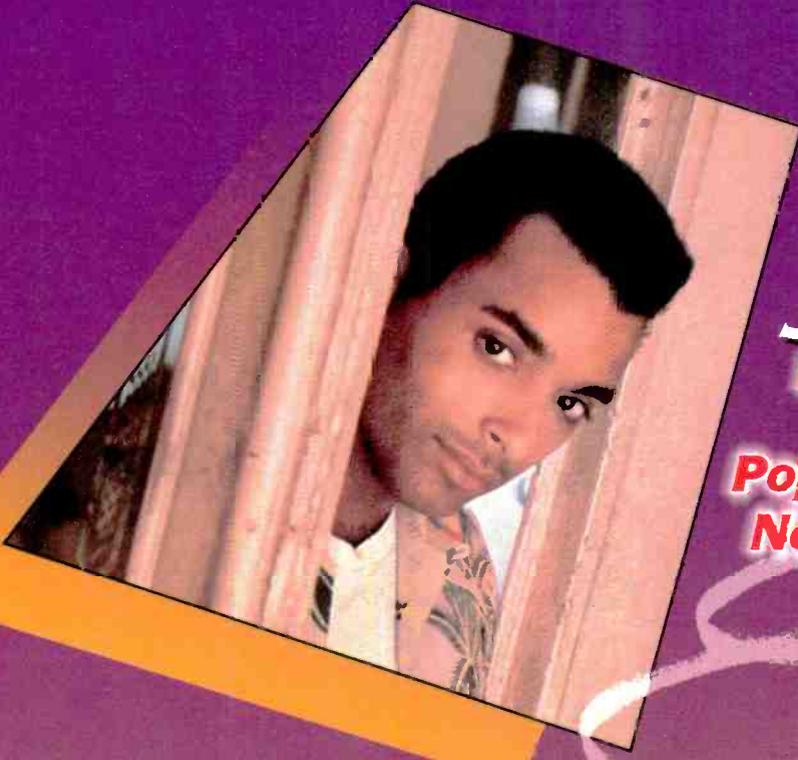
- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado
- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

Local: 305-262-7711. Ask for Gloria
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

just another day...

AT EMI LATIN



JON SECADA
Pop Album of the Year
"JON SECADA"
Pop Male Artist of the Year
New Pop Artist of the Year



SELENA
Regional Mexican Album of the Year
"ENTRE A MI MUNDO"
Regional Mexican Female Artist of the Year
Regional Mexican Song of the Year
"COMO LA FLOR"



PANDORA
Pop Group of the Year

ANGELA CARRASCO
Tropical/Salsa Female Artist of the Year



Congratulations to all our Lo Nuestro Award winners.



JAZZ MASTERS

ERNESTINE ANDERSON AND MILT JACKSON
ON QWEST CASSETTES AND COMPACT DISCS.



ERNESTINE ANDERSON

She left home to join The Johnny Otis Band and eventually landed in Lionel Hampton's band, securing her place in jazz history. Ernestine's dual Grammy nominations only tell part of the story. But it's all there in the voice.

NOW AND THEN (4/2-45249)

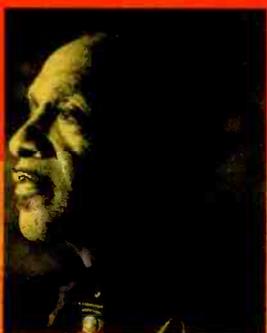
Something old, something new, something borrowed and a lot that's blue.

MILT JACKSON

After seventy years on the planet (including thirty at the helm of the MJQ), collaborations with the encyclopedia of jazz players, 52nd Street, recording bans and the BeBop wars, it's hard to imagine what Milt "Bags" Jackson hasn't done yet. But when he gets those mallets in his hand...

REVERENCE AND COMPASSION
(4/2-45204)

A Classic Jazz Quartet. With full orchestra. Originals, standards and a few surprises.



©1993 Qwest Records

LATIN CHART

(Continued from page 44)

"MTV Internacional" is designed for coherence with MTV, "which has always been a rock and pop format, basically."

The Latin radio seminar, which concluded the first day of panels, featured BDS president Marty Feely, who estimated that BDS would be monitoring "about 175 Latin radio stations and 45 Latin TV stations in the U.S. and Puerto Rico" by Dec. 1.

Billboard's Ellis lauded the participation of BDS in the Hispanic market, pointing out that monitored information collected by BDS eventually could be used to compile a more accurate Latin airplay chart; the current chart is based on reports from radio stations.

"For the Latin market, BDS will have available a really complete picture of every single Latin radio station," said Ellis.

The business affairs seminar, which led off the second day of panels, focused on various aspects of managing an artist's career, from overseas publishing rights to coordinating crossover.

Jorge Pinos, VP of international department, William Morris Agency, commented that crossover can be realized by Hispanic acts, "yet a lot of artists don't like to do promotion. They've got to be accessible for us to help them."

Ed Murphy followed with a keynote speech, in which he stated that progress made in securing more income for publishers and writers outside the U.S. has been sure but slow.

"It involves an education process, a legal process, and an enforcement process," said Murphy. "But it goes back to a fundamental, which is making sure your work is properly registered."

GRAMMY AWARDS

(Continued from page 12)

of the Big Apple's music history spots in all five boroughs. Jonathan Tisch, chairman of the New York Host Committee, said plans for 1994 include expanding the existing programs as well as adding a benefit children's concert Feb. 26.

In New York, Greene said NARAS has found the enthusiasm and support it considers vital to the event. "The city doesn't have to make any deals or concessions. We're looking for union cooperation, traffic control, and security. We look for the host committee's willingness to intercede on our behalf; unfortunately, that wasn't always the case in L.A." In fact, NARAS and L.A. locked horns over this year's awards ceremonies when that city held NARAS responsible for city service fees incurred by its post-Grammy party (Billboard, March 6).

When asked why NARAS doesn't end all the "misery and suspense" and announce where the Grammys will be through the year 2000, Greene said granting a city a long-term deal would be the quickest way to hurt the awards-related events. By awarding the show on a yearly basis, "NARAS finds it makes communities remind themselves how much the Grammys mean to them," he said. "Otherwise, it just becomes an awards show and people take those things for granted."

MELINDA NEWMAN

Billboard®

FOR WEEK ENDING JUNE 5, 1993

Top Jazz Albums™

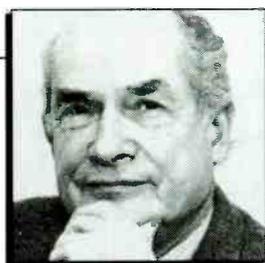
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	9	JOE SAMPLE WARNER BROS. 45209*	*** NO. 1 *** 1 week at No. 1 INVITATION
2	1	13	JOE HENDERSON VERVE 517 674	SO NEAR, SO FAR
3	3	9	JOSHUA REDMAN WARNER BROS. 45242*	JOSHUA REDMAN
4	4	9	LYLE MAYS Geffen 24521*	FICTIONARY
5	7	9	AHMAD JAMAL TELARC 83327*	CHICAGO REVISITED
6	9	5	KENNY BARRON VERVE 514 472*	SAMBAO
7	6	9	THE EARL KLUGH TRIO WARNER BROS. 45158*	SOUNDS AND VISIONS
8	11	5	MULGREW MILLER NOVUS 63153*/RCA	HAND IN HAND
9	5	13	LOU RAWLS MANHATTAN 99548*/CAPITOL	PORTRAIT OF THE BLUES
10	12	7	VANESSA RUBIN NOVUS 63152*/RCA	PASTICHE
11	14	3	MARK WHITFIELD WARNER BROS. 45210*	MARK WHITFIELD
12	NEW		DIANE SCHUUR GRP 9713*	LOVE SONGS
13	NEW		ROY HARGROVE NOVUS 63154*/RCA	OF KINDRED SOULS
14	8	13	JOHN SCOFIELD QUARTET BLUE NOTE 99586*/CAPITOL	WHAT WE DO
15	19	3	BOBBY WATSON COLUMBIA 53416*	TAILOR MADE
16	10	7	THE THELONIOUS MONK QUARTET FEAT. JOHN COLTRANE BLUE NOTE 99786*/CAPITOL	LIVE AT THE FIVE SPOT
17	18	5	BIRELI LAGRENE BLUE NOTE 80251*/CAPITOL	STANDARDS
18	NEW		MICHEL CAMILO COLUMBIA 53754*	RENDEZVOUS
19	13	15	ABBEY LINCOLN VERVE 513 574*	DEVIL'S GOT YOUR TONGUE
20	NEW		DIRTY DOZEN BRASS BAND COLUMBIA 53214*	JELLY
21	22	3	EDDIE DANIELS GRP 9716*	UNDER THE INFLUENCE
22	NEW		KEITH JARRETT TRIO ECM 513 074*	BYE BYE BLACKBIRD
23	NEW		JOE LOVANO BLUE NOTE 99830*/CAPITOL	UNIVERSAL LANGUAGE
24	NEW		LOUNGE LIZARDS INTUITION 2055*	LIVE IN BERLIN 1991 VOL. 1
25	16	11	SCOTT HAMILTON CONCORD 538*	WITH STRINGS

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	11	LEE RITENOUR GRP 9697* <th>*** NO. 1 *** 5 weeks at No. 1 WES BOUND</th>	*** NO. 1 *** 5 weeks at No. 1 WES BOUND
2	3	5	MICHAEL FRANKS REPRISE 45227*	DRAGONFLY SUMMER
3	8	5	JEFF LORBER VERVE FORECAST 517 998*/VERVE	WORTH WAITING FOR
4	2	13	KIRK WHALUM COLUMBIA 46931*	CACHE
5	6	25	KENNY G▲ ⁴ ARISTA 18646*	BREATHLESS
6	11	5	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021*	THE JAZZMASTERS
7	7	11	TOM GRANT VERVE FORECAST 517 657*/VERVE	THE VIEW FROM HERE
8	9	9	ACOUSTIC ALCHEMY GRP 9698*	THE NEW EDGE
9	4	19	RICHARD ELLIOT MANHATTAN 98946*/CAPITOL	SOUL EMBRACE
10	5	13	STEVE LAURY DENON 75283*/ALLEGRO	KEEPIN' THE FAITH
11	10	13	RAY OBIEDO WINDHAM HILL JAZZ 10142*	STICKS & STONES
12	14	9	JAZZ AT THE MOVIES BAND DISCOVERY 77001*	BODY HEAT, JAZZ AT THE MOVIES
13	12	7	WILTON FELDER PAR 2018*	FOREVER, ALWAYS
14	18	3	PAUL JACKSON, JR. ATLANTIC 82441*	RIVER IN THE DESERT
15	13	9	SPECIAL EFX JVC 2017*	PLAY
16	NEW		KILAUUA BRANCHCHILD 9310*	SPRING BREAK
17	15	15	INCOGNITO VERVE FORECAST 514 198*	TRIBES, VIBES & SCRIBES
18	25	3	HUBERT LAWS MUSICMASTERS 65100*	MY TIME WILL COME
19	19	5	NORMAN CONNORS MOJAZZ 7003*/MOTOWN	REMEMBER WHO YOU ARE
20	21	7	PHILLIP BENT GRP 9694*	THE PRESSURE
21	16	17	YELLOWJACKETS GRP 9689*	LIKE A RIVER
22	NEW		KIM PENSYL GRP 9710*	EYES OF WONDER
23	23	33	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
24	NEW		ZACHARY BREAUX NYC 6003*	GROOVIN'
25	NEW		THE JB HORNS GRAMAVISION 79485*/RHINO	FUNKY GOOD TIME/LIVE

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units 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.

Classical KEEPING SCORE™



by Is Horowitz

GOING ON RECORD: Sony Classical kicks off its June-July recording schedule with an audio-video crossover featuring violinist **Itzhak Perlman** with **John Williams** and the Boston Pops. The live recording, produced by **Thomas Shepard**, programs special arrangements of material from "West Side Story," "Fiddler on the Roof," and "Porgy and Bess."

Another early June session cluster will find violinist **Cho-Liang Lin** recording a program of Kreisler pieces with **Andrew Litton** and the English Chamber Orchestra. **Steven Epstein** is the producer.

That same month Sony Classical continues its series of live opera recordings at La Scala, with **Riccardo Muti** conducting Verdi's "Falstaff." **Juan Pons** sings the title role, and **David Mottley** will produce. In July, with the La Scala Orchestra, Muti will be recording the Brahms Serenade No. 1 and Elgar's concert overture "In the South," again with Mottley as producer.

Clarinetist **Richard Stoltzman** joins pianist **Emanuel Ax** and cellist **Yo-Yo Ma** in late June to record clarinet trios by Beethoven and Brahms. Stoltzman appears courtesy of BMG Classics, for whom he is an exclusive artist. About the same time, **Andreas Haefliger** will be taping a set of solo piano works by Gubaidulina. **Wolf Erichson**, who most often specializes in music a couple of centuries or more earlier, is the producer.

Zubin Mehta and the Israel Philharmonic have two projects on tap for Sony in July. With **Yefim Bronfman** as soloist, Mehta will conduct the Prokofiev Piano Concertos Nos. 2 & 4, and with the orches-

tra alone a group of Slavonic Dances by Dvorak to complete a disc started earlier. The Prokofiev is produced by **Gary Schultz**, the Dvorak by **Epstein**.

DOTTED LINE: A new three-year contract with **Julia Migenes** gives Erato exclusive rights to recital repertoire recorded by the soprano, except for pop and jazz. It also provides for first option on operetta and Broadway-show recordings. Migenes' initial disc under the deal will be an operetta set, with the Volk-soper Orchestra conducted by **Lalo Schifrin**.

Delos Records has signed the Chamber Music Society of Lincoln Center under its artistic director **David Shifrin** to an agreement calling for a minimum of three CDs annually. The group has most recently recorded for Arabesque, which has yet to issue its third disc by the society, a set featuring the Mozart Horn Quintet.

The first Delos release is due in October, says label VP **Rudi Simpson**. It will program Bartok's Sonata for Two Pianos & Percussion, Dohnanyi's String Trio, and Kodaly's Serenade, Op.12. A second album will feature Dvorak's Serenade for Winds, and his String Quintet in G. A later album will offer clarinet quintets by Ellen Zwilich, Bright Sheng, and Bruce Adolphe.

PASSING NOTES: Naxos of America is setting up a network of reps to handle sales of the budget line as of Tuesday (1). Naxos, based in Cherry Hill, N.J., had been distributed by Peter Pan Industries. Returns will be processed by Naxos, says label chief **Doug King**.

Dorian Records is stickering its "Czech Miniature Masterpieces" album to inform browsers it holds the performance by pianist **Antonin Kubalek** of Suk's "Idyll, Op.7" used in the new **Sharon Stone** movie, "Sliver."

Jazz BLUE NOTES™



by Jeff Levenson

ROCKING THE CRADLE: It's getting so that record companies soon will be working with obstetricians, devising plans to secure the rights for talented newborns. First, the word drifted down that **PolyGram** signed a 16-year-old phenom, pianist **Peter Delano**, and led him into the studio with **Michael Brecker**, **Gary Bartz**, **Tim Hagans**, **Jay Anderson**, **Ira Coleman**, and **Lewis Nash** (expect the results in the fall). Now, **GRP** tells us about **Sergio Salvatore**, also a pianist, who has not yet reached bar mitzvah age—he's 12 (!), and he's just put the wrap on a recording debut, with **Russell Ferrante**, **Bob Mintzer**, **James Genus**, **Dave Samuels**, **Danny Gottlieb**, **Manola Badrena**, and **Luciano Salvatore**. These are no mere youngbloods. Try *platelets*. Expect the disc on June 22.

PURCHASE OPTIONS, VERY POINT Of Purchase: **RCA/Novus** has the surest way of guaranteeing that its customers know what titles are available to them. The label includes a four-page catalog—listing approximately 250 items—in each of its **Novus** and **Blue Bird** releases. The booklet is part of a marketing campaign dubbed "Jazz Pizzazz," launched to coincide with the fifth anniversaries of both **Novus** (for current artists) and the reactivation of the vaultish **Blue Bird** (for archival reissues).

I DID NOT KNOW THAT, DEPARTMENT (So, Reed

On): Most people (*moi* included) probably know **Eddie Daniels** from his clarinet play and his successful albums for **GRP** throughout the '80s (plus, his latest, "Under The Influence," has just entered the traditional chart). **Fantasy's** recent batch of **OJC** releases, however, reveals that Daniels has been around a lot longer than that. His leaderly debut, "First Prize!," was recorded for **Prestige** nearly 30 years ago. The album title refers to his copping of top honors in the Vienna International Jazz Competition. At the time, saxophone was his horn; the clarinet, merely a double.

SCORING PLENTY: Calling **Stanley Clarke** busy is like saying **Patrick Ewing** is imposing. After years of merely playing bass (and forging an electric style that remains a model to many), Clarke has turned his attention to scoring (not Patrick-style scoring—film and TV, that is). He's been tapped to handle music chores for "What's Love Got To Do With It?," the Touchstone Pictures bio-drama based on **Tina Turner**. Upcoming, Columbia pics will release "Poetic Justice," with sound from Clarke, and then NBC-TV has "Boy Meets Girl." In July, **Epic/Slam Dunk Records** (Clarke's own imprint at Sony) will release "East River Drive," his first album in five years. And, to guard against charges that he isn't doing enough, Clarke is heading out on a 15-city tour with the "Jazz Explosions Superband," featuring **Larry Carlton**, **Najee**, and **Billy Cobham**. The opening tip is set for June 17 in Detroit.

ELLA SOUNDING SWELLA: It wasn't going to be long before others took a page out of **Natalie Cole's** book and figured out how to sing with their musical heros. The **New York Voices**, whose "What's Inside" (**GRP**) has just hit the racks, not only pay homage to **Ella Fitzgerald** by recording "Oh, Lady Be Good," but they've seamlessly spliced into the track an Ella seat sample from her original 1947 recording. They're singing, she's singing, it's real, it's Memorex. What the hell difference does it make?

Top Classical Albums™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	55	★★★ NO. 1 ★★★ GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONietta (ZINMAN)	13 weeks at No. 1
2	2	31	IF YOU LOVE ME LONDON 4362672*	CECILIA BARTOLI
3	3	13	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502*/PHILIPS BROOKLYN PHILHARMONIC (DAVIES)	
4	4	25	TOUS LES MATINS DU MONDE VALOIS V4640*/HARMONIA MUNDI	JORDI SAVALL
5	5	141	IN CONCERT▲ LONDON 4304332* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
6	7	15	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080* ANONYMOUS FOUR	
7	6	57	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
8	9	9	THE REINER SOUND RCA 61250-2*	CSO/REINER
9	8	9	SHORT STORIES NONESUCH 979310-2*/ELEKTRA	KRONOS QUARTET
10	14	3	PRIMA DONNA SILVA AMERICA 1023*/KOCH INTERNATIONAL	LESLEY GARRETT
11	13	5	HEAVY CLASSIX ANGEL 64769*	VARIOUS ARTISTS
12	10	25	OPERA'S GREATEST MOMENTS RCA 61440*	VARIOUS ARTISTS
13	11	57	BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS	
14	18	3	PAGANINI: 24 CAPRICES MUSICMASTERS 67092*	ELIOT FISK
15	16	7	BERG: VIOLIN CONCERTO DG 4370932* MUTTER, CHICAGO SYMPHONY(LEVINE)	
16	RE-ENTRY		MOZART: ARIAS LONDON 430513*	CECILIA BARTOLI
17	12	39	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE
18	15	31	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK 48093* VLADIMIR HOROWITZ	
19	17	11	DANCES FOR FLUTE RCA 60917*	JAMES GALWAY
20	NEW▶		GORECKI: BEATUS VIR ARGO 4368352*/DECCA CZECH PHILHARMONIC ORCH. (NELSON)	
21	19	7	TRILOGY RCA 61228-2*	OFRA HARNOY
22	22	3	I PAGLIACCI PHILIPS 4381322*	LUCIANO PAVAROTTI
23	23	29	BRAHMS: CELLO SONATAS SONY CLASSICAL SK 48191* YO-YO MA, EMANUEL AX	
24	24	35	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 4371892*	KEITH JARRETT
25	NEW▶		KORNGOLD: DAS WUNDER DER HELIANE LONDON 4366362*	MAUCERI

TOP CROSSOVER ALBUMS™

			★★★ NO. 1 ★★★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	ILLUSIONS LONDON 4367202*	13 weeks at No. 1 UTE LEMPER
2	2	9	KIRI SINGS KERN ANGEL 54527*	KIRI TE KANAWA
3	5	9	PAVAROTTI & FRIENDS LONDON 4401002*	VARIOUS ARTISTS
4	3	33	THE KING AND I PHILIPS 4380072* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
5	6	67	HUSH SONY MASTERWORKS SK 48177*	YO-YO MA/BOBBY MCFERRIN
6	4	17	THE JULIET LETTERS WARNER BROS. 45180* ELVIS COSTELLO AND BRODSKY QUARTET	
7	13	3	KURT WEILL SONGS: VOL. II LONDON 4364172*	UTE LEMPER
8	8	59	DIVA! SILVA AMERICA 1007*/KOCH INTERNATIONAL	LESLEY GARRETT
9	7	13	GALWAY AT THE MOVIES RCA 61326-2*	JAMES GALWAY
10	9	5	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022*/KOCH INT'L LESLEY GARRETT	
11	NEW▶		UNFORGETTABLE SONY CLASSICAL SK 53380* BOSTON POPS (WILLIAMS)	
12	10	7	CHANSON D'AMORE RCA 61427-2*	THE KING'S SINGERS
13	11	11	THE CELTIC HARP RCA 61490*	THE CHIEFTAINS
14	12	19	THE IMPRESSIONISTS WINDHAM HILL 1116*	VARIOUS ARTISTS
15	RE-ENTRY		THE ART OF THE BAWDY SONG DORIAN 90155/ALLEGRO THE BALTIMORE CONSORT	

● 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.

Music Video

ARTISTS & MUSIC

MTV Asia Groping For Youth Demo Expands Issues-Oriented Programming

BY MIKE LEVIN

HONG KONG—MTV Asia is stepping up its efforts to forge relationships with Asian viewers under 35, and the network is mining the socio-political forum to cement those ties.

Following in the footsteps of its U.S. counterpart's "Free Your Mind" campaign, the news department at MTV Asia is seeking to explore the most relevant issues among the region's youth audience. News crews have taken to the streets in Hong Kong, India, China, Taiwan, and South Korea, asking viewers about subjects their parents—and most members of Asian society—historically have avoided.

The result is a series of short segments on AIDS, religious tolerance, interracial relationships, and gays in the military.

"There are no subjects we won't talk about, although it isn't a goal to be controversial," says Nigel Rob-

bins, MTV Asia's news director. "Certain areas are sensitive and we have to tread carefully. For example, no one in China would talk about Tiananmen Square." (In 1989, Chinese troops killed hundreds of pro-democracy student demonstra-

There are no subjects we won't talk about, though it isn't a goal to be controversial

tors in Beijing's Tiananmen Square.)

MTV Asia's own research indicates Asia's kids, like those in Western countries, are acutely aware of the problems they face. But channels of information in all but a handful of the region's countries are virtually nonexistent. MTV claims even

in Asia, young viewers find the network more "trustworthy" than formal media.

Most of the pro-social topics explored by MTV Asia are universal. Yet some typify the unique problems facing the region's developing countries. "Changing Hands," for instance, is a reaction to Hong Kong's reversion to mainland Chinese control in 1997.

But one major problem facing the Hong Kong-based music network is that it reaches an audience spanning 11.5 million households in 30 territories, including Saudi Arabia, Vietnam, and Nepal. Some eight major religions are practiced in the region.

So while it may be simple to spark discussion among young Indians regarding the Hindu-Muslim religious crisis, it would be problematic for the same group to understand an economic segment on market opening that might appeal to an audience in Hong Kong.

Thus, MTV Asia plans to produce pieces generated from every country within its broadcast range, with a new local segment produced every three weeks. The series will include Asian segments, as well as pieces produced by MTV U.S. and MTV Europe. The standard three-to-five-minute format includes short interviews and quick-cut music clips.

And while some critics of MTV U.S. perceive that network's emphasis on pro-social programming as a marketing ploy to woo large corporate advertisers, Robbins says the Asian campaign has no marketing component at all. MTV Asia, which launched in September 1991, is still a young operation trying to establish itself within a local population, he says.

And the new pro-social news series is one method MTV Asia is using to do just that. The series has been a learning experience for the staff at the network, as well as for its audience, Robbins notes.

"Some people talk to us with one eye over their shoulder, or say the most amazing things," Robbins says. "One person in Korea said the military had no problems with gays because there were no gays in Korea, and I think he really believed that."

Ala. Cabler Deep-Sixes 'Channel Zero' Rock Show

OFF THE AIR: The alternative rock show "Channel Zero" of Montgomery, Ala., is off the air after 18 months, and the reasons differ depending on who's telling the story.

The public-access show was removed from cabler TCI of Alabama May 13, following the May 12 airing at 11 p.m. That show included a Five-Eight video, "Can't Stand It Anymore," from Sky Records. In the clip, band member Mike Mantione is wearing a T-shirt emblazoned with the numbers "666," commonly associated with the practice of Satanism.

"Channel Zero" producer Jeff Clark says he was told the show was removed from the cable lineup as it was "deemed Satanic and promoted negative values" to its viewers.

But Jack Gilbert, GM of TCI of Alabama, notes that it was not the Five-Eight video alone that caused cancellation of the program. "We'd received a potpourri of complaints over time," he said, noting that viewers took issue with clips containing foul language, suggestive imagery, and the 666 T-shirt. "The problem didn't appear overnight, and the decision to remove the show wasn't made overnight."

The cable system reaches an estimated 64,000 households, and viewers in the market have access to MTV, The Box, and CMT. "Channel Zero" did not add to the TCI cable lineup, Gilbert says. In addition, TCI requires shows like "Channel Zero" to pay some kind of fee, says Gilbert, although he could not provide specifics.

Clark says he has received no written guidelines regarding that fee, and notes TCI is under the mistaken impression he is a profit-making entity paid by the labels.

Regardless of the communication breakdown, the disappearance of "Channel Zero" creates an undeniable void in the alternative music marketplace in Montgomery. Brad Hill, owner of the independent retail outlet CD Exchange, says a number of his

customers purchased product by acts they discovered on "Channel Zero."

"It was the only outlet for alternative music in this area," Hill says, noting he was ready to implement an advertising campaign with the show prior to its cancellation. He's since taken to advertising on radio, but it "doesn't reach the market I really want," he says.

Clark is spearheading a grassroots campaign to reverse TCI's decision and says he is mystified by the cabler's assertion of serious, long-term complaints about his show.

"They didn't know how polite we actually were," he says. When program-

ming a video by Sister Goddamn, the "Channel Zero" chryon read Sister Gosh Darn. Seven Year Bitch, meanwhile, was temporarily renamed Seven Year Itch.

THE MUSIC VIDEO Producers Assn. will hold its first major seminar of 1993 June 8 in New York. "Imaging The Artist: Defining New Techniques Of Cinematography And Film-To-Tape" will be hosted by Eastman-Kodak at 1133 6th Ave., 40th floor. The event begins at 6:30 p.m. The keynote address will be delivered by Richard Brick, NYC's new commissioner of film, theater, and broadcasting. Panelists include top directors of photography and colorists. Contact Len Epan of N.Y.'s Flashframe Films for details.

REEL NEWS: Tamara Walters has been promoted to director, advertising sales, at The Box... "Neda Lepard" Tobin is the new director of video promotion at Epic in New York... Sean Fernald is in place as national director of video promotion at Capitol in New York... It appears WPWR-TV program director Neal Sabin will take over Chicago's "Music Video 50" now that Armando Zapata has moved to Chicago's JBTV.

WE GOOFED: David Balaban's show is called "The Music Machine."

THE EYE



by Deborah Russell



Anywhere But Here. Raging Slab's new Def American video, "Anywhere But Here," features a colorful cast of characters that includes a plethora of multiracial marionettes and former sitcom star Gary Coleman. Director Rocky Schenck shot the clip on location at a miniature golf course in Upland, Calif. Pictured on the set, back row from left, are Raging Slab's Paul Sheehan, Mark Middleton, Greg Strzempka, Alec Morton, and director Schenck. In front row are Coleman, and Slab's Elyse Steinman.



FOR YOUR NEXT MUSIC VIDEO...TRY US

Chapman & Leonard STUDIOS & PRODUCTION CENTER
ORLANDO 407/851-3456 FLORIDA

- 9,000 Sq. Ft. Fully Equipped Sound Stage
- 2,000 Sq. Ft. Production Office
- Green Room, Dressing Rooms
- Chapman Cranes & Dollies
- Lighting Packages
- Conveniently Located
- On Site Support Services
- Plus Hard Cye & More!

Billboard Video Monitor™

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



Black Entertainment Television

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

- 1 SWV, Weak
- 2 Blackstreet, Baby Be Mine
- 3 Mary J. Blige, Love No Limit
- 4 Ice Cube, It Was A Good Day
- 5 U.N.V., Something's Goin' On
- 6 Janet Jackson, That's The Way...
- 7 Tina Turner, I Don't Wanna Fight
- 8 Jodeci, Let's Go Through The...
- 9 Lorenzo, I Can't Stand The Pain
- 10 Chante Moore, It's Alright
- 11 Christopher Williams, Every Little...
- 12 H-Town, Knockin' Da Boots
- 13 Johnny Gill, The Floor
- 14 Sade, Kiss Of Life
- 15 Boss, Deeper
- 16 Regina Belle, If I Could
- 17 Robin S, Show Me Love
- 18 P.O.V., Anutha Luv
- 19 Tene Williams, Give Him A Love...
- 20 Diggable Planets, Where I'm From
- 21 Dr. Dre, Dre Day
- 22 I.D. Extreme, Cry No More
- 23 Najee, All I Ever Ask
- 24 Young MC, What's The Flavor
- 25 Gerald Alston, Send For Me
- 26 Heavy D. & The Boyz, Truthful
- 27 Walter & Scotty, I Want To Know...
- 28 Arrested Development, Natural
- 29 Big Bub, Tellin Me Stories
- 30 Shai, Comforter

★★ NEW ADDS ★★

- Alexander O'Neal, In The Middle
 Boss, Deeper
 Brenda Russell, No Time For Time
 David Bowie, Black Tie/White Zombie
 Heavy D. & The Boyz, Blue Funk
 Immature, I Want to Know You...
 James Ingram, Someone Like You
 Penny Ford, Daydreaming
 Sade, Feel No Pain
 Terence Trent D'Arby, Do You...



COUNTRY MUSIC TELEVISION

Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 John Michael Montgomery, I Love...
- 2 Travis Tritt, T-R-O-U-B-L-E
- 3 Toby Keith, Should've Been A...
- 4 Doug Stone, Made For Lovin' You
- 5 Lee Roy Parnell, Tender Moment
- 6 Larry Stewart, Alright Already
- 7 Dwight Yoakam, Ain't That Lonely...
- 8 Joe Diffie, Honky Tonk Attitude

- 9 Suzy Bogguss, Heartache
- 10 Patty Loveless, Blame It On Your...
- 11 Randy Travis, An Old Pair Of Shoes
- 12 John Anderson, Money In The Bank
- 13 Tracy Byrd, Holdin' Heaven
- 14 Lorrie Morgan, I Guess You Had...
- 15 Rodney Foster, Easier Said Than...
- 16 Kelly Willis, Whatever Way The...
- 17 Pam Tillis, Cleopatra, Queen...
- 18 Reba McEntire, It's Your Call
- 19 Dolly Parton, More Where That...
- 20 Carlene Carter, Every Little Thing
- 21 Shenandoah, Janie Baker
- 22 Matthews, Wright & King, I Got...
- 23 Mark Collie, Shame Shame...
- 24 Doug Supernaw, Reno
- 25 Billy Ray Cyrus, Some Gave Allt
- 26 Sammy Kershaw, Haunted Heart
- 27 Kentucky Headhunters, Dixiefried
- 28 Dean Dillon, Hot, Country, And...
- 29 Alan Jackson, Tonight I Climbed...
- 30 Tracy Lawrence, Alibis
- 31 Ricky Lynn Gregg, If I Had A...
- 32 Tim McGraw, Memory Lane
- 33 Dude Mowry, Maybe You Were...
- 34 Robert Ellis Orrall, A Little Bit...
- 35 Cleve Francis, Walkin'
- 36 Confederate Railroad, When You...
- 37 Pearl River, Fool To Fall
- 38 Marty Stuart, Hey Baby
- 39 Marty Brown, It Must Be The Rain
- 40 Tim Ryan, Love On The Rocks
- 41 Deborah Allen, If You're Not...
- 42 Rick Vincent, Ain't Been A Train...
- 43 Brian James, One Single Night
- 44 Hank Williams, Jr., Diamond Mine
- 45 Palomino Road, The Best That...
- 46 Lisa Stewart, Under The Light Of...
- 47 John Berry, A Mind Of Her Own
- 48 Boy Howdy, A Cowboy's Born...
- 49 John Brannen, Never Say Never...
- 50 Marshall Tucker Band, Walk...

† Indicates Hot Shots

★★ NEW ADDS ★★

- Alan Jackson, Chattahoochee
 Andy Childs, I Wouldn't Know
 Shania Twain, Dance With The One...
 The Remingtons, Wall Around Her...
 Trisha Yearwood, Down On My Knees



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Stone Temple Pilots, Plush*
- 2 Janet Jackson, That's The Way...
- 3 Green Jelly, Three Little Pigs
- 4 Aerosmith, Livin' On The Edge**
- 5 Ice Cube, It Was A Good Day
- 6 Lenny Kravitz, Are You Gonna...
- 7 Silk, Freak Me
- 8 P.M. Dawn, Looking Through...
- 9 Bon Jovi, In These Arms
- 10 Aerosmith, Eat The Rich
- 11 Rod Stewart, Have I Told You Lately
- 12 V. Williams/B. McKnight, Love Is

- 13 SWV, I'm So Into You
- 14 Porno For Pyros, Pets*
- 15 R.E.M., The Sidewinder Sleeps...*
- 16 Depeche Mode, Walking In My...**
- 17 Eddie Murphy, Whatzupwitu
- 18 Tasmin Archer, Sleeping Satellite*
- 19 Terence Trent D'Arby, She...*
- 20 Duran Duran, Come Undone
- 21 Midnight Oil, Truganini
- 22 New Order, Regret
- 23 George Michael, Somebody To...
- 24 Madonna, Fever
- 25 Anthrax, Only
- 26 4 Non Blondes, What's Up
- 27 Soul Asylum, Runaway Train
- 28 Dr. Dre, Dre Day
- 29 Ugly Kid Joe, Cat's In The Cradle
- 30 Sade, No Ordinary Love
- 31 Gin Blossoms, Hey Jealousy
- 32 Arrested Development, Mr. Wendal
- 33 Spin Doctors, Two Princes
- 34 Inner Circle, Bad Boys
- 35 Naughty By Nature, Hip Hop...
- 36 Blues Traveler, Conquer Me
- 37 World Party, Is It Like Today?
- 38 Vince Neil, Sister Of Pain
- 39 Spin Doctors, What Time Is It?
- 40 H-Town, Knockin' Da Boots
- 41 Robin S, Show Me Love
- 42 Robert Plant, Calling To You
- 43 Van Halen, Right Now
- 44 Toad The Wet Sprocket, All I Want
- 45 Shai, Comforter
- 46 Radiohead, Creep
- 47 Primus, My Name Is Mud
- 48 Black Crowes, Hard To Handle
- 49 Temple Of The Dog, Hunger Strike
- 50 U2, Mysterious Ways

** Indicates MTV Exclusive
 * Indicates Buzz Bin

★★ NEW ADDS ★★

- AC/DC, Big Gun
 Sting, Fields Of Gold
 George Michael, Killer/Papa Was...
 Shania Twain, Dance With The One...
 The Proclaimers, I'm Gonna Be



THE NASHVILLE NETWORK
 The Heart of Country

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

- 1 John Michael Montgomery, I Love...
- 2 Garth Brooks, We Shall Be Free
- 3 Lee Roy Parnell, Tender Moment
- 4 Dwight Yoakam, Ain't That Lonely...
- 5 Robert Ellis Orrall, A Little Bit...
- 6 Confederate Railroad, When You...
- 7 Patty Loveless, Blame It On Your...
- 8 Clint Black/Wynonna, A Bad...
- 9 Lisa Stewart, Under The Light...
- 10 Little Texas, What Might Have Been...
- 11 Clinton Gregory, Standing On The...
- 12 Doug Stone, Made For Lovin' You
- 13 Joe Diffie, Honky Tonk Attitude

- 14 Tracy Byrd, Holdin' Heaven
- 15 Lorrie Morgan, I Guess You Had...
- 16 Cleve Francis, Walkin'
- 17 Suzy Bogguss, Heartache
- 18 Pearl River, Fool To Fall
- 19 Marty Stuart, Hey Baby
- 20 John Anderson, Money In The Bank
- 21 Dolly Parton, More Where That...
- 22 Alan Jackson, Chattahoochee
- 23 Mark Collie, Shame Shame...
- 24 Travis Tritt, T-R-O-U-B-L-E
- 25 Mark Collie, Born To Love You
- 26 Pam Tillis, Cleopatra, Queen...
- 27 Toby Keith, Should've Been A...
- 28 Reba McEntire, It's Your Call
- 29 Ricky Lynn Gregg, If I Had A...
- 30 Larry Stewart, Alright Already

★★ NEW ADDS ★★

- Radney Foster, Easier Said Than Done
 Brother Phelps, Let Go
 Shania Twain, Dance With The...
 Trisha Yearwood, Down On My Knees



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 V. Williams/B. McKnight, Love Is
- 2 Janet Jackson, That's The Way...
- 3 Whitney Houston, I Have Nothing
- 4 Sting, If I Ever Lose My Faith In You
- 5 George Michael, Somebody To...
- 6 Madonna, Fever
- 7 Paul McCartney, Off The Ground
- 8 Gloria Estefan, Go Away
- 9 David Crosby & Phil Collins, Hero
- 10 David Bowie, Jump They Say*
- 11 Michael Jackson, Who Is It
- 12 Exposé, I'll Never Get Over...
- 13 Chris Isaak, Can't Do A Thing
- 14 Bruce Hornsby, Harbor Lights
- 15 Go West, What You Won't Do For
- 16 Restless Heart, Tell Me What You...
- 17 Ray Charles, A Song For You
- 18 Robert Palmer, Addicted To Love
- 19 Steve Winwood, Higher Love
- 20 Aaron Neville, Don't Take...
- 21 George Michael, Freedom
- 22 Boy George, The Crying Game
- 23 B-52's, Love Shack
- 24 Prince & The N.P.G., The Morning
- 25 Paul Simon, You Can Call Me Al
- 26 Elton John, Candle In The Wind
- 27 A. Franklin/G. Michael, I Knew...
- 28 Genesis, Invisible Touch
- 29 Travis Tritt, T-R-O-U-B-L-E
- 30 Celine Dion, Water From The Moon

* Indicates Five Star Video

★★ NEW ADDS ★★

- Marc Cohn, Walk Through The World
 Joshua Kadison, Jessie
 David Bowie, Black Tie

the Medialine™

Marshall's Plan: New Avenue Of Exposure For Canadian Acts

BY ERIC BOEHLERT

COOL, EH? With so many compilation CDs floating around, it can be difficult to stand apart from the crowd. When Glen Marshall decided to follow-up his '91 sampler of unsigned Canadian bands, he opted for a magazine format in 1992, which he called **Cool Soundzine**. All 1,500 copies of the soundzine—sent to college stations and distributed through stores, mail order, and fanzines—were quickly snatched up. Marshall now is plotting a '93 Cool Soundzine, which will be put together by his fledgling record company, Media Five, based in North Hamilton, Ontario.

The soundzine, designed to be the same size as the old longbox so it could be racked in with the music, is packed with bound, pagelong profiles and photos of all 21 artists on the CD. (The disc is housed in the inside cover of the magazine.) A few ads are sprinkled throughout, as well.

Marshall, who collected \$100 from each act included on the first sampler, put that project together as a way to get his own band, **Altogether Morris**, on CD without having to foot the entire bill himself. For the expansion into magazine form, the entry fee was upped to \$275 and acts from the U.S. (Rick Harper from Florida and New York City's Mark William Johnson) were added. Along with a fee, bands had to offer "good, original pop music."

The soundzine has gained wide favor

in Canada, and is slowly seeping into the U.S. During a recent in-studio visit to the alternative morning show "Radio Free New York" on WNWK, singer/songwriter John Wesley Harding brought along a copy of Cool Soundzine and played some deserving CD cuts on the air.

As for the independent music scene in Canada, Dave Rave, who contributed a track to Cool Soundzine and was an early backer of the project, says with the recent successes of Canadian bands such as the once-indie **Barenaked Ladies**, independent acts north of the border are being taken much more seriously. He adds that the major labels, after years of trying to clone American success ("they were fixated with Heart"), are now listening more closely to original Canadian sounds.

PLAYING POLITICS: After months of glowing press tributes, MTV's political coverage finally has been dissed. The May cover story of **The Washington Monthly**, "Mock The Vote," took the network to task for feigning objectivity during the '92 presidential election, while filling millions of young viewers' heads with liberal thoughts. Granted, it's hard to imagine anyone watching MTV last fall without knowing who network staffers were rooting for. But the idea that millions of clueless viewers swallowed whole MTV's rapid-fire reports and then marched obediently to the voting booths is a bit absurd.

THE CLIP LIST™

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



Continuous programming
 12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

SWV, Weak

BOX TOPS

- 2 Live Crew, Mega Mix
- 2Pac, I Get Around
- 95 South, Whoot, There It Is
- Boss, Deeper
- Da Youngsta's, Crewz Pop
- Dr. Dre, Dre Day
- Duice, Dazzey Duks
- Geto Boys, Six Feet Deep
- H-Town, Knockin' Da Boots
- Half Pint, Boom & Hydraulic
- Ice Cube, It Was A Good Day
- Jedage, Head Or Gut
- Jade, One Woman
- Janet Jackson, That's The Way...
- Kid Rock, U Don't Know Me
- Mary J. Blige, Love No Limit
- Mobb Deep, Hit 'Em From The Back
- New Born, Falling In Love
- Onyx, Slam
- Paperboy, Ditty
- Redman, Tonite's Da Nite
- Silk, Freak Me (Re-Mix)
- Silk, Freak Me
- Snow, Girl, I've Been Hurt
- Snow, Informer
- Spice 1, Triggas Gots No Heart
- Whitney Houston, I Have Nothing

ADDS

- Akinyele, Ak Ha Ha!
 Alexander O'Neal, In The Middle
 Boy Crazy, Good Times With Bad Boys
 Freddie Mercury, Living On My Own
 Levert, ABC-123
 M.C. Breed, Gotta Get Mine
 P.J. Harvey, 50 Ft. Queenie
 Spin Doctors, What Time Is It?
 Taylor Dane, Can't Get Enough...
 Ugly Kid Joe, Busy Bee



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

- Silk, Girl U For Me
 Vince Neil, Sister Of Pain
 Beatnuts, Reign Of The Tec
 Crosby/Collins, Hero
 Nudeswirl, F Sharp
 The Tragically Hip, 100th Meridian
 Snow, Girl, I've Been Hurt
 The Autuers, Showgirl
 Sunscreen, Pressure
 John Berry, A Mind Of Her Own
 Foley, If It's Positive
 Exposé, I'll Never Get Over You
 Bon Jovi, In These Arms
 Mica Paris, I Want To Hold...
 Lenny Kravitz, Are You Gonna Go...
 Blind Melon, No Rain
 Sarah Brightman, Captain Nemo
 Proclaimers, I'm Gonna Be...
 Black Uhuru, One Love
 Cop Shoot Cop, \$10 Bill



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

- Biz Markie, Let Me Turn You On
 Chaka Demus & Pliers, I Wanna Be...
 Da Youngsta's, Crewz Pop
 Dr. Dre, Dre Day
 Funkdoobiest, Bow Wow Wow
 H-Town, Knockin' Da Boots
 House Of Pain, Who's The Man
 Intelligent Hoodlum, Shoot Em' Up
 Janet Jackson, That's The Way...
 Jade, One Woman
 Jodeci, Let's Go Through The Motions
 Lee Ritenour, Waiting In Vain

- Lords Of Underground, Funky...
 Michael Jackson, Who Is It?
 The Pharcyde, Passin' Me By
 P.M. Dawn, Looking Through...
 Silk, Girl U For Me
 TCF Crew, I Ain't The One
 UNV, Something's Going On
 Yoyo, I B Doublin' Wit My Crewin'



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

- ETW, Stay Together
 DOC/Bride, God Gave Rock & Roll
 Freedom Of Soul, This Is Love
 Newsboys, I Cannot Get You
 Petra, Sight Unseen
 Regina Belle, If I Could
 Midnight Oil, Truganini
 Bob Seger, Real Love
 Paul Overstreet, Heros
 Steve Curtis Chapman, Great...
 Eric Champion, Generation Of Light
 Various Artists, Sun City
 BeBe & CeCe Winans, I'll Take You...
 Kathy Troccoli, Everything Changes
 Michael W. Smith, Somebody Love Me
 Carman, Satan Bite The Dust
 Sting, If I Ever Lose...
 Crosby/Collins, Hero
 Diggable Planets, Where I'm From
 Amy Grant, God For You
 Brian Duncan, Love Takes Time
 Suzy Bogguss, Heartaches



One hour weekly
 216 W Ohio, Chicago, IL 60610

- Soul Asylum, Runaway Train
 Belly, Slow Dog
 Porno For Pyros, Pets
 The The, Love Is Stronger Than Death
 Diesel, Tip Of My Tongue
 The Tragically Hip, 100th Meridian
 Posies, Dream All Day
 The Waterboys, The Return Of Pan
 Living Colour, Nothingness

- Big Wheel, Down
 Blind Melon, No Rain
 Emotional Fish, Rain
 Proclaimers, I'm Gonna Be...
 Terence Trent D'Arby, She Kissed Me



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

- Gloria Estefan, Go Away
 Tina Turner, I Don't Wanna Fight
 Tina Turner, Better Be Good To Me
 Tina Turner, It's Only Love
 Tina Turner, What You Get...
 Tina Turner, We Don't Need...
 Johnny Gill, The Floor
 H-Town, Knockin' Da Boots
 New Order, Regret
 Exposé, I'll Never Get Over You
 Crosby/Collins, Hero
 Chris Isaak, Can't Do A Thing...

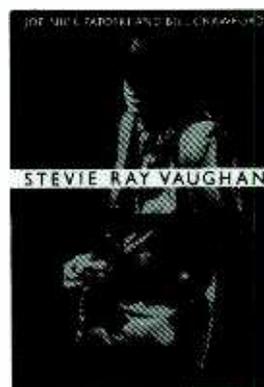


15 hours weekly
 P O BOX 398, Branson, MO 65616

- Billy Ray Cyrus, Some Gave All
 Dolly Parton, More Where That...
 John Anderson, Money In The Bank
 Robert Earl Keen, Dad Had A Buick
 Matthews, Wright & King, I Got A Love
 Shenandoah, Janie Baker's Love Slave
 Marilyn Scott, You Don't Know Me
 Tracy Byrd, Holdin' Heaven
 Guy Clark, Boats To Build
 Ranch Romance, Lucky One
 B.B. King, Nightlife
 Pam Tillis, Let That Pony Run
 Nashville Bluegrass Band, Blue Train
 Eric Clapton, Tears In Heaven
 Steve Wariner, Tips Of My Fingers
 Bruce Carroll, If We Only Had...
 Run C&W, Hold On, I'm Coming
 Carman, 1995
 Billy Joe Royal, Funny How Time...
 Brooks & Dunn, Hard Workin' Man

IN PRINT

STEVIE RAY VAUGHAN:
CAUGHT IN THE CROSSFIRE
 By Joe Nick Patoski
 and Bill Crawford
 (Little, Brown, \$19.95)



Stevie Ray Vaughan was about music. The rest is details.

"Caught In The Crossfire," the first biography of the brilliant blues guitarist who played himself into legend before the tragedy of a young death could shove him, never slips from the musical axis, even while spinning out spiraling addictions and triumphant recovery. This exceptional book is about music. And God is in the details.

Patoski, an editor at Texas Monthly, and Crawford, an Austin-based writer and radio producer, display a novelist's sure touch for evoking character and setting, and a lover's lyrical bent for description, particularly in the undiluted passion Vaughan felt for the blues and that the white boy's undeniable connection with them could inspire in others.

Through a combination of intimate portraits and historical broadsides, Patoski and Crawford tell the single interconnected story of Vaughan's life and the vital Texas scene he drew from and nurtured. Austin is elicited in perfect pitch, its shifting musical tides mapped, and Antone's brought blazing to life.

True to his birthplace, Vaughan's personal story is bigger than life, taking him from ugly duckling kid brother sneaking into Jimmie Lee's room to hold his guitar to budding fame in Austin and full-fledged guitar-hero status, with assorted business and personal problems in the middle. His death in a helicopter crash in 1990, just as he seemed to have put personal demons behind him, closes the chapter.

But not the story. "The most moving memorial to Stevie is the one he created himself, his music," the authors conclude. And when the details are forgotten, that legacy will linger.

MARILYN A. GILLEN

Pro Audio

Musical Horizons Stretched At Expo Rodgers Heralds N.Y. Recording Summit

■ BY MARILYN A. GILLEN

NEW YORK—The stated purpose of the Music Recording and Sound Expo, sponsored by EQ magazine and staged May 22 at the Ramada Hotel Pennsylvania here, was to “educate and inform,” and that it did, via a day of seminars, product presentations, and displays geared primarily toward the art of home-studio recording and the fast-developing technology behind it—and also brought together musical-gear end-users and manufacturers to talk needs and wishes.

If “entertain” wasn’t specifically mentioned, it wasn’t because it was absent. Perhaps it was simply obvious that the assembled musicians, engineers, and assorted other audiophiles and aspirants couldn’t help enjoying an in-depth discussion of the business they love.

Even in the wee medium hours of the morning.

“The first thing I want to educate and inform you about,” joked Nile Rodgers, upon taking the stage around 11 for his 10:30 a.m. keynote, “is never ask a musician to do *anything* at 10:30 in the fucking morning. I mean, my God—10:30!”

That stressed to a slowly stirring audience, Rodgers launched into the meat of his speech, and the overall theme of the expo: “Now that we have all this wonderful technological stuff available to us, what can we do with it?” he asked. “How can we marry technology and creativity to make terrific music and expand our musical horizons?”

Rodgers, who is now in the studio with Jimmie Lee Vaughan and whose most recent production credit is David Bowie’s “Black Tie White Noise,” noted his own growing fascination with the potentials of home recording setups. “After all these years in the business in state-of-the-art studios,” he said, “it’s funny that what I’m most excited about is that I might be able to make an album *at home*.”

“And I’m taking this home recording very seriously,” he added. “Because of all great technology available to us now, I don’t feel like it will be wasted time.”

His idea, he said, is to be able to catch “inspiration” at home (“some of my best guitar riffs I do in bed,” Rodgers insisted) and then, if need be, move that into a professional studio for completion of a project. “We’re all familiar with ‘demo-itis,’” he said. “You do these totally incredible things at home—and then you can’t re-create it in the studio. If you can take this high-quality, high-vibe stuff into the recording studio and have it be totally compatible, that allows you to keep these wonderful performances.”

Asked his wish for a technological breakthrough, Rodgers cited “time compression and expansion that would work really great and really fast.”

One nightmare scenario from which the wished-for dream piece of gear arose, he said, occurred on the Bowie set: “One tune we had done in G minor originally, but then we moved it way, way down—I don’t even know what key it’s in now. But David said, ‘I want to keep the guitar where it is, and the drums.’ So we thought, ‘How do we keep the guitar and the drums?’ We did it, but it wasn’t easy.”

A free-wheeling question-and-answer

period yielded Rodgers’ views on a number of other subjects, pertinent and otherwise. Among them:

- The role of a producer: “It varies with the artist,” he said. “Every artist brings something different to the project. With someone like Bowie, he’s got all these ideas already conceived, and half the time I’m just trying to figure that shit out—to be able to translate what he means. I mean, he’s on a whole different plane. With someone like the Vaughan Brothers, on a project I did with them, they didn’t read music, so we had to use flash cards when they played—‘A!’ ‘B flat!’ ‘D!’”

- What he looks for in deciding to produce a project: “Something I hadn’t thought of that makes me go, ‘Damn! I wish I’d thought of that.’”

- The sad state of public-school music education: “They don’t teach it in school

like they did when I learned it. I work with a lot of young hip-hop kids now, and there is a real problem in that they can’t tell you what they’re thinking about in musical terms. They don’t understand the concept of keys.”

COMING TOGETHER IN THE MIX

In a talent-heavy seminar on mixing in the expo’s “Recording And Mixing Your Music Project” track (the other track was “MIDI, Computers & Software”), Roger Nichols moderated a panel composed of mixers Reggie Lucas (Madonna); Ron St. Germain (Living Colour); and Angela Piva (Naughty By Nature, Boyz II Men); and mastering engineer Greg Calbi.

The panel’s emphasis, ironically, was in explaining the limitations of their crafts—or, more accurately, the record-

(Continued on next page)



Have A Kao. Marc Feingold, director of sales and marketing for Kao Optical Products Division (formerly American Helix) receives Jazziz magazine’s annual Award of Excellence for CD replication from Lori Fagien, Jazziz publisher, at the recent National Assn. of Recording Merchandisers convention. Looking on are Kao VP James Boyer, far left, and Michael Fagien, Jazziz editor in chief.

Ben Wisch Creates Intimate Sounds For Artists

NEW YORK—Whether or not you agree that form follows function, it’s hard to deny that Ben Wisch’s form functions pretty nicely in Quad Studios.

PRO FILE

“Intimate” is, perhaps, the glass-half-full perspective on the eighth-floor studio space just off Times Square here, where Wisch co-produced Marc Cohn’s debut album and most of the soon-out follow-up, but it is also not coincidentally the word often used to

describe the spare, powerful albums that emerged.

“This funky little room is very conducive to working,” Wisch weighs in during a break in his latest Quad-based production, Patty Larkin’s tentatively titled “Booth Of Glass,” slated for August release on Highstreet Records. “It’s not antiseptic and hi-tech. There’s equipment scattered everywhere—and we like it that way. It fits the feel we’re going for in the music.”

Cohn’s “The Rainy Season,” due Tuesday (1) from Atlantic, retains the understated atmosphere of his gold-certified debut, but with some pronounced differences, Wisch adds. “The songs are somewhat more substantial on this record,” he notes. “There are more songs that have a band on them, and the whole sound is a little bigger. It’s still Marc—it still retains that singer/songwriter intimacy—but everything this time is just one step beyond.”

BRINGING IT ACROSS

The singer/songwriter clearly is Wisch’s artist of choice—his other production credits include David Wilcox’s “Home Again” and new “Up To The Light,” due out this fall on A&

M, and Martyn Joseph’s Epic U.K. set “Being There”—and it is around that breed that Wisch has cultivated his particular talents. Intimacy, after all, is notoriously hard to capture on disc—and harder still to put over to a distant audience.

“The real trick with singer/songwriters is to make sure they come across *totally*, that their vocal and their instrument are the clear focus of the track, but then that there is also enough going on top of that to keep the listener’s interest,” Wisch offers by way of professional secrets.

“It can’t be just a whole album of acoustic guitar and vocal—that’s not a completely realized record. But then again, and here it’s really tricky, whatever else you add can’t step on them or get in their way. You can’t shift that focus.”

Toward that end, he says, “over the years I just developed, sonically, this very *present* kind of piano/guitar/vocal sound that reaches out from the record and touches you. And so that becomes the essence of the sound,

getting the vocal that way, way up in your face, and then complementing it.”

Wisch uses old microphones—tube mikes and a tube compressor—to punch vocals up to that in-your-face state, but mixes their use liberally with newer gear. “I usually work in this room at an SSL console,” he says, “and while a lot of people think SSL can be too crisp and clean and hi-tech, the combination between this board and the older stuff is a big part of how I get the sound that I do.”

Wisch also stresses the human factor in the final musical equation—and although he can’t quantify it, he’s sure it adds up to ultimate success or failure. “It’s a very fine line between getting a great vocal performance and getting a good vocal performance,” he says. “I mean, these artists can sing good performances all the time with no effort, but getting that great performance, there’s a difference there. And I’m not really sure how I get that, except I think it’s something I work really hard with

them at—and also work hard to spot it and get it on tape.

“And then the second part of getting that performance down,” he adds, “is to make it sound gorgeous sonically, to make it sound as beautiful as it can be. You get that performance and then you build an atmosphere around it that makes you feel it even more intensely than if it were just vocals and guitar.”

A COMMERCIAL VENTURE

Wisch, 36, engineers his own productions, a skill he says he honed during a hectic stint doing commercials at a New York production house. “For about five years, from 1982, that was how I made my living,” says Wisch, who was introduced to engineering at Boston’s Berklee College of Music. “It was great experience, but after five years of it... well, I was ready to move on.”

Fortunately, Wisch met Cohn during those jingle days (“Marc had been singing commercials,” he says, “something he doesn’t advertise”) and the two moved on together—to Quad Studios.

“We spent about a year here doing demos,” he says, “and eventually he got an offer from Atlantic.” Problem was Atlantic wanted to go with a high-profile producer—and Wisch didn’t qualify.

“They decided to send him out to California to work with a big name,” Wisch says, “but it didn’t work out. So Marc and I said to Atlantic, ‘Let us do it ourselves—or at least let us try.’ They did.”

And things did work out.

Although he says he is slowly starting to loosen his grip on the controls, engineering and production are inextricably linked in Wisch’s mind, and always will be. “I have such a sense of what I want and how to get the sound and how to work that into the overall record,” he says, “that it is

(Continued on next page)



Ben Wisch describes Marc Cohn’s “The Rainy Season” as “a collaborative process between three producers, each with our own special talents.” Pictured putting the final touches on the album at New York’s Quad Studios, from left, are co-producers John Leventhal, Cohn, and Wisch.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.
SOLID STATE LOGIC has been awarded a 1993 Queen's Award for Technological Achievement for its digital audio editing systems. SSL managing director **John Jeffery** welcomed the award as "recognition of the imagination and technical excellence of our design and engineering team."

Meanwhile, **SSL SL4000** desks have been bought by Sierra Recordings, Athens; Erekli and Tunc in Istanbul; KBS in Kuwait; Music Factory and New Melody Productions in Hong Kong; and NDR in Hamburg.

APRS 93, to be held June 23-25 at Olympia 2, is heading for "house full" signs in its 26th year, according to its organizers. Twenty-one exhibitors are new to the show this year, including pic-

ture editor manufacturer **Avid** and telecommunications giant **AT&T**.

"This tells me that internationally there are still people out there who believe our show is a key one at which to launch products for the U.K. and European markets," says APRS chief executive **Philip Vaughan**.

THE APRS HAS published "The Handbook Of U.K. Recording And Duplicating 1993," with information on APRS studio, postproduction, duplication, and producer members; it replaces the APRS Guide. The publication comes in a ring binder with looseleaf color pages and section dividers and costs 7.50 pounds (plus 1.50 pounds post and packing in the U.K.) or U.S. \$15 inclusive.

GLOBAL SALES for Sony's PCM3348 multitrack now stand at in excess of 400. Recent placements in-

MUSICAL HORIZONS STRETCHED AT EXPO

(Continued from preceding page)

ing-level errors that left them hamstrung. The repeated cry: Nip it in the bud!

"It all starts with the recording process," bottom-lined Nichols, whose most recent project is Donald Fagen's "Kamakiriad," which was three years in the making. "Instead of fixing it in the mix, I try to fix it in the recording process."

There's a very practical side to that advice, Nichols explained, with a silent nod to that three-year project: "The brain damage that you've got when it finally comes time to mix! Don't leave it until then to deal with."

St. Germain echoed the sentiment, noting, "As a mixer I've really gotten an education in how *not* to record."

The single largest annoyance expressed by the panelists was an overuse of compression. "If you have to use compression," St. Germain stressed, "remember that less is more. If there's too much, there's nothing I can do."

Vocals in general were another point of concern. "There seem to be so few engineers that actually know how to record

vocals," Piva said, a complaint echoed by Calbi, who noted that "your sibilance problem becomes my sibilance problem."

Some practical advice offered to the audience: Catch pitch problems and distortion, turn *down* the volume in playback; spend time deciding exactly what kind of a sound you want before you record a single note; keep the lines of communication open on all levels and at all stages; don't be afraid to point out a mistake when you hear one—it's easier than letting it go at the time and ruining a whole project when it can't be "fixed in the mix"; always make sure you have a backup of your master (all these pros had horror stories on that subject); if you are mixing to DAT, make sure you don't tight-space your tapes; and clean those tape heads—"cleanliness is next to fidelity," Nichols said.

Other expo events worth noting: Tascam DA-88 and Alesis ADAT demos; a MIDI concert by Randy Jackson; and a panel on "Recording In The Real World," in which artists offered from-the-hip advice.

PRO-FILE

(Continued from preceding page)

only natural to do it myself. It's part of the production."

Wisch also tends increasingly to mixing as he goes along. "As we add things, I am already choosing the elements that I want," he says. "It's not necessarily that it's even going to be the final mix, but the way it worked on Marc's record was that with all the work we put into getting the mix right and getting things placed right and sounding right in the recording process, when it came time to mix, it was already done. Even rough mixes really pay off at the end."

PAYOFF

After a nonstop flurry of work since "Marc Cohn"—and especially omnipresent single "Walking In Memphis"—got Wisch's name inked (or, in this sometimes fickle business, at least penciled) into countless artists' and labels' Rolodexes, he is eager to take a brief breather, and maybe do a little

more work on the keyboards, his first musical love. He's also looking forward to expanding his reach, maybe with a band project.

And with "The Rainy Season" looming on the horizon, Wisch also is looking inward. "There's really not a lot of pressure with this album, in the sense that we felt we had to match the success of the last one," he reflects. "When we were making the record we just tried to make the best piece of music we could. Of course you think about radio, you think about singles, you try to get something that's going to be radio-friendly, but you can't get caught up in that. You've got to be proud of what you do, and know that whether a lot of people buy it or whether radio plays it, you've just got to be happy with what you do, feel that you've made a great piece of art."

"Whatever happens from this point," he adds, "is gray in my book."

MARILYN A. GILLEN

clude Abbey Road Studios, London, a third for BBC Television, and Bop Studios in South Africa.

TO CELEBRATE THE launch of its 8000 Series of conductive plastic faders, **Penny & Giles** is offering replacement packages to console owners. Customers ordering a retrofit set of new faders will receive retroactive discount when they send their old faders to P&G.

MIKE OLDFIELD has bought the first **Fairlight MFX2** system from **Hilton Sound** in its newly appointed role as U.K. distributor for the company's products. According to Hilton Sound chairman **Andy Hilton**, the system is an upgrade to Oldfield's **Series III**. "He's been trying to get an all-digital, in-a-

rack studio for some time. His principal requirement was that he wanted it to be a portable," said Hilton.

Meanwhile, the **World Studio Group** has appointed **Hilton Sound** in Europe and **Marsh Katagiri** from **Sanken** in Japan as area representatives to facilitate the networking aspect of the organization. "It gives virtually everybody in the world somebody to call during their business day," says WSG founder **Chris Stone**.

CADAC HAS INTRODUCED the RME100—10 channels of four-band, fully parametric EQ in an 8u rackmount with mike/line inputs, a separate power supply, and individual band switching. Additionally, Cadac has announced **RCM3** remote mike amps with each line

output having one electronically balanced circuit and two transformer coupled outputs. Remote control of gain and phantom power for 60 channels is via a two-wire digital link with display of gain settings on the controller.

COLIN CARTWRIGHT, former managing director of **Bose U.K.**, has joined **Kef Audio U.K.** as managing director in a move that is said to complete the company's reorganization by holding company **Kinergetics Holdings U.K.** "This is a further demonstration of the strength of investment from the new owners," said Kinergetics Holdings managing director **Gordon Provan**, "and shows our determination to reshape KEF for the challenges of the studio industry for the coming years."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 29, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SINGLES	RAP
TITLE Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	I LOVE THE WAY YOU LOVE ME John Michael Montgomery/ D.Johnson (Atlantic)	I CAN'T GET NO SLEEP Masters Of Work Feat. India/ K.Gonzalez L.L.Vega (Cutting)	TYPICAL REASONS (SWING MY WAY) Prince Markie Dee/ Mark Morales Mark C. Rooney (Columbia)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	FLYTE TYME (Edina,MN) Jimmy Jam	QUAD (Nashville) Doug Johnson	BASS HIT (NY,NY) Steve Barkin	SOUL CONVENTION (Rosedale,NY.) Mike Fronda Jose Sanchez
RECORDING CONSOLE(S)	Harrison MR4/ Series 10	Harrison MR4/ Series 10	Trident A Range	SSL 4000E	Soundcraft 3200
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100 (Dolby SR)	Otari MTR100 (Dolby SR)	Otari MTR90	Sony APR 24	Studer A827
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Westlake HR1 Yamaha NS10	Yamaha NS10	Tannoy System 2	Tannoy
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	MASTERFONICS (Nashville) Doug Johnson	BASS HIT (NY,NY) Steve Barkin	SOUL CONVENTION (Rosedale,NY) Mike Fronda Jose Sanchez
CONSOLE(S)	Harrison MR4 Series 10	Harrison MR4 Series 10	SSL 4000E G Computer	SSL 4000E	Soundcraft 3200
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827	Studer A827	Mitsubishi X-850	Sony APR 24	Studer A827
STUDIO MONITOR(S)	Westlake HR1	Westlake HR1	Hidley/Kinoshita	Tannoy System 2 Tannoy 1x15 Sub Woofers	Tannoy
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY Herb Powers Jr.	MASTERDISK Tony Dawsey Mark Morales Mark C. Rooney
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	WEA Manufacturing	Specialty	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	WEA Manufacturing	Specialty	Sony 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.

Promoter's Small Risk Leads To Big Seekers Tour

■ BY GLENN A. BAKER

SYDNEY—When major-league Australian rock concert promoter Michael Coppel was asked to present some theater concerts by the Seekers, the reunited '60s folk-pop act of "Georgy Girl" fame, he saw it as a brief change of pace from Metallica, Iron Maiden, and the Neville Brothers in the first half of this year and U2 and Tina Turner in the latter half.

"It can't be that much of a risk," Coppel recalls thinking, "even if it doesn't work."

Coppel's small risk has become one of the biggest Australian-artist concert tours of the past decade and what he thought might occupy him for a month or so looks set to be his premier project well into 1994.

The tour, which opened April 22, sold \$1.4 million worth of tickets in the first three days, expanded almost overnight from 23 scheduled shows to 76 in Australia and New Zealand, and is still going strong. It is expected to gross more than \$5.7 million and play to more than 150,000 people.

"The Silver Jubilee Album," a 25-track EMI CD compilation of oft-compiled Seekers classics, plus two new recordings, was released March 26 and has since hit platinum and reached No. 3 on the Australian album chart. It likely would have hit No. 1 if sales at the concert sites—averaging 400 per night at the 1,000 to 2,000-seat houses—had been eligible for chart surveying.

The Seekers were Australian pop music's first true international stars, beating even the Bee Gees. Formed in a Melbourne folk club in 1962, they were on the Australian charts by the end of 1963, worked for their passage on a ship to London in 1964,

and by the end of that year had knocked the Kinks out of the No. 1 spot on the U.K. chart with "I'll Never Find Another You." The song reached the top five in the U.S. two months later and became a hit across Europe and in Hong Kong, India, Taiwan, Israel, and throughout South America.

The squeaky-clean Seekers racked up nine U.K. hits and six smash albums over a three-year-period. Paul Simon wrote songs for and with the group and their final major hit, "Georgy Girl" in 1966, was nominated for an Oscar for best film title song.

In Australia, they were revered almost as much as the Royal Family and, after drawing 200,000 to the Myer Music Bowl in Melbourne, a market record that still stands, they were named 1967 Australians of the Year, an honor not bestowed again upon a music performer until John Farnham received it in 1988.

The quartet disbanded at the peak of their global success. Although the three male members put together tours with substitute female vocalists, without the distinctive voice of Judith Durham, the group never fully recaptured their popularity.

"The Seekers have always been very dear to me and I've been aware for a long time of how loyal, how continuous, and how affectionate the interest in the group is," says Durham. But even she could not have anticipated the intensity of the response to the group's reunion.

"I didn't expect this to happen and I don't think they did," says Coppel.

(Continued on page 57)

Chinese Music Gets Own Chart In Hong Kong

HONG KONG—For the first time, Hong Kong's Chinese music scene will be given an accurate view of recorded music sales, thanks to a new, IFPI-organized chart.

The weekly rankings will begin using audited sales figures from wholesalers and retailers. For now, only Cantopop will qualify, although IFPI Hong Kong director Patrick Wong says international repertoire could get its own chart later in the year, if things go well.

In the past, Hong Kong's charts have been based on such components as radio and TV audience voting and distributors' orders, instead of sales.

"These were far too open to manipulation, so the record companies never took them seriously," says Wong. Nevertheless, the IFPI affiliate has its work cut out: unlike most industrialized countries, Hong Kong's record retailers and many of its wholesalers are not computerized.

MIKE LEVIN



Rod, Rob & Ron. At a London launch party for Rod Stewart's new "Unplugged & Seated" album, Stewart is joined by Warner Music U.K. chairman Rob Dickins, center, and former Faces band mate Ronnie Wood, left.

Execs Part Ways With Ensign Grainge, Hill Polish New Plans

■ BY THOM DUFFY

LONDON—After ending 17 years at Ensign Records, where they signed and nurtured acts from the Boomtown Rats to Sinead O'Connor, Nigel Grainge and partner Chris Hill plan to forge a new creative relationship with a U.S. major label.

It was announced May 21 that Grainge, who founded Ensign in 1976, Hill, who was the label's A&R manager, and label GM Doreen Loader would leave Ensign, which is owned by Chrysalis Records as part of the EMI Group U.K. and Eire.

"We have enjoyed a productive and successful relationship with Chrysalis for the past seven years," says Grainge. "During that time, Ensign has had a broad-based A&R influence, both in the U.K. and the U.S.A. But now the company comes under the EMI umbrella, we're one of several A&R sources, predominantly focused on the U.K., and therefore the role has evolved differently."

Roy Eldridge, managing director of Chrysalis, says, "Nigel leaves with our blessing and best wishes. We've been very successful together in the past few years, having helped him nurture and develop some great artists. In the meantime, the Ensign label and its current

artists remain in good hands alongside the great artists on Chrysalis, [and affiliated labels] Cooltempo and Compulsion."

Grainge declined to comment further on the reasons for his split from Ensign, citing the terms of a separation agreement also binding Chrysalis and EMI.

However, with the restructuring of the EMI-affiliated labels in the U.S. last year as EMI Records Group North America, Ensign had a less distinct identity in the American market and had signed artists, notably the Sand Rubies, which EMI declined to release in the U.S.

Grainge expressed regret about parting ways with O'Connor and World Party, the two acts that remain on the Ensign label. Other acts including Buffy St. Marie and the Blue Aeroplanes no longer are on the Ensign roster.

Grainge and Hill, who continue as sole owners of their publishing company, will lease Ensign's existing offices as they seek new ventures.

Noting his longtime interest and involvement in the U.S. music industry, Grainge says he and Hill aim to form a new business relationship with another U.S. major label, "to be their ears over here, to be part of a creative unit and part of a team."

Guy Tapped To Manage New U.K. Label

LONDON—As A&M Records U.K. unrolled successful campaigns in the past year for artists such as Dina Carroll and Therapy?, one of those watching the efforts of A&M marketing director Jason Guy was Steve Lewis, CEO of the Chrysalis Music Division.

Lewis announced May 24 he had tapped Guy as U.K. managing director of a new, as-yet-unnamed record label that will be part of the Chrysalis Group.

"I kind of kept my eye on him," says Lewis, expressing his appreciation for Guy's marketing savvy. "He has a passion for music but equally he has gained valuable experience in his career to date. He is young enough to be stimula-

ted and energetic enough to rise to the challenge of the job. He has also earned the respect of people throughout our industry."

Guy's appointment is the first of several Lewis expects to make through the next several months, with initial releases from the new label not expected until next year.

Describing his new label as a "well-funded independent" alternative to the major labels, Lewis says, "We've got a blank slate as far as acts are concerned. I want to build a team and don't want to sign acts before the team is in place."

THOM DUFFY

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

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

TOKYO BUREAU CHIEF

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

CHIEF EUROPEAN CORRESPONDENT

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

INTERNATIONAL CORRESPONDENTS

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

AUSTRIA—Manfred Schreiber, 1170 Wien, Neuweldegger Str. 38A; Phone: 43 1450 1775.

BALKANS—Petar Janjatovic, Hadzi Milentijeva 53, 11000 Belgrade.

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

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

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

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

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

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

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

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

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

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

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

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

NEW ZEALAND—Graham Reid, 19 Stott Avenue, Birkdale, Auckland 10; Phone: 64 979 5050; Fax: 64 936 61568.

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

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

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

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

SINGAPORE—Christie Leo, 112 Middle Road, 04-02, Midland House, Singapore 0718; Phone: 65 337 5060; Fax: 65 339 1709.

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

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

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

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

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



The Lullaby of Broadway

Milford Plaza Hotel
270 West 45th St., New York, NY 10036

For reservations call
(212) 869-3600
Toll Free USA & Canada,
(800) 221-2690

Cheryl A. Baedke, CTP
Executive Director Sales & Marketing
Fax (212) 944-8357

Vincent Sciarabassi
Sales Manager
Fax (212) 398-6919

Freshening Germany's Talent Pool

■ BY WOLFGANG SPAHR

HAMBURG—Record companies in Germany spend \$25 million annually in the production and recording of domestic repertoire, not including costs for marketing and distribution, according to a recent

estimate from Gerd Gebhardt, president of the Phono Akademie, the German recording industry association.

Despite that A&R investment, breaking new talent in Germany, the world's third-largest music market, is becoming increasingly

difficult, according to Gebhardt, who also is managing director of WEA Music, and his fellow executives in the German music industry.

In recent months, there have been a number of notable new German talent success stories including Die Prinzen on Hansa Records, Die Fanstastischen Vier on Sony, Haddaway and Element Of Crime on BMG Ariola and the Captain Hollywood Project on Blow Up/Intercord.

However, the domestic share of the record market continues to depend heavily on the continuing sales of veteran artists such as Peter Maffay on BMG Ariola; Marius Muller-Westernhagen, Heinz-Rudolf Kunze and Juliane Werding on WEA; Herbert Gronemeyer and BAP on Electrola; the Scorpions on Phonogram; and Matthias Reim and Udo Lindenberg on Polydor.

"Some of these are million sellers," says Gebhardt, "but they needed more than 10 years to get where they are today. They have persisted and built up their present audience step-by-step. The German record market is well supplied with stars, but the rest is silence. On the medium-sales level, which you have in the U.S., France, or England, there are almost no artists."

Young artists often are signed to German record companies with lit-

(Continued on page 57)



Sydney Sell-Out. Australian singer Wendy Matthews sold out the Sydney Opera House in fewer than three hours, according to her label, rooArt. After the one-night gig in May, rooArt and its international licensee, Warner Music, held an awards ceremony for her platinum single, "The Day You Went Away," and for the platinum-selling album, "Lily." Shown, from left, are Robert Rigby, managing director, Warner Music Australia; Matthews; Michael Smellie, CEO of MMA/rooArt; Kim Frankiewicz, managing director, rooArt USA; Gary Grant, Matthews' manager; and Ian "Molly" Meldrum, Australian TV personality.

Polar Prize Centers Itself Swedish Awards Aim To Broaden

■ BY KEN NEPTUNE
and DOMINIC PRIDE

STOCKHOLM—Normally the preserve of Sweden's finest classical music, the dignified Berwaldhallen here became the Berwald Jazz Club May 18 when Wynton Marsalis and his septet picked up the Polar Music Prize presented to the late Dizzy Gillespie.

Polish composer Witold Lutoslawski was on hand to receive his Polar Music Prize from the King of Sweden, Carl Gustav XVI.

Among the music industry representatives present were Gloria Messenger, managing director of ASCAP; David Fine, president of the IFPI; Gunnar Petri, managing director of STIM, the Swedish performing rights society and president of the CISAC executive bureau; and Jorgen Kragh, managing director of the Nordisk Copyright Bureau, as well as the heads of Swedish record and publishing companies.

Having completed two successful years of the awards ceremony, the organizers here are looking for wider international recognition for Polar, with the aim to make it the equivalent of the Nobel Prize for music.

PMP managing director Helene Adamsson says, "In 1994, we will work much closer with IFPI and MIDEM [where the prize was announced to the international press]. David Fine of IFPI will hold a meeting in Stockholm next year with some major IFPI companies to discuss what can be done. I have also spoken with MIDEM president Xavier Roy about having a much bigger press conference. Both STIM and CISAC are very much involved as well."

Gillespie, who died shortly before the winners were announced at MIDEM this year (Billboard, Feb. 6), was given the prize posthumously because he "continued the development of jazz, guiding it into exciting and fruitful paths which were to inspire jazz musicians the world over," according to the academy's citation.

Lutoslawski, now 80 years old, composed through the Communist regime in his native Poland and says the academy is "a pathfinder and spiritual leader of his fellow-countrymen in times of severe intellectual repression."

The prize is awarded by the Royal Swedish Academy of Music, from a donation of 42 million Swedish kro-

(Continued on page 56)



EMI Music
30 Gloucester Place
London, W1A 1ES
Tele: 071 467 2000
Fax: 071 935 5473

FROM

MONDAY 7th JUNE 1993

OUR MAIN SWITCHBOARD NUMBER

WILL BE

071-467-2000

OUR FAX NUMBER IS UNALTERED

**PARIS
SEPT
18TH**

HIPPODROME DE PARIS VINCENNES



FOR THE CHILDREN

THE MAJOR MUSIC

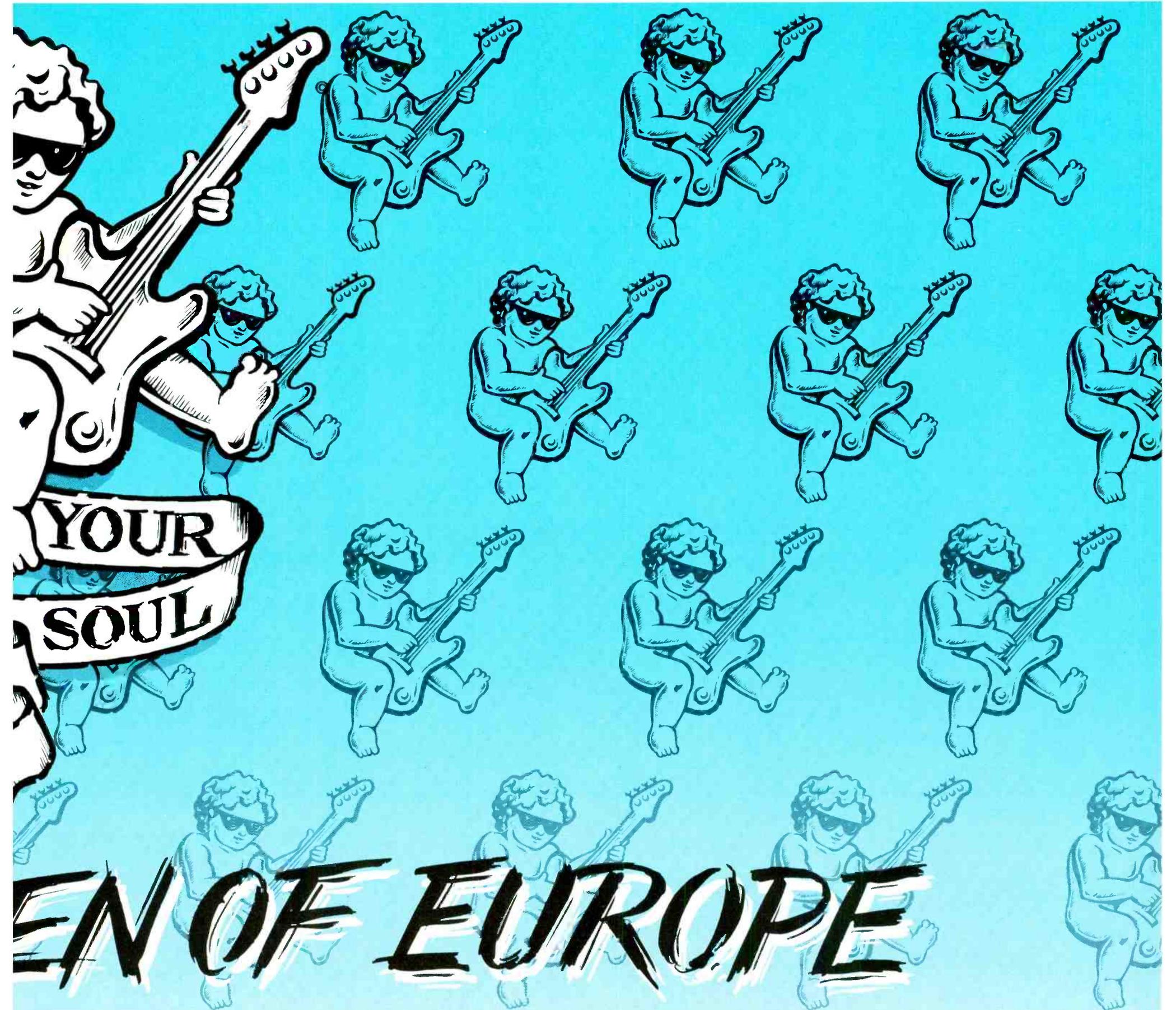
GOING LIVE WITH THE

***PLAY YOUR PART. BE THERE* FOR**



United Nations Children's Fund
WITH THE SUPPORT OF THE FRENCH
COMMITTEE FOR UNICEF

**CONTACT WMP AT FLAM
53 LAFONE STREET, (TOWER)
TEL.: (071) 357.0360**



**YOUR
SOUL**

EVENT OF EUROPE

EVENT OF 1993

BEST IN THE WORLD

THE CHILDREN OF EUROPE

**ING (CREATIVE) LTD NOW!
(BRIDGE) LONDON SE1 2LX
- FAX (071) 357,0366**

WMP
MUSIC
PRODUCTION

© COPYRIGHT WMP MUSIC PRODUCTION 1993

MCA 'Introducing' Hamada To Int'l Mkts. Big Push In Southeast Asia For Japanese Singer

BY DOMINIC PRIDE and STEVE McCLURE

LONDON—MCA International has embarked on a multinational marketing campaign for Japanese singer Mari Hamada, who is signed to its Japanese joint venture, MCA Victor.

On Tuesday (1), MCA releases "Introducing Mari Hamada," her first album targeted for the international market after 14 Japanese albums. Recorded in Los Angeles and produced by Marc Tanner, the album goes out this month in Taiwan, Singapore, and Hong Kong, where the single "Hold On" already has been generating airplay.

Other territories in Southeast Asia are next, says MCA, and southern Europe is targeted for later this year.

The campaign marks the first visible international spin-off from MCA's 2-year-old tie-in with Victor Musical Industries (Billboard, June 27, 1991).

Hamada, 30, is one of Japan's most popular female singers. She made her recording debut in 1983 on VMI's Invitation label with the album "Lunatic Doll." In July 1991, after releasing 12 albums on Invitation, Hamada switched to the newly formed MCA Victor. Her first MCA Victor album, "Tomorrow," sold more than 750,000 copies, while her latest album, "Anti-Heroine," has shipped 700,000 units since being released March 20.

MCA is hoping to translate Hamada's domestic performance into international success but is taking a different approach to marketing a Japanese act than those tried before.

Central to the marketing push is the concept of promoting Hamada as an international—rather than a Japanese—act, says MCA International senior VP Stuart Watson.

Most previous attempts to market Japanese music overseas have been criticized as being little more than vanity projects by Japanese labels and artists. Yet Hamada's marketing push is being billed by MCA as a genuine international marketing effort, with breaking the act in the U.S. as a long-term goal, not a first priority.

"Normally, the idea is to go for the U.S. first, as that's the main market," Watson says. "We don't think that's the best way of doing it." The plan is to conquer Southeast Asia and then to tackle



MCA Victor artist Mari Hamada lines up with the powers behind the Japanese singer's international marketing campaign, which begins this month. Shown, from left, are Motoshi Uno, of management company M's Co. Ltd.; Stewart Watson, senior VP, MCA International; Hamada; and Hiroyuki Iwata, president, MCA Victor.

the "style-conscious markets" of southern Europe. Only when established in

these markets will the company consider moving into northern Europe and possibly North America.

The campaign has been more than a year in the making, partly because of the difficulties in finding a window in the rigorous recording and touring schedules demanded of domestic artists in Japan. Normally Japanese record companies expect artists to make two albums per year.

The first phase of the campaign started in May, with press and radio campaigns in Taiwan, Hong Kong, and Singapore.

Asian markets have been targeted first, partly because they're more receptive to new music, says Watson. "It's like Europe was in the '60s. There's a tremendous enthusiasm for artists who visit and tour."

After that the campaign moves to India, Malaysia, and the Philippines, with France, Spain, and Italy targeted for fall.

Sony Aims Nokko At U.S. Dance Market

BY STEVE McCLURE

TOKYO—In the latest effort by Sony Music Entertainment to launch a Japanese artist in the U.S., Nokko is knocking on America's door.

With the release by Epic Records in the U.S. of an English-language version of Nokko's current album, "Call Me Night Life," Sony hopes to carve out a niche in the dance market for its home-grown talent.

Sony's previous major attempt to break a Japanese pop artist in the U.S. was in 1991 with former teen idol Seiko Matsuda. Matsuda, however, failed to make any lasting impression on the American market.

"I suppose that as a company, we learned some lessons [from the Matsuda experience]," says Kenya Yamamoto of Sony Music Entertainment's domestic A&R department in Japan. "We have to keep trying. But every artist is different, and we're doing this project according to my style."

To build up interest in Nokko in the dance-music community, Epic in late April released a 12-inch single containing the original and remixed versions of the album track "I Will Catch U." Remixes of the U.S. single were handled

by Dee-Lite's Towa Tei, Ian Appell, and the team of DJ Digit & DJ EFX.

The Japanese singer, who has lived in New York for the past three years, is the subject of a photo essay by Ellen von Unwerth in Interview magazine.

Epic staged a high-profile album release party May 13 at Manhattan's Club USA at which Nokko performed and the the video of "I Will Catch U," directed by von Unwerth, was premiered.

The Japanese version of "Call Me Night Life," a collection of pop-tinged dance tunes recorded mainly in New York and London, was released April 1. On the album's U.S. version, Nokko sings confidently in idiomatic English.

Fonzi Thornton, former backup singer with Chic, served as Nokko's English singing coach, Yamamoto says, adding that lately she's gained enough confidence in her English singing ability to do without a vocal coach.

Yamamoto says Nokko has wanted to try her luck in the American market ever since she was lead singer of Rebecca, one of Japan's most popular bands in the '80s.

"We're trying to draw attention from the dance-music field," says Yamamoto, "and then cross over onto the pop charts."

POLAR MUSIC PRIZE CENTERS ITSELF

(Continued from page 53)

ner (\$5.7 million) made by former Abba manager and music publisher Stig "Stikkan" Anderson. The money has been invested in a fund, from which a prize of \$200,000 to \$270,000 is to be awarded to one or more recipients.

Polar is awarded each year "for significant achievements in music and/or musical activity or for achievements which are found to be of great potential importance for music or musical activity."

The aim is to produce an award on the basis of merit alone, which crosses geographical and musical boundaries, according to Gunnar Petri of STIM.

Last year's recipient was Paul McCartney, who together with this year's recipients, demonstrates the

wide scope of the prize, says Petri.

"In this respect it's tearing down the barriers between different kinds of music. Popular music has influenced classical music and vice-versa."

Next year, the organizers are seeking wider international recognition for the prize, through increased media presence.

A need for greater sponsorship of the event will go hand in hand with this higher profile. This year, the award received assistance from organizations such as Sony Music, promoter EMA Telstar, SAS airlines, and Volvo. Sponsorship would not necessarily involve a change of the name, say organizers. "I'm interested in having more Swedish companies as sponsors," says Adamsson. "After all, sponsorship has

to do with the image of the prize."

Nominees for the Polars are nominated by members of CISAC, the international association of performing rights organizations, and IFPI. Nominations are handled by a prize committee, which includes the donor, Anderson, representatives of the Royal Swedish Academy of Music, and representatives of Sweden's authors and publishers' societies.

Stig Anderson is happy with the direction the Polar Prize has taken. "I am very pleased that the prize has been known as a big international award," he says. "That is why we are going to be working closely with MIDEM. We will be announcing next year's winners there again and thereby establish a tradition."

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NORWAY: Authoritatively described as "Europe's finest tenor saxophonist," Jan Garbarek has added another important chapter to an already distinguished history with his latest album, "Twelve Moons" (ECM). Using tenor and soprano horns, Garbarek conjures a typically experimental combination of sounds and moods, fusing the intonations of Norwegian and Lapp folk music with modern jazz-funk rhythms à la Kenny G and the progressive-rock influences of Yes circa "Fragile." A stellar cast of musicians features singers Agnes Buen Garnas and Mari Boine (Pulse, April 24), Manu Katche (drums), Marilyn Mazur (percussion), Rainer Bruningshaus (keyboards), and Eberhard Weber (bass). One example of Garbarek's imaginative approach is "Arietta," a piece by the late Norwegian classical composer Edvard Grieg. Here Garbarek has kept the original piano part but rearranged the melody and added soprano sax and occasional tinkling cymbals. The music, which is highly emotional and vulnerable, evokes total freedom of mind. As if being a masterpiece wasn't enough, "Twelve Moons" also is a hit and currently is lodged in the top 10. KAI ROGER OTTESEN

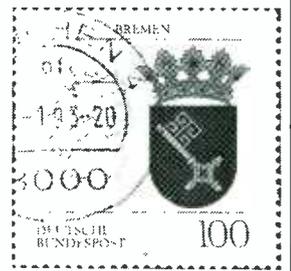
JAPAN: The accusation that Japanese pop stars take themselves too seriously is not one that could be leveled against the members of Bakufu Slump. Led by the irrepressible Nakano Sun Plaza (also the name of a popular Tokyo concert venue), the group is known as much for its wacko antics as for its hard-driving, aggressive style of rock. At a recent lunchtime show at Tokyo's Shibuya Kokaido hall, the band stripped down to "fundoshi" loincloths and led the 900-strong crowd down the street to the square named after the legendarily faithful dog Hachiko. There the band organized an impromptu treasure hunt for a gold nugget that had been hidden in the vicinity. This is the kind of high-profile stunt that has helped Bakufu Slump no end. STEVE McCLURE

FRANCE: Some thoroughly exotic mixtures of musical influences and talents recently have come to the surface. Take, for instance, Lo Jo Triban, a band that is eroding linguistic barriers by singing in a mixture of Esperanto, English, Spanish, and French. The music on the band's album, "Fils De Zamal" (FNAC Music), is inspired by a similarly diverse range of cultures (Arabic, Indian, Spanish, you name it). To imagine the result, think of Captain Beefheart jamming with a Spanish band up a very dark alley in Istanbul. Then there is Spondo, a project that unites the diverse talents of Ivan Lantos, a Hungarian who used to front a folk group called Kolinda; Hughes de Courson, a Frenchman who was formerly a member of traditional folk band Malicorne; Englishman Paddy Bush, a talented multi-instrumentalist and brother of Kate Bush; and Valerie Joly, whose singing incorporates classical lieder, Indian chants, and polyphonic techniques. EMMANUEL LEGRAND



RUSSIA: The country's first rock nightclub, Sexton Fozd, is proving a huge success. Since it was opened in 1991, virtually all Russia's top rock acts, along with various French and Finnish groups, have performed in the 300-capacity basement. A rota of "house bands" that play there regularly includes White Spirits, Mister Twister, Time Out, Va-Bank, and Cross Roads. Situated in a drab, dilapidated district of Moscow, Sexton Fozd is promoted through several Moscow-based radio stations and the local press. Now, the recently relaunched Novy Petersburg radio station in St. Petersburg has introduced a regular show based on live recordings from the club. VADIM YURCHENKOV

GERMANY: Although she is a veteran of the New York City scene and three U.S. albums on Mercury Records a decade ago, singer/songwriter Carolyne Mas has been so successful in Germany that she has lived, recorded, and toured here since 1989. Ironically, the album that won her such popularity—a live recording titled "Mas Hysteria" (Phonogram)—was intended only as a promotional device for a forthcoming TV performance. It yielded a string of hits and eventually sold more than 250,000 copies, making it one of the most successful "official bootlegs" ever. Her new album, "Reason Street" (Phonogram), was recorded in Bremen, Mas' hometown for the last three-and-a-half years. It showcases her versatile singing style, which echoes performers from Janis Joplin to Joni Mitchell, in musical settings encompassing blues, folk and rock. Mas currently is on a promotional club tour of six major cities, performing songs from "Reason Street" acoustically on guitar, harmonica, and piano. While the album has been likened, in places, to anything from R.E.M. to "Led Zeppelin IV," her one-woman show recalls the simplicity and sincerity of the original Greenwich Village singer/songwriters, but her material is fresh, and the wry narrative of a song like the single "Driving On The Radio" has its own distinctive '90s appeal. ELLIE WEINERT



FRESHENING GERMANY'S TALENT POOL

(Continued from page 53)

tle live performing experience or knowledge of the music industry but with high expectations. They find little support in the media. Radio and television programmers prefer the guaranteed appeal of hits and oldies to the risk of introducing new voices or sounds. Because many Germans, particularly young people, prefer pop music with English lyrics, radio and television programmers shy from German-language records.

"That's what makes it so difficult for repertoire producers to give young talents a first chance," says Gebhardt.

Support for new German-language artists has come from initiatives launched by the Phono Akademie and its member companies. The talent-development programs of the Phono Akademie have involved record companies, music publishers, concert agents, and media.

After the unification of Germany, the market for domestic repertoire increased significantly, notes Wolf-D. Gramatke, president of PolyGram Germany. "Taking into consideration Germany and all the neighboring countries, more than 150 million people speak, or at least understand, the German language. The national product therefore has a sales territory of truly European dimensions. Naturally, this is a big motivation for us record companies to intensify our involvement in national productions.

"It is nevertheless regrettable that Germany's 200 radio stations and 12 TV channels very often seem to ignore German artists in favor of international artists."

Music from Germany, whether

sung in German or English, still is considered provincial in some quarters, says Udo Lange, managing director of Virgin. Although "Made in Germany" is recognized in many places as a quality mark, particularly on the dance floor, old prejudices are still in force. On a national level, music produced in Germany has a share of more than 30% of the market.

"What causes this gulf between success and recognition?" asks Lange. "Do German artists have to win recognition abroad before meeting with approval at home?"

In the dance genre, where language is seldom a barrier, German artists have found that international recognition more readily. German-produced acts that scaled the Billboard dance charts of late include the Captain Hollywood Project, Yello, Elektric Music, Zette, and Snap.

"The German dance productions have stepped out of the shadow of their American models and are now demonstrating independent creativity," says Ed Heine, managing director of Warner/Chappell Music Germany, which publishes many of the successful German dance acts. "America's ears have never before been so open to music from the heart of Europe."

The international success in the U.S. and throughout Europe of the Captain Hollywood Project on Blow Up/Intercord Records confirms that view.

"German products are able to hold their own in Great Britain and the U.S.A.," says Herbert Kollisch, managing director of Intercord. "We're looking at a bull market for new German groups."

Piracy Continues To Breed In Canada Music Trade Presses For Revised Provisions

BY LARRY LeBLANC

TORONTO—Despite the Canadian music industry becoming more aware of the rights issue of sound recordings, record piracy is said to be a \$25 million-a-year business in this country.

Record piracy is not deterred by a maximum penalty of \$1 million and/or two years in jail and seizure of product passed in Phase I of the 1988 Copyright Act, which increased penalties from the previous \$200 maximum fine and provided law-enforcement agencies with more incentive to investigate infringement complaints.

The number of Canadian-based anti-piracy investigations in the past year jumped to 76, up from 53 from the same period a year earlier. One explanation for the continuing piracy problem is that, unlike the U.S., imports firms here are not required by law to prove they have the legal right to bring the goods into Canada.

In the recent round of discussions among Canada, Mexico, and the U.S. for amendments to the NAFTA trade agreement, the Canadian Recording Industry Assn. has been lobbying for sound recording rental right provision, and vigorously campaigning Canadian negotiators to upgrade requirements for entry of goods at Canadian borders. Both actions, if adopted, would lead to the record industry's long-requested amendments to the Canadian Copyright Act.

"We're trying to get them to do something to control the border," says Brian Robertson, president of the CRIA, which, with 22 members, represents labels that collectively own 95% of the sound recordings manufactured and sold here. "At the moment, it's open house. You could bring in 20,000 counterfeit cassettes and, as long as you paid the duty, customs would process them."

"If you go into just about any retail store, there's product one would have to question," complains Stan Kulin, presi-

dent of Warner Music Canada. "Hopefully, the message will get through to our retailers that if somebody comes in with, say the Doors for \$4 a CD and they know it's in the Warner catalog for \$10, they should be checking with CRIA before they buy it."

"I've never come across blatant counterfeit product in major retailers but we recently found imported pirated recordings by Prince, without his name on it, at several major chain stores," says Robertson. "You shake your head and ask how does this happen?"

"Dealing with one-stops and some of the import distributors is where some of the questionable product comes from," says Paul Alofs, president of HMV Canada. "We've got a zero tolerance rule on any kind of bootleg product or anything that has a questionable background. If any [chain store] does pickup such product, it comes off the shelf immediately."

"Most stuff isn't questionable but when there's an artist who's been on five or six labels you sometimes don't know," argues Vito Erullo, president of the national one-stop R.O.W. Entertainment.

Counterfeit product may not be in the bins of major accounts, but there's plenty of such product in ethnic marketplaces. More than 400 alleged pirated cassette, a high-speed duplicator and a quantity of blank tapes were seized last month (May) from a Vancouver-based

video and sound recording retail store after U.K.-based Multitone Records and its Canadian distributor, BMG Music Canada, alerted CRIA to the alleged unauthorized duplication of Multitone's South Asian releases here. The Vancouver action follows charges being laid in December against the owner of an Asian video and sound recording distribution company here for allegedly selling Apache Indian's then unreleased Island recording "Arranged Marriage."

"From what I've seen, 95% of ethnic [South Asian] product is pirated," says Robertson. "In both cases, the English representatives came over and helped identify the product so we were able to quickly brief the police, and move on it."

While counterfeiting remains a limited problem to Canadian rights holders, it is the evolving world of catalog recordings, partial rerecordings of the original master, and hit compilations of older titles that are now providing them with major copyright infringement headaches.

"We're seeing ownership disputes of older titles, and rerecordings of old hits done like the original passed off as the original, and many instances of original tracks being altered to sound different," says Robertson. "There are many examples of live audience tracks or instruments being added or taken off original recordings."

Spectrum Record Co. & Friends of the
United Nations present:

A Jazz & Soul Extravaganza!

Featuring: ROBERTA FLACK •
FRANKIE BEVERLEY & MAZE • MILLIE JACKSON
DEE DEE BRIDGEWATER • GEORGE DUKE • MCCOY TYNER
FREDDIE HUBBARD • BOBBY HUTCHERSON • YUSEF LATEEF
DONALD BYRD • SLIDE HAMPTON JAZZ MASTERS
and MR. SOUL THE GREAT JAMES BROWN HIMSELF
A Festival for Universal Caring & Consciousness, through Music.

TICKETS
ON SALE
NOW!



TICKETS
ON SALE
NOW!

FRIDAY JULY 2ND, SATURDAY JULY 3RD,
SUNDAY JULY 4TH, AND TUESDAY JULY 6TH.

EARLS COURT, Warwick Road, London.
Doors open 7.00pm, 4.30pm, 2.00pm.

Box Office: 071-373 8141 (telephone/postal booking fee).

Ticket Prices £18.50 (Friday), £22.50 (Saturday), £24.50 (Sunday). Any two days £40.00

On sale Earls Court Box Office. No booking fee to personal callers.

Also from Ticketmaster: 071-344 4040/344 4444.

Spectrum: 071-244 7130

Piccadilly: 061-839 0858, Cavendish: 0532 442999 + agents booking fee.

Tickets by post from I. Graham/Spectrum, 19 Cheval Place, SW7 1EW

(booking fee 75p per ticket)

Please enclose REGISTERED Self-addressed envelope.

SPECIAL INFO HOT LINE 0891 400663, 0839 444518 (Credit Card Bookings).

(Calls cost 48p per minute, 36 per minute cheap rate).

A JOE GRAHAM/SPECTRUM RECORD COMPANY PRODUCTION
Proceeds to U.N. program for children, youth education, environment.



3rd EXHIBITION
M V M
ATHENS

MUSIC VISION MEDIA '93

OMNIMEDIA

- Television • Music Industry
- Radio • Press • MultiMedia
- Audio-Visual Media • Musical Instruments
- 3rd Mass Media Conference • Music Shows/Concerts

27 - 31 OCTOBER 1993

PEACE & FRIENDSHIP STADIUM

exhibitions organisation: MAK-MARK

17 LIDIAS STR., 11527 ATHENS, GREECE. TEL: (01) 7753857, 7785158, 7785165. FAX: 7785165

SEEKERS TOUR

(Continued from page 52)

"I think we're seeing people at these concerts who haven't been to a concert since the Seekers broke up. But the main reason it's working is that it is not a museum piece or just a nostalgic episode. It is a very positive, credible, contemporary, 'good feeling' show that has come along at just the right time. The response to them has been truly inspiring."

So inspiring that Coppel is taking the tour to Hong Kong and then to Britain at the end of the year, where the group plans to play gala concerts at the Royal Albert Hall, coinciding with a \$300,000 advertising campaign by EMI for the "Silver Jubilee" album.

"EMI U.K.'s strategic marketing division has just done some expensive research on the Seekers," says Coppel with a laugh, "and they are seen to be half as sexy as Abba but twice as sexy as the Mamas & the Papas! I can't see the British response being any less enthusiastic than we're experiencing down here. They could probably stay on the road forever if they wanted to."

AND THE WINNER IS . . .

WARNER MUSIC INTERNATIONAL'S FAMILY OF ARTISTS.

IN 1993 THEY HAVE
BEEN RECOGNIZED
AS CREATIVE
LEADERS AROUND
THE WORLD,
ON EVERY
CONTINENT,
IN EVERY
MARKET.

VENEZUELA PREMIO RONDA AWARDS

- ★ MYRIAM HERNANDEZ ★
Best Female Artist/International
- ★ LUIS MIGUEL ★
Best Selling International Album
- International Artist of the Year
- ★ FITO PAEZ ★
Best Concert of the
Year/International

AUSTRALIA ARIAS

- ★ COLD CHISEL ★
Inducted into the Hall of Fame
- ★ WENDY MATTHEWS ★
Best Australian Female Artist
- Best Australian Single
- Highest Selling Australian Single
- ★ ANDREW PENDLEBURY ★
Best Australian Adult Contemporary Record
- ★ MICHAEL THOMAS ★
(Weddings Parties Anyth.ng)
Australian Song
of the Year

JAPAN GOLD DISK AWARDS

- ★ BEST INTERNATIONAL ARTIST ★
Madonna
- ★ BEST INTERNATIONAL ALBUMS ★
Eric Clapton
Madonna
Yngwie Malmsteen
- ★ BEST INTERNATIONAL SINGLES ★
Ben E. King
Madonna
- ★ ALBUM: MILLION SELLERS ★
Noriyuki Makihara
Mariya Takeuchi
- ★ DOMESTIC SINGLE ★
Noriyuki Makihara

ARGENTINA ACE MUSIC AWARDS

- ★ LUIS MIGUEL ★
ACE Trophy
- ★ FITO PAEZ ★
Song of the Year
Video of the Year
Male Rock Album
of the Year

UNITED KINGDOM

GREAT BRITAIN BRITS AWARDS

- ★ MICK HUCKNALL ★
Best British Male Artist
- ★ PRINCE ★
Best International Solo Artist
- ★ R.E.M. ★
Best International Group
- ★ SIMPLY RED ★
Best British Group
- ★ ROD STEWART ★
Lifetime Achievement
Award

IRELAND IRMAS

- ★ ENYA ★
Best Irish Female Artist
- ★ R.E.M. ★
Best International
Album
- Best International
Artist/Band

FRANCE VICTOIRES DE LA MUSIQUE

- ★ VERONIQUE SANSON ★
Best Female Artist

SCANDINAVIA DENMARK GRAMMY AWARDS

- ★ ERIC CLAPTON ★
International Hit of the Year
- ★ R.E.M. ★
International Album of the Year

SWEDEN GRAMMY AWARDS

- ★ CLUBLAND FEATURING ZEMYA HAMILTON ★
Best Dance Act
- ★ MATS RONANDER ★
Best Rock Artist, Male
- ★ SATOR ★
Best Hard Rock Artist



WE SALUTE AND THANK ALL OF OUR
ARTISTS FROM AFFILIATE, JOINT-VENTURE
AND ASSOCIATED LABELS.

**KOREA
GLOBAL
MUSIC VIDEO
SHOW AWARDS**

- ★ **LUIS MIGUEL** ★
Best Artist/Non-English
Speaking Country
- ★ **MR. BIG** ★
Best Group or Duo
- ★ **TOMMY PAGE** ★
Favorite Male Vocalist

**AMERICAN
MUSIC AWARDS**

**GERMANY
ECHO AWARDS**

- ★ **WESTERNHAGEN** ★
Best Male Artist
Best Producer
Best Video

**ITALY
SAN REMO SONG
FESTIVAL**

- ★ **STIANO DE ANDRE** ★
Grand Prize, Champions
Critics Prize
- ★ **ROSSANA CASALE &
ZIA DI MICHELE** ★
Grand Prize, Champions
- ★ **AURA PAUSINI** ★
Best Prize, New Artist
- ★ **FRICO RUGGERI** ★
Best Prize, Champions
Prize: Courtesy &
Professionalism

**NEW ZEALAND
NEW ZEALAND
MUSIC AWARDS**

- ★ **ANNIE CRUMMER** ★
Polyesian Recording of the Year
Producer of the Year (Nigel Stone)
Single of the Year
Top Female Vocalist
- ★ **JAN HELLRIEGEL** ★
Songwriter of the Year
Most Promising Female Vocalist
- ★ **JENNY MORRIS** ★
Top International
Performer

**SPAIN
PREMIOS ONDAS
DE LA MUSICA**

- ★ **ERIC CLAPTON** ★
Best International Album
Best International Artist
- ★ **PRESUNTOS IMPLICADOS** ★
Best Spanish Album
- ★ **RED HOT CHILI PEPPERS** ★
Best International Newcomers
- ★ **R.E.M.** ★
Best International Song
Best International Group

**CANADA
JUNO AWARDS**

- ★ **BARENAKED LADIES** ★
Group of the Year
- ★ **GARY FJELLGAARD** ★
Country Male
Vocalist of the Year
- ★ **K.D. LANG** ★
Album of the Year
Songwriter of the Year
Producer of the Year
(with Ben Mink &
Greg Penny)



**WARNER MUSIC
INTERNATIONAL**

A FAMILY OF ARTISTS IN A WORLD OF MUSIC

© 1993 Warner Music International, a division of WEA International Inc. A Time Warner Company.

HITS OF THE WORLD



EUROCHART HOT 100 5/29/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW EASTWEST AMERICA
2	2	ALL THAT SHE WANTS ACE OF BASE MEGA
3	5	TRIBAL DANCE 2 UNLIMITED BYTE
4	3	WHAT IS LOVE? HADDAWAY COCONUT
5	4	NO LIMIT 2 UNLIMITED BYTE
6	6	OH CAROLINA SHAGGY GREENSLEEVES
7	7	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
8	8	SING HALLELUJAH DR ALBAN SWEMIX
9	9	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
10	11	SWEAT (A LA LA LA LONG) INNER CIRCLE METRONOME
1	2	ALBUMS
2	1	AEROSMITH GET A GRIP GEFLEN
3	3	SOUNDTRACK THE BODYGUARD ARISTA
4	6	ACE OF BASE HAPPY NATION MEGA
5	5	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
6	4	STING TEN SUMMONER'S TALES A&M
7	7	BRUCE SPRINGSTEEN IN CONCERT - MTV PLUGGED COLUMBIA
8	NEW	DIRE STRAITS ON THE NIGHT VERTIGO
9	12	EROS RAMAZZOTTI TUTTE STORIE DDD
10	11	BON JOVI KEEP THE FAITH JAMBICO/POLYGRAM

18	16	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE
19	19	BECAUSE THE NIGHT CO.RO ZYX
20	17	TE QUIERO INTRANCE FEATURING D-SIGN URBAN POLYDOR
1	1	ALBUMS
2	2	ACE OF BASE HAPPY NATION METRONOME
3	4	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
4	3	BON JOVI KEEP THE FAITH JAMBICO/POLYGRAM
5	8	AEROSMITH GET A GRIP GEFLEN
6	NEW	SNOW 12 INCHES OF SNOW EASTWEST
7	7	TOTEN HOSEN KAUF MICH VIRGIN
8	6	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
9	5	SOUNDTRACK THE BODYGUARD ARISTA
10	NEW	BLUE SYSTEM BACKSTREET DREAMS HANSA
11	12	GEORGE MICHAEL & QUEEN FIVE LIVE PARLOPHONE
12	11	QUEEN A KIND OF MAGIC EMI
13	10	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
14	NEW	STING TEN SUMMONER'S TALES A&M
15	9	EROS RAMAZZOTTI TUTTE STORIE DDD
16	13	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
17	14	BONNIE TYLER THE VERY BEST OF COLUMBIA
18	15	MICHAEL JACKSON DANGEROUS EPIC
19	17	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
20	NEW	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
		DIRE STRAITS ON THE NIGHT VERTIGO

3	4	WANDS TOKINO TOBIRA TOSHIBA/EMI
4	NEW	JANET JACKSON JANET. TOSHIBA/EMI
5	NEW	SEIKO MATSUDA DIAMOND EXPRESSION SONY
6	1	YUTAKA OZAKI YAKUSOKUNO HI VOL. 1 SONY
7	2	YUTAKA OZAKI YAKUSOKUNO HI VOL. 2 SONY
8	3	CHISATO MORITAKA LUCKY 7 WARNER MUSIC JAPAN
9	5	MAKI OHGURO DA DA DA TOSHIBA/EMI
10	NEW	MIMORI YUSA MOMOISM EPIC

7	4	POW WOW REGAGNER LES PLAINES... REMARK/POLYGRAM
8	11	HELENE HELENE AB/BMG
9	12	MICHAEL JACKSON DANGEROUS EPIC
10	7	NIGHT OIL EARTH AND SUN AND MOON COLUMBIA
11	13	SADE LOVE DELUXE EPIC
12	19	GEORGE MICHAEL & QUEEN FIVE LIVE EMI
13	9	TYCOON STARMANIA EPIC
14	5	DEPECHE MODE SONGS OF FAITH AND DEVOTION VOGUE/BMG
15	6	JORDY POCLETTE SURPRISE SONY MUSIC
16	18	ERIC CLAPTON UNPLUGGED WEA
17	20	CHRIS ISAAK SAN FRANCISCO DAYS WEA
18	16	B.O.F. ARIZONA DREAM PHONOGRAM
19	NEW	JOHNNY CLEGG & SAVUKA HEAT, DUST AND DREAMS EMI
20	NEW	M. BERGER/F. GALL DOUBLE JEU APACHE/WEA

FRANCE (Nielsen/Europe 1) 5/28/93

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED SCORPIO/POLYGRAM
2	4	ALISON JORDY SONY MUSIC
3	3	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
4	2	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
5	5	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
6	7	UN AMOUR DE VACANCES CHRISTOPHE RIPPERT BMG
7	6	ORDINARY WORLD DURAN DURAN EMI
8	10	ONLY THE VERY BEST PETER KINGSBERRY EPIC
9	9	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOLU/POLYGRAM
10	14	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC
11	19	I'M EVERY WOMAN WHITNEY HOUSTON RCA
12	8	HOUSE OF LOVE EAST 17 BARCLAY/POLYGRAM
13	18	L'ANGLE NOIR MARIE CARMEN EMI
14	13	PINOCCHIO PIN-OCCHIO FLAR/MUSIDISC
15	11	SWEET THING MICK JAGGER ATLANTIC
16	12	L'AUTRE FINISTERE LES INNOCENTS VIRGIN
17	NEW	TRIBAL DANCE 2 UNLIMITED SCORPIO/POLYGRAM
18	20	END OF THE ROAD BOYZ II MEN POLYDOR
19	NEW	MOBILIS IN MOBILE L'AFFAIRE LOUIS TRIO BARCLAY/POLYGRAM
20	NEW	GIVE IN TO ME MICHAEL JACKSON EPIC
1	1	ALBUMS
2	NEW	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
3	2	LIANE FOLY LES PETITES NOTES VIRGIN
4	10	SOUNDTRACK THE BODYGUARD RCA
5	3	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
6	8	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
8	8	MICHEL SARDOU BERCY '93 TREMA

ITALY (Musica e Dischi) 5/24/93

THIS WEEK	LAST WEEK	SINGLES
1	1	SEI UN MITO 883 FRI
2	2	SI O NO FIORELLO FRI
3	3	ALL THAT SHE WANTS ACE OF BASE METRONOME
4	4	RADIO BACCANO GIANNA NANNINI FEATURING JOVANOTTI RICORDI
5	7	COME ON (AND DO IT) FPI PROJECT PARADISE PROJECT
6	5	IO NO JOVANOTTI FRI
7	6	TERAPIA RAMIREZ EXPANDED/DIC
8	8	COSE DELLA VITA EROS RAMAZZOTTI DDD
9	NEW	SOMBODY TO LOVE GEORGE MICHAEL & QUEEN EMI
10	9	COME UNDONE DURAN DURAN PARLOPHONE
1	1	ALBUMS
2	2	EROS RAMAZZOTTI TUTTE STORIE DDD
3	3	VASCO ROSSI GLI SPARI SOPRA EMI
4	4	STING TEN SUMMONER'S TALES A&M
5	7	DIRE STRAITS ON THE NIGHT VERTIGO
6	5	RAF CANNIBALI CGD
7	6	PINO DANIELE CHE DIO TI BENEDICA CGD
8	10	LAURA PAUSINI LAURA PAUSINI CGD
9	6	MARCO MASINI T'INNAMORERAI RICORDI
10	8	GEORGE MICHAEL & QUEEN WITH LISA STANFIELD FIVE LIVE EMI
		DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE

AUSTRALIA (Australian Record Industry Assn.) 5/30/93

THIS WEEK	LAST WEEK	SINGLES
1	4	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
2	1	EASY FAITH NO MORE LIBERATION/FESTIVAL
3	2	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN/EMI
4	9	TWO PRINCES SPIN DOCTORS SONY
5	3	CAT'S IN THE CRADLE UGLY KID JOE PHONOGRAM
6	11	INFORMER SNOW WARNER
7	7	YOU WERE THERE SOUTHERN SONS BMG
8	5	GIVE IN TO ME MICHAEL JACKSON EPIC
9	8	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
10	6	GIMME LITTLE SIGN PETER ANDRE MELODIAN/FESTIVAL
11	16	STONE COLD JIMMY BARNES MUSHROOM/FESTIVAL
12	10	I WANT YOU TONI PEAREN MUSHROOM/FESTIVAL
13	15	RUMP SHAKER WRECKXX-N-EFFECT MCA
14	19	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
15	NEW	THE RIGHT KIND OF LOVE JEREMY JORDAN BMG
16	NEW	SHE KISSED ME TERENCE TRENT D'ARBY COLUMBIA
17	NEW	DEEP EAST 17 POLYDOR
18	18	DETACHABLE PENIS KING MISSILE WARNER
19	13	HOUSE OF LOVE EAST 17 POLYDOR
20	20	SOMEBODY TO LOVE GEORGE MICHAEL EMI
1	1	ALBUMS
2	4	ERIC CLAPTON UNPLUGGED WARNER MUSIC
3	2	LENNY KRAVITZ ARE YOU GOING GO MY WAY VIRGIN
4	3	WENDY MATTHEWS LILY ROAD/WARNER
5	NEW	KENNY G BREATHELESS ARISTA
6	9	DIRE STRAITS ON THE NIGHT PHONOGRAM
7	6	SPIN DOCTORS POCKET FULL OF KRYPTONITE SONY
8	5	SOUNDTRACK THE BODYGUARD ARISTA
9	7	THE SEEKERS SILVER JUBILEE ALBUM EMI
10	10	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF CHRYSALIS
11	8	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
12	11	AEROSMITH GET A GRIP GEFLEN
13	12	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
14	16	PINK FLOYD DARK SIDE OF THE MOON EMI
15	13	KISS ALIVE III POLYGRAM
16	18	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
17	17	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
18	20	GEORGE MICHAEL FIVE LIVE EMI
19	15	ARRESTED DEVELOPMENT UNPLUGGED EMI
20	NEW	THE BLACK SORROWS BETTER TIMES COLUMBIA
		METALLICA METALLICA PHONOGRAM

JAPAN (Music Labo) 5/31/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	YURERU OMOI ZARD B GRAM
2	NEW	TOKINO TABUJI KOME KOME CLUB SONY
3	1	NATSUO MACHIKIRENAKUTE TUBE SONY
4	NEW	DRESS BUCK-TICK VICTOR
5	2	AIWO KATARYUORI KUCHIZUKU KAWASOU WANDS TOSHIBA/EMI
6	7	KANOJONO KOIBITO NORIYUKI MAKHARA WEA
7	NEW	EVERLASTING LOVE AKINA NAKAMORI MCA/VICTOR
8	6	KIMIGA INAI ZARD B-GRAM
9	4	YUME WITH YOU TOSHINOBU KUBOTA SONY
10	NEW	WE ARE THE CHAMP THE WAVES PONY/CANYON
1	NEW	ALBUMS
2	NEW	UNICORN SPRINGMAN SONY
		ZOO ZOO FOR SALE FOR LIFE

HITS OF THE U.K.

© 1993, Billboard/BPI Communications (Music Week) © CIN/compiled by Gallup 5/29/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL THAT SHE WANTS ACE OF BASE METRONOME
2	4	(I CAN'T HELP) FALLING IN LOVE WITH YOU UB40 DEP INTERNATIONAL
3	3	SWEAT INNER CIRCLE MAGNET
4	2	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
5	5	TRIBAL DANCE 2 UNLIMITED PWL INTERNATIONAL
6	6	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
7	15	I DON'T WANNA FIGHT TINA TURNER PARLOPHONE
8	16	JUMP AROUND/TOP O' THE MORNING TO YA HOUSE OF PAIN RUFFNESS
9	9	IN THESE ARMS BON JOVI JAMBICO
10	7	EVERYBODY HURTS REM WARNER BROS
11	NEW	THE CIVIL WAR (EP) GUNS N' ROSES GEFLEN
12	19	TWO PRINCES SPIN DOCTORS EPIC
13	8	HOUSECALL (REMIX) SHABBA RANKS/MAXI PRIEST EPIC
14	18	THE JUNGLE BOOK GROOVE JUNGLE BOOK HOLLYWOOD
15	17	BETTER THE DEVIL YOU KNOW SONIA ARISTA
16	NEW	SHOUT LOUCIE LOU & MICHIE ONE THR
17	12	EXPRESS DINA CARROLL A&M
18	11	I HAVE NOTHING WHITNEY HOUSTON ARISTA
19	13	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring MELANIE WILLIAMS ROBS
20	14	INFORMER SNOW EASTWEST AMERICA
21	10	BELIEVE IN ME UTAH SAINTS THR
22	NEW	SO YOUNG SUEDE NUDE
23	27	HOBERT PAVING/WHO DO YOU THINK YOU ARE SAINT ETIENNE HEAVENLY
24	NEW	CREATION STEREO MC'S 4TH + B'WAY
25	NEW	BREAK IT DOWN AGAIN TEARS FOR FEARS MERCURY
26	NEW	SWEATING BULLETS MEGADETH CAPITOL
27	20	U GOT 2 KNOW CAPPELLA INTERNAL
28	28	LITTLE MIRACLES LUTHER VANDROSS EPIC
29	38	HOUSE IS NOT A HOME CHARLES & EDDIE CAPITOL
30	40	BELIEVE LENNY KRAVITZ VIRGIN
31	NEW	WILL YOU LOVE ME TOMORROW BRYAN FERRY VIRGIN
32	NEW	LIVING IN THE PAST JETHRO CHRYSALIS
33	NEW	LORDS OF THE NEW CHURCH TASMINE ARCHER EMI
34	29	STARS FELIX DECONSTRUCTION/RCA
35	NEW	I'M GONNA SOOTHE YOU MARIA MCKEE GEFLEN
36	21	STAND ABOVE ME ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
37	NEW	WALK THROUGH THE WORLD MARC COHN ATLANTIC
38	26	U R THE BEST THING D:REAM MAGNET
39	22	YOUNG AT HEART THE BLUEBELLS LONDON
40	23	WHEN I'M GOOD AND READY SYBIL PWL INTERNATIONAL

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ALBUMS
2	1	JANET JACKSON JANET. VIRGIN
3	2	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
4	9	2 UNLIMITED NO LIMIT PWL CONTINENTAL
5	3	KENNY G BREATHELESS ARISTA
6	10	NEW ORDER REPUBLIC CENTREDATE COLONDON
7	4	DINA CARROLL SO CLOSE A&M
8	5	DIRE STRAITS ON THE NIGHT VERTIGO
9	16	EVERYTHING BUT THE GIRL HOME MOVIES-THE BEST OF BLANCO Y NEGRO
10	NEW	BON JOVI KEEP THE FAITH JAMBICO
11	8	WET WET WET LIVE AT THE ROYAL ALBERT HALL PRECIOUS ORGANISATION
12	7	GARY MOORE BLUES ALIVE VIRGIN
13	6	CLANNAD BANBA RCA
14	NEW	STING TEN SUMMONER'S TALES A&M
15	NEW	ANTRAX SOUND OF WHITE NOISE ELEKTRA
16	20	KINGMAKER SLEEPWALKING SCORPIO/CHRYSALIS
17	11	JIM DIAMOND JIM DIAMOND POLYGRAM
18	34	DURAN DURAN DURAN (THE WEDDING ALBUM) PARLOPHONE
19	18	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC
20	23	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
21	NEW	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
22	14	AZTEC CAMERA DREAMLAND WEA
23	19	WORLD PARTY BANG! ENSIGN
24	NEW	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
25	12	KISS ALIVE III MERCURY
26	NEW	TERENCE TRENT D'ARBY SYMPHONY OR DAMN COLUMBIA
27	17	EVERLY BROTHERS GOLDEN YEARS-OF THEIR 24 ... WARNER BROS.
28	29	CLIFF RICHARD THE ALBUM EMI
29	NEW	SUEDE SUEDE NUDE
30	25	QUEEN GREATEST HITS II PARLOPHONE
31	22	ANNIE LENNOX DIVA RCA
32	NEW	THE SHADOWS FADINGS IN THE NIGHT POLYGRAM
33	NEW	SONIA BETTER THE DEVIL YOU KNOW ARISTA
34	15	TINA TURNER SIMPLY THE BEST CAPITOL
35	NEW	BLUR MODERN LIFE IS RUBBISH FOOD
36	28	BRYAN FERRY TAXI VIRGIN
37	35	TAKE THAT TAKE THAT AND PARTY RCA
38	24	SIMPLY RED STARS EASTWEST
39	NEW	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
40	36	THE STEREO MC'S CONNECTED 4TH + B'WAY
		BRUCE SPRINGSTEEN IN CONCERT-MTV PLUGGED COLUMBIA

SPAIN (TVE/AFYVE) 5/15/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	ENCORES DIRE STRAITS POLYGRAM
2	1	ALL THAT SHE WANTS ACE OF BASE POLYGRAM
3	3	TRIBAL DANCE 2 UNLIMITED BLANCO Y NEGRO
4	NEW	INFORMER SNOW DRO
5	2	NO LIMIT 2 UNLIMITED BLANCO Y NEGRO
6	7	WALKING IN MY SHOES DEPECHE MODE SANMI RECORDS
7	NEW	RUNNING B.BUMPERS GINGER MUSIC
8	6	ASI ME GUSTA A MI AZUQUITA POLYGRAM
9	NEW	LA KABRA FARMLOPEZ GINGER MUSIC
10	8	SUBE-SUBE MARCHIN CLICK/BLANCO Y NEGRO
1	NEW	ALBUMS
2	1	DIRE STRAITS ON THE NIGHT POLYGRAM
3	3	MIGUEL BOSE BAJO EL SIGNO DE CAIN WARNER MUSIC
4	2	EROS RAMAZZOTTI TODO HISTORIA RCA
5	6	BRUCE SPRINGSTEEN IN CONCERT-PLUGGED CBS/SONY
6	7	VARIOUS ARTISTS LO MEJOR DEL SOUL ARCADE-ESPANA
7	8	ERIC CLAPTON UNPLUGGED WARNER
8	NEW	KENNY G BREATHELESS ARIOLA
9	5	O.B.K. MOMENTOS DE FE BLANCO Y NEGRO
10	4	ROCIO JURADO COMO LAS ALAS DEL VIENTO CBS EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI

CANADA (The Record) 5/24/93

THIS WEEK	LAST WEEK	SINGLES
1	4	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
2	3	LOOKING THROUGH PATIENT EYES P.M. DAWN ISLAND/PGD
3	1	NO LIMIT 2 UNLIMITED UGLY KID JOE MERCURY/PLG
4	2	CAT'S IN THE CRADLE QUALITY MERCURY/PLG
5	9	COME UNDONE DURAN DURAN CAPITOL/CEMA
6	5	THAT'S WHAT LOVE CAN DO BOY KRAZY NEXT PLATEAU/LONDON
7	6	DITTY PAPERBOY NEXT PLATEAU/LONDON
8	8	SLEEPING SATELLITE TASMINE ARCHER CAPITOL/CEMA
9	NEW	SHOW ME LOVE ROBIN S ATLANTIC/WEA
10	10	HIP HOP HOORAY NAUGHTY BY NATURE ISBAV TOMMY BOY
1	1	ALBUMS
2	2	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
3	3	AEROSMITH GET A GRIP GEFLEN/UNI
4	4	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
5	5	ERIC CLAPTON UNPLUGGED REPRISE/WEA
6	7	SOUNDTRACK THE BODYGUARD ARISTA/BMG
7	6	RANKIN FAMILY FARE THEE WELL LOVE CAPITOL/CEMA
8	8	SNOW 12 INCHES OF SNOW EASTWEST/WEA
9	NEW	BARENAKED LADIES GORDON SIRE/WEA
10	9	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA/SONY
		STING TEN SUMMONER'S TALES A&M/PLG

A BILLBOARD ADVERTORIAL

THE 1993

WORLD MUSIC AWARDS



ERIC CLAPTON

*Best-Selling British recording-artist of the year
World's best-selling rock artist of the year*



GUNS & ROSES

*World's Best-selling hard rock artists of the year
World's best-selling group of the year*



LUCIANO PAVAROTTI

*World's Best-selling classical artist of the year
Lifelong contribution to classical music*



MICHAEL JACKSON

*Best-Selling American recording-artist of the year
World's best-selling recording-artist of the year
World's best-selling recording-artist of the Era*



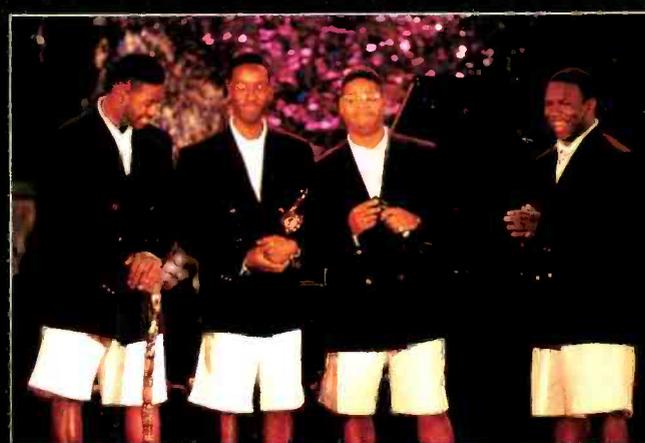
GARTH BROOKS

World's best-selling country artist of the year



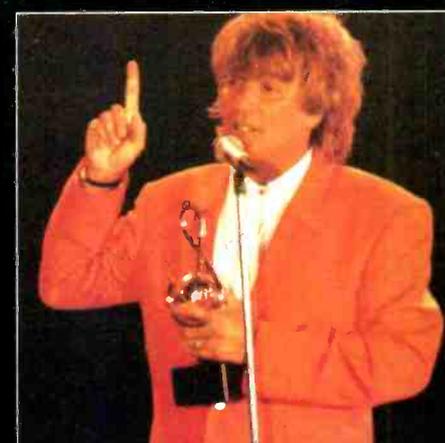
TINA TURNER

Lifelong contribution to the music industry



BOYZ II MEN

International New Group of the year



ROD STEWART

Lifelong contribution to the rock industry



**second consecutive
Monte Carlo
World Music Award
'Best Selling
Japanese Artist
of the Year'
for selling over
4 million albums
and 4 million singles
totaling sales of
18.5 billion yen**

**Yamaha Music Foundation
and Real Cast congratulate**

CHAGE AND ASKA

**their music speaks
your language**



1993 WORLD MUSIC AWARDS



Michael Douglas

Some of the biggest names of the music industry turned out for the May 12 taping of the 1993 World Music Awards in Monte Carlo. The awards show, in its first year on American television, was broadcast June 1 as a 90-minute prime-time special on ABC, making it the first European awards ceremony ever to air on U.S. network television.

Millions of music lovers all over the country tuned in to watch the star-studded TV spectacular, hosted by Michael Douglas.

Michael Jackson dominated the proceedings, taking away the three most important awards: best-selling American artist of the year, world's best-selling recording artist of the year and world's best-selling recording artist of the era. The latter award has never before been presented in the history of music award shows.

The World Music Awards show is still in the process of being broadcast to more than 70 other territories around the world, including all of North and South America, Japan and most of Asia, Australia, New Zealand, several countries in the Middle East, Africa and all of Europe. Whereas other American music-award shows with huge audiences don't air in certain major territories like the U.K. and Italy—and tend to air on satellite and pay-per-view stations late at night in Europe, reaching only a few hundred thousand viewers—the World Music Awards air prime-time on the top-rated terrestrial networks in each territory, reaching millions of European homes.

The Independent Television network in Great Britain aired the complete two-hour show May 31 at 10:20 p.m., reaching an audience of over 4 million. The worldwide total audience of this awards

event is estimated at 500 million.

The World Music Awards is the only truly international music ceremony in the world today, honoring the world's best-selling artists in various categories and the best-selling national artists from the major record-buying countries around the world. The Awards are supported by the International Federation of the Phonographic Industry (IFPI), whose national member associations provide the organization with the names of their overall best-selling artists and groups. In Germany, Italy and Spain, the results are supplied by the leading national music magazines *Der Musikmarkt*, *Musica & Dischi* and *Showpress*. These awards are unique in that the results are based on year-end record sales; hence it is the record-buying music fans who determine the winners.

The winners of the special awards presented to the world's best-selling artists in the various categories are determined after thorough research conducted by the Media Research Information Bureau and the Music Industry Research organization on IFPI sales figures, platinum/gold record certifications for the past year and record company royalty statistics.

Garth Brooks, the world's best-selling country artist of the year, thanked his music fans in a satellite link-up from the U.S. Eric Clapton was also honored, as the best-selling British recording artist of the year and the world's best-selling rock artist of the year. Sir John Morgan, president of IFPI, presented a very special award to the world's overall best-selling artist of the year, Michael Jackson, for having sold 17 million units of "Bad" worldwide. Morgan took the opportunity to make an appeal for continued support from the public to assist IFPI in its battle to destroy piracy, which is still the biggest problem in the music industry today.

The close link with record sales has meant that the World Music

Awards have become a standard-bearer in the fight against record piracy. Pirate recordings stand at around 500 million units a year. This major erosion of the industry's market is now costing in excess of \$1.5 billion a year. Morgan defined piracy as "a global problem, from Latin America to Africa to Europe. What we need in these areas are tough copyright laws accompanied by strong enforcement practices in territories as wide-ranging as those from which the award winners are drawn."

The countries from which the award winners come are certainly wide-ranging. Some of these artists are huge in their own territories but not necessarily famous internationally. The World Music Awards give these artists a chance to introduce themselves to other major record-buying territories. For example, Japanese superstars **Chage & Aska** sell nearly 5 million albums a year in Japan against the 350,000 units sold there by U.S. superstars. **Westernhagen** is the biggest German solo act ever to come out of Germany, but the international record-buying public has yet to hear his music.

Laima, the Russian wonder who has just been signed to GRP, sold 1.8 million albums in the former Soviet Union during the past year. Other artists have managed to secure success internationally, such as Cuban-born **Jon Secada**, who stormed to the top of the charts in every European country and has sold over 3 million albums in the past year—an incredible achievement for a Latin American artist. Dutch duo **2 Unlimited** reached No. 1 all over Europe and stayed five weeks at No. 1 in the U.K. with the hit single "No Limit." They have been consistently on the Billboard Hot Dance chart over the past year.

Belgian multi-platinum group **Vaya Con Dios** sold well over a million copies of their new album, "Time Flies," all over Europe. *Continued on page 64*



1993 WORLD MUSIC AWARDS ARTIST CITATIONS

MICHAEL JACKSON

Best-Selling American Recording Artist Of The Year
World's Best-Selling Recording Artist Of The Year
World's Best-Selling Recording Artist Of The Era



He is the King Of Pop, probably the most talked-about entertainer in history. A legend, Michael Jackson's broken every record in the music industry—"Thriller" is certified by the Guinness Book Of World Records as the largest-selling album ever. "Bad" topped the charts in a record-breaking 25 countries and is the second-best-selling album of all time. Jackson sold 110 million records through the 1980s. With the release of "Dangerous" at the end of 1991, he has had 17 million

album sales in the past year.

TINA TURNER

Lifelong Contribution To The Music Industry



For the past decade, Tina Turner has generated more excitement onstage than has any other female rock star. An international phenomenon, she has electrified the great rock arenas of the world, drawing more than 3 million fans to her most recent European concerts—the most successful tour yet on the continent. She has sold over 30 million records worldwide in her solo career. Born Anna Mae Bullock in Nutbush, Tenn., in 1939, she was discovered by musical guru

Ike Turner in 1958 and became internationally famous in 1965 with "River Deep, Mountain High." After her break with Ike, she made a dazzling comeback in the 1980s. She still holds the Guinness record for drawing the largest paying crowd for a solo artist: 182,000 at Brazil's Maracana Stadium in 1988.

ROD STEWART

Lifelong Contribution To The Rock Industry

Today it seems almost impossible to envisage a year without Rod Stewart in the charts. A multi-platinum superstar and rock legend, Roderick David Stewart was born to working-class parents of



Scottish descent. After almost going for a career as a professional soccer player, he opted for music. He came to international prominence when he teamed up with Jeff Beck in 1968. When the Beck group broke up in 1969, Stewart and Ron Wood joined the Faces. Stewart clinched solo status in 1971 with "Maggie May," and his track record at the top of the charts has continued unabated since then.

LUCIANO PAVAROTTI

World's Best-Selling Classical Artist Of The Year
Lifelong Contribution To Classical Music



No single voice since Caruso has had such an effect on classical music and opera than that of Luciano Pavarotti. His imposing presence has raised opera to million-selling status, challenging and beating the sales of much of the rock sector, and he attracts huge audiences to his concerts. Nobody rivals the power, control, range and emotion of that incredible voice. Pavarotti will be remembered as one of the greatest of all time.

ERIC CLAPTON

Best-Selling British Recording Artist Of The Year
Best-Selling Rock Artist Of The Year



The past year has been phenomenally successful for Eric Clapton, thanks to the triumph of his "Unplugged" album. His record sales over the past year are approaching the 9 million mark. But the English blues-boy, who started out in the 1960s band the Yardbirds, has gone through many musical changes in his troubled life. He has written some of the world's greatest songs and played some of the finest guitar. He dominated the Grammy Awards this year, proving quality of sound and huge record sales can go together.

GUNS N' ROSES

World's Best-Selling Hard Rock Artists Of The Year
World's Best-Selling Group Of The Year



By far the top-selling group of the year and best-selling heavy metal act, Guns N' Roses continues to sell vast numbers of the twin albums "Use Your Illusion I & II" at the global level. Total sales in the past year top 10 million units, and GNR stadium gigs sell out everywhere. Geffen Records' best-selling act, the band has sold some 46 million albums worldwide since they formed in 1985.

GARTH BROOKS

World's Best-Selling Country Artist Of The Year



Garth Brooks has taken country music into a whole new realm. His multi-platinum record sales prove just how important country music is to the American public. He has sold over 26 million albums in the past two years and, though considered a country artist, he has outsold many of the world's top performers in the pop/rock field.

BOYZ II MEN

Best International New Group Of The Year



Four young men from Philadelphia took the U.S. and the world by storm last year with stunning harmonies on "End Of The Road," which topped the Billboard Hot 100 for a record-breaking 13 weeks. The Boyz II Men debut album, "Cooleyhighharmony," rekindles the fire that great artists from Philly and Motown lit in the 1960s and 1970s. So far, it has sold over 5 million copies and has spawned three platinum singles and one gold.

BILLY RAY CYRUS

Best International New Artist Of The Year

Newcomers to the country music business usually have to prove themselves for years before reaching success, but Billy Ray Cyrus' rise to fame was meteoric. Worldwide success came with "Achy

Continued on page 64

ARTIST CITATIONS

Continued from page 63

Breaky Heart," a song that shattered the usual boundaries between musical genres. Selling millions worldwide, it made Cyrus the overall best-selling international newcomer of the year.

DR. ALBAN

Best-Selling African Recording Artist Of The Year

Born and brought up in Nigeria, Dr. Alban emigrated to Sweden at the age of 23 and in a short time has become one of Europe's biggest pop stars. In 1991 he began writing his first album, "One Love," whose first single, "It's My Life," went No. 1 across Europe to become the second biggest-selling single on the continent in 1992. The album has since sold over a million.

INXS

Best-Selling Australian Recording Artists Of The Year

There's never been a more successful multi-platinum group from Australia than INXS. The band has put its homeland firmly on the rock music map. Formed in 1977 as the Farriss Brothers, the group's lineup has since remained unchanged. The latest album, "Welcome To Wherever You Are," released last June, made INXS the best-selling Australian act for the fifth year in a row.

VAYA CON DIOS

Best-Selling Belgian Recording Artist Of The Year

By the release of their third album, "Time Flies," Vaya Con Dios was already a multi-million selling group and the most successful live act ever to come out of Belgium. They are the best-selling Belgian act for the second year in a row, with worldwide sales of the "Time Flies" album having topped a million.

BRYAN ADAMS

Best-Selling Canadian Recording Artist Of The Year

Bryan Adams is one of the few Canadian artists to burst on to the international rock scene and stay there. "Waking Up The Neighbours," with more than 10 million unit sales worldwide, has been the best-selling Canadian album for two successive years. The single "Everything I Do, I Do It For You" was the world's best-selling single in 1991 and the biggest-selling single in A&M Records' history.

HANNE BOEL

Best-Selling Danish Recording Artist Of The Year

It took Hanne Boel only two album releases to become the top Danish rock star. Her "Dark Passion" package has sold over 250,000 units in Denmark alone, and her new album, "My Kindred Spirit," has sold 400,000 copies and is popular in Norway and Sweden as well. Boel's Scandinavian summer tour will attract 500,000 fans.

MYLENE FARMER

Best-Selling French Recording Artist Of The Year

Mylene Farmer made her name in 1988 with the album "Ainsi Soit Je," which sold 1.2 million units. Her third studio album, "L'Autre," has already equalled that figure, making her the most successful female French recording artist of the current era in terms of sales.

WESTERNHAGEN

Best-Selling German Recording Artist Of The Year



Rock star Marius Mueller Westernhagen is indisputably Germany's top-selling domestic artist. His latest album, "Ja Ja," released in March of last year, was No. 1 in the national chart for 13 weeks and has topped the million sales mark. His triumphant stadium tour last spring, a major media event seen by 750,000 fans, was the biggest tour ever staged in Germany—surpassing attendances achieved by international superstars.

YANNI

Best-Selling Greek Recording Artist Of The Year

Born in Kalamata, Greece, Yanni has quickly become an internationally acclaimed composer, performer and recording artist. His 1992 "Dare To Dream" album went gold inside two months, selling over 700,000 units in the U.S. alone. "Reflections Of Passion" went platinum and topped the Billboard Adult Alternative Chart for a record-breaking 47 weeks.

U2

Best-Selling Irish Recording Artists Of The Year
World's Best-Selling Concert Act Of The Year

U2 was formed in 1978, when its members were pupils at Dublin's Mount Temple school. They've since stormed the international charts and won numerous awards. "The Joshua Tree" sold more than 14 million copies worldwide and was followed by the multi-platinum "Rattle And Hum" (1988) and "Achtung Baby" (late 1991). U2 is also the world's leading ticket-seller, playing live to more than 2.5 million.

ZUCCHERO

Best-Selling Italian Recording Artist Of The Year

Italy's greatest rock star ever, Zucchero is fast establishing himself internationally. His "Senza Una Donna Zucchero" topped a million sales outside Italy, and his latest, "Misere" (out in October 1992), has sold over 1.3 million in Europe to date.

CHAGE & ASKA



Best-Selling Japanese Recording Artists Of The Year

Chage & Aska became superstars in Japan, selling 9 million units as a duo and as solo artists. Their "Say Yes" single sold 3 million units, while their album "Tree" sold 2.8 million, becoming the best-selling album ever in Japan—until "Super Best II" was released in 1992 to outsell it by 250,000 units. Unrivaled in success terms in Japan, the duo drew over 450,000 fans to 90 concerts in 45 packed arenas nationwide during their last tour.

JON SECADA

Best-Selling Latin American Recording Artist Of The Year

Cuban star Jon Secada began his music career as part of Gloria Estefan's Miami Sound Machine. Since he started recording as a solo artist in 1992, he has sold 3 million albums ("Jon Secada" and "Otro Dia Mas Sin Verte"). His first single, "Just Another Day," sold 1.2 million worldwide.

2 UNLIMITED

Best-Selling Dutch Recording Artists Of The Year

For a Dutch band to reach No. 1 in every European country and stay in the top spot for five weeks in the U.K. is a remarkable achievement. Each 2 Unlimited single is a multi-platinum success. With worldwide sales of over 2 million albums, and several titles making the Billboard Hot Dance Music chart, the duo now seeks to conquer the North American record-buying public.

JENNY MORRIS

Best-Selling New Zealand Recording Artist Of The Year

Her solo career started with the single "Get Some Humour" in 1985, but later Jenny Morris was the onstage seventh member of INXS. With Andrew Farriss, she recorded "You're Gonna Get Hurt," one of the biggest hit singles of 1986 in Australia. Her third album, "Honeychild," was released in 1991, and her latest is "The Story So Far."

A-HA

Best-Selling Norwegian Recording Artists Of The Year

A-Ha really put Norway on the map in a musical sense. Combined album sales are 15 million, and the band has racked up many hits and increasingly bigger tours—they were the only group to fill the 200,000-seat stadium at "Rock In Rio." Last year A-Ha released "Headlines & Deadlines," collecting the hits of four different albums and six years of chart success.

LAIMA

Best-Selling Russian Recording Artist Of The Year

Laima stormed the Russian charts in 1985 with the No. 1 "Vernissage," followed by a series of sold-out tours all over the former Soviet Union. She's also a top actress. In 1990, the Russian Music Industry awarded her the Best Female Singer trophy. Her latest album, "Laima Vaikule," was the country's best-selling album of 1992, with sales of more than 1.8 million. She's now signed to GRP Records for her first English-language album, which will be distributed by MCA.

JULIO IGLESIAS

Best-Selling Spanish Recording Artist Of The Year

Julio Iglesias is rated a truly international artist. In 1980, his "Hey" album made No. 1 in 80 countries. His combined album sales are in excess of 160 million, making him one of the world's all-time best-sellers. Iglesias' latest multi-platinum album, "Calor," maintains that reputation.

ABBA

Best-Selling Swedish Recording Artists Of The Year

The best-selling Swedish act of all time, Abba dominated the world charts from 1974 to 1982. Last year "Abba Gold" was remastered and re-released; it features all nine of the group's singles that topped the charts worldwide in the 1970s. The new package has sold over 3 million units in the past year. Though the story of Abba the performing group is over, the popularity of their hits endures.

STEPHAN EICHER

Best-Selling Swiss Artist Of The Year

Singing in four languages, Stephan Eicher has sold over 600,000 albums in the past year and is easily Switzerland's biggest-selling artist. He and his brother Martin first topped the charts as Grauzone in the early 1980s, when German new-wave music was at its peak. For years, he's played extraordinary solo sold-out concerts in France and now aims to duplicate his performing and recording success worldwide.



WORLD MUSIC AWARDS

Continued from page 63

and Nigerian-born Dr. Alban had the second-best-selling single of the year in Europe. Italian rock star Zucchero, a major pan-European success, has still not broken in English-speaking territories, but PolyGram is confident he will.

Apart from the world's best-selling artists in the various categories and the national best-selling artist award-winners, five artists were honored with special panel awards. Country act Billy Ray Cyrus accepted his award by satellite as international new artist of the year. He is the best-selling international newcomer of the past year, having sold over 6 million albums worldwide. Multi-platinum act Boyz II Men took a bow as international new group of the year after performing their worldwide hit "End Of The Road." Rod Stewart, Tina Turner and Luciano Pavarotti were presented with "legend" awards for their lifelong contributions to the music industry.

The royal patronage of the show has been a tradition since the World Music Awards started in 1989. Prince Albert is one of the patrons of the Princess Grace Foundation. Each year, 100 percent of the proceeds from the show's ticket sales are donated to the Foundation. Since it was set up by Princess Grace of Monaco, the organization has raised millions of dollars in the U.S. and in Monaco. The American Foundation helps aspiring young artists by providing scholarships and funds for their training. The Princess Grace Foundation in Monaco helps elderly people in need and underprivileged children. ■

CONGRATULATIONS TO BELGIUM'S BEST SELLING BAND . . . AGAIN !

EUROPEAN TOUR 93

february 25 Helsinki
february 26 Turku
february 28 Stockholm
march 2 Oslo
march 3 Copenhagen
march 6 Antwerp
march 7 Brussels
march 8 Paris
march 10 Rotterdam
march 11 Rotterdam
march 12 Dusseldorf
march 14 Hamburg
march 15 Bielefeld
march 18 Stuttgart
march 19 Munich
march 21 Bremen
march 23 Mainz
march 25 Furth
march 27 Frankfurt
march 29 Bonn
march 31 Wuppertal
april 2 Wuppertal
april 4 Madrid
april 6 Barcelona
april 13 Bourges
april 25 Brussels
april 29 London
june 10 Wiesen
june 12 Neu Ulm
june 13 Freiburg
june 29 Thessalonika
june 30 Athens
july 1 Athens

**SOLD
OUT**



VAYA
CON
DIOS

TIME FLIES

The Album

DOUBLE PLATINUM

Switzerland
Belgium

PLATINUM

Holland

GOLD

Austria
Denmark
Germany
Norway
Sweden

and the story
continues

THE 1993 WORLD MUSIC AWARDS

STAR TURN OUT AT THE 1993 WORLD MUSIC AWARDS

A stellar lineup of the biggest names in the music business turned out for the May 12 taping of the 1993 World Music Awards at the Monte-Carlo Sporting Club. The awards show, in its fifth year, was broadcast for the first time on ABC network on June 1 at 9.30pm and is in the process of being broadcast by the top rating networks in over 70 countries worldwide. The big winner of this year's World Music Awards was Michael Jackson who received 3 honours at the ceremony; best-selling American recording-artist of the year, world's best-selling recording-artist of the year and world's best-selling recording-artist of the Era. The ceremony was highlighted by performances from Tina Turner, Rod Stewart, Jon Secada and Boyz 11 Men.



Tina Turner performs "I don't wanna fight"



Princess Stephanie honours Michael Jackson with the world's best-selling recording-artist of the year award



Awards show host Michael Douglas presents Tina with a Lifelong Achievement Award



Boyz 11 Men perform their worldwide hit "End of the Road"



2 Unlimited proudly accept their Award for best-selling best-selling Dutch act of the Year



Rod Stewart performs "Have I told You lately that I love you"



Best-selling Italian recording-artist of the year Zucchero performs to the delight of the audience



Mylène Farmer performs her MTV hit "Que mon coeur lâche"



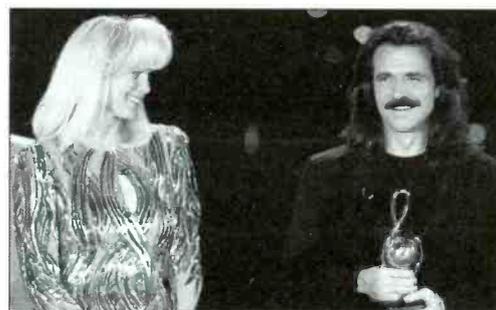
A Ha receive the award best selling Norwegian act of the year from Kylie Minogue



Winner of the Latin American award, Jon Secada performs "Angel"



Japanese superstars Chage & Aska receive the award best-selling Japanese recording-artists of the Year



Yanni accepts the best-selling Greek recording-artist of the Year award from the love of his life Linda Evans



Westernhagen performs "Krieg" after receiving the best-selling German recording-artist of the Year Award



Rachel, Rod, Tina and Ron Wood pose for a photo backstage



Laima receives the best-selling Russian recording-artist of the year award for over 1.8 million albums sold



Dany Klein, lead singer from Vaya con Dios, performs "Heading for a Fall"



Dr Alban, best-selling African recording artist of the year, performs "It's My Life"



Pavarotti thanks Princess Caroline for presenting him with his awards.

Vid Picture Bright At Musicland Suncoast Co. Reports Sales Up For '92

■ BY DON JEFFREY

NEW YORK—Musicland's Suncoast Motion Picture Co. sell-through video stores yielded \$316 in sales per square foot in 1992, compared with \$284 per square foot for 1991, the company reports.

Those figures for units open at least one year represent just one indication of the growing importance of home video to Musicland Stores Corp., operator of the nation's biggest music retail chain.

In another sign of that trend, the company's product mix for last year shows that revenues from prerecorded video were rising while music sales as a percentage of total revenues were declining.

According to Minneapolis-based Musicland's annual financial reports, video revenues were \$236.5 million in 1992, 23.2% of the company's total sales, compared with 21.2% in 1991 and 18.6% in 1990.

In its report for the first quarter, which ended March 31, the company says Suncoast "continued to experience strong sales gains with double-digit increases in movie sales." The Walt Disney animated film "Pinocchio" was cited as the big revenue-producer.

The increase last year was attributed to two factors: higher penetration of videocassette recorders in U.S. homes (80% in 1992, up from 77% in 1991) and lower prices. Musicland says it expects demand for home video to continue to rise.

To tap into that growth, Musicland has aggressively expanded its Suncoast chain of mall video stores, which debuted in 1986. On Dec. 31, there were 252 outlets, stocking 5,000 to 8,000 titles each in an average 2,400 square feet of space. Sales per square foot for units open at least one year rose 11.2% last year. This year, Musicland plans to open 70 video units.

As for music, sales totaled \$671 million last year, 65.8% of the product mix, down from 67.1% in 1991 and 68.5% in 1990.

Compact discs overtook cassettes in sales for the first time last year. CDs were 33.5% of the total product mix and drew \$342.2 million in sales. Cassettes and other formats accounted for 32.3% of the product mix and \$328.8

million in sales. In 1991 CDs were 31% of the mix and cassettes were 36.1%.

The penetration of CD players increased to 42% of U.S. homes in 1992 from 35% the year before.

As for the new music formats, digital compact cassette and MiniDisc, Musicland says it "began offering a limited quantity of these products in select stores in 1992."

The company's overall sales went up 9.5% in 1992 to \$1.02 billion from \$932.2 million the year before. The increase included a 3.1% sales gain for stores open at least one year. In its report, Musicland says, "The modest comparable-store sales growth has been due to the sluggish economy, reduced mall traffic, high teenage unemployment, and few hit titles."

The remainder of the sales increase was attributed to new stores. In 1992, Musicland opened 109 units, acquired five others, and closed 20. Its worldwide total was 1,135 at year's end, of which 856 were U.S. music stores. Musicland says revenue per square foot for music stores was \$287 last year. The company's total square footage rose 12% in 1992 to 3.8 million.

This year Musicland says it will add "slightly fewer" stores than the year before, but they will be larger than existing units. The mall units now average between 2,500 and 3,500 square feet. The 10 or more combo outlets that will be opened this year are expected to average between 6,000 and 12,000 square feet. Musicland says capital expenditures for expansion this year will total about \$50 million and be financed through cash flow and bank revolver accounts with a credit limit of \$175 million.

For all of 1992, Musicland's income from operations was \$69.7 million, compared with income of \$62.3 million the year before.

Net income after payment of preferred dividends jumped to \$15 million from \$7.7 million the year before. The net for 1992 include an \$8.4 million after-tax charge for the early retirement of debt.

The company managed to reduce its long-term debt to \$103.5 million last year from \$233.5 million in 1991. In March 1992 Musicland raised \$136 million in an initial public offering of 17.9 million shares of stock and bought back

\$110 million worth of high-interest bonds. Interest expense on debt fell to \$24.4 million last year from \$42.4 million in 1991.

In 1992 Musicland also improved its gross profit margin to 40.6% from 40% the year before. The company says "a reduction in inventory shrinkage" and higher gross profits on video sales "offset reductions to gross profit caused by a continued shift in sales mix to compact discs." CDs have lower margins than cassettes.

In its report Musicland warns that "planned expansion of the company's Media Play concept, which emphasizes low prices, and increased promotional pricing in the company's music stores could adversely impact the company's total gross profit rate in 1993."

(Continued on page 69)



Rockin' The Vote. Capricorn recording act 311, pictured above, played a benefit concert, sponsored by the Omaha, Neb.-based Homer's chain, to raise funds for Frank Christensen's successful campaign to become an Omaha city councilman. In winning that post, Christensen defeated Steve Exon, who made national media headlines by attacking retail record stores for the sale of a 2 Live Crew album. Homer's saw the Christensen campaign as "an opportunity to get rid of the guy who had caused so much problems for us," says Homer's VP Rick Galusha. Christensen's campaign manager, Jason Blankenship, says help from Homer's, which raised \$3,500 for the campaign through the concert and other efforts, was "instrumental in the win."

Retailer In Role As Concert Promoter

■ BY IRV LIGHTMAN

NEW YORK—His ardent appreciation for the talents of cabaret star Andrea Marcovicci has so far turned retailer Jim Rose into a single artist concert promoter, but that may change to include others whose artistry he admires.

A retailer who is also a concert promoter? This rare duality began to evolve about six years ago when Rose, who is partnered with his brother Jack in the operation of 47 Rose Records stores headquartered in Chicago, began to talk up Marcovicci's recordings, even to the point where he was asked to give advice on how she should be produced.

Two years ago, his role as a promoter took more concrete shape. The artist appeared in Ravinia, a section outside of Chicago, home to the Chicago Symphony. Rose set up a tent to sell the artist's product, using an "in-tent" signing appearance by Marcovicci as a lure.

"She said to me that she loved Chicago and wished she could come back for personal appearances," says Rose.

Rose took up the informal plea and presented Marcovicci last

spring in Chicago's Park West Theatre, a 400-seat venue with a vaunted reputation for its acoustics.

Her appearances were pegged on an album of World War II songs released on the Elba label, which is owned by her manager, Jack Glöbenfeld.

"We broke even, but I decided to go ahead with another appearance this year," says Rose.

SECOND GO-AROUND

The Park West again was booked, with Marcovicci making six appearances from May 12-15, plus a benefit for the AIDS Legal Council.

This year, she had a new album to showcase in a full concert performance, an album of Jerome Kern songs called "Just Kern," also on Elba Records. Incidentally, one "James Rose" is listed as executive producer on the album. In addition to the Kern showcase, she also gave other performances under the title of "Double Torch," which included such fare as "Body And Soul," "Danny Boy," "They Can't Take That Away From Me," and an original song by her musical director/pianist, Glenn Mehrbach.

"Attendance was a little down

this year probably because Frank Sinatra played here during the same period," says Rose. "The weekend, however, was very good."

For Rose, the Marcovicci magic still holds. "An investment banker I

(Continued on page 69)



Jim Rose, co-owner of the 47-store Rose Records chain headquartered in Chicago, has a sideline career as a concert promoter of his favorite cabaret star, Andrea Marcovicci, at right. Also pictured is Rose's daughter, Sarah.

LATIN MUSIC MASTERS!

Compact Discs • Cassettes
Retailer:

- * We will help you set up a true Latin music program.
- * You will carry the right product for your Latin community.

We are specialists in Latin music!



Miami Branch: 8663 North West 56 St. Miami, Florida 33166
Tel. (305) 477-9830 Fax (809) 477-9831
San Juan Branch: Cerra 619, Pda. 15 Santurce, P.R. 00907
Tel. (809) 725-9208 Fax (809) 724-1822



DISTRIBUTION

LASERDISCS
COMPACT DISCS
CASSETTES & MORE

(800) 877-6021

CALL TODAY FOR A
FREE CATALOG

Orange County (800) 827-7177 Los Angeles (800) 795-6847 Atlanta (800) 758-6710 Philadelphia (800) 758-6710

Now Open In Philadelphia & Milwaukee

At Abbey we will give you our best price.
At Abbey we will give you our best service.
At Abbey we want you to be satisfied.
At Abbey we guarantee it.

Abbey Road Distributors

(800) 733-3397 Milwaukee (800) 558-9066 Atlanta (800) 758-6710 Philadelphia

You Know The Rest, Now Try The Best!

Your full-line, full service one-stop

- ♪ 90,000 Titles
- ♪ Same Day Shipping
- ♪ P.O.P. Material
- ♪ Weekly Mailer
- ♪ Imports
- ♪ Great Fills
- ♪ Excellent Pricing
- ♪ Spanish Music

WE OFFER THE BEST SERVICE IN THE INDUSTRY!

SOUTHWEST WHOLESALE RECORDS AND TAPES

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

Toll Free 800/275-4799 • Ph 713/681-0629



NATIONWIDE SERVICE

AT THE LOWEST WHOLESALE PRICES

Compact Discs • CD5 • LaserDiscs
12" Vinyl, Club, Rap & Dance
VHS Movies & Music Videos
Cassettes • Mini Disc • DCC
We Offer A Large Selection Of Cutouts

A Fax Network To Keep You Informed Of Deals & New Releases
Knowledgeable And Attentive Sales Staff

BRAND NAME EQUIPMENT

Audio • Video • Computers • Telephones
Fax Machines • Blank Tape • Accessories

AT THE LOWEST WHOLESALE PRICES

Call Or Write For More Information Or To Receive A FREE Catalogue:

Within The US: Toll Free 1-800-531-5543

Phone: (718) 639-8600

Fax Orders: (718) 639-9619

59-50 54th Avenue • Maspeth, NY 11378

WE WILL PAY YOU \$5000 TO COMPUTERIZE NOW!

Become a CD One Stop/SoundScan Reporter and we'll pay you \$5000 to computerize.

The information you report will be used in establishing the weekly charts that appear in Billboard Magazine.

Already computerized? — You can still cash in! You do not NOW or EVER have to be a CD One Stop customer to qualify.

Call the CD One Stop/ SoundScan Reporter's Hotline — 800-388-8889 Ext. 457 — today!



FAX: 203-798-8852
13 Francis J. Clarke Circle, Bethel, CT 06801

Retail

Uni On Used-CD Bandwagon; Spec's Turns Over New Leaf

ANYONE REMEMBER USED CDs? Uni Distribution Corp. becomes the fourth major, joining WEA, CEMA, and Sony Music Distribution, to announce that it will withhold advertising credits, effective Tuesday (1), from accounts selling used CDs of product distributed by Uni. According to a statement issued by the company, "Uni refuses to encourage business practices which reduce sales of its new CDs, retard the breaking of new acts, and may lead to violations of the Federal Record Rental Act of 1984. We therefore have been watching the used-CD situation for some time and it has become evident that the situation cannot be controlled without a policy."

The Uni letter to accounts is perceived as a "very strong letter," by one executive with a major that already has an anti-used CD policy. In addition to implying that Uni may explore fighting used

CDs through the Record Rental Act, the letter also states that it may change its returns policy to "determine whether changes are necessary to prevent abuse by customers who solicit trade-ins or buy-backs of used CDs."

Of the two remaining majors, PolyGram Group Distribution last week announced it will not issue an across-the-board policy on used CDs (Billboard, May 29), while BMG Distribution has yet to make a decision. Pete Jones, BMG Distribution president, says, "We are reviewing the [used-CD] issue. We are trying to understand the legal and practical implications of the issue so that we can assess what we want to do. We have not yet reached a conclusion."

Meanwhile, Torrance, Calif.-based Wherehouse Entertainment—which could be the largest player in the used-CD business, with about 100 of its stores carrying that product line, apparently believes when the going gets tough, the tough get going.

Even as Uni became the fourth major to announce it will withhold advertising dollars, Wherehouse stepped up its involvement in the used-CD business. In addition to bag stuffers touting the business, the company launched an advertising campaign for the Memorial Day weekend, encouraging customers to bring in used CDs in exchange for \$3 off any new CD or cassette. The 344-unit chain is using in-store divider cards and employee buttons to advertise the used-CD business.

GOIN' TO A LOGO: For the first time in its 45 years, Miami-based Spec's has hired outside consultants, who helped the chain work up a new store design and a new logo. At the International Council of Shopping Centers annual convention, held in mid-May in Las Vegas, Ann Lieff, president/CEO of the 60-store chain, said that it will roll out the new look at a Tampa, Fla., store. The logo, des-

cribed as "interactive," gives off a 3D effect and is characterized by a wave line separating the two words, the black lettered Spec's Music against a pink background. The store's logo had been Spec's Music & Movies, but with the chain's de-emphasis of video rental, the new logo is simply Spec's Music.

In other Spec's news, Vicki Carmichael, VP of human resources, reports that the chain embraced the recent "Take Our Daughters To Work Day," held April 26. At the corporate office, a total of 22 daughters showed up for work, with some employees adopting daughters for the day from the local high school. In addition to spending the day working with their mothers or fathers, the daughters attended a

Spec's management presentation in the company conference room, took a tour of the facility, and had lunch. In addition to the activities at the company head-

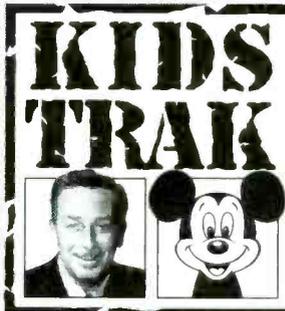
quarters, several of the stores had daughters come into work with their moms and dads, where they waited on customers, priced product, and processed rentals.

MUZE WATCH: According to a MUZE press release, the company, which provides a computerized album database to retailers, announces "major commitments" from Best Buy, Borders Books & Music, Disc Jockey, Harmony House, Peaches, Record Theatre, Spec's Music, Tower Records, Title Wave, Virgin, Majic Platter, Michigan Wherehouse, and Karma CD's Tapes & Tickets.

ON THE MOVE: For the first time, Epic Records has put in place a staff of regional marketing managers. According to sources, Paul Jarosik will handle the East Coast, with Vickie Strate overseeing the West Coast, Jimi Wills the Midwest, and Jeff Patton the South. All previously worked with Sony Music Distribution or Epic. Jim Scully, senior VP of sales with the label, was unavailable to comment. Relativity Entertainment Distribution has hired Laura Giarrantano, who is more popularly known as Laura G., and Mike Del Tufo, as sales reps. Laura G. previously worked with CEMA and Arista, and had her own marketing company. Del Tufo previously worked at Beltsville, Md.-based Kemp Mill Music. At HMV USA, Kathy Angstadt, previously the Boston marketing manager, has been named marketing manager for the chain; Ginny Hall, formerly marketing coordinator, has been named advertising manager for the chain; Amy Shulman, formerly with Grey Advertising, has joined the company as media planner; and Erin Yassar has been promoted from Boston promotions supervisor to the chain's promotion manager.

Assistance in preparing this column was provided by Earl Paige.

ADVERTISEMENT



Life As A Super Hero
by Mario Mario

MY BROTHER, LUIGI, and I, we used to have the easy life. We'd been plumbers for years, when one day in 1980 Nintendo hired us to appear in this video game called "Donkey Kong." We figured, "Sure, what the heck. It's been slow in the plumbing business lately." Well, we fought crime in this game and thought, "That wasn't so hard." And then, the next thing we knew, we're hopping from coast to coast to be in these video games. Kids all over the nation were discovering us! Five years later, we were in millions of video games fighting crime as the Super Mario Bros. I mean, I'm not complaining, but how many places can you be at one time? Kids all over the world were playing us.

And now, on May 28th, a summer blockbuster film is being released starring (guess who?) — the Super Mario Bros. We'll be battling King Koopa and his sidekick thugs, the Goombas. This means that we have to be in nearly 2,000 theaters throughout the summer. I don't mean to sound ungrateful, but I'm beat. You know, there's a way for your customers to relive the movie without having me jump from coast to coast — order the Super Mario Bros. Audio Posterpack that includes:

- Action-packed story cassette of the movie
- 3-D, glow-in-the-dark poster
- Reptilian, 3-D glasses

Please, do it today. I can't continue at this pace!



RETAILER'S ROLE*(Continued from page 67)*

know was roving around Park West before her first show on Saturday. He actually bought tickets for both performances."

"It never ceases to amaze me that some major label hasn't gotten behind her," says Rose. "Someone like that should be really promoted."

After making her entrance during the first Saturday night appearance, Marcovicci thanked Rose for putting on the show and gently made the audience aware that Rose Records had made her CDs available for sale at the theater, including the Kern and World War II sets and two albums released by DRG Records, "What Is Love" and a collection of movie songs.

DIFFERENT BUSINESS

"Being a concert producer is not like opening a retail store in the morning and waiting for the people to come," says Rose. "It's an en-

'It's not like opening a retail store and waiting for people to come. You have to create awareness, relate to the media'

tirely different business. You have to create awareness and relate to the media out there." Besides the product tie-in, tickets to the Marcovicci performances were available through the Rose stores.

Rose says he plans to continue to produce concerts with other artists, too, as long as they are "artists I'm comfortable with." They are likely to be on the order of artists who, in Marcovicci's own words, are "hopelessly romantic."

As for his first concert-artist love, Rose may venture 800 miles away from Chicago to present Marcovicci at Carnegie Hall in New York in late November. And if that comes off, Rose says he's likely to help add a home video presentation to her software catalog.

MUSICLAND RESULTS*(Continued from page 67)*

Media Play is one of two new concepts that Musicland is trying out. The three existing Media Play outlets are 40,000-square-foot superstores selling music, video, books, magazines, video games, and various other products. The other concept is called On Cue. There are 13 of these freestanding or strip-mall stores, averaging about 6,500 square feet, in smaller cities and towns. They sell music, video, and books.

All of Musicland's operations provided \$66.4 million in cash at year's end, compared with \$28.3 million the year before.

The company's shares closed recently at \$13.75 in New York Stock Exchange trading, about 14% below their 52-week high of \$16.

**SUCCESSFUL MUSIC MERCHANDISING.**

Lift introduces the NEW MARKET line starting at \$299. Merchandise the CD, Cassette, DCC & MiniDisc within one unit. Also available, the DISCPLAY & MARKET lines.



LIFT DISCPLAY, INC., 115 River Road, Edgewater, NJ 07020, Phone: 201/945-8700, Fax: 201/945-9548

AUSTRALIA: 02/9706066 • AUSTRIA: 0222/5873838 • CANADA: 800/465-7777 • CSFR: 07/288838 • DENMARK: 039/402100 • FINLAND: 0/2223744 • FRANCE: 1/43398364
GERMANY: (E) 0525/6038 • (W) 04122/47001 • HONG KONG: 852/7607818 • HUNGARY: 94/21559 • ITALY: 031/401094 • JAPAN: 03/34470956 • REP. OF KOREA:
02/5756417 • MALTA: 331775 • NETHERLANDS: 055/226025 • NORWAY: 02/648370 • PORTUGAL: 02/6064585 • SINGAPORE: 2231671 • SPAIN: 91/5429944 • SWEDEN:
0764/68070 • SWITZERLAND: 052/482521 • TAIWAN/REP. OF CHINA: 02/9174210 • UTD. ARAB EMIRATES: 04/217546 • UNITED KINGDOM: 0296/615151

LIFT

Systems with future

Delmark Fete; Ginn Bubbles Up; On Chapel Hill's Dillon Fence

BLUESIVERSARY: One of the emotional highlights of the May 15 awards banquet at the National Assn. of Independent Record Distributors & Manufacturers convention in Arlington, Va., was probably a special tribute to **Bob Koester**, founder of Chicago-based **Delmark Records**, which currently is celebrating its 40th anniversary.

The salute struck a particularly responsive chord at DI's table. Back in the '60s, when this writer knew, oh, not much of *anything* about music, Koester's Jazz Record Mart at 7 West Grand in the Windy City was a local Mecca; its well-stocked bins of jazz and blues LPs formed the cornerstone of my then-tiny album collection. "Hoodoo Man Blues"

by **Junior Wells**, Delmark's first electric blues album and its best-selling catalog item today, was the first blues album I ever owned.

All of this maudlin reminiscing is just a way of pointing out that a lot of us owe plenty to Koester's store and to his label, which continues to issue forward-looking jazz and blues albums.

band, **Gone**, can look forward to not one, but two releases featuring the axe maestro.

SST has just released **Poindexter Stewart's** "College Rock," an EP that features Ginn backing up the group's eponymous lead vocalist on a deliberately weak quartet of collegiate warblings. Next month, **Cruz Records**, the SST offshoot, will release "Getting Even," a full-length album of demented Ginn wailings.

We haven't asked Greg, but we're willing to bet that playing guitar beats processing return authorizations any day of the week.

volver," says **Dillon Fence's** vocalist/guitarist/songwriter, **Greg Humphreys**. "The albums inspired me to try to write things that sounded good as separate songs, but worked together as an album."

With Dillon Fence's new **Mammoth** album, "Outside In," the musician has succeeded admirably in fulfilling his ambition: The album coruscates with beautifully melodic but hard-driving pop songs, ardently played by the Chapel Hill, N.C.-based quartet and crisply produced by **Lou Giordano** (known for his work with the **Pixies** and **Sugar**, among others).

"I'm a true believer in pop," says Humphreys. "I like a lot of the groups today, but the records I go back and listen to are by people like the **Beatles**, **Marvin Gaye**, the **Rolling Stones**, and **Sam & Dave**. I'm also into a lot of the guitar bands in recent years."

Something in the North Carolina watter must turn the region's bands into pop fanatics—Dillon Fence (which also includes bassist/vocalist **Chris Goode**, guitarist/vocalist **Kent Alphin**, and drummer/vocalist **Scott Carle**) hails from the same neck of the woods (Chapel Hill/Winston-Salem) as **Mitch Easter's** **Let's Active** and the **dB's**. Chapel Hill's **Superchunk** represents the punkier side of the pop scene there.

(Continued on page 72)

BASSIN INDEPENDENT DISTRIBUTION

We distribute over 500 indie labels

CALL FOR A FREE CATALOG:
800-329-7664
(305) 621-0070

ask for NATALIE
FAX: (305) 621-9166
15959 N.W. 15th Avenue
Miami, Florida 33169

✓ LARGEST DISTRIBUTOR IN THE U.S.
✓ GUARANTEED 48 HR. DELIVERY (OR LESS)
✓ SERVICE SPECIALISTS
✓ FREE FREIGHT PROGRAM
(Ask Sales Rep. for details)

bassin
DISTRIBUTORS



by Chris Morris

Koester has marked four decades of activity with a superlative sampler, "Delmark 40th Anniversary—Blues." The 19-track CD includes exceptional material recorded for the label by **Well**, **Big Joe Williams**, **Robert Jr. Lockwood**, **Sleepy John Estes**, **Otis Rush**, **J.B. Hutto**, **Jimmy Johnson**, **Magic Sam**, **Roosevelt Sykes**, and a host of other great performers. One might expect a similar volume devoted to the imprint's jazz artists, which have included experimentalists such as **Anthony Braxton**, **Roscoe Mitchell**, **Joseph Jarman**, and **Muhai Richard Abrams** (and, very early on, **Sun Ra**) and trad players such as **George Lewis**, **Barney Bigard**, **Earl Hines**, **Art Hodes**, and **Albert Nicholas**.

Check out the anniversary set and while you're at it, raise a cup in celebration of 40 years of distinguished record-making (and record-selling).

HOT GINN: In recent years, **Greg Ginn** of **SST Records** has devoted more time to being an indie record mogul than he has to working as a musician. But those who fondly remember Ginn's trailblazing work as the lead guitarist for his band **Black Flag** and the twisted instrumental workouts of his latter-day

REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price
Call Toll Free To Place Orders
1-800-441-4041
Fax: 718 658-3573

VP RECORDS
Imports Exports
NAIRID

MAIN BRANCH: 89-05 138 Street, Jamaica, NY 11435 Tel: 718 291-7058
IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida, 33023 Tel: 305 966-4744, Fax: 305 966-8766

LARGEST DISTRIBUTOR

HL DISTRIBUTORS, INC.

6940 S.W. 12 Street
Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas
or Call Toll Free: 1-800-780-7712
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

JUNE RELEASES

SUB POP

4TH
BILLY CHILDISH
"The Billy Childish Native American Sampler"
LP/CD • SP206

Benefits Native American cultural support/survival groups through SURVIVAL INTERNATIONAL

18TH
SIX FINGER SATELLITE
"The Pigeon is the Most Popular Bird"
(Idiot Version)
EP 1 • SP215/1

The first of two EPs

Send for free catalog to:
Sub Pop PO Box 20645 Seattle, WA 98102
Distributed Exclusively by Caroline Inc.
FAX: 206-441-0474

UNIQUE DISTRIBUTORS

ENTERTAINMENT IS OUR BUSINESS

Your PREMIER
Singles Specialist

CASS SINGLES
MAXI SINGLES

CD SINGLES
CD MAXIS
12" SINGLES

MOST EXTENSIVE INVENTORY

CASSETTES
CD'S

COMPLETE LINE
of
BLANK TAPES,
ACCESSORIES
&
CARRYING CASES

CALL FOR
MONTHLY
CATALOGS

COMIC BOOKS

TRADING CARDS

YOUR FULL LINE DISTRIBUTOR
GREAT FILLS, TERRIFIC PRICES AND KNOWLEDGEABLE SALES STAFF

110 DENTON AVE. New Hyde Park, N.Y. 11040
Tel.# (516) 294-5900 Tel.# (800) 992-9011 (Outside N.Y. STATE)
Fax# (516) 741-3584

The one essential tool for today's music retailer.

MUZE™

The ultimate mind for music.

(800) 935-4848

Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► DONALD FAGEN

Kamakiriad
PRODUCER: Walter Becker
Reprise 45230

Ex-Steely Dan mates Donald Fagen and producer/collaborator Walter Becker reunite on this Fagen solo tour-de-force that actually sounds more like the long-awaited successor to the Dan's "Gaucho" than any sort of sequel to Fagen's own 1982 "The Nightfly." Either way, the album's wacky lyrics, loopy sci-fi motif, and spooky adenoidal singing all count it as one of the can't-miss candidates for '90s legend-status. The core musical configuration of Fagen's vocals and keyboards, Becker's bass, and Georg Wadenius' guitar is cushioned by horn arrangements that sparkle and shine like the reefs of Kizmar. If you don't yet comprehend what that means, you'll just have to climb into the Kamakiri, start the engine, and learn as you go. Write when you get to the Smokehouse in the Sand!

► ROBERT PLANT

Fate Of Nations
PRODUCERS: Chris Hughes & Robert Plant
Es Paranza/Atlantic 92264

Often emulated but never eclipsed, the one and future Percy assembles his finest support band for his most imposing solo record ever, a rich wide-screen epic of the creative imagination that rocks like an adventure novel and roars like a citadel on fire. Brimming with superior songwriting and arranging, as well as Plant's amazingly emotive and atmospheric vocals, it carries a track-by-track power unlike anything to emerge from the Led Zep camp since its heyday. It's impossible to name the best song, because jewels such as "Calling To You," "Down To The Sea," and the entrancing "Come Into My Life" (which features a riveting vocal descent by Clannad's Maire Brennan) keep upping the intoxicating ante. Moving and provocative, without a single wasted note, "Fate Of Nations" is music to climb mountains by. This flawless album is one ominous and enviable achievement.

► ROD STEWART

Unplugged . . . And Seated
PRODUCER: Patrick Leonard
Warner Bros. 45289

Last word in the title is the key, since there's hardly an unplugged moment in this 70-minute performance. With old mate Ronnie Wood on hand, Rod and band rework old hits such as "Maggie May," "Tonight's The Night," and "Hot Legs," plus covers he put his stamp on years ago like "People Get Ready" and "First Cut Is The Deepest"; he also essays versions of Tom Waits' "Tom Traubert's Blues" and Sam Cooke's classic "Having A Party." Guaranteed to please Stewart's voluminous fan base.

► ANTHRAX

Sound Of White Noise
PRODUCERS: Dave Jerden & Anthrax
Elektra 61430

Metal outfit unites with new singer, Armored Saint's John Bush, and sports a well-focused commercial sound, no doubt thanks to participation of co-producer Jerden. Not as thrashy as past works, album contains a number of radio-friendly tracks: "Only" is powerful opener, while intriguing "Black Lodge," co-authored by Angelo Badalamenti of "Twin Peaks" fame, points in new directions. Most material here can easily nudge into a berth at album rock, with possible top 40 action in the offing.

► MARC COHN

The Rainy Season
PRODUCERS: Marc Cohn, John Leventhal & Ben Wisch
Atlantic 82491

Grammy-winning singer/songwriter's sophomore release travels farther down the road he walked on his 1991 debut, with introspective material that straddles

the boundaries of rock, folk, and even spirituals. With illustrious colleagues like Bonnie Raitt, David Crosby, Graham Nash, David Hidalgo, and Jim Keltner, Cohn's lights shine brightest on such cuts as first single "Walk Through The World" (a candidate for album-rock, pop, and AC outlets), the title track, "Paper Walls," and "Baby King."

► FISHBONE

Give A Monkey A Brain And He'll Swear He's The Center Of The Universe
PRODUCERS: Terry Date & Fishbone
Columbia 52764

Pioneers of the funk/ska/punk/rock/metal melange that others have parlayed into mainstream success return with their style intact, though slightly tilted toward the heavy side as a result of grungemeister Date's production. Modern-rock radio may jump on board again with lead single "Swim" (a nod to the group's moshing fans), funk raveups "Properties Of Propaganda" and "Lemon Meringue," or "Nutt Megalomaniac," the band's sound in a nutt-shell. True hook, though, will be the band's crucial slot on the '93 Lollapalooza fest, sure to catapult many a Fishhead into the pond.

DANZIG

Thrall Demonsweatlive
PRODUCERS: Glenn Danzig & Rick Rubin
Def American 45286

Metal foursome has its hell-spawned rumble in place on seven-track mini-album composed of three new studio cuts and a quartet of live sides. Of new material, both "It's Coming Down" and cover of Elvis Presley vehicle "Trouble" could incite new radio action; remainder is mainly for the already initiated.

THE WATERBOYS

Dream Harder
PRODUCERS: Mike Scott & Bill Price
Geffen 24476

After two albums in which Scott's "big music" of the mid-'80s took a turn into Celtic folk, the singer/songwriter returns to basics with a slightly subdued recap of the style with which he rose to prominence. Problem is that his instrumental foils are largely undistinguished, and sidesteps into folk, middle Eastern, and mild reggae don't display much punch. Starter track "The Return Of Pan" is one of album's better efforts.

BRAD

Shame
PRODUCERS: Brad
Epic 53600

Side project of Pearl Jam's Stone Gossard won't alienate PJ's loyal following, despite its somewhat more eccentric approach. Vocalist Shawn Smith displays a tack quite dissimilar from that of Gossard's usual mate Eddie Vedder: Many tracks here aim for atmospherics over visceral impact, but that isn't necessarily a bad thing. Album rockers and modern rockers should look into "Screen," "20th Century," "Raise Love," and "Down" for solid airplay picks.

★ FRANK ZAPPA & THE MOTHERS OF INVENTION

Ahead Of Their Time
PRODUCER: Frank Zappa
Barking Pumpkin 74246

The legendary status attained by this 1968 Frank Zappa concert at London's Royal Albert Hall is fully deserved, with the hard-riffing Mothers joined by 14 players from the BBC Symphony. Zappa's knockout rock instrumentals are balanced by brilliant orchestral passages, some of which later would be incorporated into "200 Motels." Hardcore FZ fans will froth at newly unearthed takes on "King Kong," "A Pound For A Brown," "Oh No," seldom-heard "Help,

I'm A Rock," and "Transylvania Boogie," and a splendid full-length version of "The Orange County Lumber Truck."

MARILYN HILL SMITH

Marilyn Hill Smith Sings Ivor Novello
PRODUCER: Tim Oldham
Chandos 9142

Novello is best known as the composer of the WWI anthem "Keep The Home Fires Burning" and, similarly, WWII's "We'll Gather Lilacs In The Spring." He also was England's favorite operetta composer in the '30s and '40s. Smith, a soprano linked to other Chandos operetta discs, superbly renders other Novello songs, among them such welcome discoveries as "Dark Music," "Fly Home, Little Heart," and "When I Curtsed To The King." The Chandos Concert Orchestra under Stuart Barry is beautifully supportive of this lush romanticism.

R & B

► VARIOUS ARTISTS

Roll Wit Tha Flava
PRODUCERS: Various
Flavor Uni/Epic 53615

Compilations can be mixed bags, with songs strung together with no thematic link or consistent degree of artistic excellence. Accordingly, this sampler from Queen Latifah's new label—which covers the spectrum of the roster—doesn't always hold together. There are highlights, though: D-Nice, Naughty By Nature, Latifah, Zhane, Freddie Foxxx, and Hoodratz contribute multi-track attacks that rate, and album's lead single and centerpiece, the title crew cut, also jams.

★ NU COLOURS

Unlimited
PRODUCERS: Various
Polydor 314 517 441

"British soul" quintet made up of Gospel circuit veterans projects sumptuous vocal harmonies onto street-smart, urban/funk grooves for a positively refreshing sound. Lead single "Fallin Down," already on some urban playlists, signals direction of the project; other tracks, like "Let Freedom Ring," "Power" (with Monie Love on guest rap), and "Love Unlimited," offer similar R&B possibilities plus club-play potential to boot. If group's acclaim in Europe is any measure, success in the U.S. can't be far behind.

GREG OSBY

3-D Lifestyles
PRODUCERS: Greg Osby, Ali Shaheed, Eric Sadler, 100X
Blue Note 98635

Album by banging saxophonist pays homage to the legacy of Thelonious Monk

and other jazz stylists as it contributes to the canon of hard hip-hop innovation. A combo of skilled musicians led by Osby collaborate with a crew of gifted rappers to forge a pleasing, progressive set. First single is the finely meshed "Mr. Gutterman."

DANCE

FRONT 242

06:21:03:11 Up Evil
PRODUCERS: Daniel .B. & Patrick Codenys
Epic 53433

Newest offering from 10-year-old Belgian techno/industrial outfit is a computer-generated sensory assault, as abrasive as it is melodically coherent. Although the marketability of this music is limited, first single "Religion" is already making noise on the dance sales chart, and tracks like "Melt" and "Motion" are made of equally potent stuff. Spot on this summer's Lollapalooza tour (on which Front 242 is undoubtedly the wildcard player) will thrust band upward and pave the way for its next album, scheduled for fall release.

JAZZ

► JOE LOVANO

Universal Language
PRODUCER: Joe Lovano
Blue Note 99830

The hottest young reedman on the traditional scene, Lovano doesn't disappoint with his newest progressive collection, featuring Charlie Haden, Steve Swallow, and Jack DeJohnette. Foremost in a set of swinging originals are the space-age bebop impressions of "Josie & Rosie" and "Luna Park," as well as more free-based compositions "Cleveland Circle" and "Lost Nations." Balladic beauties include "The Dawn Of Time" and lone standard "This Is Always," while "Sculpture" radiates Coltranean majesty.

NAT KING COLE WITH THE PETE RUGOLO

ORCHESTRA

Lush Life
PRODUCERS: Will Friedwald and Michael Cuscuna
Capitol Jazz 80595

At the dawn of the '50s, before Nelson Riddle and other talented jazz-tinged pop arrangers came to prominence, Pete Rugolo's charts were among the most sought-after by sophisticated singers. Rugolo, who'd crafted his cool and progressive sound with the Stan Kenton Band, was the first choice of Nat Cole, just beginning his career as a pop singer outside his equally famous jazz trio. He and Rugolo collaborated on these 25 sides at newly formed Capitol from 1949-52, carving out a species of classy pop mined

by others later in the decade. Their reading of Billy Strayhorn's "Lush Life," despite wonderful versions to follow, is still definitive and stunning.

CARLA BLEY/STEVE SWALLOW

Go Together
PRODUCERS: Carla Bley & Steve Swallow
WATT 24

Latest collaboration of pianist Bley and bassist Swallow is another duet project that finds the musicians swinging even farther away from big-scale projects for which they were known. Compositions, mostly by Bley, reflect respect for jazz's past and a playful sensibility; instrumental interplay couldn't be cozier. No bowl-you-over virtuosity here—just warm, intimate, sensitive work.

LATIN

► LUIS ENRIQUE

Dilema
PRODUCERS: Luis Enrique, José Gazmey
Sony Tropical/Sony 81062

After stretching the salsa envelope a tad on his previous two albums, Nicaragua's "Prince of Salsa" returns with an embraceable, straight-up package containing few surprises, but much hit singles. First radio pick "No Tienes Que Pedir Permiso" is a smash, along with "Un Hombre Afortunado," "Mañías," "Muerto De Amor," "La Mañana," and the title cut.

★ MIGUEL BOSE

Bajo El Signo De Caín
PRODUCERS: Ross Cullum, Sandy McLelland
WEA Latina 92729

With his latest, greatest album, underrated Spanish crooner often compared to David Bowie and Bryan Ferry once again will bypass Latin radio for NAC programmers attracted to his stylish, ethereal pop muse. Nonetheless, Bose could crack the Hot Latin Tracks chart with flowery love paeans "Sara," "Imaginate Que Te Quiero," and "Si Tu No Vuelves," the choice leadoff single.

COUNTRY

► DUDE MOWREY

PRODUCERS: Michael Clute, Tim DuBois
Arista 18678

Like most country artists, Mowrey sings about mean women, jukeboxes, and bad whiskey. At 21 years of age, Mowrey is barely old enough to buy a drink, let alone acquire the real-life experience that informs these performances—from the lost-love balladry of "Walk Away" to the rowdy life lessons contained in "Hold On, Elroy" (the current single). But Mowrey pulls it off with an older-than-his-years voice that breaks in all the right places. What a pleasant surprise—in the midst of a boom that has Nashville turning out more than a few cookie-cutter country stars—that this fresh-faced honky-tonker should turn out to be the real deal.

CLASSICAL

MOZART: CORONATION MASS

HAYDN: MASS IN TIME OF WAR
McNair, Ziegler, Blochwitz, Schmidt, Berlin
Philharmonic, RIAS Chamber Chorus, Levine
Deutsche Grammophon 435 853

Two magnificent examples of classical choral literature are performed with equivalent skill in this superior "live" recording. No pussyfooting here when the full forces are called for, in a listening experience beyond the abilities of most period-instrument groups to duplicate. For added interest, having both works on a single disc permits rapid comparison of how each composer treats the same sections of the liturgy.

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.

MusicSource Sets Up Sheet-Music Shop Electronic Delivery Kiosks Ready For June Rollout

BY MARILYN A. GILLEN

NEW YORK—While the Blockbuster/IBM plan to put kiosks in record stores for on-site creation of albums and video games is grabbing headlines, MusicSource U.S.A. has quietly been talking with various copyright holders about its own kiosk operation.

MusicSource, a publicly traded company based in Newport Beach, Calif., has begun rolling out kiosks for the electronic delivery of sheet music in 40 musical-instrument and sheet-music stores. The operation is scheduled to be up and running in June.

According to Dale Jacobs, CEO/chairman at MusicSource, the company also has developed the technological storage and delivery capability to send other types of digitized information, including music, directly to stores through its kiosk setups.

Blockbuster Entertainment and IBM recently announced the formation of joint ventures to manufacture CDs on demand in stores. Sources say the technology will be demonstrated at a Deerfield Beach, Fla., showroom in early July and that the system could be in record stores within nine months. Most of the major record labels, however, have been opposed to the plan so far.

Jacobs says MusicSource has been in discussion with various record

companies and retail stores, which he declines to name, about the potential uses of its kiosks for the sale of their products, including special-order catalog fulfillment, advertising, and on-site manufacture of albums.

MusicSource's goal, Jacobs says, is to work with labels and retailers to find ways in which electronic services can complement, not replace, traditional retailing.

"What we are offering is just an alternate way of marketing product that no longer makes sense to manufacture in large amounts," he says. "We've been discussing this with a lot of store owners and a lot of various labels for a while now. The record industry is going to take a little time, I think, to decide on what products they think make sense to offer in this fashion. And on-site manufacture is purely the decision of the copyright holders to make."

LIKELY CANDIDATES

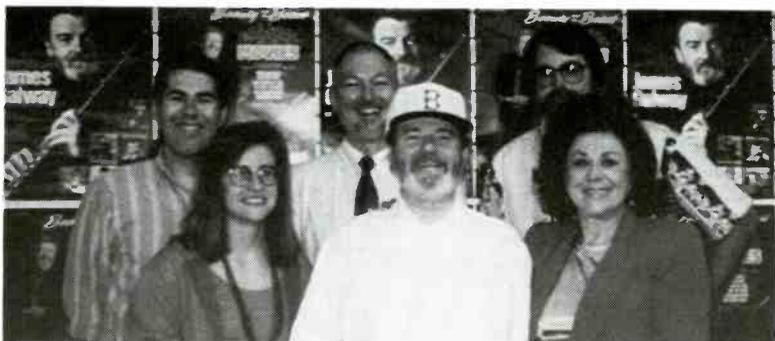
Jacobs cites out-of-print titles, deep catalog, and small labels' product as likely candidates for delivery through kiosks. "I think no matter what, you have to have a lot of inventory of the popular stuff in the store," he says. "Otherwise, it's kind of like saying if a customer goes into the Safeway you have to make every bit

of the groceries yourself as they are asked for. It just doesn't make sense to do it that way for high-volume things."

The first label MusicSource has made a pact with, Jacobs says, is L.A.-based independent Skydoor Records. Jacobs says Skydoor is compiling a large catalog of items, including out-of-circulation albums and special-interest genres, to be offered through kiosks placed in an as-yet-unspecified number of record stores. These kiosks will not be equipped for on-site manufacture, but will take orders electronically for custom-manufacture through MusicSource. The product then will be delivered to the store for customer pick-up.

Jacobs adds that MusicSource is prepared to offer an on-site manufacturing option if labels decide they want to go that route.

"We're talking about giving people on an individualized basis, either through order fulfillment or on-site manufacturing, product they couldn't get otherwise, that stores wouldn't view as economical to stock, and that labels wouldn't otherwise view as worthwhile to manufacture and ship to stores," Jacobs says. "The system thus serves a purpose inside the existing marketplace."



Flautist In Florida. BMG Classics recording artist James Galway signed autographs for more than 250 fans at the Spec's Music & Movies store in Coral Gables, Fla., in connection with his concert at the Jackie Gleason Theatre. Pictured, from left, are Time Cummings, buyer, Spec's Music; Diane Steffens, regional classical manager, BMG; Alan Corbett, radio personality, WTMJ-FM Miami, which carried a remote from the store; Galway; Jeff Stella, sales representative, BMG; and Judy Drucker, director, Concert Assn. of Florida.

DECLARATIONS

(Continued from page 10)

"Chapel Hill is a pleasant place to live, so people gravitate naturally toward pop," Humphreys explains. "In places where it's harder to live, people might gravitate toward a different methodology."

Dillon Fence, which released its first Mammoth album, "Rosemary," in 1991 and honed its collective chops with close to three years of touring, will "be on tour pretty much for the rest of the year," Humphreys says. Plans aren't firm yet, but the group's dates could include an opening slot for (no names please) a founding modern-rock act returning to the road after a long hiatus.

AFFORDABLE JEWELBOX DISPLAYS

Now YOU TOO can afford to change to jewelbox-only CD-Displays.

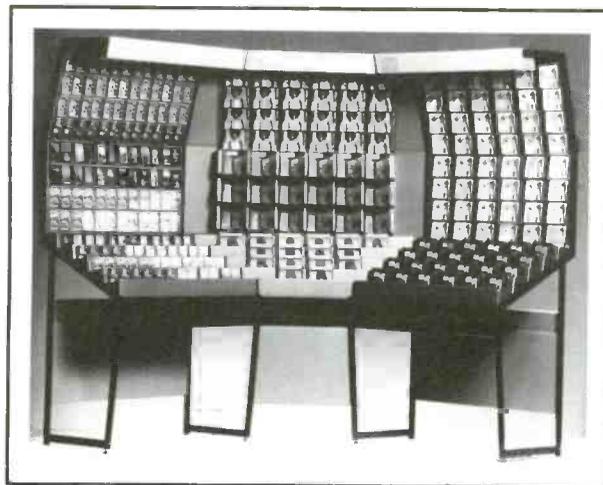
Factory direct, high face value & quality for reasonable prices.

CALL TODAY

ZZAPP
MUSIC PRODUCTS INC

P.O. BOX 6939 • HOLLYWOOD, FLORIDA 33081
Phone 305-966-9359 / Fax 305-966-7146

TOLL FREE 1-800-638-0757



Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ ★ NO. 1 ★ ★ ★		
1	1	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/16.98)	LEGEND 3 weeks at No. 1	96
2	2	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	107
3	4	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	107
4	3	ENYA ▲ ² REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	84
5	6	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	107
6	5	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	107
7	8	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	107
8	9	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	107
9	7	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	105
10	10	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	107
11	12	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	107
12	13	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	107
13	11	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	98
14	17	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	92
15	14	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	26
16	18	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	105
17	19	CREEDEnce CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	19
18	26	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	93
19	16	GUNS N' ROSES ▲ ¹⁰ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	107
20	25	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	96
21	15	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	66
22	28	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	45
23	22	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	62
24	23	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	75
25	21	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	101
26	24	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	40
27	20	MICHAEL JACKSON ▲ ²¹ EPIC 38112* (9.98 EQ/15.98)	THRILLER	19
28	30	PETER GABRIEL ▲ ³ Geffen 24088* (9.98/13.98)	SO	9
29	29	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	97
30	27	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	107
31	32	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	86
32	33	THE POLICE ▲ ³ A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	86
33	43	JIMI HENDRIX ▲ ² REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	52
34	34	SADE ▲ ² EPIC 39581* (7.98 EQ/11.98)	DIAMOND LIFE	10
35	42	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	98
36	31	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	107
37	44	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	23
38	37	BOB SEGER & THE SILVER BULLET BAND ▲ ³ COLUMBIA 12182* (12.98/15.98)	NINE TONIGHT	65
39	39	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	103
40	36	REBA MCENTIRE MCA 5979 (7.98/12.98)	GREATEST HITS	5
41	35	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	104
42	—	SOUNDTRACK ▲ ⁵ COLUMBIA 40323* (7.98 EQ/11.98)	TOP GUN	25
43	40	THE BEATLES ▲ ⁹ CAPITOL 46445* (9.98/15.98)	ABBEY ROAD	31
44	38	SADE ▲ ² EPIC 42210* (5.98 EQ/9.98)	STRONGER THAN PRIDE	5
45	—	GRATEFUL DEAD ▲ WARNER BROS. 2764* (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	25
46	—	BOSTON ▲ ¹¹ COLUMBIA 34188 (9.98 EQ/13.98)	BOSTON	20
47	—	INDIGO GIRLS ▲ EPIC 45044* (7.98 EQ/11.98)	INDIGO GIRLS	21
48	47	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	42
49	—	REO SPEEDWAGON ▲ EPIC 44202* (9.98 EQ/15.98)	HITS	28
50	45	MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98)	BAD	15

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.

D.C.-Area Indie-Intensive Record Shop Is Ready To GO!

BY ED CHRISTMAN

ARLINGTON, Va.—Throughout its history, the music industry has attracted entrepreneurs who hope to build their love of music into a profitable business. On March 5, three more individuals pursued that dream when they opened the doors of GO! Compact Discs, a record store located here that specializes in import and independent label releases.

But while most individuals breaking into music retailing might have visions of growing a one-store operation into a large chain, René Kische, one of three partners in GO!, says, "My goal is not to have a national chain with a store on every block. My light at the end of tunnel would be to have a store that is nationally renowned. Rather than being big, I would be happy if our store had a big name."

In the almost three months since the store opened, GO! has made a name for itself in Washington, D.C.'s alternative-music underground. The store already has accumulated a large amount of publicity in the local college press. A recent Sunday afternoon's business flow provided a testimonial to that accomplishment, as the store attracted a steady flow of local hipsters looking for the latest cutting-edge sounds.

The store stocks some 4,000 compact discs, divided evenly between used and new albums. It also carries a couple hundred independent-label 45s, as well as several dozen cassettes. Amazingly, Kische says independent-label and import titles compose nearly 95% of the store's overall business, while U.S. major-label product accounts for the small remainder.

With that kind of selection, the



René Kische, right, and Jimmy Cohrssen, two of the three partners in GO!, stand in front of a mural that greets customers as they enter the shop. (Billboard photo)

store has become a magnet for the area's alternative-music buffs. Indeed, GO!'s unorthodox location, on the second floor of a three-room apartment in a residential building, almost dictates that its product offering have a strong niche.

Kische, age 22, says she and the other two partners in GO!—Jimmy Cohrssen, age 27, and his brother Noah, 23—chose the location because it was near a major commercial area in Arlington. GO! represents each of the partners' first business venture.

It was a love of music that spurred the partners to open GO!, says Kische, particularly for Jimmy Cohrssen, who has been collecting music since he was 15, and previously worked in a record store as well as a local rock club.

Cohrssen functions as buyer for the store, while Kische, a marketing major at a local college, oversees the financial function as well as the run-

ning of the store. She also handles, public relations, advertising, and marketing.

Noah Cohrssen customized a canned software package that functions as a point-of-sale-system for GO!. He also set up a barcoding system so the store can assign its own barcodes to titles bought from independent labels that don't use them.

Although the store's album inventory is divided about evenly between new and used CDs, the former comprises about 50% of the store's album business with the latter accounting for the remaining 35%. The other 15% of the store's revenue is generated by 7-inch vinyl singles, mainly from independent labels and imports.

GO! has a CD player on its sales floor to allow customers to listen to used-CD titles in order to insure their playability. In addition, since compact discs are removed from new CDs and greensleeved behind the counter at GO!, the store will play any title customers request to hear.

The store's pricing strategy is structured to be at least 50 cents to

\$1 "cheaper" than anywhere else, which allows GO! to "still make a decent margin," Kische notes. New indie-label CDs sell for \$9.99-\$11.99 and major-label CDs for \$12.99-\$13.99, while the store generally works on a \$4 gross margin on imports, not charging above \$21. All 45s sell for \$1.99-\$3.99.

GO! also is price-conscious on its

used-CD inventory, giving anywhere from \$2-\$5 cash, or \$2.50-\$5.50 in store credit, for CDs that are traded in, and not marking them up more than 100% when placed in stock. "We always try to be fair about the trade-in," she notes. "A lot of the stores buy CDs for \$2 and then mark them up to \$9, which is an unfair ratio. The worst

(Continued on page 86)

**BILLBOARD
RETAIL**
IS COMING SOON TO
A STORE NEAR YOU!

**BASSIN DISTRIBUTORS
IS THE
SUPER 1 STOP**

CD'S, TAPES
LASERDISCS
CASSETTES, 12"
ACCESSORIES
PROF. PRODUCTS,
VIDEOS, T-SHIRTS
& MUCH MORE!

Find out what
everybody's talking about!
Call toll free 800-329-7664 Ask For Bruce

- ★ LARGEST DISTRIBUTOR IN THE U.S.
- ★ OVER 1 MILLION CD'S IN STOCK
- ★ SERVICE SPECIALISTS
- ★ FULL LINE DISTRIBUTOR & ONESTOP
- ★ 48 HR. OR LESS DELIVERY

**bassin
DISTRIBUTORS**

Ph.: (305) 621-0070 or fax: (305) 620-2216 • 15959 N.W. 15 Ave., Miami, FL 33169



GO! Compact Discs, pictured above, occupies the second-floor apartment in a residential building that is commercially zoned. (Billboard photo)

DON'T PANIC!
REFIXTURE FOR AS LOW AS

2 2¢ EA.

ALPHA CD SECURITY

CD 900 AS LOW AS 22¢ EA.
CD 775 AS LOW AS 54¢ EA.



CALL VALLEY RECORD DISTRIBUTORS
LIMITED TIME OFFER
CALL NOW TOLL-FREE
1-800-845-8444

Single Reviews

EDITED BY LARRY FLICK

POP

► **TONY! TONI! TONE!** If I Had No Loot (4:01)
PRODUCERS: Tony Toni Tone
WRITERS: R. Wiggins, J. Bautista, W. Harris
PUBLISHERS: PolyGram International/Tony Toni Tone/L.A. Jay/Big Will, ASCAP
Wing/Mercury 859056 (c/o PolyGram) (cassette single)

Like much of this platinum trio's new "Sons Of Soul" opus, this single is a delightful blend of modern hip-hop beats with elements of '60s-era pop and R&B. Crisply produced track conjures up loving images of Marvin Gaye and Smokey Robinson, though it easily will appeal to folks on street level, too. Besides rich vocals and tough instrumentation, cut benefits from a scatted hook that is positively unshakeable. Poised to be an out-of-the-box smash. Don't be left out.

► **DONALD FAGEN** Tomorrow's Girls (5:37)
PRODUCER: Walter Becker
WRITER: D. Fagen
PUBLISHER: Freejunkt, ASCAP
Reprise 6200 (c/o Warner Bros.) (cassette single)

We have seen the future of the next Summer of Love and there's no doubt that the girls are awright! They're landing on the Jersey beaches, their engines making the white sands swirl! And the man who sings about them supplies a Steely Dan-sized imagination with powerglide to spare. This effortlessly dazzling merger of jukejoint jazz and deconstructed rock is the surreal thing at its most mesmerizing. As spicyn' strange as a shrimp roll from beyond our solar system, it's an out-and-out smash off the "Kamakiriad" album. Expect top 40 triumphs on all planets and their space stations.

► **WRECKX-N-EFFECT** My Cutie (4:04)
PRODUCERS: Teddy Riley, Aqil Davidson, Markell Riley
WRITERS: M.L. Smith, T. Riley
PUBLISHERS: Tadey/Zomba Enterprises/Donril, ASCAP
MCA 2699 (c/o Uni) (cassette single)

Why mess with something that clearly works so well? Swaggering macho dudes are back with yet one more ode to the attractive women who rock their respective worlds. Though not as instant as "Rump Shaker," the rhymes are harmless good fun and pumped with a slowly insinuating melody. Ardent fans at top 40 and urban radio will embrace this one with no reservations. Turn off your brain and have a dance.

► **10,000 MANIACS** Few And Far Between (3:13)
PRODUCER: Paul Fox
WRITER: N. Merchant
PUBLISHER: Christian Burial Music, ASCAP
Elektra 8787 (cassette single)

Though Merchant's vocal is by no means fragile, the Motown-influenced horn arrangement here tends to overwhelm her. But the horns do inject the song with some necessary energy. Should strike the right chord with the band's boomer fans.

★ **DAVID BOWIE** Black Tie White Noise (3:43)
PRODUCERS: Nile Rodgers, David Bowie
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Marc Paley, DJ EFX, DJ Digit, John Waddell, Al B. Sure!
Savage 37493 (c/o BMG) (cassette single)

"Tis a shame that more people didn't subscribe to the kinetic club intensity of the previous "Jump They Say." This chunky funk shuffler has a lazy quality that radio should dig. Added pleasure comes from a solid guest appearance by Al B. Sure! Choose from any one of the smokin' remixes. Tasty.

★ **SOUL ASYLUM** Runaway Train (4:26)
PRODUCER: Michael Beinhorn
WRITER: D. Pirner
PUBLISHER: WB/LFR, ASCAP
Columbia 74947 (c/o Sony) (cassette single)

Now that the groundwork has been laid at alternative and album-rock radio, acclaimed band is ready to conquer top 40. Acoustic-anchored midtempo tune has a sweet, string-lined

undercurrent that is the perfect embodiment of the song's cinematic, romantic lyrics. Teing on top is a restrained lead vocal and pillow harmonies. Deserves immediate play.

► **N2DEEP** The Weekend (3:45)
PRODUCER: Johnny Z.
WRITERS: J. Zunino, J. Trujillo
PUBLISHERS: Promuse Inc./Deep Groove Muzic/Vouges Publishing, BMI
Profile 7395 (cassette single)

Light, laidback funky sounds back brawny raps that settle too easily into a groove and provide little in the way of variety, lyrically or aurally. Invokes the standard litany of gun imagery, back-seat sex, boozing, etc.

R & B

► **CHANTE MOORE** As If We Never Met (5:10)
PRODUCER: George Duke
WRITER: J. Friedman
PUBLISHERS: PSOMusic By Candlelight, ASCAP
REMIXER: Louil Silas, Jr.
Silas/MCA 2688 (c/o Uni) (cassette single)

The latest entry from Moore's lovely "Precious" collection is a delicate, jazz/R&B ballad. Producer George Duke smartly steers clear of radio-minded traps, choosing to craft a relatively spare arrangement that places the listener's focus on Chante's beautiful vocal and evocative sax and piano solos. Just when it seems like cookie-cutter records have completely taken over, it's comforting to find such a wonderfully refreshing effort.

► **BEL BIV DeVOE** Above The Rim (3:34)
PRODUCER: Rico Anderson
WRITERS: R. Anderson, R. Bell, M. Bivins, R. DeVoe, M. Wilson
PUBLISHER: not listed
MCA 2631 (c/o Uni) (cassette single)

Trio's new album, "Hootie Mack," is preceded by a percussive hip-hop romp that has all the marks of a comeback hit. Track is far more hardcore and street than previous recordings, act drops serious lyrical science, while producer Rico Anderson surrounds them with slinky grooves and a hook that sneaks up on you from behind. A credible effort that has solid crossover potential.

NEW & NOTEWORTHY

► **HOODRATZ** Bootlegga (3:25)
PRODUCER: Doh-Doh
WRITERS: L. Lake, M. Eason
PUBLISHER: Ding-Doh, ASCAP
Epic 75134 (c/o Sony) (cassette single)

Now here's a long overdue rap topic: battling street vendors and flea market salesmen who peddle counterfeit hip-hop recordings. Act addresses the headline-savvy issue with an aggressive lyrical hand; threatening to "break the leg" of anyone who touches its music without permission. All the while, a head-bobbin', pop-juiced groove chugs along nicely. It should do the trick in roping in pop and urban pundits.

► **TO BE CONTINUED...** Free To Be (4:01)
PRODUCERS: Thomas McElroy, Denzil Foster
WRITERS: T. McElroy, D. Foster, W. Jackson
PUBLISHERS: Two Tuff-E-Nuff Songs/Irving, BMI
REMIXERS: Somethin' For The People
EastWest 5044 (c/o Atlantic) (cassette single)

Latest protégé of En Vogue creators Thomas McElroy and Denzil Foster build on the foundation laid by Diggable Planets with positive lyrical vibes and slammin' hip-hop beats. Lined with wriggling funk guitars and fluid flute lines, track serves as a rousing (and thought-provoking) call for compassion and unity. Hand-clappin' jam will elick with urban-ites first, though this is a message that needs to be heard at several formats.

► **SMOOTH** You've Been Played (4:19)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Jive 44235 (cassette single)

Chaotic creation of beats, samples, and loops led by a vocal that bobs and weaves between sultry R&B and upfront rap. A feast for the ears.

COUNTRY

► **TRISHA YEARWOOD** Down On My Knees (3:52)
PRODUCER: Garth Fundis
WRITER: B.N. Chapman
PUBLISHER: BMG Songs, ASCAP
MCA 54670 (c/o Uni) (7-inch single)

Backed by a stately, gospel-intense arrangement, Yearwood pledges complete and unyielding devotion.

► **TRACY LAWRENCE** Can't Break It To My Heart (no timing listed)
PRODUCER: Not listed
WRITERS: K. Roth, T. Lawrence, E. Clark, E. West
PUBLISHERS: Loggy Bayou/Mike Dunn/JMV, ASCAP
Atlantic 5107 (7-inch single)

The beat is uptempo, but the message is shrouded in gloom as Lawrence's resonant vocals delineate the first stages of heartbreak.

► **HAL KETCHUM** Mama Knows The Highway (3:45)
PRODUCERS: Allen Reynolds, Jim Rooney
WRITERS: P. Wasner, C.J. Quarto
PUBLISHERS: Uncle Pete/Foreshadow, BMI
Curb 1048 (7-inch single)

A big truck, the open highway, and mama at the wheel—how much more country can you get?

► **KATHY MATTEA** Seeds (3:51)
PRODUCER: Brent Maher
WRITERS: P. Aiger, R. Murphy
PUBLISHERS: Bait And Beer/Forerunner/Howlin' Hits/Murfeezongs, ASCAP
Mercury 876 (c/o PolyGram) (cassette single)

The melody is sweet and the vocals eloquent, but the theme is appallingly fatalistic. It will not be a hit at graduation ceremonies.

► **THE KENTUCKY HEADHUNTERS** Dixiefried (2:10)
PRODUCER: The Kentucky Headhunters
WRITER: C. Perkins
PUBLISHERS: Cedarwood/Hi-Lo, BMI
Mercury 828 (c/o PolyGram) (cassette single)

A hell-raising, stops-out party song, sung with appropriate abandon.

► **JOHN BRANNEN** Never Say Never Again (3:01)
PRODUCER: David Malloy
WRITERS: J. Brannen, D. Malloy, R. Brannen
PUBLISHERS: John Brannen/Irving/David Malloy/BMG/Jim And David, BMI/ASCAP
Mercury 914 (c/o PolyGram) (cassette single)

The song of a man chastened—but not broken—by periodic doses of reality. Brannen yowls like a rocker, but the theme is unequivocally country.

► **SKIP EWING** Grandma's Garden (3:37)
PRODUCER: Jerry Crutchfield
WRITERS: S. Ewing, D. Kees
PUBLISHERS: Acuff-Rose, BMI
Liberty 79738 (c/o CEMA) (CD promo)

Ewing's strong, sure voice is a plus here, as always, and the writing is craftsmanlike. But the garden as a symbol for life is rather overploughed ground.

► **DOUG SUPERNAW** Reno (3:27)
PRODUCER: Richard Landis
WRITERS: D. Supernaw, T. Buckley, J. Deleon, D. Crider, K. King, A. Huff, J. White
PUBLISHER: Supernaw, ASCAP
BNA 62537 (c/o BMG) (7-inch single)

Aided by a doleful steel guitar, Supernaw squeezes out the last drop of bitterness here on the subject of faithless love. And he does so with eloquence and conviction.

► **RONNA REEVES** Never Let Him See Me Cry (3:35)
PRODUCERS: Clyde Brooks, Harold Shedd
WRITERS: K. Richey, J. Kimball
PUBLISHERS: Mighty Nice/Second Wave/Full Keel/Friends And Angels, BMI/ASCAP
Mercury 913 (c/o PolyGram) (cassette single)

Reeves fairly seethes with righteous

indignation in this song about a chance encounter with her betrayer. It's her best work yet.

► **JUDD ERICKSON** Toys And Games (3:16)
PRODUCER: Gregg Brown
WRITER: G. Burr
PUBLISHER: MCA/Gary Burr, ASCAP
Reprise 6088 (c/o Warner Bros.) (CD promo)

Newcomer Erickson laments that a heart that's been treated like a football doesn't come with instructions. Well-written and movingly sung.

DANCE

► **WALL OF SOUND FEATURING GERALD LETHAM** Critical (If You Only Knew) (6:53)
PRODUCERS: Lem Springsteen, Jon Ciafone
WRITER: L. Springsteen
PUBLISHERS: AK Favorite, ASCAP; A Frank Luz/Moody Black Keys, BMI
REMIXERS: Lem Springsteen, Jon Ciafone
EightBall 014 (12-inch single)

Letham's ferocious, belting baritone and magical production by Springsteen and Ciafone is a recipe for an out-of-the-box smash. This cleverly penned tale of desperate love is woven into a spine-tingling house fabric—with just the right bit of pop/R&B seasoning. The beats will move your body, while the chorus will seep into your brain. Genius. Contact: 212-674-8950.

► **LOIS L.** Qualified (5:35)
PRODUCERS: Prince, Kirk Johnson
WRITERS: Prince, K. Johnson
PUBLISHER: WB, ASCAP
REMIXER: Junior Vasquez
Polydor 859117 (c/o PLG) (12-inch single)

Newcomer benefits from the guiding hand of Prince on an unassuming ditty that smolders with expected sensuality. The tune is fueled with a subtle pop hook and an intricate beat pattern that lands somewhere between retro-funk and house. Junior Vasquez's remixes are pretty faithful to original version, though his "Drum" mix is a formidable revamping that mainstream minds should easily comprehend.

► **PEACE TREATY** Respect Each Other (6:51)
PRODUCER: Dino "Blade" Bellafiore
WRITER: D. Bellafiore
PUBLISHERS: Ultimate Rhythmic/Emotive, ASCAP
REMIXER: Victor Simonelli
Thumpin' 901 (12-inch single)

Lush house grooves and gospel intensity make for a happy marriage on this invigorating peak-hour anthem. Mostly instrumental jam has an elastic bass line that snaps around lively horn samples and throaty male vocal passages. Victor Simonelli provides a couple of cool remixes, while Dino Bellafiore's original rendering is smoker in its own right. Juicy. Contact: 212-645-7330.

AC

► **KIM CARNES** Don't Cry Now (3:55)
PRODUCER: Don Dixon
WRITERS: K. Carnes, D. Weiss, C. Ellington
PUBLISHERS: Moonwindow/Andiamo, ASCAP; Donna Weiss, BMI
EMI/ERG 04736 (c/o CEMA) (cassette single)

One of several new tracks on Carnes' current retrospective, "Gypsy Honeymoon," is a soft acoustic/rock ballad, empowered with intelligent and heart-tugging lyrics. Kim's gravely delivery gives the song a necessary, adult edge that will open doors at AC formats. Open-minded country programmers should have a listen, too.

ROCK TRACKS

► **QUEENSRYCHE** Real World (no timing listed)
PRODUCER: not listed
WRITERS: Queensryche, M. Kamen
PUBLISHERS: Tri-Ryche, BMI; Sony Songs/K-Man/Co/pix, BMI
Columbia 5254 (c/o Sony) (CD promo)

Headbangers will be thrilled by the

release of a flawless new track from this venerable band, lifted from the soundtrack of "Last Action Hero." Slow-building, sweeping arrangement is bolstered by an appropriately dramatic lead vocal. A flurry of strings and acoustic/electric guitars climbs to an assaulting sensory climax that will leave fans breathless. An essential album-rock addition.

► **PAT BENATAR** Everybody Lay Down (3:57)
PRODUCERS: Don Gehman, Neil Graldo
WRITERS: N. Giraldo, P. Giraldo
PUBLISHERS: Spyster Mae's/Big Tooth/Chrysalis, ASCAP
Chrysalis/ERG 04693 (c/o CEMA) (cassette single)

Long-absent rock diva rises back to prominence with a catchy throwdown that takes her back to the days of now-classic hits like "Promises In The Dark." The difference is a more worldly vocal delivery and a lyric depth that is the true meat of this track. Already flooding album-rock airwaves, label would be wise to bring this to top 40—and soon. From the excellent "Gravity's Rainbow" album.

► **PORNO FOR PYROS** Pets (3:36)
PRODUCERS: Perry Farrell, Matt Hyde
WRITERS: Porno For Pyros
PUBLISHERS: I'll Hit You Back/Virgin-EMI, BMI
Warner Bros. 28480 (cassette single)

Follow-up single to "Cursed Female" has a fast start on the Modern Rock Tracks chart. Track is a hypnotic loop of a tune, building gracefully on a base of atmospheric guitars and fading out on the same. Gives alternative fans something to chew on (sound-wise and content-wise), and may lure album rock programmers to the fold.

► **SUN-60** Mary Xmess (4:23)
PRODUCER: David Russo
WRITERS: J. Jones, D. Russo
PUBLISHERS: Done Songs/Beef 'N Brew, BMI
Epic 4937 (c/o Sony) (CD promo)

Retro guitars given an updated treatment are the meat of this catchy tune. Boppy and fun without going over the top. Alternative radio should look into it.

► **FIREHOSE** Witness (4:05)
PRODUCER: J. Mascis
WRITERS: G. Hurley, E. Crawford
PUBLISHER: HUNDERSPIELS, BMI
Columbia 5173 (c/o Sony) (CD promo)

Band leaps into tune with characteristic muscular power, and allows track to segue into hazy, swaying melody. Rather than run with it, band injects tune with a few more tempo switches. Confusing but cool. Fan base ought to dig it.

► **MARY'S DANISH** O Lonely Soul, It's A Hard Road (3:37)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Morgan Creek 0040 (CD promo)

Typically fine vocal performance shines through a carefully built rock'n'roll setting. Lyrically a bit overwrought, but a worthwhile listen. Additional track "My Dear Heretic" is a much stronger performance, harnessing band's stellar harmonies in vocal and guitar form.

RAP

► **LIFERS GROUP** Short Life Of A Gangsta (3:32)
PRODUCER: Organized Konfusion
WRITERS: Lifers Group
PUBLISHER: Lifers Group Inc., ASCAP
Hollywood 10325 (CD promo)

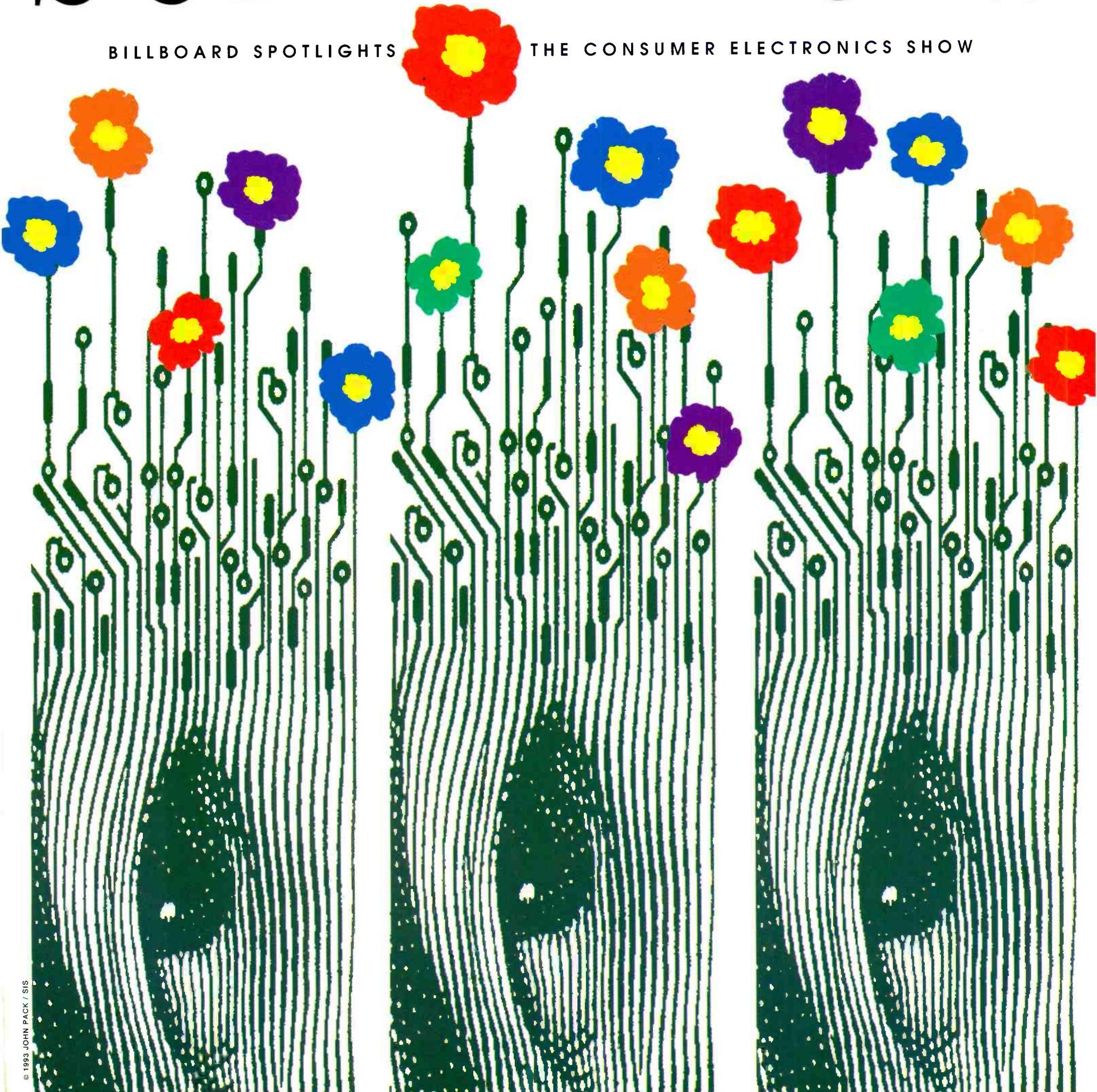
The laundry list of crimes here is rapped almost with relish. Still, this track could be held up as an example of raps that manage to be streetwise without championing the glory of gangsterhood. The group continues to add its perspective to hip-hop history.

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.

SUMMER CES

BILLBOARD SPOTLIGHTS

THE CONSUMER ELECTRONICS SHOW





PRODUCT BUZZ

SOME HARD- AND SOFTWARE GOODS TO WATCH FOR ON THE FLOOR

BY JIM McCULLAUGH

It's the year of "multimedia mania," and that will be reflected significantly in the hottest products displayed at this summer's Consumer Electronics Show.

Look for multimedia hardware and software, multimedia upgrade components such as soundboards and external CD-ROM drives, home interactive players, video-game hardware and software, new generation video games, video-game peripherals, and personal communications and computing products to capture the spotlight.

About the only bright spots these days in the traditional audio/video world are home theater, 16x9 televisions, hi-fi "mini-systems," and Mini-Disc and Digital Compact Disc portable players.

In fact, multimedia—that computer combination of audio, video and text—



NINTENDO'S REALISTIC "STARFOX"

has become so hot that, for the fourth CES in a row, the keynote speaker is drawn from the world of computers and consumer high-tech. This year it's Trip Hawkins, president and CEO of The 3DO Company.

Moreover, many high-profile traditional consumer electronics companies are not even planning a CES show presence. Among them: Casio, Mitsubishi, Proton, Sanyo Fisher, Sharp, Toshiba and AWA.

There are several eye-catching products this summer, some of which were hinted at during last winter's CES with announcements or prototypes:

The 3DO Company players: Look for both Matsushita and AT&T to show 3DO interactive multiplayers capable of playing music CDs, photo CDs and motion video CDs. The new system, based on a revolutionary graphics/animation architecture, processes images at 50



PANASONIC'S FIRST PORTABLE DCC PLAYER



PORTABLE TV: VIRTUAL VISION SPORT

times the speed of conventional personal computers and video-game machines, creating realistic three-dimensional graphics.

The Activator: This new controller for the Sega Genesis allows players to control on-screen action through body movements. By breaking through invisible beams of light with arms and legs, the player can control figures on the screen. It's typical of a new generation of video-game add-on products.

LaserActive: Pioneer will be showcasing its new LaserActive player, developed in technical cooperation with Sega Enterprises and NEC Home Electronics. The multi-platform system consists of a main unit (a combination laserdisc/CD player) and three optional control packs. Designed to accommodate a multitude of compatible software, which will include "Mega LD" and "LD-ROM" formats, LaserActive is promising to provide access to an extensive library of software.

"The Compleat Beatles": This CD-ROM from Compton's NewMedia, developed for both the Macintosh and PC, contains the entire two-hour film of "The Compleat Beatles" as well as the text from Delilah Films' book "The Compleat Beatles." With lots of other Beatles information on it, the CD-ROM is indicative of a newer generation of high-profile interactive entertainment based on popular works from other mediums.

16x9 Televisions: Companies such as Philips, JVC and Thomson Electronics' RCA and ProScan labels will be emphasizing this new generation of TV set. Typical is Philips' model 34P560 16:9 color TV,

CONTINUED ON PAGE SC-8

INTERACTIVE FILMS, MUSIC AND BOOKS PROVE THAT NEW MEDIA SYSTEMS AREN'T JUST FUN AND GAMES

BY CHRIS MCGOWAN

In Hollywood, Silicon Valley, Tokyo and New York, the entertainment and consumer electronics industries have gone fully interactive, investing heavily in new media systems that promise to revolutionize games, education, music and storytelling.

CD-based multimedia formats such as Sega CD, Sony Data Discman, Philips CD-I and computer-based CD-ROM are just beginning to hit the mainstream, but film studios, record companies, publishing houses and computer firms are already in full swing with interactive divisions that will release multimedia product this year and next.

Currently, there is a variety of CD-based systems, including the above three, plus the Sony Multimedia CD Player (MMCD), Amiga CDTV, Turbo Technologies' Turbo Duo, Tandy VIS, Kodak Photo CD, CD+G, LD-ROM, CD-ROM for Macintosh and Windows, NEC's PC Engine and Fujitsu's FM Towns in Japan.

This fall, Panasonic will launch the first 3DO multiplayer. (The partners in the 3DO joint venture include Electronic Arts, Matsushita, Time Warner and AT&T.) Nintendo is expected to bow its own CD game system within the next 12 months.

According to industry experts, there were more than 2 million CD-ROM drives hooked up to personal computers in the U.S. at the beginning of this year, and that number may more than double by the end of 1993. In addition, Philips claims to have sold 100,000 CD-I players worldwide, and Sega predicts that it will ship more than 1 million Sega CD units by the end of 1993.

Paramount Communications has formed a new division called the Paramount Technology Group, which will develop multimedia products for CD-ROM, interactive television and virtual reality installations. Paramount was set to release its first CD-ROM titles, which will be education-oriented, this spring and summer.

Warner was the first major entertainment company to release CD+G and CD-ROM product, which it did through its Warner New Media division. It continues to launch ground-breaking programs, including Pepe Moreno's "Hell Cab" (Macintosh, \$99.99).

MGM/UA is developing a number of film-based interactive titles and is tight-lipped about formats and release dates, but a spokesman said both CD-ROM and LD-ROM titles are a possibility.

Sony has developed the MMCD and Data Discman on the hardware side, and its Sony Imagesoft division is devel-

oping interactive game titles that will include actual scenes from feature films. Upcoming Imagesoft titles for the Sega CD system (and for the Sega and Nintendo cartridge systems) will be based on "The Last Action Hero," "Bram Stoker's Dracula" and "Cliff Hanger" (\$59.95 each). Imagesoft will also release "ESPN Baseball" and "ESPN Football" Sega CDs, plus titles based on the game shows "Jeopardy" and "Wheel Of Fortune."

At its own multimedia studios in Redwood City, Calif., Sega is developing an interactive game based on MCA's upcoming "Jurassic Park." The Sega Genesis 16-bit cartridge version reportedly will bow day-and-date with the theatrical release of the film in July, with the Sega CD version to follow in the fall. Another game based on "Jurassic Park" is expected from 3DO.

Sega, Disney and Virgin Games are collaborating on a game version of Disney's "Aladdin," with the Sega Genesis version set to launch simultaneously with the video release this fall and the Sega CD to come later.

IBM, which has been actively involved in interactive projects through its multimedia division, has joined forces with director James Cameron ("Terminator 2: Judgment Day") and special-effects veterans Scott Ross and Stan Winston to form Digital Domain, a visual effects and digital production studio based in Los Angeles.

George Lucas has launched CD-ROM game titles through his company Lucasarts, and sister firm Lucas Digital (formed from Industrial Light & Magic and Skywalker Sound) is now developing new digital technology in conjunction with Silicon Graphics Inc.

Full-motion, full-screen video for CD-ROM has been promised for this year or next by several companies, including the U.K.'s Nimbus Technology and Engineering, 3DO and Philips. The latter will offer an FMV add-on cartridge for its CD-I player this fall.

CD-I will gain further attention this summer, when Todd Rundgren's new album "No World Order" bows simultaneously as both a Forward/Rhino Records CD (distributed by Atlantic) and as a CD-I "interactive music" title.

The CD-I player lists for \$699, with some 200 software titles available; many Blockbuster Video outlets have been renting CD-I programs. Commodore (which makes the Amiga com-



"CINEMANIA," AN INTERACTIVE GUIDE TO THE MOVIES

puter) has dropped the retail price of the rival CDTV player to \$599 and offers around 100 software programs.

The Beatles are popping up in interactive formats, as two films with the Fab Four have been released as CD-ROM titles. Voyager Company has launched a CD-ROM edition of "A Hard Day's Night" for the Macintosh (\$39.95), while Compton's NewMedia is launching "The Compleat Beatles" in both Macintosh and Windows versions (\$99.95 each).

Compton's has also released titles such as "The Grammy Awards: A 34-Year Retrospect," "Jazz: A Multimedia History" and "Compton's Multimedia Encyclopedia" for a variety of interactive formats. The company also has developed a multiple operating system technology for its interactive book titles, which allows for playback on four different systems.

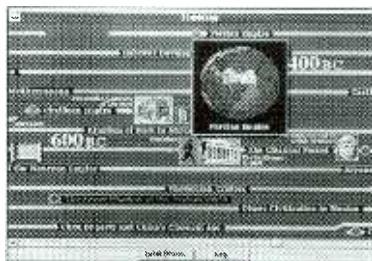
Voyager has a large catalog of CD-ROM titles and 30 "Expanded Books" for the Macintosh. Voyager's multimedia titles are carried in chains such as Tower Video and Virgin Megastore.

Turbo Technologies, which markets the TurboGrafx game system, introduced its \$299 Turbo Duo integrated CD-ROM/cartridge game system last fall in Los Angeles and New York. The company reports sales of more than 25,000 units to date and is now rolling out the Turbo Duo nationally. This fall, Turbo will introduce "Intelligent Link," an adaptor that will enable users of Macintosh, Amiga and IBM-Compatible computers to use the Turbo Duo as a CD-ROM drive.

Software giant Microsoft has pioneered the MPC (Multimedia PC) standard based on its Windows software, and has launched many notable CD-ROM titles, such as the interactive film guide "Cinemania" (MPC, \$79.95) and the multimedia encyclopedia "Encarta" (MPC, \$395).

Bundling—i.e., packaging CD-ROM titles with hardware for sale—has been a major distribution path for many companies. Icom Simulations (distributed by Electronic Arts) has reportedly shipped more than 200,000 units of the original "Sherlock Holmes, Consulting Detective," mostly through bundling. That title is available in eight formats. Volume two in the series has sold more than 25,000 units at retail, according to an Icom spokesman, and volume three launched in April.

With all the above investment and activity, CD-based multimedia may indeed evolve into a multi-billion dollar business by 1994. ■



MULTIMEDIA ENCYCLOPEDIA "ENCARTA"

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



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

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

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

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

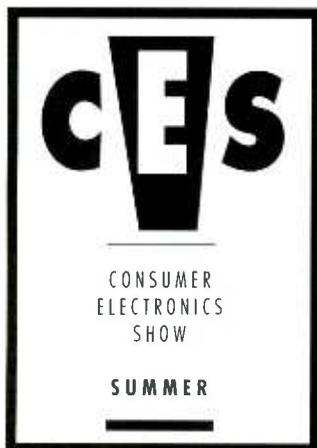
AUTOMATIC TRANSMISSIONS

RBDS' "DATA-CASTING" BRINGS SIGHT, FORMAT-GRAZING TO CAR RADIOS

BY PHYLLIS STARK

Consumer electronics manufacturers are gearing up for a technology that is expected to revolutionize car stereo. "Smart" car radios employing Radio Broadcast Data Systems (RBDS) can not only provide consumers with a whole range of information services, but also allow them to tune in FM radio stations by format, rather than frequency.

The technology, which made headlines in the national consumer press after it was first shown at the Winter Consumer Electronics Show, is likely to be big news at the summer show as well. Some industry observers call RBDS the most impor-



tant development to come along in radio broadcasting since the inception of FM.

Among those who are already enthusiastic about RBDS is Denon America's Philip Robertson. At the recent National Assn. of Broadcasters convention in Las Vegas, Robertson said the company is excited by RBDS and "consumers are excited about the product. It's a whole other reason to bring consumers into the store."

Unlike those who say RBDS is the most important step for radio since FM, Robertson says, "I think it's more important than that."

RBDS is an adaptation of the European RDS technology, which has been in use there since the mid-1980s. Approximately 25 percent of car radios in Europe are currently RBDS-equipped, according to Gary

Shapiro of the Electronic Industries Assn., who also estimates that by 1995 that figure will be 100 percent. In the United States, RBDS is just in the process of being launched, and most consumers and a surprising number of industryites are still unaware of the technology.

HOW IT WORKS

Using a system some have described as "data-casting," RBDS encoders can transmit a variety of digital information to the radio receivers, such as program format, traffic, weather and even advertising. In addition, the FCC is considering RBDS as a replacement for the current Emergency Broadcast System.

Among the features offered on most car models are the ability to display call letters or a station slogan of up to eight characters on an LCD display as well as an LCD display of a station's format. A computer chip known as ID Logic allows consumers to scan for stations broadcasting a particular format, such as country or classical.

Most RBDS tuners also have a feature that can automatically switch them from a CD or cassette to radio when traffic or emergency information is being broadcast. Other features include a clock display that can be automatically updated as the car crosses time zones and a radio text feature that can display messages from stations including artist and song title, contest information or advertising.

The transmissions are carried on a 57 kHz subcarrier to normal FM stereo signals. The digital data is "piggy-backed" onto an inaudible subcarrier.

THE PLAYERS

Approximately 50 stations have already incorporated RBDS into their transmissions. Most other broadcasters are expected to add RBDS when there are more receivers available.

Munich-based company Rhode & Schwartz is a leader in the manufacture of encoders for radio station use in Europe and has been involved in introducing RBDS systems worldwide since 1987. Other manufacturers of encoding equipment are the Westlake, Ohio-based RE America; British company VG Electronics; Swedish firm Teli; Santa Cruz, Calif.-based Innovonics, Inc.; and Somerset, N.J.-based Modulations Sciences, Inc.

Encoders cost from \$2,400 to \$5,000. Receivers range from about \$250 to \$650, although the actual RBDS functions add only about \$50 to the cost of the radio.

Among the more than 50 RBDS receiver manufacturers producing more than 200 different models are the following: Alpine, Awei, Access USA, Bang & Olufsen, Becker, Blaupunkt, Clarion, Delco, Denon, Fisher, Grundig, Hitachi, JVC, Kenwood, Onkyo, Panasonic, Philips, Pioneer, Revox, Roadstar, Sansui, Sanyo, Sherwood and Sony.

Most do not have models available in the United States yet. For example, Pioneer's models are only available in Europe, and Sony's models are available in Japan only, according to spokesmen for both companies.

According to the EIA, the first RBDS car radios will be available later this year in the Pontiac Bonneville SSEI. Several companies also have home RBDS models in the works. ■

WHAT'S NEXT FOR DCC AND MD?

SELLING THE PUBLIC ON THE NEW FORMATS WILL TAKE EDUCATION AND INSPIRATION

BY MARILYN A. GILLEN

At the risk of suffering the slings and arrows of understandably outraged technicians: Making the stuff is easy; marketing it is the intricate part.

As a variety of new products prepare to make their debuts at the Consumer Electronics Show, two new audio formats that were born almost simultaneously last year are testing their young legs in the race for consumer acceptance—and dollars.

The spotlight thus turns to the tacks MiniDisc and digital compact cassette are taking, as technology passes the baton off to the marketing teams.

TAKING A POSITION

First comes "positioning." Looking at an audio landscape already boasting the time-honored turntable, the veteran cassette deck and the revolutionary CD player—the latter two with low-priced portable spinoffs—Sony and Philips saw room to build. The opening? From Sony's vantage point, it was "an ultimate portable product," according to Mark Viken, VP of the Sony General Audio Products division. Thus came the recordable MiniDisc. The portable bowed first in December 1992; a car unit followed in February, a home deck in March, and, Viken says, a

"boom-box-type product" will be introduced into the market in July.

When Philips looked, it saw the opportunity for an "upgrade" of the popular analog cassette into the digital domain. Thus was born DCC, soon to encompass home and portable versions as well as car units. The "user-friendliness" of the existing tape product was seen as a marketing boon—with one caveat.

"The gap we have to close is the fact that the familiar cassette has lost its quality edge to the compact disc in terms of sound reproduction," says Franz Schmetz, VP of marketing/audio for Philips. "We want to close that gap by offering a digital successor to that very well-

MAKERS OF BOTH MINIDISC AND DIGITAL COMPACT CASSETTE FORESEE A DUAL-FORMAT FUTURE—CD AND THEIR PRODUCT

known cassette and upgrade that to the sound-quality level of compact disc. That is the message we have to bring across to the consumer."

Both the MD and DCC camps, while acknowledging the potential for consumer new-format overload, deny the overlapping introductions pose any special marketing challenges. But the media may be another matter. "I think the press likes to make it a war," Viken says, echoing Schmetz's dismissal of the "competition" stories

CONTINUED ON PAGE SC-6

Sound Choice Accompaniment Tracks: 800-326-1894 • FAX 704-889-9768
Also Available Through: Valley Record Distributors: 800-845-8444
WM One-Stop: 800-727-9605 • Central South Music Sales: 800-251-3052
In Canada Contact Rumark Distributors: 416-660-7499 • FAX 416-660-0468

Here's the deal:
I need a hotel.
Central Park West location.
Done with style
and distinction.
And within budget.
Any suggestions?

Just one—The Mayflower.
They make doing business
in New York
no big production.

Singles from
\$120* a night.

THE MAYFLOWER HOTEL
ON THE PARK
15 Central Park West at 61st Street, New York, New York 10023-7709
See your travel agent or call: 800-223-4164 or 212-265-0060 Mention code AE
*Some restrictions apply



PHILIPS

**HOW MANY
"FIRSTS"
CAN YOU EXPECT
FROM YOUR
SUPPLIER OF
DCC CASSETTES?**

With Philips you can be sure of all the relevant Firsts in Audio. In the 60's Philips invented the Compact Cassette, in the 80's the Compact Disc and in the 90's the new Digital Compact Cassette. Philips Magnetic Media now offers you the real important "Firsts" in know-how and production of DCC cassettes:

"First" in know-how, due to direct access to the hard- and software industry

"First" in experience of production of finished products, know-how in loading and packaging

"First" in reliability and flexibility in production and deliveries

"First" in technical advice at our R+D and service level.

So if you are **looking for** a supplier of DCC cassettes, **look at** Philips first. Today and tomorrow!

**DIGITAL
dcc
COMPACT CASSETTE**



**Philips Magnetic Media.
The "First" one to talk to.**



Call or fax:

Philips Magnetic Media International,
Gutheil-Schoder-Gasse 10,
A-1100 Vienna, Austria
Tel.: **(+43 1) 60101 - 4923** or **4926**
Fax: **(+43 1) 60101 - 4988**

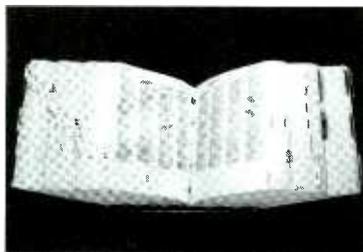




MOVIE RECALL™

A condensed, consumer version of Videolog®, this unique video tracking program designed for IBM® PCs or compatibles allows the user to record, rate, reference and monitor video titles from over 22,000 listings. MOVIERECALL retails for only \$9.95 and is making money for video retailers everywhere. Spring 1993 issue now available.

800-854-1527, ext. 445



Phonolog®

This comprehensive music referencing guide features over 1,000,000 songs in a range of musical formats from "Pop" to "Classical". The user can look up common or obscure listings by title, artist or album, and keep up with the new releases through weekly updates.

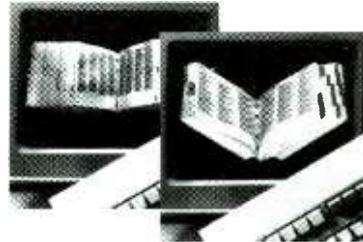
800-854-1527, ext. 445



The Source™

Here's the affordable, point-of-information, multi-media referencing kiosk system designed to entertain, educate and encourage consumers to purchase pre-recorded music and rent or purchase videos through touch-screen activation, while enhancing the bottom line of price- and profit-conscious retailers everywhere. Complete systems starting at \$2995.00 and \$65.00/month for updates. Sound sampling option available.

800-854-1527, ext. 445



Videolog®-Select Phonolog®-Select

Both industry standard video and pre-recorded music databases are offered in an ASCII data version for computer application developers serving the retail market.

800-854-1527, ext. 445

Get over 42,000 videos FREE!

Call 800-854-1527, ext. 445
for complete details
on this limited-time offer.

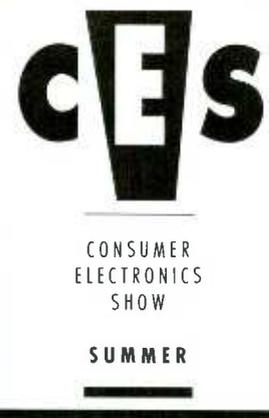


10996 Torreyana Road, San Diego, CA 92121
Phone 619-457-5920 FAX 619-457-3453

The information source you can count on

Offer expires July 31, 1993, and is only valid to first-time customers.

 **VIDELOG®** A product of
**TRADE SERVICE
CORPORATION**
ENTERTAINMENT



DCC AND MD

CONTINUED FROM PAGE SC-4

that have swirled around the formats from the start. "But they're really two very different products."

Those different products have taken similar stances on the CD.

"I think our positioning has been pretty clear: CD is the ultimate format," Viken says. "[MD] is the portable extension of that."

Says Schmetz, "[DCC] is the perfect companion to the compact disc, basically like the LP was a perfect

A KEY EARLY STRATEGY FOR BOTH MD AND DCC HAS BEEN TO REACH OUT AND GRAB CONSUMERS BY THE EARS THROUGH LISTENING KIOSKS IN MUSIC AND ELECTRONICS STORES.

companion to the cassette. CD replaced the LP, and our DCC system will in due course replace music cassettes."

In other words, both foresee a dual-format future—CD and *their* product.

As to the existence of another disc-based portable, Viken says MD "is probably for the customer who has not purchased the Discman, who finds the Discman is not necessarily portable enough for them. Discman is *transportable*, but it's not a truly portable format."

"Portable," by the way, will become the marketing buzzword of choice this year, as DCC also trumpets it with the second-half market introduction of its portable.

WHY DO WE WANT THIS?

Of course, what the manufacturers have strategized is one thing; getting the consumer to buy into it is another.

That's where stage two begins: education. The main challenge of introducing any new product, Viken notes, is "explaining the benefits of the product in a clear way." Both Sony and Philips have used advertising to try to clear that hurdle, a tactic that will continue, though with some shifts.

"Our advertising campaign will change from the home unit to the portable unit in the second half of this year," Schmetz says.

On another DCC front, the DCC Group Of America—a cross-industry coalition of hardware and software suppliers—was formed early on to spread the DCC word via P-O-P literature, in-store events and the like. "It's

At Case Logic, service is not just a slogan. It's our way of doing business.

a process that requires a lot of grass-roots education," says Emiel Petrone, chairman of the group and senior VP of marketing for Philips Interactive Media of America. "These ongoing efforts are very important."

DCC Group director Sheryl Foyersstein adds that a "major" summer consumer-education campaign will be announced at CES.

THE HARD SELL

Extending education into inspiration (i.e. getting those now-educated consumers to actually buy the thing) is the next marketing challenge. A key early strategy for both MD and DCC, therefore, has been to reach out and grab consumers by the ears through listening kiosks in music and electronics stores, the theory being that if you hear it, you will buy.

Which brings us back to the here and now, still only some few feet from

SONY'S MARK VIKEN SAYS

THE MAIN FOCUS "WILL BE ON SELLING THE FORMAT AS OPPOSED TO SELLING INDIVIDUAL PRODUCTS PER SE."

the starting line. Comparing MD's initial coming out with that of the CD, Viken believes it has been somewhat easier, largely because of the trail already blazed by CD.

"People are already aware of the benefits of an optical-based format," he says. "So when you're explaining it, you say, 'It does this like a CD, and it works this way like a CD—but then it records, and it's smaller, and it's shock-resistant, etc.'"

Likewise, Philips can tout DCC's "CD sound quality," and expect consumers to understand, even if the word "digital" is still a hazy concept to many.

Sony now will "continue to support MD in a big way on a national advertising basis," Viken says. While he declines to reveal specifics, he says the main focus "will be on selling the format as opposed to selling individual products per se."

In addition to an aggressive ad campaign, DCC will get an added push at retail, with consumer "incentives" (free DCCs with a hardware purchase, for example) joining listening posts.

"It's a process that has to continue to evolve," Petrone sums up. Whether it will ultimately lead to the winner's circle is, in the end, up to those educated, inspired, ad-targeted consumers to decide. ■

It's been almost a decade since our first soft-sided nylon tape case hit retailers' shelves. That original CL15 literally changed the music accessories industry, and it's still one of our best sellers. Over the years, we've introduced a broad range of innovative products. But we knew from the start that superior service was perhaps the most important thing we could offer.

We build partnerships with our retailers for the long term. We understand your needs and work hard to gain your trust. Which is why our fill rate is the best in the industry. It's why our shipping is always timely, and our customer service and merchandising support is second to none.

No matter how great our product, we know that it won't sell if it's not on your shelf when you need it. If you're looking for service, not just slogans, call Case Logic. We'll make the category work for you.



These are but a few of the products that started a revolution in portable music cases. The CL15, right, was the first. The CD60, middle, holds 60 compact discs and is popular with consumers with growing CD collections. The versatile CLS36, left, holds both cassette singles and tapes. In all, Case Logic sells nearly 20 different soft-sided nylon tape and CD cases for music lovers on the go, offering protection, convenience and value to quality-minded consumers worldwide.



Everywhere there's music.

Case Logic, Inc. 6303 Dry Creek Parkway, Longmont, Colorado 80503
Telephone 303-530-3800 / Toll Free 800-447-4848



MADE IN U.S.A.

HOT PRODUCTS YOU CAN HANDLE

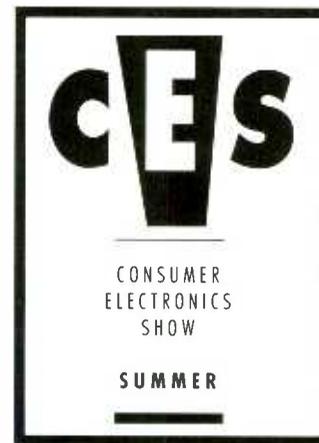
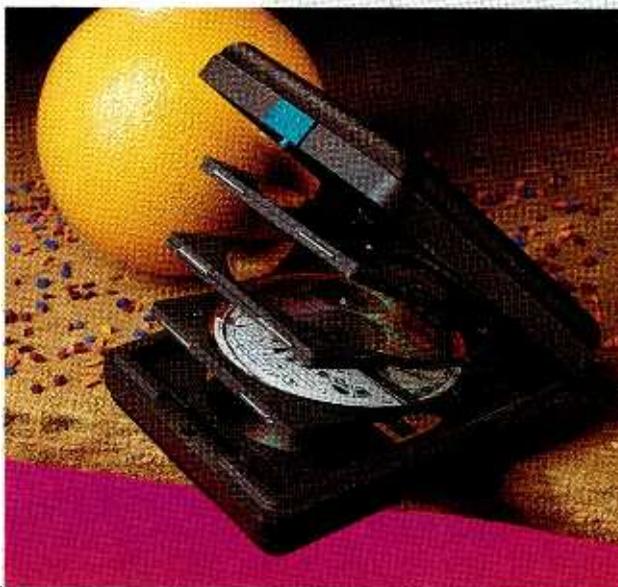
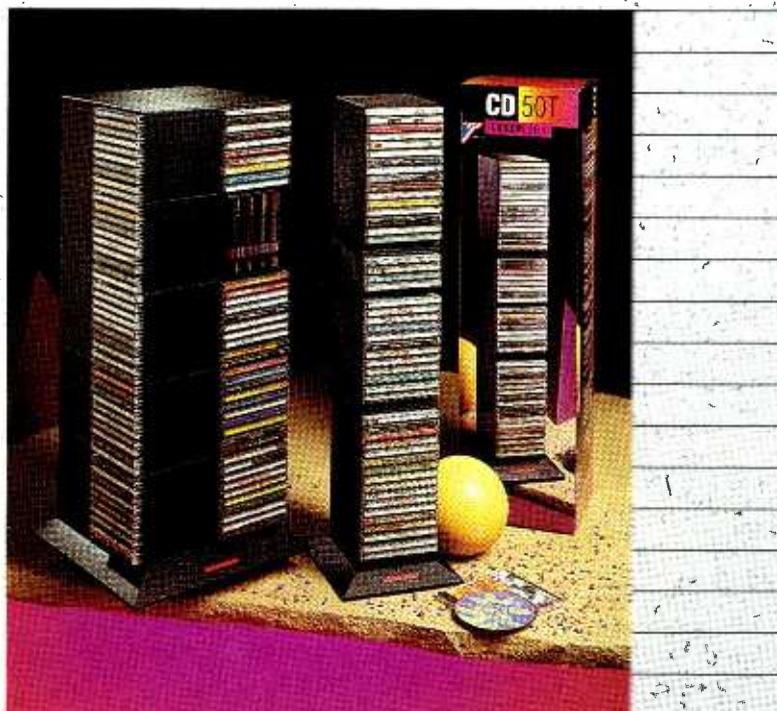
Laserline continues to set the pace in compact disc and audio cassette storage products. From the revolutionary FlipDisc™ wallet with soft-touch foam, thermal insulation and automated disc browsing, to the high-capacity towers – Laserline products deliver functionality, contemporary styling, quality construction and packaging that jumps off the shelf. And that means a jump in your sales and profits.

Many storage companies have tried to copy our success – but only Laserline delivers the storage products consumers buy most.

Laserline. The Art of Organization.



4045 CLIPPER COURT
BAYSIDE BUSINESS PARK
FREMONT, CALIFORNIA 94538
CA 510.659.8222 OUTSIDE CA 800.323.8222
FAX 510.659.8260



PRODUCTS

CONTINUED FROM PAGE SC-2



PIONEER'S LASERACTIVE SYSTEM



VP BRUCE BABCOCK WITH THOMSON ELECTRONICS' 16x9 TV

a 34-inch, HDTV-ready set capable of displaying letterbox movies and standard VGA computer images.

Virtual Vision Sport: A personal projection TV in a five-ounce pair of sunglasses, Virtual Vision Sport creates a 60-inch TV image at what appears to be 8 to 15 feet in front of the wearer. The complete system consists of the video eyewear and a belt pack that contains a TV tuner, battery and interface system to connect to VCR, camcorder and cable TV.

Philips' CD-I Players: Philips Interactive Media Systems will be showcasing an upgrade full-motion video CD-I cartridge for its line of CD-I players. The CD-I cartridge will offer Full-Screen Full-Motion Video (FMV) and an additional 1MB of memory for title enhancements. All existing CD-I players can easily be upgraded with the cartridge.

"StarFox": The first 16-bit video to incorporate Nintendo's custom Super FX chip, "StarFox" features dramatically enhanced speed during play, texture mapping and light source shading, and 3-D polygon animation (scale and rotation of objects) simulating real flight situations. The soundtrack utilizes real voices and real sounds.

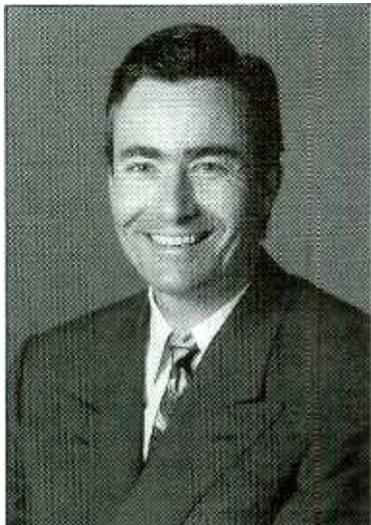
Portable DCC: Panasonic will be showcasing its first portable Digital Compact Cassette (DCC) player, model RQ-DP. The unit can play both prerecorded and homemade DCCs, as well as existing standard analog cassettes. ■

INTERACTIVE INTERVIEW

ENTREPRENEUR TRIP HAWKINS DISCUSSES THE STATE OF THINGS TO COME

BY MARILYN A. GILLEN

If the world of interactivity could be seen to have a guru, surely it is Trip Hawkins. The 39-year-old entrepreneur who left Apple to form his own company, Electronic Arts, has captured the collective imagination with his latest venture, the 3DO Co., becoming interactivity incarnate through a recent blitz of media attention. And all this comes before the 3DO Co. has even seen the release of a product. What has been seen, however, is the assemblage of major-league partners that have come on board—including Matsushita, AT&T, Time Warner and MCA. Hawkins, who will deliver the keynote address at this week's Consumer Electronics Show, talks to Billboard about 3DO, interactivity and the brave new electronic world.



TRIP HAWKINS OF 3DO

BILLBOARD: "Multimedia" and "interactive" have become magic buzzwords, seeming to promise a revolution in the way we do everything from watching TV and viewing movies to shipping and banking. First, let's get the definitions down. What does "multimedia" encompass, and is "interactivity" a necessary component to that?

TRIP HAWKINS: Obviously, the term "multimedia" has been around for a long time, predating interactive technology. I tend to focus more on "interactive" because that's the key thing that's different about the experience. In the narrative form, you're an observer; in the interactive format, you're the one creating a story. It's a much more intense experience because you're there; you're making decisions and experiencing the outcome of your decisions. That really turns people on.

BB: I also hear people trumpeting "true" interactivity.

TH: The real test of interactivity is, when I do something, does the system respond? And when it responds, does it sustain my illusion—does it sustain my suspension of disbelief? This is really the key issue with interactivity: If

I press a button or use my controls in some fashion and the system doesn't respond immediately to create the illusion it is supposed to create, then I will be aware of the medium.

BB: Is there much out there right now that qualifies?

TH: Sure, and I don't mean to try to pigeonhole multimedia, but video games are extremely interactive. Now the shortcoming of video games is that the graphics are not very realistic, and that limits their market appeal.

BB: In the short term, though, are these interactive players going to be viewed as highly revved games?

TH: I think the customer in the next 12 months is very much an entertainment customer. The categories of entertainment that are well-established and well-understood and that are going to sell well in the next 12 months—some of them are games and some of them, I don't

think it's fair to call them games.

BB: Such as...

TH: Well, what I call a game is something like "Super Mario Bros." Whereas something like "PGA Tour Golf" is really a golf simulation that can add a lot more realism—where you can feel like you are playing on a particular course with the accurate layout of that course, and that's an adult product. Then the third category would be "simulation," like flight simulators; again, that is very much an adult audience.

The fourth category on the entertainment side is interactive movies, which has to be done on CD. So that's a category that is an extension of the others. Initially, it will be perceived as a form of entertainment in which the consumer gets to interact and control things, and to some extent it feels like a game. But it will have a lot more production elements that will make it look like a movie. And because it has that, it will open up more of an adult audience again.

In addition to that, there are educational products and information products, such as TV shows and magazines.

BB: How much of what you are talking about is speculative?

TH: For the things that are really new, I think it's going to take all the

Although karaoke remains a small part of the American entertainment palette, the sing-along phenomenon is slowly starting to break out of the bars and become an accepted form of home leisure activity.

At the same time, several out-of-home trends are emerging in the business. One is the mobile karaoke lounge, in which a disc jockey is hired to bring the equipment and software to a party or gathering. Another is a new retail concept called a karaoke box or karaoke studio, where singers can rent rooms by the hour. Also, a coin-operated karaoke jukebox has begun to appear in some clubs and recreational centers.

In the case of formats, the audiocassette is still dominant for home karaoke use, while the more upscale laserdisc is preferred in bars, hotels and restaurants. But a newer format, CD and graphics (CD+G), is catching on in both the commercial and consumer markets.

Meanwhile, the amount of software on the market is rapidly increasing, and the quality is rapidly improving. One sign of how seriously the music industry is taking karaoke is the fact that two major music publishers, EMI and Warner/Chappell, have signed exclusive deals with a principal karaoke manufacturer, Nikkodo USA, to make avail-

creative minds in the software community a couple of years to figure out how to use all the potential features that are in new hardware like 3DO.

BB: What is revolutionary about 3DO hardware?

TH: What is especially important about it is that it has about 50 times

THE REAL TEST OF INTERACTIVITY IS, WHEN I DO SOMETHING, DOES THE SYSTEM RESPOND? AND WHEN IT RESPONDS, DOES IT SUSTAIN MY ILLUSION— DOES IT SUSTAIN MY SUSPENSION OF DISBELIEF?

more interactive performance than anything on the market. That's a pretty dramatic change. To have a product that is a 50-times improvement is the most dramatic leap in performance in electronics history. And the reason it's such an important improvement to make is that realism has everything to do with how big the market is going to get. And we think it is just the critical mass—that jump of a factor of 50 is enough to allow us to create software experiences that will cause mass-market interest in interactive technology

DOMESTIC KARAOKE COMES HOME FROM THE SINGERS' BARS, LURED BY MOBILE EQUIPMENT, IMPROVED SOFTWARE

BY DON JEFFREY



THE DENON GP-3800 KARAOKE SYSTEM

able newer Top 40 titles. Karaoke software makers typically acquire mechanical rights to songs from an agency such as Harry Fox and then hire studio musicians to produce versions, with and without vocals, that users can sing along to.

Despite all this activity, karaoke occupies a small corner of the U.S. entertainment and consumer electronics industries. But its growth rate is impressive. The Karaoke International Sing-Along Association (KISA), a trade organization based in Simi Valley,

Calif., says that retail sales of hardware and software have been increasing at a rate of 70 to 80 percent each year, from about \$190 million in 1990 to \$590 million last year. At that rate of growth, sales this year could reach \$1 billion.

Worldwide revenues are estimated at \$5 billion, with Japan alone accounting for \$1.6 billion to \$2 billion. Karaoke (which literally means "empty orchestra") began in Japan in the early 1960s and is now featured in some 450,000 establishments there today. It crossed the Pacific to the U.S. about five years ago.

What prevents karaoke from expanding out of its niche markets—Asian Americans and residents of major East and West Coast cities—is a lack of consumer awareness, according to most observers. But the proliferation of commercial outlets in the U.S. setting up karaoke bars and studios and the increasing number of karaoke jockeys bringing their mobile units to social gatherings are signs that this form of entertainment has the potential to sweep the country.

In anticipation of that, many manufacturers are coming out with a variety of products, both high- and low-priced, that could meet a growing demand.

For the home, the audiocassette overwhelmingly rules at present, cap-

CONTINUED ON PAGE SC-10

to those people?

TH: Every important software company in every important medium electronically got in on the ground floor. No company can think they can wait until positions have been established and identities developed and then they can just waltz right in and take away market share. It hardly ever happens that way.

BB: But there is risk?

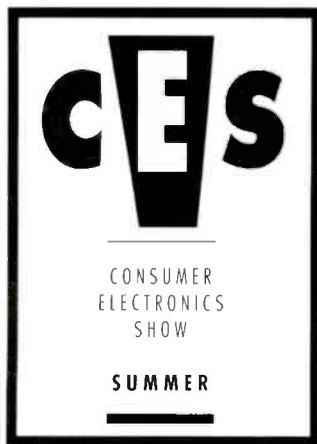
TH: There's a lot more risk if you try to stay with a pat hand. These major changes in technology create software opportunities, and the shrewd software companies seize that.

BB: How will 3DO fit in the world that we're hearing about now, one with fiber-optic "superhighways"?

TH: We certainly are going to try to find our place in that new world. It is, however, kind of our secondary objective right now. The CD marketplace, which is a stand-alone business, is our main objective. But on the networking side, the interest driving the network companies is the movie-rental business: They want to be able to offer video-on-demand. To do video-on-demand per se you do not need a technology like 3DO. On the other hand, 3DO would be a great way to do it.

But it's not essential for us to prove that we can handle video-on-demand. That's going to be easy for us. What is important in the next couple of years is for companies like 3DO or our competi-

CONTINUED ON PAGE SC-11



KARAOKE

CONTINUED FROM PAGE SC-9

turing an estimated 70 to 80 percent of the market. That is because of its low cost, high penetration and easy familiarity with consumers. Some cas-



THE DENONET LA-2150 PLAYS KARAOKE ON BOTH CD AND LD.

sette players for karaoke are priced as low as \$100.

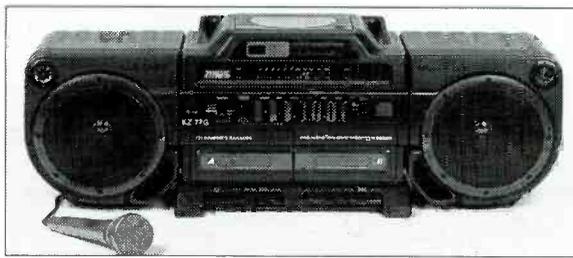
Lonestar Technologies Ltd. of Hickville, N.Y., has introduced new karaoke cassette technology called Super K, which allows its Singalodeon machine to be hooked up to a TV and project five lines of song lyrics on the screen. Two kinds of Super K machines are priced at about \$180 and \$250, and a five-song tape sells for about \$10. Larry Richtenstein, president, says the company will undertake a "substantial" advertising campaign, spending up to \$2.5 million to promote

its products on TV and other media during the fourth quarter. Last year, the company posted sales of about \$40 million.

Zenasia International Corp. USA of Carson, Calif., markets a full line of consumer karaoke products. It recently introduced a portable unit at \$400 that has cassette, CD and CD+G functions. Stuart Sollod, national sales manager, says the first two shipments of 3,000 units quickly sold out. On the higher end, retailing for about \$1,000, is a Denonet laser-

disc player that also plays CD+G.

CD+G is viewed by many as the upcoming format of choice for the home because the CD has become a popular consumer product. The CD+G hardware allows the playing of regular audio CDs as well as karaoke software and can be plugged into a TV set for the viewing of lyrics along with the singer. Barry Klazura, VP sales and marketing, DK Karaoke, says, "There are 63 million CD players out there. When people want to upgrade, they can buy a CD+G player and keep their CD library. There are multiple uses for hardware; there



THE ZENESIS KZ-77G PORTABLE KARAOKE PLAYER/RECORDER

weren't before."

Other systems for the home include Denon America's consumer CD+G deck with a five-disc carousel changer that lists for \$1,000 and Nikkodo's Karaoke Ninja (\$200) and CD+G Ninja (\$500) systems.

But some have reservations about CD+G. One source says software support for the format is not strong yet. And there is the chance that all the new CD formats coming out on the market (CD-ROM, CD-I, etc.) will confuse the consumer.

The laserdisc format, however, is unlikely to become the consumer's choice for a home system. Its niche is the club or hotel. Laserdisc player penetration in U.S. households is a scant 1 percent, and the software remains expensive.

One of the newer developments that its creators hope will spread the word about karaoke is the karaoke box or studio. Pioneer has created a retail concept called Star Factory, whose pilot operation started last year in a mall in Gurnee, Ill. The 2,400-square-foot storefront contains up to 10 small rooms, each with an automatic disc-changer, software, monitors, microphone and seats. The hourly rental ranges from \$15 to \$30. Bud Barnes, director of marketing, Pioneer New

Media Technologies, says two more units—in Honolulu and in Pasadena, Calif.—are expected to open before year's end. The Pasadena unit, he adds, will be a

pilot for a possible franchise.

More immediately, the catalyst for consumer awareness may be the mobile karaoke unit. A disc jockey can spend between \$2,000 and \$3,000 on equipment and software and go into business for himself. "It's as easy as duck soup," says Neal Friedman, executive director of KISA. The mobile unit

also serves as a good test for commercial establishments that are considering karaoke. They can pay a DJ \$250 to \$500 a night and gauge the demand before investing in the equipment.

For commercial locations, Pioneer of Long Beach, Calif., remains the leader, with 40 to 50 percent of the U.S. market. A product Pioneer introduced this year is a coin-operated karaoke machine. "It's like a sing-along video jukebox," says Barnes. Priced at \$11,000, it contains a 50-disc autochanger, amplifier, controller and 22 12-inch laserdiscs containing 28 songs each. A user would insert \$1 to play and sing along with one song. Pioneer also sells software: for commercial use, the 12-inch laserdisc is priced



POCKET SONGS LETS "YOU SING THE HITS."

THE SINGING MACHINE CO., INC.

America's Leading Karaoke Manufacturer

Serving the Record Retail Community with a Complete Line of Karaoke Cassettes, VHS, Compact Discs and Fifteen Different Models of Hardware.

For Dealer Information, Contact Robert M. Settler at (407) 994-3100

at \$150; for the home, the 8-inch, 4-song disc sells for \$19.95 and the 12-inch, 10-song disc is \$44.95. Pioneer's library contains about 2,000 songs.

DK Karaoke is another important manufacturer in the commercial market. In addition to its automatic 60-CD players, which sell for \$8,000 to \$12,000, it markets manual units for smaller bars and restaurants that range from \$3,500 to \$5,000. Klazura estimates that "the payback is 60 to 90

RETAIL SALES OF KARAOKE HARDWARE AND SOFTWARE HAVE BEEN INCREASING AT A RATE OF 70 TO 80 PERCENT EACH YEAR. AT THAT RATE OF GROWTH, SALES THIS YEAR COULD REACH \$1 BILLION.

days for the average bar."

Denon America makes a professional CD+G system that lists for \$2,100 and has dual CD players and a preamplifier/mixer. Harry Klane, national sales manager for Denon Professional Products, sees a trend toward larger changers, holding 100 to 300 discs.

For companies that don't make their own software, there are suppliers like Pocket Songs. The Elmsford, N.Y.-based company has a library of about 6,000 songs and uses studios throughout the country to make recordings for tapes and CDs. Sales were \$9.5 million last year. The company has produced about 1,000 different cassettes. Typically, side A contains five songs with vocals that can be tuned down using the balance knob; side B is an instrumental track of the same song. "When you get good at A, you use B as a performance tape," says Neil Mednick, advertising and publicity manager. ■

INTERVIEW

CONTINUED FROM PAGE SC-9

tors to develop a strategy whereby a lot of multimedia software will be developed that can complement video-on-demand as a capability of the network. So then the issue is going to be multimedia hardware performance and the availability of multimedia software. The 3DO strategy, therefore, is to develop that in the CD-ROM market and then transfer it to the network market.

BB: Another buzzword is "virtual reality." Is this a capability now?

TH: Yes. In fact, one of the peripherals we'll have out this fall will be 3-D stereoscopic glasses. It's not what's called "immersion," which we could do at some time in the future. But what we're doing this fall is offering the 3-D vision. ■



NOW ANYONE CAN BE A STAR!!

Hello Club DJ's, Mobile DJ's, Partymeisters. JVC, the company known for Audio and Video innovations, is going to make your job easier. We understand the hardest part of your job -- keeping the party going. So we're going to help you pump-up your Karaoke CD+G library with hot new music.



JVC PRESENTS
TOP HITS 16!!
THE NEWEST, MOST EXCITING KARAOKE EVER!

Check it out: Hot new songs from today's Radio and Video stars, all recorded by some of today's hottest session musicians, in the **CD+G** (Compact Disc Graphics) format. And to keep your parties happenin', every three months you can look to JVC to bring you the hottest music available for Karaoke on Compact Disc!



... I CAN'T BELIEVE I ACTUALLY DID IT! I'M A-- STAR!

- | | |
|------------------------------------|-----------------------|
| 1 SOMETIMES LOVE JUST AIN'T ENOUGH | PATTY SMYTH |
| 2 GOOD ENOUGH | BOBBY BROWN |
| 3 IF I EVER FALL IN LOVE | SHAI |
| 4 CHAINS AROUND MY HEART | RICHARD MARX |
| 5 SAYING FOREVER FOR YOU | SHANICE |
| 6 DO YOU BELIEVE IN US | JON SECADA |
| 7 FREE YOUR MIND | EN VOGUE |
| 8 CONSTANT CRAVING | K.D. LANG |
| 9 TAKE THIS HEART | RICHARD MARX |
| 10 LOVE IS ON THE WAY | SAIGON ROCK |
| 11 REAL LOVE? | MARY J. BLIGE |
| 12 BABY, BABY, BABY | TLC |
| 13 I WILL BE HERE FOR YOU | MICHAEL W. SMITH |
| 14 ALL I WANT | TOAD THE WET SPROCKET |
| 15 WHEN I LOOK INTO YOUR EYES | FIREHOUSE |
| 16 NO ONE ELSE ON EARTH | WYNNONNA |

JUST FOLLOW THE ON-SCREEN LYRICS-- YOU CAN'T MISS!



We have a library of over 600 songs on 60 discs available from authorized JVC dealers everywhere. **Check them out!** You'll be surprised who you might find.

FUN! THRILLS! EXCITEMENT!

Are you looking for a way to liven up your next party, wedding or club gig? Then check out the XL-GM 800 Karaoke 6+1 Multi Disc Changer. It plays regular CD's and the very affordable CD+G Karaoke discs, and if you are looking for system versatility, look no further. How about Forty Step Programming... Remote Control... Digital Key Control... Vocal Masking... Vocal Replace... Video Superimpose... Dual Microphone Input... and many more features too numerous to mention. Check out the XL-GM 800 Multi Changer available at an authorized JVC Karaoke dealer. Your events will never be the same!



!!#*!\$%&@!
NOW YOU CAN SING LEAD ON ALL YOUR FAVORITE HITS!



XC-M75
6-Disk Magazine
(provided)



XL-GM800TN
Karaoke CD Changer

JVC

JVC COMPANY OF AMERICA
DIVISION OF US JVC CORP.
41 Slater Drive, Elmwood Park, NJ 07407

A B I L L B O A R D S P O T L I G H T

BRING HOLLYWOOD HOME!

V • S • D • A

1 9 9 3

Supersection

As the book-of-record for the 1993 VSDA Convention, Billboard's supersection will delve deep into the convention issues and what's hot in the video industry. Editorial features include:

- the definitive report on sell-through
- the great store count controversy
- the latest developments in film and video-based multi-media
- top directors and their favorite videos
- an interview with Don Rosenberg, VSDA Executive VP.

Billboard's VSDA Supersection is the biggest video book of the year for the entire industry! Step into the spotlight!

ISSUE DATE: JULY 17 AD CLOSE: JUNE 22

LA: Jodie LeVitus (213) 525-2304

NY: Norm Berkowitz (212) 536-5016

Billboard[®]

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Nimbus Sets Plans For Video CDs 11 Laser Scans: 'X' Marks Disc Debut 76
Store Monitor: Going Shopping 76 Video Previews: Todd Rundgren 82

PICTURE THIS

By Seth Goldstein



SHARING? Rentrak, the revenue-sharing veteran, and SuperComm, the upstart, may have this much in common—"Panama Deception," the Academy Award-winning documentary from Rhino Home Video, now distributed by A*Vision through sister company WEA. Rhino's **Army Schorr** confirms Rentrak will have the title, one of his rare rental releases, when it streets June 16. As for SuperComm, "It's a possibility. We've had discussions." Rhino, which had been approached by Rentrak earlier, held off a revenue-sharing decision until it switched from Uni to A*Vision, also considering pay-per-rental.

STARTING OVER: VSDA executive VP **Don Rosenberg** is looking to fill several staff posts prior to the association's move to Los Angeles after Labor Day. The jobs: marketing director (consultant and California resident **Kevin Wolcott** presumably is a contender), national sales manager, director of membership benefit services, telemarketing director, and a PR head. Interviews start this month; Rosenberg, meanwhile, is requesting bids from real estate brokers for office space. Also restaffing in L.A.: the **Motion Picture Assn. of America**, which is relocating its N.Y. office in June. Eighteen staffers were asked to go; five likely will move. **Ric Hirsch**, who handles home video, will be replaced since he's staying in N.Y.

VIDBITS: **Blockbuster** wants its share of the supermarket rental business, as reported earlier. The chain, we're told, is promoting **Blockbuster Jr.**, 2,500-square-foot concessions that would stock the latest hits ... **Disney** and **Sega** are hosting a joint breakfast Friday (4) at the **Consumer Electronics Show** in Chicago to announce the video game version of "Aladdin" that will be released simultaneously with the cassette. Disney isn't taking the event lightly: Studio head **Jeffrey Katzenberg** will keynote the CES event ... **ABC Video** hopes the "event" status of "Wild Palms" will sustain interest during the three months between its TV showing and cassette arrival Aug. 18 in a two-tape set at \$99.98 suggested list. Sales and marketing VP **Mark Gilula** expects the program to equal the "very good sales" of "Twin Peaks." Distributors and key stores are receiving 2,500 screeners.

Paramount/McD's Tie Broad-Based But VSDA Says Vid Retailers Still Hurt

BY JIM McCULLAUGH

LOS ANGELES—Paramount's "Wayne's World" will be available at McDonald's this fall, as anticipated (Billboard, May 22). But the studio maintains this is not the average fast-food low-cost sell-through promotion.

In what is being called one of the largest and broadest entertainment industry promotional campaigns in history, Paramount Pictures, Paramount Home Video, and McDonald's are teaming to promote two major fall theatrical sequels—"Addams Family Values" and "Wayne's World II"—four home video titles, and, according to studio executives, drive consumers into video stores in droves. McDonald's is expected to move 10 million cassettes at \$5.99 each, plus the purchase of a large sandwich.

The Video Software Dealers Assn., which opposes what it considers the special treatment given McDonald's, respectfully disagrees. "While we appreciate Paramount's effort" to structure the promotion "in a manner that softens the blow" for its members, "we believe that the deal is another step in the wrong direction," said the board in a statement released immediately after the announcement. "The low price point continues the trend toward the devaluation of home video product and increased consumer confusion."

VSDA calls the rebate, considered the centerpiece of the program, "little more than a [bandage] to cover the wound Paramount has inflicted. What does the proliferation of exclusive promotions like this say to consumers?"

That the best deals for home video product are found in fast-food restaurants, not traditional video outlets."

McDonald's clout also will be felt theatrically. It's the first time the chain has promoted two new features simultaneously, says Eric Doctorow, executive VP of Paramount Home Video.

With about 20 million patrons daily, this is McDonald's latest excursion into video, following "Dances With Wolves" last year, still the subject of a lawsuit, and Paramount's own "Indiana Jones" trilogy.

The promotion, running from mid-November to mid-December, will make available copies of "Wayne's World," "The Addams Family," "Ghost," and "Charlotte's Web." All tapes, duplicated by Rank Video Services, will be available in standard play.

Doctorow says the studio will offer authorized customers return privileges "on or about July 15" for unopened inventory of all four titles, which will be "on hiatus" until after the promotion.

"To the extent that some of our customers have excess inventory of 'Wayne's World,' and obviously we all know that some of them do, this addresses that situation," he adds.

As part of the campaign, each video sold at the fast food chain will include a certificate offering two distinct mail-in rebate offers. Customers can select a \$2.50 rebate that will be good with the purchase of one of 25 Paramount titles, including "Airplane," "Breakfast At Tiffany's," "Crocodile Dundee," "The Hunt For Red October," "Indiana Jones And The Temple Of Doom," and all six "Star Trek" movies.



In A Family Way? Not really. BMG salespersons Debra Murray, left, and Yvonne Paoletti dressed the part for a visit to Blockbuster, where they introduced their new Kidz label for the toddler set. The Blockbuster staffers considering the video bundles of joy packed into the strollers, from left, are Mike Clark, drama category buyer; Tom Szwak, senior buyer; Kyle Turner, special-interest buyer; and David Pulda, children's/family buyer.

Time Warner Hails 'Cab' As CD-ROM First

BY CHRIS MCGOWAN

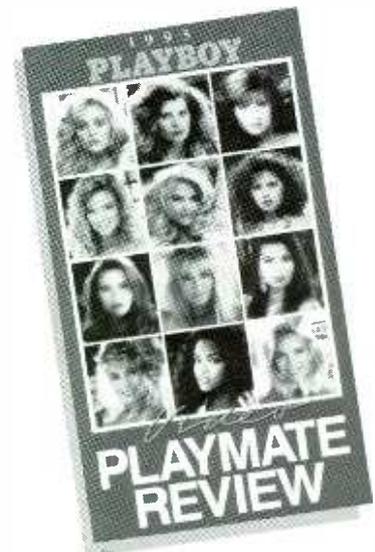
LOS ANGELES—The Time Warner Interactive Group (formerly Warner New Media) hopes to break new artistic and commercial ground in the CD-ROM field with "Hell Cab," an interactive entertainment title with high-resolution visuals that ships July 6 in a \$99.95 Macintosh version.

An edition for IBM-compatible PCs is set to follow soon, and other formats also are being considered.

Produced and created by artist Pepe Moreno, "Hell Cab" falls into the "game-movie" genre of hit CD-ROM animated programs such as Reactor's "Spaceship Warlock" and Presto Studio's "The Journeyman Project," which offer occasional video game interplay and allow the viewer to explore branching storylines and experience the rooms, streets, and settings of extensively

(Continued on page 80)

ENCORE!



It's a revealing review featuring all twelve 1992 centerfold sensations in one captivating collection that your customers can enjoy again and again.

Playboy's Video Playmate Review '93...

Stock up today and watch them sell.

© 1993 Playboy. All Rights Reserved.

B'buster In The Playground; Throwing The Book At Renters

NOT KIDDING AROUND: Blockbuster Entertainment surprised some observers at the International Council of Shopping Centers annual spring soiree May 16-20 at the Las Vegas Convention Center. The chain was touting **Discovery Zone**, a children's playground outlet and one of the hottest retail ideas of late.

However, it's perfectly natural, as senior operations VP **Gerry Weber** sees it. First, Blockbuster has taken a 20% position in Discovery Zone. Second, the venture, specializing in 15,000-square-foot locations, is being operated in franchisee fashion. "We can offer developers four store fronts and 40,000 square feet with incredible demographics breadth," Weber said.

The other three store types are the ubiquitous 7,000-square-foot video outlet, a music prototype now under construction at 15,000 square feet, and another, smaller prototype, devoted to small games and virtual reality.

ADD DISCOVERY ZONE: Several Blockbuster franchisees and leaders with the chain have become excited about the Chicago-based Discovery Zone, now with 54 centers in 24 states. According to a hastily prepared media kit at ICSC, franchisees go for \$800,000. Admission at the Fun Centers (Discovery Zone's logo) is \$4.95-\$6.95 per child for two hours of play.

McDonald's also is new to the children's playground business with a center it calls **Leaps & Bounds**.

Blockbuster held forth in a suite at the Las Vegas Hilton. Weber said, "It was my decision to get away from the floor" where Blockbuster used to have large exhibits attracting developers. A suite is less distracting, he added, correcting any impression that the chain has retreated at ICSC.

IT'S IN THE BOOK: Audio book distributors are fighting preconceived notions that hurt sales.

Julie Hegstrom, field merchandiser with **Rezound International**, which specializes in books on tape, touted rentals at the recent **Video Buyers Group** spring bash in Kansas City. She says,

"New research shows that only 27% of the public know about audio books and then they think they're either for commuters or the blind. However, we've found that after listening to just one audio book, a customer will keep on renting, so the key is in merchandising the product."

According to Hegstrom and several VBG retailers, the bloom is off the product. **Jake Lamb**, who has been pushing audio books at **Ingram Entertainment** for more than a year, says that audio book rental has to be worked aggressively. Lamb has 12 picks a month and attempts to simplify the buying. He sees product assortment as a vital part of the merchandising equation. Hegstrom agrees, pointing out that Rezound ships product in any of five different display fixtures.

(Continued on page 81)



by Earl Paige

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ No. 1 ★ ★ ★			
1	1	6	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
2	2	7	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
3	8	2	THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Hollywood Home Video 1716	Eddie Murphy	1992	R
4	3	7	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
5	10	2	TRESPASS	Universal City Studios MCA/Universal Home Video 81218	Bill Paxton Ice-T	1992	R
6	4	5	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
7	6	5	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
8	5	7	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
9	12	3	SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
10	7	11	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
11	11	13	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
12	9	7	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
13	17	3	DR. GIGGLES	Largo Entertainment MCA/Universal Home Video 81422	Larry Drake	1991	R
14	15	3	BOB ROBERTS	Live Home Video 69898	Tim Robbins Giancarlo Esposito	1992	R
15	13	8	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
16	14	14	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
17	20	3	ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
18	24	3	LEPRECHAUN	Vidmark Entertainment VM5503	Warwick Davis Jennifer Aniston	1992	R
19	16	9	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
20	22	13	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
21	23	2	THE GUN IN BETTY LOU'S HANDBAG	Touchstone Pictures Touchstone Home Video 1463	Penelope Ann Miller	1992	PG-13
22	21	9	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
23	18	4	PET SEMATARY TWO	Paramount Pictures Paramount Home Video 32747	Edward Furlong Anthony Edwards	1992	R
24	19	5	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	R
25	27	6	HUSBANDS AND WIVES	Columbia TriStar Home Video 51553	Woody Allen Judy Davis	1992	R
26	30	14	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
27	25	8	MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal David Paymer	1992	R
28	29	4	NIGHT AND THE CITY	FoxVideo 1987	Robert De Niro Jessica Lange	1992	R
29	28	4	ASPEN EXTREME	Hollywood Pictures Hollywood Home Video 1766	Paul Gross Peter Berg	1993	PG-13
30	35	5	EDEN	Playboy Home Video Uni Dist. Corp. PBV0910	Barbara Alyn Woods Jack Armstrong	1993	NR
31	32	5	SARAFINA	Hollywood Pictures Hollywood Home Video 1595	Whoopi Goldberg	1992	PG-13
32	26	9	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
33	33	15	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
34	31	16	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
35	NEW		CIA: CODE NAME ALEXA	PM Home Video PM235	Lorenzo Lamas Kathleen Kinmont	1992	NR
36	38	32	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
37	37	11	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G
38	36	2	CITIZEN COHN	HBO Video 90826	James Woods	1992	R
39	39	4	PAST MIDNIGHT	Cinetel Films, Inc. Columbia TriStar Home Video 92813	Rutger Hauer Natasha Richardson	1992	R
40	34	5	HUGH HEFNER: ONCE UPON A TIME	Playboy Home Video Uni Dist. Corp. PBV0733	Hugh Hefner	1993	NR

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE / (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Sliver (Paramount)	12,138,283	2,093 5,799	—	12,138,283
2	Hot Shots! Part Deux (20th Century Fox)	10,250,661	2,122 4,831	—	10,250,661
3	Dave (Warner Bros.)	7,876,242	1,916 4,111	2	29,210,262
4	Dragon: Bruce Lee Story (Universal)	3,711,950	1,985 1,870	2	24,798,400
5	Posse (Gramercy)	3,300,950	949 3,478	1	10,312,419
6	Indecent Proposal (Paramount)	3,121,495	1,922 1,624	6	88,694,232
7	Lost in Yonkers (Columbia)	1,907,971	1,190 1,603	1	5,750,197
8	Sidekicks (Triumph)	1,418,590	1,270 1,117	6	12,661,328
9	Benny & Joon (MGM)	1,045,543	1,300 804	5	18,990,796
10	Groundhog Day (Columbia)	1,013,209	921 1,100	14	67,335,510

'X' Marks Warner's July Slate; 'Oil' Fueling MCA/Universal

X MARKS THE DISC: Warner Home Video will launch Spike Lee's "X" (widescreen, \$39.98) on laserdisc in July. The acclaimed biographical epic stars Denzel Washington as Malcolm X, and the cast also includes Lee, Angela Basset, Betty Shabazz, and Al Freeman Jr. Lee co-wrote the script, which was based on the book "The Autobiography Of Malcolm X," written by the late Alex Haley ("Roots").

MCA/Universal Home Video bows the inspiring "Lorenzo's Oil" (wide or pan-scan, \$39.98) on disc July 21. Nick Nolte, Susan Sarandon, and Pe-

**LASER
SCANS™**

by Chris McGowan

ter Ustinov star in the medical drama, based on a true story about two devoted parents who attempted the impossible to find a treatment for their son's rare disease. Also due is "The Heiress" (1949, \$34.98), a William Wyler film about the revenge exacted on a dashing, fortune-hunting suitor (Montgomery Clift) by a spurned spinster (Olivia de Havilland).

DEPECHE AND DIRE: Warner Reprise Video has just released the music videos "Depeche Mode: Strange Too" (30 minutes, \$24.98) and "Dire Straights: On The Night" (90 minutes, \$34.98) on laserdisc.

POLYGRAM recently bowed Sting's "Ten Summoner's Tales" (55 minutes, \$29.95) on disc, which features the music videos of his new album. Also out: "The Moody Blues: A Night At Red Rocks With The Colorado Symphony Orchestra" (90 minutes, \$34.95), in which the band performs its greatest hits from three decades, and "Diana Ross: The Lady Sings... Jazz & Blues" (90 minutes, \$34.95), in which Ross performs live at New York City's Ritz Theatre.

MULTIMEDIA NEWS: As of Tuesday (1), Warner New Media will become the Time Warner Interactive Group. The Burbank, Calif.-based firm also is moving down the street to 2210 W. Olive (the phone

number will remain the same).

In a packaging first, the **Compton's NewMedia CD-ROM** title "Compton's Interactive Encyclopedia For Windows" will be sold together with the 26-volume print version of "Compton's Encyclopedia." The "Compton's Combo," as it is called, will bow in June and retail for \$498.

Deep River Publishing has launched the CD-ROM "Adventures" (Windows, \$79.95), a guide to adven-

ture vacations and unusual travel experiences throughout the world, from Madagascar to Alaska to the Andes. The title includes 425 megabytes of video, plus 2,500 color photographs and 2,000 pages of text. Deep River is based in Portland, Maine; call 207-871-1684.

IMAGE's "Insect Woman" (1963, wide, \$49.95) is a harsh and moving tale about the loss of innocence of a country

girl (Sachiko Hidari) who suffers incestuous rape, flees with her unborn child to Tokyo, and struggles to survive there, finally ending up as a madam. Shohei Imamura ("The Ballad Of Narayama," "Black Rain," "The Pornographers") directed "Insect Woman," which won numerous Japanese film awards, while Hidari garnered best-actress honors at the 1964 Berlin Film Festival.

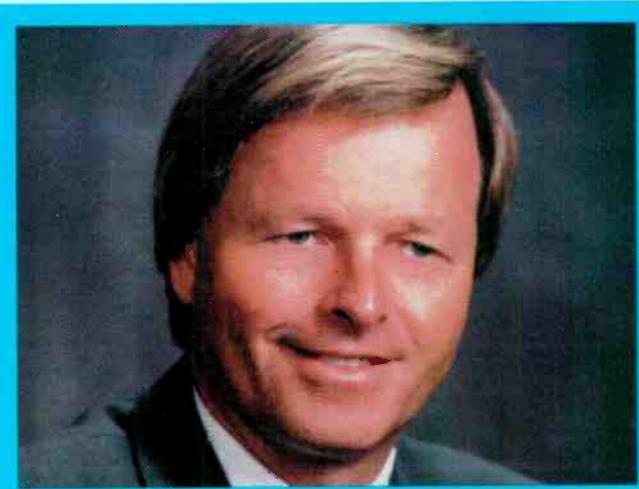
Image's "Big Trouble In Little

China" (1986, wide, \$49.98) is a wild send-up of the martial arts genre by director John Carpenter, known for his horror and sci-fi films. Kurt Russell stars as a fast-talking truck driver who gets more adventure—and sorcery—than he can handle when he enters the wrong parts of San Francisco's Chinatown. It's quite a spectacle on disc.

Images' collector's edition of "The Abyss" (1989, wide, sides 4 & 6 CAV, (Continued on page 83)



VIDEO MAN OF THE YEAR



GARY ROSS

President of the Suncoast Motion Picture Company, his success and remarkable contributions to the video & home entertainment industries are exemplary. Please join Billboard in a tribute to this outstanding man, in Billboard's Pre-VSDA special.

ISSUE DATE: JULY 10
AD CLOSE: JUNE 15

Jodie LeVitus
(213) 525-2304
Norm Berkowitz
(212) 536-5016

320 VIDEOS IN 2 sq. feet!
Full line of counter, wall & floor displays



Write or call for FREE sample!

Video boxes fit flat in Browser Pak 3 different sizes

Browser®
DISPLAY SYSTEMS

CHICAGO ONE STOP, INC.
401 West Superior St.
Chicago, Illinois 60610
312-822-0822
800-822-4410
Patents 4813534 & 4899879

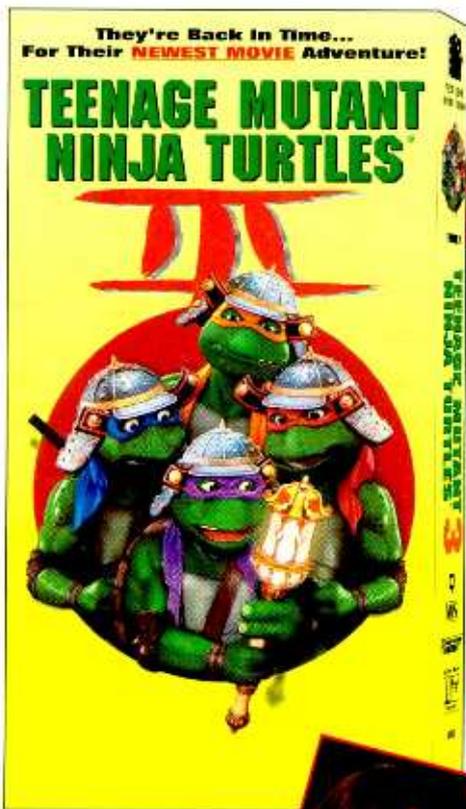
THE SHELL-THROUGH EVENT OF THE SUMMER!

THE TURTLES ARE BACK-BIGGER THAN EVER- IN THEIR **NEWEST MOVIE ADVENTURE!**

- OVER \$40 MILLION BOX OFFICE!
- A \$5 MILLION TV CAMPAIGN.



- 48/24 piece pre-pack displays with banner and shelf-talkers.
- FREE CONSUMER COUPON BOOK with every videocassette. Big savings on Pringles® Cheez Ums, Archie® Comic Publications and Hanes® Boys' Underwear.



GOLDEN HARVEST PRESENTS
 IN ASSOCIATION WITH GARY PROPPER, STUART GILLARD FROM TEENAGE MUTANT NINJA TURTLES® III
 STARRING ELIAS KOTEAS, PAIGE TURCO, VIVIAN WU, SAB SHIMONO AND STUART WILSON
 BASED ON CHARACTERS CREATED BY KEVIN EASTMAN AND PETER LAIRD. CREATIVE EFFECTS BY ALL EFFECTS COMPANY. MUSIC BY JOHN DU PREZ
 EDITED BY WILLIAM D. GORDEAN, A.C.E. AND JAMES R. SYMONS. PRODUCTION DESIGNER ROY FORGE SMITH. DIRECTOR OF PHOTOGRAPHY DAVID GURFINKEL
 EXECUTIVE PRODUCER RAYMOND CHOW. PRODUCER TERRY MORSE. PRODUCED BY THOMAS K. GRAY, KIM DAWSON AND DAVID CHAN
 WRITTEN AND DIRECTED BY STUART GILLARD

VHS #52433/VHS 24-Pack #19513/VHS 48-Pack #19493/Running Time 95 Mins./Color
AVAILABLE ON LASER DISC

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ ★ NO. 1 ★ ★ ★					
1	1	154	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	30	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	4	3	DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
4	3	10	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
5	NEW ▶		PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
6	5	5	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
7	6	15	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
8	9	7	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
9	7	59	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
10	10	14	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
11	13	4	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
12	12	16	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
13	8	12	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
14	11	4	THE FREDDY MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
15	30	2	PLAYBOY 1993 VIDEO PLAYMATE REVIEW	Playboy Home Video Uni Dist. Corp. PBV0736	Various Artists	1993	NR	19.95
16	33	2	PLAYBOY: THE GIRLS OF THE CABARET ROYALE	Playboy Home Video Uni Dist. Corp. PBV0737	Various Artists	1993	NR	19.95
17	20	80	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
18	18	15	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
19	14	12	LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
20	15	13	GREEN JELLY: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
21	17	10	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
22	27	8	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
23	23	7	THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	Animated	1993	NR	12.98
24	RE-ENTRY		PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
25	28	28	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
26	16	33	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
27	40	16	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
28	24	2	PLAYBOY: EROTIC FANTASIES III	Playboy Home Video Uni Dist. Corp. PBV0735	Various Artists	1993	NR	19.95
29	22	14	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
30	21	13	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
31	25	4	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
32	26	4	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
33	31	6	THE MARK OF ZORRO	FoxVideo 1663	Tyrone Power Basil Rathbone	1940	NR	19.98
34	32	15	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
35	35	16	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
36	39	12	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
37	37	5	BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	49.98
38	19	10	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
39	38	75	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
40	36	2	A LETTER TO THREE WIVES	FoxVideo 1602	Jeanne Crain Linda Darnell	1949	NR	19.98

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

OFF THE BEATEN PATH AND ON TO VIDEO!

For the first time on home video!

The award-winning series that has captured the imagination of America.

"Northwest Passages"

#81562

Facing her 30th birthday, Maggie hallucinates about a barbecue attended by all her former, now dead, boyfriends.

© 1992 Universal City Studios, Inc. All Rights Reserved.

"The First Episode"

#81482

Die-hard New Yorker Dr. Joel Fleischman is forced to start his practice serving the quirky citizens of Cicely, Alaska.

© 1990 Universal City Studios, Inc. All Rights Reserved.

"Aurora Borealis: A Fairy Tale for Big People"

#81483

Strange visitors come to Cicely—a man with a psychic bond to Chris, and a Bigfoot-like character who's a world-class chef.

© 1990 Universal City Studios, Inc. All Rights Reserved.

"Spring Break"

#81560

The spring thaw causes an inhibition meltdown and personalities change overnight.

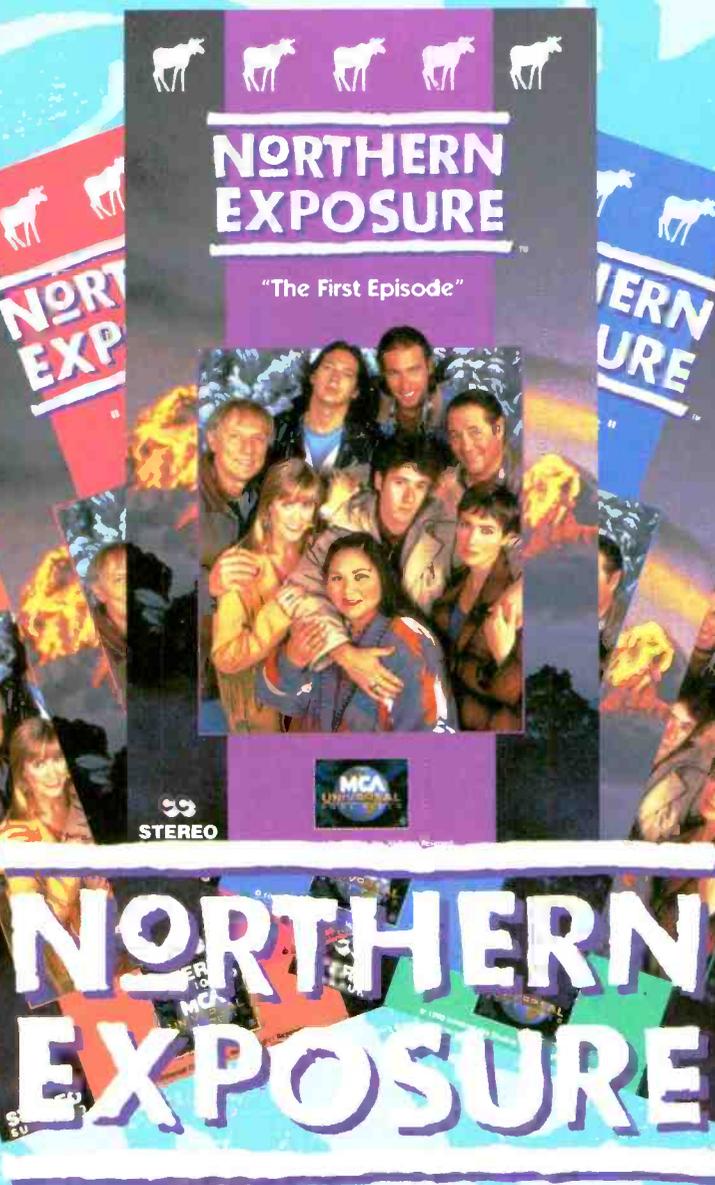
© 1991 Universal City Studios, Inc. All Rights Reserved.

"Cicely"

#81559

Cicely's colorful history is revealed in flashbacks from its lawless days to the arrival of two "free-thinking" women out to establish a more open society.

© 1991 Universal City Studios, Inc. All Rights Reserved.



NATIONAL EXPOSURE

- National Radio Ad Campaign.
- On-Air Radio Promo--Top 25 US Markets.
- Consumer Print Promotions.

IN-STORE EXPOSURE

- 24-Count Floor Display.
- Converts to two 12-Count Counter Displays.

**1993 GOLDEN GLOBE AWARD WINNER.
WINNER OF 6 EMMY AWARDS.**

**CONTACT YOUR SALES REPRESENTATIVE
AND ORDER TODAY!**

Running time: Approx. 50 mins. ea.
VHS/ / digitally recorded / /
sugg. retail price \$14.98 each

Also available on Laserdisc
(except "Spring Break")
#41568 / #41569
sugg. retail price
\$34.98 ea.

©1993 MCA Home Video, Inc. All Rights Reserved.
Advertising and Promotional Details Subject to Change Without Notice.

\$14.98 **SUGG. RETAIL PRICE**

STREET DATE
JUNE 30th



'HELL CAB'*(Continued from page 75)*

detailed imaginary worlds.

Moreno's effort, though, veers away from the cool sci-fi ambience of "Warlock" and "Journeyman," and adds more humor and horror elements to the content.

"We feel this has more mainstream appeal," says Moreno, a veteran of both the comic-book field and animated children's TV series. "A lot of games out there are coming from the computer world, and they're not necessarily entertaining. They just put the technology forward into the game. But we have a lot of human contact, and we feel we might be breaking into new areas of the market."

Moreno feels "Hell Cab" will appeal to audiences from "ages 7 to 70" and not just to computer buffs and sci-fi fans, who have largely driven sales of CD-ROM fare such as "Spaceship Warlock," one of the best sellers to date.

"Hell Cab" incorporates live-action photography and partial-motion video into its animated world. The viewer is taken on a taxi ride through time to different points in history by Raul, a would-be devil who wants to ingratiate himself with his underworld boss by stealing your soul.

"You start the game with your life and your soul and a certain amount of money. The idea is to survive with your soul intact and enough money to pay the fare so you can get back to the airport," explains Moreno. "There's nothing to win, but you don't want to lose this game because then you go to hell."

Along the way, you roam the hallways of the Empire State Building, which is re-created with hyper-realistic detail, then venture into the mustard gas-filled trenches of Verdun, dodge dinosaurs in prehistoric times, visit a seamy future metropolis, and battle gladiators in Nero's Rome.

The latter setting features some of the arcade-type play mixed into the game, and you wield your mouse to change sword position. "If you kill the guy you get out of Rome, but you lose 25% of your soul. And if you don't get kill him then Nero gets mad and throws you in jail," notes Moreno.

Burbank, Calif.-based Time Warner Interactive Group has been a pioneer in the CD-ROM field, with such titles as "The Magic Flute," "A German Requiem," "The View From Earth," "Funny: The Movie In Quicktime," and "Desert Storm: The War In The Persian Gulf."

Pepe Moreno, born in 1954 in Valencia, Spain, has lived for the last 15 years in the U.S. He has been an artist for the comics "Creepy," "Eerie," "Vampirella," and "Heavy Metal," and authored the graphic novels "Rebel" and "Gene Kong." He has designed sets and characters for TV programs such as "Thunder Cats," and directed TV commercials for Transformers and Commodore. His experience with the Macintosh computer led him to make the best-selling "Batman: Digital Justice," a graphic novel created entirely on the computer.

Moreno says he is ready to adapt "Hell Cab" for interactive cable television in the future, and will add full-screen, full-motion video to a planned sequel CD-ROM, "Hell Cab 2."

The Muppet It's The Hit That Will

 This \$27 million box office hit made \$22 million in just 3 weeks! It's sure to be a quick, big hit for you!

*"...it's a masterpiece of
artistry and imagination..."*

-KABC-TV, Los Angeles

 Strong purchase intent equals the best-selling family video title, *The Rescuers Down Under!*

Jim Henson
VIDEO

Jim Henson Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A.
MUPPET and character names and likenesses are trademarks of J.E. Henson Productions, Inc. ©1993 Jim Henson Productions, Inc. All Rights Reserved.



Christmas Carol. Sell Like The Dickens!

 National TV campaign will generate over 2 billion impressions!



 Plus promotional support from over 3200 Hardee's restaurants starting in mid-November!

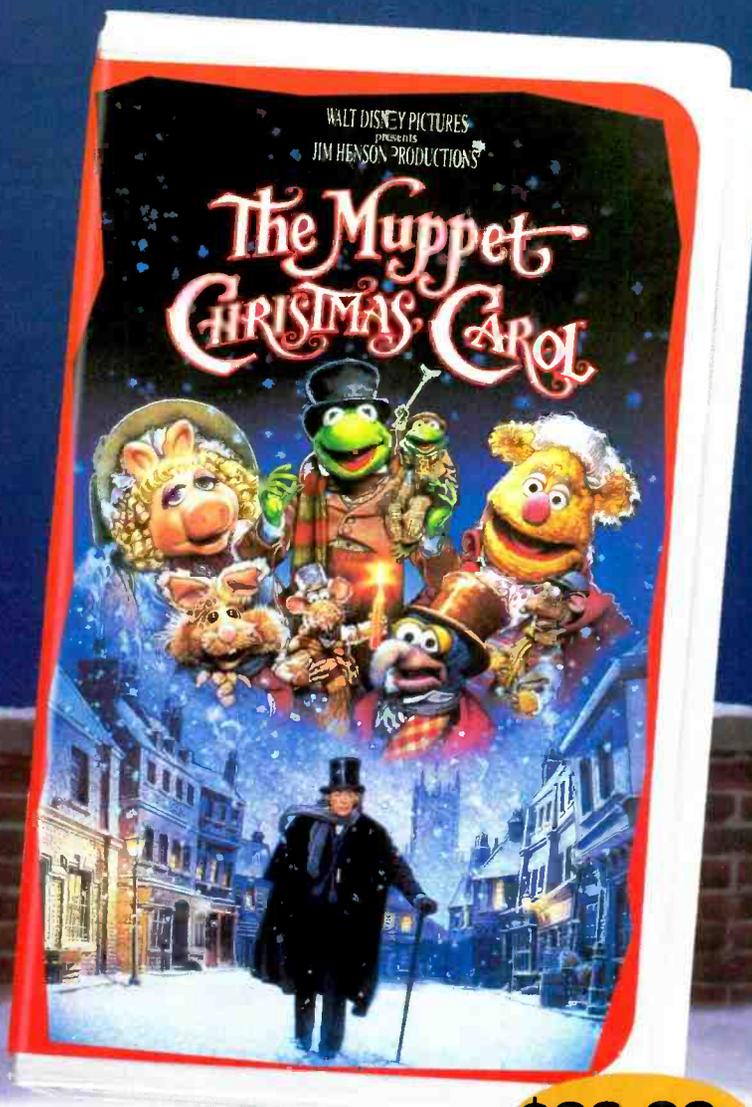
Hardee's



Stock #1279
Assembled:
17-1/2" wide x
15" deep x 72"
high
44lbs.



Stock #1280
Assembled:
17" wide x 17"
deep x 42" high
44lbs.



 Stock #1729/Running Time: 89 Minutes

\$22.99
Suggested Retail Price

PREBOOK: OCTOBER 5 NAAD: NOVEMBER 12

Also Available on Laserdisc.

 Mixed prepack includes best-selling Muppet movies!

WALT DISNEY PICTURES presents From JIM HENSON PRODUCTIONS a BRIAN HENSON Film "THE MUPPET CHRISTMAS CAROL"
Starring KERMIT THE FROG MISS PIGGY THE GREAT GONZO RIZZO THE RAT FOZZIE BEAR and MICHAEL CAINE as Scrooge The Muppet Performers DAVE GOELZ STEVE WHITMIRE
JERRY NELSON and FRANK OZ Songs by PAUL WILLIAMS Original Music by MILES GOODMAN Lyrics by DAVID BARRON Production Designer VAL STRAZOVEC Director of Photography JOHN FENNER Film Editor MICHAEL JABLOW, A.C.E.
Co-Producer JERRY JUHL Executive Producer FRANK OZ Screenplay by JERRY JUHL Produced by BRIAN HENSON and MARTIN G. BAKER Directed by BRIAN HENSON [Soundtrack Available on JIM HENSON RECORDS]



STORE MONITOR

(Continued from page 76)

Hegstrom, who cut her teeth in the highly competitive restaurant business, said dealers need a lot of POP, posters, and collateral. For \$50, Rezound offers a starter kit from the merchandising division under John Gissler. Rezound was headed up at VBG by Bradford Lee, director of sales.

Trying to educate consumers, Rezound has come up with a poster that positions audio books in six different environments, including a kitchen scene as a woman cooks dinner. "We have to get across that you can enjoy audio books other than while commuting," said Hegstrom.

BIG B DUMPS BOOKS: Distributors aren't alone in having second thoughts about audio books. Retailers too are concerned. Select Blockbuster stores on the West Coast apparently have lost interest. Rental stock in those bins goes for \$4.88, a closeout price, regardless of number of cassettes in the package.

PIRACY PUSH: Stores in New York, Florida, Texas, and Puerto Rico continue to be the focus of Motion Picture Assn. of America anti-piracy actions. Raids and seizures in New York for the most recent reporting period include two Videotron stores at 1712 University and 796 E. Tremont in the Bronx.

Also hit were three Bronx Fox Video outlets, at 223 E. 203rd, 2200 Grand Concourse, and 1884 Guerlain. In Brooklyn: Top 40 Video at 434 Court St. and Video Hits And Party Goods, 96 Moore. A lab was raided at 96-16 46th Ave. in Corona, N.Y.

In Puerto Rico: Katina's Video, Calle Morse 57, Arroyo; People's Video, C/Z A-5 Brisas Del Mar, Luquillo; Video Exchange, Ave Campo Rico TU-14, Carolina; San Juan Video, Ave De Diego, Rio Piedras; Jacky's Video, C/HA 44 4RB Monte, Fajardo; and Hostos Video Club, Ave Hostos WF 19, Bayamon.

In California: Top Hit Video at 3341 S. Briston and Home Video + at 21-5 W. 1st, both in Santa Ana; Video Target, 3128 W. 8th, Los Angeles; San Gabriel News & Video, 617 W. Las Tunas, San Gabriel.

In Texas: Cini Video, 6350 Alameda, FM Video, 3921 N. Piedros, and Video Club Latino, 5400 Alameda, all in El Paso; Video Stop, 712 W. Foster, Pampa. In Florida: Metro Video Club, 10855 SW 72nd, Miami, and Fast Video Club Inc. 100 W 29th, Hialeah. In Illinois: Radio City, 248 Mannheim Road. Bellwood, and Video Mexico, 4204 W. North, Chicago.

MISSOURI MARKETPLACE: Video retailers continue to emphasize midweek activity, according to Richard Rostenberg, veteran store owner in Overland Park, Kan., and a national director of VSDA. Rostenberg's rental fee at Hollywood At Home is unusual. The 13-year-old single-store operation charges \$6.50 per movie on new releases, for four evenings. Moreover, from Monday through Wednesday, the second movie is half price and the third free.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	5	COMEDY VIDEO CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	2	17	CEREAL KILLER Zoo Records/BMG Video 11036	Green Jelly	LF	16.98
3	3	27	LIVE ▲⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
4	5	49	THIS IS GARTH BROOKS ▲⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
5	4	5	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
6	6	15	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
7	8	8	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
8	7	8	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
9	9	39	UNPLUGGED ▲ Warner Reprise Video 38311	Eric Clapton	LF	19.98
10	12	29	BEYOND THE MIND'S EYE ▲ Miramar Images Inc./BMG Video 7233380018-3	Jan Hammer	LF	19.98
11	10	13	LIVE: RIGHT HERE, RIGHT NOW. ● Warner Reprise Video 3-38290	Van Halen	LF	29.98
12	13	4	A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
13	NEW ▶		UNDER MY SPELL PolyGram Video 4400865233	Paula Abdul	LF	14.95
14	19	71	GARTH BROOKS ▲⁴ Capitol Video 40023	Garth Brooks	LF	14.95
15	11	25	THIS IS MICHAEL BOLTON ▲ SMV Enterprises 19V-49159	Michael Bolton	LF	19.98
16	14	17	FOR MY BROKEN HEART ▲² MCA Music Video 10528	Reba McEntire	SF	9.95
17	16	27	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
18	18	62	MOONWALKER ▲⁸ Ultimate Production SMV Enterprises 49009	Michael Jackson	LF	24.98
19	21	7	THE WAY WE WALK IN CONCERT PolyGram Video 4400864973	Genesis	LF	24.95
20	17	9	TEN SUMMONER'S TALES PolyGram Video 4400895673	Sting	LF	19.95
21	25	29	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
22	29	39	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
23	27	23	A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98
24	15	38	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
25	20	35	MICHAEL JACKSON: LEGEND CONTINUES Motown Prod./Optimum Prod. Vestron Music Video 5358	Michael Jackson	LF	15.98
26	26	23	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
27	22	27	BILLY RAY CYRUS ▲⁶ PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
28	28	25	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
29	23	21	USE YOUR ILLUSION: PARTS I & II ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
30	24	29	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
31	31	9	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
32	30	17	ALABAMA'S GREATEST VIDEO HITS SMV Enterprises 60575	Alabama	SF	17.95
33	34	3	VIDEO HITS Liberty Home Video 40050	Tanya Tucker	SF	14.98
34	37	50	LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
35	38	2	THE MIND'S EYE ● Miramar Images Inc./BMG Video MPV6001	Various Artists	LF	19.98
36	33	49	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98
37	RE-ENTRY		\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
38	36	21	LIVE ● A*Vision Entertainment 50358-3	Elton John	LF	24.98
39	40	20	QUEEN'S GREATEST HITS Elektra Entertainment 40144	Queen	LF	19.98
40	35	133	THE THREE TENORS IN CONCERT ▲⁸ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Todd Rundgren, "The Ever Popular Tortured Artist Effect," BMG Video, 93 minutes, \$19.98. Not to be confused with Todd Rundgren's album of the same name, "The Ever Popular Tortured Artist Effect" is a longform music video produced for British television in 1980. A collage of 22 abbreviated Rundgren songs, it includes hits "Hello It's Me" and "I Saw The Light," as well as such pop gems as "Just One Victory," and heavy rockers like "Everybody's Going To Heaven." Rundgren himself stars, dogged by surrealistic images of a womblike cornucopia-orifice and a ubiquitous oval-shape, whose implied symbolism rivals the monolith from "2001: A Space Odyssey." Songs are separated by interviews with Rundgren about creativity, drugs, and other topics. In contrast to the quirky greatness of Rundgren's songcraft, his slow-moving ruminations seem nebulous. Rundgren saw the coming influence of music video back in the '70s, but what were hi-tech effects in 1980 look comparatively primitive today. Still, this oddball endeavor serves as a tuneful introduction to Rundgren's artfully crafted pop oeuvre. This release also features "Videosyncrasy," which contains three additional music videos.

DREW WHEELER

CHILDREN'S

"Max's Chocolate Chicken And Other Stories," Wood Knapp Video/Children's Circle, 36 minutes, \$14.95. The four little tales included in this Children's Circle production are delightfully simple and sweet. First story "Max's Chocolate Chicken" features the antics of an ornery young Max trying to finagle the prize for an Easter Egg hunt—a giant milk chocolate chicken—away from his older sister. The story, adapted from the Rosemary Wells book, concludes with a happy message of love and camaraderie. The engaging



"Each Peach Pear Plum" invites viewers to play a game of "I Spy" as each picture frame depicting a nursery rhyme character reveals another hidden character. "Picnic" is the gentle story of a mouse family's summer outing, and "The Circus Baby" teaches the importance of self-worth via the travails of a young elephant.

CATHERINE APPLEFELD

"Songs And Fingerplays For Little Ones," Clever Productions (408-449-9141), 40 minutes, \$14.95. Tired of the "Incy Wincy Spider"? Ambivalent about "Who Stole The Cookie From The Cookie Jar"? Then "Songs And Fingerplays" is for you. Daycare teacher Mary Clever and her small posse of little ones ramble through these old favorites plus more children's songs and hand games than this reviewer thought ever existed: from "Spaghetti On My Nose" and "What A Silly Day," which serve to teach the names and locations of various body parts, to the more energetic "Going To Australia" and "The Wigglewaggle Jigglejaggle Can't Sit Still Blues." Of course some are more successful than others, and since the program was filmed live, and production values are less than professional, the unpopular songs are quite clear. The VCR allows kids to repeat their favorites while skipping over others—a real plus.

C.A.

HEALTH/FITNESS

"Sliding Into Shape," Trim And Tone Productions Inc. (310-474-8990), 40 minutes, \$14.95.



Don't be fooled by the photo of Cheryl Ladd on the cover. The actress/fitness buff merely introduces the BodySlide exercise program, which actually is led by her personal trainer, and then she disappears from sight. Having said that, the routine itself (as much a plug for the BodySlide as anything else) proves an interesting and worthwhile workout. The slide, a sheet of plastic users use to push off from and glide across during exercises, appears to be angling with the step as the best way to make working out more interesting. This program presupposes viewers already have their own slide and are aware of its usage, although a brief run-down of slide safety appears at the beginning.

C.A.

"Nadia's Perfect '10': The Step Circuit Workout," The STEP Co. (404-859-9292), 66 minutes, \$19.99. Five-time gold medalist Nadia Comaneci shows some of the fitness moves that helped land her in tip-top Olympic form, plus a series of new high-

energy, cardiovascular routines. The gymnast and former media darling, who has been out of the public eye for several years, participates in an intermediate-level program of step aerobics and movements geared toward cardiovascular strength led by her trainer. Additionally, Comaneci leads her own body-shaping class, which can be taken along with the step program or separately.

C.A.

SPORTS

"March Of The Tarheels," CBS/Fox Video/NCAA/Black Canyon Productions, 45 minutes, \$19.98.



Chronicle the 1993 NCAA basketball championship tournament, from the original field of 64 teams through the memorable championship game between the North Carolina Tar Heels and the Michigan Wolverines, this video captures the full spectrum of this year's "March Madness." Preliminary-round games, chock full of upsets and buzzer-beating exploits, are highlighted with high-quality action clips and excellent voiceover commentary. The tournament, a microcosm of the entire season that saw six teams hold the No. 1 ranking at various times, is analyzed in depth with interviews with key participants. The tenseness of the title game is re-created and the emotional ebb and flow of the players are captured through pregame, practice, sideline, and game clips, culminating with the infamous time out called by Michigan star Chris Webber, which sealed the victory for North Carolina. Technically excellent, this should be a big seller.

TERRENCE SANDERS

"World Champions On Ice," Lynch Entertainment/Laurel Canyon Productions (310-273-0090), 47 minutes, \$19.95. For those who can't get enough of watching those graceful skaters gliding across the rink, this video, produced in conjunction with NBC Sports Ventures Inc., is a slice of pure ice skating heaven. Filmed during the 1991, '92, and '93 editions of the World Figure Skating Championships, footage here captures parts of routines by most of the sport's top guns: Kurt Browning, Christopher

Bowman, Todd Eldredge, Nancy Kerrigan, Midori Ito, Kristi Yamaguchi, and more. Centerpiece of the show is the performance in its entirety of Browning's skating tribute to "Casablanca," which won the tuxedo-clad Canadian the gold medal. And the action is framed with short profiles of and interviews with the athletes. A winner by any standards.

C.A.

DOCUMENTARY

"Madonna: The Name Of The Game," Brentwood Home Video (818-879-9090), 60 minutes, \$14.99. While it is true that Madonna fans still may not know every inch of the Material Girl, as the intro to this video proclaims, this cheesy, hyped-up program may not be the best place for them to learn it. Hosted by Mark Bego, who authored the unauthorized "Madonna" bio, "Name Of The Game" is chock full of sound bites offering more opinion than information. Included are interviews with Madonna impersonators, fan club operators, and her less than camera-friendly older brother Martin ("I'm not gonna say I knew she was special and all that bullshit"). The most interesting moments come via a journey back through Madonna's roots, featuring childhood photos of her childhood homes in the Detroit area, and from a pastiche of interview clips with Madonna culled from various TV interviews. Nothing particularly new here, but the diehards will be happy to get their hands on anything saluting their goddess.

C.A.



COMEDY

"Def Comedy Jam," Pacific Arts Video, 60 minutes each, \$14.95 each. Music and media mogul Russell Simmons' "Def Comedy Jam" has built a loyal following of fans who like their comedy raw and raucous. Billed as an "uncensored look at African-American life," the series has been appearing regularly on the HBO cable network since it first bowed in March 1992. Available for the first time on video, the segments, hosted by Martin Lawrence and featuring the regulars such as Ricky Harris, J. Anthony Brown, and Reggie Givens, are further speeded up with exclusive footage of "Comedy Jam" veteran Joe Tory performing a preshow gig.

C.A.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.

LASER SCANS

(Continued from page 77)

extras, \$99.98) was worth the wait. James Cameron's expanded version of the underwater sci-fi epic adds 28 minutes of footage, which greatly elaborates his vision and adds more remarkable special effects. Included in this boxed set is the documentary "Under Pressure: Making 'The Abyss,'" plus a supplementary section that thoroughly explores the storyboarding, casting, costuming, and effects of the huge production. This excellent package follows in the wake of Image's superb boxed sets for "Alien" and "Aliens." Only on laserdisc.

COLUMBIA TRISTAR Home Video has just bowed Robert Red-

ford's marvelous drama "A River Runs Through It" (widescreen, side 3 CAV, \$39.95), which stars Craig Sheffer, Brad Pitt, and Emily Lloyd. Don't miss it on disc. Also out: the thriller "Eyes Of The Beholder," starring Joanna Pacula and Lenny Von Dohlen (\$34.98).

VOYAGER'S Criterion Collection line has two new titles: Francois Truffaut's "The 400 Blows" (1959, wide, extras, \$49.95) and "Jules And Jim" (1962, wide, extras, \$49.95). Truffaut was part of the French New Wave that 35 years ago transformed the camera into a fluid, expressive, and highly personalized

story-telling device. Truffaut and his peers created a number of classic films, and these two are among the most beloved. "The 400 Blows" chronicles Truffaut's troubled childhood, and Voyager adds two commentary tracks—one in English and the other in French. "Jules And Jim," a remarkable bohemian love triangle inspired by lovely, willful, reckless Catherine (Jeanne Moreau), is one of the most influential movies of all time. The Voyager version again includes commentary tracks in two languages, and movie's co-writer and film editor are among those adding their thoughts.

PARAMOUNT/McDONALD'S TIE-IN

(Continued from page 75)

will be getting extraordinary exposure.

"We always start off with the premise that what is good for the movies is good for video," he continues. "If we help to create more hit movies, that's beneficial to video stores," he continues. "Anyone in the video [retailing] business should want a film to perform as strongly as possible. And the rebates are all about driving people into video stores."

"It's good for the sell-through business," he continues. "We are going to be putting videos into the hands of people

who perhaps are not previous [sell-through] customers. They are starting their library for the first time. It's also clear that these types of 'big burst' promotions create a halo effect, which carries over after the promotion is over. When the dust settles, the heightened exposure on these titles will enable them to sell in even greater quantities.

"We think this is promotion that helps everyone. It's event marketing and that's an important part of the mix these days."

Billboard®

FOR WEEK ENDING JUNE 5, 1993

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	2	5	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
2	1	13	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
3	3	31	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
4	4	7	THE LAST OF THE MOHICANS	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	R	39.98
5	5	5	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R	29.98
6	8	5	RESERVOIR DOGS	Live Home Video Pioneer LDCA, Inc. 68993	Harvey Keitel Tim Roth	1992	R	34.95
7	7	7	THE PLAYER	New Line Home Video Image Entertainment ID2290LI	Tim Robbins Greta Scacchi	1992	R	39.99
8	6	31	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
9	NEW ▶		TRESPASS	Universal City Studios MCA/Universal Home Video 41545	Bill Paxton Ice-T	1992	R	34.98
10	10	3	HERO	Columbia TriStar Home Video 51566	Dustin Hoffman Geena Davis	1992	PG-13	34.95
11	NEW ▶		THE DISTINGUISHED GENTLEMAN	Hollywood Pictures Image Entertainment 1716AS	Eddie Murphy	1992	R	39.99
12	11	13	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51226	Tom Hanks Geena Davis	1992	PG	39.95
13	18	3	BOB ROBERTS	Live Home Video Pioneer LDCA, Inc. 69898	Tim Robbins Giancarlo Esposito	1992	R	39.95
14	12	9	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13	29.98
15	9	11	SNEAKERS	Universal City Studios MCA/Universal Home Video 41431	Robert Redford Dan Aykroyd	1992	R	39.98
16	15	75	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
17	RE-ENTRY		BLADE RUNNER (DIRECTOR'S CUT)	The Ladd Company Warner Home Video 12682	Harrison Ford Sean Young	1982	R	49.98
18	13	3	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 41477	Joe Pesci Barbara Hershey	1992	R	34.98
19	NEW ▶		THE FREDDIE MERCURY TRIBUTE CONCERT	Hollywood Records Music Video Image Entertainment 1780AS	Various Artists	1993	NR	39.99
20	19	7	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 41461	Tom Selleck	1992	PG-13	34.98
21	14	11	HONEYMOON IN VEGAS	New Line Cinema Image Entertainment 2288	James Caan Nicholas Cage	1992	PG-13	34.98
22	22	11	20,000 LEAGUES UNDER THE SEA	Walt Disney Home Video Image Entertainment 1587	James Mason Kirk Douglas	1954	G	69.98
23	21	9	CANDYMAN	Columbia TriStar Home Video 94636	Virginia Madsen Tony Todd	1992	R	34.95
24	17	9	UNLAWFUL ENTRY	FoxVideo Image Entertainment 1977-85	Kurt Russell Ray Liotta	1992	R	39.98
25	16	5	CONSENTING ADULTS	Hollywood Pictures Image Entertainment 1523AS	Kevin Kline Mary Mastrantonio	1992	R	39.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested 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 suggested 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.

IN MIAMI

LaserKaraoke®

- Largest Spanish Karaoke Selection Available
- Widest Variety of Japanese Laser Discs
- We also Feature Imported Latin, International & Rare Pop & Rock Live Concerts.



Disctronics

Phone: (305) 477-1561 • Fax: (305) 477-1464

BASSIN DISTRIBUTORS IS YOUR

The Largest Laser Disc Selection Bar None!

We can fill your special order needs!



bassin DISTRIBUTORS

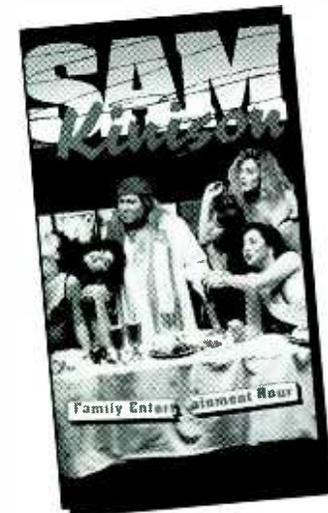
TOLL FREE: 800-329-7664 • FAX: 305-620-2216

**Music Videos
Exercise
Kid's Stuff
Movies &
Much More!**

15959 N.W. 15 Ave.
Miami, Florida 33169

Call for a free catalog, ask for Dwight

**He's Been Called A Menace To Society . . .
But His Fans Just Call Him Back For More!**



This is one of Sam Kinison's last performances. Joined by the Randy Hansen Band and a bevy of leather clad beauties, including his wife Malika, Kinison's explosive mix of humor and heavy metal prove he was, and will always be, the true wildman of comedy. \$19.95 suggested retail.

RHINO wea
HOME VIDEO

CALL TOLL FREE
1-800-223-7524

Regular Classified: \$4.50 per word, minimum order: \$90.00
DISPLAY CLASSIFIED:

1" - 1 INSERTION \$126.00 PER
1" - 4 INSERTIONS 116.00 PER
1" - 12 INSERTIONS 110.00 PER
1" - 26 INSERTIONS 103.00 PER
1" - 52 INSERTIONS 85.00 PER

REVERSE ADVERTISEMENT: \$15.00
POSITION WANTED: \$60.00 PER COLUMN INCH
BOX NUMBER: \$15.00

Billboard Classified Action Mart

Call Jeff Serrette NY State - 212/536-5174 • Outside NY State - toll free 800/223-7524
Billboard Classified • 1515 Broadway • New York, NY 10036

****REAL ESTATE TO THE STARS****

For Real Estate information call Roseanne Amorello
1 (800) 223-7524 - in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055
800 223-7524 - For Classified Advertising

FAX YOUR AD
212-536-5055

Real Estate To The Stars
\$59.00 per inch

SERVICES

DISC MAKERS

Cassette & CD Manufacturing

FREE Graphic Design • Complete Packages • Major Label Quality • Money Back Guarantee •

500 CDs with B&W inserts in two piece jewel box only \$1790

Call Today For Our FREE Full Color Catalog:
1-800-468-9353

1328 N. 4th St., Phila., PA 19122
215-232-4140 FAX: 215-236-7763

SERVICES

"AUDIOPHILE QUALITY"...

EUROPADISK LTD.

Complete Audio Manufacturing

SPECIALS - "For Billboard Readers"

500 Cassettes - \$595

Complete with FULL COLOR Graphics! Everything included - Test, Typesetting & Layout, Full Color J-Card, Norelco Box & Shrink-Wrap

500 CD's - \$1,380

3-WEEK DELIVERY!

Everything included - 1630, Glass Master, Typesetting & 2-Color CD Label, Packaging in Slimline Jewel Case

500 12" Vinyl - \$995

Complete 12" Single Package Direct Metal Mastering, Test, Label Layout & Printing, Plastic Sleeve, Die-Cut Jacket & Shrink Wrap

CD Ref's - \$95

Your DAT master digitally transferred to a Compact Disc:
Up to 25 minutes - 1st CD, \$95; extras, \$75
Up to 83 Minutes - 1st CD, \$125; extras, \$105
Up to 74 minutes - 1st CD, \$175; extras, \$150

Call For Our Complete Catalog

EUROPADISK LTD.

75 Varick Street, New York, NY 10013
(212) 226-4401 FAX (212) 966-0456

BLANK TAPE & ACCESSORIES
Widest Selection Anywhere!
Call For Free Catalog
(800) 355-4400
A. I. ROSENTHAL
207 WELSH ROAD HORSHAM, PA 19044

KLARITY CASSETTE
New! High-Speed Duplication
500 CASSETTES For Only \$615.00
1-800-458-6405

RECORD PROMOTION
EXPERIENCE! EXCELLENCE! 25 YRS.!!
Working All Leading National Charts.
"One Of The Foremost Names in Music Promotion"
RCI Records Inc., 1-800-737-9752
4815 Trousdale Dr., Nashville, TN 37220
615-833-2052 • FAX 615-833-2101

FOR COMPLETE CASSETTE, C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:

QCA (800) 859-8401

2832 SPRING GROVE AVE. - CINCINNATI, OH 45225

SERVICES

PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES

AMPEX - STUDIO MASTERING TAPE

499 GRAND MASTER GOLD

456 GRAND MASTER

2" x 2500' Reel	122.00 each	2" x 2500' Reel	114.08 each
1" x 2500' Reel	57.80 each	1" x 2500' Reel	52.68 each
1/2" x 2500' Reel	33.75 each	1/2" x 2500' Reel	30.43 each
1/4" x 2500' Reel	18.50 each	1/4" x 2500' Reel	17.22 each
1/4" x 2500' Bulk	10.15 each	1/4" x 2500' Bulk	9.43 each

ORDER

25 Each \$125.00

500 - C10 Min. BASF CHROME + (High Bias) Blank Cassettes

OR

500 - C10 Min. BASF 649 (Normal Bias) Blank Cassettes

24 Each \$120.00

RECEIVE 1000 BLANK CASSETTE LABELS FREE!

Offer Expires June 30th 1993

764 5th Avenue Brooklyn, New York 11232
In New York Telephone: (718) 369-8273
24 Hour Fax line: (718) 369-8275

TOLL FREE 1-800-538-2336



National Recording Supplies Inc.

Custom Loaded Blank Audio And Video Cassettes
Laser Printed Cassette Labels & Caseliners
Direct On Cassette Printing
Norelco & Soft Poly Boxes
DAT's
Empty Reels & Boxes
Splicing & Leader Tape
CD Jewel Boxes & Trays
Endless Cassettes
U-Matics
Bulk Audio Cassette Pancakes
C-0's
Duplicating Equipment

EASTCO PRO AUDIO/VIDEO

REAL TIME DUPLICATION ON NAKAMICHI DECKS
STATE OF THE ART LYREC SYSTEM
FOR HI-SPEED DUPLICATION
BLANK TAPES & ACCESSORIES
500 CHROME CASSETTE DUPES
FULL COLOR INSERTS COMPLETE PKG \$799
MAJOR LABEL QUALITY PRINTING / PACKAGING
FREE GRAPHIC DESIGN VIDEO DUPLICATION
LOWEST PRICES

1000 CD PACKAGE \$1999

FREE CATALOG! 1-800-365-TAPE(8273)

KLARITY CASSETTE
CD's! Full-Color Package For Only \$2.64 each
1-800-458-6405

COMPLETE CD AND CASSETTE PRODUCTION

DIGITAL HOUSE

212-333-5950

MASTERING REPLICATION
PRINTING TOTAL PACKAGING
POSTERS GRAPHIC DESIGN STUDIO
PERSONALIZED EXPERT SERVICE

330 WEST 58TH ST. NEW YORK, N.Y. 10019

"FOR THOSE WHO HEAR THE DIFFERENCE"

Custom Loaded Cassette Blanks

utilizing MAXELL XLI HIGH BIAS TAPE or your choice of AMPEX, AGFA, BASF PREMIUM TAPE

Any length up to C-96 rushed to you in minimum runs of 100 cassettes.

TRUTONE INC.
310 Hudson St. Hackensack, NJ 07601
201-489-9180 Fax: 201-489-1771

COMPACT DISCS CASSETTES RECORDS

COMPLETE ONE STOP !!

500 CASSETTES \$ 599
500 COMPACT DISCS \$1699

1000 EACH CASS and CD \$2999

FROM YOUR 1630 & FOUR COLOR FILM

MAJOR LABEL QUALITY

PHONE: (800) 423-2936
FAX: (818) 569-3718
BURBANK, CALIFORNIA



You want your finished CD, Cassette or Record to sound as good or better than your master.

You understand the importance the mastering process has on the outcome of your finished product.

You hate distortion, noise or low level.

You know that creative, tasteful packaging sells your product.

You need dependable, courteous service and NOT idle promises.

You expect fair prices with no hidden extras...

THEN

TRUST YOUR NEXT MASTER TO THE MASTERS

Serving both major and independent labels with state of the art sound reproduction for 2 decades.

Trutone Inc.

DUPLICATION DIVISION
310 Hudson Street
Hackensack, N.J. 07601
Tel 201-489-9180 • Fax 201-489-1771

PROFESSIONAL SERVICES

C.C.R. CONSULTING

Photography/Publicity
Image & Career Consult
Nat'l magazine/album cover credits!
Contact:
Catherine Rey (212) 570-7217

SERVICES

1 THOUSAND CD'S & THOUSAND CASSETTES
PRICE \$2999.99
COMPLETE PACKAGE
STOP DERFUL DEAL

- REORDER 1000 CD'S & 1000 CASSETTES \$2599.99

CD'S FROM YOUR 1630 - INCLUDING: GLASSMASTER • 1 COLOR PRINTING ON CD • BOOKLET • TRAY CARD FROM YOUR FINISHED ART • JEWEL BOX • SHRINK WRAP
CASSETTES FROM YOUR DAT OR TAPE - INCLUDING: RUNNING MASTER • LABEL PASTE • BLACK IMPRINT ON CASSETTE • 1000 1 COLOR INSERT CARDS FROM YOUR FINISHED ART • NORELCO BOX • SHRINK WRAP

RAINBO RECORDS & CASSETTES
1738 BERKELEY STREET • SANTA MONICA, CA 90404
(310) 829-3476 (310) 829-0355 FAX: (310) 828-8765

CD & CASSETTE PRODUCTION TAILORED TO YOUR NEEDS.

- Best prices!
- Fast turnaround!
- Small runs!
- Personalized service!
- Artwork design & printing!

(315) 769-0034
The one stop shop for the music industry.
APD Building, Andrews Street Road, RR #1 - 45, Albany, New York, U.S.A. 12205
Tel.: (315) 769-0034 Fax: (315) 769-0342

POSTERS

POSTERS • POSTERS • POSTERS
BUY DIRECT FROM MANUFACTURER
LARGEST SELECTION IN THE USA
ROCK 'N' ROLL • PIN-UPS • SPORTS • CARS • FLOCKED • DOOR SIZE. MANY MORE!
FULL COLOR CATALOG AVAILABLE
CALL Toll Free 1-800-221-6730
(in N.Y. 718-441-5500)

Sunky ENTERPRISES, INC.
132-05 ATLANTIC AVE.,
RICHMOND HILL, N.Y. 11418
DEALERS ONLY

FOR SALE

Campus Records
Wholesale Distributor of "Deletions/Overstocks" IMPORT
874 Albany Shaker Road
Latham, NY 12110 EXPORT
(518) 783-6698
(518) 783-6753 FAX
For a Unique Blend of Independent and Major Label Closeouts and Overstocks
Psychedeia • Heavy Metal • Punk • Jazz • Blues • R&B
Thrash • Noise • New Age • Dance • Electronic • Reggae • Reggae • C.W. • Industrial

Operating Supplies
Plastic & Paper Sleeves • Cassette Shells
Jewel Boxes • CD Blisters • Divider Cards
Wrapping & Packaging
The Shrinkmaster™ Packaging System
Retail-level packaging: Does LP's, Videos, CD's, Cassettes & more. Easy operation. \$298.95 complete
The CD Sealer™
Stop taping! Stop stapling! Seal blister packs cleanly and efficiently. Complete system. \$229.95

Music & More...
Indie Labels • Budget & Cut-Out CD's, Tapes & LP's • Novelties • Books & Mags
Performance Dist.
2 Oak St. POB 0156
New Brunswick NJ 08903-0156
Tel: (908)545-3004 Fax: (908)545-6054

DON'T BUY CUTOUTS!
Until You See Our Catalog Of Great Cassettes and CD'S
TARGET MUSIC DISTRIBUTORS
7925 NW 66th ST., DEPT J
MIAMI, FL 33166
DEALERS ONLY Phone: (305) 591-2188
Fax: (305) 591-7210

RETAIL-WHOLESALE-EXPORT
LATEST SELECTION ON RECORDS TAPES AND CD'S, TURNTABLES, MIXERS, DJ EQUIPMENT
12" - \$3.99 - \$4.44
LPS - TAPES - \$6.99 - \$7.99
CD'S - \$7.99 - \$11.99
MAIL ORDERS \$50.00 MINIMUM
CALL OR FAX
ROCK & SOUL ELECTRONICS, INC.
PH (212) 695-3953-4
FAX (212) 564-5358

MOVIES/USED
100% GUARANTEED
OVER 100,000 in STOCK
STORE-SETS 200 10,000 TITLES
PLAYBACK INTERNATIONAL
1 (800) 899-7529 FAX (214) 644-4270

KARAOKE
U.S. OLDEST & LARGEST
KARAOKE ONE-STOP
Pocket Songs, Sound Choice, Music Maestro
DKkaraoke, Songtrax, Priddis, JVC, Nikkodo
TRAX DISTRIBUTORS 800-334-TRAX
"Celebrating our 7th year"

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890 6000.
FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

FOR SALE**ALBUMS — CASSETTES — CD'S**

At the Best Prices
Major Label overstocks and deletes. Send for our free 100 page catalog.

Dealers Only

Foreign customers and fleamarkets welcome.

Phone:

314 531 4644 Fax: 314 531 4646

Great Atlantic & Pacific Music
3310 Samuel Shepard Dr.
St. Louis MO 63103

CUSTOM GOLD RECORDS

Your name on the prize of the Music Biz! Perfect Show-Biz gift! Your personal or corporate message on detailed gold record plaque, 45RPM, black background, 11"x14", glass, gold frame. Exciting, great value, Elegant. \$29.95@; S&H \$5, CA \$2.47 tax.

REPROCO

Dept. 85, 560 Garfield Ave.
S. Pasadena, CA 91030
(818) 799-7891 Fax 3306

CAR FOR SALE**S A A B**

- 1986 - 900 TURBO
- Black/tan leather
- Auto transmission/
Michelins
- BBS wheels/sunroof
- High end sound system/equalizer
- Excellent condition
- \$5,800

Call: (212) 536 5001

TAPES**INCREASE PROFITS
BY REDUCING THEFT!**

PROTECT YOUR RETAIL
OUTLETS WITH LOW COST
EASY TO USE CASSETTE &
CD SECURITY PRODUCTS

FAST SHIPMENT FROM
INVENTORY WITH 7 SELECTIVE
MODELS FROM WHICH TO
CHOOSE!

CALL OR WRITE TODAY FOR
SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY 42240
1-800-922-6287
502/885-8088

**PROFESSIONAL RECORDING SUPPLIES
CUSTOM AUDIO/VIDEO CASSETTES**

* TOK VIDEO CASSETTES * DATS * AMPEX MASTERING TAPE * SPLICING TAPE * EMPTY REELS & BOXES * INSERT CARDS * NORELCO & SOFT POLY BOXES * AUDIO/VIDEO ALBUMS * CASSETTE LABELS * ENDLESS CASSETTES * C-O's * BASF & MAGNETIC MEDIA AUDIO CASSETTE TAPE (PANCAKES)
* CELEBRATING OUR 25TH YEAR.
DON'T DELAY CALL TODAY FOR OUR FREE CATALOG AND PRICE LIST!!!

ANDOL AUDIO PROD., INC.

4212 14th AVENUE • BROOKLYN, NY 11219
1-800-221-6578 FAX (718) 853-2589
516-212 CALL 718-435-7322

MON/FRI, 9/5 PM

VISA/M.C.

HELP WANTED**IT'S NOT
JUST AN ADVENTURE-
IT'S A CAREER**

Major Record Label Seeks Senior-Level Retail-Marketing Professional. This career opportunity calls for a motivated self-starter with a strong background in distribution/retail, marketing, and artist development. Must have ability to supervise a field staff, strong familiarity with BDS and Soundscan, and established retail relationships. Travel required, plus frequent contact with retailers, label and distribution personnel, and artists of all formats. Responsibilities include developing marketing, merchandising, advertising and promotional campaigns. Send resume and cover letter to:

Box #8070
Billboard Magazine
1515 Broadway
New York, NY 10036

**Notes of Interest.**

Borders Book & Music Shops are recognized nationwide for their unmatched comprehensive music and literary selection, exceptional customer service and inviting ambiance. As we continue to experience remarkable growth – and success of symphonic proportions – we seek individuals who share our appreciation and enthusiasm for music and literature to join us at new and existing locations nationwide:

**Music Store Managers
Musicsellers**

We offer a competitive benefits package including medical, dental and 401(k). For confidential consideration, please forward a letter of interest and resume to Andrea Smith, Dept: BB, Employment Specialist, Borders, Inc., 5451 South State Street, Ann Arbor, MI 48108.

**BORDERS
BOOKS & MUSIC**

An Equal Opportunity Employer, M/F/D/V.

SALES MANAGER — LATIN AMERICA

The nation's leading audio storage accessories manufacturer is seeking a creative and highly motivated sales manager to further develop sales and distribution channels in Central and South America. Candidates should have strong consumer product sales and sales management experience and extensive sales travel experience throughout Latin America, as well as fluency in Spanish and Portuguese. This position is based in our Colorado home office and requires extensive travel. Please send resume and compensation history to:

Human Resources
Case Logic, Inc.
6303 Dry Creek Parkway
Longmont, CO 80503

HELP WANTED

**MAJOR MARKET NEWSTALKER
LOOKING FOR NEWS DIRECTOR.** NEED EXCELLENT PEOPLE SKILLS. CREATIVE AND RESOURCEFUL IN PLANNING AND EXECUTING DAILY COVERAGE BY NEWS STAFF; GOOD TEACHER. MINIMUM 5-7 YEARS RADIO EXPERIENCE; SOME MANAGEMENT EXPERIENCE PREFERRED. WILL BE WORKING WITH A STATE NETWORK, TOO. GOOD WRITER WITH ANCHORING ABILITY. SEND TAPE AND RESUME TO:

P.O. BOX 11928
ATLANTA, GA 30305

MARKETING MANAGER

LARGE INDEPENDENT MUSIC DISTRIBUTOR LOOKING FOR EXPERIENCED URBAN MARKETING PERSON TO WORK WITH RETAILERS, ONESTOPS & LABELS. MUST BE WILLING TO RELOCATE.

Box #8063
Billboard Magazine
1515 Broadway
New York, NY 10036

BUSINESS AFFAIRS DIRECTOR

Major record label seeking Director of Business Affairs to be responsible for domestic licensing and general business affairs. Must have 3-5 years relevant business and entertainment experience. Entrepreneurial background and/or MBA a plus. Please send resume to:

Box 8069
Billboard Magazine
1515 Broadway
New York, NY 10036

A&R ADMINISTRATOR

Major record company in New York seeks highly motivated individual currently working in a similar position at a record label or music company. Must have 2-3 years experience with project coordination, recording budgets, cost/contract administration, production, AF of M and AFTRA.

Box #8068
Billboard Magazine
1515 Broadway
New York, NY 10036

"R&B PROMOTION"

MAJOR WEST COAST RECORD COMPANY IS LOOKING FOR A STRONG, EXPERIENCED PERSON TO HEAD UP THEIR R&B PROMOTION DEPARTMENT. SEND RESUME TO:

Box #8071
Billboard Magazine
1515 Broadway
New York, NY 10036

EXECUTIVE ASSISTANT

Experienced Executive Assistant for CEO. Prior experience as Exec Assist essential. Strong facility with all common PC software including Spreadsheets, Databases, WP. Extensive music background, grace under pressure, superb organizational skills. Send resumes to:

Box #8064 • Billboard Magazine
1515 Broadway • New York, NY 10036

PROMOTION

NY based label needs powerhouse promo person with 3-5 years exp. Responsibilities include planning and executing national campaigns for Alternative and Dance roster. Heavy phones, high expectations, killer acts. Send resumes to:

Box #8066 • Billboard Magazine
1515 Broadway • New York, NY 10036

HELP WANTED**MARKETING MANAGER**

Rapidly expanding East Coast label is looking for an experienced (min. 3 yrs.) Marketing Manager with the technical background, drive and industry contacts to oversee all aspects of marketing, from plans through their implementation. Send resumes to:

Box #8065 • Billboard Magazine
1515 Broadway • New York, NY 10036

ROYALTY MANAGER

Administer royalties contracts, accounting & distribution for U.S.-Latin American music co. Min. 2 yr. music royalty or artist magmt. exp. Fluent in Spanish. Abilities in recording & artist contract admin.; copyright, acctg. & registration procedures in Latin American music markets. \$40,000.00/yr. Los Angeles, CA. job. Send resume to:

5301 Beethoven Street, Suite 102
Los Angeles, CA 90066
Attn. Mr. D. MONTALVAN

SALES LEADER

F/T with light travel. Aggressive, organized, experienced salesperson needed for established record label. (Pay+Comm) Management and export experience a plus. Send resume with salary requirements in confidence to:

Box #8073 • Billboard Magazine
1515 Broadway • New York, NY 10036

**BILLBOARD MAGAZINE
ADVERTISING
SALES ASSISTANT**

Administrative Assistant to Advertising Sales Department. Heavy phone coverage, faxing, mail distribution, overall support for five person staff, back up for assistant to associate publisher, compiling of radio info for Monitor Magazine, plus additional duties... Mac computer knowledge a plus. Salary \$21,000. No calls please. Send resume to:

Billboard Magazine
1515 Broadway, 14th Fl.
New York, NY 10036
Attn: Sales Asst. Position

FIXTURES**FACTORY DIRECT**

- CD JEWELBOX STORAGE CABINETS. In Stock Now, No Waiting. Choice of colors, 2 sizes. 2 drawer, 570 capacity, \$208 3 drawer, 855 Capacity, \$272 Prices INCLUDE locks. Textured steel construction.
- CD JEWELBOX SHELF, 2-TIER. Gridwall, Slatwall, Pegboard. 8 facings, capacity 64. 25" long, double tier. Black, white, grey. Adjustable dividers. "Flip-thru" browsing. Use for CD-ROM too.

**Architectural Merchandising Floor
Plans at no cost or obligation.**

- JEWELBOX OR LONG BOX COMPACT DISC DISPLAYERS
 - AUDIO CASSETTE DISPLAYERS
 - LASER DISC DISPLAYERS
 - VIDEO CASSETTE DISPLAYERS
 - ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS Stocked in Chicago, Baltimore, Los Angeles and London, England
- Free 100 Page Color Catalog
1-800-433-3543
Ask for Kirk Wiseman
Fax: 213-624-9022

(Continued on page 86)

BOOKS/ PUBLICATIONS

"THE ALL NEW" MIND BENDER'S DISC JOCKEY GUIDE BOOK!
(EASY TO USE)

- The only guide book, that will train you to become a successful independent specialty or variety Disc Jockey.
- For the beginner and already professional Disc Jockey.
- Music store owners - that want to serve professional D.J.'s.
- Nite club owners - who want to have the best dance music in their clubs.
- Dance music collectors.
- Includes over 3,700 of the most requested dance songs from 1941 through 1991, 50 years of dance music, in all categories.
 - Listed Alphabetically by Artist
 - Categorized
 - Beats Per Minute
 - Wedding Formats
 - Holiday Songs
 - Traditional Songs
- What you need to know about variety D.J.'s and specialty D.J.'s.
 - Getting Started
 - Show Contracts
 - Pricing of Shows
 - Learn to do all Types of Successful Shows
- **EARN EXTRA CASH \$**
 - Learn the secrets to having a fun & profitable career as a Disc Jockey!
 - All information compiled from my own music collection & past experience, D.J., Don Bliner.

TO ORDER!!!
Send check or money order to Donald Bliner T/A Mind Bender's Variety, 207 E. Walnut St. Shramanslow, Pennsylvania 17011

MasterCard or VISA

Cost \$19.95
S&H 3.00
OUTSIDE U.S.A. AD S&H 10.00
PHILADELPHIA RESIDENTS AD 1% USE TAX 20

TOTAL
Allow 4 - 6 Weeks For Delivery

HOURS TO CALL 8:00 AM TO 5:30 PM E.S.T. MONDAY - FRIDAY
1-800-899-1740 or 717-730-0713

WANTED TO BUY

SMITH·ALSTER AND COMPANY

LIQUIDATION CONSULTANTS
SERVING YOUR INDUSTRY WITH DISCRETION AND CONFIDENTIALITY.

- Bankruptcies
- Consolidations
- Liquidations
- Overstocks
- Warehouse
- Clean-outs
- Barter of Aged Receivables

Serving Manufacturers, Wholesalers, Distributors and Retailers.

WE BUY BRAND NAME MERCHANDISE

- Audio Books
- Consumer Electronics
- Videos
- Laser Discs
- Video Games
- Computers
- Compact Discs
- Cassettes

SMITH·ALSTER AND COMPANY
NEW YORK
(516) 420-8300
Fax (516) 420-8455

"We are cash buyers of unwanted LP's, Cassettes or CD's." No quantity is too large or small. We pay the freight. Call:
(609) 890-6000.

COMPUTERS

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338
Fax (404) 840-9723
Australia: (08) 338-2477
6185 Buford Hwy Ste C-100; Norcross, Ga 30071

COMPUTERS

RecordTrak
800-942-3008

Trak Systems
Wallingford, CT
203-265-3440
Fax 203-269-3930
(Canada) 604-562-7240

Advanced inventory control systems for record stores.

MUSICWARE the POSITIVE Choice
Complete POS and Inventory Control Systems for the Record Retailer.
Compatible with all major databases. SoundScan reporting.

Musikware USA
5811 Creedmoor Rd.
Suite 245
Raleigh, NC 27612
(919) 833-5533
(919) 833-1900 FAX

Musikware Europe
Saxony House
Easthampton, Chichester
Sussex, England
PO18 0JY
(01243) 775419
(01243) 776327 FAX

Bonafide (818) 999-9888

With over 11 years' experience and 3,500 POS systems installed worldwide, count on Bonafide for the best computerized solution for your music, video and book stores.

- ✓ Headquarter Control
- ✓ Automatic Reordering
- ✓ Purchase Forecasting
- ✓ On-Sale & Promotions
- ✓ 24 Hr/365 Day Support

CONNECTIONS ARE EVERYTHING

Since 1981, The PAN Network has been connecting music professionals all over the world, in all segments of the music industry.

To connect by computer and a modem, call 617-576-0862. Press RETURN when you connect, and type PANJOIN. When asked for an Authorization Code, type BILLBOARD.

The PAN Network, PO Box 162
Skippack, PA 19474
Voice: 215-584-0300
FAX: 215-584-1038

NOVELTIES

ROCK & ROLL MERCHANDISE

The greatest variety of licensed product around!
Same day shipping/"no-minimums"
POSTERS, T-SHIRTS (over 700 styles), PATCHES, TATTOOS, JEWELRY - WE HAVE IT ALL!!
1-800-248-2238 Dealers Only!
ZMACHARS POSTERS, INC.
7911 N.W. 72 AVE., SUITE 102
MEDLEY, FL 33166
(305) 888-2238 FAX: (305) 888-1924
Service is our #1 Goal!

ROCK T-SHIRTS

- OVER 100 STYLES
- TOP ROCK ARTISTS
- LICENSED DESIGNS
- FREE CATALOG

NICEMAN MERCHANDISING
1-800-279-2545
DEALERS ONLY

MISCELLANEOUS

GARY LeMEL

Please contact
Lance Poulsen
at

1 (800) 899-6737

I am eager to speak
with you.

REAL ESTATE TO THE STARS

NEW MEXICO

Santa Fe, New Mexico - 400 acres, 13 miles from Plaza. Civil War battle site, creek running through property, breath taking views from escarpment on Glorieta Mesa. \$1.8 million, all or part.

Taos, New Mexico - Once in a lifetime opportunity to own 15,736 acres 40 minutes from the Plaza. Contains 6 miles of the Rio Grande wild and scenic river and gorge, all of Ute Mountain (10,000 foot elevation), tall timber and sagebrush flats. Abundant elk, deer, antelope, waterfowl and fishing. Only \$375 per acre, all or part.

Offered by: Centerfire Property Co., Los Lunas, New Mexico
Call: Woody Crumbo or Zane Kiehne (505) 865-7800

BIG SUR RECORDING STUDIO NOT!!

Fabulous coastal estate. Main house: 4 BR, 4 BA, den, library, indoor spa off master + more. Sep. 2 BR A-frame chalet. 3+ acres of Redwood, Pine, Oak & fruit trees. Completely fenced & gated. Your own private paradise.
\$1.5 Million BY OWNER
(408) 659 3501 (310) 457 9681

RELOCATING TO MANHATTAN AREA???

Short term/Long term, Furnished/Unfurnished
Experts in relocation. Apts. available in most elegant bldg's and prestigious locations in New York City.
Call: Liz Baruch
Douglas Elliman Real Estate
(212) 705-4700

WORLD CLASS STUDIO FOR SALE

NASHVILLE-64-channel studio never before available. Music Row/16th Ave. location. 1st class condition; profitable; SSL console with utimition. You probably know which one we are talking about! Owner may finance \$2 million.
BERNI NASH, THE REALTY CENTER
(615) 244-2626

Incline Village, Nevada
Tahoe Lakefront Estate
6,000 sq. ft. • 7 Bedrooms • 5 1/2 Baths • Deluxe Amenities Throughout • 2 Contiguous Parcels
Total 1.88 acres—1 Parcel Buildable
106 ft. of Sandy Tahoe Beachfront!
Realty Station
702-832-4848 • 1-800-659-8246

D.C.-AREA INDIE-INTENSIVE RETAILER READY TO GO!

(Continued from page 73)

thing that can happen to your store is to have a customer walk out and create bad word of mouth."

The key component of the store's marketing approach, according to Kische, is its music direction. "We are very experimental," she says. "Jimmy has an amazing sense of what will sell and takes chances on a lot of titles, often only taking in one copy. But being experimental has worked to our advantage: so many times people come in and freak out that we have [a title]."

She adds that 90% of the store's inventory is cutting-edge music, which often is sold by in-store play. "The beauty of it is, yes we made the sale, but we also sold an album of that band and that person will go out and support the band by going to see their shows and turning their friends onto them. A lot of bands don't get the marketing that they deserve."

The store also is a big supporter of local talent. Three independent labels, Dischord, Tsunami, and Simple Machines, for example, play an inordinate role in the Go!'s inventory, Kische says.

Kische also touts the store's service and unusual ambience. The partners have turned the apartment into a unique retail theater, with eye-catching murals and funky knick-knacks intertwined with its merchandising scheme. "I know that a lot of people have told us that they like our store for the fun, positive, and friendly atmosphere," she reports. One of the rooms has been converted into an art gallery that changes programs on a monthly basis.

"Our store is a draw because of the things we do with it," she



Go!'s CD merchandising is enhanced by unusual knick-knacks. (Billboard Photo)

claims. "When you come up the stairs, you don't know what to expect, and then it is fun."

Conversely, the three partners opened the record store to have fun turning people on to music. Along

the way, of course, they hope to make a profit. But "if the store fails, we can still go out and do something else. After all, we would still be under 30 and will have benefited from the experience."

NIMBUS TO ROLL OUT VIDEO CD HARDWARE THIS YEAR

(Continued from page 11)

various technologies. Any studio that takes one route will be ill-advised at the moment."

The form and price the software will take is open to speculation. Moss says, "We'll sell the technology, we can't dictate the take on it. But presumably the software companies will be making it as competitive as possible in order to grow a mass market. The costs will be the same as CD audio replication. I must add, however, that when we meet retailers in the U.S. and the U.K., they're interested

in going into this market themselves, and it's not a market which is just going to grow from the top down."

The video-encoding system is part of a multimillion-dollar investment by NTE into laser mastering, which started in the early '80s. "We see little in dividing terms between laser mastering and video compression. Both have the same long-term aims," says Moss. He adds that, initially, NTE did see video CD as a marketing tool for its mastering systems.

Country Seminar Dissolves Demographic Myths

BY ERIC BOEHLERT

NEW YORK—These days, holding a conference to delve into the current success of country radio may seem redundant. After all, who in the business could be unaware that the format has exploded during the last two years and is experiencing the kind of glory days few

formats ever achieve?

But if advertisers have lingering doubts about the format, all the individual rating success stories are for naught. That's why "The Power Of Country Radio," sponsored by the Interep Radio Store, Country Music Assn., Interep's Country Radio Format Network, and Katz Radio Group, was held May 19 in

New York: to help set aside any remaining doubts and stereotypes about the format and its appeal.

Country radio executives have worked hard for years to convince advertisers, particularly on a national level, that the format reaches a broad audience. Back in 1961, Tex Ritter hosted the CMA's first Madison Avenue luncheon and, in hopes of drawing a big crowd, gave away a Tennessee waltzing horse as the door prize.

Today, format executives can offer more than ponies. In fact, the statistics that various panelists

and keynote speakers were able to offer during "The Power Of Country Radio" would make any sales manager smile: Country has doubled its number of teen listeners since 1990; in 56 of the top 80 markets, a country station is No. 1; in just two years, 10 million more listeners have tuned into country radio; 73% of country listeners own their own homes.

Those listeners also are brand loyal. "Fans relate to country music the same way you want consumers to relate to products," said Dick Ferguson, president of New-City Communications.

Yet, despite the country audience's loyalty and buying power, serious misperceptions about country radio remain on Madison Avenue, according to keynote speaker Keith Reinhard, chairman/CEO of DDB Needham Worldwide. Reinhard offered the results of an informal poll he conducted among 50 fellow media executives: 44% rated blue-collar listenership well above the format's actual middle-class draw. "You must replace the Minnie Pearl perception" of country radio, he said.

The daylong seminar also ad-

(Continued on page 90)

Country Ratings Streak Ends As Format Reaches Plateau

(Continued from page 12)

been since the national format ratings were launched four years ago.

N/T's most dramatic winter-book growth came in middays, where it posted a full share-point gain (15.2%-16.2%). It is probably no coincidence that highly successful syndicated talk show host Rush Limbaugh is heard in middays on most talk stations carrying his show.

In addition to middays, N/T was also up in every other demo and daypart but afternoons, where it was flat, and nights, where it was off one-tenth of a point. Oddly, N/T also posted its highest-ever share of the teen audience (1.8%-2.1%), a demo not traditionally known for tuning into talk radio.

N/T also gained the largest number of stations of any format since the fall. Nine new outlets bring N/T's total to 238 stations in Arbitron's 96 continuously measured markets.

AC held steady at 17.1% of the 12-plus audience and, despite the loss of five stations from the fall, still has the highest number of stations (357) of any format in the continuously measured markets.

TOP 40 DIPS AGAIN

Top 40's 10%-9.8% dip is the 11th

consecutive down book for the format. Not surprisingly, top 40 has posted the biggest loss of any format since 1989, losing 6.1 shares.

In the winter, top 40 was down in every demo and daypart with the exception of nights, where it was up a tenth of a share. Its most dramatic loss came in its core teen demo, where it was off 39.4%-38.2%.

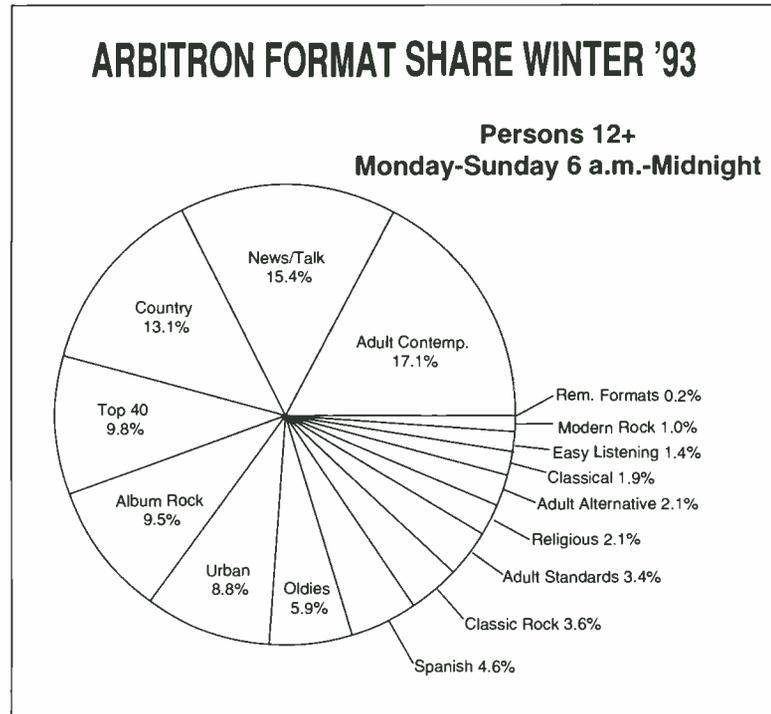
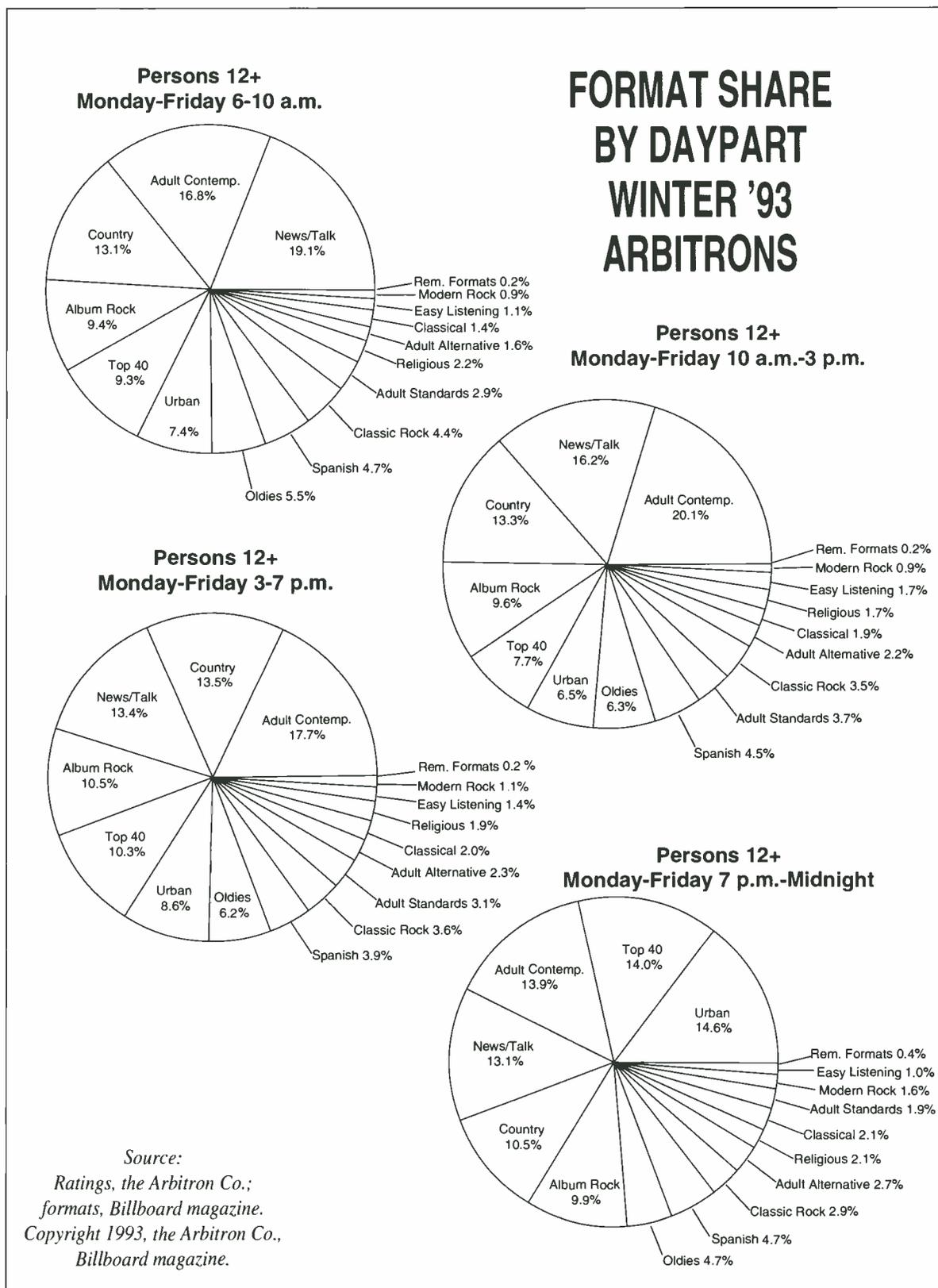
Top 40 was also the format that saw the most station erosion in the winter; 20 stations flipped out of the format, which now has 165 outlets in the continuously measured markets. In addition, top 40 has the lowest rate of time spent listening of any format.

Album rock remained flat at 9.5%, despite the loss of a good bit of teen audience (10.1%-9.0%). Classic rock, meanwhile, was off a bit (3.7%-3.6%) and suffered losses in most demos and dayparts.

Urban's small (8.9%-8.8%) dip brings the format back down to where it was a year ago after it had climbed as high as 10.7% last spring. Since 1989, however, urban has shown healthy growth (7.6%-8.8%). In the winter book, the format was flat or down in every demo and daypart.

Oldies was off 6.2%-5.9% and was

(Continued on page 89)



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.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	9	LIVIN' ON THE EDGE GET A GRIP	9 weeks at No. 1 ◆ AEROSMITH Geffen
2	2	2	12	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
3	3	3	4	CALLING TO YOU FATE OF NATIONS	◆ ROBERT PLANT ESPARANZA/ATLANTIC
4	5	6	12	PLUSH CORE	◆ STONE TEMPLE PILOTS Atlantic
5	8	8	6	EAT THE RICH GET A GRIP	◆ AEROSMITH Geffen
6	NEW ▶		1	★ ★ ★ AIRPOWER/FLASHMAKER ★ ★ ★	
				BIG GUN "LAST ACTION HERO" SOUNDTRACK	◆ AC/DC Columbia
7	7	7	7	THE HUNTER MUDDY WATERS BLUES-A TRIBUTE TO MUDDY WATERS	PAUL RODGERS VICTORY/PLG
8	4	4	11	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
9	13	—	2	EVERYBODY LAY DOWN GRAVITY'S RAINBOW	PAT BENATAR CHRYSALIS/ERG
10	6	5	12	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
11	9	10	12	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS Giant
12	10	12	7	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL Columbia
13	12	14	6	SISTER OF PAIN EXPOSED	◆ VINCE NEIL WARNER BROS.
14	11	9	13	ROOSTER DIRT	◆ ALICE IN CHAINS Columbia
15	14	13	20	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
16	18	22	4	CUT ACROSS SHORTY UNPLUGGED... AND SEATED	ROD STEWART WARNER BROS.
17	21	25	5	DOWN INCOGNITO PULL	◆ WINGER Atlantic
18	20	32	4	ANYWHERE BUT HERE DYNAMITE MONSTER BOOGIE CONCERT	◆ RAGING SLAB DEF AMERICAN/REPRISE
19	17	16	24	BLACK TEN	PEARL JAM Epic
20	22	26	6	HONEST TO GOD GILROCK RANCH	BRAD GILLIS GUITAR RECORDINGS
21	16	17	9	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	◆ 4 NON BLONDES INTERSCOPE
22	24	24	4	BUSY BEE AMERICA'S LEAST WANTED	◆ UGLY KID JOE STARDOG/MERCURY
23	33	—	2	WHEN WILL IT RAIN JACKYL	JACKYL Geffen
24	NEW ▶		1	ENGLISH BOY PSYCHODERELICT	PETE TOWNSHEND Atlantic
25	NEW ▶		1	CHANGES LIVE & LOUD	◆ OZZY OSBOURNE Epic
26	26	27	3	WHAT TIME IS IT? POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
27	15	11	9	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
28	31	—	2	I LOVE IT LOUD KISS ALIVE III	◆ KISS Mercury
29	25	23	17	DOWN ON ME JACKYL	◆ JACKYL Geffen
30	23	33	6	SMOKE SMOKE	◆ DRIVIN-N-CRYIN' ISLAND/PLG
31	34	38	3	ONLY SOUND OF WHITE NOISE	◆ ANTHRAX Elektra
32	NEW ▶		1	CRYIN' GET A GRIP	AEROSMITH Geffen
33	27	18	13	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER Atlantic
34	40	—	2	CONQUER ME SAVE YOUR SOUL	◆ BLUES TRAVELER A&M
35	NEW ▶		1	GOT NO SHAME BROTHER CANE	BROTHER CANE Virgin
36	19	19	7	HATRED (A DUET) PHOBIA	THE KINKS Columbia
37	28	29	5	THE SIDEWINDER SLEEPS TONITE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
38	NEW ▶		1	TOMORROW'S GIRLS KAMAKIRIAD	DONALD FAGEN REPRISE
39	NEW ▶		1	IS IT LIKE TODAY? BANG!	◆ WORLD PARTY ENSIGN/CHRYSALIS/ERG
40	32	20	15	PRIDE AND JOY COVERDALE/PAGE	◆ COVERDALE/PAGE Geffen

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	3	20	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
2	2	1	34	EVEN FLOW TEN	◆ PEARL JAM Epic
3	3	2	22	JEREMY TEN	◆ PEARL JAM Epic
4	5	7	15	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
5	4	6	17	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG
6	6	—	38	MYSTERIOUS WAYS ACHTUNG BABY	◆ U2 ISLAND/PLG
7	—	—	7	DREAM ON AEROSMITH	AEROSMITH Columbia
8	8	5	6	PULL ME UNDER IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
9	—	—	11	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES DEF AMERICAN/REPRISE
10	—	—	10	WALK THIS WAY TOYS IN THE ATTIC	AEROSMITH Columbia

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

A Colorful Look At Some Promo Blues No-Win Contests, Slow-Start Car Giveaways, More

LOS ANGELES—Summer is almost here, bringing with it our annual round-up of promotions from hell.

They can happen to anyone, even some of the best promotion and marketing directors in the business. And some of these directors even are willing to show they are only human and talk about some of their biggest snafus.

KMEL San Francisco marketing director Katie Eyerly says her top 10 list of promotions from hell includes a Mazda MX3 give-away the station did last year.

"Since we do a lot of movie premieres, the company wanted us to tie the car dealerships in with movie theaters," explains Eyerly. "The idea was to have the car on display in these 14 theaters where people can enter to win. Well, on the day the cars were supposed to be on display, we found that the bozo who measured the doors at the theaters to see if the cars would fit didn't account for the extra inch when the doors come in."

Needless to say, the cars didn't fit in many of the showrooms. The station had to hire a professional door remover and take off doors in five or six of the theaters, and some of the doors wouldn't come off at all. The whole mess ended up costing the station a few hundred extra dollars.

WKSS Hartford, Conn., promotion director Larry Hryb's nightmare involved a celebrity look-alike contest. Now, he says, "When I think of promotions from hell I think of look-alike contests. They are the kiss of death. We just tried to do one for [NBC-TV's] 'Cheers,' but no one wanted to admit they look like Norm."

The look-alike contest that makes Hryb cringe the most when he thinks of it was last year's Madonna contest. "We got 10 great look-alikes and narrowed it down to three, then one," he says. "We found out when the person won that he was a transvestite. Now, we have nothing against transvestites, but it just took us all by surprise. The female [look-alikes] were up in arms when they found out they lost to a man."

And then there are promotions from hell that actually are the fault of the promotion director. It seems even a great promotion director can overlook a minor detail.

That's what happened to Barbara Maack at a station she worked at before joining KNIX Phoenix, and to WIOQ (Q102) Philadelphia promotion director Mark Gullett.

Maack explains her nightmare. "It was a simple cash contest. You send in an entry, we draw a name, and you win money. It was completely my fault. I forgot to do the one-entry rule and a few of those professional contest winners caught on to it. They would bring in garbage bags full of entries. One brought in 2,000 a day. They'd get their entire families filling out entries. One of them won."

Ironically, that same winner found another loophole in a contest that Maack ran at another station.

"During a Phoenix Suns game we did this dash for cash contest," she says. "There were two wheelbarrows, one filled with cash, the other empty,



by Carrie Borzillo

and you had to use a shovel to get the cash into the other wheelbarrow. We had very specific rules about where to keep your hands, [but] this one guy found one rule we didn't have. He used the shovel to carry the wheelbarrow with cash to the other one and dump the money in it."

Maack says her contest rules these days are much more strict. "There's always one who will find some way around a rule," she says. "Now we have lots of rules for everything we do."

At WIOQ, Gullett had planned a huge Memorial Day weekend concert with 12 acts and an expected audience of 15,000 people. There was one problem, though. He didn't have a letter of agreement with the city to have the event on the beach, as had been planned. Instead, Gullett had a letter of agreement with the adjoining beach. After spending the holiday weekend trying to sort the nightmare out, the mayor and city council pulled the plug on the concert.

"It was a nightmare," he says. "I don't do anything [now] without making sure we have a letter of agreement for everything. I spent the whole weekend trying to explain to my GM how this happened."

At another station Gullett worked for, a listener called the station and said, "Well, did I win?" The unknown.

(Continued on page 91)

Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	WKS. ON	WKS. ON	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	8	REGRET REPUBLIC	5 weeks at No. 1 ◆ NEW ORDER QWEST/WARNER BROS.
2	2	2	7	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTE/SIRE/REPRISE
3	3	3	8	CREEP PABLO HONEY	◆ RADIOHEAD Capitol
4	6	16	3	PETS PORNO FOR PYROS	◆ PORNO FOR PYROS WARNER BROS.
5	4	4	8	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL Columbia
6	5	5	10	IS IT LIKE TODAY? BANG!	◆ WORLD PARTY ENSIGN/CHRYSALIS/ERG
7	14	14	5	SHE KISSED ME SYMPHONY OR DAMN	◆ TERENCE TRENT D'ARBY Columbia
8	8	9	6	METAL MICKEY SUEDE	◆ SUEDE NUDE/COLUMBIA
9	NEW ▶		1	BREAK IT DOWN AGAIN ELEMENTAL	◆ TEARS FOR FEARS Mercury
10	21	25	3	THE RETURN OF PAN DREAM HARDER	◆ THE WATERBOYS Geffen
11	22	26	3	HANG ON TO YOUR EGO FRANK BLACK	◆ FRANK BLACK Elektra
12	15	17	3	DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC
13	13	12	4	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
14	12	13	6	CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	◆ UB40 Virgin
15	9	11	6	MY NAME IS MUD PORK SODA	◆ PRIMUS INTERSCOPE
16	23	23	5	STEP IT UP CONNECTED	◆ STEREO MC'S GEE STREET/ISLAND/PLG
17	17	29	4	SLOW DOG STAR	◆ BELLY SIRE/REPRISE
18	20	22	4	NOTHINGNESS STAIN	◆ LIVING COLOUR Epic
19	10	7	12	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
20	18	18	4	COUNTRY AT WAR HEY ZEUS!	◆ X BIG LIFE/MERCURY
21	7	8	7	CAN'T DO A THING (TO STOP ME) SAN FRANCISCO DAYS	◆ CHRIS ISAAC REPRISE
22	19	15	8	LOVE IS STRONGER THAN DEATH DUSK	◆ THE THE Epic
23	NEW ▶		1	BELIEVE ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
24	24	—	2	HAYFEVER I'VE SEEN EVERYTHING	◆ THE TRASH CAN SINATRAS GO!DISCS/LONDON/PLG
25	26	—	2	I SHOULD'VE KNOWN WHATSOEVER	◆ AIMEE MANN IMAGO
26	11	6	9	CURSED FEMALE PORNO FOR PYROS	◆ PORNO FOR PYROS WARNER BROS.
27	16	10	9	PLUSH CORE	◆ STONE TEMPLE PILOTS Atlantic
28	25	—	2	DREAMS EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	◆ THE CRANBERRIES Island
29	29	19	4	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
30	NEW ▶		1	TOO MUCH INFORMATION DURAN DURAN	DURAN DURAN Capitol

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

FORMAT RATINGS

(Continued from page 87)

down in every demo and daypart, particularly the 35-to-64-year-old demo, where it declined 9.7%-9.2%.

With two consecutive upward books (4.2%-4.4%-4.6%), Spanish is making healthy progress. Since 1989, the format has gained 1.3 shares of audience. In the winter, it was up in every demo and daypart with the exception of men 18-plus, where it was flat at 4.2%.

The Spanish format's strongest winter book growth was in teens, where it rose 2.7%-4.0%. Spanish also boasts the highest rate of time spent listening of any format.

GOOD WINTER FOR ADULT STANDARDS

Adult standards had a good winter, posting a 3.1%-3.4% 12-plus rise as well as gains in every demo and daypart with the exception of teens, where the format has no listeners, and 18-34 year olds, where it remained flat at 0.2%.

The religious format was off 2.2%-2.1%. Adult alternative posted a 1.9%-2.1% rise with gains in every demo and daypart. Classical remained flat at 1.9%, and was relatively flat in most demos and dayparts.

Modern rock was off a bit (1.1%-1.0%) and the format was down or flat in every demo and daypart but women, where it had a small gain (0.7%-0.8%). With only 19 stations in the continuously measured markets, modern rock has the smallest number of outlets among the formats.

Finally, easy listening remained flat at 1.4%. Since 1989, easy has lost the second-largest number of audience shares (5.4), second only to top 40.

Not surprisingly, weekend numbers show a strong audience preference for music formats. Although, N/T is the second-most-listened-to format during the week, it drops down to third behind AC and country on weekends. The religious format's audience share climbs to 2.7% on weekends, dramatically higher than its weekday 2.1% share. Like religious, classical's 2.3% weekend shares are much higher than its weekday 1.9% showing.

For complete ratings information, see charts this page and page 87.

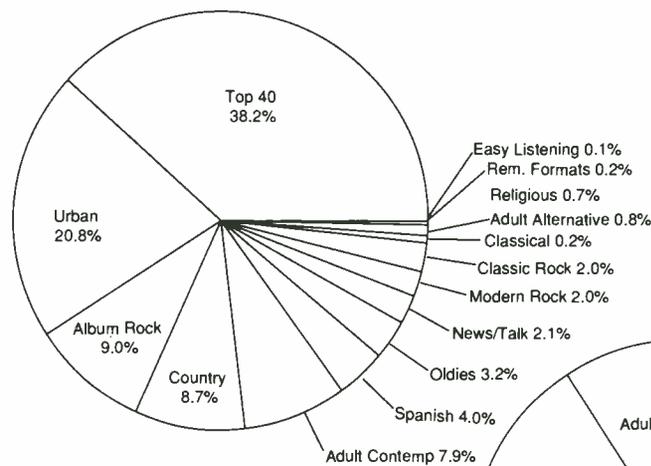
TO OUR READERS

Washington Roundup will return in the next issue.

DID YOU KNOW...

- NEARLY 40% OF BILLBOARD READERS ARE CEOs, PRESIDENTS, OWNERS OR PARTNERS OF THEIR COMPANIES.
 - BILLBOARD HAS NEARLY 50,000 PRIMARY SUBSCRIBERS AND MORE THAN 200,000 TOTAL WEEKLY READERS.
 - 31% OF THOSE READERS ARE: RETAILERS AND MASS MERCHANDISERS OF RECORDS, TAPES, CD'S, COMPUTER SOFTWARE, PLAYBACK AND COMMUNICATIONS HARDWARE AND ACCESSORIES.
 - BILLBOARD'S CLASSIFIED REPRESENTATIVE WILL ASSIST YOU IN PREPARING YOUR ADVERTISEMENT FOR PUBLICATION — PRODUCTION ON TEXT ADS ARE FREE.
- BILLBOARD CLASSIFIED • CALL TODAY!!!**
TOLL FREE 1-800-223-7524 (OUT OF STATE)
(212) 536-5174 (N.Y.S.)

Persons 12-17
Monday-Sunday 6 a.m.-Midnight

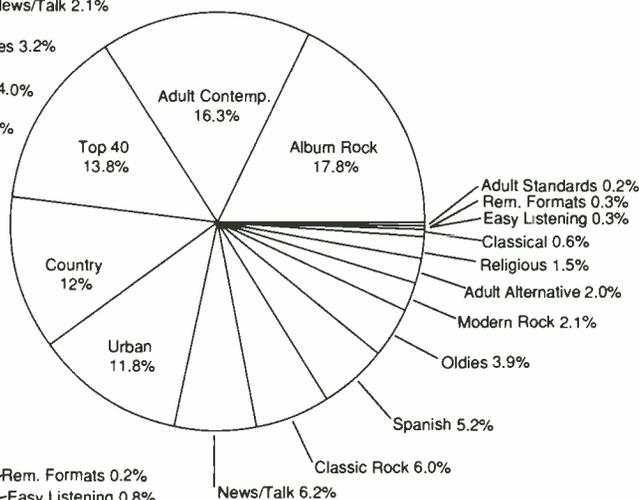


FORMAT SHARE

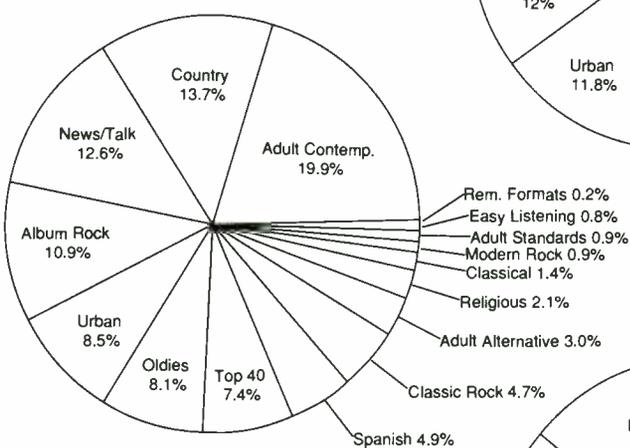
WINTER '93

ARBITRONS

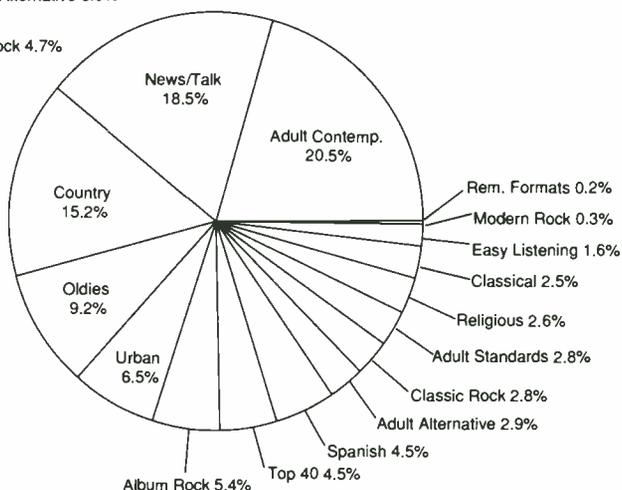
Persons 18-34
Monday-Sunday 6 a.m.-Midnight



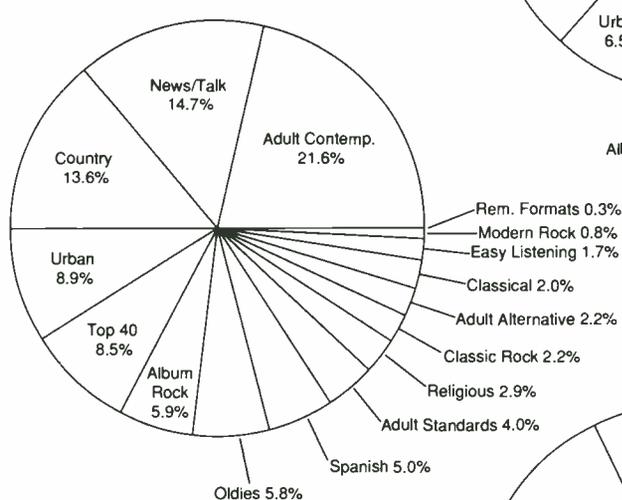
Persons 25-54
Monday-Sunday 6 a.m.-Midnight



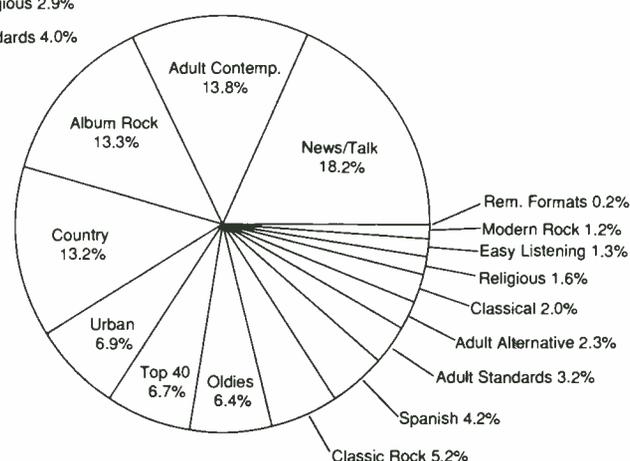
Persons 35-64
Monday-Sunday 6 a.m.-Midnight



Women 18+
Monday-Sunday 6 a.m.-Midnight



Men 18+
Monday-Sunday 6 a.m.-Midnight



Source:
Ratings, the Arbitron Co.;
formats, Billboard magazine.
Copyright 1993, the Arbitron Co.,
Billboard magazine.



Hits!

in

Tokio

Week of May 16, 1993

- 1 Do You Love Me Like You Say? Terence Trent D'Arby
- 2 Livin' On The Edge Aerosmith
- 3 Really Into You Around The Way Janet Jackson
- 4 That's The Way Love Goes Janet Jackson
- 5 Jump They Say David Bowie
- 6 Informer Snow
- 7 Move On Cecilia Ray
- 8 Too Young To Die Jamiroquai
- 9 Are You Gonna Go My Way Leny Kravitz
- 10 Jack Le Jazzman David Dexter D
- 11 Looking Through Patient Eyes P.M. Dawn
- 12 Coming To Life Michael Franks Aaron Neville
- 13 Don't Take Away My Heaven Aaron Neville
- 14 I'm Every Woman Whitney Houston
- 15 Kiss Of Life Sade
- 16 Don't Be Shy Paul Hardcastle
- 17 Silent Way Angie Giles
- 18 Oh Carolina Shaggy
- 19 Sax-A-Go-Go Candy Dulfer
- 20 Swim Papa's Culture
- 21 Believe Lenny Kravitz
- 22 Guilty Perception
- 23 Sunshine Romance Original Love
- 24 I'm So Into You SWV
- 25 Ruby Tuesday Rod Stewart
- 26 That's The Way Love Is Bobby Brown
- 27 Don't Tear Me Up Mick Jagger
- 28 Miss Chaelaine K.D. Lang
- 29 Somebody To Love George Michael & Queen
- 30 C'mon People Paul McCartney
- 31 Sweet Lullaby Deep Forest
- 32 I Have Nothing Whitney Houston
- 33 Can't Get Any Harder James Brown
- 34 One More Chance Maxi Priest
- 35 Angel Jon Secada
- 36 Independence Lulu
- 37 Pocket ga Niji de Ippai YMO
- 38 Freak Me Silk
- 39 If I Ever Lose My Faith In You Sting
- 40 The Right Kind Of Love Jeremy Jordan
- 41 Sing Vivienne McKone
- 42 So Close Dina Carroll
- 43 Pride And Joy Coverdale/Page
- 44 Easy Faith No More
- 45 Soul With A Capital 'S' Tower Of Power
- 46 Wannagirl Jeremy Jordan
- 47 When You Gonna Learn Jamiroquai
- 48 Toki no Tobira Wands
- 49 Animal Nitrate Suede
- 50 That's What Love Can Do Bay Krazy



J-WAVE
81.3FM

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	1	5	23	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART 2 weeks at No. 1
2	4	6	15	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
3	6	7	7	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
4	2	1	15	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
5	5	2	18	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
6	11	16	4	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	KENNY G/PEABO BRYSON
7	3	4	14	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	◆ GO WEST
8	10	13	7	EVEN A FOOL CAN SEE WARNER BROS. ALBUM CUT	PETER CETERA
9	9	12	10	A SONG FOR YOU WARNER BROS. 18611	◆ RAY CHARLES
10	8	8	16	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
11	7	3	16	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON
★★★ POWER PICK★★★					
12	19	23	6	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
13	14	9	21	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
14	13	10	20	ANGEL SBK 50406/ERG	◆ JON SECADA
15	15	14	18	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
16	12	11	12	WATER FROM THE MOON EPIC 74809	◆ CELINE DION
17	16	18	8	HARBOR LIGHTS RCA 62487	◆ BRUCE HORNSBY
18	21	21	8	CAN'T DO A THING (TO STOP ME) REPRISE 18604	◆ CHRIS ISAAK
19	20	20	6	MOMENTS OF LOVE POLYDOR 859 054/PLG	CATHY DENNIS
20	18	19	10	IF I COULD COLUMBIA 74864	◆ REGINA BELLE
21	23	28	4	I DON'T WANNA FIGHT VIRGIN 12652	◆ TINA TURNER
22	17	15	18	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
23	22	22	29	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
24	25	26	8	THE BEST I EVER WAS MCA 54576	JOHN PAGANO
25	27	30	5	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
26	29	35	4	YOU READ ME WRONG MERCURY ALBUM CUT	◆ LAUREN CHRISTY
27	30	41	3	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
28	26	25	12	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	◆ BOY KRAZY
29	31	43	4	OFF THE GROUND CAPITOL 44924	◆ PAUL MCCARTNEY
30	28	32	6	SLEEPING SATELLITE EMI 50426/ERG	◆ TASMINE ARCHER
31	36	40	3	WALK THROUGH THE WORLD ATLANTIC 87350	◆ MARC COHN
32	24	17	12	THE CRYING GAME SBK 50437/ERG	◆ BOY GEORGE
33	33	29	29	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
34	43	—	2	LITTLE MIRACLES EPIC 74945	◆ LUTHER VANDROSS
35	32	24	11	KISS OF LIFE EPIC 74848	◆ SADE
★★★ HOT SHOT DEBUT★★★					
36	NEW ▶	1	1	COLORS OF LOVE ELEKTRA ALBUM CUT	LISA FISCHER
37	NEW ▶	1	1	CAN'T GET ENOUGH OF YOUR LOVE ARISTA 1-2582	◆ TAYLOR DAYNE
38	34	31	19	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
39	46	—	2	I'M OVER YOU REPRISE ALBUM CUT	KURT HOWELL
40	38	37	27	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
41	NEW ▶	1	1	FIELDS OF GOLD A&M 0259	◆ STING
42	47	—	2	JESSIE SBK 50429/ERG	◆ JOSHUA KADISON
43	45	47	5	SOMEBODY TO LOVE HOLLYWOOD 64647	◆ GEORGE MICHAEL AND QUEEN
44	37	33	18	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
45	35	34	32	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
46	41	45	32	NEVER A TIME ATLANTIC 87411	GENESIS
47	NEW ▶	1	1	COME UNDONE CAPITOL 44918	◆ DURAN DURAN
48	39	42	31	FAITHFUL EMI 50411/ERG	◆ GO WEST
49	NEW ▶	1	1	LOVE IS A LOSING GAME COLUMBIA 74956	◆ KIRK WHALUM
50	44	46	37	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA

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

Billboard's

PD

of the week™

Stan Martin
WQEW New York



IN ITS FIRST FULL BOOK as an adult standards station, WQEW New York debuted with a 1.4 share. This would be considered a respectable debut for any new station in a major market, but WQEW's showing was noteworthy for three additional reasons. First, in the station's previous life as simulcast classical station WQXR-AM, it averaged a 0.1 share. Second, WQEW's predecessor in the format, WNEW-AM, was pulling only high 1 share ratings after years in the format. Third, the market's other winter book sign-on, N/T WBBR, failed to show up at all in the winter book.

Although WQEW had the advantage of picking up a ready-made audience (it flipped to standards at the same time WNEW-AM became WBBR), PD Stan Martin says he did not expect to be so successful so soon. "I thought we'd be hard-pressed to break a 1 [in the first book], so we're a little bit ahead."

Although he hesitates to guess just how much potential the format has in New York, Martin concedes he believes WQEW will do better than WNEW-AM did, although how much better "depends on the breaks."

Martin is deliberately doing things differently than WNEW, primarily in the way the music is presented. "We're being true to the roots of the music and truthful in the presentation," he says. "There are no gimmicks on the air, no jingles, and our music is much deeper in the number of artists that we play and the number of songs that we play."

Like in any other format, Martin's musical decisions are determined by the sound of the record, but he also considers the roots of the music an important factor. "Music that has its roots in post-1954 is more difficult for us to play because this audience is comfortable with music that pre-dates that," he says.

There are exceptions, of course. Martin plays Tony Bennett's and Frank Sinatra's versions of the Beatles' "Something." Michael Feinstein's latest album, "Forever," contains a version of Van Morrison's "Moondance" that the station also will play. And, on his Saturday show, Martin even has been known to throw in Lionel Richie's "Hello" for spice.

While most of the music pre-dates 1954, not all of the artists do. Plenty of younger artists, including Feinstein, Barbra Streisand, Linda Ronstadt, Melissa Manchester, and Harry Connick Jr., have recorded albums of standards that are played on WQEW.

Here's a recent afternoon hour: Frank Sinatra, "I've Got You Under My Skin"; Dinah Washington, "What A Difference A Day Makes"; Manhattan Transfer, "Tuxedo Junction"; Tony Bennett, "Time After Time"; Ella Fitzgerald, "Blue Moon"; Bunny Berigan, "I Can't Get Started"; Johnny Mathis, "How Do You Keep The Music Playing"; Rosemary Clooney, "Nice And Easy"; Four Freshmen, "It's A Blue World"; Nat King Cole, "Stardust"; Streisand, "Somewhere"; Artie Shaw, "Frenesi"; Feinstein, "My Romance"; Judy Garland, "Come Rain Or Come Shine"; Michael Crawford, "The Music Of The Night"; and Mel

Torme, "How Did She Look."

Martin began his radio career in 1959 at WDLC Middletown, N.Y. He programmed WTAC (now WBLI) Long Island, N.Y., before joining the airstaff at WPIX New York. In 1972, he left PIX for WHN, and remained there through that station's transition to country. In 1975, he helped start WKTU when it was launched as "Mellow 92." The following year, before KTU's transition to disco, he left for WNEW-AM, where he remained until 1982 when he returned to WHN.

He stayed with WHN through its transition to all-sports WFAN in 1987. In 1990, he left New York for a highly successful stint programming standards WPEN Philadelphia. He returned to New York last October to prepare for the debut of WQEW and actually launched the station Dec. 2, 1992.

With only a few months to get the station up and running, Martin is now going back and "putting the foundation in" at the station. That means, among other things, building a music library. In its first day on the air, there were 360 songs available to play, mostly taken from Martin's personal albums and those of afternoon jock Jonathan Schwartz. Now, the library contains 2,000 songs, and Martin boasts, "No one plays as deep a catalog as we do in this format."

WQEW launched with a well-targeted marketing campaign of bus sides and shelters and some print ads in the co-owned New York Times. The station's eye-catching logo will be animated for use in a television campaign for use later in the spring and during the fall book.

Although adult standards targets an older audience than the advertiser-friendly 25-54-year-old demo, Martin has no problem with his target audience and readily admits "We're not going to be a radio station targeted 24-54. We have to be true to ourselves as a 35-plus station."

Like many PDs who target an older audience, Martin does have problems with the agency-driven younger demo focus. "I think the ad agencies operate under a misapprehension," he says. "The disposable income belongs to people over 35. This age group travels more than anybody, goes out to dinner more than anybody, and buys more luxury cars than anyone."

Despite being satisfied with his demo, Martin also is attempting to attract new, younger listeners to the format through the use of a contemporary presentation style along with "energy, enthusiasm, and excitement. One of the things that turned contemporary listeners off [the format] was the style of presentation," he says. "A lot of radio stations who were doing MOR radio never adjusted to contemporary techniques."

Martin says his goals for the station are "to be a ratings success, to be a business success—giving our parent company enough money to be rewarded for going into this format—and to be an artistic success."

"I want us to be a modern-sounding station that plays timeless music," he adds. "I am committed to satisfying the people who love this music."

PHYLIS STARK

COUNTRY SEMINAR DISSOLVES DEMOGRAPHIC MYTHS

(Continued from page 87)

dressed the reason for the country boom. Along with suggesting the by-now familiar theory that country, more than any other type of contemporary music today, strikes a chord with listeners, panelists also said the current state of Nashville songwriting is helping propel country music to a new and bigger audience.

Well-educated and sophisticated Music City songwriters have the freedom to write what they want and do not have to reduce things to the lowest common denominator,

said Don Schlitz, a veteran country songwriter. With an emphasis on substance vs. style, he suggested, "[Country has] become the last refuge of the popular voice."

And even though the recent emphasis within the industry has centered on the way country radio has successfully attracted adult listeners, Stan Mores of Mores Nanas Shea Entertainment, which manages Clint Black, pointed out that the legion of young, teenage fans at concerts represents perhaps the

most important development of all during the last two years.

In addition, MCA Nashville chairman Bruce Hinton pointed out that Nashville labels have discovered how to properly use the national media to spread the word of country music.

With that sort of musical, fan, and media base, Thom Schuyler, VP/GM of RCA Nashville, said he sees "no end in sight" to country's current run.

KSOL's Mancow Gets In Hairy Situation; Mayzel Exits At KOIT; Cook Out Of Race

KSOL (Wild 107) SAN FRANCISCO morning man **Mancow Muller** got into trouble with local law makers when he parked the station van on a bridge and began giving listeners haircuts, an apparent spoof on President Clinton's recent airport haircut fiasco. In response to the ensuing hoopla, KSOL management drafted a statement claiming it was "not aware of the situation in advance and did not authorize it." Management currently is "investigating the facts of the matter" and has promised to take "appropriate disciplinary action against all employees who were involved."

With **Colfax Communications** set to take over its new Washington, D.C., purchase, **WJZE** (Jazzy 100), speculation over whether the adult alternative station would be flipped to country or oldies has been running high. In fact, some WJZE listeners were so concerned about the speculative talk that they sponsored, as a pre-emptive move, a "Rally To Save Jazzy 100" May 23 at the Washington Monument. Rally sponsor **Arthur Griffith**—by day a health policy analyst—says he was able in one week to collect 1,500 signatures for his Jazzy 100 petition.

To date, Colfax president **Steven Goldstein** will say only that the company purchased WJZE because it represents "an attractive companion to the classical station," a reference to Colfax's crosstown **WGMS**. That, however, does not mean changes aren't in the works.

In other news, the Cleveland Plain-Dealer reports **WZAK** Cleveland PD **Lynn Tolliver** and MD **Bobby Rush** have hired "Cleveland super lawyers **Ricardo Teamore** and **Avery Friedman** to launch a multimillion-dollar lawsuit against the five petitioners who have stalled their purchase of [crosstown **WJMO-AM-FM**] with a series of FCC complaints."

PROMOTIONS AND MARKETING

(Continued from preceding page)

ing jock, who was dismissed shortly after, replied, "Yes, come down and pick up your car."

Unfortunately, a competing station that was doing the car promotion. When the listener found out she really hadn't won a car, she brought a lawyer to the station. The station ended up giving the woman a brand new Yugo.

Here's one more from Gullet: The GM at the same station coordinated a direct-mail promotion and apparently wasn't aware of the laws prohibiting printing the likeness of money, as he did on the mailers. A competing station got hold of it, called the secret service, and federal officials confiscated 500,000 pieces of direct mail.

At least it wasn't the promotion director this time.

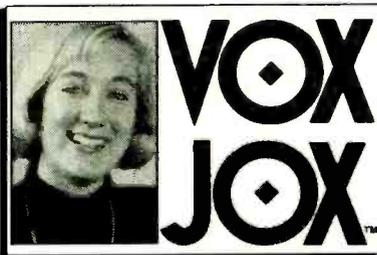
IDEA MILL: BEETLES REUNION

In anticipation of **Paul McCartney's** Wednesday (2) show, **WKLH** Milwaukee has brought together a fab four collection of classic Volkswagen Beetles to give away. The four

PROGRAMMING: MAYZEL EXITS
KOIT San Francisco PD **Suzy Mayzel** exits and has not been replaced . . . **KRQR** San Francisco has flipped from album rock to classic rock.

Carl Conner Jr. is the new PD at **KYOK/KMJQ** Houston, replacing **Ron Atkins**. Conner arrives from his post as national PD for **Davis Broadcasting** . . . Following last week's sale of **KATZ-AM-FM** St. Louis to **Noble Broadcast Group**, **Chuck Atkins** has been upped from PD of co-owned **KMJM** St. Louis to OM of all three stations.

Although **WHUR** Washington, D.C.,



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

is reporting that **WHQT** Miami PD **Hector Hannibal** will join the station as PD June 21, at press time **WHQT** GM **Bob Green** was saying Hannibal had not made up his mind about the job. If he makes the leap, Hannibal would replace **B.K. Kirkland** at **WHUR**.

XHTZ (Z90) San Diego OM **Billy Burke** steps down from that position and moves his shift from mornings to afternoons. APD **Gnarley Charlie** is out.

WCXR Washington, D.C., evening jock **Doug Gondek**, who formerly was PD there, exits for the PD job at crosstown **WTEM**.

At **WRRK** Pittsburgh, **Bill Knight**

is now PD, taking over for **Brian Kerkan**, who exited. Knight had been on the air at sister station **WLTJ**. He also picks up the **WRRK** afternoon airshift, replacing **Ron Chavis**.

Former **WBAP/KSCS** Dallas OM **Ted Stecker** joins **WNOE-AM-FM** New Orleans as PD. He replaces **Dave Nicholson**, now programming **Satellite Music Network's** "Real Country" format and **KCWW** Phoenix.

John Frost has been named OM at **WGMF/WJRR** Orlando, Fla., replacing **Steve Streit**, who is moving to **WASH** Washington, D.C. Frost previously was creative director for **Alliance Broadcasting**, and was based at the company's **KYNG** Dallas.

At **WTLQ** Scranton, Pa., **Tommy Gunn** is upped from MD to PD, filling a long-vacant spot. Also, **Peter McRay**, former morning man at **WMMQ** Lansing, Mich., is now doing the same at **WTLQ** . . . **Jim Patrick** has been upped from PD to OM at **KRZY/KRST/KOLT-FM** Albuquerque, N.M.

Yet another station has joined the growing trend toward combining its news operations with that of a television station in the market (**Billboard**, May 22). **WSPD** and **WLQR** Toledo, Ohio, have teamed up with **WTOL-TV** to exchange morning weather and traffic information. **WTOL's** **Dave Carlson** is now providing weather reports to **WSPD** listeners every half-hour in morning drive. In exchange, **WLQR** OM/morning man **Steve Kendall** is providing morning traffic updates for the television station.

WKHI Ocean City, Md., interim PD/afternoon jock **Jack Da Wack** gets the PD job, officially replacing **J.J. "Hitman" McKay**. Da Wack also moves to mornings and hires former **WERQ** (92Q) night jock **Danny Ocean** as MD/afternoons. Former MD **Brian K. Hall** becomes production director.

Katz Radio Syndication has signed an agreement with baseball great **Pete**

vinced the small Montana village of **Isamay** to change its name to **Joe, Montana**, for football season.

Broadcast Promotion and Marketing Executives/PROMAX has selected **Sally Jessy Raphael** to receive its **Industry Achievement Award**. Also, **CBS News** correspondent **Charles Osgood** will speak at a radio luncheon during the group's June 14 conference in Orlando, Fla.

PRO-MOTIONS

WOR New York promotion and events coordinator **Tamera Restuccia** is upped to director of advertising and promotion . . . **WHTZ** (Z100) New York is still looking for a promotion director to replace **Marty Wall**. Send T&Rs to VP/programming **Steve Kingston**.

At **Katz Corp.**, **Regina Kitson** has been upped from corporate communications assistant to coordinator of events and special projects, and **Lisa Hodor** has been upped from editorial assistant in that department to staff writer.

newslines . . .

FRANK SHEPHERD has been upped from executive VP/COO to president/CEO at **Stauffer Communications**, succeeding **John Stauffer**, who remains chairman of the board. **WIBW-AM-FM** Topeka, Kan., GM **Alexander Lobeck** has been upped to assistant VP, radio at **Stauffer**.

JOHN WAUGAMAN has been upped from regional VP to executive VP of **Group W Radio**.

RONA LANDY has been upped from VP/station manager to VP/GM of **WLTW** New York, assuming duties previously held by **Viacom Radio Division** senior VP, operations, **George Wolfson**.

STATION SALES: **KRZR** Fresno, Calif., from receiver **Louis DeArias** to **New-Tex Communications** for an undisclosed price; **WGUS-AM-FM** Augusta, Ga., from **HVS Partners** to **Benchmark Communications**, owner of crosstown **WZNY**, for an undisclosed price.

NANCY LEICHTER, former **KQLZ** (now **KXEZ**) Los Angeles VP/GM, joins crosstown **KLAC/KZLA** as director of sales.

MEL KARMAZIN, president/CEO of **Infinity Broadcasting**, has been named to the executive committee of the **Radio Creative Fund**, the group that sponsors the **Radio Mercury Awards**.

Rose to nationally syndicate his sports call-in show, currently heard only in Florida. "Let's Talk Sports With **Pete Rose**" is broadcast from 6-8 p.m. on weekdays and originates from the **Ball Park Cafe** in **Boca Raton, Fla.**

In other **Katz** news, the company has hired **Arthur Kriemelman** as VP, syndication. A 22-year industry veteran, **Kriemelman** most recently ran his own syndication and consulting company, **Kriemelman Communications**, and was GM of **Broadcast Equities Inc.**

Business Radio Network's "Talk Sports With **Joe Namath**" has a new host following **Namath's** less-than amicable departure from the network. The show now is known as "Talk Sports with **Jerry Gross**."

PEOPLE: COOK EXITS FCC RACE

Days after giving birth to a baby boy, senior Senate communications subcommittee counsel **Antoinette "Toni" Cook** has withdrawn her name from consideration for the vacant FCC chairman's seat.

WQHT (Hot 97) P/T jock **Fred "Bugsy" Buggs** is upped to middays replacing **Al Bandiero**, who exits. Former **KXRX** Seattle morning man **Gary Crowe** joins crosstown **KMTT** for afternoons . . . **Melissa Summers** is the new midday host at **WVEE** (V103) Atlanta. A former P/T jock, she replaces **Earnest Davis**, who is now production director.

KDWB Minneapolis hires former **KKFR** Phoenix morning man **Dave Ryan** for that shift, which was vacated several weeks ago by **Steve Cochran**. Ryan will be teamed with current ND/morning co-host **Lee Valsvik** . . . **KJJO-FM** Minneapolis weekender **Tricia Cummings** moves to nights, replacing **Julie Jordan**, now at **WBTU** Fort Wayne, Ind.

In addition to the night shift he was hired for, **Ian Case Punnett** also will host the 9:30 a.m.-noon shift Mondays when he joins **WGN** Chicago in June. Punnett previously was hosting mornings at **WKDF** Nashville, and replaces **Al Lerner** in nights at **WGN**.

WLUP-AM-FM Chicago director of marketing/communications **Debbie Alpi** is out following a departmental restructuring. Promotion coordinator **Cindy Gatzolis** is upped to promo-

tions manager.

WJMO-FM afternoon jock **Doc Reno** is out. Former night host **Johnny D.** returns for that shift. He was most recently at **WDJB** Fort Wayne . . . **Alex Valentine**, who recently joined **KISF** Kansas City, Mo., as MD, also is doing afternoons, replacing **Trevor Carey**, now at **KHQT** San Jose, Calif. Valentine previously was MD at **WPST** Trenton, N.J.

Kelly Quinn moves from morning news anchor at **WCOL-FM** Columbus, Ohio, to that position at crosstown **WBNS-FM** . . . **WQMX** Akron, Ohio, P/T jock **Chris Casale** is upped to afternoons, replacing PD **Steve Cherry**, who is now in mornings.

John Boy & Billy, the morning team syndicated from **WRFX** Charlotte, N.C., are now heard on **WSFL-FM** New Bern, N.C. The two replace the former morning team of PD **Vinnie Kice** and **Jay Lopez**, who split up and took over other shifts.

Following **Jae Jackson's** departure from the MD job at **WAAA** Winston-Salem, N.C., for the PD job at **WPAL** Charleston, S.C., **WAAA** PD **Mark Raymond** takes over the MD duties. To fill Jackson's afternoon shift, **Kenny J.**, formerly a P/T jock at **KKDA-FM** Dallas, joins **WAAA**.

Former **WMUS** Muskegon, Mich., midday jock **Peggy Allen** joins **WODJ** Grand Rapids, Mich., for that shift, replacing **Katy Cole**, now at **WMMQ** Lansing, Mich. . . . **KDON** Monterey, Calif., night jock **Marty Party** exits. Former **KSND** Eugene, Ore., MD **Darwin Stone** replaces him.

KMGA Albuquerque, N.M., ups **Felissa Garcia** from weekends to afternoons, and **Vince Parlante** from weekends to nights. PD **Steve Clem** is still looking for overnight and morning jocks.

WNTQ Syracuse, N.Y., MD **Jim Meech** exits and has not been replaced . . . **Terence Burton** has been upped from P/T to overnights at **WSTR** (Star 94) Atlanta, replacing **Dave Gibson**.

For the second time in about that many years, **Barry Scott's** "Lost 45's" show changes homes, this time to **WBMX** (Mix 98.5) Boston. It previously was heard on crosstown stations **WBOS** and **WZLX**.

Monitor™ TOP 40 AIRPLAY™

MAY 17—MAY 23, 1993



DETECTIONS

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	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/MAINSTREAM				
★★★ NO. 1 ★★★				
1	1	6	THAT'S THE WAY LOVE GOES VIRGIN 2 weeks at No. 1	JANET JACKSON
2	2	10	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
3	3	17	TWO PRINCES EPIC	SPIN DOCTORS
4	5	7	COME UNDONE CAPITOL	DURAN DURAN
5	4	14	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT VANESSA WILLIAMS & BRIAN MCKNIGHT	
6	10	5	HAVE I TOLD YOU LATELY (FROM "UNPLUGGED") WARNER BROS.	ROD STEWART
7	12	5	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
8	8	10	FREAK ME KEIA/ELEKTRA	SILK
9	6	9	WHO IS IT EPIC	MICHAEL JACKSON
10	7	16	DON'T WALK AWAY GIANT	JADE
11	16	5	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
12	14	6	I'M SO INTO YOU RCA	SWV
13	13	7	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
14	11	11	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
15	9	13	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
16	17	7	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER
17	15	6	SOMEBODY TO LOVE HOLLYWOOD	GEORGE MICHAEL & QUEEN
★★★ AIRPOWER ★★★				
18	23	4	WANNAGIRL GIANT	JEREMY JORDAN
★★★ AIRPOWER ★★★				
19	20	4	IN THESE ARMS JAMBO/MERCURY	BON JOVI
★★★ AIRPOWER ★★★				
20	21	7	LIVIN' ON THE EDGE GEFEN	AEROSMITH
21	18	18	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
★★★ AIRPOWER ★★★				
22	28	3	REGRET QWEST/WARNER BROS.	NEW ORDER
23	22	18	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
24	19	15	IF I EVER LOSE MY FAITH IN YOU A&M	STING
25	24	16	ANGEL SBK/ERG	JON SECADA
26	NEW	▶	CAN'T GET ENOUGH OF YOUR LOVE ARISTA	TAYLOR DAYNE
27	36	2	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
28	29	9	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
29	37	2	WHAT'S UP INTERSCOPE	4 NON BLONDES
30	32	19	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
31	27	13	INFORMER EASTWEST	SNOW
32	31	23	ORDINARY WORLD CAPITOL	DURAN DURAN
33	39	3	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
34	25	11	THE CRYING GAME (FROM "THE CRYING GAME") SBK/ERG	BOY GEORGE
35	NEW	▶	CAN'T HELP FALLING IN LOVE VIRGIN	UB40
36	35	25	7 PAISLEY PARK/WARNER BROS. PRINCE AND THE NEW POWER GENERATION	
37	NEW	▶	BY THE TIME THIS NIGHT IS OVER ARISTA	KENNY G WITH PEABO BRYSON
38	NEW	▶	WEAK RCA	SWV
39	26	9	THE MORNING PAPERS PAISLEY PARK/WARNER BROS. PRINCE AND THE NEW POWER GENERATION	
40	NEW	▶	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★ NO. 1 ★★★				
1	1	6	THAT'S THE WAY LOVE GOES VIRGIN 2 weeks at No. 1	JANET JACKSON
2	2	9	WEAK RCA	SWV
3	4	6	KNOCKIN' DA BOOTS LUKE	H-TOWN
4	3	19	FREAK ME KEIA/ELEKTRA	SILK
5	5	16	I'M SO INTO YOU RCA	SWV
6	6	24	DON'T WALK AWAY GIANT	JADE
7	8	7	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
8	7	18	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
9	10	23	COMFORTER GASOLINE ALLEY/MCA	SHAI
10	9	14	DEDICATED JIVE/RCA	R. KELLY & PUBLIC ANNOUNCEMENT
11	11	18	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
12	12	12	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
13	13	23	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
14	18	3	GIRL, I'VE BEEN HURT EASTWEST	SNOW
15	14	22	INFORMER EASTWEST	SNOW
16	20	5	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
17	17	11	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT VANESSA WILLIAMS & BRIAN MCKNIGHT	
18	16	13	IT WAS A GOOD DAY PRIORITY	ICE CUBE
19	19	5	DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
★★★ AIRPOWER ★★★				
20	24	3	LOVE NO LIMIT UPTOWN/MCA	MARY J. BLIGE
21	23	7	DAZZEY DUKS TMR/BELLMARK	DUICE
22	15	20	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
23	22	9	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
24	21	11	SO ALONE EASTWEST	MEN AT LARGE
25	25	23	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
26	35	2	WANNAGIRL GIANT	JEREMY JORDAN
27	33	5	GIRL U FOR ME KEIA/ELEKTRA	SILK
28	30	5	TYPICAL REASONS COLUMBIA	PRINCE MARKIE DEE & SOUL CONVENTION
29	26	11	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
30	28	26	SWEET THING UPTOWN/MCA	MARY J. BLIGE
31	37	2	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
32	32	2	THE FLOOR MOTOWN	JOHNNY GILL
33	31	4	GIVE HIM A LOVE HE CAN FEEL PENDULUM/ELEKTRA	TENE WILLIAMS
34	36	5	SIX FEET DEEP RAP-A-LOT/PRIORITY	GETO BOYS
35	NEW	▶	WHOOPI! (THERE IT IS) LIFE/BELLMARK	TAG TEAM
36	29	25	I GOT A MAN ISLAND/PLG	POSITIVE K
37	NEW	▶	BABY I'M YOURS GASOLINE ALLEY/MCA	SHAI
38	34	7	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
39	27	9	LA LA LOVE PERSPECTIVE/A&M	BOBBY ROSS AVILA
40	NEW	▶	TRULY SOMETHING SPECIAL VIRGIN	AFTER 7

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.

BILLBOARD LATIN AWARDS

(Continued from page 1)

surprised by his triple win. Secada, who earned a best Latin pop album at the Grammys in February, picked up three Premio Lo Nuestro kudos in the pop category for album of the year, top male artist, and top new artist. "As the evening was progressing I felt really bad that I wasn't in Miami," says Secada, who accepted his honors during the program via live remote hookup from Disneyland. "I really wish I could have been there. "I was stunned," added Secada, who spoke by phone five days later from Acapulco, Mexico, "especially with the second and third awards

[Male Artist of the Year, Album of the Year]. I mean, running against Luis Miguel for the Lo Nuestro, I really thought that he would get it." Selena won Premio Lo Nuestro awards in the regional Mexican category for female artist of the year, song of the year, and album of the year in a tie with La Mafia. La Mafia, Juan Luis Guerra Y 4.40, and first-time winner Jerry Rivera each landed two trophies, and famed Mexican composer Armando Manzanero was given the lifetime achievement award. Perennial multi-award winner Ana Gabriel landed only one kudo this

year as pop's female artist of the year, but with her 10 cumulative Premio Lo Nuestro trophies, she tops all other artists. Ranchero legend Vicente Fernández won his fifth consecutive award for male artist of the year in the regional Mexican genre. "Premio Lo Nuestro"—broadcast live by Spanish-language network Univision to the U.S., Mexico, Central America, and Puerto Rico—beat all other Spanish-language programs in the 8-11 p.m. time slot in three key U.S. markets. The program's overnight Arbitron rating was 6.5 in Miami and 2.3 in New York. In Los Angeles, the show earned an 18.3 rating

on the Nielsen Hispanic Station Index, which measures only Latino households. Here is a complete list of winners: **POP** Album: "Jon Secada," Jon Secada. Male artist: Jon Secada. Female artist: Ana Gabriel. Group: Pandora. New artist: Jon Secada. Song: "No Sé Tú," Luis Miguel. **TROPICAL/SALSA** Album: "Cuenta Conmigo," Jerry Rivera. Male artist: Jerry Rivera. Female artist: Angela Carrasco. Group: Juan Luis Guerra Y 4.40.

New artist: Rey Ruiz. Song: "El Costo De La Vida," Juan Luis Guerra Y 4.40. **REGIONAL MEXICAN** Album: "Estás Tocando Fuego," La Mafia; "Entre A Mi Mundo," Selena (tie). Male artist: Vicente Fernández. Female artist: Selena. Group: La Mafia. New artist: Banda Machos. Song: "Como La Flor," Selena. **RAP** Artist: El General. **VIDEO** "Una Rosa Es Una Rosa," Mecano.

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	42	3	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
1	1	6	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 3 weeks at No. 1	39	38	9	LIVIN' ON THE EDGE	AEROSMITH (Geffen)
2	3	20	FREAK ME	SILK (KEIA/ELEKTRA)	40	47	16	DAZZEY DUKS	DUICE (TMR/BELLMARK)
3	2	20	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)	41	44	4	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
4	8	10	WEAK	SWV (RCA)	42	35	15	SIMPLE LIFE	ELTON JOHN (MCA)
5	4	12	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)	43	74	2	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)
6	5	25	DON'T WALK AWAY	JADE (GIANT)	44	39	19	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
7	6	17	I'M SO INTO YOU	SWV (RCA)	45	58	3	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
8	7	18	TWO PRINCES	SPIN DOCTORS (EPIC)	46	43	12	SO ALONE	MEN AT LARGE (EASTWEST)
9	10	11	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	47	45	3	THE FLOOR	JOHNNY GILL (MOTOWN)
10	11	7	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	48	53	5	HERO	DAVID CROSBY & PHIL COLLINS (ATLANTIC)
11	12	9	COME UNDONE	DURAN DURAN (CAPITOL)	49	60	7	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
12	9	21	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)	50	41	14	LOVE U MORE	SUNSCREEN (COLUMBIA)
13	13	6	HAVE I TOLD YOU LATELY (LIVE)	ROD STEWART (WARNER BROS.)	51	—	1	VOICE OF FREEDOM	FREEDOM WILLIAMS (COLUMBIA)
14	14	18	ANGEL	JON SECADA (SBK/ERG)	52	69	2	SLAM	ONYX (RAL/CHAOS)
15	15	19	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)	53	50	10	TELL ME WHAT YOU DREAM	RESTLESS HEART/WARREN HILL (RCA)
16	17	23	COMFORTER	SHAI (GASOLINE ALLEY/MCA)	54	57	3	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
17	16	6	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/ATLANTIC)	55	61	15	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
18	23	8	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)	56	54	18	NO ORDINARY LOVE	SADE (EPIC)
19	21	14	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	57	51	14	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
20	19	11	WHO IS IT	MICHAEL JACKSON (EPIC)	58	48	16	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
21	25	7	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)	59	49	12	BUDDY X	NENEH CHERY (VIRGIN)
22	20	19	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)	60	62	7	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
23	28	20	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)	61	59	5	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
24	24	16	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)	62	56	8	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
25	22	13	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)	63	46	13	THE CRYING GAME	BOY GEORGE (SBK/ERG)
26	26	11	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)	64	—	1	I'M GONNA BE (500 MILES)	THE PROCLAIMERS (CHRYSALIS/ERG)
27	34	4	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)	65	67	3	PASSIN' ME BY	THE PHARCYDE (DELICIOUS VINYL)
28	30	4	GIRL, I'VE BEEN HURT	SNOW (EASTWEST)	66	—	1	LATELY	JODECI (UPTOWN/MCA)
29	33	8	SLEEPING SATELLITE	TASMIN ARCHER (SBK/ERG)	67	—	1	FIELDS OF GOLD	STING (A&M)
30	32	6	WANNAGIRL	JEREMY JORDAN (GIANT)	68	52	5	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
31	31	5	REGRET	NEW ORDER (QWEST/WARNER BROS.)	69	—	1	WHERE ARE YOU NOW	JANET JACKSON (VIRGIN)
32	27	7	SOMEBODY TO LOVE	GEORGE MICHAEL & QUEEN (HOLLYWOOD)	70	—	1	LITTLE MIRACLES	LUTHER VANDROSS (EPIC)
33	36	5	IN THESE ARMS	BON JOVI (JAMBICO/MERCURY)	71	63	7	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
34	29	11	LOVE DON'T LOVE YOU	EN VOEGUE (EASTWEST)	72	70	2	GOOD TIMES WITH BAD BOYS	BOY KRAZY (NEXT PLATEAU/PLG)
35	66	2	CAN'T GET ENOUGH OF YOUR LOVE	TAYLOR DAYNE (ARISTA)	73	—	1	WALKING IN MY SHOES	DEPECHE MODE (MUTE/SIRE/REPRISE)
36	40	5	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)	74	55	10	THE MORNING PAPERS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
37	37	9	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)	75	72	8	LOVE ME THE RIGHT WAY	RAPINATION & KYM MAZELLE (LOGIC/RCA)

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

TOP 40 RADIO RECURRENT MONITOR

1	2	2	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/PLG)	14	9	5	I GOT A MAN	POSITIVE K (ISLAND/PLG)
2	1	4	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)	15	8	18	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
3	4	4	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)	16	19	14	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
4	3	4	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)	17	21	8	GIVE IT UP, TURN IT LOOSE	EN VOEGUE (EASTWEST)
5	—	1	INFORMER	SNOW (EASTWEST)	18	18	17	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
6	5	3	ORDINARY WORLD	DURAN DURAN (CAPITOL)	19	—	10	FAITHFUL	GO WEST (EMI/ERG)
7	7	5	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)	20	11	8	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
8	6	10	RHYTHM IS A DANCER	SNAP (ARISTA)	21	16	10	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
9	10	12	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)	22	20	29	BABY-BABY	TLC (LAFACE/ARISTA)
10	12	43	MY LOVIN' (YOU'RE NEVER...)	EN VOEGUE (EASTWEST)	23	23	15	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
11	15	6	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)	24	24	28	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
12	14	26	JUST ANOTHER DAY	JON SECADA (SBK/ERG)	25	—	1	RIGHT NOW	VAN HALEN (WARNER BROS.)
13	13	19	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)					

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

88	ABC-123 (Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI)
74	ALIBIS (Sony Tree, BMI/Thanxamillion, BMI) HL
27	ANGEL (Estelan, ASCAP/Foreign Imported, BMI) CPP
96	BABY I'M YOURS (Music Corp. Of America, BMI/Gasoline Alley, BMI/Cameo Appearance By Ramseys, ASCAP/MCA, ASCAP/Ethyl, ASCAP)
10	BAD BOYS (THEME FROM COPS) (Mad House, BMI)
60	BED OF ROSES (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
81	BUDDY X (EMI Virgin, BMI/Tricky Track, BMI) HL
46	BY THE TIME THIS NIGHT IS OVER (Warner-Tamerlane, ASCAP/Realsongs, ASCAP/New Nonpareil, BMI) WBM
62	CAN'T GET ENOUGH OF YOUR LOVE (Unichappell, BMI)
37	CAN'T HELP FALLING IN LOVE (Gladys, ASCAP/Williamson, ASCAP) HL
45	CAT'S IN THE CRADLE (Story Songs, ASCAP) CPP
11	COME UNDONE (Publisher Pending) HL
28	COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
22	CONNECTED (EMI Virgin, ASCAP/Harrick, BMI/Longitude, BMI) WBM/HL
47	THE CRYING GAME (Southern, ASCAP) CPP
78	CRY NO MORE (II D Extreme, ASCAP)
26	DAZZEY DUKS (Giglio Chez, BMI/Alvert, BMI)
35	DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
75	DEEPER (World Life, ASCAP/Longitude, BMI) WBM
14	DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
83	DON'T TAKE AWAY MY HEAVEN (Realsongs, ASCAP) WBM
13	DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
40	DOWN WITH THE KING (Protoons, ASCAP/Rush-Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U Catalog, ASCAP) CPP
17	ORE DAY (Ain't Nuthin' Goin' On But Fu-kin', ASCAP) HL
80	EVERY LITTLE THING U DO (Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM/HL
98	FEED THE TREE (Slow Dog, BMI) HL
85	FIELDS OF GOLD (Blue Turtle, ASCAP)
57	THE FLOOR (Flyte Tyme, ASCAP) WBM
2	FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/Saints Alive, BMI/WB, ASCAP) WBM
97	FUNKY CHILD (Marley Marl, ASCAP/EMI, ASCAP) WBM
33	GIRL, I'VE BEEN HURT (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
91	GIVE HIM A LOVE HE CAN FEEL (Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
86	GOOD TIMES WITH BAD BOYS (All Boys USA, BMI) CPP
9	HAVE I TOLD YOU LATELY (FROM UNPLUGGED) (Essential, BMI/Rightsong, BMI) HL
53	HERO (Hidden Pun, BMI/Hit & Run, BMI/Philip Collins, PRS/Stay Straight, BMI) WBM
31	HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
66	I DON'T WANNA FIGHT (Chrysalis, ASCAP) CPP
52	IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
42	IF I EVER LOSE MY FAITH IN YOU (Blue Turtle, ASCAP) HL
16	I HAVE NOTHING (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
15	I'LL NEVER GET OVER YOU (Realsongs, ASCAP) WBM
77	I LOVE THE WAY YOU LOVE ME (Gary Morris, ASCAP/Taste Auction, BMI) CPP
44	I'M EVERY WOMAN (Nick-O-Val, ASCAP) CPP
51	I'M GONNA GET YOU (Schnozza, PRS/House Of Fun, BMI/Peermusic, BMI) WBM
6	I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
23	INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
30	IN THESE ARMS (Polygram Int'l, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Moon Junction, ASCAP/EMI April, ASCAP) HL
76	I SEE YOUR SMILE (Foreign Imported, BMI/Estefan, ASCAP) CPP
92	IT'S MY LIFE (Misty/Swemix)
29	IT WAS A GOOD OAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
3	KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
73	LET'S GO THROUGH THE MOTIONS (FROM WHO'S THE MAN?) (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM
69	LITTLE MIRACLES (HAPPEN EVERY DAY) (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP) HL
18	LIVIN' ON THE EDGE (Swag Song, ASCAP/MCA, ASCAP/Beef Puppet, ASCAP) HL
7	LOOKING THROUGH PATIENT EYES (MCA, ASCAP) HL
50	LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving, BMI) CPP
5	LOVE IS (WB, ASCAP/Premsmachinery, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmachineryblossom, ASCAP/Chekerman, BMI) WBM
55	LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP) WBM
79	LOVE U MORE (BMG, ASCAP) HL
25	MORE AND MORE (ICM, ASCAP/Edition, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM
82	THE MORNING PAPERS (Controversy, ASCAP/WB, ASCAP) WBM
68	NO ORDINARY LOVE (Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL
24	NOTHIN' MY LOVE CAN'T FIX (Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI) CPP/WBM
12	NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-kin', ASCAP/Sony Songs, BMI) HL
89	ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
49	ORDINARY WORLD (Copyright Control) HL
54	PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
38	REGRET (Vitalturn, ASCAP/WB, ASCAP) WBM
95	ROMEO (Velvet Apple, BMI) CPP
8	SHOW ME LOVE (Song-A-Tron, BMI/Champion, BMI)
71	SILENCE IS BROKEN (Ranch Rock, ASCAP/Warner-

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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	35	7	I LOVE THE WAY YOU LOVE ME	JOHN MICHAEL MONTGOMERY (ATLANTIC)
1	1	5	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN) 4 weeks at No. 1	39	32	6	WHOOT, THERE IT IS	95 SOUTH (WRAP/CHIBAN)
2	2	9	KNOCKIN' DA BOOTS	H-TOWN (LUKE)	40	31	14	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
3	3	14	FREAK ME	SILK (KEIA/ELEKTRA)	41	37	8	DEEPER	BOSS (DJ WEST/CHAOS/COLUMBIA)
4	5	5	WEAK	SWV (RCA)	42	43	14	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
5	7	13	THREE LITTLE PIGS	GREEN JELLY (ZOO)	43	40	7	WHO IS IT	MICHAEL JACKSON (EPIC)
6	4	18	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)	44	38	16	SO ALONE	MEN AT LARGE (EASTWEST/AG)
7	6	25	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)	45	54	2	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
8	10	5	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/AG)	46	52	2	THE FLOOR	JOHNNY GILL (MOTOWN)
9	42	2	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE/AG)	47	44	16	ANGEL	JON SECADA (EMI/ERG)
10	14	7	SHOW ME LOVE	ROBIN S. (BIG BEAT/AG)	48	61	2	WHAT'S UP	4 NON BLONDES (INTERSCOPE/AG)
11	16	4	HAVE I TOLD YOU LATELY (LIVE)	ROD STEWART (WARNER BROS.)	49	72	2	IN THESE ARMS	BON JOVI (JAMBICO/MERCURY)
12	9	17	I'M SO INTO YOU	SWV (RCA)	50	59	2	SLAM	ONYX (RAL/CHAOS)
13	8	13	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)	51	45	25	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
14	12	22	DAZZEY DUKS	DUICE (TMR/BELLMARK)	52	49	16	SUPERMODEL	RUPAUL (TOMMY BOY)
15	15	14	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)	53	46	13	ROMEO	DOLLY PARTON (COLUMBIA)
16	13	12	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)	54	48	18	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
17	17	9	LIVIN' ON THE EDGE	AEROSMITH (Geffen)	55	51	18	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
18	11	20	INFORMER	SNOW (EASTWEST/AG)	56	50	19	FOREVER IN LOVE	KENNY G (ARISTA)
19	23	7	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)	57	64	2	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
20	20	10	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)	58	—	1		

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JUNE 5, 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/TOP DEBUT ***			
1	NEW		1	JANET JACKSON VIRGIN 87825* (10.98/16.98)	JANET.	1	
2	1	1	27	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1	
3	2	3	5	AEROSMITH GEFEN 24455* (10.98/16.98)	GET A GRIP	1	
4	4	4	49	SPIN DOCTORS ▲ ² EPIC 47461* (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3	
5	3	2	27	KENNY G ▲ ² ARISTA 18646* (10.98/15.98)	BREATHLESS	2	
6	5	—	2	WYONNONA CURB 10822*/MCA (10.98/15.98)	TELL ME WHY	5	
7	6	5	23	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3	
8	8	8	20	SWV RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	8	
9	NEW		1	KISS MERCURY 514777* (10.98 EQ/15.98)	ALIVE III	9	
10	10	11	11	STING ▲ A&M 0070* (10.98/16.98)	TEN SUMMONER'S TALES	2	
11	7	6	39	ERIC CLAPTON ▲ ⁶ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1	
				TOP 20 SALES MOVER			
12	12	15	22	STONE TEMPLE PILOTS ● ATLANTIC 82418*/AG (9.98/15.98)	CORE	12	
13	9	9	29	SADE ▲ ² EPIC 53178* (10.98 EQ/16.98)	LOVE DELUXE	3	
14	14	14	11	LENNY KRAVITZ ● VIRGIN 86984* (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12	
15	13	10	18	SNOW ▲ EASTWEST 92207*/AG (10.98/15.98)	12 INCHES OF SNOW	5	
16	19	16	7	H-TOWN LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	16	
17	18	24	13	BROOKS & DUNN ▲ ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	9	
18	16	12	22	SILK ▲ KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	7	
19	22	20	13	DURAN DURAN CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7	
20	21	19	53	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1	
21	24	21	75	PEARL JAM ▲ ⁵ EPIC 47857* (10.98 EQ/15.98)	TEN	2	
22	20	13	4	PORNO FOR PYROS WARNER BROS. 45228 (10.98/15.98)	PORNO FOR PYROS	3	
23	23	25	36	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6	
24	11	—	2	NEW ORDER QWEST 45250*/WARNER BROS. (10.98/15.98)	REPUBLIC	11	
25	26	23	10	GREEN JELLY ZOO 11038* (9.98/13.98)	CEREAL KILLER SOUNDTRACK	23	
26	17	18	23	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8	
27	27	30	20	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	27	
28	15	7	3	RUN-D.M.C. PROFILE 1440 (10.98/16.98)	DOWN WITH THE KING	7	
29	25	32	11	TRACY LAWRENCE ● ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	25	
30	33	35	8	ONYX JM/JCHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	30	
31	30	45	35	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1	
32	28	28	9	DWIGHT YOAKAM ● REPRISE 45241*/WARNER BROS. (9.98/15.98)	THIS TIME	25	
				POWER PICK			
33	45	53	10	4 NON BLONDES INTERSCOPE 92112*/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	33	
34	32	49	47	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31	
35	29	17	53	JON SECADA ▲ ² SBK 98845*/ERG (9.98/15.98)	JON SECADA	15	
36	37	33	9	P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM. . . ?	30	
37	41	37	6	CHRIS ISAAK REPRISE 45116*/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35	
38	31	26	13	NAUGHTY BY NATURE ▲ TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	3	
39	34	29	5	PRIMUS INTERSCOPE 92257*/AG (10.98/15.98)	PORK SODA	7	
40	43	63	78	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10	
41	36	31	78	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1	
42	46	42	34	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6	
43	39	36	28	SOUNDTRACK ▲ ² WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6	
44	38	27	9	DEPECHE MODE SIRE/REPRISE 45243*/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1	
45	35	22	4	VINCE NEIL WARNER BROS. 45260* (10.98/15.98)	EXPOSED	13	
46	44	43	22	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6	
47	40	34	10	COVERDALE/PAGE GEFEN 24487* (10.98/15.98)	COVERDALE PAGE	5	
48	49	46	27	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1	
49	50	48	9	LEVERT ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	35	
50	54	—	2	SOUNDTRACK MILAN 35644*/RCA (9.98/13.98)	BENNY & JOON	50	
51	48	41	11	GETO BOYS ● RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11	
52	53	52	93	METALLICA ▲ ⁶ ELEKTRA 61113 (10.98/15.98)	METALLICA	1	
53	47	40	60	ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .	7	
54	42	51	13	DOLLY PARTON ● COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	51	39	8	L.L. COOL J DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
56	52	44	37	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
57	56	75	38	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
58	62	57	17	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	48
59	58	54	29	BON JOVI ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
60	55	55	29	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
61	60	50	5	GEORGE MICHAEL & QUEEN HOLLYWOOD 61479*/ELEKTRA (8.98/10.98)	FIVE LIVE	46
62	68	97	33	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
63	65	58	34	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
64	59	38	7	YANNI PRIVATE MUSIC 82106* (10.98/15.98)	IN MY TIME	38
65	71	111	4	TANYA TUCKER LIBERTY 81367* (10.98/15.98)	GREATEST HITS 1990-1992	65
66	57	60	5	MIDNIGHT OIL COLUMBIA 53793* (10.98 EQ/15.98)	EARTH & SUN & MOON	49
67	67	64	7	BRUCE HORNSBY RCA 66114* (10.98/15.98)	HARBOR LIGHTS	46
68	82	68	12	CLANNAD ATLANTIC 82409*/AG (10.98/15.98)	ANAM	46
69	72	65	36	QUEEN ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
70	74	91	40	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
71	63	67	61	EN VOGUE ▲ ³ EASTWEST 92121*/AG (10.98/16.98)	FUNKY DIVAS	8
72	64	71	142	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
73	89	90	29	SOUL ASYLUM ● COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	51
74	83	88	4	JIMI HENDRIX MCA 10829* (10.98/16.98)	THE ULTIMATE EXPERIENCE	74
75	88	95	8	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	75
76	90	103	9	WILLIE NELSON COLUMBIA 52752* (10.98 EQ/15.98)	ACROSS THE BORDERLINE	75
77	70	59	15	DIGABLE PLANETS ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)		15
78	73	61	79	ENYA ▲ ² REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
79	78	99	32	LORRIE MORGAN ● BNA 66047* (9.98/15.98)	WATCH ME	65
80	61	47	5	SOUNDTRACK UPTOWN 10794/MCA (9.98/15.98)	WHO'S THE MAN?	32
81	80	73	43	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
82	79	69	5	PATTY LOVELESS EPIC 53236* (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
83	NEW		1	WINGER ATLANTIC 82485*/AG (10.98/15.98)	PULL	83
84	86	74	20	JADE ● GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
85	81	72	14	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	63
86	84	77	5	AARON NEVILLE A&M 0086* (10.98/16.98)	GRAND TOUR	77
87	66	62	49	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
88	94	93	14	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
89	75	56	3	FUNKDOOBIEST IMMORTAL 53212/EPIC (9.98 EQ/15.98)	WHICH DOOBIE U B?	56
90	77	76	60	WYONNONA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYONNONA	4
91	96	128	27	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	91
92	69	66	34	MICHAEL BOLTON ▲ ³ COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
93	92	102	11	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED	92
94	NEW		1	GURU CHRYSALIS 21998/ERG (10.98/15.98)	JAZZMATAZZ VOLUME 1	94
95	99	145	41	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
96	87	82	106	BOYZ II MEN ▲ ⁵ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
97	97	92	33	R.E.M. ▲ ² WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
98	91	81	54	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
99	76	70	16	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	59
100	93	78	26	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
101	106	100	75	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
102	123	113	35	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	81
103	85	89	11	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	57
104	100	107	18	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	100
105	109	116	21	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
106	116	131	7	BLUES TRAVELER A&M 0080* (10.98/15.98)	SAVE HIS SOUL	72
107	108	136	4	95 SOUTH WRAP 8117*/CHIBAN (9.98/16.98)	QUAD CITY KNOCK	107
108	98	84	30	NEIL YOUNG ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
109	131	190	33	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51

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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	101	118	89	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
(111)	167	183	3	INNER CIRCLE BIG BEAT 92261* (9.98/15.98)	BAD BOYS	111
112	95	85	13	VAN HALEN ▲ WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
113	117	133	4	TOBY KEITH MERCURY 514421* (9.98 EQ/13.98)	TOBY KEITH	113
114	102	86	11	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	86
(115)	143	140	7	TASMIN ARCHER SBK 80134*/ERG (10.98/15.98)	GREAT EXPECTATIONS	115
116	125	—	2	DIRE STRAITS WARNER BROS. 45259* (10.98/16.98)	ON THE NIGHT	116
117	112	106	34	PETER GABRIEL ▲ GEFEN 24473* (10.98/15.98)	US	2
118	119	132	11	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	118
119	132	—	2	TERENCE TRENT D'ARBY COLUMBIA 53616* (10.98 EQ/15.98)	SYMPHONY OR DAMN	119
120	107	79	170	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
121	113	110	5	JOE DIFFIE EPIC 53002* (9.98 EQ/15.98)	HONKY TONK ATTITUDE	83
122	136	129	79	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
123	122	117	43	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
124	134	127	158	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
(125)	141	126	47	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
126	114	123	7	INTRO ATLANTIC 82463*/AG (9.98/15.98)	INTRO	111
127	129	121	31	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
128	124	169	34	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
129	115	101	39	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	2
130	120	98	11	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
131	118	130	161	GARTH BROOKS ▲ ⁴ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	13
132	110	83	48	ELTON JOHN ▲ ² MCA 10614* (9.98/15.98)	THE ONE	8
(133)	148	148	7	THE JERKY BOYS SELECT 61495/AG (10.98/15.98)	THE JERKY BOYS	133
134	149	135	119	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
(135) NEW ►	1	1	1	VARIOUS ARTISTS FLAVA UNIT 53615/EPIC (9.98 EQ/15.98)	ROLL WIT THA FLAVA	135
136	111	87	62	K.D. LANG ▲ SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	18
137	105	94	109	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
138	121	115	4	TRACY BYRD MCA 10649* (9.98/15.98)	TRACY BYRD	115
139	137	104	31	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
140	130	114	65	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH... ON THE TLC TIP	14
141	126	159	3	K.T. OSLIN RCA 66227* (9.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	126
142	147	143	30	AC/DC ▲ EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
143	133	105	15	PAUL MCCARTNEY ● CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
144	128	153	67	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
145	139	122	100	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
146	103	96	7	DAVID BOWIE SAVAGE 50212* (10.98/15.98)	BLACK TIE WHITE NOISE	39
147	157	147	19	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	101
148	154	160	31	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
149	146	139	60	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
150	145	124	5	PAUL RODGERS VICTORY 480013*/PLG (10.98 EQ/15.98)	MUDDY WATERS BLUES: A TRIBUTE TO MUDDY WATERS	91
151	104	80	9	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	14
(152) NEW ►	1	1	1	DAVID CROSBY ATLANTIC 82484*/AG (10.98/16.98)	THOUSAND ROADS	152
153	152	149	60	CELINE DION ▲ EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
154	135	119	14	JOEY LAWRENCE IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	74
(155) NEW ►	1	1	1	JUDAS PRIEST COLUMBIA 53932* (18.98 EQ/22.98)	METAL WORKS '73-'93	155
156	142	112	8	LORDS OF THE UNDERGROUND PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66

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
157	140	125	9	ARRESTED DEVELOPMENT ● CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	60
158	144	142	60	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
159	150	141	32	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
(160)	170	170	31	MADONNA ▲ ² MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
161	166	179	6	GIN BLOSSOMS A&M 54039* (9.98/13.98)	NEW MISERABLE EXPERIENCE	161
162	153	154	5	WORLD PARTY ENSIGN/CHRYSALIS 21991*/ERG (10.98/15.98)	BANG!	126
163	127	—	2	AIMEE MANN IMAGO 21017* (9.98/15.98)	WHATEVER	127
164	156	167	6	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	125
165	138	109	6	BRYAN FERRY REPRISE 45246*/WARNER BROS. (10.98/15.98)	TAXI	79
166	158	120	12	NANCI GRIFFITH ELEKTRA 61464 (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
167	151	165	3	WALTER & SCOTTY CAPITOL 92958* (9.98/15.98)	MY BROTHER'S KEEPER	151
(168) RE-ENTRY	12	12	12	THE PROCLAIMERS CHRYSALIS 21668*/ERG (9.98/13.98)	SUNSHINE ON LEITH	125
169	163	157	63	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
170	177	177	87	NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
(171)	184	—	2	RADIOHEAD CAPITOL 81409* (9.98/15.98)	PABLO HONEY	171
172	164	144	47	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
173	172	155	45	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
174	155	138	15	MICK JAGGER ● ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
175	165	152	88	GUNS N' ROSES ▲ ⁴ GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
(176) NEW ►	1	1	1	5TH WARD BOYZ UNDERGROUND/RAP-A-LOT 53859*/PRIORITY (9.98/15.98)	GHETTO DOPE	176
177	159	151	5	DA YOUNGSTA'S EASTWEST 92245*/AG (9.98/15.98)	THE AFTERMATH	126
(178)	199	—	2	SOUNDTRACK A&M 0081* (10.98/15.98)	POSSE	178
179	168	195	15	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
180	182	—	20	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	87
181	174	172	132	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
182	179	173	65	PANTERA ● EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
183	161	171	34	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
184	178	166	4	RAY CHARLES WARNER BROS. 26735* (10.98/15.98)	MY WORLD	166
185	171	198	87	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
186	186	164	12	LIVING COLOUR EPIC 52780* (10.98 EQ/16.98)	STAIN	26
(187) NEW ►	1	1	1	THE MIGHTY MIGHTY BOSSTONES MERCURY 514836* (9.98 EQ/13.98)	DON'T KNOW HOW TO PARTY	187
188	162	196	95	LORRIE MORGAN ▲ RCA 3021* (9.98/13.98)	SOMETHING IN RED	53
189	187	161	8	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	158
190	173	163	4	MC BREED WRAP 8120*/ICHIHAN (9.98/16.98)	THE NEW BREED	163
191	160	146	6	SOUNDTRACK MCA 10795* (10.98/15.98)	INDECENT PROPOSAL	137
192	181	—	105	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
193	169	137	13	SOUNDTRACK SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	60
194	176	134	3	MASTA ACE INC. DELICIOUS VINYL 92249/AG (9.98/15.98)	SLAUGHTERHOUSE	134
(195) RE-ENTRY	87	87	87	GUNS N' ROSES ▲ ⁴ GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
196	194	178	75	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
197	185	180	22	DREAM THEATER EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
198	192	197	8	BUTTHOLE SURFERS CAPITOL 98798* (9.98/13.98)	INDEPENDENT WORM SALOON	154
(199) NEW ►	1	1	1	LITTLE TEXAS WARNER BROS. 45276* (9.98/15.98)	BIG TIME	199
200	175	186	15	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 88
4 Non Blondes 33
5th Ward Boyz 176
AC/DC 142
Aerosmith 3
Alabama 95
Alice In Chains 42
John Anderson 144
Arrested Development 53, 157
Regina Belle 85
Belly 99
Big Head Todd & The Monsters 118
Mary J. Blige 81
Bloods & Crips 114
Blues Traveler 106
Michael Bolton 92, 137
Bon Jovi 59
David Bowie 146
Boyz II Men 96
Brooks & Dunn 17, 40
Garth Brooks 31, 72, 110, 131
Bobby Brown 129
Butthole Surfers 198
Tracy Byrd 138
Mary-Chapin Carpenter 34

Ray Charles 184
Clannad 68
Eric Clapton 11
Confederate Railroad 91
Coverdale/Page 47
David Crosby 152
Cypress Hill 196
Billy Ray Cyrus 20
Terence Trent D'Arby 119
D.J. Magic Mike 130
Da Youngsta's 177
Billy Dean 179
Def Leppard 158
Depeche Mode 44
Diamond Rio 180
Joe Diffie 121
Digable Planets 77
Bon Jovi 59
Celine Dion 153
Dire Straits 116
Dr. Dre 7
Dream Theater 197
Duce 104
Duran Duran 19
En Vogue 71

Enigma 134
Enya 78
Gloria Estefan 60
Bryan Ferry 165
Funkdoobiest 89
Kenny G 5
Peter Gabriel 117
Geto Boys 51
Vince Gill 57
Gin Blossoms 161
Green Jelly 25
Nanci Griffith 166
Guns N' Roses 175, 195
Guru 94
Jimi Hendrix 74
Bruce Hornsby 67
House Of Pain 123
H-Town 16
Ice Cube 48
Ice-T 151
Inner Circle 111
Intro 126
Chris Isaak 37

Janet Jackson 1
Michael Jackson 41
Alan Jackson 62, 192
Jackyl 102
Jade 84
Mick Jagger 174
The Jerky Boys 133
Elton John 132
Judas Priest 155
Toby Keith 113
Sammy Kershaw 103
Kiss 9
Lenny Kravitz 14
Kris Kross 149
L.L. Cool J 55
k.d. lang 136
Joey Lawrence 154
Tracy Lawrence 29
Annie Lennox 98
LeVert 49
Little Texas 199
Living Colour 186
Lords Of The Underground 156
Patty Loveless 82
Madonna 160, 181

Aimee Mann 163
Masta Ace Inc. 194
MC Breed 190
Paul McCartney 143
Reba McEntire 26
Megadeth 173
Metallica 52
George Michael & Queen 61
Midnight Oil 66
The Mighty Mighty Bosstones 187
John Michael Montgomery 27
Chante Moore 147
Lorrie Morgan 79, 188
Van Morrison 124
Naughty By Nature 38
Vince Neil 45
Willie Nelson 76
Aaron Neville 86
New Order 24
95 South 107
Nirvana 170
Onyx 30
ORIGINAL LONDON CAST
Phantom Of The Opera

Highlights 120
K.T. Oslin 141
Pantera 182
Paperboy 58
Dolly Parton 54
Pearl Jam 21
The Pharcyde 75
P.M. Dawn 36
Porno For Pyros 22
Primus 39
Prince And The New Power Generation 159
The Proclaimers 168
Queen 69, 169
R.E.M. 97
Radiohead 171
Bonnie Raitt 145
Red Hot Chili Peppers 185
Restless Heart 148
Paul Rodgers 150
Run-D.M.C. 28
Sade 13
Jon Secada 35
Shai 46
Silk 18

Snow 15
Soul Asylum 73
SOUNDTRACK
Aladdin 43
Benny & Joon 50
Beverly Hills, 90210 127
The Bodyguard 2
Boomerang 172
The Crying Game 193
Indecent Proposal 191
The Last Of The Mohicans 139
Posse 178
Singles 125
Who's The Man? 80
Spin Doctors 4
Stereos MC's 93
Rod Stewart 101
Sting 10
Doug Stone 183
Stone Temple Pilots 12
George Strait 23
SWV 8
Tasmin Archer 115
10,000 Maniacs 63

Pam Tillis 128
Aaron Tippin 87
TLC 140
Travis Tritt 70
Tanya Tucker 65, 109
U2 122
Ugly Kid Joe 56
Van Halen 112
VARIOUS ARTISTS
Roll Wit Tha Flava 135
Today's Hit Country 164
Walter & Scotty 167
Christopher Williams 105
Winger 83
World Party 162
Wreck-N-Effect 100
Wynonna 6, 90
Yanni 64
Dwight Yoakam 32
Neil Young 108
Young Black Teenagers 189

GERSH ON TOP AT CAPITOL RECORDS

(Continued from page 1)

Gersh's installation follows the resignations of his predecessor, Hale Milgrim, who had headed the company since November 1989, and executive VP Art Jaeger. The moves came less than two months after EMI Records Group North America chairman/CEO Charles Koppelman's accession to his position.

At press time, plans called for Koppelman to introduce Gersh to the Capitol staff at a 9 a.m. meeting May 27 at the label's Vine Street headquarters here.

Koppelman says, "What I'm looking for specifically at Capitol Records is an executive who has the creative instincts to lead the company through the '90s and into the next decade, and Gary is that executive... He has the background, along with his A&R strength, to be that leader."

The change in leadership ended weeks of speculation that Gersh would be brought in to run the label; on May 17, Geffen Records announced he had resigned his position as an A&R executive there (Billboard, May 29). As recently as April 29, Milgrim denied his job was in jeopardy at a dinner and product presentation with trade journalists.

At the time of his resignation, Milgrim had four years to go on a 1992 contract. One published report said a buyout of Milgrim's and Jaeger's contracts could cost EMI more than \$7 million.

Sources say Milgrim was offered a post as head of a reborn Harvest Records imprint, but turned down the boutique label slot.

Gersh, who is credited with signing such Geffen acts as Nirvana, Sonic Youth, Pat Metheny, Rickie Lee Jones, and Robbie Robertson during a seven-year span at the label, says his hiring had nothing to do with dissatisfaction with EMI's performance on the part of senior label executives.

He says, "From Koppelman or [EMI Music president/CEO Jim] Field's perspective, the discussion was never about what job wasn't being done, but what job they thought I was capable of doing... We never really discussed what was going on, what went on. We only discussed what could be going on."

Gersh describes his mission at Capitol as three-pronged: "One, [to build] a sense of stability, a sense that this is a vision for the company, and this is the vision we're going to ride out for quite some time. Two, I don't think that Capitol... was a place [of which] people within the industry or artists [said], 'Oh, that's a really creative place, that's where I want to go.' That's one of my main focuses."

"And I think [it's important to bring] a sense of motivation and a sort of familial kind of environment to the Tower. At Geffen, we created a very familial kind of working environment, and I hope to be able to carry that knowledge through and create a similar kind of thing at the Tower."

Gersh will reverse some of the changes made in a "refocusing" at Capitol last October, in which the responsibilities for overseeing senior executives were split between Milgrim and Jaeger (Billboard, Oct. 10).

Says Gersh, "In looking at it, I think it was structured improperly, and the way it'll be structured... will be that everybody will report to me."

Gersh says he will name a GM for the label in the near future, but adds it is too soon to predict any other major organizational changes, or wheth-

er there will be any reductions in staff. He says, "It may be that we may reorganize and people may move around."

Gersh says he will take the month of June off and Koppelman will run the label in the interim. "Charles and I will do it by phone, and Charles will be [in L.A.], and we'll just handle it until we actually start." Gersh will come on board full time following the July 4 weekend.

Gersh enters the picture at Capitol just as several acts signed during Milgrim's tenure are delivering albums. Appropriately, Subject To Change's debut is out Tuesday (1); the next three months will see releases by Lisa Germano, I Mother Earth, Casey Scott, and Mazzy Star.

The changing of the guard takes place at a time when Capitol is particularly cold on the charts. The label's only major chart success at this time is longtime label act Duran Duran's self-titled album, which rises to No. 19 on The Billboard 200 this week.

Recent months saw disappointing performances by a couple of Capitol's major stars. Paul McCartney's heavily promoted "Off The Ground," which drops to No. 143 this week, and Poison's "Native Tongue," which falls off The Billboard 200 this week, sold well below expectations.

Under Milgrim's aegis, Capitol enjoyed its greatest successes with acts signed before his arrival—Hammer, Bonnie Raitt, Poison, and Richard Marx. It is widely believed that the label's inability to break new acts in recent years led to Milgrim's departure.

The only new Capitol artists currently on The Billboard 200 are rappers Walter & Scotty, whose debut "My Brother's Keeper" is at No. 167 this week; U.K. rock unit Radiohead, whose initial album, "Pablo Honey," stands at No. 171; and punk act the Butthole Surfers, whose "Independent Worm Saloon" is at No. 198.

NEW DUTIES FOR SONY'S SCHULHOF

(Continued from page 11)

ware" and the principal reason why it was "important to have entertainment and electronics come under a single management and work more closely than ever before."

Chuck Goto, electronics industry analyst at S.G. Warburg in Tokyo, said, "I think one of Sony's problems is that the hardware and software ends of the business have not been properly coordinated. They really needed someone at the top to iron things out. It's very, very clear that the management emphasis, a lot of actual power, has been shifted to America. You'll have Schulhof pretty much running the show."

Schulhof said he was not planning any further changes in the organizations of Sony Music, Sony Pictures, or the other software business, Sony Electronic Publishing. "They all operate as independent, well-managed companies," he asserted. He added that hardware operations in the U.S. would remain based in Park Ridge, N.J. Sony Corp. of America and Sony Software are based in New York.

Commenting on challenges in music, Schulhof mentioned "expanding the size of the buying public." Noting "the industry is missing ways to attract older demographics, who have a larger disposable income," he said direct marketing, such as by Columbia House (the joint record-club venture

ISLAND RECORDS FETES AFRICAN MUSIC

(Continued from page 1)

least nine cities in the U.S. and Canada, starting in July.

Blackwell, who spearheaded the effort to bring the festival to the U.S., says the goal is to reach a large enough audience to create a base of interest in African music and culture. "I view it as breaking a band," he says. "You start out small and build it up."

The festival will attempt to present a wide range of African culture, with arts, crafts, food, and clothing playing a role alongside the music and dance. Says Blackwell, "It can't work on video and it can't work on radio. It really has to be seen live."

An entourage of 60 people will hit the road when the festival kicks off July 24 in Washington, D.C., according to festival producer Pascal Imbert, who manages the Gipsy Kings and has worked with artists in Nigeria, Togo, and Benin. Imbert says the acts on Africa Fete will take advantage of economies of scale by sharing the same back line of equipment and some musicians and dancers.

According to Blackwell, Island and its parent company, PolyGram Holding Inc., will provide \$200,000 for the event, approximately two-thirds of the total cost. Additional funding will come from the French Ministry of Culture, which Imbert says "considers that those acts are from French-speaking countries and give France exposure around the world."

Blackwell does not expect to recoup his investment in Africa Fete this year or in the short term. However, he hopes the festival could be built up over the years to become profitable. Imbert estimates sales of tickets and ancillary merchandise will total \$120,000.

Blackwell says he decided to keep this year's festival in the Island family because of that label's uncontestable commitment to world music vis-a-vis competing U.S. majors. However, he says he will keep open the possibil-

ity of inviting other companies to participate in future versions of Africa Fete.

ARTIST PROFILES

Three of the four acts on the current bill, Kidjo, Boukman Eksperyans, and Maal, have performed exceedingly well in the U.S. Kidjo's latest album, "Logozo," topped the World Music chart in June 1992; Boukman Eksperyans' "Kalfou Danjere" achieved the same feat in March of this year; and Maal's "Lam Toro" debuted at No. 7 in the May 29 issue.

Benin-based Kidjo's brand of Afropop combines American soul with traditional music from her native land. She also incorporates jazz and blues elements.

Baaba Maal is a Senegalese singer who combines traditional music and languages from that country with modern elements (Billboard, May 8).

Ismael Lo, a protest singer from Niger, has been likened in that country to a homegrown Bob Dylan. His self-titled Mango album is his debut release.

Boukman Eksperyans is the only act on Africa Fete that is not from Africa. The Haitian combo takes its name from an 18th century African priest who sailed from Jamaica to Haiti to unite that country's African slaves around the Vodou movement, which combines African beliefs with Christianity.

HISTORY AND OUTLOOK

Although the Mango version of Africa Fete is a new event, the festival itself originated in France under the stewardship of Senegalese impresario Mama Dou Kante. Blackwell says Island licensed the Africa Fete logo from Dou Kante for use in markets outside of Europe and retained him as a consultant.

While Island and Dou Kante might work together in bringing Africa

Fete to Europe in future years, Blackwell's focus is on the U.S., Canada, and Japan. Asked when he expects the festival to hit Japan, Blackwell says, "When they want us sufficiently so that it becomes financially viable to go over there. Japan has always had a strong interest in ethnic music, especially reggae. The Japanese are interested in things that are different."

RADIO AND RETAIL

In the U.S., meanwhile, Africa Fete will focus on getting people out to the shows rather than merely buying records by the artists on the bill. However, a retail campaign is under way for the markets on the itinerary. Although details were not available at press time, Imbert says the plan includes a \$10 Africa Fete compilation CD that will also sell at the venues and in-store displays of albums by the artists on the bill.

The radio marketing plan is covered primarily by an agreement with National Public Radio's Afropop Worldwide series that will allow the network to sell its 1993 Afropop Worldwide Listener's Guide at the shows in exchange for the broadcast of one show. In addition, some NPR affiliates will offer ticket giveaways to their local festivals.

Imbert also plans to film a documentary of Africa Fete for potential airing in Europe.

At press time, Africa Fete had confirmed dates at Washington, D.C.'s Fort Du Pont Park (July 24); New York's Central Park Summerstage (July 25); Boston's Roxy (July 28); San Diego State Univ.'s Open Air Theater (July 30); Los Angeles' Olympic Velodrome (July 31); the Reggae On The River Festival in Redway, Calif. (Aug. 1); and early August dates in Seattle, Vancouver, and Edmonton, Alberta. Dates also are in the works for Philadelphia and Miami.

with Warner Music Group) and by Digital Cable Radio (another venture with Warner), were ways to reach those untapped consumers.

One challenge in consumer electronics is acceptance of the new music format, MiniDisc. Although retailers have not reported much interest so far in either MD or in Philips Electronics' competing format, digital compact cassette, Schulhof said his company's product—a recordable mini-compact disc—has done "exceptionally well" around the world. He said Sony has forecast that 100,000 MD players would be sold in the 12 months following their introduction last December. He also said 250,000 prerecorded discs had been sold in the U.S. so far and that the software was in more than 1,300 record stores.

Prior to Schulhof's appointment, Ken Iwaki had been acting president of Sony Corp. of America. Iwaki will preside over a committee that a Sony spokesman said "will bring together executives from around the world to study common issues."

In its fiscal year ended March 31, Sony said worldwide sales for Sony Music Entertainment rose 12% to \$3.85 billion. The New York-based subsidiary includes Columbia Records, Epic Records, Sony Music Nashville, and several other labels. Schulhof said Epic and Sony Nash-

ville "had their best years ever."

The executive also said the music unit's worldwide market share topped 20%. Sales in Latin America grew more than 20%, revenues in Germany, Italy, and Spain were up over 10%, and Sony Music (U.S.) posted more than 10% sales growth, he added. The U.K., he conceded, was "the most difficult area," but added that it was "now starting to show signs of recovery."

During the past year, Columbia launched a new label, Chaos, and Sony Music (U.S.) debuted TriStar Records, whose focus is on marketing international repertoire in the U.S.

Sony Pictures Entertainment, whose major units are Columbia Pictures, TriStar Pictures, and Columbia

TriStar Home Video, scored a 25% increase in sales to \$3.31 billion. Schulhof said the film units' market share was more than 20% in the U.S. and 23% internationally. He put home video's worldwide share at 19.3%.

Combined operating cash flow for all of Sony's entertainment businesses was \$904 million, 7% higher than the year before. Of that, music's cash flow was "roughly approaching \$600 million," according to Schulhof.

Although entertainment provided only 20% of Sony Corp.'s total consolidated sales, it accounted for 49.9% of the company's worldwide operating profit in fiscal 1993.

Assistance with this story was provided by Steve McClure.

MCA Reports Slight Rise In U.S. Revenues

NEW YORK—Matsushita Electric Industrial Co. reports entertainment revenues from MCA Inc. "grew slightly in U.S. dollar value" to \$3.6 billion last year, but declined 3% when translated to the yen.

Operating profit last year for MCA, which includes MCA Music Entertainment, Universal Pictures, and MCA/Universal Home Video,

was approximately \$223 million, or 6.2% of sales, said a spokesman.

MCA accounts for about 70% of Matsushita's entertainment operations, which also include JVC and other companies in Japan.

Osaka-based Matsushita is a major manufacturer of consumer electronics under the Panasonic, Technics, and other brand names.

EMI SALES, EARNINGS CONTINUE TO ESCALATE

(Continued from page 1)

as I said we'd make our first-year goal [with Virgin], I'm saying we'll make our second-year goal."

Without Virgin, EMI Music sales advanced by 11% to 1.25 billion pounds (\$1.9 billion) and operating profit was up by 15% to 144 million pounds (\$221.8 million).

"This year has been very strong for EMI worldwide in artist development," observes Fifield, citing Arrested Development (Chrysalis) with worldwide unit sales of 4 million worldwide, Jon Secada (SBK) with more than 3.5 million, Charles & Eddie (Capitol) with 900,000, and Tasmin Archer (SBK) with 700,000. He also notes Suzy Bogguss' first album went gold in the U.S. Non-Anglo-American acts that performed strongly include Japan's Kyosuke Himuro (1.3 million album units) and Wands (1.2 million units), and Mexico's Paulina Rubio (800,000 units).

"There is always somebody who says 'Oh, you're producing all those results, but you are just squeezing

the damn thing down," says Fifield. "You are letting a computer run the company." The usual bullshit, as I call it."

EMI Music executive VP/CFO Philip Rowley adds, "There's a danger, because we have made so many acquisitions. People think the story of EMI is growth through acquisition. Although that is true, that is only part of the story. Without that, this has been a company which has really developed regardless of acquisitions."

Another division of Thorn-EMI, the HMV retail group, posted a 100% jump in operating profits to 2.6 million pounds (\$4 million) on sales up by 23% to 323.2 million pounds (\$497.7 million). The 1992-93 results represent the first time that full-year HMV figures have been broken out.

In terms of worldwide market share, Fifield says 14.5% is EMI's current standing, no change from the previous year. He stresses this statistic does not include licensed or dis-

tributed repertoire or club sales. Industrywide, the EMI executive projects global music sales will grow by 5% this year, less than last year's 8% increase.

Fifield also opines that industry growth in the U.S. will be less than last year's 11.8% unit shipments increase. He acknowledges that there was "some decline" in EMI Music's North American market share last year, "which I expect to regain."

Fifield adds, "In '93-'94, I think the story will be a successful change at that top with [EMI Records Group North America chairman/CEO Charles] Koppelman, and having one central head to run all of North America, and North America being the star performer."

Under Fifield's direction, the SBK, Chrysalis, and EMI labels were consolidated into EMI Records Group. A single promotion, sales, and marketing division was constructed for all three labels, but each imprint maintained its own marketing and A&R

departments (Billboard, Dec. 14, 1991). In the move, 150 staffers were let go, leaving the combined staff of the three labels at approximately 200.

One change following Koppelman's rise is the appointment of Gary Gersh as president/CEO of Capitol Records, replacing Hale Milgrim (see story, page 1).

OTHER CHANGES WILL OCCUR

According to Fifield, other changes will occur "as part of the fact that the company is now headquartered in New York." He says that over time, administrative operations now being handled in L.A. will move to New York. However, "There won't be any consolidation," he says.

"Capitol will stay as an independent record company reporting to Koppelman, so there won't be any changes in how the organization is set up," says Fifield. "Capitol is our linchpin company in North America. It has been with us for 50 years. As Capitol goes, so goes EMI."

VIRGIN RECORDS SEES U.S. SUCCESS

(Continued from page 1)

stands at No. 14 on The Billboard 200 in its 11th week on the chart. According to the label, the album already has sold more than 1 million copies.

In the U.K., Virgin racked up five No. 1 albums in the last 12 months with two Genesis releases and albums from Kravitz, Belinda Carlisle, and Simple Minds.

In EMI Music's recently released year-end results, Virgin contributed sales of 253 million British pounds (\$422 million) and profits of 53 million pounds (\$89 million).

According to EMI Music president/CEO Jim Fifield, Virgin's performance exceeded his projections for the company (See story, page 1).

Even with the impressive earnings, Virgin Music Group chairman/CEO Ken Berry says 1992 was a rough year for Virgin, particularly in the U.S.

"We had two things going on in the U.S. at the same time," he says. "We had to reduce the number of people. Secondly, we had to move the distribution. The contract with WEA was up at the time [in the U.S.]."

Shortly after the sale to EMI was approved, Virgin Music Group laid

off more than 135 employees, including 55 at Virgin Records America and its sister label, Charisma Records (Billboard, June 13, 1992). When Charisma later was folded into Virgin America, approximately 24 staffers were laid off or resigned (Billboard, Oct. 3).

At the same time, Virgin created the new Vernon Yard imprint, headed by Keith Wood, president of Virgin's Caroline Records subsidiary.

Along with staff cuts, Virgin slashed its artist roster from some 200 acts to 80.

In addition, its U.S. distribution switched from WEA to EMI Music's CEMA June 30, 1992.

The change in distribution, coupled with staff cuts, prompted Virgin America to keep its release schedule extremely light during the summer of 1992. "The mode last year was to survive," says Virgin Records America president Phil Quartararo. "The mode this year is to succeed."

Since EMI's purchase of the Virgin Music Group was finalized June 2, 1992, "We rebuilt the company from the bottom up: the operations, the systems, and management," says

Quartararo.

Although Jeff Ayeroff and Jordan Harris remain co-chairs of Virgin Records America, Berry and Quartararo—who was named president of Virgin prior to Charisma's folding—have taken increasingly active roles in Virgin's U.S. operation since the sale to EMI.

"During the initial period I had to spend some time reassuring people that this was not the end of the Virgin they knew, that this was just a new phase," says Berry. "Naturally, everyone thought they were going to try to make a clone of EMI Records and we were going to lose our culture and identity, that everyone was going to get laid off."

Instead, Berry worked with Fifield to devise a plan before the sale went through that involved staff and roster cuts, but would allow Virgin to maintain its independence.

"Obviously we had to make some changes in the business to meet the new environment," Berry says. "We had to slim the company down to bring it into a shape that would produce the kind of financial results Thorn-EMI needed to justify the

transaction."

The sale to EMI has turned out to be advantageous to Virgin in some areas, particularly in distribution. Its Switzerland, Germany, and Austria distribution moves to EMI at the end of June, followed by the U.K. in late July and Spain in spring 1994.

Since Virgin initially expanded territory by territory through the '80s, it contracted with several different companies for distribution in various countries. Moving all distribution into the EMI family will "save us a lot of burdensome work and allow us to concentrate on marketing and promotion," says Berry.

In the U.S., Berry says Virgin is in "phase two" of its start-up plan: "We opened the doors just over six years ago. We had no catalog to speak of and no hit roster to speak of, because those acts that sold for us had been licensed to other labels . . . It takes about 10 years to really start to have some back catalog and to have enough of a roster and important artist on the label developed."

In coming months, Virgin is poised to continue its current success with a number of new releases, including Tina Turner's Virgin debut, "What's Love Got To Do With It," the newly recorded soundtrack album for the forthcoming biopic, June 15. Other releases include OMD's "Liberator" June 29; and UB40's "Promises & Lies," set for July 27 release.

Also due July 27 is "Siamese Dream," the Virgin debut of Chicago underground sensation Smashing Pumpkins, which has generated a buzz and substantial sales with releases on Virgin-owned independent label Caroline Records.

Other forthcoming titles include Cracker's "Kerosene Hat" Aug. 24; Iggy Pop's "American Caesar" and a new album by British act Curve Sept. 7; "Rio," Belinda Carlisle's debut for Virgin U.S. Sept. 21; and Enigma's second album Oct. 5.

The label anticipates a new album from Steve Winwood in January 1994, and an early 1994 release of the Rolling Stones' Virgin debut.

Later this year, Virgin plans to begin rolling out 15 Stones '70s catalog titles, acquired when Virgin signed the band in late 1991 to a pact valued in the \$35 million-\$45 million range.

Looking at the broader outlook, Fifield comments, "We will continue to make productivity improvements throughout the company so that our results next year will continue to be better than the one before."

Fifield cites specific 1992-93 revenue gains for EMI, such as a 20% increase in the U.K., largely from licensing income; a 20% upturn for Liberty Records, predominantly powered by Garth Brooks; a 22% hike in Germany; a 50%-plus jump in France; and a 60% surge in Southeast Asia.

The EMI executive appears concerned about the outlook for Continental Europe in the current year. "We won't see much recovery [there] this year," he says. In the U.K., however, first-quarter industry results show some reversal of last year's decline, he notes. He does not expect the government's Monopolies and Mergers Commission investigation into the U.K. industry to have a negative outcome for the business.

EMI Music has improved its return on sales from 11.1% to 13.1%. (without Virgin, from 11.1% to 11.5%). Fifield says the company's longer-term ROS goal is 16%, "but it's going to take years. That's the hardest number to move." It was 6% at EMI when he joined, compared with an industry average of 11%. Today, he says well-run record companies should average 15.5%-17.5%.

Another component of EMI's results was the increase in CD manufacturing capabilities in the U.S. and Europe through an \$18.5 million investment. According to Rowley, the company increased CD manufacturing capacity by 40 million discs a year at its sites in Jacksonville, Fla., and Holland. "We were able to catch the fourth-quarter business with all of our internal manufacturing," says Fifield.

EMI Music also continued its strategic acquisitions in new markets, purchasing the Christian music company the Sparrow Corp. in October 1992, and signing a joint-venture agreement with Quint Records (Billboard, June, 27) giving EMI a presence in Hungary.

(The exchange rate used in this story is \$1.54 to the British pound.)

JUNE HEATS UP WITH STREISAND, COLE

(Continued from page 14)

than two years.

On June 22, Gloria Estefan momentarily pauses from her pop career to deliver her first solo Latin music recording, "Mi Tierra" (Epic). In addition to members of her band, Miami Sound Machine, Estefan is joined by a slew of revered Cuban musicians, including Paquito Hechavarria, Juanito Marquez, and Luiz Enrique. She also performs with the London Symphony on one track. The title cut goes to clubs later this month.

The menu of rock releases this month is headed by Young, who joins the brigade of acts going acoustic with "Unplugged" June 22 (Reprise), and Cohn, who follows his Grammy-winning 1991 debut Tuesday (1) with "The Rainy Season" (Atlantic). Meanwhile, Benatar returns to her hard-rock roots Tuesday (1) with "Gravity's Rainbow" (Chrysalis/EMI Records Group). The set's first single,

"Everybody Lay Down," already is an album-rock radio smash.

Urban-ites will be treated to the return of Bel Biv DeVoe, which drops "Hootie Mack" June 22 (MCA). On the same day, Cheryl "Pepsi" Riley switches from Columbia to Warner Bros. with "... All That!," while Biz Markie issues "All Samples Cleared" on Warner Bros. Brenda Russell makes her EMI debut June 15 with "Soul Talkin'," while Mica Paris offers "Whisper A Prayer" June 8 (Island).

On the pop/dance tip, ex-C&C Music Factory rapper Freedom Williams goes solo with an eponymous Columbia collection Tuesday (1), while Tommy Boy drag diva RuPaul bows with "Supermodel Of The World" June 8 (story, page 1).

Fans of Roxette, Céline Dion, Queensryche, and Cypress Hill who are hungry for new material will

need to investigate this month's offering of motion picture soundtracks for satisfaction. Roxette, along with Megadeth, Marky Mark, and Extreme contribute tunes to the album supporting "Super Mario Bros." (June 1, EMI).

Dion is joined by Harry Connick Jr. on the set from the Meg Ryan/Tom Hanks movie, "Sleepless In Seattle" (June 15, Epic). And Queensryche and Cypress Hill top a list of acts featured on "Last Action Hero" (Columbia, June 8), the album supporting Arnold Schwarzenegger's latest epic. The track listing also includes AC/DC and Alice In Chains.

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York and Carrie Borzillo in Los Angeles.

DISC MAKERS

CD Replication

- Fast Delivery
-
- Small Quantities
-
- Full Color



500 CDs &
500 HX Pro
Cassettes
\$2990

Complete Package Price!
Includes design & typesetting.

Call Today For
Complete Details
and Our FREE Full
Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010,
New York, New York 10019
In NYC call: 212-265-6662 • FAX: 212-262-0798

BROADCASTERS TUNE IN TO RBDS FOR NEW REVENUE POTENTIAL

(Continued from page 1)

fit of the radios is their ability to tune stations in by format rather than dial position, the receivers also use an LCD display to show call letters, station slogans, and formats on the tuner. That display is where broadcasters are expecting the potential new advertising dollars to come from.

The space can be sold to advertisers, who could scroll their messages across the screen. With a special software package, it also can be used to display artist and song title, which will almost certainly be used by radio to bring in those hard-to-come-by label ad dollars. For example, when a particular song is being played on the radio, the label, perhaps in conjunction with a local retailer, could advertise that artist by running a visual message across the screen.

There also is a third application in



Denon's DCR-730R model, like most RBDS-equipped car radios, displays a station identifier of up to eight characters along with the station's city of license and format on an LCD display. Denon's suggested retail price for this model is \$450.

the works, known as "Coupon Radio," which would tie in retailers and other advertisers in a unique way. "Coupon Radio" allows the radio listener to push a button on the radio while he or she is driving, to save the artist, title, and catalog number of a song being played or save a telephone number or other information heard in an advertisement on the station.

The data are stored on a credit-card sized "smartcard" containing a computer chip that is inserted into a slot on the radio. The card can then be taken to a retail location, inserted in a kiosk, and the data turned into a coupon containing all of the relevant information along with discount offers.

David Alwadish, the inventor and founder of "Coupon Radio," has, for the last 17 years, been running another company he founded that handles New York State Department of Motor Vehicles transactions such as car registration, boat licenses, and other tasks for people who don't have time to stand in line at the DMV.

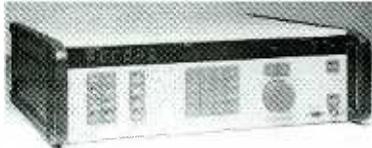
According to Alwadish, "'Coupon Radio' is going to make selling radio from an ad exec's job more exciting. Advertisers are starting to demand more quantifiable results from radio stations," which "Coupon Radio" can deliver since it lures listeners into the stores to print out their information and redeem their coupons.

"When you can start saving an advertisement that you hear on the radio with the push of a button, radio becomes a totally different medium than it ever was," Alwadish adds. "I think that puts radio light years ahead of where [it was]."

Despite his optimism, Alwadish has a difficult road ahead of him—he has to convince not only manufacturers but also retailers that his invention is a good one.

"I am inches away from getting manufacturers," he claims. "They are starting to talk to me and listen to me."

Current plans are to not make the technology manufacturer-exclusive, but Alwadish says he may enter into



RE America's RE 531 encoder provides stations with the ability to transmit call letters, format codes, clock time, radio text messages, and emergency and traffic alerts to RBDS-equipped car radios. It sells for \$5,250.

a limited development deal if he has initial interest from only one manufacturer. For now, he is concentrating only on making the manufacturers "confident" of the potential for "Coupon Radio." He has been working with New York top 40 station WHTZ (Z100) to refine the technology.

SLOW TO CATCH ON

For radio, the initial investment into RBDS is relatively small compared with the cost of other broadcasting equipment. The encoders that actually transmit the digital information start at approximately \$2,400. Nevertheless, the technology has been slow to catch on.

At press time, only 58 of the approximately 11,000 U.S. stations had installed RBDS encoders, the majority in Las Vegas and Chicago. Of that 58, 10 in Las Vegas received the encoders from the Electronic Industries Assn. in exchange for advertising time, and 10 in Chicago have the units on loan from the equipment manufacturer.

Most broadcasters believe the cost of equipment is much higher than it really is. A recent survey conducted by the EIA's Consumer Electronics Group indicates that GMs, on average, estimated the cost of installing the RBDS coders at \$7,600. Chief en-

gineers were slightly closer to the actual cost, guessing \$5,200.

Also, some stations are just slow to convert to new technology. As M Street Journal publisher Robert Unmacht points out, "Some stations out there still aren't stereo and that's been around since 1965 and only costs a few thousand dollars."

This week's Consumer Electronics Show, June 3-6 in Chicago, could be a turning point for the introduction of RBDS in the United States. (See related story, page 11). It will be the first time the radios have been demonstrated for consumers here. The trade-only show is opening its floor to consumers June 6. EIA/CEG's Alan



RE America's compact RE 533 encoder carries a list price of \$2,415.

Haber predicts, "Within the next two years, I think we'll see a lot of movement."

An early indication that the technology may be a success among consumers comes from Joe Sands, a Las Vegas-based contract engineer who works with five stations there. Sands reports that thanks to favorable press and on-air mentions by the 10 stations in the market that use the RBDS encoders, "The [electronics] stores are reporting that people are pretty interested in it."

The U.S., which didn't develop an RBDS standard until January of this year, is well behind Europe in this technology. Europeans have had RBDS since 1985. (The technology is known in Europe simply as RDS.)

The penetration rate in car radios is approximately 25% in Europe now

and is expected to grow dramatically during the next few years, according to the EIA. In England, Denon does not make RBDS-less car systems and every Ford and General Motors car sold in Europe today comes equipped with an RBDS stereo, according to the EIA.

PROMOTION POTENTIAL A PLUS

The U.S. broadcasters who already have been won over to RBDS are as excited about the self-promotion opportunities the radios will provide as they are about the revenue potential. At a recent convention, Charlie Morgan of Susquehanna Radio Corp. called RBDS a "billboard right where you want it," in front of the listener's eyes.

As EIA/CEG's Haber points out, "Stations spend a lot of money each year getting their call letters in front of listeners. Now they can do it just by having the listener turn on the radio."

In addition to advertising and station information, FM stations that have installed an RBDS encoder can also transmit request-line numbers, weather, traffic, and emergency information to the receivers. The technology is not yet available for AM.

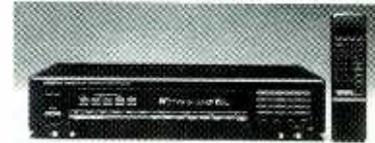
A computer chip known as ID Logic, which is manufactured by Sanyo and licensed by several other manufacturers, provides the format data, which are supplied by the M Street Journal. With the chip, the radios up-



Munich-based Rohde & Schwartz is a leader in the manufacture of encoders for radio station use in Europe. Pictured is the company's DMC 01 model encoder.

date themselves as station formats and call letters change, providing the most up-to-the-minute information.

Approximately 50 different manufacturers are producing RBDS-equipped receivers, although only Denon's models are available in the United States at the present time.



Onkyo's T0488F RDS tuner is one of the first home audio products to offer the RBDS feature.

Denon also just released the first home model available here.

Receivers range in cost from about \$250 to \$650, although the RBDS functions add only about \$50 to the price of the radio.

According to the EIA, the first RBDS car radios will be available later this year in the Pontiac Bonneville SSEI.

NOT PERFECT

As with any new technology, the radios are not perfect. Given the choice of a signal, they will pick up the strongest one, but a test drive with an RBDS radio through a highly populated area with many stations, including some on the same frequency, found some station and format confusion.

As for the station end, Sands, who had been operating the encoder units at several stations since the first of the year, reports "no glitches in the transmission or the operation of it."

Assistance in preparing this story was provided by Eric Boehlert.

Labels See HDTV Plan As Call For Copyright Reform

■ BY BILL HOLLAND

WASHINGTON, D.C.—The so-called grand alliance of three U.S. high-definition television rivals is earning a muted reaction from the recording industry. The link broke a deadlock preventing the U.S. from jumping ahead in the race to produce razor-sharp TV and computer-interactive digital sound and video.

The record industry views the announcement as yet another reason Congress must offer performance-right copyright protection of sound recordings.

The HDTV alliance, announced May 25, will include three groups of companies that previously had been working on competing HDTV systems: MIT/General Instrument Corp.; AT&T/Zenith Electronics Group; and the NBC/David Sarnoff Research Center consortium with the U.S. subsidiaries of France's Thomson SA and the Netherlands' Philips Electronics TV. All the groups will join to offer the FCC a single-standard HDTV model. The alliance also must get a congressional nod.

Broadcast officials say a future of HDTV with interactive digital features is years, perhaps decades, away because of prohibitive costs. Experts forecast an estimat-

ed \$10 million-\$15 million in start-up costs will be required for a station to transmit HDTV signals to consumers.

John Abel, executive VP of operations for the National Assn. of Broadcasters, says he believes HDTV, once approved by the FCC, will have a very slow start-up time until stations determine whether they can afford the new equipment and whether there will be viewers. New HDTV sets for the home initially may cost \$3,000 or more.

Abel says much depends on consumer education and how quickly electronic manufacturers can lower the price of the new sets.

Although the FCC is at least months from approving an HDTV plan, and public acceptance of high-priced interactive, digital equipment is unknown, the out-

look for the record industry has been sharpened by the news.

Recording Industry Assn. of America officials have been conferring with lawmakers for more than a year about the need for copyrights to protect labels and performers in a technologically revolutionary future in which consumers would be able to punch a button to bring new recordings into the home.

The digital, computer-driven home systems that HDTV and other technologies promise eventually could sidestep the industry's traditional methods of distribution and sales.

Currently in U.S. copyright law there is a loophole that allows radio stations, even those transmitting via cable, to play records without payment to labels. Since the

beginning of TV and cable, broadcasters/networks have had to pay video and movie producers for their product.

RIAA president Jay Berman comments, "The announcement means the future's here, and just as we've been saying, there are big questions to be dealt with and answered. What's going to be used [as software] with these new products, with this increased ability to reach people? Well, it exists—our product. We have a product that's here and easy to take."

RIAA's No. 1 legislative priority is to introduce a performance rights bill in Congress, which sources say might be introduced in the House as early as July.

Hollywood studios, which already have such copyright protections, are sidestepping the HDTV issue.

CES TO EXAMINE MANY FACETS OF MULTIMEDIA

(Continued from page 93)

ware and software suppliers, is mounting its own exhibit. On the agenda of a group meeting at CES are "extensive marketing plans" for the new products.

A new radio technology, Radio Broadcast Data Systems, should rev up the car audio pavilion (See story, page 1). Introduced at Winter CES,

the technology allows for the transmission of text to radio receivers, as well as tuning by format. Six manufacturers will showcase their wares. Denon already has begun shipment of one car model, and a home unit is due this summer.

In other news, Dolby Laboratories will host demonstrations of its Dolby

Stereo Digital film and cinema sound system, a spokesman says, "to help set the stage, in part, for the consumer system of the future."

Assistance in preparing this story was provided by Seth Goldstein in New York in Jim McCullaugh in Los Angeles.

RUPAUL CHANGING THE FACE OF POP

(Continued from page 1)

less promotional trek across the U.S. and Europe, generating interest in his first single, "Supermodel." Along the way, with the aid of high heels and flamboyant blonde wigs, RuPaul has become a talk-show darling and music video star, turning the declaration "You better work!" a refrain from the single, into household words.

Despite early obstacles at radio and retail, "Supermodel" eventually became a medium-sized pop/crossover hit, peaking at No. 45 on Billboard's Hot 100, and selling nearly 500,000 units. Its mainstream activity was triggered by an extensive three-month club campaign by the label that culminated in the single's two weeks at No. 1 on the Maxi-Singles Sales chart.

The widespread breakthrough of "Supermodel" may be a surprise to some, but the Atlanta-bred artist's confidence never wavered. "I always knew I would be famous," RuPaul says with a laugh. "Honey, I was do-

ing Revlon commercials in the bathroom mirror when I was a child!"

Joking aside, selling RuPaul outside the more liberal markets of New York, Los Angeles, and Chicago has been an exercise in promotional perseverance and political awakening for Tommy Boy staffers.

"It was really tough at first," says Mike Becce, national director of pop promotion at the label. "I came across a lot of people who should have gotten into ['Supermodel'], who said, 'Hey, that's not my image!' There are still a lot of homophobic people out there—a few of which I didn't expect to find."

Initially, Tommy Boy was split between pursuing "Supermodel" and its flipside track, the less-campy "House Of Love," at top 40. "But I felt we needed to focus one track, and 'Supermodel' was too unique to ignore," Becce says. The tide turned for the record when the influential top 40 station WPOW-FM (Power 96) in Miami added it, generating instant

listener response.

"We worked it on our mix show first, and it really clicked with people," says Phil Jones, the station's assistant music director. "I think there's potential for him to be a strong radio presence, if the label decides to go with some of the more song-oriented cuts on the album."

Soon after the Power 96 add, a number of other heavyweight outlets picked up "Supermodel," including KMEL-FM San Francisco and WHYT-FM Detroit. The ball was starting to roll.

RuPaul's national breakthrough occurred during the Christmas holiday, when the clip for "Supermodel" began airing on MTV, BET, and The Box. "Suddenly, calls were coming in from stations I don't normally deal with," Becce says. "The video helped open a lot of doors in the Midwest. People were taken by RuPaul's charisma and sense of humor."

The clip, directed by RuPaul's managers, Frenton Bailey and Randy Barbato, quickly glided into heavy rotation on MTV, sparking appearances on the Grind, the network's dance program, and Pauly Shore's "Spring Break" special.

BREAKING DOWN WALLS

"RuPaul is breaking down walls every step of the way," says John Cannelli, senior VP of music and talent at MTV. "You start with a good, catchy song, and then you add a visual that pops off the screen. Everything was done with a sense of fun. [Tommy Boy] has succeeded in visualizing RuPaul in a nonthreatening way."

"Supermodel" still is receiving heavy airplay on The Box, where it has been in rotation for six months. "It didn't take us more than 30 seconds to decide that this was a video we had to air," says John Robson, director of programming for the Miami-based network. "People can't get enough of it."

The Box has just added the clip for RuPaul's second single, "Back To My Roots," released to clubs April 27, and Cannelli says MTV plans to air it shortly. BET also is continuing its support of the artist by adding the video, which features a guest appearance by "Sanford & Son" television actress LaWanda Page.

Safeguarding RuPaul from becoming a novelty one-hit-wonder is at the top of Tommy Boy's priority list. The first order of business was to make an album that strikes an even balance between the dishy, cute tone of "Supermodel" and more traditionally structured pop/R&B material. "It was important that people get a taste of who I really am spiritually and intellectually," the singer says. "Diversity was vital."

Tommy Boy president Monica Lynch agrees. "It's a tough line to walk. Ultimately, we want people to view Ru as a well-rounded artist. At the same time, you can't forget your core audience, and why they came aboard in the first place. I think people will be surprised when they hear how well Ru sings. There's a lot of substance to go with the camp."

Indeed, "Supermodel Of The World," produced by club mainstay Eric Kupper, is a carefully conceived collection that tempers club-friendly house music anthems like "A Shade Shade (Now Prance)" and "Miss Lady DJ" with tunes like "Prisoner Of Love," a midtempo urban jam that is fueled with a deep baritone vocal

and kinetic funk beats. The unifying threads are RuPaul's relentlessly optimistic lyrics.

"I feel a strong sense of responsibility to convey strong messages of self-love and hope in my songs," he says. "Sometimes I feel like the I am embodiment of the life plight—and the embodiment of survival and victory. I derive so much energy from that. I'm going for it in life not just for myself, but to also show people that anything is possible. I'm living proof of that."

LOVE AND ENCOURAGEMENT

RuPaul's roots can be traced to his home in Atlanta, where he says he was surrounded by love and the encouragement to follow his creative muse, which led him to New York, and its active drag/club scene. He was a performing fixture at various nightspots, setting himself apart from the competition by choosing to sing in his own voice, as opposed to the common drag practice of lip-synching.

He recorded several independently distributed singles, with managers Bailey and Barbato and longtime collaborator Jimmy Harry, before signing to Tommy Boy.

"It was like signing a rock act that has been gigging for a long time," Lynch says. "We knew there was a built-in following in gay clubs; it was a matter of expanding to a larger audience. Even early on, we thought RuPaul had a broad demographic reach. He has that Big Bird quality.

People see him and stand in awe."

But not everyone subscribes to RuPaul's unusual image. Though "Supermodel" ultimately sold well, some mainstream retailers initially were resistant to prominently displaying the record. Instead, it developed at street level, gaining much of its early support from dance specialty shops. "We take great pride in the fact that our little guys were there first on this one," says Nick Ashfield, manager of DJ Sounds, Hartford, Conn. "Tower Records and radio hotshots can't take full credit for RuPaul's success. It started in the clubs and in the gay community."

BACK TO MY ROOTS

The next phase in solidifying RuPaul's presence in the mainstream is with a new single, "Back To My Roots," which currently is flooding the club market and is being positioned for a top 40 push later this month. Along with the CD release, Tommy Boy has done a limited 15,000-unit run on a disc with a holographic background. The album also will be released on cassette and vinyl. The artist will continue making appearances at nightclubs around the country, with plans for a full-scale tour in the fall. Other projects include a 1994 calendar and a book.

"We know that we are just approaching the real challenge in establishing RuPaul as an artist," Lynch says. "I believe that we have all of the right tools, it's just a matter of workin' it."



by Geoff Mayfield

JANET PERIOD: As expected, Janet Jackson is the big story on The Billboard 200, as her "janet." opens at No. 1 and leads by a wide margin. Of the 14 albums that have debuted at No. 1 since Billboard began using SoundScan data two years ago, the tally on Jackson's Virgin debut—in excess of 350,000 units—ranks fifth. The only artists who have debuted at No. 1 with higher totals, in order, are Guns N' Roses, Metallica, Garth Brooks, and Def Leppard. Want to guess who stands at sixth place? None other than big brother Michael Jackson, whose "Dangerous" wrested the top slot with approximately 326,000 units. To be fair, though, Michael actually hit a bigger one-week sum his second week out, when "Dangerous" moved more than 373,000 units.

WEEK TWO: Despite a strong slate of new releases that hit stores May 25, expect "janet." to hold the No. 1 slot again next week. The drama will be to see whether Jackson can top her first-week numbers. Of the 14 titles that debuted at No. 1 during the last two years, "Dangerous" and Brooks' "The Chase" are the only ones that saw sales increase in their second week. Those two also are the only titles in the SoundScan era to move more than 300,000 units in their first three weeks on the street.

UP AND DOWN: Volume of units on The Billboard 200 is up 10% compared with last week, and it's all "janet." In fact, Jackson's tally is even larger than the chart's 307,000-unit increase. If you back out Jackson's huge debut, the chart shows a 2% decline compared with the previous week. Thus, we appropriately lowered bullet criteria.

AT THE MOVIE: On last week's charts, if you compared the two albums that contain the Proclaimers' "I'm Gonna' Be (500 Miles)"—the Milan soundtrack from "Benny & Joon" and the group's 1989 album, "Sunshine On Leith"—you would have found that 81% of the album sales driven by that song belonged to the Milan title. This week, the soundtrack jumps 54-50 on a 3% sales gain, but the Proclaimers' album enjoys a 57% increase, which places it at No. 168. Thus, the ratio has shifted somewhat, with the soundtrack now representing 74% of the two albums' combined sales.

COUNTRY KICKS: Many of the Nashville-roster titles that saw chart hikes last week as a result of May 12 Academy of Country Music Awards telecast cooled off this week, but Brooks & Dunn remain hot, with both of the duo's albums retaining bullets (Nos. 17 and 40) . . . In the wake of a May 15 stop with Paul Simon on NBC's "Saturday Night Live" and a May 22 CBS special honoring his 60th birthday, Willie Nelson's eclectic "Across The Borderline" sees a 16% gain. But since the tracking week ends Sunday night, the album probably won't feel the CBS telecast's full impact until next week . . . Two country titles move backward on The Billboard 200, but still see increase large enough to retain their bullets. Wynonna (No. 6) is pushed back by Janet Jackson's debut, while Brooks' "The Chase" (No. 31) is displaced by the hot Onyx.

HOT: Increased airplay on 4 Non Blonde's "What's Up," which leaps 51-39 on Hot 100 Singles, helps the band's album gain The Billboard 200's largest increase, and this week's Power Pick (45-33) . . . Airplay for "Runaway Train" in New York, Los Angeles, Minneapolis, and Atlanta, and a dose of MTV, have reinvigorated Soul Asylum's set (89-73).

DISC MAKERS

Complete Cassettes in 7 Days!

300 C-45 CASSETTES FOR ONLY \$550!

- Includes FREE Graphic Design
- Dolby HX PRO Duplication
- HI-TECH Clear Shell
- Black & White Inserts
- Major Label Quality

Some happy clients who got their cassettes FAST:

Syrice D. Adams, Cleveland, OH
"Thanks for the great design!"

Chuck Block, Washington, DC
"More affordable than I thought"

Greg Disotell, New Orleans, LA
"Your excellent service is much appreciated"

Also Available: Complete CD and LP Manufacturing

Call Today For Our FREE Full Color Catalog:

1-800-468-9353

1650 Broadway, Suite 1010, New York, NY 10019. In NYC call: 212-265-6662 • FAX: 212-262-0798

Billboard LAUNCHES A BRAND NEW DIRECTORY!

NASHVILLE 615 / COUNTRY MUSIC SOURCEBOOK 1993

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

NASHVILLE 615 is an authoritative guide to non-country music and services in Nashville. Country Music Sourcebook 1993 is the most vital reference guide for artists, managers, country radio stations, promoters, and music publishers. Put them together and you get an invaluable guide to the Nashville scene—in country music or any music. Order your copy of the Nashville 615 / Country Music Sourcebook 1993 today for just \$40 plus \$3 shipping and handling

(\$8 for international orders)
To order call toll-free: 1-800-223-7524 (outside NY).

(212) 538-5174 or 1-800-344-7119 (outside NJ), (908) 363-4156

UPCOMING IN BILLBOARD

A six week glance at Billboard Specials

R&B

ISSUE DATE: JUNE 12
AD CLOSE: MAY 18-CLOSED

JAPAN

ISSUE DATE: JUNE 12
AD CLOSE: MAY 18-CLOSED

JAZZ

ISSUE DATE: JULY 3
AD CLOSE: JUNE 8

ITALY

ISSUE DATE: JULY 3
AD CLOSE: JUNE 8

VIDEO MAN OF THE YEAR/ PRE VSDA

ISSUE DATE: JULY 10
AD CLOSE: JUNE 15

REGGAE

ISSUE DATE: JULY 10
AD CLOSE: JUNE 15

VSDA SUPERSECTION

ISSUE DATE: JULY 17
AD CLOSE: JUNE 22

TAPE DUPLICATION

ISSUE DATE: JULY 17
AD CLOSE: JUNE 22

POPULAR UPRISINGS

ISSUE DATE: JULY 24
AD CLOSE: JUNE 29

INTERACTIVE MEDIA

ISSUE DATE: AUGUST 7
AD CLOSE: JULY 13

AUDIO BOOKS

ISSUE DATE: AUGUST 14
AD CLOSE: JULY 20

SOUTHEAST ASIA

ISSUE DATE: AUGUST 21
AD CLOSE: JULY 27

The Billboard Bulletin...

EDITED BY IRV LICHTMAN

NEW EPIC LOGO UNDER ANTHONY

Look for **Epic Records** to establish a new label logo by the end of the summer, with **Polly Anthony**, currently Epic senior VP of promotion, to run it. A candidate for her Epic slot appears to be Capitol pop promo head **John Fagot**.

PERRY NAMED BPI CHIEF

Rupert Perry, president/CEO of **EMI Records U.K. and Eire**, has been named chairman of the **British Phonographic Industry**, succeeding **Maurice Oberstein** in July. The appointment, made May 26, is subject to ratification by association members at its upcoming annual meeting. **BMG Records U.K.** chairman **John Preston** was rumored to have been a candidate for the post, which is a two-year term of office.

A&M EXPANDS GUERINOT DUTIES

Jim Guerinot has been elevated to senior VP/GM at **A&M Records** from his position as senior VP of marketing. Guerinot now will head the label's sales and pop promotion efforts as well as the marketing staff; senior VP of sales and distribution **Richie Gallo** and pop promotion senior VP **Rick Stone**, who previously reported to A&M president **Al Cafaro**, now will report to Guerinot.

TRANS WORLD POSTS LOSS

Trans World Music Corp., the Albany, N.Y.-based music and video retailer, reports that although

sales increased 12.7% in the first quarter to \$103.2 million, it posted a net loss of \$327,000 for the three months that ended May 1, compared with a profit of \$459,000 last year. The company says same-store sales were flat because of weak releases and better-than-average April weather.

RENTRAK HAS FISCAL LOSS

Rentrak, the revenue-sharing specialist, reported a loss of \$895,061 for the fiscal year ended March 31. It lost \$232,721 in the previous year. **Rentrak**, which says it's strong in domestic retail, attributes the red ink to international operations and other ventures in development.

ALLIANCE/TRINITY NEAR MERGER

Alliance Entertainment Corp., a music wholesaler, and **Trinity Capital Opportunity Corp.**, a publicly traded "shell" company, have executed a definitive merger agreement, pending shareholder OK. Trinity will issue 16.5 million new shares and options and warrants for an additional 3.12 million shares in exchange for outstanding shares of Alliance, according to a press release. Further, if Alliance's current negotiations to acquire **M.S. Distributing** are successful, Trinity may issue additional shares as payment... In other financial news, **Spec's Music** says it is embarking on a \$23 million, five-year strategic expansion plan.

30 ORION PICS TO GOODTIMES

Budgeteer **GoodTimes Home Video**, emphasizing nontheatrical programs of late, thinks it's achieved "better balance" with the acquisition of 30 previously released movies from **Orion Home Video's** 750-title catalog, says senior VP **Jeff Baker**. "Many of them will be \$10," he adds, anticipating mass-merchant sales of some features "well into the six figures." Fifteen to 18 will be shipped in September, the rest next year. The titles, including "Mad Max," "Back To School," and three starring **Chuck Norris**, had been price promoted before, but Baker claims inventories are nonexistent.

ARISTA INKS EUROVISION WINNER

Niamh Kavanagh, the Dublin bank clerk who won the **Eurovision Song Contest** May 15 with the song "In Your Eyes," has been signed to **Arista Records U.K.** by A&R consultant **Simon Cowell** at the urging of Arista president **Clive Davis**. Kavanagh previously performed in the film "The Commitments."

CARLI STAYS PUT AT JIVE

The Bulletin erred in noting in its May 29 edition that **Ann Carli** would be taking leave as senior VP of A&R at **Jive Records** to be associated with a Latino coming-of-age film, "Blackout." Carli says she will continue her duties as usual.

Dayne Debut Strong; Janet In Control

TAYLOR DAYNE, whose first seven chart singles all made the top 10, is back on the Hot 100 with "Can't Get Enough Of Your Love," a slightly retitled remake of **Barry White's** No. 1 hit from 1974, "Can't Get Enough Of Your Love, Babe." Dayne's Hot Shot Debut is the first cover of a Barry White chart single to make the Hot 100. If Dayne can take the record to No. 1, it will be the ninth song to be No. 1 by two different artists in the rock era.

"Can't Get Enough Of Your Love" has a good shot at becoming one of the top remakes of a No. 1 hit from the '70s. Using highest position, number of weeks at highest position, and weeks on the Hot 100 as criteria, the top 10 remakes of No. 1 singles from the '70s are "I'll Be There," **Mariah Carey** (originally by the **Jackson 5**); "Lean On Me" by **Club Nouveau** (**Bill Withers**); "Venus" by **Bananarama** (**Shocking Blue**); "The Loco-Motion" by **Kylie Minogue** (**Grand Funk Railroad**, whose version was a remake of a No. 1 hit from the '60s by **Little Eva**); "Play That Funky Music," **Vanilla Ice** (**Wild Cherry**); "Cat's In The Hat," **Ugly Kid Joe** (**Harry Chapin**); "Bridge Over Troubled Water," **Aretha Franklin** (**Simon & Garfunkel**); "War," **Bruce Springsteen & the E Street Band** (**Edwin Starr**); "Oh Girl," **Paul Young** (**Chilites**); and "Ring My Bell," **D.J. Jazzy Jeff & the Fresh Prince** (**Anita Ward**).

WHAT SHE'S DONE FOR US LATELY: As expected, **Janet Jackson** debuts at No. 1 with "janet." It's her third album to rise to the top of The Billboard 200, following "Control" and "Rhythm Nation: 1814," but her first to enter at the top. On the Hot 100, she's No. 1 for a fourth week with "That's The Way Love Goes." That

ties "Miss You Much" as the longest-running No. 1 single for Jackson, and gives her a total of 15 weeks at No. 1 with six different singles.

For those who don't turn off the CD player when they think the disc is over, the final, unlisted track on "janet." is "Whoops." Should Virgin decide to release this track as a single, it could join "Whoo! There It Is" by **95 South** and "Whoop! (There It Is)" by **Tag Team** on the Hot 100. Quick, has anyone recorded "Whoosh" or "Whoopee"?



by Fred Bronson

THE BIG BEAT GOES ON: The New York-based Big Beat label achieves its first and second top 10 singles this week. Two of the three new entries in the top 10 are on Big Beat: **Robin S.** takes a nice six-point jump with her debut single, "Show Me Love," and **Inner Circle** moves up three places with its debut single, "Bad Boys" (Theme From "Cops"). **Inner Circle** also

has a top 10 single in the U.K. this week, but it's not "Bad Boys." It's "Sweat (A La La La La Long)," which already has been a big hit in Germany.

The other new entry in the top 10 is "Have I Told You Lately" by **Rod Stewart**. It's his 15th top 10 hit since 1971, when "Maggie May" started his chart career off in fine fashion.

AIN'T THAT A: **Steve Thompson** of La Crescenta, Calif., thinks it would be a shame if we didn't point out that **Mark Collie's** "Shame Shame Shame," which debuts at No. 67 on the Hot Country Singles & Tracks chart, completes a cycle that includes "Shame" by **Evelyn "Champagne" King**, "Shame, Shame" by the **Magic Lanterns**, and "Shame, Shame, Shame" by **Shirley & Company**.

Cypress Hill Black Sunday

IT'S "BLACK SUNDAY." JULY 13TH
sunday will never be the same.

First up:



Insane In The Brain &
When The Ship Goes Down



The follow-up to the Platinum Plus debut "Cypress Hill."
Produced by D.J. Muggs for the Soul Assassins. Management: BuzzTone Entertainment

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



COLUMBIA



**THIS MUCH WE
KNOW >**

RECORD STORE
OWNERS ARE PLEASED.

A #1 AT
BILLBOARD'S
HEATSEEKERS IN LATE
MARCH, NOW
THE ALBUM'S
ALMOST THREE-
QUARTERS OF
THE WAY TO #1 ON
THE TOP 200.

AS OF LAST WEEK,
THEY'D ORDERED
ALMOST
300,000 COPIES.

**JOURNALISTS
SUCCUMBED.**

"A MIRACULOUS
FRESHMAN EFFORT"

SUGGESTS
CHRIS MUNDY IN
ROLLING STONE
MAGAZINE.

**DECISION-
MAKERS AT
TELEVISION
NETWORKS
ALSO
TOOK THE
BAIT.**

ARSENIO AND
LETTERMAN INVITED
BELLY TO BE
ON THEIR SHOWS.

ALSO,
MTV HAS BEEN
FEEDING THE TREE
REGULARLY.

**BELLY
FANS WITH CARS,
BUSFARE
OR THUMBS**

MADE IT SO THEY
HAD TO PUT UP
"SOLD OUT"

SIGNS PRETTY MUCH
EVERYWHERE THEY
PLAYED

(ALL BUT LIKE
THREE ALMOST-VERY-
FULL PLACES,
ACCORDING
TO BELLY MANAGER
GARY SMITH,
WHO WE REALLY
LIKE).

AND FINALLY,
(CAN YOU POSSIBLY
STILL BE READING
THIS?)

**RADIO
PROGRAMMERS
AND RADIO
LISTENERS**

HAVE MADE THIS
DEBUT THE
(DRUM ROLL)
LONGEST RUNNING #1
ON THE
ALTERNATIVE CHART
IN A DOG'S AGE
(SWITCH ON
APPLAUSE SIGN
NOW).



Star

4/2-45187

**The New Album by Belly
including Feed The Tree, Gepetto
and Slow Dog
On Sire Cassettes and**

Compact Discs.

Pictured / Tanya Donnelly / Tom Gorman / Chris Gorman / Gail Greenwood

Contact / Gary Smith at Geronimo.

© 1993 Sire Records Company. It's an "innie."

