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IN THIS ISSUE

**Warner Music Group
 Seeks Share Of Indie
 Distrib Market**

PAGE 9

**Depeche Mode Debuts
 No. 1 On Billboard 200**

PAGE 80

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 10, 1993

ADVERTISEMENTS

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APRIL 5
 COLUMBIA

SCHOOL OF FISH
HUMAN CANNONBALL
 FEATURING
"TAKE ME ANYWHERE"
EXPLODING AT ALTERNATIVE RADIO
 ON CAPITOL

Lollapalooza On 'Eclectic' Road

Stellar Lineup For Summer '93 Extravaganza

BY MELINDA NEWMAN

NEW YORK—If the past two years are any indication, this year's Lollapalooza participants can expect the outing to provide a career boost via an increased fan base and greater retail activity.

Appearing on this year's main stage are Arrested Development, Alice In Chains, Fishbone, Front 242, Primus, and Rage Against The Machine. Two other acts, Island's PJ Harvey and Zoo Records' Tool, also are being considered. The tour, which kicks off June 18 at the Univ. of British Columbia's football stadium in Vancouver, will make at least 37 stops (Billboard, March 6).

According to Lollapalooza spokesman Ted Mico, the organizers made

an effort to diversify this year's lineup, hence the decision to increase the number of main-stage acts, as well as expand the second stage.

"It seemed a great deal more interesting to become more eclectic than turn Lollapalooza into a grunge fest, which is what some people thought we were doing," Mico says.

For 1993, the second stage will feature rationally signed artists as well as local acts, and there may be some switching between main-stage and second-stage performers, Mico says. As far as ancillary attractions, Mico says, "There will be an ample amount of weirdness spread throughout the entire area that will change from date to date with local attractions brought in."

(Continued on page 16)



Primus Goes Gold

BY CARRIE BORZILLO

LOS ANGELES—Powered by constant touring, college radio support, and lots of alternative press, Primus' third release and first Interscope album, "Sailing The Seas Of Cheese," has gone gold, marking the first time a title on Billboard's Heat-seekers chart has been certified for sales of 500,000 while still on the chart.

Meanwhile, Interscope is preparing to build on the momentum with the April 20 release of Primus' new album, "Pork Soda."

Interscope marketing and sales executive Steve Berman feels Primus' spot on this summer's Lollapalooza tour (see story, this page) will move

(Continued on page 16)



PRIMUS

Rap Gives Parody High Court Test

BY IRV LICHTMAN

NEW YORK—A rap cover of a classic rock'n'roll song, its sounds possibly reverberating in the halls of the U.S. Supreme Court, may clear the muddy judicial waters as to whether commercial use of song parody is entitled to a fair-use exemption under federal copyright law.

"A more objective criteria has to be decided," says Ed Cramer, the New York entertainment lawyer who is a former president of BMI.

(Continued on page 84)

The Beat Goes On: Dub Poets Explore Patois Of The People

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—If reggae is the heartbeat of a people, then dub poetry is the righteous wail of their soul.

"Lawwwwwd," moans late dub poet Mikey Smith in his poem "Me Cyan Believe It," communicating in that one heart-rending cry the life burden of the impoverished and dispossessed.

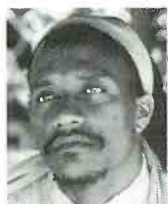
Stilled to a muted murmur in recent times, the proud and passionate voice of the dub poet is stirring once again, this time calling out in the dancehall wilderness to gather its wayward flock.

Born, like reggae, from the womb of Rastafari, and shaped by the socialist and black consciousness movements of the '70s, dub poetry (poems performed, in dialect, to a

(Continued on page 73)



JOHNSON



AFARI

PHOTO: MAVERICK

IN RADIO NEWS

Power Ratios Paint Rosy Radio Picture

PAGE 9

No-Longbox Era Has Smooth Start

BY PAUL VERNA

NEW YORK—Early signs indicate that retailers are coping well as the six major manufacturers attempt to meet their self-imposed April 1 deadline for shipping product jewel-box-only. However, most retailers expect to be dealing with a mix of jewel boxes and longboxes for at least three months.

"We were already well prepared in advance of the change, so it's been a real smooth transition," says Roy

(Continued on page 73)

Continental Drift

Island Gets Our Drift: Signs Tripping Daisy

PAGE 14

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DURAN

DURAN

THE SELF-TITLED ALBUM

PLATINUM



"ORDINARY WORLD"

#1 SINGLE

GOLD



"COME UNDONE"

THE NEW SINGLE AND VIDEO

DURAN DURAN TOUR

COMING THIS SUMMER

DURAN DURAN

ON CAPITOL COMPACT DISCS AND CASSETTES

PRODUCED BY DURAN DURAN AND JOHN JONES

MANAGEMENT: LEFT BANK MANAGEMENT



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STYLE DOESN'T.

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VOLUME 105 • NO. 13

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TOP ALBUMS

HOT SINGLES

TOP VIDEO

<p>■ BILLBOARD 200 ■ ★ SONGS OF FAITH AND DEVOTION DEPECHE MODE • SIRE/REPRISE</p>	80
<p>CLASSICAL ★ GORECKI: SYMPHONY NO.3 UPSHAW, LONDON, SINFONIETTA • NONESUCH</p>	35
<p>CLASSICAL CROSSOVER ★ ILLUSIONS • UTE LEMPER • LONDON</p>	35
<p>COUNTRY ★ SOME GAVE ALL • BILLY RAY CYRUS • MERCURY</p>	31
<p>HEATSEEKERS ★ CONNECTED • STEREO MC'S • GEE STREET/ISLAND</p>	18
<p>JAZZ ★ SO NEAR, SO FAR • JOE HENDERSON • VERVE</p>	34
<p>JAZZ / CONTEMPORARY ★ SOUL EMBRACE • RICHARD ELLIOT • MANHATTAN</p>	34
<p>R&B ★ LOSE CONTROL • SILK • KEIA</p>	22
<p>■ THE HOT 100 ■ ★ INFORMER • SNOW • EASTWEST</p>	76
<p>ADULT CONTEMPORARY ★ LOVE IS VANESSA WILLIAMS & BRIAN MCKNIGHT • GIANT</p>	67
<p>COUNTRY ★ THE HEART WON'T LIE REBA MCENTIRE & VINCE GILL • MCA</p>	30
<p>DANCE / CLUB PLAY ★ LITTLE BIRD • ANNIE LENNOX • ARISTA</p>	27
<p>DANCE / MAXI-SINGLES SALES ★ I'M EVERY WOMAN • WHITNEY HOUSTON • ARISTA</p>	27
<p>LATIN ★ ME ESTOY ENAMORANDO LA MAFIA • SONY DISCOS</p>	36
<p>R&B ★ FREAK ME • SILK • KEIA</p>	20
<p>R&B RADIO MONITOR ★ FREAK ME • SILK • KEIA</p>	21
<p>R&B SINGLES SALES ★ FREAK ME • SILK • KEIA</p>	21
<p>RAP ★ THROW YA GUNZ • ONYX • RAL/CHAOS</p>	24
<p>ROCK / ALBUM ROCK TRACKS ★ LIVIN' ON THE EDGE • AEROSMITH • GEFEN</p>	68
<p>ROCK / MODERN ROCK TRACKS ★ I FEEL YOU • DEPECHE MODE • SIRE</p>	68
<p>TOP 40 AIRPLAY / MAINSTREAM ★ TWO PRINCES • SPIN DOCTORS • EPIC ASSOCIATED</p>	78
<p>TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ FREAK ME • SILK • KEIA</p>	78
<p>TOP 40 RADIO MONITOR ★ I HAVE NOTHING • WHITNEY HOUSTON • ARISTA</p>	74
<p>TOP SINGLES SALES ★ INFORMER • SNOW • EASTWEST</p>	74
<p>■ TOP VIDEO SALES ■ ★ BEAUTY AND THE BEAST WALT DISNEY HOME VIDEO</p>	56
<p>LASERDISCS ★ SNEAKERS MCA/UNIVERSAL HOME VIDEO</p>	58
<p>MUSIC VIDEO ★ LIVE: RIGHT HERE, RIGHT NOW WARNER REPRISE VIDEO</p>	60
<p>RENTALS ★ THE LAST OF THE MOHICANS FOXVIDEO</p>	54

Hornsby's Chesapeake 'Harbor Lights'

It is American realism, insightful but unassuming, as it explores the interludes between light and shadow, silence and sonance, seclusion and connection. Exposing both inner verities and the elusive values of the outside world, it portrays a still-point of quiet clarity in a transitory realm, as if to show that the character of a nation's culture can be still felt in its most commonplace tableaux.

What's being detailed here is "Rooms By The Sea," famed 20th century Expressionist painter Edward Hopper's sunlit 1951 study of an empty oceanside bungalow, which adorns the cover of Bruce Hornsby's new album, "Harbor Lights" (RCA, due Tuesday [6]). But these words could also be an explication of the music of Hornsby, who happens to be a blood relative of Hopper's.

Whereas Hopper ("My maternal grandfather Pete's first cousin," says Bruce) was born in the Hudson River port town of Nyack, N.Y., and ultimately divided his time—and sites of stimulus—between Greenwich Village and coastal Massachusetts (where "Rooms By The Sea" was done), Hornsby was reared in the Virginia Tidewater area of the Chesapeake Bay and spent roughly a decade in Los Angeles' urban sprawl before resettling in his birthplace of Williamsburg, Va.

Hopper's best-known Depression- and World War II-era paintings, including "Nighthawks," "Office At Night," "Summer Evening," "Hotel Room," and "Solitude," are formal attempts to fix the fleeting daily atmosphere of the most ordinary civic environs, exposing the loss of faith in technological advance and economic self-interest that appeared to resound from every structural shadow and human surface. The late painter (1882-1967) perceived his work as part of a movement toward a "native art" that contained "the tang of the soil" in this country. Hopper described his own heavy-hearted style as "My most intimate reaction to the subject as it appears when I like it most—when the facts are given unity by my interest and prejudices."

Like his renowned relative, Hornsby is a modern American regionalist whose output is distinctly introspective and values-directed in nature, concentrating on objective yet metaphoric images drawn from his immediate surroundings. "I've always tried to have a real strong focus in my work," says Bruce, "like Southern fiction in a sense, with a real sense of place, whether it's Southeast Virginia, or Los Angeles as viewed by someone from my background. So if you'd look back on all my records, they would be of-a-piece."

Hornsby ascended to pop prominence in 1986, a time when the avaricious economic manipulation of the Reagan-Bush years was slowly becoming unraveled by the sheer volume of the stricken have-nots. Hits like "The Way It Is" ('86); "Mandolin Rain," "Every Little Kiss" ('87); "The Valley Road," "Look Out Any Window" ('88), and "Lost Soul" ('90) were casually heard as beatific acoustic piano ballads, but more attentive fans of the albums from which the songs sprang ("The Way It Is," "Scenes From The Southside," "A Night On The Town") knew them to be intensely saturnine plaints against racist cynicism, rampant joblessness, and rank dejection in the face of a calculated New Depression.

Now Hornsby returns after a three-year respite with "Harbor Lights," his first record without his longtime band the Range, his first without an outside producer, and his first to be cut in his home studio. Centering on a trio of Hornsby, Yellowjackets bassist Jim-

my Haslip, and Range drummer John Molo, this fourth album is more free-spirited and jazz-tinged than Bruce's earlier outings, drawing from keyboard influences such as Bill Evans, McCoy Tyner, and Leon Russell that date to Hornsby's college days at the Univ. of Miami music school. "Harbor Lights"'s freshest textures are further contoured by the guest artists (Phil Collins, Jerry Garcia, Branford Marsalis, Pat Metheny, Bonnie Raitt) who are on board. The social conscience of "That's The Way It Is" is reaffirmed on an upcoming single, the astringently funky "Talk Of The Town," whose story of interracial love will be shot for video by Spike Lee. And the Hornsby knack for pop collaboration previously heard on his and Don Henley's "The End Of The Innocence" is exhibited once more on "Pastures Of Plenty," a scintillating session with Garcia that's obviously been informed by the 100 tour dates Bruce recently logged with the Grateful Dead.

Even so, "Harbor Lights" has the largest measure thus far of the regional aura Hornsby desires in his sound, especially on the title song, "Fields Of Gray" and "The Tide Will Rise." Reared amidst the colonial residue of the seminal American settlements of Williamsburg, Yorktown, and Jamestown, Hornsby's creative disposition still hews closest to the working class egalitarianism of his lowly settler forebears, rather than the aristocratic bias of the actual Founding Fathers.

"The first Hornsbys reached here from England in the 1770s or 1780s and ended up in Virginia and Kentucky," says Bruce, "with the ones I'm most aware of coming to Yorktown and Williamsburg from the eastern shore of Virginia around the 1830s. All these people were simple fishermen who I don't think fought in the Civil War. They were real 'watermen,' as they're called around the Chesapeake, tending their crab pots and oyster beds. Today they're a dying breed because of the dwindling shellfish population in the bay. I wrote 'The Tide Will Rise' about them, and I played it with a local symphony orchestra last spring; the Working Watermen's Assn. bought tickets to this high-

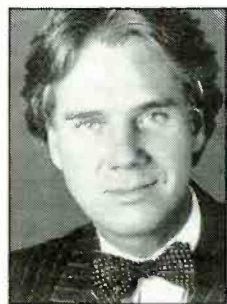
brow affair, and all these old fishermen marched past these hoity-toity symphony types and sat in the front rows dressed in their Sunday best." The 6-foot-4, 38-year-old Hornsby beams with boyish pluck. "It was a really good thing."

Spring has come again to the Chesapeake basin, carp, and coolers (box turtles) spawning in the coastal streams and tributaries, and millions of migratory waterfowl (snow geese, whistling swans, goldeneye ducks) departing via the Atlantic flyway above the Gloucester Peninsula, while the upland woods are alive with vireos and thrushes that flicker between the wild violets and mountain laurel. The Chesapeake is itself a microcosm of transition, the largest estuary in North America, where salt and fresh water converge and mingle, and myriad living creatures of seemingly conflicting habitats find a way to accept and even fortify each other.

Inspired by this seasonally changeable setting, and with a painterly hand worthy of Edward Hopper himself, Hornsby's "Fields Of Gray" lifts "Harbor Lights" to a gently heartening highpoint.

"It's a song about guiding my little twin boys Russell and Keith through an uncertain world," Hornsby confides with an intent smile. "Its basic sentiments are that you try hard to be a realist, but you still hope that you can do your very, very best."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

END OF THE LONG GOODBYE

Now that the longbox has become part of music retail history, merchants have no choice but to start facing the music of a jewel-box-only world. Ed Christman and Trudi Miller assess the long and the short of the situation, reporting on jewel-box displays and packaging options that fit the old longbox dimensions. **Page 46**

AES ON DISPLAY

The recent AES Convention, held this year in Berlin, unified some 7,500 delegates from around the world for four days of schmoozing, perusing, and checking out the latest in pro audio gear. Zenon Schoepe was there. **Page 62**

Album Reviews	50	Hot 100 Singles Spotlight	75
Artists & Music	10	International	41
Between The Bullets	85	Jazz/Blue Notes	34
The Billboard Bulletin	86	Latin Notas	36
Box Office	58	Lifelines	61
Boxscore	16	Medialine	39
Canada	44	Music Video	38
Chart Beat	86	Newsmakers	25
Classical/Keeping Score	34	Popular Uprisings	18
Clip List	39	Pro Audio	62
Commentary	6	R&B	19
Continental Drift	14	Radio	66
Country	28	The Rap Column	24
Dance Trax	26	Retail	46
Declarations of		Rossi's Rhythm Section	23
Independents	51	Single Reviews	72
Executive Turntable	11	Studio Action	63
Global Music Pulse	42	Update	61
Hits Of The World	43	Video Previews	60
Home Video	53	Vox Jox	71
		CLASSIFIED/	
		REAL ESTATE	64

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(4/2-24465)



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shanice

“saving forever for you”

Produced by David Foster

jeremy jordan

“right kind of love”

Produced by Robbie Nevil, Tommy Faragher and Lotti Golden

Reaching:

- #14 Billboard Hot 100 Singles Chart (Top 40 BDS-2823)
- Selling well over 300,000 Cassette singles to date!

vanessa williams and brian mcknight

“love is”

Produced by Gerry Brown, Vanessa Williams and Brian McKnight



Photo: Francesco Scavullo



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of the year!

Reaching:

- **#3 Billboard Hot 100 Singles Chart**
- **#20 Billboard Hot R&B Singles Chart**
- **Selling well over 400,000 Cassette singles!**

Shanice appears courtesy of Motown Record Company, L.P.

Look for Jeremy Jordan's debut album

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"wannagirl" (4-18548)



Photo: Jennifer Girard

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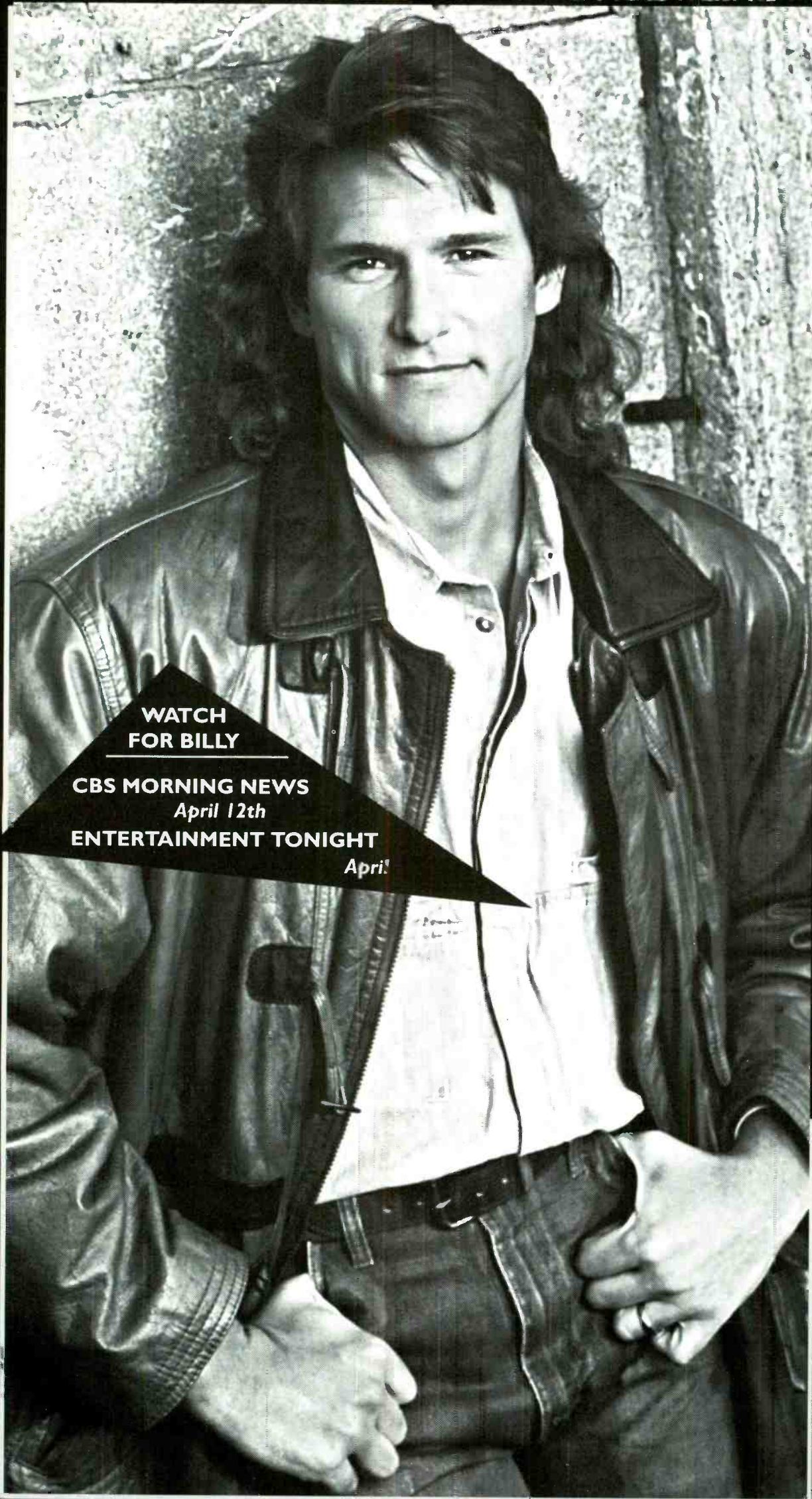
- **#8** Billboard Hot 100 Singles Chart and still climbing
- **#63** Billboard Hot R&B Singles Chart
- **#1** Billboard Hot Adult Contemporary Chart
- **Selling well over 200,000 Cassette singles to date!**

Vanessa Williams appears courtesy of Wing/Mercury Records / Brian McKnight appears courtesy of Mercury Records



Photo: David Roth

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"Somewhere In My
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and for

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WITH A TOP
MALE VOCALIST
NOMINATION

BILLY
DEAN

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CBS MORNING NEWS

April 12th

ENTERTAINMENT TONIGHT

April

Billboard
would like to congratulate
THE 1993 INTERNATIONAL BILLIE AWARDS
WINNERS!

Music

Consumer Print: Madonna, "Erotica," Maverick/Sire/Warner Bros.
Trade Print: "Listen To Your History," Sony Music
TV/Cable: Roger Waters, "Amused To Death," Sony Music
Radio: Wailing Souls, "All Over The World," Sony Music
Point of Purchase: "My Foolish Heart" Box, Windham Hill Records
Packaging/Cover Art: Aerosmith, "Pandora's Box," Sony Music, Neleman Studios

Music Video

Consumer Print: "Springsteen Unplugged," MTV
TV/Cable: Denis Leary, MTV
Packaging: VH1 Media Kit, VH1

Retail

Consumer Print: "The Art of Giving Catalogue," Wherehouse Entertainment
TV/Cable: "Sing Your Lungs Out-Elvis," Wherehouse Entertainment
Radio: "Singers," Wherehouse Entertainment
Point of Purchase: The "Aladdin" Spectacular floor display, Walt Disney Records
Outdoor: "Star Trek," Camelot Music

Home Video

Consumer Print: The Black Crowes, "Who Killed That Bird Out On Your Window Sill," Def American Records
Trade Print: "A League Of Their Own," Columbia TriStar Home Video
TV/Cable: "Trials Of Life," Time-Life Video
Point of Purchase: "The Graduate" 25th Anniversary Poster, New Line Home Video
Packaging/Cover Art: "The Marilyn Collection," Fox Video



Warner Eyes Share Of Indie Rock Market

■ BY ED CHRISTMAN

NEW YORK—Warner Music Group is joining forces with two independent labels—Restless Records and Roadrunner—to form a new distribution company aimed at snatching lunch away from Sony Music's Relativity Entertainment Distribution and EMI Music's Caroline Records.

The company, which will be called Pan American (Billboard, April 3), is expected to have \$15 million-\$20 million in billing in its first year in existence. Sources say that projection is based on the estimated \$12 million

2 Distributors Question RIAA '92 Numbers

■ BY PAUL VERNA

NEW YORK—The Recording Industry Assn. of America's recent announcement of double-digit increases in dollars and units for 1992 was greeted with enthusiasm by many in the music business (Billboard, March 20). But two of the six major distribution companies apparently question the RIAA figures, saying they present an over-inflated picture of the business compared with what their own numbers indicate.

RIAA is asking its accounting firm to re-evaluate the numbers, according to Tim Sites, the trade group's VP of communications.

CEMA president Russ Bach says the RIAA figures "could be slightly in error. We find it hard to believe that the fourth quarter was that terrific, so we wanted to reverify the numbers." He adds that he requested that the 1991 totals be reviewed, but Sites says only 1992 figures will be analyzed.

Bach's reference to the fourth quarter is a response to the RIAA's assertion that a better-than-expected holiday season spiked the year-end totals to 895 million units shipped (an 11.8% surge over 1991), at a value of \$9 billion (15.2% more than the 1991 total of \$7.8 billion).

According to sources, Sony is the other company that asked the RIAA for a review of its totals. However, Sony Music Distribution president Paul Smith was unavailable for comment by press time.

At least two of the other four majors, WEA Distribution and PolyGram Group Distribution, support the RIAA. WEA president Henry Droz says, "We have no negative comment. Our fourth quarter was sensational, and the second half was excellent. It was a very good year for our industry."

Droz adds, "I don't know how anyone can take issue with [the RIAA figures], unless you take issue with the individual companies" that supply their shipment data to the association, namely, the six majors.

Droz's argument echoes the RIAA's own defense of its numbers. Sites puts it this way: "The only thing I can say to our member companies is we get our numbers from them."

PGD president Jim Caparro goes even farther than Droz, saying his company's business increase in 1992 vs. 1991 "far exceeded" the RIAA's (Continued on page 84)

volume that Restless and Roadrunner generate, with the remainder expected to come from whatever releases Warner Music Group labels funnel through the entity.

In addition to the Warner Music Group labels, the company plans to aggressively pursue distribution deals with other hard rock, alternative rock, and metal labels.

Major labels have become increasingly interested in independent distribution. In the last 18 months, PolyGram Group Distribution established ILS, and BMG Distribution set up BMG Independent Group. Both funnel their own product through existing independent distributors.

However, Pan American appears to be aimed directly at Sony Music and EMI Music's indie-related ventures, both of which seek business from hard rock/alternative rock labels outside their own families.

The Warner deal, however, is said to be a political hot potato within the Warner Music Group because while executives at Warner Music Group, Atlantic, and Interscope were negotiating with Restless and Roadrunner (Billboard, March 20), Elektra and labels under its umbrella were simultaneously involved in discussions with WEA to set up an indie-style mecha-

nism that would sell product within a WEA framework. Under that initiative, which was to be extended to other Warner Music Group labels, a separate sales arm would be created under WEA's auspices.

According to sources, Elektra, its labels, and WEA were unaware of the Pan American deal. After learning about it, they continued to push their vehicle forward as the way for the company to jump into the independent distribution waters. But, "[Pan American] was presented to us fait accompli," says one source in the Elektra family. "When we continued to push our approach, [Warner Music Group chairman/CEO] Bob Morgado sent down word that we should try to find a way to accommodate [the Pan American] deal."

Even while the various Warner Music Group interests were trying to stake out how the company would participate in independent distribution, they were worried that Sony Music, which owns 50% of Hollis, N.Y.-based Relativity, was maneuvering to throw a wrench in the proceedings.

Restless is distributed by RED and Navarre, while Roadrunner goes exclusively through RED in the U.S. Sources say that Sony was unhappy

with the prospect of RED losing one-sixth of its \$60 million in billing, and some executives in the Pan American camp believe that Sony had started discussions with Roadrunner to find some kind of deal to keep the heavy-metal label out of Pan American.

Those sources believe that Roadrunner will cast its lot with Pan American, but if the New York-based label does sign, it may not bring one of its key acts to the party.

For more than a year, Sony has been negotiating to place Brazilian metal band Sepultura on its Epic label, sources say. If that deal goes through, new Sepultura releases would be worked by Epic and Roadrunner, while catalog might go to Pan American.

A Sony spokesperson declined comment, as did Doug Keogh of Roadrunner. Representatives of Caroline, which is wholly owned by EMI Music, could not be reached for comment.

An RED spokesperson declined comment on how the possible departures of Restless and Roadrunner might impact the company. That spokesperson issued a statement saying, "If Roadrunner is leaving, we regret that, but they have gone and come back before."

(Continued on page 73)

Power Ratios Put Radio Revenues In Positive Light

■ BY PHYLLIS STARK

NEW YORK—Despite broadcasters' claims that 1992 radio advertising revenues were disastrous, the newly released "power ratios" survey paints what appears to be a more positive picture.

According to the power ratios, which measure the sales strength of individual formats, 10 of the 16 radio formats tracked in the annual survey gained in total advertising revenue last year. Just four of the formats declined in revenue. Two formats, album rock and oldies, remained flat.

In the previous year's survey, the formats were evenly divided with eight winners and eight losers.

The power ratios, accepted as an industry standard, are based on monthly polls of approximately 700 radio stations. Compiled by the Los Angeles broadcast accounting firm of Miller, Kaplan, Arase, & Co., the latest figures cover the Arbitron ratings periods from summer 1991 through spring 1992.

(Continued on page 71)



New Releases. Sony Music Entertainment (U.K.) Ltd. chairman/CEO Paul Burger, center, chats with artists Terence Trent D'Arby, left, and Paul Young about their new albums at the company's midterm sales conference. D'Arby's new album is "Symphony Or Damn"; Young's is "Souls Unknown."

Label Execs Say Digital Future Is Within Earshot

■ BY DON JEFFREY

NEW YORK—One top record executive predicts that the future of selling music will involve digital factories feeding electronically transmitted musical data to stores for sale. But retailers doubt whether consumers will go for such hi-tech music shopping.

At a recent entertainment industry conference here, Al Teller, chairman of MCA Music Entertainment, said, "I believe our industry should make a concerted effort to transfer the retail environment into an environment for electronic delivery... Each of us could replace our factories with electronic warehouses, with all our cata-

logs digitally stored." The data could then be downloaded into retail stores where consumers could "sample virtually any item," he added.

In this week's Billboard Commentary, Teller calls for an industry task force "to sift and sort out the details" of the electronically delivered retail store of the future (see page 6).

But most record company executives, including Teller, aware that such talk about the radical transformation of the record store has created trepidation among retailers, are quick to point out that change is still some time off in the future and that it does not mean the death of retailing.

Many retail executives shrug off (Continued on page 75)

Oscar's Vid Kinship Sours This Year

■ BY EARL PAIGE and SETH GOLDSTEIN

LOS ANGELES—Try as he might, Uncle Oscar won't be of much immediate use to his home video relations. Three winners in the March 29 contest, "Unforgiven," "Scent Of A Woman," and "The Crying Game," are getting extended theatrical runs before their appearance on cassette.

Retailers, meanwhile, need all the help they can get to promote Academy Award titles already in stock. Blockbuster Entertainment provided some aid, running a 30-second ad near the end of the Academy Awards telecast that "haloed the entire industry," says senior VP Ron Castell. "We reminded the world that the stuff's on video." The Video Software Dealers Assn. wants to team up next year with the studios and the Academy of Motion Picture Arts & Sciences to provide industry-wide assistance.

But the Oscars handed out generally went to movies that will not be announced until big-screen potential has been picked clean. Warner Home Video, which will have "Unforgiven" and probably "The Crying Game," isn't commenting on the home video availability of either.

MCA/Universal Home Video may ship "Scent Of A Woman," sporting a best-actor award to Al Pacino, "some time in July or August," says a spokesperson. Disney's "Aladdin," the only winner guaranteed to carry a sell-through price, is expected Oct. 5 (Billboard, April 3), backed by a multimillion-dollar marketing campaign that will dwarf any publicity attached to its two Oscars.

"The timing is really off for the Oscar winners this time," notes Richard Thorward of New Jersey-based Home Video, which has three stores. Like a lot of retailers, Thorward bet heaviest on nominees already in stock, such as "The Player," from

New Line Home Video. "We really loaded up on 'The Player' because we knew it was going to get a lot of publicity, but then it didn't win anything." Thorward and others wistfully recall how they benefited from lavish attention given to Orion Home Video's "The Silence Of The Lambs" in 1992.

"Howard's End," winner of three Oscars including best actress for Emma Thompson, stands to be 1993's biggest beneficiary. Columbia TriStar Home Video has given the title, which grossed \$23 million in just more than a year, a June 2 street date. "A River Runs Through It," also from Columbia, arrives Wednesday (7); it won an Oscar for cinematography.

Retailers may have only themselves to blame if they aren't doing better with titles: old and new, already on their shelves. The Academy Awards is "the No. 1 marketing (Continued on page 85)

'Stardust' Lyricist Mitchell Parish Is Dead At 92

NEW YORK—Mitchell Parish, one of Tin Pan Alley's grand wordsmiths, died March 31 in New York of complications from a stroke. He was 92.

The writer of dozens of standards among his 1,000 or so lyrics, Parish is best known as the lyricist for "Stardust," set to a Hoagy Carmichael piano instrumental in 1927. It is arguably the most widely exposed popular ballad of all-time. In the '50s, RCA Victor released an album of 12 different versions of the song. Later, Frank Sinatra made a recording of just the verse. Several years ago, a show-business diner in New York was named after the song. A re-

(Continued on page 84)

Artists & Music

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

Arthur Alexander Returns To His Musical Roots

■ BY CHRIS MORRIS

LOS ANGELES—After almost 20 years away from the music business—12 of them spent behind the wheel of a Cleveland school bus—Southern soul pioneer Arthur Alexander has returned to recording.



ALEXANDER

On March 26, Elektra/Nonesuch

began the revival of Alexander's career with the release of "Lonely Just Like Me" as part of its American Explorer series devoted to roots music talents.

In 1962, Alexander cut "You Better Move On," the first track recorded at Rick Hall's famed Fame studios in Muscle Shoals, Ala. The song, penned by Alexander, was later covered by the Rolling Stones. The Beatles, the Who, and Bob Dylan also interpreted Alexander's tunes.

But, after a self-titled 1972 album

(Continued on page 85)

Country Gobbling Greater Share Of Music-Sales Pie

NEW YORK—Though rock'n'roll continues to reign supreme among record buyers, new consumer research from the Recording Industry Assn. of America reveals a significant surge in the overall sales of country music.

In the RIAA's annual consumer profile, which provides sales and demographic data, country music was ranked third in general consumer in-

terest, increasing its share of sales from 12.5% in 1991 to 16.5% in 1992. Rock music dropped from its 1991 share of 36.3% to 33.2%. The No. 2 genre, urban contemporary, dipped from its 1991 figure of 18.2% to 16.7% in 1992.

"[Country music's] continued crossover success came as no surprise," says Jay Berman, president of the RIAA. "But what's extraordinary is the fact that country music's percentage of the marketplace has nearly doubled in the last two years." Country's 1990 share was 8.8%

Many major-label executives plan to use the report's findings to support a continued push to break country acts in the pop mainstream.

"We worked closer with our Nashville staff last year, particularly with the 'Honeymoon In Vegas' soundtrack—which was a big success for all of us," says Richard Griffith, ex-

(Continued on page 79)

Country Fest Ticket Sales Take Manhattan

■ BY EDWARD MORRIS

NASHVILLE—Ticket sales for the just-announced Country Takes Manhattan series of concerts are "going through the roof," according to Scott Sanders of Radio City Music Hall Productions. Sanders is jointly producing the May 14-23 festival with talent manager Ken Kragen.

The talent lineup for the series was announced March 25 and initially publicized with a two-page ad in the Sunday, March 28, edition of the New York Times.

Artists appearing, their venues, and concert dates are: Dolly Parton, Carnegie Hall, May 14; Mary-Chapin Carpenter, Joe Ely, Lucinda Williams, and Rodney Crowell, Radio City, May 15; Billy Ray Cyrus, Radio City, May 16; Marty Stuart and Sammy Kershaw, Beacon Theater, May 17; Clint Black and Wynonna, Radio City, May 18 and 19; Travis Tritt and Trisha Yearwood, Radio City, May 21; Willie Nelson, John Anderson, and Asleep At The Wheel, Radio

(Continued on page 79)

Retailers Say 'Attaway' To Free CDs Geffen Backs New Act With Unusual Offer

■ BY DEBORAH RUSSELL

LOS ANGELES—Geffen Records threw out the rule book and gave away close to \$280,000 in billing March 23 when it informed the nation's retailers that initial shipments on Murray Attaway's solo debut were on the house.

Some 40,000 units of Attaway's "Enthralled" began shipping to retail March 16 free of charge. The unprecedented marketing maneuver was met with unanimous support by U.S. retail accounts, which are responding in kind with aggressive pricing (as low as \$6.99 for CDs in some cases) and position campaigns.

"I like this kind of price announcement; usually the price announcement the labels and distributors make are completely different," quips Lew Garrett, merchandising VP/head buyer at Camelot Music of North Canton, Ohio. "We welcome all competing labels to join Geffen."

But don't expect to see a number of copycat campaigns anytime soon, warn label sales executives who met the news with a mixture of bemusement and amazement.

"It's a very ballsy move, but not one that PLG would make in the near future," says Dave Yeskel, senior director of national sales at the PolyGram Label Group. "A developing

artist potentially may sell 150,000 units, and to give away a third of that would give my [finance & administration] guys a fit. We're bigger believers in incremental pricing, and would never suggest giving away a release for free."

Geffen made the move because it is committed to establishing a solo career for Attaway, the singer/guitarist formerly of Guadalcanal Diary, says Jason Whittington, Geffen's director of national sales. "We have an artist that we feel very strongly about," he says.

Geffen solicited orders on "Enthralled" without telling accounts of its plan to provide the initial orders for free, says Whittington.

"We decided to tell them after the street date, after we were off the deal and the initial orders were in," he says. "It lends a sense of urgency among the retail community to aggressively merchandise the album, price it, and play it in the store. It renders the retailers 100% profitability."

That boon to retail cost Geffen close to \$280,000 in billing, based on current boxlot prices of \$9.07 for a CD listing at \$13.98, and \$5.83 for a cassette listing at \$9.98. Whittington says the configuration mix was 60% CD/40% cassette. The label originally solicited orders with a 10% discount off invoice, plus extra dating and an exemption from returns.

Geffen is supporting the album with co-op advertising dollars, as well as promotion at radio and video. The album's debut single, "Under Jets," will be released to alternative, college, and album rock outlets April 27. In addition, Attaway will tour with Robyn Hitchcock beginning April 19.

"It's an innovative approach and demonstrates total commitment to the artist," says Jim Chiado, senior VP of sales and distribution at Arista.

And Whittington emphasizes the move to give away the initial shipment on "Enthralled" is just "phase one" of the plan for the album.

"We're trying to get something going here," he says. "But we're not going to give away the initial order and walk away from the record. We're just making it very easy for people to get behind it."

Al Wilson, VP of marketing at Milford, Mass.-based Strawberries Inc., says this is the first time any label has done anything "this extreme, fun, and bizarre."

Strawberries is committed to executing an in-store campaign to match Geffen's own innovative plan, he says; Strawberries will price the CD under \$10.

Howard Appelbaum, executive VP at Beltsville, Md.-based Kemp Mill Music, says he hopes to "blow out" the CDs at a \$9.99 price point.

"Everybody should wake up and realize this is a terrific way to market product," he says. "I applaud Geffen for thinking of new and different ways of reaching the consumer and working the system."

(Continued on page 79)



Managers And Chieftains. Still basking in the glow of his band's double win at this year's Grammys, Paddy Moloney of the Chieftains, front left, announces that, as of May 1, the band will be represented by Vancouver-based A&F Music and Management Co. In back, from left, are A&F's Sam Feldman, Steve Macklam, and Bruce Allen. (Photo: Chuck Pulin)

Hendrix-Inspired Art Goes On The Road

■ BY TRUDI MILLER

NEW YORK—An exhibition of photographs and artwork celebrating the life and music of guitarist Jimi Hendrix will launch its nationwide tour Thursday (8) at the Ambassador Gallery in New York.

Organized by photographer/curator Adrian Boot and produced by Alan Douglas of Are You Experienced?—the organization that manages Hendrix's estate—the exhibition was first shown in London in May 1992 and has since toured England, Germany, France, Spain, Australia, and Slovenia. It will remain in New York through May 2, and then move on to the Dome Room in Chicago, the Govinda Gallery in Washington, D.C., the ArtRock Gallery in San Francisco, and galleries in Los Angeles and Seattle. In the fall, the exhibition will begin a tour of U.S. colleges

co-sponsored by New York-based InVision Entertainment.

Boot previously had put together a Bob Marley exhibition. According to U.S. exhibition representative Kirby Veevers, Chris Blackwell of Island Records saw the Marley exhibit and suggested Boot contact Alan Douglas about producing a similar one for Hendrix.

The artwork was gathered "through a lot of research and contacting photographers and artists," says Veevers. "Once the word got out, a lot of people came to Adrian and Alan. It really was overwhelming, the quantity and quality of material that was out there."

The exhibit contains more than 100 pieces, some of which were created specifically for the show. Among the photographers and artists represented are Linda McCartney, Dezo Hoff-

(Continued on page 79)



"Purple And Gold" by David Costa and Gered Mankowitz is one of the works of art featured in The Jimi Hendrix Exhibition.

Concerts For The Environment Spins Plans For Earth Day

BY CRAIG ROSEN

LOS ANGELES—Concerts For The Environment, the organization mounting Earth Day Concerts since 1990, hopes to raise more than \$500,000 for various environmental groups through concerts in L.A., New York, and Washington, D.C.

The Los Angeles date, set for April 16 at the Hollywood Bowl, will be headlined by Paul McCartney, who will make his first performance at the historic venue since he performed there with the Beatles in 1965.

Other acts on the bill include Steve Miller, 10,000 Maniacs, Bruce Cockburn, Kenny Loggins, P.M. Dawn, and k.d. lang. *En Vogue*, which originally had been included in the lineup, has canceled due to a prior commitment and will be replaced.

The proceeds from the L.A. date will go to three organizations endorsed by McCartney: People for the Ethical Treatment of Animals, Greenpeace, and Friends Of The Earth.

Midnight Oil will headline the two other concerts—April 18 at the Ritz in New York, and April 22, Earth Day, at the Merriweather Post Pavilion in Washington.

The Violent Femmes, Michelle Shocked, and NRBQ will also be on the bill in Washington. No other acts have been announced yet for New York.

VH1 and O wear, an organic cotton clothing company, are the sponsors of the concerts.

Concerts For The Environment executive director Michael Martin says, "Our mission is to stimulate increased awareness and environmental action by linking socially responsible businesses, environmental organizations, and the music industry to stimulate individual action."

Martin adds, "We do this to have an impact. We are not just putting on concerts."

The nonprofit organization was founded in Minneapolis in 1989. The group mounted its first Earth Day

concert three years ago at Merriweather Post Pavilion with R.E.M.'s Michael Stipe and Peter Dinklage, Billy Bragg, 10,000 Maniacs, Ziggy Marley, and others. It raised \$60,000 and "helped catapult Earth Day into the public eye," Martin says.

In subsequent years, the Earth Day Concerts have become bigger events. CFE now has five full-time staffers and an annual operating budget of \$140,000.

Aside from the Earth Day Concerts, the organization mounts educational tours tied to artist concert dates, where its volunteers distribute "action kits" containing information on how individuals can become involved in environmental issues. Artists that had CFE represented at their concerts last summer include David Byrne, Steve Miller, the B-52's, and Dan Fogelberg.

The organization also has held special events to draw attention to specific environmental issues. In fall 1991, CFE spearheaded "Ban The Dam For James Bay" concerts at New York's Beacon Theatre. The concerts and subsequent publicity won significant interest, and the dam project, which environmentalists claimed would flood Indian homeland "the size of New England," was canceled.

CFE also serves as an adviser to artists interested in ensuring their contractual riders for concerts are environmentally sound.

The Earth Day Concerts will use solar-powered sound, video, and backstage lighting. At the concession stands, vegetarian food will be available, and special mass transit will be organized for attendees.

CFE also has teamed with radio stations in the top 15 markets to promote Earth Day activities via the 880-4-ECO-ACT hotline number. The stations will also distribute Action Kits to listeners and offer tickets to the Earth Day concerts.

CFE also has tied the L.A. date into the Great L.A. Clean-Up's two-week campaign to socially and environmentally unite the community.



Belly, You're A 'Star.' The members of Belly, the Sire/Reprise recording group whose debut album, "Star," received its first coverage in Billboard, assemble in New York to receive "Popular Uprisings" T-shirts, commemorating the album's swift ascent to No. 1 on Billboard's Heatseekers chart. Shown, from left, are Billboard associate publisher Michael Ellis; guitarist Tom Gorman; vocalist/songwriter Tanya Donnelly; bassist Gail Greenwood; drummer Chris Gorman; and Billboard editor-in-chief Timothy White. (Photo: Chuck Pulin)

Five Staffers Let Go In Hollywood London Closing

LONDON—Disney-owned Hollywood Records is closing its international office here and seeking a new worldwide licensing deal.

Five staff members are being dismissed in the closure, including managing director Hein van der Ree. Hollywood will keep an A&R presence in London, retaining the office's current A&R head Tim Bullyment.

Hollywood's London office, opened two years ago, was responsible for the label's worldwide licensing. The company's existing patchwork of license agreements will remain in place, according to Van der Ree.

Hollywood has deals with Intercord in Germany, Pony Canyon in Japan, Ricordi in Italy, and FNAC Music in France. The Benelux and Scandinavian areas have no Hollywood licensee. Hollywood is thought to be seeking a worldwide deal with a ma-

ior label outside those territories, to be dealt with from the U.S.

Van der Ree says the decision to close the London office is "not a reflection on our performance, but a cost-cutting exercise." A spokesperson at Hollywood Records' headquarters in Los Angeles says the company has no comment about the London closure. Calls to Wes Hein, Hollywood executive VP, were not returned by press time.

The move follows Disney's announcement of a new European music unit in France and the establishment of French label Touchstone Records (Billboard, March 6). Both are headed by Pierre Sissmann.

This story was reported by Dominic Pride in London with assistance provided by Chris Morris.

Guns N' Roses, Elton John Hit 10-Million Mark

BY CHRIS MORRIS

LOS ANGELES—Veterans and newcomers alike made bold marks in the March certifications from the Recording Industry Assn. of America.

Among multiplatinum albums, both Guns N' Roses' "Appetite For Destruction" and Elton John's "Greatest Hits" hit the rarified plateau of 10 million units sold. They join six other albums currently at that lofty level: AC/DC's "Back In Black," Def Leppard's "Hysteria," Hammer's "Please Hammer Don't Hurt 'Em," Prince's "Purple Rain," Lionel Richie's "Can't Slow Down," and the "Dirty Dancing" soundtrack.

The new certification for the GN'R album indicates a recent sales spurt: "Appetite" hit the 9-million mark in February.

Scoring six gold albums, seven platinum nods, and seven multiplatinum awards, John maintains his pace as the No. 2 male solo performer of all time; his total of certified titles is second only to Elvis Presley's.

Carole King's 1971 recording, "Tapestry," one of the biggest hits of the '70s, received its first multiplatinum certification, hitting the 2-million-unit mark.

The only other new multiplatinum act was the Spin Doctors, whose "Pocket Full Of Kryptonite" rose to the 2-million sales level.

Benefiting from the vocalist's media blitz early in the year, Michael Jackson's "Dangerous" hit sales of 5 million in March; it reached 4 million in January 1992.

A crowd of first-time platinum album artists hit in March: country singer Doug Stone, country band Diamond Rio, chanteuse k.d. lang, Canadian vocalist Céline Dion, and rapper Dr. Dre all logged their first million sellers.

First-time gold album artists included R&B acts Silk, SWV, and N2Deep and rappers Snow and Diga-

(Continued on page 85)

EXECUTIVE TURNTABLE

BILLBOARD. Billboard in Los Angeles names **Michael Nixon** Western advertising representative and **Dalet Brady** assistant director of special issues. They were, respectively, president of N5 Entertainment Marketing (handling urban and rap advertising for the Gavin Report, Impact, and The Charts magazine) and copy editor at Billboard. Billboard in New York names **Terri Horak** administrative assistant. She was research services coordinator for the magazine.

RECORD COMPANIES. **Rob Stringer** is appointed managing director of Epic Records U.K. in London. He was A&R director for Columbia. (See story, page 41)

Motown Records in Los Angeles promotes **Michael Mitchell** to senior VP of communications/product development and head of the label's new product development department. He was VP of communications.



NIXON



BRADY



STRINGER



MITCHELL



MORITOMO



SHELTON



GURELI



COOPER

Toi Moritomo is promoted to VP of preproduction for MCA Records in Los Angeles. She was director of preproduction.

Troy Shelton is promoted to director of rap promotion at Warner Bros. Records in Los Angeles. He was co-director of national rap promotion.

Hosh Gureli is named senior director of A&R, East Coast, for Arista Records in New York. He was music director and assistant program director for KMEL San Francisco.

Ellyn Solis is promoted to director of media relations, East Coast, for

Epic Records in New York. She was associate director of media relations.

Craig Coburn is promoted to CHR promotion manager/information director for Geffen Records in Los Angeles. He was national singles promotion and advertising.

Hakim Abdal-Khallaou is named product manager for Mercury Records in New York. He was Northeast black artist development representative at PGD's Boston branch.

Clifford Lovette is named VP of business and legal affairs for LaFace Records in Atlanta. He was a senior

associate at the firm of Katz, Smith & Cohen.

Chris Violette is appointed A&R manager for Island Records in New York. He was national director of the college rep program at PGD.

PUBLISHING. **Jocelyn Cooper** is appointed president of Midnight Music, a new publishing co-venture between Mercury Records and PolyGram Music Publishing, based in New York. She was director of creative services at Warner/Chappell Music.

Cherry Lane Music Publishing Co.

Inc. in Port Chester, N.Y., promotes **Michael Connelly** to VP/GM and **Robert McVeety** to creative services coordinator. They were, respectively, GM and assistant to the GM.

James Moreno is appointed director of marketing for PolyGram Music Publishing Group in Los Angeles. He was director of marketing for Windswept Pacific Entertainment.

Patricia Baird is promoted to assistant VP of media relations for BMI in New York. She was senior director of national media relations.

Hothouse Flowers Warm To Hits

Third Set Conveys Band's Celtic Spirit

BY PHYLLIS STARK

NEW YORK—In the three years since the last Hothouse Flowers album, the Dublin-based band has toured the world, collaborated with some stellar songwriters, and rethought the value of hit records.

"Our whole attitude about having hits has changed," says guitarist Fiachna O'Braonain. "We went through a stage of feeling that it was some sort of sell-out or that you're honoring that whole business thing by concentrating on hits."

It was fellow Irishman Mike Scott, best known as the front man for the Waterboys, who helped them over the "hits stigma." Scott convinced the band members to "write hits and enjoy them, because all they are is great songs, and that's what we're here for," according to O'Braonain.

Now, Hothouse Flowers are hoping their latest album, "Songs From The Rain," will produce plenty of hits, a sentiment staffers at the group's label, London Records/PLG, obviously endorse.

The first single, "Thing Of Beauty," is climbing Billboard's Album Rock Tracks and Modern Rock Tracks charts. The label is still deciding on a top 40 single, but will likely choose either the ballad "An Emotional Time" or the more up-tempo "One Tongue," according to Jeb Hart, PolyGram Label Group's senior director, product marketing. The latter also will be the

second album- and modern-rock single.

Despite the band's newfound interest in generating hits, the members of Hothouse Flowers are unlikely radio stars with their spiritual, Celtic-flavored music and introspective lyrics, most evident on the new album's final track, "Stand Beside Me." That spiritual edge makes Hothouse Flowers a bit difficult to categorize in radio terms, but O'Braonain says it is that very element which "drives the music . . . be-



HOTHOUSE FLOWERS: Shown, clockwise from upper left, are Fiachna O'Braonain, Jerry Fehily, Leo Barnes, Peter O'Toole, and Liam O'Maonlai.

cause it drives us emotionally."

"Songs From The Rain," the group's third album, contains 11 tracks on subjects such as coming face to face with one's soul, learning the universal language of peace, and taking the time to appreciate the "wonders of the changes of the world." In the rousing "Be Good," a likely single candidate, Liam O'Maonlai, the group's lead vocalist, pianist, and driving spiritual force, laments in a typical lyric, "It's time we stopped talking about soft drinks, started talking about our lives."

The album was recorded at Air Studios in London and Dreamland Studios in upstate New York with producer Stewart Levine. For the most part, (Continued on page 17)



Something Phishy. Elektra recording act Phish celebrates two sold-out shows at New York's Roseland. Shown, from left, are Nancy Jeffries, Elektra senior VP of A&R; Phish's Jonathan Fishman; Elektra senior VP/GM David Bither; Elektra senior VP of marketing and product development Ellen Darst; band manager Jon Paluska; band members Mike Gordon and Page McConnell; Elektra VP of marketing Jeff Jones, Phish's Trey Anastasio, and Elektra VP of product development Jim Henke.

A Swimming Start For Boy On A Dolphin; Prince Rules Radio City; Prawn Primed

IF A TV MOVIE of the week were made about how **Boy On A Dolphin** found its way onto **Modern/Atlantic Records**, critics would call it a cliché-riddled tale. However, it's all true: Quartet from Sheffield, England, gets entered into a songwriting/band competition without its knowledge and beats 4,000 other entries. Vocalist/main songwriter **John Reilly** connects with hotel owner from Toronto who encourages him to come over to the 1991 Juno Awards and hand out the band's demo even through it is still virtually unknown. Band befriends **Brian MacLeod**, guitarist for **Chilliwack** and **Headpins**, who turns them on to his manager. Shortly after band is signed, MacLeod dies of cancer.

The band, which takes its name from the **Sophia Loren/Alan Ladd '60s** picture of the same name as well as from the mythological tale of the drowning boy who is saved by a friendly dolphin, was playing gigs in a local Sheffield pub when an associate submitted one of its tunes to the British and International Songwriters Contest. "I nearly killed him when I found out he'd sent it," recalls Reilly. Even though Reilly thought the song was "crap" and never plans to record it, the judges didn't share his opinion. The band won the contest and landed a financial backer from Canada who put up some money for **Boy On A Dolphin** to start recording. He bought Reilly a plane ticket to Toronto during the Junos. "I came over with a bagful of tapes and made a nuisance of myself for a week," says Reilly. That was when he hooked up with MacLeod, who introduced him to his manager, **Sam Feldman**. "The funny thing was I was running out of tapes and I told Sam that I would only give him one if he really intended to listen to it and let me know what he thought. I made him promise," Reilly says. By the time Reilly got back to Sheffield, Feldman had decided he wanted to manage the band. After a few showcases, **Boy On A Dolphin** signed with **Modern** and recorded its debut, "Words Inside," out Tuesday (6).

The album blends a pop/adult contemporary sensibility reminiscent of **Wet Wet Wet** crossed with an acoustic **George Michael**. Distinctive to **Boy On A Dolphin's** sound are the strains of **Pete Hiley's** Spanish guitar ringing through such tunes as first single, the jangly "Fire."

Among other key cuts are "Nouwe O N'Mazei," written with Senegalese musician **Maurice Zou**, and "Are You Lonely Now," written as a tribute to **Roy Orbison**.

Will the record change the course of music history? No, but it will undoubtedly make a bad day a little easier to take. Who could ask for more?

THERE ARE NO KINGS on this earth, only Princes: Royalty rolled into New York last week as **Prince** played

three soldout shows at Radio City Music Hall, plus a gig at the Apollo Theater presented by **Paragon Cable** and **VH1**. Tickets were harder to get than an audience with **Di or Fergie**, but definitely worth any hassle. On opening night, the first portion of the show was devoted to an elaborate staging of **Prince's** current album (has he ever said how we're supposed to pronounce the title—a blended male/female symbol?) complete with pesky, sexually harassed reporters, bellydancing protégé **Mayte**, and gun-toting Arabs. What he lacked in political correctness, **Prince**

more than made up for in funk, with the **New Power Generation** providing a near-unstoppable groove. Highlights included a sultry "Blue Light" and unrecorded sexual come-on, "Peach." Following an intermission, **Prince** came back with rushed, truncated versions of hits such as "Let's Go Crazy," "Scandalous," "Kiss," and a few others that, while delivered professionally, reeked more of obligation than any true spirit. However, his finale of "Purple

Rain" turned Radio City into a sea of raised lighters and waving hands. The encore, a 20-minute jam that included "1999" with "Partyman," left the audience worn out but **Prince** looking like he could go all night. Which, we imagine, is precisely the way he wants it.

SEARCH WARRANT: **Jani Lane** and **Warrant** have parted company. Lane will pursue a solo career; the remaining band members are looking for a new singer.

THE FIRST DEVELOPMENT to come out of **Restless Records'** "first look" deal with **Atlantic-distributed Interscope Records** (Billboard, June 6) will be several releases on **Prawn Song**, the label run by **Primus** bassist/singer **Les Claypool** and home of the group's 1989 debut, "Suck On This," before that record was picked up by **Caroline**. **Restless** president **Joe Regis** says the label plans this fall to release titles by former **Primus** guitarist **Todd Huth**, **Disposable Heroes Of Hiphoprisy** guitarist **Charlie Hunter**, a soundtrack by **Primus** drummer **Tim "Herb" Alexander**, and a release from **Limbomaniacs** guitarist **Merv**. "This will be a real artist-driven label with a real ID and style," says Regis. "And when something gets hot, it'll probably graduate to Interscope." Titles will be available on vinyl, CD, and cassette. In addition, **Restless** is releasing **Primus'** forthcoming "Pork Soda" on vinyl in May. Interscope will release the album on CD and cassette. (See story, page 1).

Assistance in preparing this column provided by **Carrie Borzillo**.

Lanois Plumbs The Depths Of 'Beauty' On 2nd Album

BY MELINDA NEWMAN

NEW YORK—Throughout **Daniel Lanois'** second solo album, "For The Beauty Of Wynona," he weaves tales of haunted characters often obsessed with possessions or persons they can't have. Intertwined with the stories are equally compelling, atmospheric melodies that twist and turn through the

words.

"My motto is if a story happens to come your way, tell it. I think it's a bit of a Canadian talent," Lanois says. "But I tell you, every now and again I get kind of jealous when I hear, 'That's the way, uh huh, uh huh, I like it.' I think, God, that would get me off the hook. I'm going to write a few like that."

He won't have much time for writing any time soon. Lanois, best known as the Grammy award-winning producer of **U2**, **Peter Gabriel**, **Bob Dylan**, and others, is taking a break from his day job to promote and tour behind his March 23 **Warner Bros.** release.

"It's good to get away from production because the studio after a while can make you ill. And if you get to that point, then you're not helping anybody. You gotta live, you gotta feed your body and feed your mind. There's nothing like change and variety."

Lanois will get plenty of that during the coming months as he tours Europe and North America in a trio setting with bassist **Daryl Johnson** and drummer **Ronald Jones**, both of whom appear on the record.

"There's a communication that exists with a trio that you lose if you have more than that," Lanois says. "You can change the arrangement just with eye contact with the bass player, it's really a great thing . . . There's kind of a bit-



DANIEL LANOIS

Bugle Sounds Call For 2nd Songwriters' Retreat

A RETREAT GOES FORWARD: Bugle Publishing Group, the umbrella company for IRS/Bugle chairman Miles Copeland's publishing firms IRS Music, Magnetic Music (Stint/Police), and Illegal Songs, hosts its second songwriters retreat April 18-30 and, fully impressed by its first showing last October, has set a biannual event, one in April and the other in September.

Dubbed "Le Printemps Des Troubadours," the retreat, which invites Bugle and non-Bugle artists alike, is held at Copeland's 14th century castle, Chateau de Marouatte, in the southwest of France.

Daniel Graeff, Bugle's Los Angeles-based creative director,

reports that for the April event, between 20 and 30 writers and artists will be broken up into groups of three and rotated each day to provide "optimum exposure for all." Writers scheduled to attend include Desmond Child, Bonnie Hayes, Kye Fleming, Mary Ann Kennedy, Chris Difford, Mark Cawley, Pat MacDonald, Phil Roy, Wally Wilson, Will Mowat, David Tyson, and European acts that are interested in developing co-writing relationships.

For the September event, the retreat is expecting Sting, Mary-Chapin Carpenter, Pam Tillis, and Peter Kingsberg.

Graeff says the plush atmosphere of a 270-acre estate will "inspire creativity," the "ultimate goal being to promote co-writing relationships." Each guest, with his own private room, works on a schedule that provides a three-days-on, one-day-off schedule so they explore the region and "sample the culture." While at work, the writers will have "state-of-the-art work stations" created by Korg USA.

AN ACTIVE THREE: Since they formed Santa Monica, Calif.-based (Ned) Shankman, (Ron) De Blasio, and (Alan) Melina Inc., incorporating publishing firms Playhard Music (ASCAP) and Playful (BMI) in April 1990, the partners report a catalog of more than 1,500 copyrights, of which more than 600 have been recorded and released. And, adds partner Melina, "During the next six months we have more than 150 new releases, including dates by Jeffrey Osborne (Arista), Drop (Gasoline Alley/MCA), Modelle (Gasoline Alley/MCA), Tracie Spencer (Capitol), Nu Colors (Wildcard/Polydor), and the Whoopie Goldberg/Ted Danson feature film, "Made In America."

Current successes include recordings by Michael Cooper (Warner/Reprise), Nine Inch Nails (Interscope), Celine Dion (Epic), Shai (Gasoline Alley/MCA), Color Me Badd (Giant), and the Soup Dragons (Big Life/Mercury).

COMEDIES TONIGHT: In its ongoing rerelease program of Capitol Records' show/film score catalog, Broadway Angel has five comedy-themed releases slated for May. They include the original Broadway cast albums of Stephen Sondheim's "A Funny Thing Happened On The Way To The Forum," Johnny Mercer's "Top Banana," Dudley Moore and Peter Cook's "Beyond The Fringe," Rick Besoyan's "Little Mary Sunshine," and "A Party With Betty Comden And Adolph Green."

Words & Music



by Irv Lichtman

PUBLISHERS and writers will appear at a seminar on the current state and future of music publishing

organized by the Los Angeles chapter of NARAS, the recording academy, April 13 at A&M Records' Chaplin Soundstage. The panelists are writers David Foster and Tena Clark, publishers Leeds Levy, Bob Fead, Carol Ware, ASCAP's Todd Brabec, and BMI's Rick Riccobono. A rep from Rondor Music and others are yet to be announced. NARAS members pay \$3; non-members pay \$5.

THE THREE S'S OF MUSIC: From songwriter Ervin Drake comes this observation: "Under the heading of *musical narishkeit* [Yiddish for silliness], permit the observation that the three ethnic groups contributing most to our pop musical culture these days share an alphabetical letter in common. The letter is S. In each case, it begins the word that best describes the *aesthetically emotional* in music for these three talented and diverse groups. The three words: Soul, Salsa, and Schmaltz."

THE BMI-SPONSORED 1992 Ralph Gleason Music Book Awards were presented in New York recently to Jon Savage (St. Martin's Press) for "England's Dreaming: Anarchy, Sex Pistols, Punk Rock And Beyond," the first-place winner; Thomas L. Morgan and William Barlow (Elliott & Clark) for "From Cakewalk To Concert Hall: An Illustrated History Of African American Popular Music From 1895 To 1930," second place; and Bill Graham and Robert Greenfield (Doubleday) for "Bill Graham Presents: My Life Inside Rock And Out," third place.

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

1. Eric Clapton, Unplugged
2. Aladdin, Soundtrack
3. Pearl Jam, Ten
4. Best Of Yanni, New Age Solos
5. Billy Ray Cyrus, Some Gave All.

Gabriel Adds Name To N. Ireland Benefit Will Headline Belfast Portion Of Multivenue Event

BY THOM DUFFY

LONDON—Plans to aid the children of strife-torn Northern Ireland with a benefit single and album, and simultaneous concerts next month in London, Dublin, and Belfast, have moved forward with Peter Gabriel's confirmation as headliner of the Belfast show and the commitment of numerous other artists to the recording effort.

The "Peace Together" project was launched in London last fall as a non-sectarian, nonpolitical way to bring assistance to young people growing up amid the turmoil in Northern Ireland. It was conceived by Belfast native Ali McMordie of Stiff Little Fingers and Robert Hamilton of the Fat Lady Sings, who grew up in Dublin. The ef-

fort has gained support among many artists and music executives in Britain, Northern Ireland and Eire (Billboard, Oct. 10). Proceeds from the concerts and recordings will be invested in a Peace Together Trust Fund for projects such as a "peace center" for Protestant and Catholic youngsters.

At a press conference March 23 in Belfast, the lineup was announced for a May 29 concert at the 35,000-capacity Boucher Playing Fields in Belfast, featuring the Levellers, Maria McKee, Del Amitri, and Gabriel, who confirmed his headlining status at the eleventh hour. Other acts are expected to join the bill. Shows also are planned for the same day in Dublin and London, although details have not yet been confirmed and initial plans for use of the

stadium-sized Milton Keynes National Bowl May 29 were sidelined by a Guns N' Roses' show in the venue that day.

The benefit single, "Be Still," is scheduled for worldwide release on Island Records May 4 and will feature Gabriel, Sinead O'Connor, Nanci Griffith, Liam O'Maonlai, and Leo Barnes of Hothouse Flowers, Feargal Sharkey, Jah Wobble and John Reynolds of Invaders Of The Heart, Tim Dorney of Flowered Up, and the London Chamber Orchestra. Produced by Clive Langer, the single will be available in alternative mixes by Andy Weatherall and the Cocteau Twins' Robin Guthrie. The B side of the single will be a version by Therapy? of the Police song "Invisible Sun."

(Continued on page 15)

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Artists & Music

Blue Note Finds 'Lost' Jazz Predicts Success For Monk, 'Trane

■ BY BILL HOLLAND

WASHINGTON, D.C.—Blue Note Records is optimistic about the March 23 release of a recently discovered recording of Thelonious Monk and John Coltrane, captured during a fiery 1957 quartet performance at New York's Five Spot Cafe. The ap-

pearance was part of a seven-month engagement that many believe was the ultimate collaboration between the jazz giants.

The audio tape features pianist/composer Monk at the height of his powers—back in the New York club scene for the first time in years—and saxophonist Coltrane metamorphosing from talented sideman into major artist.

"I really think that this one could become one of our best-selling records, all over the world," says Blue Note president Bruce Lundvall. "It'll take some time, of course, but that's my feeling."

Blue Note is relying upon strong word of mouth and positive press to propel the project. National Public Radio and CNN have already done features on the record and several magazines have published prerelease reviews.

"We'll be stepping up the advertising as the record sells," says Lundvall, "but the basic acceptance is going to be through the [music] magazines."

Blue Note acquired the tape from Monk's son, Thelonious Monk Jr., after the younger Monk was signed to the label. Blue Note producer Michael Cuscuna recalls that Monk Jr. came to him with a tape of the performance, saying, "I think you might be interested in this" (Billboard, Dec. 5, 1992).

What he handed Cuscuna was a 7½ ips, mono tape of a 40-minute set recorded stageside at the Five Spot on a mid-'50s reel-to-reel home machine by Coltrane's first wife, Naima. It's believed that bassist Ahmed Abdul-Malik and drummer Roy Haynes round out the quartet. Because of contractual constraints, no record company set up mobile equipment to tape the performances.

Cuscuna says Blue Note immediately made the decision to prepare the tape for release, though by today's standards the recording is hardly high fidelity.

"It's surprisingly clean, though," says Cuscuna. "There was very little tape hiss. We did use the Cello Palette [which has a softer curve than an equalizer] to boost the tenor and tighten up the bottom a bit."

Because it is a mono tape, Cuscuna couldn't alter the balance. As a result, Monk's playing is more prominent, but Coltrane's saxophone is clear throughout the set.

Though no live recordings of the dates have been released before, Monk's then-producer Orrin Keepnews did record Monk and Coltrane in the studio during the summer of '57. That recording was subsequently released on Milestone, and in recent years has been reissued as part of Fantasy's OJC series.

Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

ROCK CLIMBING: Several acts highlighted in Continental Drift continue to be pursued by major labels for national deals. Dallas-based **Tripping Daisy** has just signed with **Island Records**, following a bidding war that involved at least two other majors. Florida's the **Genitorturers** are among the first acts signed to new I.R.S. imprint **Shock Therapy**.

SEATTLE: A new nightclub here, **Under The Rail**, located, appropriately enough, under the monorail tracks just north of downtown, will open its doors to a nightly entertainment schedule later this month pending final building permit inspections. Open for special events since January, it already has hosted **Los Lobos**, **Richard Thompson**, the **Information Society**, **Paul Weller**, and others. With a capacity of just under 1,000, **Under The Rail's** principals **Ed Shackers** and **Buddy Williams** look to provide a smorgasbord of choices in both national and local acts, including rock, reggae, R&B, dance/pop, alternative, and country acts. "We're going for a little bit of everything, not just one thing," Williams says. While **Under The Rail** intends to devote a share of its bookings to promoting local talent, so far it is not clear whether that means specific nights will be set aside for them, or the opening slots for national acts will go to them, or both. Many of the bookings look to be drawn from acts that previously played **Parker's**, a slightly smaller, more elegant club several miles north. **Parker's**, which changed hands last November, has been increasingly committed over the last year to becoming a country music venue. "We want to let country people feel like this place is theirs," says assistant GM **Gary Law**. **Parker's** weeknights now are committed to country, which leaves weekends open to other country and classic-rock acts. "We will go with acts we know will work here, like **Ray Charles** and **B.B. King**, but for now we are chiefly committed to country," says Law. **JEFF PIKE**

MELBOURNE, Fla.: **Arlo Guthrie's Great Music Festival**, formerly known as the **Indian River Festival**, has switched sites and dates. Slated for May 15, the concert benefit has moved from Vero Beach to the Melbourne campus of **Brevard Community College**. Guthrie, who has been affiliated with the festival since its inception five years ago, says the name change was made in an attempt to give the event more of a national reputation and bring it to the level of other artist-affiliated events such as **Willie Nelson's Picnic** or **Alabama's June Jam**. Aside from Guthrie, artists for this year's daylong festival have yet to be announced. Past participants have included **Don Henley**, **Michael McDonald**, **Pete Seeger**, and **Kris Kristofferson**. Proceeds from the concert go to **Indian River Lagoon** projects, the **Pelican Audubon Society**, and several **AIDS** care and education programs. **MELINDA NEWMAN**

CLEVELAND: The **Moondog Coronation Ball '93**, a commemoration of what has been billed as the first rock'n'roll concert, was held March 20 at Public Hall. Sponsored by classic rock station **WMJI (105.7-FM)** and **Canterbury Productions**, the 7:30 p.m. show was the first **Roots of Rock-n-Roll** Concert ever broadcast over the **Voice Of America** radio network, an arm of the **United States Information Agency**. The **USIA**, which co-hosted the concert, will broadcast it later to 300 countries in 49 languages. The show starred **Carl Perkins**, **Hank Ballard & the Midnighters**, and **Frankie Lymon's Teenagers**, all members of the **Rock and Roll Hall of Fame**. Also on the bill: the **Shirelles**, **Johnny Maestro** and the **Brooklyn Bridge**, the **Contours**, the **Skyliners**, **Jimmy Clanton**, **Barbara Lewis**, the **El Dorados**, and the **Royal Tones**. The show aimed to commemorate the **Moondog Coronation Ball**, the March 21, 1952, event that **WJW-AM DJ Alan "Moondog" Freed** hosted at the old **Cleveland Arena**. Often cited as the first rock concert, the heavily oversold **Moondog Coronation Ball**—riotous, even dangerous—drew some 10,000 people at \$1.50 a ticket to hear the **Dominoes**, **Tony Grimes**, and **Paul Williams & the Hucklebuckers**. Tickets to the show cost \$22. **CARLO WOLFF**

DETROIT: **John Lee Hooker**, jazz drummer **J.C. Heard**, gospel music maven **Thomas Whitfield**, and **Jackie Wilson** will receive the **Bud Light Motor City Music Awards Lifetime Achievement Awards** during a Thursday (8) ceremony that will also honor artists in 36 other categories. Hosted by **WLLZ's Ken Calvert**, the event will feature performances by local acts including **Alexander Zonjic**, the **Chisel Brothers**, the **Clark Sisters**, and **Dennis Robbins**. Top national nominees include **Glenn Frey**, **Ted Nugent**, and **Aretha Franklin**. In addition to the artist awards, which will be determined by Detroit music professionals, six awards, including favorite radio station and favorite club, will be selected by public vote. Ballots are available through several local retailers. **M.N.**

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ARTIST DEVELOPMENTS

SCHOOL OF FISH TALES

After breaking through in 1991 with its debut Capitol album, School Of Fish learned a valuable lesson while touring in support of the project: The band had to live with the songs for a lot longer than it took to record them.

"When we were on tour, everything that wasn't evident before became evident real fast," says front man Josh Clayton-Felt. "We discovered that the first album wasn't quite us."

When the band returned to Los Angeles after a nine-month trek through the U.S. and Europe, Clayton-Felt and Fish co-founder Michael Ward parted ways with bassist Dominic Nardini and drummer M.P. and recruited skin man Josh Freese, who plays with Suicidal Tendencies, among other bands.

They also decided to focus on a more urgent sound. "A lot of the tracks [on the first album] were good as songs you wanted to listen to in your house late at night," says Clayton-Felt. "We realized we wanted to play a lot live, and go more in that direction and make a record that would feel good to play live."

"Human Cannonball," released last month, is decidedly more live—and livelier—than the band's debut. Produced by School Of Fish with Matt Wallace, the album is a raucous blend of guitar fuzz and pop hooks that sacrifices none of the band's previously displayed melodic charm.

Capitol initially is aiming to hook the band's college/alternative fan base, according to VP of artist development Jeremy Hammond. The label shipped a CD-5 containing first single "Take Me Anywhere" and three nonalbum tracks to college radio in early February.

And that audience seems to be taking the bait. The single is scaling the Modern Rock Tracks chart, last week reaching at No. 5.

Despite the friendly reception the clip for "Take Me Anywhere" is



SCHOOL OF FISH: Chris MacDonald, Michael Ward, Chad Fischer, and Josh Clayton-Felt.

receiving from MTV and other video outlets, Clayton-Felt is wary of the mindset such channels evoke in their viewers.

"MTV turns something you're supposed to listen to into something you watch. It turns music into fast food," he says. "The biggest problem is that seeing a band and trying to experience it is much too immediate. Before, if people liked a band they had to go out and try to find it—there was

some effort put out on their part."

Fans will have a chance to experience School Of Fish this spring. The band just hit the road on a 50-date U.S. club tour with Best Kissers In The World. Because of Freese's earlier commitments, drummer Chad Fischer has joined the tour, along with bass player John Pierce.

And this time around Clayton-Felt says he is going to enjoy the ride. "The first tour was a pretty grueling experience. Now I'm just trying to appreciate how cool it is that we get to

play music for a living."

CATHERINE APPLEFELD

SAND RUBIES SPARKLE

With a new album just released on Atlas/PLG, Sand Rubies lead singer David Slutes looks back on his band's recently ended stay in limbo as unexpected second job training. "I'd probably be able to practice entertainment law pretty successfully at this point," he says, tongue firmly in cheek.

Legal matters aren't just an

offbeat hobby: Slutes and guitarist Rich Hopkins have been holed up in court for nearly three years since the Arizona-based band—then known as the Sidewinders—was first encouraged to sue a similarly-named North Carolina cover act.

The Sidewinders had built a national reputation over five years and three albums (two on RCA), but suits and countersuits dragged on. By the time they left RCA for Ensign Records early in 1991, the

(Continued on page 17)

HEAVY METAL & HARD ROCK

SPOTLIGHT

Hard Rock and heavy metal continue to be a colossal force in music today. As the genre heads into its 3rd decade, radical changes have occurred in the way the music's played, heard and sold. In our annual spotlight, Billboard documents these new directions and reports on what's in store for '93.

Features in this issue: • The marketing of "hard rock" — a term that includes everything from Judas Priest to Soul Asylum. Routes including MTV, press, radio, mini concerts and retail promos will be explored. • New radio formats which incorporate classic metal with new alternative acts • Popular rockers share their favorite music and influences • Trends in the U.K and Europe • Upcoming hard rock releases and much more! Be a part of the hard rock explosion and reach Billboard's captive audience.

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Billboard

N. IRELAND BENEFIT

(Continued from page 13)

The Peace Together album is due for worldwide release by Island June 7 with several well-known songs covered by young artists. Confirmed thus far are: "Oliver's Army," performed by Blur; "Games Without Frontiers," done by Pop Will Eat Itself; "Living For The City," reworked by 808 State; "Religious Persuasion," redone by Billy Bragg, Davy Spillane and Andy White, and the Therapy? version of "Invisible Sun." Other artists due to contribute tracks are the Fatima Mansions, EMF, Carter USM, and Rolf Harris.

STELLAR LINEUP FOR SUMMER EXTRAVAGANZA

(from page 1)

The price of tickets for the 12-hour extravaganza will remain roughly the same as last year, when average cost was \$27. Similar to 1992, 50 cents from every ticket will be donated to selected charities.

Although Lollapalooza remains geared toward alternative acts, artists with other primary audiences see the tour as a way to increase their fan base.

While part of last year's Lollapalooza tour, "Ministry sold a substantial number of records and at the same time they also built a tremendous fan base quicker than normal," says the industrial band's manager, Jon Zazula. Following its festival appearance, Ministry embarked on the most successful tour of its career, Zazula says. "I think Lollapalooza had something to do with that because it brought someone who might not have shown up at a Ministry show in front of Ministry so they could experience the band."

Turning to this year, Fishbone co-manager Jared Levine says, "The exposure on Lollapalooza is much greater than we could get on our own. It's certainly not a show that you want to tour against. Kids only have a certain amount of money and they save up for Lollapalooza."

Because of the tour's alternative music reputation, African-American

acts such as past participants Ice Cube and Ice-T often have found Lollapalooza as a way to expand their following. However, making sure their core urban following isn't alienated is paramount.

"There's no question that this will escalate record sales," says Arrested Development co-manager Bart Phillips. "But we were careful in making the decision to do Lollapalooza to [remember] that no matter how successful Arrested Development becomes, this will always be a black-based group... When we were told that we would be doing the tour with Fishbone, whom we're really big fans of, they were one of the keys to our saying yes."

"Our whole intention in doing this thing is to bridge some gaps more than to take us to another level," Phillips continues.

Similarly, many alternative acts look forward to potential exposure to a different audience. "I'm really happy about Arrested Development and Alice In Chains on the same show together. It shows real diversity," says Mary Kohl, of Silver/Curtis Management, which represents Alice In Chains.

Many of the participating bands recently have released albums or will have new records by the time the tour kicks off. Epic's Rage Against

The Machine, Chrysalis' Arrested Development, and Columbia's Alice In Chains will continue pushing discs released during the last few months throughout the summer. Primus' new Interscope album "Pork Soda" is due April 20 (see story, page 1); Fishbone is releasing "Give A Monkey A Brain And He'll Swear He's The Center Of The Universe" May 25 via Columbia; and Front 242's latest Epic release, "06-21-03-11 Up Evil," is slated for a May 4 arrival.

When Lollapalooza comes to town, retailers see significant sales increases and have learned to stock up in advance on records by participating bands.

"Sales for Pearl Jam exploded when Lollapalooza came here last year; the same thing happened with Jane's Addiction the year before," recalls Howard Appelbaum, executive VP of 37-store Kemp Mill Music.

"I would say we had increased sales across the board on bands that were part of last year's tour," says Dave Roger, CEO/president of the 33-store Chicago-based Rose Records. "We'll do extra buying for the [participating] bands and we'll do everything we can to center promotions and store merchandising around them. This kind of mix of bands appeals to a lot of people; that's the beauty of the show."

Among the special promotions Rose Records set up last year were special displays of hometown favorite Ministry. Additionally, the store serves as a TicketMaster outlet so it provided ticket purchasers with coupons good for discounts on records by participating bands.

Like Rose Records, Appelbaum says the Beltsville, Md.-based Kemp Mill is still coordinating plans for this year's stop, but that last year's activities included giving away concert tickets as well as specially designed T-shirts. The chain also stickered product by participating bands with a special Lollapalooza patch and stressed the tour in advertisements.

Roger and Appelbaum stress how beneficial it would be if the Lollapalooza organization provided them with point-of-purchase items, such as posters or record stickers, but Mico says no such plans are in the works.

ON THE AIRWAVES

With Lollapalooza's itinerary still unconfirmed, no radio stations have been designated as presenting stations. However, some album rockers say this year's diverse lineup is less compatible with their playlists than in past years. "The only band we're playing is Alice In Chains," says Dave Logan, PD at Chicago's WLUP. "Last year, there were a lot of bands in our format with Pearl Jam and Red Hot Chili Peppers, but we aren't going to break format and start playing Arrested Development."

However, some modern-rock outlets say the lineup is right up their alley. Kevin Stapleton, PD at San Diego's XETRA (91X), says his station is playing every act but Rage Against The Machine.

Assistance in preparing this story was provided by Eric Boehlert and Carrie Borzillo.

PRIMUS GOES GOLD

(Continued from page 1)

"Pork Soda" to gold status more quickly than its predecessor reached that mark. The label plans to advertise heavily around the time of Lollapalooza, and aggressively go after radio and video adds.

Interscope A&R executive Tom Whalley says it took the 9-year-old San Francisco-based funk-metal band years of touring to create a substantial fan base and hit gold.

"When I first saw the band in San Francisco," says Whalley, "I knew they were a great band and a bit off-center. There was no question that they have a lot of talent and that [bassist/singer Les Claypool] would be a star. But we never thought ["Sailing The Seas Of Cheese"] would sell a half-million records. We would have been very happy if it sold 100,000."

Before coming to Interscope, Primus recorded "Suck On This" for its own label, Prawn Song (see The Beat, page 12), in 1989. In 1990, Caroline released that album and a new one, "Frizzle Fry." "Sailing" was released in 1991 and an EP, "Miscellaneous Debris," was released last spring.

According to Whalley, the plan for the band started with a touch of reality: Not having huge expectations or a huge budget (the cost of the record, artwork, and video totaled \$70,000).

The first thing Interscope did was get Primus on the road for four weeks with Jane's Addiction. Since "Sailing" wasn't released yet, Whalley says they had to give radio something, so they bought 500 copies of "Frizzle Fry" from Caroline to service to stations.

Whalley says early awareness of the band took "Sailing" to 50,000

units quickly and "it never stopped growing."

With album sales growing steadily and the buzz from the tour giving the band a lot of attention, Primus set out to headline a 2½-month national club tour, selling out 300-500-seat venues along the way.

"In every market we went to," says Whalley, "they became a top five college radio act, which, in turn, made retail boom."

"Sailing," released May 2, 1991, debuted on Heatseekers Oct. 26, 1991, at No. 10 and spent 67 weeks on the chart. "Frizzle Fry" peaked at No. 38 on Heatseekers in April 1992 and, on The Billboard 200, "Sailing" peaked at No. 116 in August 1991.

The Box, MTV's "120 Minutes" and "Headbangers Ball," and local video shows embraced the video for "Jerry Was A Race Car Driver."

Whalley says a cameo in "Bill & Ted's Bogus Journey," a guest appearance on the now defunct "Dennis Miller Show," tours with Anthrax and Public Enemy, Rush, and six weeks of East Coast dates for U2's huge "Zoo TV" tour all pushed "Sailing" toward the 500,000-unit mark.

While college radio has been a key factor in the band's success, commercial alternative radio's support has been lackluster. However, Interscope doesn't seem to mind. "We're not playing the chart game," says Whalley. "If a station wants to play it that's cool, but we aren't going to worry about it." Interscope's Berman adds, "Primus sold 500,000 units to fans who really like this band. It's not a hit-driven band."

One of the commercial alternative stations that did play Primus was

XTRA (91X) in San Diego, which played "John The Fisherman" off "Frizzle Fry," in a specialty show, according to MD Mike Halloran. The song wasn't in rotation.

"The problem with playing something from an independent is our listeners can't always find it in a Tower or Warehouse and they get upset," says Halloran. "And not a lot of our listeners know about the mom-and-pops. When they went to Interscope, and the record was in more places, we did play 'Jerry Was A Racecar Driver' and 'Tommy The Cat.'"

Berman says the label will aggressively pursue commercial outlets with "My Name Is Mud," the first single off the upcoming "Pork Soda." According to Halloran, 91X will probably have the single on next week.

"We've sent out tons of advance music to retail, one-stops, key alternative outlets, and radio," says Berman. "But we're not trying to jump too quickly with this or blow them out as a mainstream act out of the box. We're very careful to address where they came from."

Interscope will be aggressively going after the "skate" market, by sending advance music to be played in coffee houses, skate shops, and comic book stores, etc.

Separately, Restless Records will be releasing a 10-inch vinyl edition of "Pork Soda" in May.

"They built a great base on the last one and I expect it's going to be a big record, and we're going to buy it like it's going to be big," says Howard Appelbaum, executive VP of the 37-unit Kemp Mill Music chain in Beltsville, Md. "It will be a top-10 record for us."

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Knickerbocker Arena Albany, N.Y.	March 27-29	\$1,159,618 \$25	47,344 three sellouts	Metropolitan Entertainment
GRATEFUL DEAD	Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C.	March 24-25	\$905,573 \$23.50	38,535 two sellouts	Metropolitan Entertainment Cellar Door Concerts
SADE ME PHI ME	The Paramount New York	March 22-24	\$661,925 \$55/ \$35	15,774 three sellouts	Delsener/Slater Enterprises
REBA MCENTIRE/BROOKS & DUNN LARRY STEWART	Spectrum Philadelphia	March 18	\$290,202 \$23.50	12,349 sellout	Starstruck Promotions
PRINCE & THE NEW POWER GENERATION	Patriot Center George Mason Univ. Fairfax, Va.	March 15-16	\$260,668 \$24.75	10,555 two sellouts	CD Enterprises
REBA MCENTIRE/BROOKS & DUNN LARRY STEWART	Knickerbocker Arena Albany, N.Y.	March 19	\$244,575 \$22.50	10,870 12,000	Starstruck Promotions
MICHAEL W. SMITH	Palace of Auburn Hills Auburn Hills, Mich.	March 12	\$238,027 \$30/ \$18.50	15,382 sellout	Cellar Door of Michigan
REBA MCENTIRE/BROOKS & DUNN LARRY STEWART	Hampton Coliseum Hampton, Va.	March 20	\$216,844 \$23	9,428 sellout	Starstruck Promotions
GEORGE STRAIT LORRIE MORGAN	Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C.	March 5	\$209,645 \$19.50	11,004 12,500	Varnell Enterprises
ALAN JACKSON HIGHWAY 101	Coliseum, Birmingham-Jefferson Civic Center Birmingham, Ala.	March 27	\$200,096 \$20/ \$19	10,906 11,843	New Era Promotions

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.

ARTIST DEVELOPMENTS

(Continued from page 15)

legal bills had mounted to nearly six figures. Rather than prolong matters, Ensign settled out of court, ceding exclusive rights to the name for \$25,000.

"Now it's fine," Hopkins insists. "But it took about a year to get over the whole thing emotionally. That's who we were—who we are. To this day, I still call us the Sidewinders."

The change in identity didn't immediately bring a change in fortune. While Ensign spent nearly \$250,000 in recording "The Sand Rubies"—bringing in producers David Briggs, Larry Hirsch, Waddy Wachtel, and Mike Campbell—the label couldn't arrange a U.S. release following its absorption into the CEMA system.

"[Charles] Koppelman said, 'No, I don't like these guys—I'll pass,'" Hopkins recalls with a grin. "We got sent down the line—to Capitol, to EMI—and sat there listening to stories about why no one liked us. Luckily, that's when Nick [Gatfield,

Atlas Records president] came around."

Gatfield, who was seeking talent for his embryonic label, says one listen to a tape given to him by Ensign's Nigel Grainge was all it took to convince him that the Sand Rubies would be an ideal launching pad for Atlas.

"I immediately thought the songwriting was incredible," he says. "Their songs are timeless—very rooted in rock tradition."

As such, Atlas opted to release the year-and-a-half old recording—



THE SAND RUBIES: Rich Hopkins and Dave Slutes.

highlighted by a cover of Neil Young's previously unreleased "Interstate"—unchanged. The label is, however, aiming to broaden the band's reach outside the alternative market, so Gatfield is downplaying the Sidewinders connection, positioning the Sand Rubies as a new act.

"It makes sense," says Slutes. "But by the same token, to us, this is our fourth record—a continuation of what we've done."

The new identity is reinforced by the new cast of supporting musicians: drummer Dan Lynch, bassist Nick Augustine, and guitarist Dave Seger (formerly of Tucson's psych-rock act Naked Prey), replacing bassist Mark Perrodin and drummer Bruce Halper, who appear on the album.

"This whole thing has been a real reality check," Hopkins says. "I've learned to set one goal and not look beyond it. I'm sticking to that no matter what." **DAVID SPRAGUE**

HOTHOUSE FLOWERS WARM TO HITS ON THIRD SET

(Continued from page 12)

"Songs From The Rain" was recorded live in the studio.

"It's the way we play so it stands to reason that we should record ourselves that way instead of getting all tangled up," O'Braonain says. "Very often, the live things have much more spirit even though they may be a bit more out of tune or kind of flawed in some way."

Levine was chosen as producer after the band was introduced to him by songwriter Will Jennings. Although O'Braonain had some initial doubts because he found the Simply Red albums

Levine had done "too polished" to suit the Flowers' own sound, he changed his mind after meeting him because Levine was "genuinely enthusiastic about the music [and] genuinely liked the band beforehand."

The group also collaborated with Jennings and Dave Stewart on writing the album. Stewart was the band's idea; the Jennings partnership began as a label suggestion about which the band members initially were less than enthusiastic.

"The record company was looking

for that elusive hit single," says O'Braonain. But after a phone call to Jennings, the band members were "instantly put at ease about the whole thing by Will's reaction," says O'Braonain. "Will was as puzzled about the potential collaboration as we were. That was like an instant bond."

Now, O'Braonain says of the collaboration that resulted in "Gypsy Fair," "ultimately, it was a great suggestion that we come together and we'll probably work together again."

With a renewed spirit at the reorganized London/PLG behind the album, O'Braonain has a good feeling about a commercial breakthrough for the band in the U.S. "It feels like now we're set up here the way we were before we [broke through] in Australia. It feels like there's a buzz and all it needs is for us to come here and play and see it through."

PLG's Hart claims the label is taking a "patient" approach to working the album. "It just has to have a real organic, patient process," he says of the marketing plan. "It's not a rushed, disposable thing. We'll be working this record a year from now."

Because the album is seen as a complete work, the label is focusing on getting people to listen to the record as a whole by setting up in-store "Flower Hours," in which retailers create a quiet area, bring in a cappuccino maker, and encourage customers to sit down and listen to it.

PLG also is focusing on what Hart calls "alternative venues," such as coffee houses and "hip" bookstores for listening opportunities. At each of these locations, the label is giving away Hothouse Flowers sampler cassettes and cross-promoting the venues along with retail locations in print ads.

The band already has launched a world tour that tentatively is planned to bring it to the U.S. in July or August and last through September.

In addition to O'Braonain and O'Maonlai, the band consists of bassist Peter O'Toole, drummer Jerry Fehily, and saxophonist Leo Barnes.

LANOIS PLUMBS THE DEPTHS OF 'BEAUTY'

(Continued from page 12)

tersweet effect that my music can have on people. So that's what we're going out with—a three-piece doing bitter-sweet."

In addition to Johnson and Jones, keyboardist Malcolm Burn and guitarist Bill Dillon play on the album. Although none of the artists Lanois has produced appear on the record, that doesn't mean he didn't bring things he's learned from them into the studio.

"The thing that happens when you work with people that are real good is that you want to get as good as them," he says. "It's like being on a great basketball team and maybe not making the baskets yet, [but] you watch the other guys and before you know it, you're sinking them. I think Bob Dylan is one of the great phrasers. Simply watching him nail the songs that he did on 'Oh Mercy,' that's going to stay with me for a long time... Art Neville is one of my favorite phrasers. I often think about how he would sing a song. Yeah, I've been in good company and I'm lucky."

"For The Beauty Of Wynona" is named after a Canadian town near Lanois' Ontario hometown, as well as a woman. "The idea was that Wynona could be whatever you wanted it to be," Lanois says. "It could be a figure or quest that you might be obsessive about; the kind of thing you're going to fight for."

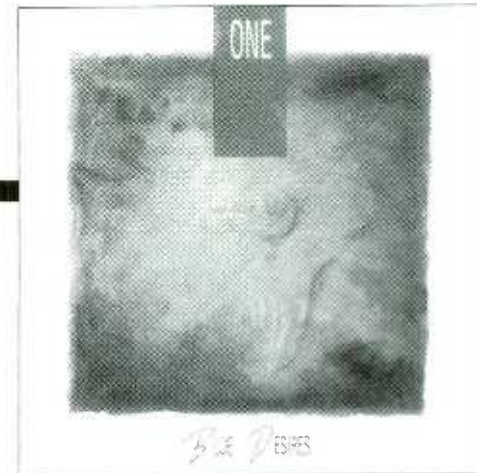
The album follows 1990's "Acadie," a record that explored Lanois' French Canadian roots. Although it failed to garner much airplay, it sold more than 80,000 copies in the U.S. and more than 300,000 in the rest of the world, says Steven Baker, Warner Bros. VP of product management, and set up a good foundation for "Wynona."

In addition to exploiting Lanois' most recent Grammy win as producer of U2's "Achtung Baby," Warner Bros. also intends to promote the artist via "Rocky World," a documentary about him by Irish director Phillip King. Warner Reprise Home Video will release the documentary later this spring, and Baker says attempts are being made to sell it to PBS or A&E as well.

"We're also showing it during Jazz Fest in New Orleans," Baker says. "It will have its premiere and Daniel will play a gig at his house."

Following that appearance, Lanois will begin his tour. "Our plan is just to keep him on the road and try to support it with advertising and tag retail with it for price and positioning," Baker says.

At radio, Warner Bros. is concentrating on the adult alternative format, which is already playing emphasis track "Lotta Love To Give" as well as "The Messenger."



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By Phar. Of the 40 titles on last week's Heatseekers chart, the one that sees the biggest sales gain this week is the Pharcyde's "Bizarre Ride II The Pharcyde," which posts a 20% increase. Biggest gains this week for the adventurous South Central Los Angeles rap quartet are in the Middle Atlantic, South Atlantic, and Pacific regions.



No ifs, Ands Or Butts. It is unusual that an album shows up as one of the top-25 Heatseeker titles in all eight U.S. regions, but Butthole Surfers' first Capitol set does the trick. In fact, "Independent Worm Saloon" is a top-10 Heatseeker in the Northeast, Middle Atlantic, South Central, East North Central, and Mountain regions. The band has been seen on MTV's alternative programs. A tour will begin at the end of April or the start of May.



Phat Burner. Ant Banks, a 23-year-old rapper from Too Short's camp, has the top debut on this week's Heatseekers chart. Sales in the San Francisco bay area help make the Oakland native the top Heatseeker in the Pacific region, but he also opens on top in the East North Central region. He enters The Billboard 200 at No. 146.

ON TOP: A 15% increase in sales over the prior week keeps Stereo MC's at No. 1 on Heatseekers and moves the U.K. act up 13 places, to No. 116, on The Billboard 200. Also notable on Heatseekers are four top-10 debuts, including those by Too Short ally Ant Banks (No. 5) and veteran alternativists Butthole Surfers (No. 6). The top 11 Heatseeker titles appear on The Billboard 200.

OPENING DAY: Capricorn reports promising first-week sales on the new Widespread Panic package, "Everyday," particularly in Georgia, the band's home state. In Panic's backyard, Athens, indie store Big Shot Records (formerly known as Downtown Records) moved more than 200 units March 23, the title's first day on the street. Some of those copies were sold at a midnight-1 a.m. listening party held at the Georgia Theatre. Owner Michael Church adds that Panic's two previous titles have been steady sellers at Big Shot.

The label says sales are not restricted to Georgia. Hearty reports were also heard from stores in North Carolina, Virginia, Alabama, Tennessee, Kentucky, Colorado, and Oregon.

The title enters the Heatseekers at No. 10 and The Billboard 200 at No. 184, the first time the band has appeared on either chart. "Everyday" is the No. 2 Heatseeker in the South Atlantic.

IN TRIPLICATE: Premiere Artists Services has packaged Hollywood Records' Edan (the band that features offspring of Frankie Avalon and an Everly Brother) and Scotti Bros. Records' Lost City (which features the sons of Cream members Ginger Baker and Jack Bruce) in what it calls the "Triple Threat Tour." So, what is the third act? That will be a local band or performer, chosen from each market.

Premiere says the tour has been packaged to keep tickets at "no more than \$5, most likely \$4 or less per head." Album rock stations will be enlisted to promote the events.

Triple Threat begins April 16 in Bearsville, N.Y. At press time, 28 dates in the Northeast, mid-Atlantic, and Southeast had been

confirmed, with more on the way. Among stations tapped for the dates are WBCN Boston, WMMR Philadelphia, WRFX Charlotte, N.C., and WDIZ, Orlando, Fla.

ON AIR: The theme for Fox's much heralded "Tribeca" series,

executive-produced by Robert De Niro, is Me Phi Me's "Keep It Goin'." Me is mentioned in the show's closing credits and RCA is sticking his "One" album to draw attention to the "Tribeca" connection... Lou Ann Barton had a live show scheduled for the Sunday (4) edition of public radio's "Mountain Stage" and she's touring through major Midwest and Eastern cities this month.

Her 1982 album, "Old Enough," makes its first CD appearance on Atone's Records.

KRAZY (AND BUSY, TOO): Boy Krazy kept hopping during a recent West Coast swing. On March 17, the group visited the home office of Warehouse Entertainment and regaled the staff there with an a cappella rendition of "That's What Love Can Do," a trick the girls repeated on air early the following morning when they visited Rick Dees during his highly rated KIIS show. On March 19, the quartet had dinner with Warehouse regional managers and store managers in San Jose, Calif., and also did a live date there at Paradise Cafe, which was aired on KHQT (Hot 97.7). The next day, they were back in Southern California, visiting Long Beach Naval Base, and that night, Boy Krazy rolled out to Six Flags' Magic Mountain amusement park in Valen-

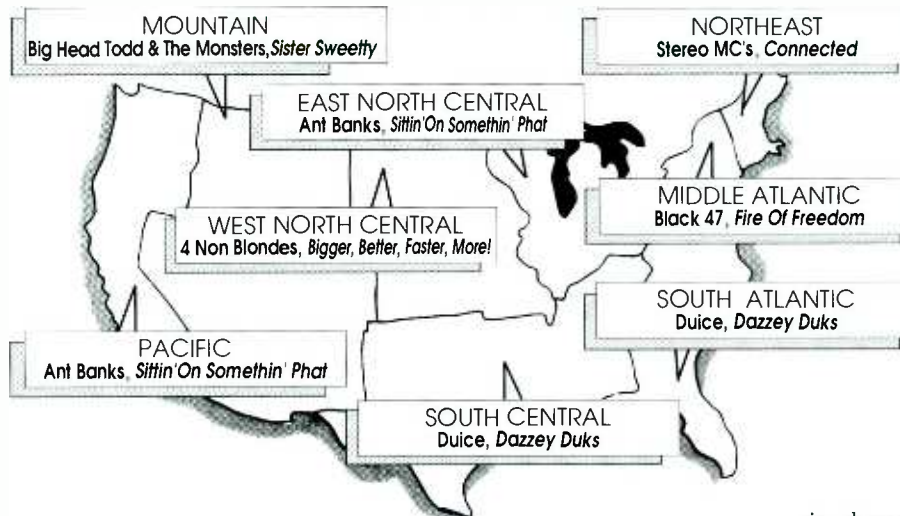
cia, where it played a concert with Pump/Quality's Lighter Shade Of Brown.

The group should be equally busy when it revisits L.A. later this month. PolyGram Label Group has already booked Boy Krazy for a daytime stop at the Music Plus managers' meeting and an evening slot at Abbey Road Distributors' convention, both scheduled for April 22. Two days later, the girls are due at a KIIS party. PLG will have more on its plate by the time those dates arrive.

In the meantime, VH1 has added "That's What Love Can Do," slamming it right into heavy rotation.

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. 4 Non Blondes, Bigger Better Faster More!	1. Black 47, Fire Of Freedom
2. Big Head Todd/Monsters, Sister Sweetly	2. 4 Non Blondes, Bigger Better Faster More!
3. Jayhawks, Hollywood Town Hall	3. Stereo MC's, Connected
4. Butthole Surfers, Independent Worm...	4. Young Black Teenagers, Dead Enz Kidz...
5. Mark Collie, Mark Collie	5. Butthole Surfers, Independent Worm...
6. Buddy Guy, Feels Like Rain	6. Positive K, Skills Dat Pay Da Bills
7. Radney Foster, Del Rio, TX 1959	7. Tasmin Archer, Great Expectations
8. Frank Black, Frank Black	8. Overkill, I Hear Black
9. dada, Puzzle	9. Martha Wash, Martha Wash
10. Stereo MC's, Connected	10. Sunscream, O3

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	8	STEREO MC'S	CONNECTED
2	2	11	DUICE	DAZZEY DUKS
3	5	4	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE!
4	3	8	SUNSCREAM	O3
5	—	1	ANT BANKS	SITTIN' ON SOMETHIN' PHAT
6	—	1	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
7	4	3	BUDDY GUY	FEELS LIKE RAIN
8	—	1	BLACK 47	FIRE OF FREEDOM
9	6	3	FRANK BLACK	FRANK BLACK
10	—	1	WIDESPREAD PANIC	EVERYDAY
11	9	14	POSITIVE K	SKILLS DAT PAY DA BILLS
12	20	4	THE PHARCYDE	BIZARRE RIDE II THE PHARCYDE
13	10	5	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
14	12	19	DADA	PUZZLE
15	14	29	SCREAMING TREES	SWEET OBLIVION
16	8	6	INFECTIOUS GROOVES	SARSIPPIUS' ARK
17	17	12	MARK COLLIE	MARK COLLIE
18	15	19	BASS OUTLAWS	ILLEGAL BASS
19	—	1	TASMIN ARCHER	GREAT EXPECTATIONS
20	18	23	RADNEY FOSTER	DEL RIO, TX 1959

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	7	3	OVERKILL	I HEAR BLACK
22	23	8	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE
23	13	22	SHAWN COLVIN	FAT CITY
24	11	8	YOUNG BLACK TEENAGERS	DEAD ENZ KIDZ DOIN' LIFETIME...
25	16	5	MARTHA WASH	MARTHA WASH
26	—	1	DANIEL LANOIS	FOR THE BEAUTY OF WYNONA
27	25	40	2 UNLIMITED	GET READY
28	19	8	BRIAN MAY	BACK TO THE LIGHT
29	—	1	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE
30	27	7	WHITE ZOMBIE	LA SEXORCISTO: DEVIL MUSIC VOL. 1
31	22	48	MCBRIDE & THE RIDE	SACRED GROUND
32	26	7	JELLYFISH	SPLIT MILK
33	21	3	L.A. STYLE	L.A. STYLE
34	29	50	ARC ANGELS	ARC ANGELS
35	28	4	RACHELLE FERRELL	RACHELLE FERRELL
36	33	4	BOY KRAZY	BOY KRAZY
37	34	5	SACRED REICH	INDEPENDENT
38	35	6	KING MISSILE	HAPPY HOUR
39	—	1	MONIE LOVE	IN A WORD OR 2
40	—	2	FLOTSAM & JETSAM	CUATRO

R&B SINGLES A-Z

R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Main R&B Radio Monitor chart table with columns for THIS WEEK, LAST WEEK, WEEKS ON CHART, and TITLE.

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

R&B Singles A-Z

R&B Singles A-Z chart listing titles, artists, and weeks on chart.

R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores...



Main R&B Singles Sales chart table with columns for THIS WEEK, LAST WEEK, WEEKS ON CHART, and TITLE.

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

R&B RADIO RECURRENT MONITOR

R&B Radio Recurrent Monitor chart table listing artists, titles, and weeks on chart.

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



83-1: I guarantee you that next week's No. 1, on the Top R&B Albums chart, will be "14 Shots To The Dome," by L.L. Cool J (Def Jam). My prediction is based on the fact that the sale date for the album is for this week, two days after the cut-off date for the sales information used in the chart. Sales on his single have stalled as consumers chose the album. In general, R&B fans concentrate their purchases on new releases. One-half of this week's bullets are from debuts. "For Real Tho'" by Levert (Atlantic) debuts at No. 6. Advance airplay on "abc-123" made this a must-have album. Jazz albums by Joe Sample and Norman Connors make strong debuts. Recently, there have been a number of contemporary jazz albums, whose primary exposure is from quiet storm radio play and video, that have debuted in stronger positions than would have been attainable without point-of-sale information.

SINGLES POWER: Both power picks are for records by new artists. The airplay winner is "Give Him A Love He Can Feel" by Tené Williams (Pendulum). It is the kind of R&B/dance record that has been missing from radio since Prelude Records went out of business. It zooms 97-68. The sales winner is "Knockin' Da Boots" by H-Town (Luke). The move is 52-29 for Luther Campbell's vocal group, which really can sing... There is a string of bullets from 60-64. All of them are ballads... "Sweet On U" by Lo-Key? (Perspective) rebullets with strong radio, and sales are up slightly... "Who Is It" by Michael Jackson (Epic) debuts at No. 32 solely from radio play.

IT'S A WONDERFUL LIFE: I lived in Harlem for a couple of years, and every summer the black rodeo would come to town. Now, black cowboys are about to make it to the big screen. Mario Van Peebles has produced and directed a movie, "Posse," about black cowboys living at the time of the abolition of slavery. The movie will open in theaters in early May. Two singles have been released from the "Posse" soundtrack. "Shoot 'Em Up" by Intelligent Hoodlum (A&M) is available on 12-inch vinyl, and "One Night Of Freedom" by Bad Boys Of The Industry has shipped to radio. It's great that there have been so many movies produced by and featuring African Americans, but most have celebrated violent street life. I'm sure the movie will have its share of action, but also will give young black moviegoers a new perspective on their heritage. There's a great cast, but I can't wait to see Big Daddy Kane on a giant screen. (See "The Rhythm & The Blues.")

IT AIN'T ONLY LATIFAH THAT'S HAD IT UP TO HERE! There are three kinds of information that are included in the compilation of the Hot R&B Singles chart. I focus on BDS airplay and SoundScan sales data, because those numbers are real. The third component is from stations in markets that are not monitored, but are important to the national picture. New markets will become monitored over the summer. But, what does this data mean to SWV, and Men At Large, Portrait, or Lo-Key?, and to so many other artists who have been robbed of top five and possibly No. 1 singles because so many playlist reporters cannot adjust to the times and learn to report what they play? "Chart life" is an outmoded concept. During the upcoming weeks, the number of playlist stations will be greatly reduced. You can take that to the bank!

Black-Music Labels Betting On BET Ads Plan To Boost Recognition Of Channel Via Trade Spots

BY JANINE McADAMS

NEW YORK—Black Entertainment Television is getting an unexpected boost from a group of black-music label executives who have launched a campaign to include BET's logo in their trade advertising.

Spearheaded by Jean Riggins, senior VP/GM at Capitol Records; Glynice Coleman, senior VP, promotion at EMI Records Group; and Wayman Jones, VP of promotion at Virgin Records, the campaign consists of a letter signed by all three and mailed to a list of 48 prominent black music executives, trade publications, and management firms.

"We simply wanted to take a minute out and share with you a small oversight that can easily be corrected with everyone's support," the letter begins. After asking that recipients of the letter do their own comparison of pop and R&B trade ads, many of which credit the acts' rotation status on MTV, VH1, or The Box, the letter continues, "We feel that the inclusion of the BET logo in our artists ads is a very important issue and one that emphasizes out commitment and respect for this valuable resource. If we don't give BET our support, who will?"

POP GOES AN IDEA

Riggins, Coleman, and Jones say the idea arose out of conversations among them. "It just comes from having observed and having looked at so many pop ads," Riggins explains. "MTV is looked at as such a positive. But most of our acts started at BET, so it's more about us giving respect and proper status to BET."

BET obviously is pleased by the campaign. For years, the channel—which also programs a variety of fare, including news, sports, talk shows, series, and daytime dramas—struggled to be publicly acknowledged by the music industry for its part in breaking up-and-coming R&B and rap acts on such programs as "Video Soul," "Rap City," and "Video LP."

"I'm just happy to see other black executives are stepping up to table and recognizing the importance and strength of BET," says Jefferi Lee, executive VP of network operations and programming for BET. While BET recently has posted impressive advertiser and subscriber revenues in the quarter ending Jan. 31 (Billboard, March 27), Lee says the surge of support within the industry is unrelated.

"It is about having black execs in levels of real power now," Lee says. He adds that many trade ads for black acts had been "coming from the pop side" and failed to acknowledge the successes of the labels' black-music departments.

Riggins points to the support BET gave Capitol in breaking smooth quartet Portrait and solo star Tisha Campbell. While BET added videos by those acts to its

playlists early in their development, Capitol further cemented the relationship with BET by creating contests and giveaways on Portrait. EMI's Coleman adds that BET's early programming of "Tennessee" by Arrested Development was a significant factor in the group's success.

"We want to spend money with

MTV is looked at as such a positive. But most of our acts started at BET, so it's more about us giving respect to BET

BET, and we want to scream about how we spend money at BET," says Jones, adding the campaign is not designed to put programming pressure on BET.

"It's not to influence BET. They're already there for us," he

adds. "A lot of people are already doing their thing with BET, it's just being vocal about what they believe."

Riggins says that thus far, responses from executives who have seen the letter have been overwhelmingly positive.

LABEL RESPONSE

Says Sharon Heyward, VP/GM for Perspective, "If we can help pump up BET to the notoriety and popularity of MTV, I'm all for it. I haven't gotten a chance to use the logo in my advertising yet, but I will."

"We're one of the parties that's not guilty," asserts RCA's Skip Miller, VP of black music. "We used BET in an ad for Me Phi Me's 'Brand New Day' last year. We're glad to see this campaign."

Coleman, Riggins, and Jones represent companies that fall within the CEMA distribution network. The three have formed a loose coalition that will see some collaborative efforts in terms of cooperative ads, industry presentations, and other projects in the future.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	3	CLOUDY WITH A CHANCE OF TEARS	VOICES (ZOO)	14	12	4	TICK TOCK	KILO (WRAP/ICHIBAN)
2	20	2	MY CONSCIENCE SAYS NO	II CLOSE (TABU/A&M)	15	13	3	JEEP ASS NIGUH	MASTA ACE INC. (DELICIOUS VINYL)
3	4	5	ALL OF IT	ARTZ & KRAFTZ (COLUMBIA)	16	7	5	BREAKER 1/9	COMMON SENSE (RELATIVITY)
4	—	1	THE MORNING PAPERS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	17	21	2	I DO CARE	CLASSIC EXAMPLE (HOLLYWOOD BASIC)
5	23	2	SWEET AS IT COMES	NIKITA (MOTOWN)	18	17	7	HOLLER IF YA HEAR ME	2PAC (INTERSCOPE/ATLANTIC)
6	—	1	CREWZ POP	DA YOUNGSTA'S (EASTWEST)	19	—	1	WANNA MAKE LUV 2 U	RODNEY MANNFIELD (A&M)
7	10	4	HOW FAST FOREVER GOES	HOWARD HEWETT (ELEKTRA)	20	6	6	GIVE IT UP	TROOP (ATLANTIC)
8	8	11	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)	21	—	1	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)
9	19	3	RESPECT DUE	DADDY FREDDY (CHRYSALIS/ERG)	22	16	5	I GET WRECKED	TIM DOG (COLUMBIA)
10	—	1	BOW WOW WOW	FUNKDOOBIEST (IMMORTAL/EPIC)	23	—	1	MU I LOVE YOU	MIKI HOWARD (GIANT/REPRISE)
11	—	1	DAYDREAMING	PENNY FORD (COLUMBIA)	24	—	1	DEEPER	BOSS (DEF JAM/COLUMBIA)
12	22	2	IF YOU BELIEVE	CHANTAY SAVAGE (RCA)	25	25	2	PEACE TREATY	KAM (EASTWEST)
13	—	1	WAKE UP EVERYBODY	NICK SCOTTI (REPRISE)					

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

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Geto Boys' Singular Group Dynamics; Funk-y Hood Ratz 'Sneke' On To Scene

AS FAR AS RAP alliances go, Geto Boys must have one of the strangest. The Houston trio just released a tight fourth album—it leapfrogged to No. 1 on Billboard's Hot R&B Albums chart its first week out—but it operates like a group on the verge of breaking up. The members titled the new set "Till Death Do Us Part," but they make music together and little else.

At a March 24 album-release party at the steamy-hot Club Inferno in Houston, **Bushwick Bill** sat in a corner by himself. **Mr. Scarface** flowed with his own posse. And **Big Mike**, who recently replaced **Willie D.**, was somewhere else on the set.

Bushwick Bill, who defers the writing of his raps to Scarface and Big Mike, likens the group's M.O. to that of a business and says, "In a corporation, all types of people come together and make things happen. Members of the Geto Boys are more business partners than we are friends. We know what we gotta do, and we do it. We're just makin' paper, big baby."

Scarface offers, "I personally like kickin' it with my homies more than I do the group," adding, "We're from different neighborhoods and we do different things."

Unlike most other rap crews whose members either grew up together or formed naturally through happenstance, Geto Boys began as a concept in the mind of Rap-A-Lott's president **James "Li'l J" Smith**.

Bill explains, "Li'l J knew he wanted to create a group called Geto Boys, based on him and his friends and how they grew up; they were labeled ghetto boys. He looked for three guys with three different identities who had something to say."

On the new album, anchored by **James Smith** performing an intro and outro, the "bad boys of Houston" drop hard rhymes about street life. First single, the no-passive-resistance jam "Crooked Officer," is performing well. Other potential hits from this collection are "It



by Havelock Nelson

Ain't," "No Nuts No Glory," the crew cut "Bring It On," and the heartfelt "Six Feet Deep," which samples the **Commodores'** "Easy." This track, slated to be the follow-up to "Crooked Officer," kicks Geto Boys' Southern gangsta swagger to the curb and should do much to realize crossover dreams. My fave track, though, is "Straight Gangstaism," a vivid tale of a gangsta's rise, told over a track consisting of a cheesy bass groove, jazz-piano chords, subvocal melodies, and a loopy beat that bops like a dap dude out on a Friday-night mission. One quite quotable and minty verse goes, "I was a curious chile/ useta hang out by the bar room/ And study the gangsta style/ The way they talked, the way they act, the way they wore that gangsta hat/ Tilted, brim laid flat out/ Now, that's the type a shit I'm talkin' about!"

Scarface says, "Everything I've ever said in songs happened to me." And although, like Bushwick Bill, he currently is at work on a solo album, he insists, "I ain't never gonna leave Geto Boys because I like seein' two checks. Also, there are fans that Geto Boys have that we ain't got as solo performers. As a group, we're all that!"

TILL DEATH DO US PART (Or more Geto Boys and Rap-A-Lott news and info): **2 Low**, the first performer on "Bring It On," is a 14-year-old rapper who kicks kiddie rap way past anything I've yet heard. He says, "I'm comin' like a hustler," and he spits curse words and hardcore threats like a fully grown bad boy... **Dana Dane**, for-

merly a loose part in producer **Hurby Luv Bug's** rhythm machine, recently relocated from New York to Houston and has signed with Rap-A-Lott. The former Profile artist is preparing an album with producer **John Bido**. "He's gonna revive some of the samples from the old 'Dana Dane With Fame' album, and give it some of that Houston, Southern flavor," says Dane. "But the vocals are gonna be me; I'll be touching on the British accent here and there." One track on the as-yet-untitled work in progress is "Contract Killer," about record labels that are unfair to artists... Two Geto Boys have their own record companies. Bushwick Bill's label is **Dollars & Sense**. Scarface's is **Face II Face**... **Bushwick Bill** will appear April 15 on an episode of Fox-TV's "Martin."

BOW WOW WOW: Fans of the **Onyx** should look for **Hood Ratz** (formerly **Da Knuckleheads**). The Epic group spews raw, flexing rhymes over brooding funk beats. "Bootleggin'," its first single (supported by a clip directed by **Hex Films'** **David Perez** and featuring **Flavor Unit's Bigga Sistas**), threatens to take it to the face and legs of counterfeiters. The group will be providing support for **Redman** and **Onyx** April 9-12 when they perform dates in Europe. "Bootleggin'" is due to drop in mid-April. An album, "Sneke Muthafukaz," will follow in May... **Torcha Chamba**, the crew that produced **Ice Cube's** "Wicked," also layered the track "Gang Related," by **Geetas**, on **U Records**... **Public Enemy** lead voice **Chuck D.** served as the executive producer of **Chief Groovy Loo & the Chosen Tribe's** tumbling "Got Em Running Scared" (Wrap), which brags, "Like Chuck D. we bum-rush the show... don't they know?"... **Serious and Fine**, formerly of the Arista act **Serious-Lee-Fine**, are working in the studio with producers **Rumpletilskinz**, who have a slamming album, "What Is A Rumpletilskinz?," coming out soon on **RCA Records**... **Run-DMC's** DJ, **Jam Master Jay**, has hooked up with designer **April Walker** and is launching a clothing line called **Walker Wear**. The pair describe their line as "city-oriented casual wear"... According to **The Source** magazine's "The Weekly Word," **K-Solo** and **Kwamé** have been released from their **Atlantic Records** contracts.

Billboard® FOR WEEK ENDING APRIL 10, 1993

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	2	10	THROW YOUR GUNZ (M) (T) RAL/CHAOS 74766*/COLUMBIA	◆ ONYX 2 weeks at No. 1
2	6	15	4	IT WAS A GOOD DAY (C) (T) PRIORITY 53817	◆ ICE CUBE
3	4	4	8	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794*/COLUMBIA	◆ REDMAN
4	2	1	9	NUTHIN' BUT A "G" THANG ▲ (C) (M) (T) DEATH ROW/INTERSCOPE 53819/PRIORITY	◆ DR. DRE
5	7	10	6	FUNKY CHILD (C) (M) (T) PENDULUM 64672/ELEKTRA	◆ LORDS OF THE UNDERGROUND
6	5	6	9	GET THE POINT (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.
7	10	21	3	DOWN WITH THE KING (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C.
8	8	11	5	CROOKED OFFICER (C) (T) RAP-A-LOTT 53818/PRIORITY	◆ GETO BOYS
9	3	3	9	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554*	◆ NAUGHTY BY NATURE
10	13	18	6	BREAKER 1/9 (C) (T) RELATIVITY 1139	◆ COMMON SENSE
11	14	16	5	BORN 2 B.R.E.E.D. (C) (M) (T) (X) WARNER BROS. 18691	◆ MONIE LOVE
12	12	14	5	SALLY GOT A ONE TRACK MIND (C) (T) CHEMISTRY 864 850/MERCURY	◆ DIAMOND/NEUROTICS
13	21	25	3	TYPICAL REASONS (C) (M) (T) COLUMBIA 74866	◆ PRINCE MARKIE DEE
14	22	24	3	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM
15	19	23	4	I GET WRECKED (M) (T) (X) RUFFHOUSE 74857*/COLUMBIA	◆ TIM DOG
16	9	9	7	V.S.O.P. (M) RUTHLESS 40601*/REPRISE	◆ ABOVE THE LAW
17	17	20	7	FLIP DA SCRIPT (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I
18	NEW ▶	1		HOW I'M COMIN' (C) (M) (T) DEF JAM 74811/COLUMBIA	◆ L.L. COOL J
19	24	27	3	LOVE ME OR LEAVE ME ALONE (C) (M) (T) ELEKTRA 64661	◆ BRAND NUBIAN
20	27	—	2	BOW WOW WOW (C) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
21	23	—	2	BOOTY MISSION (C) (T) SAVAGE 384	◆ RUNAWAY SLAVES
22	18	7	17	INFORMER ▲ (C) (M) (T) EASTWEST 98471	◆ SNOW
23	NEW ▶	1		TICK TOCK (C) (T) WRAP 138/ICHIBAN	◆ KILO
24	15	5	8	MURDER SHE WROTE (C) (T) MANGO 530 131/ISLAND	◆ CHAKA DEMUS & PLIERS
25	NEW ▶	1		ROLL WIT THA FLAVOR (M) (T) FLAVOR UNIT 74897*/EPIC	◆ THE FLAVOR UNIT MC'S
26	11	8	10	YABADABODOO (M) (T) SELECT 66349*/ELEKTRA	◆ CHUBB ROCK
27	20	12	17	REBIRTH OF SLICK (COOL LIKE DAT) ◆ (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS
28	28	—	2	ILL STREET BLUES (M) (T) (X) COLD CHILLIN' 2000*	◆ KOOL G RAP & D.J. POLO
29	NEW ▶	1		PLASTIC (C) (T) GEE STREET/ISLAND 864 966/PLG	◆ P.M. DAWN
30	16	17	6	GETTIN IT ON (C) (T) ATLANTIC 87399	◆ SHAWNIE RANKS

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.

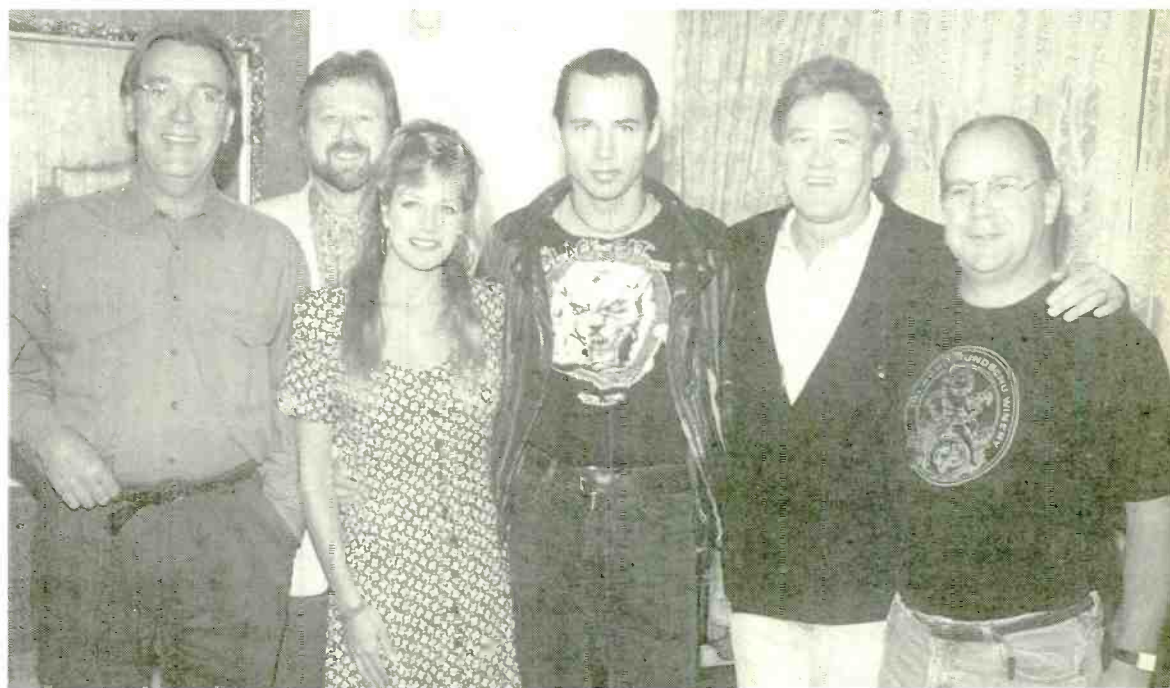


Dancehall Posse. Columbia Records' reigning dancehall stars **Mad Cobra**, left, and **Supercat**, right, greet newcomer **Jamalski**, center, whose debut album on Columbia is forthcoming.

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Heavenly Visit. Savage recording group Saints & Sinners visits label headquarters after the act's concert at New York City's Limelight. The Canadian band recently toured the U.S. and Japan. Shown in back row, from left, are Savage Records co-president Mousab Khorma, band members Rick Hughes and Stephane Dufour, and Savage Records GM/VP Gordon Anderson. Pictured in front, from left, are band members Angelo Curcio, Martin Bolduc, and Jesse Bradman.



They Want Moore. Capricorn Records president Phil Walden announces the signing of singer/guitarist Ian Moore, who was a member of the Joe Ely Band as well as leader of his own group. His Capricorn debut album is scheduled for July release. Shown, from left, are Don Schmitzerle, VP/GM, Capricorn Records; Mark Pucci, VP of publicity and media relations, Capricorn Records; Jan Mirkin, Mirkin Management; Moore; Walden; and John Curtis, director of artist development, Capricorn Records.



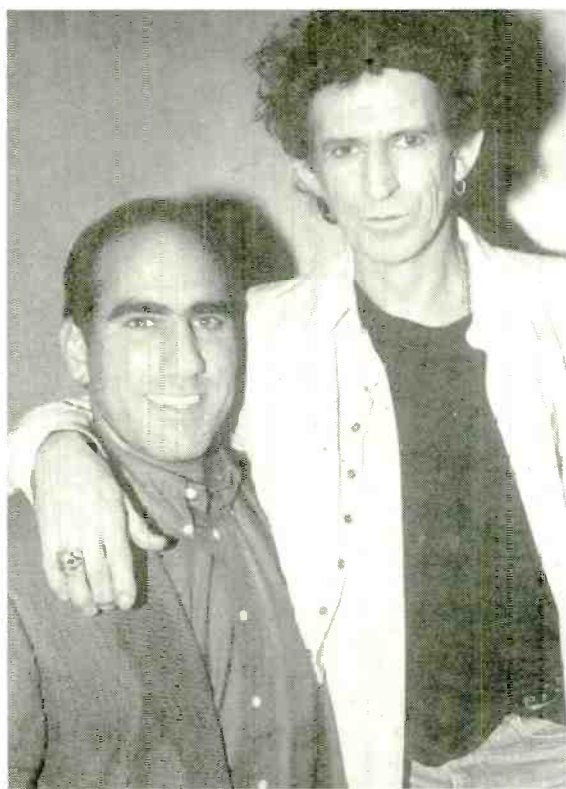
She Has Great Expectations. English soul singer Tasmin Archer is congratulated after her first visit to New York, where she and her six-piece band performed for the combined staff of EMI Records Group North America. Archer performed her debut single "Sleeping Satellite" and other songs from her upcoming album, "Great Expectations." Shown, from left, are Daniel Glass, president, EMI Records Group; Rupert Perry, president, EMI U.K.; Archer; Charles Koppelman, chairman/CEO, EMI Records Group North America; Ian McAndrews, manager; and Fred Davis, executive VP/GM, EMI Records Group.



Super Deal For Supercat. Executives of Zomba Music announce the signing of Columbia dancehall/reggae artist Supercat to an exclusive worldwide publishing deal. Supercat's Columbia debut album featured the singles "Dem No Worry We" and "Ghetto Red Hot" and collaborations with Heavy D. His new single, "Dolly My Baby," was released March 2. Shown, from left, are Richard Blackstone, director of business affairs, Zomba; Rachelle Greenblatt, senior VP of music publishing, Zomba; Mel Schnoll, C.P.A./business manager; Dwight King, road manager; and Tse Williams, creative manager, Zomba. In front, from left, are Michael Severne, Supercat's attorney; Supercat; and David Renzer, senior VP/GM, Zomba.



Sign On The Dotted Line. Country singer/songwriter Craig Moore, left, signs a publishing agreement with PT Music in New York as PT executive VP Charles Scully and VP Sharon Lyew look on.



'Main' Man. Virgin Records president Phil Quartararo, left, chats with Keith Richards backstage after Richards' recent Los Angeles concert with his band, the X-pensive Wines. Richards was touring in support of his current album, "Main Offender," which features the singles "Eileen" and "Wicked As It Seems."



Sugar Show. Rykodisc staffers socialize with Sugar following the band's recent sold-out show at the Warfield Theater in San Francisco. Shown in back row, from left, are Rykodisc director of A&R Jeff Rougvie; Rykodisc director of promotion Jim Neill; Precision Sound regional sales manager Rob McDonald; and Rykodisc assistant sales manager Pat Woods. In front row, from left, are band members Malcolm Travis, David Barbe; and Bob Mould.

D.C. Gets In Step With AIDS-Related Issues

THE POLITICS OF DANCING: Who says topical issues and disco don't mix? This year's **March On Washington**, which will aim to increase national attention to AIDS-related issues and problems facing lesbians and gays, has sparked widespread support from the dance music community.



ROZALLA

Throughout the weekend of April 24 and 25, a number of fund-raisers will be co-hosted by club promoters and political groups. Among the likely highlights will be "Spring To Life,"

which benefits the Gay & Lesbian Victory Fund, April 24 at the Old Post Office Pavillion. Music will be programmed by **Robbie Leslie**, with lights by **Richard Sabala**. **Rozalla** and **RuPaul** are slated to perform, with a runway fashion show tossed in for a touch of glamour.

"It should be a natural act for any dance music artist to support a cause like this," Rozalla says. "This community has given artists like me a lot of attention. You need to give something back. Besides, how can you turn your back on *anyone* who needs help when it comes to AIDS?"

On the same evening, popular New York promoter/magazine publisher **Marc Berkley** will present "Gay Rites" at the Washington Hilton. The party will benefit a variety of groups, including the National Gay & Lesbian Task Force, and will have a performance by **Martha Wash**. Music will be served by **Merritt**, and lights are designed by **Paul Meaney**.



Deb Gives 'Fever'. Warner Bros. club promoter **Debra Pelton**, center, co-hosted a bash in honor of Billboard's club and retail chart reporters at Stephen's Talkhouse in Miami Beach during the recent Winter Music Conference. The soiree also was the launching pad for the Murk Boys/Shep Pettibone remixes of Madonna's latest 12-inch single, "Fever." This week, the record leaps to No. 20 on the Club Play chart, and No. 4 on the Maxi-Singles Sales chart. Pictured with Pelton, from left, are **Greg Watton** and **Scott Cammarata**, both of whom spin at 2826, a nightclub in Dallas.

Other enticing events include "Freedom Rings," April 25 at the Washington Hilton. **Max Rodriguez** is the DJ, with lights provided by **Meaney**. A benefit for **AmFAR** is at the National Building Museum April 25. Music will be programmed by **Ronnie Ventura** and **Susan Morabito**, with lights by **Sabala**.

We applaud the citizens of clubland for heeding the call to participate in such an important event. You may not think gay and lesbian issues touch your life, but this march (and these club events) is symbolic of the necessity for people to fight discrimination and prejudice of all kinds.

MORE ON ROZALLA: The Zimbabwean siren currently is in the studio recording the follow-up to her **Epic** debut, "Everybody's Free," which has spawned several international hits. **Band Of Gypsies** will be on board again for several cuts, though we hear other producers and writers are being brought into the mix.

"Traveling around the world last year has broadened my perspective tremendously," she says. "This time, I want the music to have a more soulful quality. I still love the techno/rave sound that I did last time, but it's important to me that people see that I can handle a lot of different moods and styles."

Rozalla's second set probably will hit the streets in late summer/early fall. In the meantime, her recent No. 1 hit, "Are You Ready To Fly," will be heard during the "I Love This Game!" television promotional spots for the National Basketball Assn.'s playoffs and finals. The song also will be used during the weekly "NBA Inside Stuff" TV program, hosted by **Ahmad Rashad** and **Willow Bay**.

GAINING FOCUS: Moments after **Maurice Joshua** took a powder from Chicago's almighty **I.D. Productions**, **Eric "E-Smoove" Miller** also has left the company to form his own **Focus Productions**.

Co-founded with **Cherisse Miller** (E-Smoove's wife), **Focus** will operate similarly to I.D. by nurturing up-and-coming producers, songwriters, and singers. The Millers also are about to launch a **Focus** indie label; first signings include the **Revolution**, an **En Vogue**-styled urban/dance act, and diva-in-waiting **Ty Morgan**.

"I have always planned to go out there, and carve out my own place in the industry," E-Smoove says. "It was just a matter of gaining the experience and knowledge necessary to make it on my own. I'm excited about testing myself."

Since leaving I.D., E-Smoove's agenda of songwriting and production projects has picked up speed. Look for cuts on upcoming **CeCe Peniston** and **Jomanda** albums. Among his recent remixes are "Free Me" for **Debbie Gibson** and the **Sister Sledge** nugget "He's The Greatest Dancer" for the **Disco Mix Club**.

Needless to say, the departure of two stars from the I.D. creative stable has the rumor mill spinning out of control. Are we witnessing the crumbling of clubland's most powerful entity? Consistent word has it that change is in the wind.

THE SINGLE LIFE: It's heart-breaking to watch a brilliant piece of music struggle to find an audience. Despite top-shelf quality and ardent critical notices, **Neneh Cherry's** "Homebrew" album has been sorely underappreciated by the world at large. The project gets a good shot in the arm with the **Masters At Work** remixes of the current single, "Buddy X" (**Virgin**).

In this form, the cut has a hearty, percussive house beat that retains the integrity of Cherry's gritty vocal and the song's contagious hook. No tragic loops or empty dubs here—just a fierce and fitting revamping of a record that deserves multiformat attention. Here's a chance for club DJs to make a difference in an art-



Scorpio Rising. Veteran producer/songwriter **Henri Belolo**, who created '70s disco classics for the **Village People** and **Brazil**, among others, is at the helm of a new French indie label, **Scorpio Records**. The company is enjoying out-of-the-box success with the single "Ya Got My Mind" by **Yanso**, and "La Plus Grande Discotheque," a compilation album that was recently honored with the **Doble Gold Award**. Shown celebrating the award, from left, are **Laurent Bouneau**, director of the **Skyrock** radio program; **Belolo**; and **Gilbert deNino** and **Thierry Bruant**, co-producers of the compilation album.

Cicero (we've heard way better from him in the past).

Speaking of "The Crying Game," where are those long-promised dance mixes of **Boy George's** genius reading of the title track? If someone doesn't get a move on, no one will care when they finally come out.

Up-and-comer **Fred Jorio** dons his **Lectroluv** alter-ego once again with the three-track "Lectroluv 4" EP (**EightBall**, New York). As on its predecessors, deep-house grooves are embellished with free-form, jazz-influenced keyboards and gospel-tinged vocal passages. "Luv The Cure" has smooth, harmonic scatting that suits the arrangement quite well. "Stormy Dreams" is a lush, ambient invitation to dance, while "Dream Drums" is spare and tribal. Can't wait for number five!

The unstoppable **deConstruction Records** (U.K.) should add another notch to its glittery belt of hits with "Packet Of Peace" by **Lion Rock**, a percolating melange of rave, trance, and disco elements. Producer **Justin Robertson** concocts space-age keyboard riffs to fill the gaps between jiggly percussion breaks and a low-key rap by **MC Buzz B**. Check out the finger-poppin' "No More Fuckin' Trumpets" mix. Deep.

Rodeo Jones has just begun to warm the cockles of punters' hearts with "Shades Of Summer" (**A&M**, U.K.), a rich'n'chewy R&B/house treat that conjures up memories of early **Lisa Stansfield**. Jones' delicious alto glides atop a glistening array of strings, rolling piano lines, and anthemic backing vocals. Remixes by **CJ Mackintosh** nicely showcase the song's melody and vocal while pumping a viable beat that would work equally well at the start of an evening or at dawn. *Yummmmm...*

The release of **Roger Sanchez's** "I Need You" under the guise of **Nu-Solution** seems to finally answer questions about the status of the years-in-the-making follow-up to his breakthrough hit under the name **Underground Solution**. With the

aid of newcomer **Tonya Wynne's** sultry vocal tones, **Sanchez** weaves a dark and dense house setting on "I Need You" (**One**, New York) that is fueled with a hypnotic hook and a staccato beat structure. Four mixes keep it in the pocket for DJs who like it raw.

The **Horny Boys** follow last year's buzzing "Dum Dum Da Da Da," with "Wot Is Soul?" (**Horny/Perpetual**, U.K.), a kickin' instrumental that is a phat blend of house and retro-funk. A deep-voiced man intones the question of the moment over butt-shaking live drums and a wriggling bassline. A smoother remix might be necessary in order to break into the mainstream, though the original mix is unique and hip enough for DJs to consider broadening their horizons and giving it a fair shake.

TID-BEATS: The organizers of the **New Music Seminar** will pay a bit more attention to its considerable dance music constituency this year. In addition to strengthening its panel discussions with more club relevant issues, **NMS** is compiling new dance cuts for "Love To Love You, Baby." The album will be pressed on limited-edition vinyl, and will be included in the confab's registration bags. A track-listing will be announced shortly. **NMS** will be held at New York's **Sheraton**, July 20-25... **Mega-hot** Italo-club label **Media Records** has opened a stateside branch in Bayonne, New Jersey. The plan is to offer import and U.S.-only remixes of forthcoming records by the **49ers** and **Clubhouse**, among others. Fronted by **Constantio Padovano** and **Lori White**, the new office is the third international expansion for the company; other offices are in London and Benelux... **London/PLG** has just reserved "What Can You Do For Me" by **Utah Saints**. Besides fresh remixes by **David Morales** and **Final Cut**, the record now has new lyrics and vocals by **Gwen Guthrie**, who was sampled onto the original version.



by Larry Flick

Billboard Dance HOT Breakouts

FOR WEEK ENDING APRIL 10, 1993

CLUB PLAY

1. WHAT CAN YOU DO FOR ME UTAH SAINTS LONDON
2. JUMP THEY SAY DAVID BOWIE SAVAGE
3. ELEVATOR UP AND DOWN INTERACTIVE ZYX
4. JUST A DREAM DONNA DELORY MCA
5. I BELIEVE LUNATIC FRINGE MOONSHINE

MAXI-SINGLES SALES

1. HOW I'M COMIN' LL COOL J DEF JAM
2. INDEPENDENCE LULU SBK
3. NO LIMIT 2 UNLIMITED RADIKAL
4. MORE AND MORE CAPTAIN HOLLYWOOD PROJECT IMAGO
5. WHAT CAN YOU DO FOR ME UTAH SAINTS LONDON

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

ist's career. Don't blow it!

The fine folks at **SBK/EMI** dip into the hip soundtrack to "The Crying Game," and pull out **Carroll Thompson's** pouty rendition of the **Shannon** disco-era nugget "Let The Music Play." DJs **Digit** and **EFX** work an icy-cool techno/NRG vibe in each of their three remixes, which has fine pop appeal and rave potential. The flipside has remixes of the less interesting "Live For Today" by

Fan Fair To Be A Major (Label) Event Only Bluegrass Show Is Independent Of Ranks

NASHVILLE—More than 60 acts—including platinum-selling Billy Ray Cyrus, Brooks & Dunn, Vince Gill, Alan Jackson, Lorrie Morgan, John Anderson, and Alabama—will perform during Fan Fair, June 7-13 at the Tennessee State Fairgrounds here.

This year, all the performance slots except for the bluegrass show that opens the fair have been assigned to major or major-distributed labels. Last year, there was a "multilabel show" to accommodate acts on indie labels and name acts without labels.

Here is the lineup:

June 7: 7-10 p.m., **Bluegrass show** (acts to be announced).

June 8: 10 a.m.-noon, **Curb Records show:** Hal Ketchum, Ronnie McDowell, Tim McGraw, Sawyer Brown, Six Shooter, Rick Vincent, with The Nashville Network's Al Wyntor and Katy Haas hosting; 2:30-

4:30 p.m., **Mercury Records show:** Billy Ray Cyrus, Kentucky Headhunters, Sammy Kershaw, and Kathy Mattea; **MCA Records show:** Tracy Byrd, Mark Chesnutt, Mark Collie, Vince Gill, the Mavericks, Kelly Willis, with Run C&W hosting.

June 9: 10 a.m.-noon, **Liberty Records show:** Steven Curtis Chapman, Billy Dean, Ricky Lynn Gregg, Chris LeDoux, and Pearl River; 2:30-4:30 p.m., **Warner Bros. Records show:** Holly Dunn, Little Texas, Dan Seals, and **Warner Western acts** Don Edwards, Bill Miller, Waddie Mitchell, Sons Of The San Joaquin, and Red Steagall; 7:30-9:30 p.m., **RCA Records show:** Alabama, Shenandoah, Larry Stewart, and Lari White, with race car driver Darrell Waltrip hosting.

June 10: 10 a.m.-noon, **Atlantic Records show:** Confederate Railroad,

Tracy Lawrence, Neal McCoy, and John Michael Montgomery; 2:30-4:30 p.m., **Arista Records show:** Brooks & Dunn, Diamond Rio, Rodney Foster, Alan Jackson, Dude Mowrey, Lee Roy Parnell, Pam Tillis, Michelle Wright, and Steve Wariner hosting; 7:30-9:30 p.m., **Columbia/Epic Records show:** Bobby Cryner, Joe Diffie, Gibson/Miller Band, Patty Loveless, Collin Raye, Doug Stone, and Joy White.

June 11: 10-11:30 a.m., **BNA Entertainment show:** John Anderson and Lorrie Morgan; 1-2:30 p.m., **Giant Records show:** Deborah Allen, Carlene Carter, Dennis Robbins, and Kenny Rogers.

June 12: 10:30 a.m.-6 p.m., **Grand Masters Fiddling Championship.** The fiddling championship will be held at Opryland USA. All the other shows are at the Fairgrounds' grandstand.



Joyful Noise. Flanked by Sony/Nashville president Roy Wunsch, left, and fellow singer/songwriter Kevin Welch, Columbia Records' Joy White celebrates the release of her first album, "Between Midnight And Hindsight" at Nashville's Bluebird Cafe.

3-Tiered Promo Drives Jackson Album CMT, Arista, Camelot Team For Sweepstakes

NASHVILLE—Country Music Television, Arista Records, and the Camelot Music chain will draw attention to Alan Jackson's three albums through a joint promotion that runs March 29-April 30. Winner of the sweepstakes will be given Jackson's 1990 red Mustang convertible and a trip for two to this year's sold-out Fan Fair.

CMT will spotlight the contest at least four times a day with a 60-second spot, and Camelot will have easel signs touting the promotion in 300

stores nationwide.

Entrants must submit postcards with their name, address, phone number, and the title of Jackson's album that shows the Mustang on its cover.

The grand-prize winner will be notified by phone May 6, and Jackson will present the winner with the car June 10 at Fan Fair. Fifty other entrants will win a CD of "A Lot About Livin' (And A Little 'Bout Love)," Jackson's current album, and a T-shirt.

Nashville Mercury Exec To Try His Luck At Vending Services, Artist Management

NASHVILLE—Paul Lucks, VP/GM of Mercury Records here, has resigned his position as of April 16. A publicist for the label says she doesn't know if anyone else will be brought in to fill Lucks' position.

Lucks has been employed by PolyGram for nearly 17 years, the last five of those in Nashville. Until Luke Lewis was named chief of the Nashville division late last year, Lucks jointly ran the label with Harold Shedd, senior VP of creative.

Under Shedd and Lucks, Mercury

blossomed with such new acts as the Kentucky Headhunters, Sammy Kershaw, and multi-platinum Billy Ray Cyrus.

According to a label news release, Lucks will work more closely with Heartland Services, a Georgia-based bulk vending service, in which he owns "a substantial interest" and on whose board of directors he serves.

However, the release adds, Lucks may also remain active in the music business, possibly in artist management.

Americana Records Hangs N'ville Flag

NASHVILLE—Tokyo-based Americana Records has opened an office here, with producer Ron Smith serving as its CEO and A&R chief and Earl E. Owens its head of international artist relations.

Americana, which was established in 1983, also has an office in San Francisco. The label plans spring releases internationally for Takashi (J.T.) Kanehira, Dusty Martin, and actor/singer Sonny Shroyer.

In addition, Americana has leased a

series of steel guitar masters for release in Asia and Europe by Lloyd Green, Doug Jernigan, Jimmy Crawford, and Buddy Emmons. A spokesman for the company says it will continue to seek out and lease music by known artists.

The San Francisco office handles Americana's distribution under the direction of Jack Walker.

Americana will have a grand-opening celebration for its Nashville division May 1.

Country Music Being Trafficked To N.Y. Labels, Acts Hope Big Apple Event Bears Fruit

CITY LIGHTS: The news is out all over town that New York will be awash with Nashville's brightest stars May 14-23, when, as the official slogan goes, "Country Takes Manhattan." From start to finish, nearly two dozen acts will delight and dazzle ticket-holders at some of the borough's ritziest venues. This is by no means country music's first conspicuous visit to the city. Texan **Vernon Dalhart** moved to New York when recording was still in its infancy and launched his influential career from there. Such revered pioneers as **Jimmie Rodgers** and **Uncle Dave Macon** recorded regularly in New York. And for two nights in September 1947, country music made history when headliner **Ernest Tubb** and a cast that included **Minnie Pearl**, **Rosalie Allen**, and **Radio Dot & Smokey** brought their guitars and fiddles to the stage of Carnegie Hall.

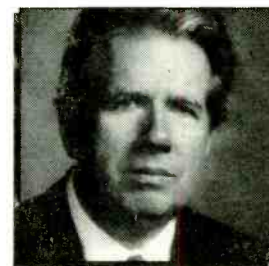
But the upcoming series of concerts in New York should be especially valuable in expanding the understanding and appreciation—and thus the market—for country music. It will be a media event in an area where the most far-reaching media are concentrated. And it is varied enough to illustrate the crucial truth that contemporary country music is not a monolith—that it does, indeed, offer something for everybody who has at least a marginally open mind. We expect to hear great things. And so can Manhattan.

IN CONCERT: Having eyed each other at a distance for the past few years, the North American Concert Promoters Assn. and the heads of Nashville's major talent booking agencies met in Music City in early March to talk about doing business together. Although it was by no means universal among its membership, NACPA members historically had concentrated on promoting rock concerts, where—until country's big breakthrough in the early '90s—most of the money was. Country acts cast their lot with familiar promoters, and some of the bigger stars brought their promotion in-house.

"I think that overall the meeting went fine," says NACPA's executive director, **Ben Liss**, of the closed-door affair. "We really did not get into that much about the issue of in-house operators. We, as promoters, support the agency-promoter system, and we think that artists can best

be served that way; but there are others who feel differently, and we respect that."

Tony Conway, president of Buddy Lee Attractions (which books heavy-hitter **Garth Brooks** and many others), agrees with Liss about the conciliatory tenor of the meeting. "They made it very well-known that they really did want to work with Nashville," he says. "In the last couple of years, they would call us up and want to buy the biggest tours out there. They couldn't understand why we were going into their markets with other promoters. We finally explained to them that country acts are pretty loyal



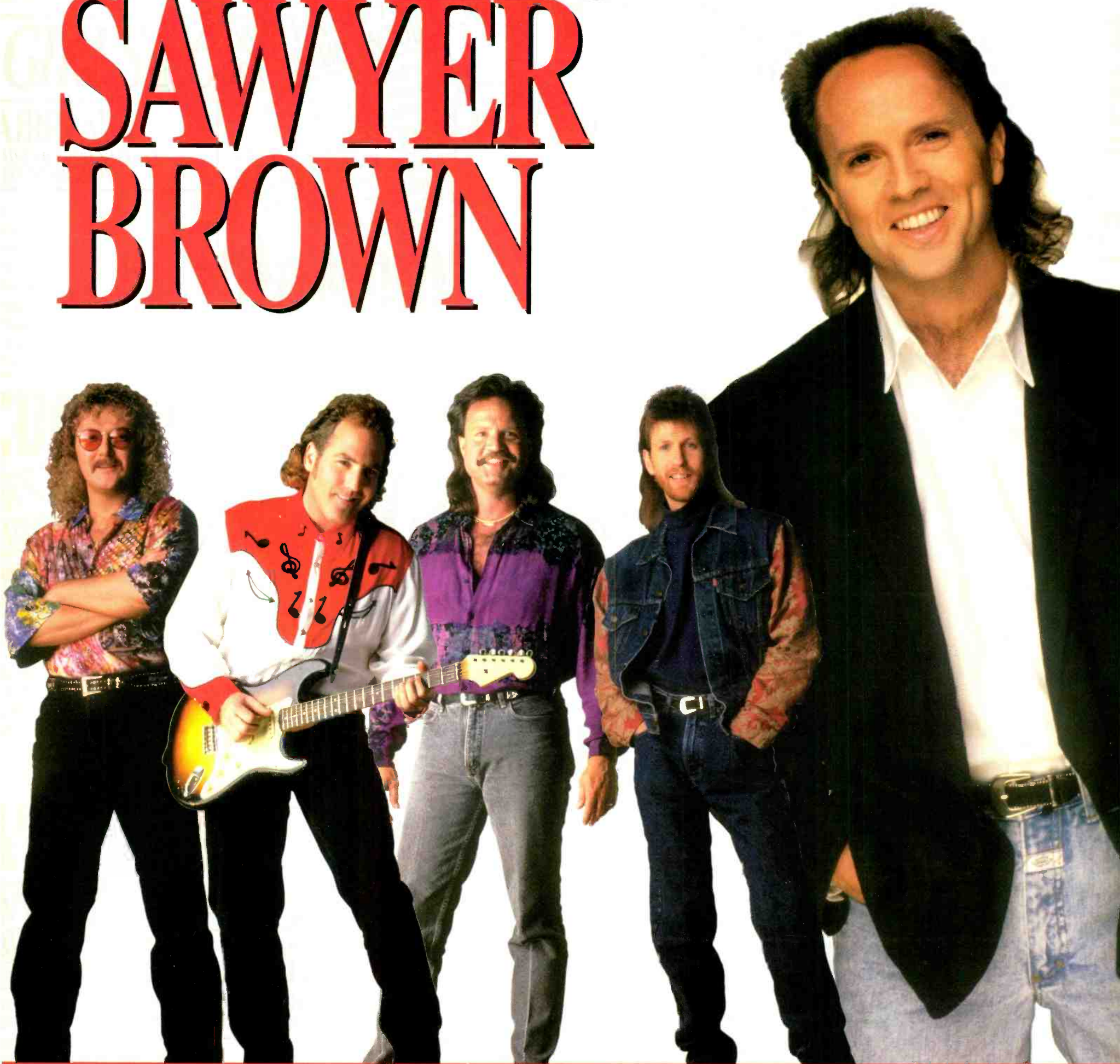
by Edward Morris

people, and if you help them when they're starting off, then that's who they're going to stay with. They understood that completely and admitted that they had been lax and not as knowledgeable about country music as they should have been. They want to do whatever they need to do to do it the right way—and to be involved."

MAKING THE ROUNDS: In a hearing room packed with fans and the merely curious, Garth Brooks urged Tennessee lawmakers to do something to stop the unconscionable ticket-scalping that infests the state. Specifically, he voiced his support of a bill that would levy a \$500 fine on each instance of scalping (Billboard, April 3). The legislators, however, seemed more interested in bathing in the reflected glow of Garth than in putting an end to the practice. One of them asked if he had them in mind when he wrote (which he didn't) "Friends In Low Places." "In all honesty, sir," he responded, "it all depends on how you vote on this bill." So far, the legislature has not taken action.

According to statistics just released by the Recording Industry Assn. of America, country records share of the total sales pie rose from 12.5% in 1991 to 16.5% last year. Thanks... Veteran entertainer **Bonnie Nelson** is circulating to the press a copy of a letter she wrote to the Fan Fair booth committee in which she excoriates the group for denying her booth space at the June event. Noting she had been at all the Fan Fairs but three and that three of her booths had been first-prize winners, Nelson added, "We the small acts keep country music alive, not just at the big venues, but in the hearts and souls of every country music fan."

Curb Records Congratulates **SAWYER BROWN**



Nominee for Academy of Country Music
"Vocal Group of the Year"

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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.

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'THE HEART WON'T LIE', 'NOBODY WINS', etc.

Continuation of the main chart table, including 'HOT SHOT DEBUT' section with entries like 'HOMETOWN HONEYMOON', 'WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK', etc.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections for the first time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable.

HOT COUNTRY RECURRENCTS

Recurrents chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'QUEEN OF MEMPHIS', 'JUST ONE NIGHT', etc.

Continuation of the recurrents chart table, including entries like 'SEMINOLE WIND', 'EVEN THE MAN IN THE MOON IS CRYIN'', etc.

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

NO. 1 ON Hot Country Singles & Tracks belongs to "The Heart Won't Lie," by Reba McEntire and Vince Gill. The song, which jumps from No. 7, was written by Kim Carnes and Donna Terri Weiss and produced by McEntire and Tony Brown. It is the first time a duet has topped the chart since May '91, when "Rockin' Years" by Dolly Parton and Ricky Van Shelton made it to the top. Success is no stranger for Carnes; her recording of "Bette Davis Eyes," written by Weiss and Jackie DeShannon, won Grammys for record of the year and song of the year in 1981. In 1979, she teamed with Kenny Rogers to record "Don't Fall In Love With A Dreamer," which peaked at No. 3. Oddly, many thought the song was a Rogers/Dottie West duet. This impression was reinforced by the fact that the two often performed it together on tour. Carnes also wrote "Make No Mistake, She's Mine," which won a Grammy as a Rogers/Ronnie Milsap duet in '88.

THE FUSION BETWEEN California's creative community and Nashville's continues to evolve in a positive way. Carnes' interaction with both communities has worked well for her. In the case of "The Heart Won't Lie," the song was written three years ago with no particular artist in mind. "When I write," Carnes says, "I just write. I don't write to cast it for anybody in particular. I usually write a ballad, especially one like this, just for me to sing." On the way to becoming hits, songs often take long and winding roads. With "The Heart Won't Lie," Carnes had to deal with such emotional drama. "I originally sent the song to Tony Brown for Reba. But the song was first cut by Reba and Kenny Rogers. That record never came out. I don't know exactly what happened, but some sort of dispute arose and it was never released." Brown is not one to forget a great song. A year or more passed, and when it came time to begin recording McEntire's "It's Your Call" album, he called Carnes to see if anything was happening with the song. "The next thing I knew," Carnes reports, "Tony and Reba were in the studio. Then Tony called and said they were going to do it as a duet with Vince. I just couldn't believe it."

THE MOST ACTIVE TRACK on Hot Country Singles & Tracks is "Tell Me Why" (61-32), by Wynonna Judd. Produced by Tony Brown, the song, written by Karla Bonoff, comes from outside Nashville. It is this type of flexibility within the artistic community that is continuing to push country music to the forefront of mainstream America. Following Wynonna are "Trouble On The Line" (49-39) by Sawyer Brown; "She Don't Know She's Beautiful" (11-8), by Sammy Kershaw; "T-R-O-U-B-L-E" (40-31), by Travis Tritt; "The Heart Won't Lie" (7-1) by Reba McEntire and Vince Gill; "Oh Me, Oh My Sweet Baby" (62-48), by Diamond Rio; "Nobody Wins" (9-2), by Rodney Foster; "I Love The Way You Love Me" (29-24), by John Michael Montgomery; "Ain't That Lonely Yet" (26-22), by Dwight Yoakam; and "Alright Already" (34-27), by Larry Stewart.

THREE NEW ALBUMS debut on Top Country Albums. Leading the way is "This Time" (6), by Dwight Yoakam, followed by "Across The Borderline" (15), by Willie Nelson, and "Delta Dreamland" (56), by Deborah Allen. The high debuts by Yoakam and Nelson created a backward bullet for "T-R-O-U-B-L-E" (21-22), by Travis Tritt, which had an increase in sales of almost 10%. "Life's A Dance" (14-11), by Montgomery, continues to head toward the top 10.

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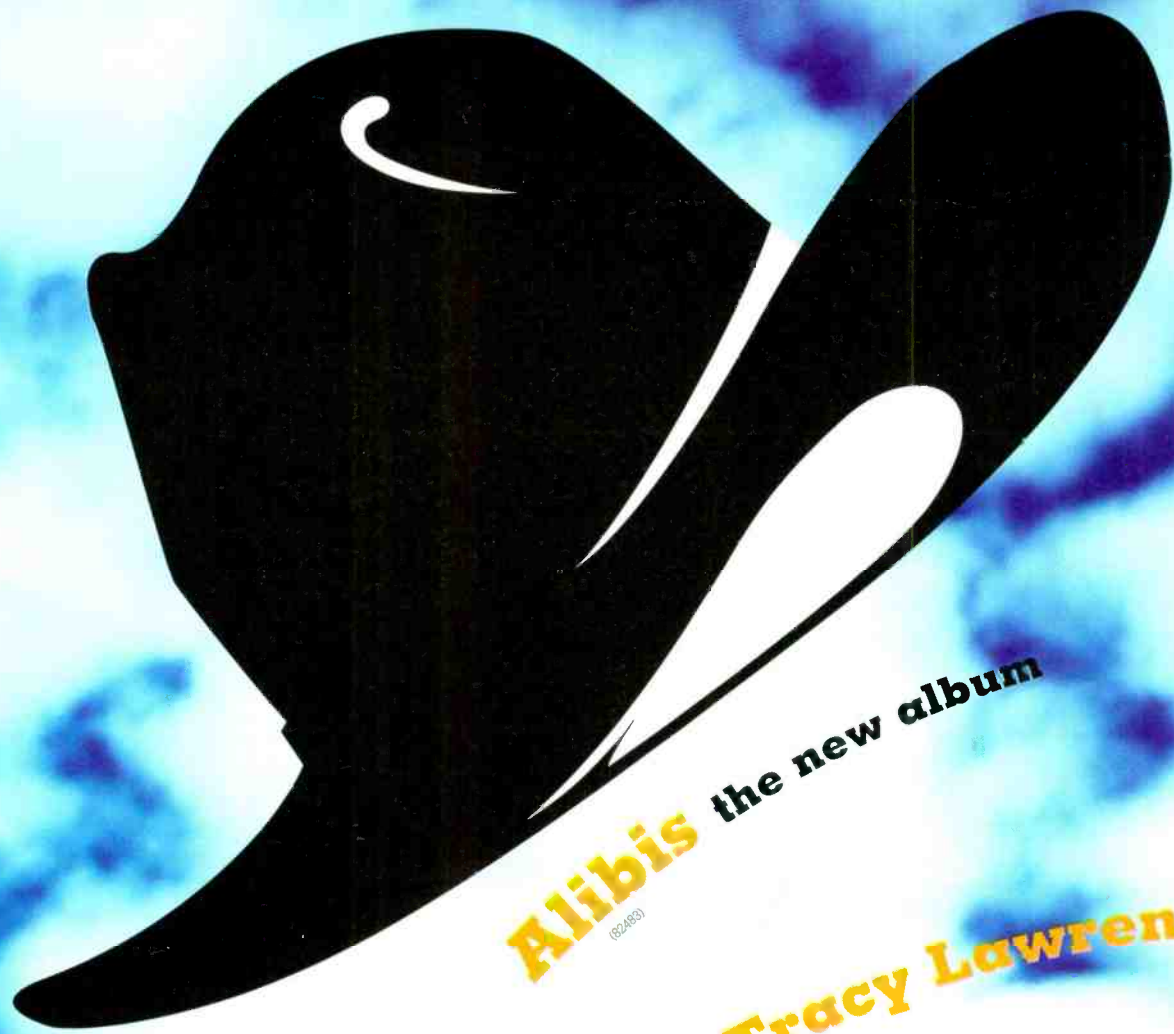
- 22 **AIN'T THAT LONELY YET** (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL
 90 **ALIBIS** (Sony Tree, BMI/Thanxamillion, BMI) HL
 40 **ALL THESE YEARS** (Beginner, ASCAP) WBM
 27 **ALRIGHT ALREADY** (Collins Court, ASCAP/J.B. Rudd, BMI) CPP
 74 **BACK WHEN** (Careers-BMG, BMI/Hugh Prestwood, BMI)
 43 **BLAME IT ON YOUR HEART** (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)
 14 **BORN TO LOVE YOU** (BMG, ASCAP/Judy Judy, ASCAP/Sony Tree, BMI) HL
 37 **CAN I TRUST YOU WITH MY HEART** (Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI) HL
 63 **THE CHANGE** (Rancho Bogardo, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Rancho Bogardo, ASCAP/WB, ASCAP) CPP/WBM
 42 **DRIVE SOUTH** (Lillybilly, BMI/Bug, BMI) HL
 75 **EVERYTHING COMES DOWN TO MONEY AND LOVE** (MCA, ASCAP/Emerald River, ASCAP/Music Corp Of America, BMI) HL
 72 **HARD WAY TO MAKE AN EASY LIVIN'** (Bellamy Bros., ASCAP/BMG, ASCAP) HL
 5 **HARD WORKIN' MAN** (Sony Tree, BMI) HL
 53 **HEARTACHE** (Naked Snake, ASCAP)
 10 **HEARTLAND** (Warner-Tamerlane, ASCAP/Nocturnal

- Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP) WBM
 16 **HEARTS ARE GONNA ROLL** (Foreshadow, BMI/Songs Of PolyGram, BMI/Virgin Timber, BMI) HL
 1 **THE HEART WON'T LIE** (Moonwindow, ASCAP/Donna Weiss, BMI)
 62 **HIGH ON A MOUNTAIN TOP** (Midstream, BMI)
 25 **HIGH ROLLIN'** (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
 60 **HOMETOWN HONEYMOON** (Warner-Elektra-Asylum, BMI/Mopage, BMI/Atter Berger, ASCAP/Patrick Janus, ASCAP/WB, ASCAP)
 36 **HONKY TONK ATTITUDE** (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL
 50 **HONKY TONKIN' FOOL** (O-Tex, BMI)
 23 **I'D RATHER MISS YOU** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
 54 **IF I HAD A CHEATIN' HEART** (Polygram Int'l, ASCAP/Songs Of PolyGram, BMI) HL
 59 **I GUESS YOU HAD TO BE THERE** (Ten Ten, ASCAP)
 24 **I LOVE THE WAY YOU LOVE ME** (Gary Morris, ASCAP/Taste Auction, BMI)
 15 **IT'S A LITTLE TOO LATE** (Castle Street, ASCAP/End Of August, ASCAP/Murrah, BMI) CPP
 66 **I WANNA TAKE CARE OF YOU** (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP)
 35 **I WANT YOU BAD (AND THAT AIN'T GOOD)** (Harlan

- Howard, BMI/Tree, BMI) HL
 41 **JUST AS I AM** (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
 4 **LEARNING TO LIVE AGAIN** (EMI Blackwood, BMI/Beartooth, BMI/Don Schlitz, ASCAP/Almo, ASCAP) WBM/PPP
 57 **LEAVIN'S BEEN A LONG TIME COMIN'** (Shenandoah's, ASCAP/Ark, ASCAP/Judy Judy, ASCAP/Four Of A Kind, BMI) HL
 55 **LET GO OF THE STONE** (Irving, BMI/Hardtoscratch, BMI/WB, ASCAP/Two Sons, ASCAP) WBM/PPP
 11 **LET THAT PONY RUN** (Sony Cross Keys, ASCAP) HL
 30 **LIKE A RIVER TO THE SEA** (Steve Warner, BMI/Irving, BMI)
 52 **A LITTLE BIT OF HER LOVE** (EMI April, ASCAP/Kids, ASCAP/Zomba, ASCAP) WBM/PPP
 56 **LOOK AT YOU GIRL** (Wyoming Brand, BMI)
 51 **LOVE ON THE LOOSE, HEART ON THE RUN** (Songs Of PolyGram, BMI/Millhouse, BMI) HL
 21 **MADE FOR LOVIN' YOU** (Sony Tree, BMI) HL
 73 **MEMORY LANE** (Forest Hills, BMI/Zomba, ASCAP)
 13 **MENTING FENCES** (WB, ASCAP) WBM
 17 **MY BLUE ANGEL** (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/PPP
 47 **MY STRONGEST WEAKNESS** (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
 2 **NOBODY WINS** (Polygram, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL
 67 **NO FUTURE IN THE PAST** (Benefit, BMI/Famous, BMI/

- Too Strong, BMI)
 26 **NOW I PRAY FOR RAIN** (Screen Gems-EMI, BMI/Zomba, ASCAP) WBM/PPP
 48 **OH ME, OH MY, SWEET BABY** (Sony Tree, BMI/Terrace, ASCAP)
 7 **OL' COUNTRY** (EMI April, ASCAP/K-Mark, ASCAP) WBM
 68 **AN OLD PAIR OF SHOES** (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI)
 28 **ONCE UPON A LIFETIME** (Zomba, ASCAP/Dixie Stars, ASCAP) HL/PPP
 34 **PASSIONATE KISSES** (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM
 71 **ROCK ME (IN THE CRADLE OF LOVE)** (Royzboyz, BMI/Possey, BMI)
 33 **ROMEO** (Velvet Apple, BMI) CPP
 8 **SHE DON'T KNOW SHE'S BEAUTIFUL** (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL
 6 **SHE'S NOT CRYIN' ANYMORE** (Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL
 38 **SHOULD'VE BEEN A COWBOY** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
 58 **SOMEBODY ELSE'S MOON** (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI)
 49 **SOMEONE TO GIVE MY LOVE TO** (Polygram Int'l, ASCAP) HL
 19 **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
 70 **TAKE ANOTHER RUN** (Scarlet Moon, BMI/Don Schlitz,

- ASCAP/Almo, ASCAP)
 32 **TELL ME WHY** (Seagrave, BMI)
 20 **TENDER MOMENT** (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL
 12 **TONIGHT I CLIMBED THE WALL** (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
 39 **TROUBLE ON THE LINE** (Zoo II, ASCAP/Club Zoo, BMI)
 31 **T-R-O-U-B-L-E** (Sony Tree, BMI) HL
 45 **TRUE CONFESSIONS** (Songs Of PolyGram, BMI/Hank's Cadillac, BMI) HL
 46 **TRYIN' TO HIDE A FIRE IN THE DARK** (EMI Blackwood, BMI/Coburn, BMI) HL
 44 **WHAT A WOMAN WANTS** (LaSongs, ASCAP/Almo, ASCAP/Taste Auction, BMI) CPP
 64 **WHAT MADE YOU SAY THAT** (Millhouse, BMI/Songs Of PolyGram, BMI) HL
 29 **WHAT PART OF NO** (Zomba, ASCAP/O-Tex, BMI) CPP
 3 **WHEN MY SHIP COMES IN** (Howlin' Hits, ASCAP) CPP
 61 **WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK** (Music City, ASCAP/EMI April, ASCAP)
 69 **WHY BABY WHY** (Trio, BMI/Fort Knox, BMI) HL
 65 **WRONG'S WHAT I DO BEST** (Songs Of PolyGram, BMI/Young World, BMI) HL
 18 **YOU SAY YOU WILL** (BMG, ASCAP/EMI April, ASCAP/ides Of March, ASCAP) HL



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Video in heavy rotation on **OTNN** and **CMT**. Now on tour with George Jones and Confederate Railroad.

See Tracy Lawrence on the ACM Awards Tuesday, May 11 on NBC.

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by Jeff Levenson

NICE WORK IF YOU CAN GET IT: Pretty slick the way trumpeter **Terence Blanchard** plans to kick off a three-month U.S. tour in support of "The Malcolm X Jazz Suite," his latest small-group recording for Columbia: He heads down to Wrigley Field Tuesday (6), plays the National Anthem, then kicks back while the Cubs take on the Braves. Easy. (His out pitch? A spitter, of course—perfectly legal.)

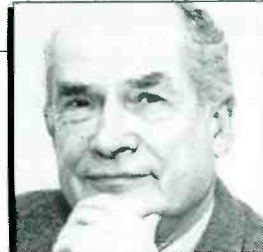
ONE FOR THE RECORD(ING) BOOKS: File this under Grammy minutiae: **Al Jarreau**, who won this year's Grammy for best male R&B performance (for his Reprise album "Heaven And Earth," six months on the contemporary chart), has now earned top vocal honors in three distinct genres—R&B, jazz, and pop. Does that mean he's a versatile singer? Or that no one knows how to categorize him? The answer is yes.

ELEMENTARY STUFF: Finally **Bobby Watson** is getting around to that big-band record some of us hoped he had in him. The altoist, well known for his **Johnny Hodges-meets-Charlie Parker** sound, also is a formidable arranger—a point he hopes to drive home via "Tailor Made," his forthcoming issue on Columbia. It features 17 of his pals, including **Steve Turre**, **Robin Eubanks**, **Frank Lacy**, **Danilo Perez**, **Stephen Scott**, and **Ryan Kisor**.

RETURN OF THE GODFATHER: Keyboardist **Jeff Lorber**, who had good sales and radio success throughout the '80s with **Inner City**, **Arista**, and **Warner Bros.**, is about to debut a relationship with **Verve**. The fusion-eer (hyped by his new label as *the one true godfather of contemporary jazz*—just a tad windy, are we?) has spent the last seven years producing and playing, but not recording. The album is "Worth Waiting For." Lorber's faithful are hoping the title rings true.

FIRST LADY, IN THREE-QUARTERS TIME: Birthdays are as good a reason as any for labels to review, assess, examine, survey, *issue* archival tapes currently gathering dust in the vaults, but worth their weight in laser metal once calendar-watching marketers get into the act. **Dizzy's** 75th last year provided a proper hook for releases aplenty. Now, with the approach of **Ella Fitzgerald's** diamond day (April 25), **Verve** has planned a three-disc, "First Lady Of Song" box containing 51 of the great singer's tracks, half of which are new to CD. The material, produced by **Norman Granz**, covers the years 1949-66. Add this to **GRP's** Decca material (jump-issued last year, Ella with band leader **Chick Webb**) and you've got her career pretty well scoped.

COMING, TO A LIVING ROOM NEAR YOU: **GRP** pianist **David Benoit**, who waves high the banner of **Vince Guaraldi** (each time he composes for a Charlie Brown TV special (Guaraldi earned megapeanuts with Peanuts until he died a few years back), has now landed a gig scoring for the ABC series "Sirens," a weekly show that follows the lives of three rookie policewomen. (Solid programming, don't you think? Better Benoit should compose music for a show that follows the lives of three rookie TV executives who file for unemployment insurance because their story ideas are so hackneyed and predictable.)



by Is Horowitz

HEAVY WEIGHT: **Riki Rachtman**, host of MTV's "Headbangers Ball," is featured in a video prepared for Angel Records to plug its "Heavy Classix" disc, billed as "the loudest music ever written," by such composers as Tchaikovsky, Mussorgsky, and Wagner.

GOING ON RECORD: **Neeme Jarvi** and the Detroit Symphony will add to their Chandos discography next season with a number of recordings that stand at some remove from the central repertory. They plan to flesh out their American Series with Barber's "Die Natali" and the complete "Medea." But somewhat more enterprising is a recording of **George Frederick Bristow's** Symphony No. 2, the 19th century Brooklyn-born composer.

Other sessions will be devoted to **Fibich's** Symphony No. 1, and two tone poems, "Sarka" and "From Bohemia's Meadows and Fields," from Smetana's "Ma Vlast." Incidental music from Tchaikovsky's "Snow Maiden" is also on the Jarvi-DSO/Chandos agenda.

DUTCH TREAT: The Netherlands record industry's Edison awards cite 14 classical albums released in its market last year. Among those named in March 1 ceremonies were:
Orchestral: **Bernard Haitink**, Berlin Philharmonic, Mahler's Symphony No. 3, (Philips); **Ton Koopman**, Amsterdam Baroque Orchestra, Haydn Symphonies Nos. 83-85 (Erato). Concerto: **Peter Jablonsky** (with **Vladimir Ashkenazy** & the Royal Philharmonic), works by **Rachmaninoff**, **Shostakovich** and **Lutoslawski** (Decca/London). Early music: **Philip Pickett**, The New London Consort, "Pilgrimage to Santiago" (L'Oiseau-Lyre).

Also, Chamber music: **Gidon Kremer & Martha Argerich**, Prokofiev sonatas (Deutsche Grammophon). Solo Instrumental: **Emanuel Ax**, Brahms piano works (Sony Classical). Choral: **Nikolaus Harnoncourt & Concentus Musicus Wien**, Haydn's "Seven Last Words" (Teldec). Opera: **Haitink**, Bavarian Radio Orch. & Chorus (various soloists), Wagner's "Götterdämmerung" (EMI Classics).

CRUISER WEIGHT: "Les Troyens," the monumental Berlioz Opera that runs more than four hours and calls for some 25 soloists in addition to chorus and outside orchestra, will be performed complete in concert next October by **Charles Dutoit** and the Montreal Symphony. London/Decca will piggyback this rare event with a recording of the opera in its favorite Montreal venue, the St. Eustache Church.

Another heavy London/Decca project next season will find the label recording Wagner's "Das Rheingold," the second entry in its new "Ring" cycle with the Cleveland Orchestra under **Christoph von Dohnanyi**.

Meanwhile, the CO on its own is producing a recorded history of the orchestra, which celebrates its 75th anniversary season beginning next fall. A limited edition of 10 CDs will document selected performances from 1928 to 1992.

CHAMBER WEIGHT: A minimum of seven recordings will be made by the **Alban Berg Quartet** for EMI Classics during the run of a five-year contract extension starting in August. The new program kicks off this summer with a group of Haydn Quartets from Opp. 76 & 77, to be followed by October sessions devoted to the **Dvorak Piano Quintets**, with **Rudolf Buchbinder** as keyboard collaborator. On their own, they're due to cut the two **Janacek Quartets** in October.

As for contemporary music, future **Alban Berg** plans call for a recording of the **Lutoslawski Quartet**, as well as works by **Berio** and **Urbaner**.

Top Jazz Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	1	5	JOE HENDERSON ★★★ NO. 1 ★★ VERVE 517 674	3 weeks at No. 1 SO NEAR, SO FAR
②	4	7	ABBEY LINCOLN VERVE 513 574*	DEVIL'S GOT YOUR TONGUE
③	2	7	WYNTON MARSALIS COLUMBIA 53324*	CITI MOVEMENT
④	8	5	JOHN SCOFIELD QUARTET BLUE NOTE 99586*/CAPITOL	WHAT WE DO
⑤	9	5	LOU RAWLS MANHATTAN 99548*/CAPITOL	PORTRAIT OF THE BLUES
⑥	7	9	BILLY TAYLOR GRP 9692*	DR. T
⑦	3	27	TONY BENNETT COLUMBIA 52965*	PERFECTLY FRANK
⑧	10	7	JOHNNY GRIFFIN ANTILLES 512 604*/VERVE	DANCE OF PASSION
⑨	5	17	HARRY CONNICK, JR. ● COLUMBIA 53172*	25
⑩	6	21	DAVID BENOIT GRP 9687*	LETTER TO EVAN
⑪	NEW ►		JOE SAMPLE WARNER BROS. 45209*	INVITATION
⑫	16	9	BILLY CHILDS WINDHAM HILL JAZZ 10144*	PORTRAIT OF A PLAYER
⑬	11	7	MARCUS ROBERTS NOVUS 63149*/RCA	IF I COULD BE WITH YOU
⑭	13	7	HENRY THREADGILL AXIOM 514 258*/ISLAND	TOO MUCH SUGAR FOR A DIME
⑮	12	11	CHARLES FAMBROUGH CTI 79484*	THE CHARMER
⑯	19	3	SCOTT HAMILTON CONCORD 538*	WITH STRINGS
⑰	NEW ►		LYLE MAYS GEFLEN 24521*	FICTIONARY
⑱	NEW ►		THE EARL KLUGH TRIO WARNER BROS. 45158*	SOUNDS AND VISIONS
⑲	18	5	BOB MINTZER BIG BAND DMP 493*/ALLEGRO	DEPARTURE
⑳	NEW ►		AHMAD JAMAL TELARC 83327*	CHICAGO REVISITED
㉑	NEW ►		JOSHUA REDMAN WARNER BROS. 45242*	JOSHUA REDMAN
㉒	25	3	CHARLIE SEPULVEDA ANTILLES 512 768*/VERVE	ALGO NUESTRO "OUR THING"
㉓	15	27	BRANFORD MARSALIS COLUMBIA 46083*	I HEARD YOU TWICE THE FIRST TIME
㉔	NEW ►		AL GREY CAPRI 74038*	FAB
㉕	14	7	JIMMY SCOTT RHINO 71059*/ATLANTIC	LOST & FOUND

TOP CONTEMPORARY JAZZ ALBUMS™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	2	11	RICHARD ELLIOT ★★★ NO. 1 ★★ MANHATTAN 98946*/CAPITOL	1 week at No. 1 SOUL EMBRACE
②	1	17	KENNY G ▲ ARISTA 18646*	BREATHLESS
③	4	5	KIRK WHALUM COLUMBIA 46931*	CACHE
④	10	3	LEE RITENOUR GRP 9697*	WES BOUND
⑤	3	9	YELLOWJACKETS GRP 9689*	LIKE A RIVER
⑥	7	17	RONNIE LAWS PAR 2015*	DEEP SOUL
⑦	9	7	INCOGNITO VERVE FORECAST 514 198*	TRIBES, VIBES & SCRIBES
⑧	5	25	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
⑨	6	17	KEVYN LETTAU JVC 2016*	SIMPLE LIFE
⑩	11	7	NELSON RANGELL GRP 9695*	TRUEST HEART
⑪	14	5	STEVE LAURY DENON 75283*/ALLEGRO	KEEPIN' THE FAITH
⑫	13	5	RAY OBIEDO WINDHAM HILL JAZZ 10142*	STICKS & STONES
⑬	20	3	TOM GRANT VERVE FORECAST 517 657*/VERVE	THE VIEW FROM HERE
⑭	8	19	FATBURGER SIN-DROME 1805*	ON A ROLL
⑮	15	11	KEIKO MATSUI WHITE CAT 77701*/UNITY	CHERRY BLOSSOM
⑯	NEW ►		ACOUSTIC ALCHEMY GRP 9698*	THE NEW EDGE
⑰	NEW ►		ERIC LEEDS PAISLEY PARK 45199*/WARNER BROS.	THINGS LEFT UNSAID
⑱	NEW ►		JACK DEJOHNETTE MANHATTAN 99089*/CAPITOL	MUSIC FOR THE FIFTH WORLD
⑲	19	35	PAT METHENY GEFLEN 24468*	SECRET STORY
⑳	12	19	STEPS AHEAD NYC 6001*	YIN - YANG
㉑	NEW ►		SPECIAL EFX JVC 2017*	PLAY
㉒	23	31	BOB JAMES/EARL KLUGH WARNER BROS. 26939*	COOL
㉓	24	47	DAVID SANBORN ELEKTRA 61272*	UPFRONT
㉔	NEW ►		ROBERTO PERERA HEADS UP 3018*	DREAMS & DESIRES
㉕	NEW ►		JAZZ AT THE MOVIES BAND DISCOVERY 77001* BODY HEAT, JAZZ AT THE MOVIES	

○ 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.

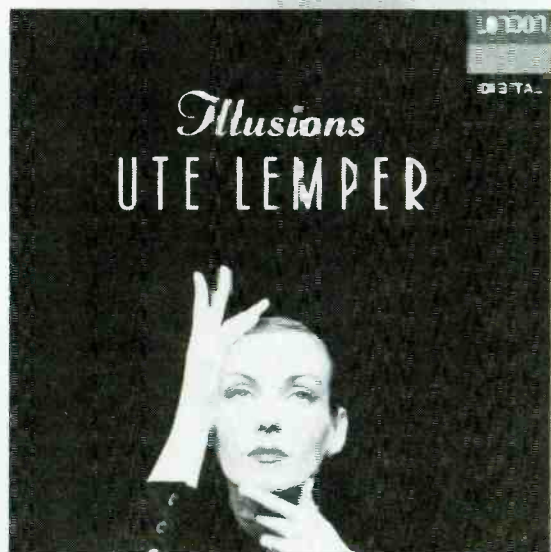
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Top Classical Albums™

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	47	*** No. 1 *** GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)	5 weeks at No. 1
2	3	17	TOUS LES MATINS DU MONDE VALOIS V4640*/HARMONIA MUNDI	JORDI SAVALL
3	2	23	IF YOU LOVE ME LONDON 4362672*	CECILIA BARTOLI
4	5	5	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502*/PHILIPS BROOKLYN PHILHARMONIC (DAVIES)	
5	7	133	IN CONCERT▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
6	4	49	BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS	
7	6	31	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE
8	9	23	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093* VLADIMIR HOROWITZ	
9	10	49	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
10	8	17	OPERA'S GREATEST MOMENTS RCA 61440*	VARIOUS ARTISTS
11	12	7	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080* ANONYMOUS FOUR	
12	NEW▶		SHORT STORIES NONESUCH 979310-2*/ELEKTRA	KRONOS QUARTET
13	18	3	DANCES FOR FLUTE RCA 60917*	JAMES GALWAY
14	11	27	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2* KEITH JARRETT	
15	14	27	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI
16	16	21	IT AIN'T NECESSARILY SO EMI CLASSICS 54576* NADJA SALERNO-SONNENBERG	
17	17	57	PIECES OF AFRICA NONESUCH 79275-2* KRONOS QUARTET	
18	NEW▶		THE REINER SOUND RCA 61250-2* CSO/REINER	
19	15	21	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191* YO-YO MA, EMANUEL AX	
20	20	7	AMERICAN ORIGINALS DG 4358642* EMERSON STRING QUARTET	
21	21	7	BEETHOVEN: VIOLIN CONCERTO EMI CLASSICS 54574* KENNEDY, NDR SYMPHONY (TENNSTEDT)	
22	13	11	ENCORE! SONY CLASSICAL SK52568* MIDORI	
23	RE-ENTRY		MOZART: ARIAS LONDON 430513* CECILIA BARTOLI	
24	22	21	THE LAST RECITAL FOR ISRAEL RCA 09026611604* ARTUR RUBINSTEIN	
25	25	3	RODRIGO: CONCIERTO DE ARANJUEZ ANGEL 54665* CHRISTOPHER PARKENING	

TOP CROSSOVER ALBUMS™

*** No. 1 ***

1	1	7	ILLUSIONS LONDON 4367202* UTE LEMPER	5 weeks at No. 1
2	2	9	THE JULIET LETTERS WARNER BROS. 45180* ELVIS COSTELLO AND BRODSKY QUARTET	
3	3	25	THE KING AND I PHILIPS 4380072* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
4	4	59	HUSH SONY MASTERWORKS SK 48177* YO-YO MA/BOBBY MCFERRIN	
5	5	5	GALWAY AT THE MOVIES RCA 61326-2* JAMES GALWAY	
6	13	3	THE CELTIC HARP RCA 61490* THE CHIEFTAINS	
7	6	51	DIVA! SILVA AMERICA SSD 1007*/KOCH INTERNATIONAL LESLEY GARRETT	
8	7	21	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621* THOMAS HAMPSON	
9	8	11	THE IMPRESSIONISTS WINDHAM HILL 1116* VARIOUS ARTISTS	
10	9	13	THE ART OF THE BAWDY SONG DORIAN 90155* ALLEGRO THE BALTIMORE CONSORT	
11	11	5	AMERICAN PIANO CLASSICS TELARC 80112* CINCINNATI POPS (KUNZEL)	
12	10	25	SYMPHONIC TANGO TELDEC 9031769974* ETTORE STRATTA	
13	NEW▶		PAVAROTTI & FRIENDS LONDON 4401002* VARIOUS ARTISTS	
14	NEW▶		KIRI SINGS KERN ANGEL 54527* KIRI TE KANAWA	
15	14	25	DARK EYES PHILIPS 4340802* DMITRI HVOROSTOVSKY	

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Sony Release Shower In The Springtime; Rodriguez At 'Premio'; La Mafia Scores

THE GIANT AWAKENS: Like a bear emerging from hibernation, Sony Discos Inc. is gearing up for a big spring release sked. On Tuesday (6), regional/Mexican imprint Sony Discos is set to ship the sophomore album from **Alejandro Fernández**, "Piel De Niña." Sony Latin is planning to release **Ricky Martin's** second album, "Me Amarás," April 16.

Meanwhile, Sony Tropical has scheduled a June release for "Tributo A Los Soneros," a 15-song homage to sonero greats (**Ismael Miranda**, **Cheo Feliciano**, **Beny Moré**, **Tito Rodríguez**) that features a stellar vocal cast, including **Gilberto Santa Rosa**, **Luis Enrique**, **Tony Vega**, **Jerry Rivera**, **Rey Ruiz**, **Pupy Santiago**, **Oscar D'León**, **Willy Chirino**, and **Alex D'Castro**.



by John Lannert

Luis Enrique triumphantly returns to a straight salsa groove on his latest effort, "Dilema," due out May 18. Other May albums are expected from ace crooner **Danny Rivera** ("Querida Daniel," a tribute record to recently deceased vocal legend **Daniel Santos**), and former **Chayanne** singing partner **Giro** ("Simplemente Un Corazón"). As if that were not enough, last week Sony Discos Music Publishing owned four of the top 10 entries last

week on the Hot Latin Tracks—"Piel Adentro," "EXXtasis," "Así Es Mi Amor," and "Me Estoy Enamorando."

PREMIO LO NUESTRO Update: Hilarious standup **Paul Rodríguez**, who stole the show at the 1992 Tejano Music Awards, will host the "Premio Lo Nuestro" show May 20.

LA MAFIA NO. 1: Sony Discos/Sony supergroup La Mafia has become the first Tejano act to scale the Hot Latin Tracks with its beautiful ballad "Me Estoy Enamorando"—Sony's first No. 1 since October.

CHART NOTES: Haitian composer **Ne Mours Jean Baptiste**—author of 4.40's latest smash, "Mal De Amor"—was posthumously honored with a Lifetime Achievement Award in February during the Caribbean Music Awards... Another large crop of new acts has hit the Hot Latin Tracks, led by WEA Latina's Premio Lo Nuestro nominee **Olga Tañón**, ex-vocalist of merengue girl group **Chantelle**; **Los Fantamas Del Caribe**, Rodven's tropi-pop sextet from Venezuela; Sony Latin's **Ricardo Arjona**, a raspy voiced, **Gino Vannelli** look-alike from Mexico; **Charanda Band**, Rodven's high-energy *banda*, and **Marc Anthony**, Soho Sounds/Sony dance maven turned salsaero... **Pepe Aguilar's** pretty ballad "Recuérdame Bonito," which peaked at No. 12, is Musart/Balboa's first Hot Latin Tracks entry in two years... Capitol/EMI Latin singer/songwriter **Alvaro Torres**, who played three sellout shows last month in Puerto Rico, has pulled a rare Latin Tracks double-play by simultaneously charting pop ("Te Dejo Libre") and ranchera ("Me Arrepiento De Quererte") singles.

MISCELLANEA: Prime Records is hooking up with Uptown Records for Anglo promotion of Prime's rap/vocal acts **Angel**, **Vico C.**, and **Ranking Pulse**. Prime's head honcho, **Jorge Oquendo**, notes he also is interested in showcasing his artists at the Jack The Rapper confab in August... PolyGram did a marvelous job of inserting Spanish-language lyrics into video of **Bon Jovi's** top 10 pop hit "Bed Of Roses," called "Cama De Rosas" in Spanish. **Bon Jovi's** well-penned Latino single is due out mid-April in South America and Mexico, where the group is booked to tour in September... SBK/Capitol—EMI Latin act **Barrio Boyzz** find themselves on the soundtrack of "Teenage Mutant Ninja Turtles: Part III" with a pumping, bilingual take of "Conga." The Boyzz's effervescent label mate **Paloma San Basilio**—now on tour in the U.S.—plans to take a Spanish-language version of the operetta "The Merry Widow" on the road next year... Soccer idol **Pelé** is shopping a self-warbled song "Torcido Da Paz" to the organizing committee of the 1994 World Cup for consideration as the theme song for next year's event.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	2	2	9	LA MAFIA SONY DISCOS/SONY	*** No. 1 *** ME ESTOY ENAMORANDO 1 week at No. 1
2	1	1	8	RICARDO MONTANER RODVEN	PIEL ADENTRO
3	3	3	10	CHAYANNE SONY LATIN/SONY	EXXTASIS
4	4	4	10	EDNITA NAZARIO CAPITOL-EMI LATIN	TRES DESEOS
5	5	5	9	BRAULIO SONY LATIN/SONY	◆ CRONICA DE UN VIEJO AMOR
6	6	7	8	ANA GABRIEL SONY LATIN/SONY	TODAVIA TENEMOS TIEMPO
7	7	8	9	DANIELA ROMO CAPITOL-EMI LATIN	ATAME A TU VIDA
8	9	13	6	LUCERO MELODY/FONOVISIA	VELETA
9	8	14	5	JOSE JOSE ARIOLA/BMG	ESO NOMAS
10	13	18	4	ALVARO TORRES CAPITOL-EMI LATIN	TE DEJO LIBRE
11	12	10	6	PAULINA RUBIO CAPITOL-EMI LATIN	◆ ABRIENDO LAS PUERTAS AL AMOR
12	11	9	8	CRISTIAN MELODY/FONOVISIA	SOLO DAME UNA NOCHE
13	10	11	7	VICTOR VICTOR SONY TROPICAL/SONY	◆ ASI ES MI AMOR
14	15	17	8	MYRIAM HERNANDEZ WEA LATINA	◆ SE ME FUE
15	17	25	5	WILFRIDO VARGAS RODVEN	◆ EL BAILE DEL PERRITO
16	14	15	8	PANDORA CAPITOL-EMI LATIN	PIERDO EL CONTROL
17	28	—	2	LOS FANTASMAS DEL CARIBE RODVEN	MUCHACHA TRISTE
18	19	21	12	LOS BUKIS FONOVISIA	VIENDOLO BIEN
19	20	33	3	OLGA TANON WEA LATINA	UNA MUJER ROTA
20	34	—	2	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	*** POWER TRACK *** MAL DE AMOR
21	21	22	3	LOS TEMERARIOS AFG SIGMA	PERDONAME
22	23	—	2	GLORIA TREVI ARIOLA/BMG	ME SIENTO TAN SOLA
23	24	29	4	ALEX BUENO J&N/SONY	QUIEREME
24	33	34	3	RICARDO ARJONA SONY LATIN/SONY	MUJERES
25	27	23	5	BRONCO FONOVISIA	AQUI NOMAS
26	35	—	2	MIJARES CAPITOL-EMI LATIN	ENCADENADO
27	26	27	4	LUNNA CAPITOL-EMI LATIN	◆ MIENTRAS VIVAS
28	22	12	9	PEPE AGUILAR MUSART/BALBOA	◆ RECUERDAME BONITO
29	29	32	3	OLE OLE CAPITOL-EMI LATIN	◆ ADIOS
30	36	30	5	BANDA MACHOS FONOVISIA	LA SECRETARIA
31	18	19	6	EMMANUEL SONY LATIN/SONY	Y AHORA SE ME PASAN
32	32	24	6	TONY VEGA RMM/SONY	DONDE ESTAS?
33	16	6	17	JON SECADA SBK/CAPITOL-EMI LATIN	CREE EN NUESTRO AMOR
34	NEW ▶	1	1	VIKKI CARR SONY LATIN/SONY	*** HOT SHOT DEBUT *** DEJAME
35	NEW ▶	1	1	TROPICAL CARIBE FONOVISIA	SEXO FUERTE
36	31	28	5	ALVARO TORRES CAPITOL-EMI LATIN	ME ARREPIENTO DE QUERERTE
37	37	—	2	CHARANDA BAND RODVEN	JOSEFINA
38	NEW ▶	1	1	MARC ANTHONY SOHO SOUNDS/SONY	HASTA QUE TE CONOCI
39	30	26	7	MARIA CONCHITA ALONSO SONY LATIN/SONY	◆ PROMESAS
40	39	20	12	VICENTE FERNANDEZ SONY DISCOS/SONY	LA FIESTA

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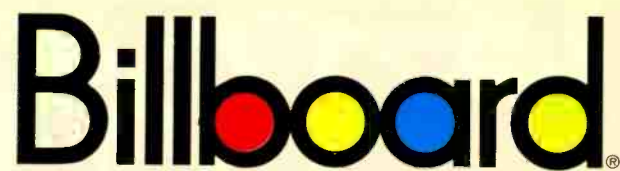
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Music Video: *"Do We Still Need Them?"*

Billboard Radio Chart: *"The Future of the Hot Latin Tracks"*

Evening Cocktail Reception & Showcase

Thursday, May 20th

Artists' Business Affairs: *"Who Should Handle Your Artist?"*

Retail Chart: *"The Future of the Top Latin Album Chart"*

Premio Lo Nuestro A La Musica Latina - James L. Knight Center

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Music Video

ARTISTS & MUSIC

Directors Discuss MTV Success Panel Looks At Integrity, Achievement

■ BY DEBORAH RUSSELL

LOS ANGELES—"Successful videos have nothing to do with creativity; it's all about what MTV decides to play."

So said director Rupert Wainwright, whose career in music video took off in tandem with the rise of megastar Hammer. Wainwright's relationship with the multi-platinum superstar predates Hammer's recording career with Capitol and includes the big budget cross-promotional clip for "The Addams Groove."

But commercial success bears little correlation to artistic integrity, said Wainwright, speaking to an audience of aspiring video producers and directors attending a panel sponsored by NARAS, the recording academy. Producer/director Kit Thomas moderated the March forum.

"After [Hammer's] 'U Can't Touch This' I thought I'd never direct again," said Wainwright. "But MTV played it all the time."

Creative vision often is stifled when artists are forced to answer to industry executives who basically are "bean counters," said director Mark "Aldo" Miceli.

Susan Solomon, director of video creative services at A&M, agreed. Music video, in general, has become diluted as its role as a sales and marketing tool has intensified, she said.

"There's a consensus-building process that goes on at a number of levels,

and at the end of the day, the videos do suffer sometimes," she said. "If the directors could just do what they want, we'd probably be a lot happier with what we see on TV."

Miceli said he maintains creative autonomy by shooting live concerts, over which he exercises the ultimate control. In the past 20 years, he has reeled footage of some 2,000 live shows, and was the eye behind the HBO production of Madonna's "Blonde Ambition" tour.

"The beauty of my job is there is no bullshit," he said. "I may be the only person who can speak English on a 26-camera shoot, but nobody controls it but me."

Maverick film makers Jonathan Dayton and Valerie Paris, who produced "The Decline Of Western Civilization, Part II: The Metal Years," currently are shooting a documentary chronicling the antics of the Jim Rose Circus Sideshow.

The pair said their creative fix comes from experimenting with new technologies. They showed footage reeled with tiny devices known as "lipstick" cameras, which provide a unique perspective on a man who inserted a condom in his nose and pulled it out of his throat.

Ethan Russell, a noted photographer and director/producer who helped launch Rickie Lee Jones' career in 1979 with a 12-minute, \$30,000 video, said he seeks creative fulfillment in exploring

the myriad applications for interactive technology in video.

But directors are not the only ones who must challenge themselves to think creatively, emphasized Paul Flattery of Flattery/Yukich Inc. Label marketing executives need to widen their own horizons in the exploitation of music video as a profit center, he said.

"If you released a Guns N' Roses video to the consumer with a five- or 10-day window before the clip was broadcast on TV, people would buy it," he said.

Wainwright warned audience members to forget about a career in music video production if monetary rewards are a primary motivation.

"If money is all you're worried about, you better get out of this business right now," he said, noting he was "extremely, extremely lucky" to meet the deep-pocketed Hammer at the onset of his own career. He currently is directing several commercials at Lime-light Inc.

Paris Barclay, president of Black & White Television Inc., and the eye behind eight clips by L.L. Cool J, agreed it is tough to make money lensing music videos: "You might get rich, but most likely you'll just wind up with a lot of film."

Barclay's L.A.-based firm still produces music clips, but the director currently is delving into television production.

PRODUCTION NOTES

LOS ANGELES

• **Damn Yankees'** new Warner Bros. video, "Silence Is Broken," is a DNA production directed by **Piers Plowden**. **Doug Friedman** produced. Plowden and Friedman also directed and produced Nick Scotti's Reprise clip "Wake Up Everybody."

• **Power Films** director **David Dobkin** recently wrapped a pair of new 2Pac videos for Interscope. "Keep Ya Head Up" and "I Get Around" were produced by **Kieran Walsh**. Dobkin also directed the Asphalt Ballet video "Angry Youth" for Virgin. **Nina Dluhy** produced for Power Films.

• Firehouse's latest video, "Sleeping

With You," was directed by **William Stobaugh** for **Maddhatter Films**. **Victoria Vallas** produced the shoot, which mixes live performance with animation created by **Tom Hollerin** and **Wes Archer**.

• **One World Productions** director **Sotera Tschetter** lensed **Dougie Dee's** Mercury clip, "Do You Wanna Ride," with **DP Kim Haun**. **Joseph Uliano** produced.

NEW YORK

• **Riviera Films** director **Abe Lim** is the eye behind "Give Him A Love He Can Feel" for **Pendulum** recording artist **Tené Williams**. **Bob Lerner** di-

rected photography on the shoot, reeled on location at the Bedford Stuyvesant YMCA, and at **Lim's Brooklyn loft**. **Caarin Fleischmann** produced.

• **Paul Boyd** directed the **Devlins'** new Capitol clip, "I Knew That." **Line Postmyr** produced for **Quick On The Draw**.

NASHVILLE

• **Picture Vision's** **Jon Small** shot **Larry Boone's** new video, "Get In Line." Small executive-produced the shoot with **Karen O'Connor**. In addition, **Picture Vision's** **Sara Nichols** recently reeled **Tim Ryan's** latest BNA video "Love On The Rocks." **Ed Stephenson** directed photography. Small and O'Connor executive-produced.

OTHER CITIES

• **Scene Three's** **John Lloyd Miller** directed **Marty Brown's** latest MCA clip, "It Must Be The Rain." **Anne Grace** produced the Kentucky-based shoot. **Marc Ball** directed photography.

• **Tony Vanden Ende** directed **Dean Collinson's** new Arista video, "Runaways," on the Isle of Mull, Scotland. **Cathy Hood** produced the clip for **Quick On The Draw**.

• **Paul Rachman** recently shot a pair of **Eugenius** videos in England. "Bed In" was shot on location in Windsor, while "Buttermilk" is a live video from a London concert. **Victoria Vallas** produced the clips for **Maddhatter Films**.

More 'Power' To N.J.-Based Show Via New Deal With AEN

NEW ARRIVAL: This week Billboard's Clip List page welcomes Newark, N.J.-based "Power Play," a multiformat, multiregional show that just inked a deal with America's Entertainment Network to hit some 24.9 million households in about 121 cities nationwide.

Beginning Monday (5), "Power Play" will be servicing at least 24 hours of programming (four hours, six days per week) to AEN, which will transmit the material via its Denver-based satellite uplink.

"Power Play" already reaches some 8 million households in New York, New Jersey, Pennsylvania, Maryland, North Carolina, Arizona, California, and Alabama via satellite, cable, and broadcast delivery.

The main crew, which includes **Kevin Ferd**, **Tom Terrieri**, **Greg Furgason**, **Larry Gress**, **Judy Cozza**, **Michelle Miller**, and **Charlie Frick**, oversees the production and promotion of the one-hour "Power Play" show, plus a number of "Power Play" specialty programs.

Various one-hour offerings include "Acid House Mix" (dance/rap), "Nocturnal Transmissions" (college/alternative rock), "Power Hour" (hard rock/heavy metal), "Power Play Country," "Cool Vibes" (jazz), and "Rhythm Videos" (AC/pop/R&B).

Several principals at "Power Play," which debuted in 1988, come from the legendary video channel "U68," which was available in the N.Y. metropolitan region from 1983-86.

CAPITOL REALIGNMENT: Capitol Records director of national video promotion **Sean Fernald** relocates to New York May 15. Fernald's title changes to national director of video promotion, and he'll take over the day-to-day responsibilities for MTV, VH1, BET, and The Box. Capitol will hire a new West Coast staffer to oversee regional and local video promotion.

NO CHARGE: **Savage Records** and **The Box** sent about 2,000 special "VIP" cards to radio, press, and retail outlets in late March to promote **David Bowie's** Savage debut video, "Jump They Say." The "credit card" allows each recipient two complimentary viewings of the clip, directed by **Mark Romanek**.

KUDOS: The **Academy of Country Music** recently announced its nominees for video of the year. **Flashframe Films** director **Jack Cole** leads with **Travis Tritt's** "Lord Have Mercy On The Working Man" and **Reba McEntire's** "The Night The Lights Went Out In Georgia." **Len Epan** and **Shelby Werwa** produced the Tritt video; Epan and **Robin Beresford** produced the McEntire clip.

Scene Three director **John Lloyd Miller** and producer **Marc Ball** are nominated for the **Vince Gill** video "Don't Let Our Love Start Slippin' Away"; **Picture Vision** director/producer **Jon Small** was nominated for **Reba McEntire's** "Take It Back"; and director **Joanne Gardner** and producer **Brent Hedgecock** were nominated for their **Acme Pictures** video "Two Sparrows In A Hurricane" by **Tanya Tucker**.

Winners will be announced May 11 at the ACM awards in L.A.

REEL NEWS: **Maddhatter Films** directors' representative **Lanette Phillips** and directors **William Stobaugh**, **George Bloom**, and **Paul Rachman** have left the company to form L.A.-based **Hero**... Director **Victor Ginzburg** has signed to **Quick On The Draw**. His credits include clips for **Belinda Carlisle**, **Jody Watley**, and **Stephanie Mills**.

Veteran NBC producer/creative director **Tim Miller** has left his post as VP of advertising and promotion at the network to form **Tim Miller Entertainment Inc.**, a N.Y.-based entertainment production, design, and promotion company. Miller directed and produced **Garth Brooks'** "We Shall Be Free" video... We spend a lot of time giving out the phone number to the **Music Video Assn.** Put this in your Rolodex: 212-355-1600, X-381.

BROADCAST NEWS: **Hal Willis** is the new VP/GM at **Country Music Television**. He'll oversee CMT and CMT Europe and will be in charge of the network's expansion overseas... **Vinnie Longobardo** has been named executive producer and director of programming at **MTV Japan**... **Todd Phillips** of MTV's West Coast press department is relocating to Hong Kong to work for **MTV Asia**.

NEW MUSIC TV: **NMTV**, the 24-hour new-music television station operated by the **New Music Seminar**, is seeking clips to show during the 1993 convention. **NMTV** will reach 1,800 rooms in the **Sheraton New York** on a dedicated channel. The service also will reach the **Hudson Bar** and two large video walls in the hotel.

BLURRED VISION: An MTV spokesperson explains the blurred imagery in **Dr. Dre's** video "Nuthin' But A 'G' Thang" as a move by **Death Row/Interscope** to bring the clip into compliance with the network's programming standards. A marijuana leaf emblazoned on one of the artist's caps violated MTV's policy about promoting and/or glorifying drug use, as well as violating its policy about product placement. Seems the leaf is a logo for the clothing firm **Weed Wear**.



by Deborah Russell



Thumbs Up. Paul McCartney will kick off his VH1-sponsored New World Tour in Las Vegas April 14, and the artist clearly approves of the network's extensive support, both on- and off-channel. Shown, from left, backstage at the Academy in Manhattan, are Norm Schoenfeld, VP of program and artist development for VH1; McCartney; Linda McCartney; Bo Overlock, director of marketing and promotions at VH1; and Ed Bennett, president of VH1.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.
Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1515 Broadway, New York, NY 10036

ADDS
George Michael, Somebody To Love
Dream Theater, Take The Time
Goo Goo Dolls, We Are The Normal
Gin Blossoms, Hey Jealousy
Carmen Electra, Everybody Get On Up

EXCLUSIVE
Black Crowes, Bad Luck
Guns N' Roses, Dead Horse
Van Halen, Dreams

HEAVY
Aerosmith, Livin' On The Edge
Bon Jovi, Bed Of Roses
Def Leppard, Tonight
Dr. Dre, Nuthin' But A "G" Thing
Whitney Houston, I Have Nothing
Jade, Don't Walk Away
Naughty By Nature, Hip Hop Hooray
Silk, Freak Me
Snow, Informer
Spin Doctors, Two Princes
Sting, If I Ever Lose My Faith
Ugly Kid Joe, Cats In The Cradle

BUZZ BIN
Belly, Feed The Tree
Neneh Cherry, Buddy X
Soul Asylum, Black Gold
Stereos MC's, Connected

STRESS
Covardale Page, Pride And Joy
Depeche Mode, I Feel You
Green Jello, Three Little Pigs
Michael Jackson, Who Is It?
Lenny Kravitz, Are You Gonna Go...
Living Colour, Leave It Alone
Positive K, I Got A Man
Stone Temple Pilots, Plush

ACTIVE
4 Non Blondes, What's Up
Alice In Chains, Rooster
Tasmin Archer, Sleeping Satellite
Boy George, The Crying Game
Carmen Electra, Everybody Get On Up
Flotsam & Jetsam, Wading Through...
Ice Cube, It Was A Good Day
Jacky, Down On Me
Jesus Jones, The Right Decision
Joey Lawrence, Nothin' My Love...
L.L. Cool J, How I'm Comin'
George Michael, Somebody To Love
Paperboy, Ditty
Prince, The Morning Papers
Run D.M.C., Down With The King
Shai, Comforter
Sunscreen, Love U More
SWV, I'm So Into You
Vanessa Williams, Love Is

ON
Blind Melon, Tones Of Home
Dinosaur Jr., Start Choppin'
Dream Theater, Take The Time
Gin Blossoms, Hey Jealousy
Goo Goo Dolls, We Are The Normal
Masters Of Reality, She Got Me
Monie Love, Born 2 B.R.E.E.D.
The Sundays, Wild Horses
Young Black Teenagers, Tap The...



One hour weekly
216 W Ohio, Chicago, IL 60610

Jesus Jones, The Right Decision
Frank Black, Los Angeles
The Beloved, Sweet Harmony
Ned's Atomic Dustbin, Intact
The Shamen, Boss Drum
Suede, Metal Mickey
Tree People, Nod & Blink
Screaming Trees, Shadow Of...
Goo Goo Dolls, We Are The Normal
Alice In Chains, Rooster
Rage Against The Machine, Killing...
Sonic Youth, Sugar Kane
Soul Asylum, Black Gold
Depeche Mode, I Feel You
Bash & Pop, Loose Ends
School Of Fish, Take Me Anywhere
Low Pop Suicide, Kiss Your Lips
Overwhelming Colorfast, He...
Firehose, Blaze



Continuous programming
1515 Broadway, New York, NY 10036

ADDS
Garth Brooks, We Shall Be Free
Expose, I'll Never Get Over You
Nicky Holland, Tongue Tied & Twisted
Aaron Neville, Don't Take My...

FIVE STAR VIDEO
Clannad, Harry's Game

ARTIST OF THE MONTH
Dwight Yoakam, Ain't That Lonely Yet

GREATEST HITS

Eric Clapton, Running On Faith
Whitney Houston, I Have Nothing
Chris Isaak, Can't Do A Thing...
Elton John, Simple Life
Jon Secada, Angel
Sting, If I Ever Lose My Faith
Vanessa Williams, Love Is

HEAVY
Bon Jovi, Bed Of Roses
Boy Krazy, That's What Love Can Do
Boy George, The Crying Game
Go West, What You Won't Do For Love
Paul McCartney, Hope Of Deliverance
Prince, The Morning Papers
Sade, Kiss Of Life

WHAT'S NEW
10,000 Maniacs, Candy Everybody...
David Bowie, Jump They Say
Carmen Electra, Everybody Get On Up
Dina Carroll, So Close
Ray Charles, A Song For You
Shawn Colvin, I Don't Know Why
Mick Jagger, Don't Tear Me Up
Carole King, Lay Down My Love
Wendy Moten, Come In Out Of...
Michael W. Smith, Somebody Love Me



Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS
Beatnuts, Reign Of The Tec
Big Head Todd, Broken Hearted...
Butthole Surfers, Who Was In...
Dr. Dre, Dre Day
Funkdoobiest, Bow Wow Wow
Garth Brooks, We Shall Be Free
Intro, Love Thang
Jordy, Dur Dur D'Ette Be Be
Shabba Ranks, What'cha Gonna Do
Suzanne Vega, When Heroes Go Down

BOX TOPS
2 Live Crew, Mega Mix
Boss, Deeper
Common Sense, Breaker 1/9
Da Youngsta's, Crewz Pop
Denis Leary, Asshole
Dr. Dre, Nuthin' But A "G" Thing
Duzey, Dazzey Duks
Eazy E, Only If You Want It
Green Jello, Three Little Pigs
H-Town, Knockin' Da Boots
Half Pint, One Leg Up
Ice Cube, It Was A Good Day
Joey Lawrence, Nothin' My Love...
L.L. Cool J, How I'm Comin'

AMERICA'S NO. 1 VIDEO
Silk, Freak Me

FRIDAY NIGHT VIDEOS
One hour weekly
330 Bob Hope Dr, Burbank, CA 91523
Mick Jagger, Don't Tear Me Up
Vanessa Williams, Love Is
Bon Jovi, Bed Of Roses
Run-D.M.C., Down With The King
Christopher Williams, Every...
Blackstreet, Baby Be Mine
David Bowie, Jump They Say
Tom Waits, I Don't Wanna Grow Up
Depeche Mode, I Feel You
Bon Jovi, Wanted Dead Of Alive
Jon Bon Jovi, Blaze Of Glory
Bon Jovi, Bad Medicine



Black Entertainment Television

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

ADDS
B. Brown Posse, Drop It On The One
Club Nouveau, When Will You...
Rob And Fab, We Can Get It On
Whitney Houston, I Have Nothing

HEAVY

Silk, Freak Me
SWV, I'm So Into You
Men At Large, So Alone
R. Kelly, Dedicated
Whitney Houston, I'm Every Woman
TLC, Hat 2 Da Back
Michael Cooper, Shoop Shoop
Sade, Kiss Of Life
Lo-Key?, Sweet On U
Dr. Dre, Nuthin' But A "G" Thing
Ice Cube, It Was A Good Day
Regina Belle, If I Could
Snow, Informer
After 7, Can He Love You Like This?
Portrait, Honey Dip
Rachelle Ferrell, Welcome To My Love
Chante Moore, It's Alright
Paperboy, Ditty
Prince, The Morning Papers

MEDIUM

Christopher Williams, Every...
D-Influence, Good 4 We
Kenny G, Forever In Love
Ray Charles, A Song For You
Shabba Ranks, Muscle Grip
Stephanie Mills, Never Do You Wrong
Trey Lorenz, Photograph Of Mary



Continuous programming
2806 Opryland Dr, Nashville, TN 37214

HEAVY
Aaron Tippin, My Blue Angel
Alan Jackson, Tonight I Climbed...
Billy Ray Cyrus, She's Not Cryin'...
Brooks & Dunn, Hard Workin' Man
Clint Black, When My Ship Comes In
*Confederate Railroad, When You...
Dolly Parton & Friends, Romeo
Garth Brooks, We Shall Be Free
*John Anderson, Money In The Bank
John Michael Montgomery, I Love...
Kathy Mattea, Standing Knee Deep...
Lee Roy Parnell, Tender Moment
Little Texas, I'd Rather Miss You
Mark Chesnutt, Ol' Country
Mark Collie, Born To Love You
Rudney Foster, Nobody Wins
Reba McEntire/V. Gill, The Heart...
Restless Heart, Mending Fences
Tanya Tucker, It's A Little Too...
Tracy Lawrence, Alibis

HOT SHOTS

Dixiana, Now You're Talkin'
Dwight Yoakam, Ain't That Lonely Yet
Joe Diffie, Honky Tonk Attitude
Lorrie Morgan, I Guess You Had To...
Marty Stuart, Hey Baby
Patty Loveless, Blame It On Your Heart
Suzy Bogguss, Heartache
*Tim McGraw, Memory Lane
Travis Tritt, T-R-O-U-B-L-E

MEDIUM

Cleve Francis, Walkin'
Deborah Allen, If You're Not Gonna...
Doug Stone, Made For Loving You
Doug Supernaw, Honky Tonkin' Fool
Dude Mowrey, Maybe You Were...
George Jones, Wrong's What I Do Best
George Strait, Heartland
Guy Clark, Boats To Build
John Brannen, Moonlight & Magnolias
John Gorka, When She Kisses Me
Joy White, True Confessions
Lari White, What A Woman Wants
Larry Boone, Get In Line
Larry Stewart, Alright Already
Marty Brown, It Must Be Rain
Mary-Chapin Carpenter, Passionate...
Nitty Gritty Dirt Band, Little Angel
Pam Tillis, Let That Pony Run
Paul Overstreet, Take Another Run
Pearl River, Fool To Fall
Ricky Lynn Gregg, If I Had A...
Robert Ellis Orrall, A Little Bit Of...
Sammy Kershaw, Haunted Heart
Shania Twain, What Made You Say That
Tim Ryan, Love On The Rocks
Toby Keith, Should've Been A Cowboy
Tracy Byrd, Someone To Give My...
* DENOTES ADDS



The Nashville Network

30 hours weekly
2806 Opryland Dr, Nashville, TN 37214

ADDS
Dwight Yoakam, Ain't That Lonely Yet
John Anderson, Money In The Bank
Dixiana, Now You're Talkin'

HEAVY

Clint Black, When My Ship Comes In
Brooks & Dunn, Hard Workin' Man
Garth Brooks, We Shall Be Free
Mary-Chapin Carpenter, Passionate...
Mark Chesnutt, Ol' Country
Mark Collie, Born To Love You
Billy Ray Cyrus, She's Not Cryin'...
Rudney Foster, Nobody Wins
Alan Jackson, Tonight I Climbed...
Tracy Lawrence, Alibis
Little Texas, I'd Rather Miss You
Kathy Mattea, Standing Knee Deep...
Reba McEntire/V. Gill, The Heart...
Lee Roy Parnell, Tender Moment
Dolly Parton & Friends, Romeo
Restless Heart, Mending Fences
Larry Stewart, Alright Already
Doug Stone, Made For Loving You
George Strait, Heartland
Pam Tillis, Let That Pony Run
Aaron Tippin, My Blue Angel
Travis Tritt, T-R-O-U-B-L-E
Tanya Tucker, It's A Little Too...

MEDIUM

Deborah Allen, If You're Not Gonna...
Suzy Bogguss, Heartache
Tracy Byrd, Someone To Give My...
Joe Diffie, Honky Tonk Attitude
Cleve Francis, Walkin'
Clinton Gregory, Look Who's...
John Gorka, When She Kisses Me
Ricky Lynn Gregg, If I Had A...
Toby Keith, Should've Been A Cowboy
George Jones, Wrong's What I Do Best
Sammy Kershaw, Haunted Heart
Chris LeDoux, Look At You Girl
Patty Loveless, Blame It On Your Heart
John Michael Montgomery, I Love...
Lorrie Morgan, I Guess You Had To...
Dude Mowrey, Maybe You Were...
Robert Ellis Orrall, A Little Bit Of...
Paul Overstreet, Take Another Run
Lisa Stewart, Drive Time
Marty Stuart, Hey Baby
Doug Supernaw, Honky Tonkin' Fool
Shania Twain, What Made You Say That
Joy White, True Confessions
Lari White, What A Woman Wants
Hank Williams, Jr., Everything...
Zaca Creek, Broken Heartland



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

Hammerbox, Hole
EBN, Psychoactive Drugs
Masters Of Reality, She Got Me
Lenny Kravitz, Are You Gonna Go...
Da Youngsta's, Crewz Pop
Joey Lawrence, Nothin' My Love...
Megadeath, Sweating Bullets
The Sundays, Wild Horses
SWV, So Into You
Silk, Frank Me
Stone Temple Pilots, Plush
Tragically Hip, Courage
Arc Angels, Shape I'm In
Living Colour, Leave It Alone
Depeche Mode, I Feel You
Alice In Chains, Rooster
Soul Asylum, Black Gold



Five 1/2-hour shows weekly
Signal Hill Dr, Wall, PA 15148
Robert Ellis Orrall, A Little Bit Of...
Silverwind, Song In The Night
Traveling Wilburys, Nobody's Child
Arrested Development, Mr. Wendal
The Stand, FreeLove
INXS, Beautiful Girl
Hothouse Flowers, I Can See Clearly
Steve Taylor, Jim Morrison's Grave
Mark Heard, Is It Any Wonder
P. Bryson/R. Belle, A Whole New World
Geoff Moore, Friend Like U
Phil Keaggy, Child In Everyone's Heart
Vince Ebo, Make It Work
Mylon & Broken Heart, Shower The...
Don Henley, Heart Of The Matter
White Heat, Unchain
Michael Card, So Many Books
Rachel Rachel, Wayward Son
Michael W. Smith, Place In This World
Corbin Hammer, Just Another Hill
AVB, Anything 4 U
Cindy Lauper, How Could I Ask
Two Hearts, Miracle
Bonnie Raitt, Have A Heart

the Medialine™

Rockpool Alums Aim To Net Support For New Chart/Mag

BY ERIC BOEHLERT

NET WORTH: Following the recent announcement from Rockpool owner Mark Josephson that his 14-year-old alternative/dance pool and tip sheet were closing under the weight of too much debt and too much inertia, word comes that five former Rockpool staffers have started their own dance/college chart and magazine, Net.

Net offers two different types of subscriptions. The basic \$36 subscription covers the monthly magazine; a second \$125 sub includes a weekly faxed package of alternative and dance charts.

Editor in chief Robin Eisgrau, a Rockpool alum, says the magazine, the first issue of which features articles on Bettie Serveert, Sunscreen, and Sebadoh, will be aimed at a trade and consumer audience.

The plan to fax charts was in response to label promotion staffers who would call the Rockpool office on Wednesday and ask for faxed chart info in time for marketing meetings.

One alternative-promotion marketing executive says she's taking a wait-and-see attitude toward Net, noting that for the moment, the label is not shifting its ad dollars once ear-marked for Rockpool over to Net.

As for Rockpool's demise, Eisgrau says the operation was poorly run and that her first paycheck bounced and she is still owed back pay.

Josephson, who also owns the New Music Seminar, concedes as much. Rockpool, he says, "had been mismanaged over a long period of time and was operating at a deficit... it was no longer providing a vital function," so he closed it down.

That original function, he says, was to bridge the gap between independents and major labels. "We lost touch with our constituency... and became a 'tip-zine'—a second-rate fanzine and a second-rate tip sheet."

He continues, "Unfortunately, some people are still owed money. I intend to pay them when I can." Rockpool had accumulated debt in the neighborhood of \$200,000 when it closed, according to Josephson.

ON STAR STAGE

THE SONG OF JACOB ZULU Directed by Eric Simonson Plymouth Theater, New York

The tale of a young South African man transformed from a charming schoolboy to a militant terrorist is the drama that drives this absorbing new Broadway play.

Narrated by Ladysmith Black Mambazo, which serves as the play's Greek chorus, hovering around but never heard by the main players, "Jacob Zulu" is that rare stage combination of intoxicating sound married to a gripping story. The fact that the cast is, without exception, first-rate further elevates the performance.

The black struggle in South Africa has produced a bounty of contemporary mainstream entertainment ("Sarafina!", "Cry Freedom"). Dramatically, though, because the conflict's lines of good and evil seem so clearly drawn, the topic sometimes lacks a punch. Wisely, playwright Tug Yougrau, while clearly confronting the injustices of apartheid, also centers on conflicts within South Africa's black community—for example, can a faithful Christian back the outlawed African National Congress and its occasional use of violence?

A work of fiction inspired by a true tale, "Jacob Zulu" opens with the young man by the same name standing trial for planting a bomb in a white shopping center and killing four people. Through a series of short, rapid-fire flashback scenes we learn how Jacob naively joined the

ANC and how almost overnight, when fingered by the police and threatened with prison, his life is shattered. He is torn between staying out of prison for his family's sake, yet forced to turn in his comrades.

As Jacob, K. Todd Freeman is superb, particularly given that so much of the play jumps back and forth in time. Within seconds, Freeman moves from an angry and depondent Jacob to a playful child who boasts a sly grin and wide, excited eyes.

But it's Ladysmith Black Mambazo that's most responsible for the play's success. From the moment the curtain rises and its nine singers march forward down the plain stage, with just the shuffling of their slippers to accompany their voices, the group provides the play's backbone. Known largely for its performance of traditional songs that deal mostly with proud heritage, the group's jump to overt politics is a significant one. Ladysmith Black Mambazo does pay a price, though. The play, which takes place before the recent advances to abolish apartheid, does not provide the group a chance to raise its voices and feet in celebration—a spectacle that's always been the highlight of its performances.

It wouldn't be a Ladysmith Black Mambazo production without some sign of hope for the future, especially South Africa's; the group's final chanted message is "Hallelujah!"

ERIC BOEHLERT

Billie Awards Bow In N.Y.

NEW YORK—Outstanding achievement in the marketing of music, video, and home entertainment media was honored at Billboard's inaugural Billie Awards, held March 18 here. (Photos: Chuck Pulin)



George Anderson, associate director of creative services, Columbia TriStar Home Video, is presented with the award for best home video trade print ad for "A League Of Their Own."



Sony Music was the big winner, with four awards in the music category: best trade print ad for "Listen To Your History"; best television/cable commercial for "Roger Waters—Amused To Death"; best radio spot for "Wailing Souls—All Over The World"; and best packaging/cover art for "Aerosmith—Pandora's Box." Sony Music executives accepting the awards, from left, are Arnold Levine, senior VP, creative services; Kimberly Green, senior copywriter, creative services; Yvonne May, director of film, TV and radio production; and John Barker, director of advertising, creative services.



Enjoying the pre-awards reception, from left, are Billboard editor-in-chief Timothy White; BPI Communications senior VP Rosalee Lovett; BPI Communications vice chairman/COO Art Kingsbury; Billboard executive editorial director Lee Zhito; and Billboard publisher Howard Lander.



New Line Home Video president/COO Stephen Einhorn proudly displays his company's Billie award for "The Graduate 25th Anniversary Poster," named best point-of-purchase item in the home video category.



Tim Meadows, regional sales manager for Walt Disney Records, accepts the retail point-of-purchase award for "The Aladdin Spectacular Floor Display."



Bruce Jesse, Wherehouse Entertainment VP of advertising and sales promotion, took home three awards in the retail category: best consumer print ad for "The Art Of Giving Catalogue"; best television/cable commercial for "Sing Your Lungs Out/Elvis"; and best radio spot for "Singers." Admiring Jesse's awards are Billboard managing editor Ken Schlager, left, and senior retail editor Ed Christman, right.



MTV Off-Air Creative Group director Karin Henderson, left, and design director Jeffrey Keyton receive a Billie award for best music video consumer print ad for "Springsteen—Plugged."



Phil McKenna, FoxVideo director of creative services and design, accepts the award for Home Video packaging cover art for "The Marilyn Collection."



Artist LaRoy Neiman hosts the Billie Awards.



Billboard director of marketing Jane Ranzman welcomes attendees to the awards ceremony.



Time-Life Video VP of marketing Joanne Sucherman, left, and director of television advertising Tom Connerty accept the award for best television/cable commercial, home video category, for "Trials Of Life."



Career Artist. Internationally renowned tenor José Carreras signs a new deal with Warner Classics International. The exclusive contract involves Carreras completing 10 major recordings, including crossover and classical titles. Pictured with Carreras, from left, are Ramon Lopez, chairman and CEO, Warner Music International, and Peter Andry, senior VP, Warner Classics International.

Phonogram Germany Moves To Hamburg

■ BY DOMINIC PRIDE

HAMBURG—Phonogram, one of PolyGram's three German labels, is to move from its Cologne base to join its sister companies Polydor and Metro-nome here.

PolyGram president Wolf-D. Gramatke says the decision has been made in the interests of better communications between the labels and because of changes in the German market and A&R scene since reunification.

Gramatke envisages the move will take place in June or July, as soon as premises have been found in Hamburg. Phonogram will not occupy the same building as the other two labels.

Louis Spillman, managing director of Phonogram, also will move to Hamburg with the company, and has agreed to stay with PolyGram at least until the year end. Gramatke says the PolyGram label structure will stay as it is. "Phonogram will remain the rock label of PolyGram Germany. We're not going to significantly change the

focus, apart from perhaps a slight move towards MOR rock," he says.

Much of U.S. label Mercury's repertoire goes through Phonogram, including Bon Jovi, Scorpions, and Def Leopard. Swiss techno-pop act Yello also is signed directly to the label.

Phonogram currently employs some 30 people in Cologne, and most have been offered positions in Hamburg. The label has sales of approximately 100 million German marks (\$61.7 million), and PolyGram's German labels have combined sales of some 800 million marks (\$493 million).

The Hamburg move clears the air after months of uncertainty over the future of PolyGram's operations in Germany. Rumors had been circulating that two of the labels were to be merged, or that one was to be closed outright.

It was thought by many that PolyGram would be unwilling to countenance three separate full-cycle record companies in one country.

Last year, PolyGram France

merged Island into the Barclay label. (Billboard, Sept. 12, 1992).

While the Phonogram plans do not involve a merger of labels as such, Gramatke indicates sharing a common sales force could produce savings. "That may be one advantage, but the main reason for the change is better control over what we are doing."

The new centralized structure does not indicate a changed attitude to A&R, says Gramatke. "We don't plan to do what BMG has done, with boutique labels around the country."

Since the opening of the border with the former East Germany in 1989 and subsequent unification, the structure of the market has changed, says Gramatke. "There's so much movement between the different cities now that it's no longer necessary to have a full-fledged record company in Cologne. We have Cologne acts signed to [Hamburg-based] Polydor."

Having a record company in a city does not necessarily lead to finding successful acts there, says Gramatke.

"It's the talent scouts who find the acts, not the labels."

Phonogram has existed as a separate entity in Cologne for five years. It leaves EMI Electrola as the only major record company left in the central German city.

Hamburg, in northern Germany, will be home to all three PolyGram labels, plus MCA and Warner Music. BMG Ariola has a company in Hamburg, but is headquartered in the southern city of Munich, where Virgin is also based. Frankfurt in the east is home to Sony Music and BMG offshoot Logic, whereas the country's largest independent Intercord is based in Stuttgart, in the southeast.

Stringer Jumps To Epic U.K. As Managing Director

LONDON—Rob Stringer, former A&R director of Columbia Records U.K., has been named managing director of Epic Records U.K. by Paul Burger, chairman and CEO of Sony Music Entertainment U.K.

Stringer will have full responsibility for Epic U.K., overseeing A&R and marketing staff and coordinating with business affairs and international marketing.

"I am delighted to be able to promote such a young, dynamic, and creative executive from within the ranks of our organization," says Burger. "As managing director, Epic, Rob will be uniquely qualified to draw upon his expertise within the company to make a significant contribution to the careers of Epic U.K.'s signed and international acts."

The 30-year-old executive began his career with Sony, then CBS Records, as a marketing graduate trainee in September 1985 and has since worked as a product manager and marketing manager for CBS. He was named A&R director of Columbia Records in London in January 1991 and worked closely with U.S. and U.K. acts including the Bangles, Bros, the Chimes, Manic Street Preachers, Alison Moyet, Prefab Sprout, Paul Young, Roachford, and Heavenly Records.

Since last summer, Epic has been directed by Sony Music Entertainment deputy chairman Tony Woolcott (Billboard, Aug. 29). The label's previous managing director, Andy Stephens, was named to a senior post at Sony Music International's London headquarters at that time.

Rossi Gets Emotional Over Single Success

■ BY DAVID STANSFIELD

MILAN—One of Italy's foremost rock singers, Vasco Rossi, has pumped life into a dying domestic singles market in a most unusual way.

EMI artist Rossi matched some of his own hard-edged Italian lyrics with the music of the song "Celebrate" by up-and-coming Irish band An Emotional Fish (EastWest). The resulting mix shot straight to No. 1 on Italy's national charts, selling 150,000 units of the limited-edition, four-track CD and 12-inch vinyl single, titled "Gli Spari Sopra Celebrate."

Such feats are rare in the Italian market, where artists can gain high chart positions with sales of only 2,000-3,000 singles.

The original version of "Gli Spari Sopra" was included on the debut album by An Emotional Fish in 1990. CGD, the Warner-owned company that markets EastWest product on the domestic market, has rereleased the album in response to Rossi's success.

Maurizio Lolli, Rossi's manager, says that while it is rare for a local artist to pay respect to a non-Italian act in such a way, the idea for "Gli Spari Sopra" came spontaneously. "Vasco heard 'Celebrate' in his car and immediately said, 'Yes.' An Emotional Fish gave the song a bit of a country feel, and Vasco gave it a harder, rockier edge."

A video for the song was shot at the Lincoln Heights prison in Los Angeles, now a museum. Lolli estimates it cost about \$165,000, a high price for an Italian-produced video. But he believes the investment paid off; the video was central to an alternative promotional plan for Rossi's new album, "Gli Spari Sopra." Released Feb. 4, the album has racked up sales of about 500,000.

"We didn't want to use television as the promotional vehicle," says Lolli. "One song on the album, 'Non Appari Mai,' speaks of how reality is invented

by TV or those who control it. Rossi didn't want to use what he believes to be the most hypocritical medium. EMI found it hard to swallow, but we went for cinema screenings with little advance advertising."

Lolli adds, "We informed the press and had wall posters which read only 'Gli Spari Sopra.' The words were written like graffiti. We wanted the news to go by word of mouth, and it was successful."

Rossi has developed into a symbol for rock and rebellion on the domestic market. "Liberi Liberi," his debut album for EMI in 1989, sold 850,000 units, and "Fronte Del Palco," a double live set, sold a million units each piece.

Having consolidated Rossi's success at home, EMI is focusing on the international market. Spurred on by MTV Europe, which is screening the "Gli Spari Sopra" video, the album is being released in April throughout continental Europe.

Giuseppe Ciaraldi, head of marketing at EMI Italy, confirms Germany, Austria, and Switzerland will be initial

priority targets. Ciaraldi believes Rossi's live appeal is a potential winner.

"He's a live animal who attracted 2 million fans to his Italian tour in 1989," Ciaraldi says. "He'll tour Italy again this year and will also perform at some of Germany's summer festivals. The idea is to follow those up with a full-scale tour in that territory."

Lolli is also keen to break Rossi in other markets, but on the artist's own terms: "Dave Stewart produced a track on Vasco's new album. We could have shouted about that, done some deal with Stewart on promotional involvement and got a one-off European hit. Stewart's collaboration as a musician was precious, but rather than exaggerate his presence, we understated it."

"What's special about Rossi is that he's natural. We don't intend to lose his honesty and aim to take the whole Italian concert setup to other markets. He's willing to play in front of audiences as small as a thousand, as long as the right sort of groundwork has been done."

Juliana's Jump-Starts Launch Plan For Label, 2nd TV Show, Magazine

■ BY STEVE McCLURE

TOKYO—Buoyed by the success of Juliana's, its popular Tokyo disco, Wembley Japan is preparing a wide-ranging, ambitious plan to promote international music here.

Over the next several months, the Wembley PLC subsidiary says it will launch a record label and start direct TV marketing of CDs and videos; introduce a second Juliana's music show on the TV Tokyo network; begin publishing a new Japanese-language magazine focusing on foreign music; and open a second Juliana's disco/concert hall in

Tokyo.

Chris Holmes, Wembley Japan's GM, business development, says the idea is to market foreign music in an innovative way that exploits the synergy between the various Juliana's projects. Wembley Japan is 49% owned by one of the country's biggest trading houses, Nissho Iwai; EMCI Japan is acting as Wembley's agent in areas where the leisure development company lacks specific expertise.

Holmes and EMCI president Matt Taylor say the expansion plan makes sense now that the Juliana's name has

(Continued on page 44)

FIMI Threatens To Boycott Italy's San Remo Fest

MILAN—The future of the annual San Remo Song Festival looks uncertain following threats of a total pull-out by the music industry federation FIMI, which was set up last year by five major companies—BMG, PolyGram, EMI, Sony, and Warner Music—and now includes 10 key indie firms.

The annual festival, regarded as Italy's major showcase for established and upcoming domestic talent, attracted nightly viewing audiences of more than 14 million when it was screened exclusively by pubcaster RAI from Feb. 23 to 27. That was despite the absence of a number of international guest artists who failed to show because of initial animosity between FIMI, festival organizers RAI, and the Commune of San Remo and Rome-based entertainment organizations Publispie and O.A.I.

FIMI has now set forth a number of conditions that it will present to RAI before the end of April. "If these are not met, we will pull out altogether and leave our domestic acts and artists to participate on their own without our support," says Franco Reali, FIMI president and MD of BMG Ariola Italy. "We can no longer accept RAI and the Commune of San Remo defending their own separate interests without any regard to the interests of artists, composers, music publishers, and record companies. We aim to defend popular music and, without false modesty, believe we are the most adapted to do so."

High on a long list of FIMI demands is the scrapping of the instant knock-out system for major domestic talent competing in the song contest. FIMI claims it damages the careers of artists for the sake of an increase in TV viewing. The federation seeks to change

(Continued on next page)

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: In a musical culture that has long been besieged by English-language lyrics, there is special significance in an annual award scheme that honors the most promising new German-language songwriters. The Fred Jay Award was inaugurated five years ago by **Mary Jay-Jacobson**, wife of the late American lyricist **Fred Jay**, to encourage and reward the skillful and original use of the German language in popular song lyrics. Past winners include **Jule Neigel**, **Rio Reiser**, **Hartmut Engler** of the group **Pur**, and **Pe Werner** (Pulse, May 9, 1992). This year, the cash prize of 25,000 marks (\$15,500) was awarded to 25-year-old **Wibke Schroeder** for her self-titled debut album (EastWest) and chart single "Haende Weg Von Meiner Seele" (Hands Off My Soul).



Having studied piano and voice at the Berlin Hochschule of the Arts in the former Eastern sector of the city, Schroeder worked as a session singer and toured as backing vocalist with **Udo Lindenberg** in 1990. Her lyrics, which are primarily about relationships, project a strong, defiant personality and she has given voice to the feelings of many modern women when faced with old-fashioned chauvinist attitudes.

ELLIE WEINERT

SLOVENIA: One of the less noted effects of the collapse of communism has been the unprecedented number of countries that are now eligible to enter the Eurovision Song Contest, scheduled for May 15 in Ireland. Accordingly, the European Broadcasting Union has arranged a preliminary selection of songs from ex-Yugoslavia, ex-Soviet Union, and ex-Eastern Bloc countries to take place April 3 in Ljubljana, the capital of Slovenia. Among the entries competing for a place in the Song Contest are "The Pain Of The Whole World" by **Muhamed Fazlagić** (Bosnia & Herzegovina), "Lonely Morning" by **Andrea Szulak** (Hungary), and "A Quiet Rainy Day" by **Ix Band** (Slovenia). How such somber titles will compare with the relentlessly jolly pop of traditional Eurovision fare remains to be seen.

JANI KENDA

ALGERIA/U.K.: The compilation CD "Planete Rai," released on the U.K. label Cooking Vinyl, will please old-school rai enthusiasts, although the choice of artists featured, including **Cheb Khaled**, **Cheb Mami**, and **Cheb Kader**, in this "essential" collection omits an important female element originally associated with the movement. After all, it was women singers, such as the renowned **Chaba Fadela**, whose strong, rough voices complemented the more delicate, almost feminine-sounding male singers to create the unique vocal tone of rai. That traditional sound, as heard on "Planete Rai," was virtually discarded during the late '70s and '80s as the rai stars set out in earnest to capture the international youth market. But, by changing everything except the essential rhythm section and introducing modern, "singalong" lines in French and English, they actually alienated an older generation of Western followers. "Planete Rai" redresses the balance, but it seems doubtful rai will ever gain more widespread popularity in the Arab market. The very language of rai, which is based on a dialect and vernacular that is incomprehensible to Arabs outside the Maghreb region of Northwest Africa, remains a severely limiting factor.

MUHAMMAD HIJAZI

FRANCE: The much talked-about **David Dexter D.** is a combination of three elements: singer, rapper and writer **David Dahan**; a group of musicians known collectively as **Dexter**; and the production team of **Alain Granat** and **Patrick Marek**. On the act's first album, "L'histoire De Jack Le Jazzman" (Dreyfus), Dahan revisits some of the most famous themes in jazz by telling the story of Jack the Jazzman. He raps, mostly in French, to music played by the real musicians and mixed with samples from tracks by **Duke Ellington**, **Dizzy Gillespie**, and **Miles Davis**. As well as "Jack Le Jazzman" itself, other winning numbers include a personalized version of **Chuck Rio's** "Oh La La Tequila" and an adaptation of Davis' "Tutu" called "Tutu Dans Ma Tête." Throughout, Dahan pays respect to a music he obviously worships, naming dozens of jazz musicians from **Charlie Parker** to **Eric Dolphy** on "They Made Jazz." "Musicians of the past and of today/Are my only world my family/Their music always rings strong in my heart/To express I don't know where to start 'cause they made the jazz."

EMMANUEL LEGRAND

NORWAY: Composer/keyboardist **Oystein Sevag**, whose last album, "Close Your Eyes And See" (Music West), logged 18 weeks on Billboard's Top Adult Alternative Albums chart, has been signed to Windham Hill Records in the U.S. His new album, "Link," is released on his own Siddharta Spiritual Records and, as with his previous work, is an album of instrumental music that takes the listener into a dream world. Sevag says his intention is to paint pictures in people's minds. "My music is created through inspiration from many sources: classical music, jazz, rock, ethnic music, electronic music, and all the collective and individual talent of the musicians that played on this album." **KAI ROGER OTTESEN**

International

Aussie Retail System Seeking Converts Merchants Take Wait-And-See Attitude To ARIA Project

BY GLENN BAKER

SYDNEY—When Australia's political candidates hit the campaign trail in early February, Greg Mullane embarked upon his own national sweep, staging workshop-styled seminars in every state and capital city. He was doing so on behalf of the Australian Electronic Retail Ordering System, a potentially indispensable ordering/catalog/chart dissemination facility designed for a music industry that serves a relatively small population sparsely spread over a vast continent.

Six weeks into his campaign, Mullane had 47 retailers on board, including stores in the Brashes, HMV, Edels, and Chandlers chains. He believes his tally will be 300 in June and 500 by the end of the year. At a \$500 joining fee and \$300 annual subscription (plus computer hardware costs for those not equipped with IBM-compatible units), there is little retailer resistance beyond an expected wait-and-see attitude.

Launched by the Australian Record Industry Assn. and operating out of its offices, AEROS is making its pitch from a base of considerable strength. Britain's similar EROS system has three major participating companies on board; AEROS has five. The only Australian major that so far has declined to participate is independent label Festival (and thus Mushroom, which it distributes), which sees electronic ordering as a threat to the effectiveness of the personal-touch approach of its sales representatives force.

Mullane says he is "disappointed" with Festival's stance, adding the situation is "unfortunate to say the

least, because at the end of the day, the whole industry wins." But Festival managing director Bill Eeg points to **Sonia Dada**, **Yothu Yindi**, **Frente**, and the **Rockmelons** as acts that have been broken as a result of close relationships with quality retailers.

DARE TO BE DIFFERENT

"We have no ulterior motives and we're not against progress, but we're different and, for the moment, we want to stay that way," Eeg insists. "We don't want a computer to run our business. The retailers we speak to appreciate the role that our reps play in making them aware of the sort of acts Festival has—a lot of which are not household names and need special attention. AEROS is a means by which some companies can cut their rep numbers; we don't want to do that.

Eeg continues, "There is a fairly large financial commitment as well, for the distributing companies, and we had to reach a decision as to how we could most effectively spend that sort of money. But we are not anti-AEROS, as has been suggested—in fact, I've let it be known that the charts that are sent out on the sys-

tem needn't have the Festival entries deleted as they are now. We're watching it very carefully. Our policy may change; nothing is forever."

Not surprisingly, the AEROS allure of free transmission of orders has been the strongest in far-flung cities, such as the Western Australian capital of Perth. "There has been a great response from the West," confirms Mullane, "because AEROS gives those dealers the chance to finally get some sort of equal footing with the rest of the country and log orders with the same speed as anyone else. The instant access to extensive, cross-referenced catalog information and up-to-the-minute national and state ARIA charts is also very attractive to some dealers who may rarely see a rep from any company.

"We now have the big chains trying us out in at least one of their main stores or in their central ordering centers," says Mullane. "The next step is for all the stores in the chains to come on line. When that occurs I think that the Australian acceptance of electronic ordering will be one of the highest in the world."

newslines...

VICTOR COMPANY OF JAPAN (JVC) will merge two software subsidiaries, Victor Musical Industries and Nippon AVC, to form Victor Entertainment. The move, which JVC says will boost management strength and efficiency, comes amid speculation that JVC parent Matsushita is considering an overall rationalization of its software activities, including a merger of VMI and two other software subsidiaries, MCA Victor and Teichiku Records. Jun Deguchi, now serving as president of VMI and Nippon AVC, will head Victor Entertainment.

A GOVERNMENT HEARING into U.K. CD pricing by the House of Commons Select Committee on National Heritage, scheduled for March 30, has been postponed until April 15. Top British music executives are due to testify.

BELGIUM SALES RESULTS for 1992 show an 11.62% drop in total units shipped, from 21.3 million in '91 to 19 million in '92, according to IFPI. Total wholesale value for the market edged up only 1.5%, from 5.63 billion Belgium francs (\$168.2 million) to 5.72 billion francs (\$170.7 million).

DINO MUSIC FRANCE, the French affiliate of the Canadian-based group R-Tek, is closing, following the demise of Dino Germany six months ago. The label, specializing in compilations, was set up in late 1991. Raymond Kives, CEO Quality/Dino Entertainment, says the shutdown in France is part of its withdrawal from continental Europe, while it continues to operate in England and Ireland.

THE VIRGIN RETAIL CHAIN in France has reported a sales decline of 11.8% for its 1991-92 fiscal year. Gross income was 871 million francs (\$157.8 million). Virgin president Patrick Zelnik attributes the sales drop primarily to the application of a law, for much of the fiscal year, which prohibited Sunday sales. Virgin's Champs-Elysées store was exempted from the Sunday sales ban last July.

FAMOUS MUSIC PUBLISHING has opened its first wholly owned office in the U.K., with Michael Stack named as creative director. Famous Music Publishing Ltd. will be headquartered in the London production office of its parent company, Paramount Pictures. Stack will report to Ira Jaffe, president of Famous, who announced the move jointly with chairman and CEO Irwin Z. Robinson.

POLYGRAM RECORDS NORWAY has lost a copyright-infringement suit brought against the broadcaster NRK and Kirkelig Kulturverksted over their release of a compilation by Norwegian songwriter Alf Proysen, who is signed to PolyGram. Although conceding that the defendants violated PolyGram's copyright, the court ruled PolyGram did not act when it first became aware of the compilation plans and says PolyGram's damages are "marginal" compared with those the defendants would suffer if the album is withdrawn from the market. PolyGram Records Norway managing director Jorn Johnsen plans to appeal.

SAN REMO

(Continued from preceding page)

the festival into a kind of annual Grammy Awards that will be staged in two different periods of the year.

Nominated acts and artists representing all genres of music will be judged on the strength of an album and not just for a song composed especially for the event. The nomination selection committee will be comprised of experts from each field of music. Under this format, says Reali, the public will be able to judge an artist fully rather than on the basis of a one-off four-minute song. "The presence of major international guest artists will also give the event the necessary international taste," he adds.

FIMI has also backed up its claim of representing 80% of the domestic music industry by releasing last year's net revenue figures for the market. FIMI's share totaled \$303.05 million (479.7 billion lire), a \$10.2 million increase from 1991's share of \$292.8 million. The 1992 share for non-FIMI member companies amounted to \$75.7 million, although FIMI concedes that it estimated these figures.

DAVID STANSFIELD



HITS OF THE WORLD

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EUROCHART HOT 100 4/3/93			
MUSIC & MEDIA			
THIS WEEK	LAST WEEK	SINGLES	
1	1	NO LIMIT 2 UNLIMITED	BYE
2	2	I FEEL YOU	DEPECHE MODE MUTE
3	3	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON ARISTA
4	5	ALL THAT SHE WANTS	ACE OF BASE MEGA
5	4	GIVE IN TO ME	MICHAEL JACKSON EPIC
6	8	OPEN SESAME	LEILA K COMA
7	11	OH CAROLINA	SHAGGY GREENSLEEVES
8	13	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
9	9	ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
10	7	I'M EVERY WOMAN	WHITNEY HOUSTON ARISTA
THIS WEEK	LAST WEEK	ALBUMS	
1	1	SOUNDTRACK	THE BODYGUARD ARISTA
2	2	STING	TEN SUMMONER'S TALES A&M
3	4	LENNY KRAVITZ	ARE YOU GONNA GO MY WAY VIRGIN
4	3	ERIC CLAPTON	UNPLUGGED DUCK/REPRISE
5	5	PAUL McCARTNEY	OFF THE GROUND PARLOPHONE
6	6	MICK JAGGER	WANDERING SPIRIT ATLANTIC
7	8	MICHAEL JACKSON	DANGEROUS EPIC
8	7	R.E.M.	AUTOMATIC FOR THE PEOPLE WARNER BROS
9	NEW	COVERDALE PAGE	COVERDALE PAGE EMI
10	9	BONEY M	GOLD-20 SUPER HITS HANSA

16	19	BECAUSE THE NIGHT	CO,RO ZYX
17	18	WOULD I LIE TO YOU?	CHARLES & EDDIE CAPITOL
18	14	IN THE BEGINNING	BEAUTIFUL WORLD WEA
19	NEW	ORDINARY WORLD	DURAN DURAN PARLOPHONE
20	NEW	I'M EASY	FAITH NO MORE LONDON METRONOME
ALBUMS			
1	1	SOUNDTRACK	THE BODYGUARD ARISTA
2	2	STING	TEN SUMMONER'S TALES A&M
3	3	PAUL McCARTNEY	OFF THE GROUND PARLOPHONE
4	4	ERIC CLAPTON	UNPLUGGED DUCK/REPRISE
5	5	BONNIE TYLER	THE VERY BEST OF COLUMBIA
6	6	MICK JAGGER	WANDERING SPIRIT ATLANTIC
7	18	LENNY KRAVITZ	ARE YOU GONNA GO MY WAY VIRGIN
8	7	ACE OF BASE	HAPPY NATION METRONOME
9	9	MICHAEL JACKSON	DANGEROUS EPIC
10	8	BON JOVI	KEEP THE FAITH MERCURY
11	10	R.E.M.	AUTOMATIC FOR THE PEOPLE WARNER MUSIC
12	17	FURY IN TH	SLAUGHTERHOUSE MONO SPV
13	11	BONEY M	GOLD-20 SUPER HITS HANSA
14	13	ABBA	GOLD POLYSTAR
15	14	ROD STEWART	LEAD VOCALIST WARNER BROS
16	16	PHILLIP BOA AND THE	VOODOOCLUB BOAPHENIA POLYDOR
17	15	DIE FANTASTISCHEN VIER	4 GEWINNT COLUMBIA
18	12	SHAKESPEAR'S SISTER	HORMONALLY YOURS LONDON/METRONOME
19	20	EAST 17	WALTHAMSTOW METRONOME
20	19	MANFRED MANN'S	EARTH BAND BLINDED BY THE LIGHT ARCADE

2	NEW	JUNICHI INAGAKI	FOR MY DEAREST FUN HOUSE
3	NEW	KOJI TAMAKI	AKOGARE KITTY
4	4	MORITADOUJI	BOKUTACHINO SHIPPAI WARNER MUSIC JAPAN
5	2	MARIKO NAGAI	OPEN ZOO FUN HOUSE
6	5	KEIZO NAKANISHI	STEPS PIONEER/LDC
7	NEW	BOOWY	BOOWY COMPLETE TOSHIBA/EMI
8	3	THE CHECKERS	FINAL-LAST BUDOKAN LIVE WARNER MUSIC JAPAN
9	6	COVERDALE PAGE	COVERDALE PAGE SONY
10	7	SOUNDTRACK	THE BODYGUARD BMG/VICTOR

FRANCE (Nielsen/Europe 1) 4/2/93			
THIS WEEK	LAST WEEK	SINGLES	
1	2	ALISON JORDY	SONY MUSIC
2	1	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON RCA
3	3	ONLY THE VERY BEST	PETER KINGSBERY EPIC
4	4	WOULD I LIE TO YOU?	CHARLES & EDDIE EMI
5	6	ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
6	8	I FEEL YOU	DEPECHE MODE VOGUE/BMG
7	16	TO LOVE SOMEBODY	MICHAEL BOLTON COLUMBIA
8	7	GIVE IN TO ME	MICHAEL JACKSON EPIC
9	10	SLEEPING SATELLITE	TASMIN ARCHER EMI
10	15	LITTLE BIRD/LOVE SONG FOR A VAMPIRE	ANNIE LENNOX RCA
11	NEW	NO LIMIT 2 UNLIMITED	SCORPIO/POLYGRAM
12	NEW	L'AUTRE FINISTERE	LES INNOCENTS VIRGIN
13	19	SWEET THING	MICK JAGGER ATLANTIC
14	14	CONQUEST OF PARADISE	VANGELIS CARRERE
15	NEW	ONLY WITH YOU	CAPTAIN HOLLYWOOD PROJECT ATOLL/POLYGRAM
16	NEW	UN AMOUR DE VACANCES	C.RIPPERT BMG
17	RE	CRUCIFY	TORI AMOS CARRERE
18	REN	DON'T YOU WANT ME	FELIX RCA/BMG
19	9	DUR DUR D'ETRE BEBE!	JORDY SONY MUSIC
20	13	AIME-MOI ENCORE	LES CHARTS VIRGIN
ALBUMS			
1	1	TYCOON	STARMANIA EPIC
2	3	SOUNDTRACK	THE BODYGUARD RCA
3	4	JORDY	POCHETTE SURPRISE SONY MUSIC
4	2	STING	TEN SUMMONER'S TALES POLYDOR
5	6	LENNY KRAVITZ	ARE YOU GONNA GO MY WAY VIRGIN
6	5	JACQUES DUTRONC	DUTRONC AU CASINO COLUMBIA

7	8	MICHAEL JACKSON	DANGEROUS EPIC
8	7	POW WOW	REGAGNER LES PLAINES... REMARK POLYGRAM
9	18	DIVERS ARTISTES	STARMANIA WEA
10	11	GOLDMAN JONES	FREDERICKS SUR SCENE COLUMBIA
11	9	MICK JAGGER	WANDERING SPIRIT ATLANTIC/CARRERE
12	NEW	JEAN-LOUIS AUBERT	H VIRGIN
13	19	B.O.F.	ARIZONA DREAM PHONOGRAM POLYGRAM
14	NEW	CLAUDE FRANCOIS	MY WAY, MY BOY SONY
15	NEW	JULIEN CLERC	UTILE VIRGIN
16	REN	V. SANSON	SANS REGRETS WEA
17	10	VANGELIS	1492 CONQUEST OF PARADISE CARRERE
18	12	JOHNNY HALLIDAY	BERCY 92 PHONOGRAM POLYGRAM
19	REN	ERIC CLAPTON	UNPLUGGED WEA
20	13	JEAN-PHILIPPE AUDIN &	MODENA OCARINA DELPHINE/SONY

ITALY (Musica e Disci) 3/29/93			
THIS WEEK	LAST WEEK	SINGLES	
1	1	NO LIMIT 2 UNLIMITED	ALA BIANCA/GOI IT
2	3	IF I EVER LOSE MY FAITH IN YOU	STING A&M
3	4	BAD GIRL	MADONNA SIRE/MAVERICK
4	2	ORDINARY WORLD	DURAN DURAN PARLOPHONE
5	8	LA SOLITUDINE	LAURA PAUSINI CGD
6	6	MISTERO	ENRICO RUGGERI CGD
7	5	AVE MARIA	RENATO ZERO ZEROLANDIA
8	9	GLI SPARI SOPRA	VASCO ROSSI EMI
9	10	I FEEL YOU	DEPECHE MODE MUTE
10	NEW	I'M EVERY WOMAN	WHITNEY HOUSTON ARISTA
ALBUMS			
1	1	VASCO ROSSI	GLI SPARI SOPRA EMI
2	1	STING	TEN SUMMONER'S TALE A&M
3	2	VARI	SUPERSANREMO WEA
4	4	MARCO MASINI	T'INNAMORERAI RICORDI
5	7	ENRICO RUGGERI	LA GIOSTRA DELLA MEMORIA CGD
6	6	SOUNDTRACK	THE BODYGUARD ARISTA
7	5	RENATO ZERO	QUANDO NON SEI PIU' DI NESSUNO ZEROLANDIA
8	8	DURAN DURAN	DURAN DURAN (THE WEDDING ALBUM) PARLOPHONE
9	10	LITFIBRE	TERREMOTO CGD
10	REN	LIGABUE	SOPRAVVISSUTI E SOPRAVVIVENTI WEA

AUSTRALIA (Austrian Record Industry Assn.) 4/4/93

THIS WEEK	LAST WEEK	SINGLES	
1	2	ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN/EMI
2	1	CAT'S IN THE CRADLE	UGLY KID JOE PHONOGRAM
3	3	GIMME LITTLE SIGN	PETER ANDRE MELODIAN/FESTIVAL
4	5	IF I EVER FALL IN LOVE	SHAI MCA
5	4	YOU DON'T TREAT ME NO GOOD	SONIA DADA FESTIVAL
6	9	HOUSE OF LOVE	EAST 17 POLYDOR
7	6	YOU AIN'T THINKING (ABOUT ME)	SONIA DADA FESTIVAL
8	13	GIVE IN TO ME	MICHAEL JACKSON EPIC
9	7	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON ARISTA
10	8	TEARS IN HEAVEN/LAYLA (ACOUSTIC)	ERIC CLAPTON WARNER
11	12	I'M EVERY WOMAN	WHITNEY HOUSTON BMG
12	14	IN THE STILL OF THE NITE	BOYZ II MEN POLYDOR
13	15	BED OF ROSES	BON JOVI PHONOGRAM
14	20	WHEREVER I MAY ROAM	METALLICA PHONOGRAM
15	10	TRUGANINI	MIDNIGHT OIL COLUMBIA
16	11	DECEMBER 1963 (OH WHAT A NIGHT)	THE FOUR SEASONS CURB/SONY
17	17	MR. WENDAL/REVOLUTION	ARRESTED DEVELOPMENT CHRYSALIS
18	16	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT CHRYSALIS/EMI
19	NEW	EASY FAITH	NO MORE LIBERATION/FESTIVAL
20	19	GANGSTA	BELL BIV DeVOE MCA
ALBUMS			
1	1	ERIC CLAPTON	UNPLUGGED WARNER MUSIC
2	2	KENNY G	BREATHLESS BMG
3	3	SONIA DADA	SONIA DADA FESTIVAL
4	4	SOUNDTRACK	THE BODYGUARD BMG
5	7	ARRESTED DEVELOPMENT	3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF CHRYSALIS
6	5	DEEP FOREST	DEEP FOREST COLUMBIA
7	6	THE DOORS	THE BEST OF THE DOORS WARNER
8	17	METALLICA	METALLICA PHONOGRAM
9	12	COMPANY OF STRANGERS	COMPANY OF STRANGERS COLUMBIA
10	9	STING	TEN SUMMONER'S TALES POLYDOR
11	15	UGLY KID JOE	AMERICA'S LEAST WANTED PHONOGRAM/POLYGRAM
12	10	PAUL McCARTNEY	ALL THE BEST EMI
13	18	MICHAEL JACKSON	DANGEROUS EPIC
14	8	PAUL McCARTNEY	OFF THE GROUND EMI
15	NEW	BOOM CRASH OPERA	FABULOUS BEAST WARNER
16	13	THINGS OF STONE AND WOOD	THE YEARNING COLUMBIA
17	20	BOYZ II MEN	COOLEYHIGHHARMONY POLYDOR
18	11	THE CULT	PURE CULT VIRGIN
19	16	SOUNDTRACK	THE JACKSONS: AN AMERICAN DREAM POLYDOR/POLYGRAM
20	REN	ABBA	GOLD POLYDOR

JAPAN (Music Labo) 4/5/93

THIS WEEK	LAST WEEK	SINGLES	
1	1	AINO MAMANI	WAGAMAMANI BOKUWA KIMIDAKEYO KIZUTUKENAI B'Z BMG/ROOMS
2	2	YAH YAH YAH	CHAGE & ASKA PONY CANYON
3	3	ROAD	THE TRABRYU MELDAC
4	4	TOKINO TOBIRA	WANDS TOSHIBA/EMI
5	5	SURECHIGAINO JUNJON	T-BOLAN ZAIN
6	NEW	KONOMAMA KIMIWO	UBAI SARITAI DEED BGRAM
7	7	MAKENAIDE	ZARD POLYDOR
8	6	MUNASAWAGINO	AFTER SCHOOL LINDBERG TOKUMA JAPAN
9	8	BOKUTACHINO SHIPPAI	MORITADOUJI WARNER/JAPAN
10	NEW	CHOTTO/KIMINI AISARERU	SONOTAMENI MAKI OHGURU TOSHIBA/EMI
ALBUMS			
1	1	MARI HAMADA	ANTI-HEROINE MCA/VICTOR

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	5	YOUNG AT HEART	THE BLUEBELLS LONDON
2	1	OH CAROLINA	SHAGGY GREENSLEEVES
3	2	INFORMER	SNOW EASTWEST/AMERICA
4	3	MR. LOVERMAN	SHABBA RANKS EPIC
5	4	NO LIMIT 2 UNLIMITED	PWL CONTINENTAL
6	NEW	FEVER	MADONNA MAVERICK
7	7	CAT'S IN THE CRADLE	UGLY KID JOE MERCURY
8	16	WHEN I'M GOOD AND READY	SYBIL PWL INTERNATIONAL
9	10	JUMP THEY SAY	DAVID BOWIE ARISTA
10	22	SHOW ME LOVE	ROBIN S CHAMPION
11	20	DON'T WALK AWAY	CLIFF GIANT
12	8	PEACE IN OUR TIME	JADE RICHARD EMI
13	NEW	GO AWAY	GLORIA ESTEFAN EPIC
14	NEW	WRESTLEMANIA	THE WWF SUPERSTARS ARISTA
15	6	ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
16	9	GIVE IN TO ME	MICHAEL JACKSON EPIC
17	12	LITTLE BIRD/LOVE SONG FOR A VAMPIRE	ANNIE LENNOX RCA
18	NEW	TENNESSEE	ARRESTED DEVELOPMENT COOLTEMPO
19	19	PRESSURE	US SUNSCREEN SONY
20	14	LOOKING THROUGH	PATIENTS EYES PM DAWN GEE STREET/ISLAND
21	13	TOO YOUNG TO DIE	JAMIROQUAI SONY
22	NEW	U GOT 2 KNOW	CAPPELLA INTERNAL
23	NEW	I NEVER FELT LIKE THIS BEFORE	MICA PARIS 4TH+BWAY
24	NEW	ONE VOICE	BILL TARMEY ARISTA
25	17	I'M EVERY WOMAN	WHITNEY HOUSTON ARISTA
26	NEW	SUGER KANE	SONIC YOUTH GEFENN
27	NEW	I'M BACK FOR MORE	LULU AND BOBBY WOMACK DOME
28	27	IT WAS A GOOD DAY	ICE CUBE 4TH+BWAY
29	18	BORN 2 B.R.E.E.D.	MONIE LOVE COOLTEMPO
30	32	CHOK THERE	APACHE INDIAN ISLAND
31	11	SHORTSHARPSHOCK (EP)	THERAPY? A&M
32	24	MORE, MORE, MORE	BANANARAMA LONDON
33	29	HEAVEN MUST BE	MISSING AN ANGEL WORLDS APART ARISTA
34	NEW	LOVE THE LIFE	JTQ WITH NOEL McKOY BIG LIFE
35	NEW	JAMAICAN IN NEW YORK	SHINEHEAD ELEKTRA
36	NEW	CAN'T DO A THING (TO STOP ME)	CHRIS ISAAK REPRISE
37	15	STICK IT OUT	RIGHT SAID FRED AND FRIENDS TUG
38	NEW	ADDITION	ALMIGHTY POLYDOR
39	23	ANIMAL NITRATE	SUEDE NUDE
40	26	JUMP (LIVE)	VAL HALEN WARNER BROS

THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	DEPECHE MODE	SONGS OF FAITH AND DEVOTION MUTE
2	NEW	BRYAN FERRY	TAXI VIRGIN
3	NEW	IRON MAIDEN	A REAL LIVE ONE EMI
4	1	HOT CHOCOLATE	THEIR GREATEST HITS EMI
5	3	LENNY KRAVITZ	ARE YOU GONNA GO... VIRGIN
6	5	ERIC CLAPTON	UNPLUGGED DUCK/REPRISE
7	8	ANNIE LENNOX	DIVA RCA
8	10	RANDY CRAWFORD	THE VERY BEST OF... DINO
9	NEW	P.M. DAWN	THE BLISS ALBUM...? GEE STREET
10	6	K.D. LANG	INGENUOUS SIRE
11	9	R.E.M.	AUTOMATIC FOR THE PEOPLE WARNER BROS.
12	13	DINA CARROLL	SO CLOSE A&M
13	7	STING	TEN SUMMONER'S TALE A&M
14	4	COVERDALE PAGE	COVERDALE PAGE EMI
15	NEW	ICE-T	HOME INVASION RHYME SYNDICATE
16	12	PINK FLOYD	THE DARK SIDE... HARVEST
17	21	ARRESTED DEVELOPMENT	3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF COOLTEMPO
18	2	RUNRIG	AMAZING THINGS CHRYSALIS
19	15	MICHAEL JACKSON	DANGEROUS EPIC
20	23	BONEY M	THE GREATEST HITS TELSTAR
21	20	TASMIN ARCHER	GREAT EXPECTATIONS EMI
22	16	SIMPLY RED	STARS EASTWEST
23	NEW	HOLLIES	THE AIR THAT I BREATHE-THE BEST OF EMI
24	11	GLENN MILLER	THE ULTIMATE GLENN MILLER BLUEBIRD
25	NEW	BIG COUNTRY	THE BUFFALO SKINNERS COMPULSION
26	25	EAST 17	WALTHAMSTOW LONDON
27	17	DEACON BLUE	WHATEVER YOU SAY, SAY NOTHING COLUMBIA
28	24	EN VOGUE	FUNKY DIVAS EASTWEST/AMERICA
29	18	TAKE THAT	TAKE THAT AND PARTY RCA
30	NEW	WESTING (BY MUSKET & SEXTANT)	PAVEMENT BIG CAT
31	27	THE STEREO MCS	CONNECTED 4TH + B WAY
32	19	HOTHOUSE FLOWERS	SONGS FROM THE RAIN LONDON
33	26	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE EPIC
34	14	ROD STEWART	ROD STEWART, LEAD VOCALIST WARNER BROS
35	NEW	UGLY KID JOE	AMERICA'S LEAST WANTED VERTIGO
36	NEW	BARRY MANILOW	HIDDEN TREASURES ARISTA
37	30	R.E.M.	OUT OF TIME WARNER BROS
38	36	NANCY GRIFFITH	OTHER VOICES/OTHER ROOMS MCA
39	34	DURAN DURAN	DURAN DURAN (THE WEDDING ALBUM) PARLOPHONE
40	22	BUDDY HOLLY & THE CRICKETS	WORDS OF LOVE POLYGRAM

SPAIN (TVE/AFVE) 3/20/93

THIS WEEK	LAST WEEK	SINGLES	
1	1	I FEEL YOU	DEPECHE MODE SANNI RECORDS
2	2	NO LIMIT 2 UNLIMITED	BLANCO Y NEGRO
3	5	ONLY WITH YOU	CAPTAIN HOLLYWOOD PROJECT BLANCO Y NEGRO
4	3	NO ES VERDAD	VICEVERSA MAX MUSIC
5	NEW	I'M EVERY WOMAN	WHITNEY HOUSTON ARIOLA
6	NEW	QUE DESCONTROL	DC-3 FONOMUSIC
7	7	OPEN SESAME	LEILA K MAX MUSIC
8	4	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON BMG ARIOLA
9	6	I WILL ALWAYS LOVE YOU	S. WASHINGTON MAX MUSIC
10	9	IF I EVER LOSE MY FAITH	STING POLYGRAM
ALBUMS			
1	1	EL ULTIMO DE LA FILA	ASTRONOMIA RAZONABLE EMI ODEON
2	2	ERIC CLAPTON	UNPLUGGED WARNER
3	3	SOUNDTRACK	THE BODYGUARD ARIOLA
4	4	PAUL McCARTNEY	OFF THE GROUND EMI/ODEON
5	10	KENNY G	BREATHLESS ARIOLA
6	6	STING	TEN SUMMONER'S TALES POLYGRAM IBERIC
7	7	ROSARIO	DE LEY EPIC
8	5	VARIOUS ARTISTS	MAQUINA TOTAL 5 MAX MUSIC
9	8	JUAN LUIS GUERRA	ARRETO KAREN BMG
10	RE	MIKE OLDFIELD	TUBULAR BELLS II WARNER MUSIC

CANADA (The Record) 3/22/93

THIS WEEK	LAST WEEK	SINGLES	
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JULIANA'S JUMP-STARTS LAUNCH PLAN FOR LABEL, 2ND TV SHOW, MAG

(Continued from page 41)

become well-known here following the success of the disco, a twice-monthly TV show called "Juliana's Tokyo Live," and a series of "Juliana's" compilation CDs on Tokyo label Avex.

"The only way we've been able to develop this plan is through the critical mass generated by Juliana's in Tokyo," says Holmes. "We get 620,000 people into the club a year, and building on that market was safe and sane."

Since opening for business in May 1991, Juliana's Tokyo has become one of the city's most popular clubs. Last spring, EMCI Japan began producing "Juliana's Tokyo Live," an hourlong program featuring foreign rap and dance acts performing at the disco. Available in about 70% of households nationwide, the show has achieved consistently high ratings.

Next on the agenda is another TV

program, "Juliana's Music Hour," featuring a broader selection of foreign acts than the first show. Shooting of the new 115-minute weekly program will begin in June, with the show scheduled to air on TV Tokyo from August. Both TV shows will be simulcast on FM radio starting later this year.

Wembley and EMCI plan to set up a foreign artists-only record label, and in a move likely to shake up the local record industry, EMCI is establishing a distribution company to direct-market product through TV ads aired during broadcasts of "Juliana's Tokyo Live." Taylor says the venture will sell Avex compilations, product from the new Juliana's label, and other foreign music and videos. Customers will receive CDs and videos by parcel delivery service, and payment will be COD or by credit card.

Direct marketing music through TV ads is almost unknown here, and the strong ties between record companies and distributors could make it difficult for EMCI to gain the cooperation of the majors in selling their foreign product.

Holmes says that like the new Juliana's live venue the label will cover various musical genres, leaving Avex to concentrate on dance and techno releases. Avex has apparently proven its expertise in this field, since each of five Juliana's compilations has sold more than 100,000 copies—impressive for any foreign album in Japan and especially given the specialized genre.

Some industry observers here see Wembley and EMCI's plan to "revolutionize" the Japanese music industry as hype, however, and question the wisdom of launching such an ambitious scheme in the middle of the recession.

Canada Meet Talks Tech Exec Exits Draw Speculation

■ BY LARRY LEBLANC

TORONTO—The departure of two key Sony Music Canada executives and the issue of copyright protection within the changing world of technology dominated discussion at The Record's 1993 Music Industry Conference and Awards, held March 19-21 here. The meet was attended by 650 delegates.

A week before the annual conference, Sony dismissed industry veteran Kim Zayac, director of national promotion, and a few days later, Lisa Zbitnew, director of artist marketing, resigned in an apparent dispute with Sony upper management. Ironically, Sony was the big record company winner at the Canadian music trade's awards March 20, picking up three top honors: major record company marketing sales team, major record company promotion team, and major record company. And, to the dismay of Sony brass, Zbitnew was named top music industry executive.

Keynote speaker Nicholas Negroponte, director of the 13-year-old Media Lab at the Massachusetts Institute of Technology, set the tone for the conference March 19 in a speech detailing how digital audio is the fundamental and "atomic" element of all information and delivery services.

Negroponte, acknowledging the hazards of digital making it possible to record without generational loss, argued the greater danger to the music industry is the delivery process itself because of a potential lack of copyright control.

"It's not just the issue of taking a signal without any loss of quality," he said. "It's an entirely different way of bit delivery. [It's] so powerful and so dramatic that all of these 'media' are really a single phenomenon and [government] regulators are going to go crazy in the next five or 10 years trying to regulate it all."

"Right now, if you deliver the product, when the signal leaves, those bits have a form you can copyright. What if those bits had no form? [What if] they are a computer model or patented or public-domain algorithms? [What if] we transmit that model to the receiver and the receiver is smart enough to generate a radio program, write a newspaper story, or make a TV episode?"

Predicting that machines, not people, will be the primary destinations for future media signals, Negroponte said the impact would be particularly grave for entertainment businesses. "[50,000] to 100,000 phones in the United States [are capable of] having movies delivered by the telephone company over cable in the next 12 months. Anybody who has an investment in videocassette rental stores should sell short. It's a short-lived business. Within 10 years there will not be a single video store left in the U.S."

Noting that the digital audio technology is already 15 years old, Negroponte said that information storage systems of compact discs could be dramatically increased today by upgrading encoding techniques and switching from a red to blue laser light pickup. "If you use new contemporary encoding and change the laser from red to blue light, you [can] get 16 hours of audio on a compact disc without question," he said.

In an afternoon panel titled "Crisis? What Crisis," David Basskin, president of the Canadian Musical Reproduction

Rights, also discussed rights protection in the changing technological world. "If all we get is to a future where the public can take [music] without paying, then we will have a system devoted forever to being a golden-oldies operation."

Noting that with a decline in Canadian unit sales of sound recordings, from a peak of 94 million units in 1979 to 52 million units last year, Brian Robertson, president of the Canadian Recording Industry Assn., stressed that the record industry here is particularly vulnerable to the so far unregulated new technology. "There's a tremendous explosion of new technologies, and delivery systems with basically no rights in place, certainly from the point of performers and record companies," he said. Referring to long overdue changes in the Canadian Copyright Act, he added, "We don't see any resolution of that until three years and, even then, will the rights payments be enough to save our business?"

"If radio and the [music] industry could get together to get such things as neighboring rights and home-taping legislation so the people in the creation of the tape and music can be paid, it would give strength to the industry to be able to get out more Canadian music," added Robertson's Francophone counterpart, Michel Sabourin, president of ADISQ, the Quebec music industry association.

One of the most informative panels of the conference dealt with concert promotion, including such subjects as escalating business costs and shifting audience demographics.

Amy Granat, president of Jam Productions Ltd., noted that when he started promoting 22 years ago, there were more than 70 U.S. independent promoters, a number that has since dropped to "25 to 30" today. "There is a great threat that the independent promoter will be dinosauric," he said.

In discussing threats to live entertainment today, Mark Campana, director of talent acquisition at Nederlander Concerts, said, "Our greatest threat is to ourselves. We're killing ourselves through competition and the mode of the business. We get ourselves locked into contracts that might entail exclusives on buildings or sponsorships or where we're required to do a certain number of shows. We also possibly buy things marginally, putting acts into positions they shouldn't be in."

"What I find most exciting is the kids are putting passion back into the music as far as going to see a concert, buying the record, and feeling like they're part of that music," continued Campana. "There also seems to be a movement afoot to go back into the clubs and get to know the music a little better."

Drawing one of the biggest audiences of the weekend was veteran U.S. producer Phil Ramone. In a witty keynote speech March 21, Ramone, who later left with a shopping bag of cassettes provided by conferees, indicated today's era of big label and publishing company mergers was challenging and exciting. "It's very important we approach the future with a lot more enthusiasm and without fear," he said. "This period is the best opportunity for small companies and for small home-made recordings to succeed."

Billboard Spotlights France

In defiance of difficult economic times, French music companies are serving up great new talent, creating an optimistic mood and stimulating growth in the industry. Billboard overviews this trend and others in its annual spotlight!

Topics to be covered include: French Talent—The Stars of '93

- *Compilations—a new approach to back catalog exploitation*
- *Dance in France*
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Billboard

Rondor In Paradise As Label Lands Music For TV Series

■ BY GLENN A. BAKER

SYDNEY—Rondor Music Australia, one of the most active champions of local rock songwriting, has landed the exclusive commission to provide the total music content for "Paradise Beach," the youth-oriented TV series being co-produced by New World Television in Los Angeles and Australia's Village Roadshow Corp. It already has been sold to the U.S. (CBS), England, France, and Germany.

To be filmed at and around the Village Roadshow soundstage complex at Warner Bros. Movie World in Queensland, the daily series will revolve around a core group of teens who leave the western suburbs of Sydney to live at the beach; comparisons to the American series "Baywatch" are not being discouraged. New World has enjoyed considerable success in this market with such series as "Tour Of Duty," "Santa Barbara," and "The Wonder Years."

"This will really be a music-driven series and our brief is to provide everything musical and to make it all-Australian," says Rondor managing director Bob Aird. "We'll be providing the underscore, the incidental, the themes, and two or three feature songs each show. The opening this gives to break new and cutting-edge Australian acts around the world is probably unprecedented."

Rondor has plenty of acts to break. Apart from representing such acclaimed Australian contemporary songwriters as Don Walker (ex-Cold Chisel), Joe Camilleri (Black Sorrows), Richard Clapton, Rick Brewster (the Angels), Graeme Connors, Colin Buchanan, Reece Kirk, and Neil Murray, the publisher has inked a large number of promising new bands and writers over the past two years, such as the Wolf Club, Hugh Wilson & the Blue Phoenix, Trip The Light Fantastic, and Barefoot, which recently had a Canadian album release.

"Obviously all our signings will be in there," says Aird, "but we also intend to license in other big acts, such as INXS, Midnight Oil, and Jimmy Barnes, when it is appropriate. For example, the first episode will feature 'Holiday' by Ratcat, who are not published by Rondor. We have our own studio, which will enable us to have bands like the Wolf Club and Barefoot come in and record original songs specifically for scenes in upcoming episodes." Aird adds plans already are in the works for a soundtrack CD, with possible additional volumes. No label has been announced.

"If the series enjoys the same success as New World's previous shows, then I think we'll have one of the most potentially effective conduits for Oz Rock to be exposed to a wide international audience," says Aird. "In fact, I think the distinctly Australian sound of the music will go a long way to creating the character or flavor of the series, which will be capitalizing on a lot of peculiarly Australian outdoor events, like Iron Man competitions and other surf endurance events."

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Chains Appraise Jewel-Box Displays

■ BY ED CHRISTMAN

NEW YORK—When the six major manufacturers unilaterally decided to eliminate the longbox, they gave the industry more than a year to prepare for jewel-box-only merchandising. But now that the April 1 deadline has arrived, the transition is proving more difficult than anticipated.

As Jeff Jones, senior VP of Albany, N.Y.-based Trans World Music Corp. notes, "There is too little coordination, with too much variability in timing. Product is coming in different sizes and different packages right now, while manufacturers are converting at different rates. Trying to figure out the flow of product [into the company's warehouse] and what stage it is in is a very complex issue right now."

In order to deal with the transition, most chains say they will go to the long plastic keepers, which will result in a mixed store inventory also consisting of longboxed product. Some merchants, however, say they will emphasize jewel-box-only merchandising.

But regardless of the approach being emphasized, most chains say they will also experiment with other merchandising schemes, either for long-range store planning, or out of necessity due to the confusing way the transition is unfolding.

Ultimately, most merchants say they would like to merchandise jewel boxes live, but that depends on what happens with the industry's effort to implement a universal source tag. After a study on electronic article surveillance, the National Assn. of Recording Merchandisers has agreed on acousti-magnetic technology, but the industry must still overcome a number of obstacles before source tagging becomes a reality.

Following is a roundup of approaches some chains are taking to merchandising in a post-longbox world.

Trans World Music Corp. is mainly going to use the long keeper, according to Jones. "The long shuck, which at this time represents the best security protection, is one way to keep a consistent presentation in the store," he says. But the bulky keeper eliminates about 10% of rack space, according to Jones, which means that if a store is carrying 20,000 CDs, it will have to reduce inventory by 2,000 titles.

Before deciding on keepers, the 550-unit music chain tested a generic longbox, which only costs about 3 cents plus labor, Jones says. But that means "you are back to all the waste," he says. "We may use some of that if we don't have enough keepers during the conversion."

Since the chain expects to someday be using jewel-box-only merchandising, it has be-

gun to experiment with testing that approach. "The longbox has great visuals and graphics, and it helped market the product," Jones says. "The jewel box is just the opposite. So we are now losing the ability to have [merchandising] impact particularly on catalog inventory. Therefore we, with support from the vendors, need to find new and better techniques for merchandising. And so far I have seen little, if anything, from the manufacturers in this area."

The Musicland Group, based in Minneapolis, is going exclusively to keepers, according to Arnie Bernstein, president of the 882-unit chain. In most instances, Musicland will use the long keeper, but in stores that have capacity problems, it will use short plastic keepers. The short keepers are not as bulky as the long keepers, and therefore Musicland will only lose some titles in its smaller stores.

The Handleman Co. will use the long keeper, according to Steve Strome, president of the Troy, Mich.-based rackjobber. In the past, most of the company's accounts have

not reused the keeper, allowing customers to take it home with them and then throw it away. Strome says Handleman will ship product in a long keeper to its customers' stores. "We do business with a lot of customers," he says. "It will be their determination as to how they handle it,"—whether they reuse the keeper or not. "If a retailer decides to return the longbox we will take it back," he adds.

Like other merchants, Handleman will live for a while with a mixed inventory consisting of old product still in longboxes and new product in keepers. At some point, probably when all product is coming in jewel-box-only, the company will break down longbox inventory. "Product that doesn't have a star, [which indicates that the jewel box is shrink-wrapped inside the longbox], we will return," he says.

Camelot Music, based in North Canton, Ohio, is mainly going to the long keepers, according to Joe Bressi, senior VP with the 356-

(Continued on next page)



NARMed To The Flag. Pictured is a commemorative quilt, created by Pam Horowitz National Assn. of Recording Merchandisers executive VP, and her mother, Sally Benson, to celebrate the trade association's 35th anniversary. The quilt is composed of the logos of 93 member companies.

Merchandising Guide For Post-Longbox World

■ BY TRUDI MILLER

NEW YORK—With the elimination of the longbox now upon the industry, Billboard offers the following guide for retailers who have yet to commit to a solution to handle jewel-box-only merchandising. These products fall into two categories: various types of plastic keepers that fit into current fixtures and new types of fixtures designed for the jewel-box-only size.

KEEPERS

Alpha Enterprises, East Canton, Ohio: Alpha offers four types of CD keepers. The most popular, says VP of marketing Larry Mundorf, is the 6-by-12 clear plastic keeper, which fits into current fixtures, protects sensor tags if they are being used, and provides bulk to prevent theft if there is no sensor tag. It is available in two styles of plastic, one of which is clearer than the other.

On the economy end of the spectrum is what Alpha calls its retrievable piece. This keeper, aimed at mass merchandisers and rackjobbers, is made of an inexpensive, cloudy white plastic, which is less durable and can be reused only a limited number of times. Most racks tend to let the customer take it home and cut it off himself, rather than reuse it, says Mundorf.

The fourth package is dubbed Sentry, a jewel-box-sized keeper that fits snugly and protects a sensor tag. Mundorf says that this style is dominant in Canada, and that many retailers prefer to

use this in new stores, while using the long keepers in older stores with longbox-size fixtures.

Mundorf declines to give prices, but says Alpha is doing business with most of the major chains.

Empak, Shakopee, Minn.: Empak offers several varieties of keepers: an inexpensive 12-inch polypropylene keeper; a "clarified" version that "has a milky tint but is clear enough to read the spine of the CD," according to manager of sales and marketing Patrick Sybilrud; a polypropylene keeper with a "window" through which the clerk can scan the UPC code; and a 12-inch, completely clear, hard plastic keeper called Featherlight.

Another version of Featherlight features a two-inch plastic billboard on top for signage (Top Ten, On Sale, etc.) All products are reusable.

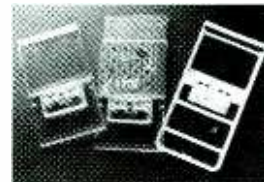
Empak is in the process of designing an inexpensive jewel-box-sized CD Surround, which Sybilrud expects to be out within four months.

Prices for Empak keepers range from 25-75 cents apiece, depending on type of keeper and quantity ordered.

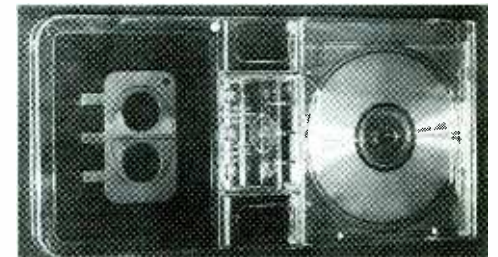
Companies using Empak keepers include music chains Warehouse Entertainment and Best Buy,

as well as CD One Stop, Abbey Road, and Navarre, which are selling them to their accounts.

C & D Special Products, Hopkinsville, Ky.: C & D currently offers a 12-inch keeper in clear or black plastic. A shorter, 8-inch version will be available in a few weeks, according to company president Dirk MacTavish. Also available is an extra-clear, higher-quality version made of polycarbonate resin—"the same kind used in eyeglasses," says



Empak 12-inch keeper



C & D 12-inch keeper

MacTavish. Both use a lock and key device and protect a sensor tag, if one is used.

The plastic keeper costs 38-42 cents per piece, depending on quantity; the high-quality clear type costs 58-62 cents per piece.

Chicago One Stop, Chicago: Chicago One Stop's

(Continued on page 52)

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CHAINS APPRAISE JEWEL-BOX DISPLAYS

(Continued from preceding page)

unit chain. "We have always used keepers with the cassette, so they are second nature to us," he says. Also, the chain has bought as much longboxed stock as possible to extend the transition, he says.

"When the longbox is burnt out, we will convert certain categories in certain stores to jewel-box-only merchandising." He says they will experiment with that approach, converting one or two stores completely to jewel box.

Wherehouse Entertainment, based in Torrance, Calif., will go mainly to long keepers, according to Jim Dobbe, VP of merchandise allocation for the 314-unit chain. "You have to buy the keepers; you have to secure your product," he says. Since the chain has EAS systems in many of its stores, it also will test short keepers in some outlets.

Super Club Music Corp., based in Atlanta, is mainly going to the keeper, according to Darrell Baldwin, president of the 286-unit chain. The chain is testing some stores with a jewel-box-only approach. "The keepers are a stopgap measure until we have a final way of merchandising," he says. "It may take two years, but I would anticipate being out of the keeper business at some point in time, or at least out of the long keepers."

Hastings Books, Music & Video, based in Amarillo, Texas, will use the long plastic keeper, according to Walter McNeer, executive VP, retail, with the 103-unit chain. "Security is our concern," he says. "We may test some other things in the future, but we don't have any specific plans at this time." McNeer cites the short keeper as a possible option. "We might give it a test on something that is secure, like maybe classical," he says.

Strawberries Inc., based in Milford, Mass., will move toward the jewel-box-only format, according to Ivan Lipton, president of the 136-unit chain. "Over the early months of the transition, we want to convert half the chain to jewel-box only," he says. "In other stores, we will use keepers for an undetermined amount of time." Lipton says that he sees the move to jewel-box-only merchandising giving the chain a "significant competitive advantage."

Spec's Music & Movies, based in Miami, is mainly going to jewel box-only merchandising, although it will use short keepers in stores with high shrinkage problems, according to Jeff Clifford, VP of operations at the 62-unit chain. The company will adjust its current fixtures to accommodate jewel boxes, he says.

Rose Records, based in Palatine, Ill., will convert at least 50% of its stores to long keepers, according to Dave Rogers, CEO for the 41-unit chain. "I like the thought of going to the jewel box, but for security we can't implement it," he says. "Wherever possible we will consider it."

Kemp Mill Music, based in Beltsville, Md., will emphasize live merchandising, according to Howard Appelbaum, executive VP for the 37-unit chain. "When the dust clears by August, we would

like to be jewel box in almost all of our stores," he says. "It looks like five will be keepers for security reasons." But he adds that he considers buying keepers the equivalent to throwing "money down the sewer." In order to accommodate the move to jewel box only, the chain is retrofitting racks at most stores and buying new racks for several outlets.

Starship Music, based in Norcross, Ga., is going to the long keeper, according to Michael Gold-

wasser, VP with the 16-unit chain. "We thought about going to live merchandising for about two seconds but we find enough boxes razor-bladed already," he says. "The problem in going to the keeper is storage space. If you have a big weekend, you need a place to store, say, 500 keepers." He notes the place must accommodate store help reusing keepers on new merchandise, since the chain plans to ship product to stores in jewel-box-only.

Music Biz Enterprises, a St. Louis-based chain that operates 14 stores under Music Biz and Music Vision logos, will go to long keepers, according to David J. Quillo, VP/GM. Unlike Handleman, however, the chain plans to sell-through its longboxes. "We will not break them down for a uniform look," he says.

Other chains going to the keeper include 102-unit, Carnegie, Pa.-based **National Record Mart**; 30-unit, Sausalito, Calif.-based **Record**

Shop, and 14-unit, Charlotte, N.C.-based **Record Exchange of Roanoke**. George Balicky, NRM VP, says his chain will slowly convert to jewel-box-only merchandising during the next two years. Meanwhile, during the last few months, a few stores of the 76-unit, West Sacramento, Calif.-based **Tower Records** have converted to jewel-box merchandising, breaking down longboxes as they are shipped to the stores.

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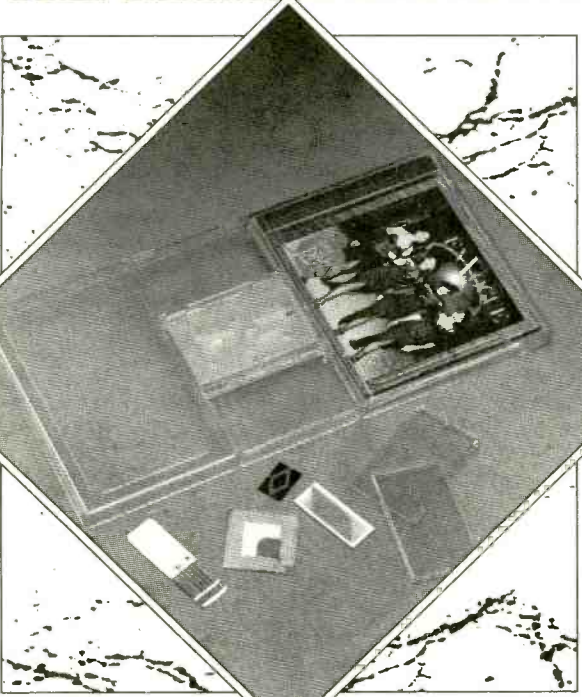
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Retail

Harmony House Off Block; Award-Winning Moments

IN THE HOUSE: Harmony House, the 34-store chain based in Troy, Mich., apparently unable to get the price it was looking for, is no longer up for sale. Bill Thom, Harmony House president, confirms the chain is no longer on the block but says price wasn't the only issue.

Sources say the company wanted prospective buyers either to place Harmony House employees at their chain, or to give compensation packages to those who would be dismissed. Thom declines to discuss the issue, except to say that all along "we were going to make a decision that was in the best interest of our family, employees, and customers. Let's just say that our employees were an important consideration to us."

Billboard estimates Harmony House has sales of about \$35 million, while sources say the company was looking for potential bidders to pay in the range of \$23 million for the chain. Thom declines to "comment on numbers."

But, he adds, the chain is anxious to "get back to business as usual." He says the chain will continue to maintain its No. 1 position in the marketplace and will get back to its strategy of controlled growth. "We are happy that the business will continue to be family-owned."

NEW S LOST IN THE NARM Shuffle: CEMA presented its annual sales awards, naming its New York branch as branch of the year. Other awards were presented to Dave Witzeg (Chicago), who was named branch manager of the year; Dave Womack (Atlanta branch), named sales manager of the year; and Suzanne Fitszimmers (New York), who was named branch marketing manager of the year. Also, Tom Tortorea (Atlanta branch), Jody Pankhurst (Chicago branch), and John Nicholas (New York branch), were recognized as sales reps of the year. David Nida (Cleveland branch) was recognized as single specialist; Maurice Dixon (New York branch) was named urban marketing specialist of the year; and Susan Doyle (Chicago) was named branch marketing rep of the year. The field marketing rep awards went to Kristen Welsh (Los Angeles branch), and Michael Manly (New York branch).

MORE RECENTLY, in New York, PolyGram Group Distribution announced its sales awards. The company named its Mid-Central branch as branch of the year, citing branch manager Bill Shulte and sales manager Bill Twyman. The award for sales rep of the year was won by Charmelle Gambill (Southeast branch), while the video sales rep of the year was won by Tom Gallagher (Mid-Atlantic branch). Wendy Johnson, of the same branch, won the black-artist-development rep of the year, while Dee Dee Kearney, out of the Northeast branch, won the alternative-artist-development rep of

the year. The award for single sales specialist was won by Carol Boyce of the New York branch. The ASR of the year was won by Greg Prink, of the Southwest branch, while Peter Davis of the Southeast branch and Kevin Mangini of the Northeast branch were runners-up.

AND LAST WEEK, Trans World Music Corp. held its awards dinner at the Rainbow Room in New York. At that event, the Albany, N.Y.-based chain named Uni Distribution the music vendor of the year and Arista the label of the year. The music salesperson of the year was Linda Metz of CEMA. Chris McGlynn of Jansco Marketing won the special-products salesperson of the year, while Sega of

America was named special-product vendor of the year. For the video awards, see the Picture This column on page 53. Jim Spellissey of PHH Fleet was named service salesperson of the year, while the service-vendor-of-the-year award went to IBM.

At Trans World, Jack Shultz was named regional manager of the year and Kathy Scofield won the district manager of the year. Among the other district managers, the best sales performance was turned in by Marc Robin; Jay Boyles was cited for best personnel management; and Steve Okonski was honored for having the best loss-prevention results. Moe Barakat, meanwhile, was named rookie of the year. The holiday sales contest was won by Rebecca Brown, while Marc Robin came in second and Rick Kamiler came in third.

ON THE MOVE: Randy Morris, formerly a merchandising and operations manager for Super Club Music Corp., has been named director of purchasing at Miami-based Spec's Music & Movies... Wendy Schlesinger, formerly BMG Distribution's Washington, D.C., branch marketing manager, is moving to New York to become national marketing manager... Also at BMG Distribution, Curt Swedlow, the New York branch manager, has left the company. He can be reached at 516-764-4863... Henry Blaukopf, formerly the New York metropolitan-area sales rep for Bethel, Conn.-based Titus Oaks Distribution, is seeking opportunities. Blaukopf, who previously was the national marketing manager for audio product at Peter Pan Industries, can be reached at 212-348-7918.

HELD BACK, NO LONGER: Fred Held, a veteran of Schwartz Brothers, Cheetah, and Luke Records, is starting his own company, which will be based in Miami and called Fred Held Marketing Inc. Held says his goal is to work with new labels, putting together distribution deals, and to help established labels become more visible through promotion and marketing. The company already has landed a couple of accounts, he reports.



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Matador Takes The Bull By The Horns; Down Under L.A.; Mule Kicks Its Heels

OLE: DI has received a communique from the principals of New York's Matador Records, the ever-outspoken Gerard Cosloy and his partner Chris Lombardi, correcting an item in the March 22 column.

At that time, Matador's deal with Atlantic was characterized as a first-look deal. Cosloy and Lombardi write, "Under our new partnership with Atlantic, selected Matador releases will be manufactured and distributed by Atlantic, with promotion and marketing done jointly by Matador and Atlantic. In addition, Matador will continue to sell finished product directly to retail accounts, particularly the cooler mom-and-pop stores who have been so integral to the success of our bands."

Cosloy and Lombardi add that the decision about which artists will go through Atlantic and WEA "is not a 'first-look' option for Atlantic; rather, it is a decision that will be made by Matador, Atlantic, and the bands themselves." They also note that Matador will "continue to release many projects through independent distribution."

Speaking more philosophically, and addressing DI's remarks about the plethora of rock indies going exclusively through one distributor, Cosloy and Lombardi state, "We are of the opinion that no single independent (or major) distributor offers sufficient penetration into the various chains, one-stops, and mom-and-pops we depend on. We believe that no single distributor can be counted on to properly represent a label with a diverse roster."

Cosloy and Lombardi point out that their product currently is distributed by no fewer than nine indie distributors, and that they also sell direct.

DI thanks Los Matadors for their thoughts. Anyone else interested in entering the fray on this subject may direct their communications to DI at Billboard's L.A. office.

SHUFFLING ALONG: DI missed the "Melbourne Shuffle"

package of Australian artists at South By Southwest in Austin, Texas, but managed to catch up with the "Rolling Ozzies Revue" March 24 at Club Lingerie in Los Angeles.

The show was of interest to students of the indie scene and music lovers in general. Headliners included aboriginal singer Archie Roach, whose spectacular writing and singing is featured on a brand new Hightone album, "Jamu Dreaming," and longtime favorite (and current L.A. resident) Paul Kelly, whose last album with the Messengers was released in '92 by L.A.'s Dr. Dream Records.

There were strong performances by other artists without American

ing from serious Southerners, I was raised on country—Hank Williams, Conway Twitty."

Long, a former member of Michigan's Wig, is teamed in Mule with bassist Kevin Munro and drummer Jim Kimball, formerly of Ann Arbor's Laughing Hyenas. Together the band members make highly deranged rock'n'roll with a distinctly backwoods feel—threatening moonshine stompers like "I'm Hell" and "Mississippi Breaks." Think of ol' Hank, with a dash of Beefheart for flavoring.

"I don't think it's a Southern rock record, by any stretch of the imagination," says Long. "I'd rather think of it as country rather than Southern."

Mule currently is embarked on a knock-down tour that will take the band through Canada and across the U.S. (the group hits the West Coast this week); Long estimates the band will ultimately do 45-50 dates behind its self-titled album.

Having a record in the marketplace via Chicago's Quarter Stick is an eminently preferable situation, according to Long. "We busted our asses last year—we [toured] the country [behind] a demo tape."



by Chris Morris

deals (like Rebecca Barnard and Deborah Conway), but the real revelation was an intimidatingly great performance by Kelly's former harmonica player Chris Wilson. The hulking Wilson, who looks like a Devil's Island escapee, blows harp like Sonny Boy Williamson, and sings like a Aussie soul man, has an album, "Landlocked," out on Aurora Records, a subsidiary of Melbourne's Mushroom Records, which mounted the American mini-tour. A canny U.S. (indie?) label would be wise to check out this worthy licensing possibility.

FLAG WAVING: You might wonder how a band from Detroit can sound as downright rural as Quarter Stick's Mule. But, according to lead singer/guitarist Preston "P.W." Long, it's in the blood.

"It's hillbilly blood," says Long. "I come from a long line of hillbillies. My mom's side was cowboys... Be-



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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

▶ DAVID BOWIE

Black Tie White Noise

PRODUCERS: David Bowie & Nile Rodgers
Savage 47855 02124

Echoes of "Let's Dance," "Scary Monsters," and "Ziggy Stardust" resonate on Bowie's first solo effort in six years and first collaboration with Rodgers in a decade. Nevertheless, novelties like appearance of jazz trumpeter Lester Bowie make the work as a whole trail-blazing and brilliant. First single "Jump They Say" has the multi-format chutzpah to complement the dance success of import hit "Pallas Athena," and others, like the title cut, should keep the fires burning. Inspired covers of Cream's "I Feel Free" and Morrissey's "I Know It's Gonna Happen Someday" ice the cake.

▶ BRUCE HORNSBY

Harbor Lights

PRODUCER: Bruce Hornsby
RCA 66230

Artist's fourth album and first without the range ironically presents a wider musical range than his previous work, and shows a deeper involvement in jazz modes. A partial list of guests—Pat Metheny, Phil Collins, Branford Marsalis, Jerry Garcia, Bonnie Raitt, and Fishbone axe man John Bingham—suggests scope of project. Title track and "Talk Of The Town" (about an interracial romance) are two highlights of a set that's consistently fit for rock, modern jazz. AC, and pop channels.

▶ SUGAR

Beaster

PRODUCERS: Bob Mould & Lou Giordano
Rykodisc 14431 02602

Although this half-hour work was culled from the sessions that yielded last year's successful "Copper Blue" album, it is no mere "outtake" job designed to ride the coattails of its predecessor. On the contrary, "Beaster" presents a darker, more experimental, and more musically

stimulating side of Bob Mould's trio, likely to fill out its fan base without alienating the "Copper" heads. Think of it as the other side of the coin, not the bottom of the barrel.

★ LAUREN CHRISTY

PRODUCER: Tony Peluso
Mercury 314 512 719

One of the U.K.'s more promising pop singer/songwriters displays her cool poise and canny craft on this inaugural album, which is being heralded by the sensual, gracefully rhythmic, and cleverly written single, "You Read Me Wrong." Her darkly reedy vocals, highlighted by an often flute-like falsetto, curve and shift to strong effect on such ballads as "Steep," "River Of Time," "Adult Afraid Of The Light," "Meet Me In America," and "Take Me To The Church." The refined but unfussy arrangements make for a pretty pop collection that satisfies on its own confident terms.

★ ARTHUR ALEXANDER

Lonely Just Like Me

PRODUCER: Ben Vaughan
Elektra Nonesuch American Explorer 61475

First American album in 22 years finds the architect of "Anna" and "You Better Move On" in great form and excellent company. Alexander is joined by such Southern soul legends as Dan Penn, Spooner Oldham, Donnie Fritts, and Reggie Young; singer, who straddles R&B, country, and pop styles effortlessly, recuts classics like "Go Home Girl" and serves stylish new songs like "If It's Really Got To Be This Way." Any way you cut it, this is priceless beautiful material. Look for a big press boost.

BUTTHOLE SURFERS

Independent Worm Saloon

PRODUCER: John Paul Jones
Capitol 98798

Fabricated to irritate (inclusion of "The Annoying Song" is apropos), insane Texas unit grates with glee on first major-label release. Sound and style are totally uncompromised, and many moments of in-your-face mirth are generated by Gibby Haynes and crew. "Who Was In My Room Last Night?" is initial choice for modern rock radio; rest will have to be carefully auditioned, but there's lots here for left-field spinners.

SAINT ETIENNE

So Tough

PRODUCER: Saint Etienne
Warner Bros. 45166

English pop unit again uses synths and sampling to ornament its sweet-tempered, chart-conscious songs. As before, vocalist Sarah Cracknell shows an unselfconscious way with Bob Stanley and Pete Wiggs' original compositions. Album is blithely listenable in its entirety; numbers such as "Mario's Cafe," "Calico," "Avenue," and "Hobart Paving" should enlist new modern-rock followers.

MICHAEL FEINSTEIN

Forever

PRODUCER: Brooks Arthur
Elektra 61423

In another hiatus from his songwriter-salute series, the cabaret/concert star is more or less the crooner, turning to some contemporary material, including Van Morrison's "Moondance." Other songs are from his regular milieu (i.e., "My Romance"), and one newcomer, "Soon," from an animated version of "Thumbalina," sure sounds like one. It's a beauty by Barry Manilow, Jack Feldman, and Bruce Sussman. By the way, "Moondance" and "Soon" comprise Feinstein's first single.

GUMBALL

Super Tasty

PRODUCER: Butch Vig
Columbia 53023

Noisemeister Don Fleming of the Velvet Monkeys' other band, formerly known as B.A.L.L., gets its full-blown major-label debut after a recent all-covers EP. Producer Vig, as with other gnarl-oriented bands, has

SPOTLIGHT

LL COOL J

14 SHOTS TO THE DOME



LL COOL J
14 Shots To The Dome
PRODUCERS: Various
Def Jam/Columbia 53325

Hip-hop megastar follows 1990's double-platinum "Mama Said Knock You Out" with a new slammin' rap/funk set propelled by the single "How I'm Comin'," already a crossover hit. Beyond that, lots of cuts have the might to electrify airwaves and stimulate sales, including "Funkadelic Relie"; "Ain't No Stoppin' This"; "Pink Cookies," a toast to hip-hop brethren; and "Crossroads," an urban operetta. The ubiquitous Marley Marl produces on most cuts; other knob-men include Q.D. III and Bobby "Bobcat" Ervin. Two thumbs up.

spruced up the approach, leaving plenty of guitar bite but no chocolate mess. Deficiency here is on the writing side, but "Accelerator" and "Tumbling," among others, might burn at modern rock.

R & B

▶ MONIE LOVE

In A Word Or 2

PRODUCER: Marley Marl
Wamer Bros. 45054

Sassy rapstress has an urban hit on her hands with "Born 2 B.R.E.E.D.," one of two cuts co-written and co-produced by Prince, and the most compelling on her assertive sophomore release. On the rest of the album, Monie lays down thoughtful, socially conscious rhymes over standard hip-hop beats; standouts include "Mo' Monie" and "There's A Better Way." One exception is the goey title-track love song (also with Prince), on which the rapper temporarily sheds her tough-girl skin and plays an adorably sincere lover.

▶ DINA CARROLL

So Close

PRODUCER: Nigel Lewis
A&M 31454 0062

British R&B/pop singer comes off as a cross between Lisa Stansfield and Mariah Carey, delivering upbeat pop/dance tunes with the exuberance of the former and luscious ballads with the virtuosity of the latter. First U.S. single is title ballad "So Close," which should carry at pop and AC radio; dance side is represented by U.K. hit "Ain't No Man" and "Hold On." Song that could push this newcomer over the top, though, is the made-for-top-40 "Special Kind Of Love," produced by Clivilles & Cole.

LORDS OF THE UNDERGROUND

Here Come The Lords

PRODUCER: Marley Marl & K-Def
Pendulum 61415

From its first single "Psycho" to its current rap hit "Funky Child," act has shown tremendous lyrical maturity in a relatively short time. With an aggressive rhyme style and a collection of gritty, bass-heavy tracks, it drops more shots of hardcore spunk, including "From Da Bricks," "Keep It Underground," and title track. Album could easily be another hit for the label that

brought us Dignable Planets.

JAZZ

▶ VANESSA RUBIN

Pastiche

PRODUCERS: Vanessa Rubin & Onaje Allan Gumbs
Novus 63152

Sophomore outing from this powerful jazz voice finds new settings for her strong, bell-like tones, with a band that includes Aaron Graves, Houston Person, and Steve Turre. A solid traditional set, highlighted by the angular Frank Foster theme "Simone," the loose-limbed scat number "Black Nile," and the vocal/bass workout of "I Only Have Eyes For You." Ellington is represented by the sexy swagger of "In A Sentimental Mood" and the blue mood of "I'm Just A Lucky So And So."

PEGGY LEE

Love Held Lightly/Rare Songs By Harold Arlen

PRODUCERS: Bill Rudman, Ken Bloom & Keith Ingham
Angel 54798

The great singer wraps her subdued voice around a group of recently unearthed tunes (hitherto undiscovered songs, or numbers cut from Broadway shows) by the late composer. Lee gets sympathetic accompaniment from a nonet featuring pianist Ingham, saxists Phil Bodner and Ken Papolowski, guitarist John Chlodini, and drummer Grady Tate. The pieces themselves are choice nuggets, and Lee gives them suitably respectful treatment.

LATIN

▶ LA GRANDE DE MADRID

Para Puerto Rico Y El Mundo

PRODUCER: Julio "Gunda" Merced
MP 6086

Julio Iglesias crooning salsa? Well, not quite, but MP has gotten mighty close, matching an as-yet unrevealed vocal deadringer for Iglesias with a crack Puerto Rican outfit that deftly wraps brassy salsa arrangements around some of Iglesias' greatest hits. While opening Iglesias medley already is perking radio's ears, other infectious toe-tappers wait in the wings, including "Madrid, Madrid," "Que Yo Me Voy P'Allá," and "Corazón Embustero."

VITAL REISSUES™

LOU ANN BARTON

Old Enough

PRODUCERS: Glenn Frey & Jerry Wexler
Antone's 0021

Originally released by Asylum in 1982, this balls-out blues/R&B collection introduced the non-nonsense Austin-based singer Barton to the world at large. Settings couldn't be handsomer: Vocalist gets the complete Muscle Shoals treatment. Even a decade ago, Barton was a formidable interpreter, equally adept at shouting ("Maybe") and simmering ("It's Raining"). If you missed this neglected wonder first time around, grab it now.

DAVE MASON

Alone Together

PRODUCERS: Tommy LiPuma & Dave Mason
Mobile Fidelity Ultradisc II 573

Some might miss the swirled, colored vinyl on which this album was pressed at its original release in 1970, but the charm of its songs and style is undiminished on gold-disc reissue. Backed by members of the Delaney & Bonnie posse, former Traffic member Mason delivers a brace of excellent songs, including "Only You Know And I Know," "Shouldn't Have Took More Than You Gave," and "Look At You Look At Me." Bonus: Mobile Fidelity has restored the nifty die-cut cover art. A dandy.

BRAVE COMBO

No, No, No, Cha Cha Cha

PRODUCER: none listed
Rounder 9035

On its latest outing, this versatile, quirky quintet from Denton, Texas, explores with tongue fully in cheek a netherworldly Latino landscape where "Satisfaction" is put to a salsa beat and Muzak is rhumbafied. It's all in good, bilingual fun, particularly the band's Lou-Reed-meets-Los-Lobos take of "Fly Me To The Moon"—set, of course, to a bossa nova beat.

COUNTRY

▶ WILLIE NELSON

Across The Borderline

PRODUCER: Don Was, Paul Simon, Roy Halee
Columbia 52752

The ever-resilient Nelson sounds fresh and new here under Don Was' studio tutelage and with vocal assists from Bonnie Raitt, Sinead O'Connor, and Bob Dylan. (Simon and Halee co-produced only "Graceland.") As he has been demonstrating since at least his "Stardust" album in 1978, Nelson is as much at ease with pop and jazz as with country. Here he shines particularly on Simon's "American Tune," Peter Gabriel's "Don't Give Up," and Lyle Lovett's "Farther Down The Line."

▶ VERN GOSDIN

Nickels And Dimes And Love

PRODUCER: Rick Hall
Columbia 52994

A voice as mighty as Gosdin's should have better songs to sing than he's given here. They tend to be sharp on hook and shallow in depth. Among those measuring up to the master: "Where The Tall Grass Grows" and "A Better Time To Say Goodbye."

▶ THE REMINGTONS

Aim For The Heart

PRODUCERS: Larry Michael Lee, Josh Leo
BNA 66152

This album is a little less vocally arresting than "Blue Frontier," the group's debut collection of a year ago, but the harmonies are still exquisite. Best cuts: "I'm Gonna Find A Way," "Everything I Own."

▶ DEBORAH ALLEN

Delta Dreamland

PRODUCERS: Rafe VanHoy, Deborah Allen
Giant 24485

Allen has only added to the power and verve she displayed in her RCA days with the likes of "I've Been Wrong Before" and "I Hurt For You." Here, her smoldering, intense vocals illuminate the photo-sharp lyrics in ways that make them equally pop and country. "All The Loving And The Hurting Too" has all the makings of a classic, and "Into My Life" and "If You're Not Gonna Love Me" are not far behind.

▶ DOUG SUPERNAW

Red And Rio Grande

PRODUCER: Richard Landis
BNA 66133

This is a strong first showing. Supernaw's vocals are easygoing, smooth, and effortless. And he's equipped with some terrific songs, especially "Honky Tonkin' Fool," "Reno," "Five Generations Of Rock County Wilsons," and the title cut.

CLASSICAL

▶ TCHAIKOVSKY: VIOLIN CONCERTO

BRAMHS: 4 HUNGARIAN DANCES

Sarah Chang, Violin, London Symphony Orchestra,
Colin Davis
EMI Classics CDC 54753

Remarkably assured performances by the 12-year-old phenom. This despite occasional spurts of interpretive liberty that reach for more musical meaning than the passages can support. Still the concerto recording is an enviable achievement, sure to remain an important marker in a snowballing career. Jonathan Feldman is the skilled accompanist in the Brahms pieces, which fill out the CD attractively.

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.

Lots Of Local Music In Store At Austin's Waterloo Records

The following story is part of an ongoing series chronicling the myriad forms of grass-roots music retailing.

■ BY CHRIS MORRIS

AUSTIN, Texas—When the Austin Music Awards were handed out March 17 here, one honor came as little surprise. For the 11th year in a row, Waterloo Records was named the best record store in the city.

Since it opened its doors April Fool's Day, 1982, Waterloo—a deep-catalog, flag-wavingly pro-Texas-music operation—has been a highly visible component of the state capital's vital musical culture, serving a diverse mix of Univ. of Texas students, indigenous musicians, and Austin's seemingly immense community of homegrown music nuts.

Recalling the outlet's beginnings, owner John Kunz explains, "Our market target, if you want to call it that, was the music lover, the record junkie, the trend-setters, the pace-makers. We knew if we could get them in our fold, that they would do that invaluable word-of-mouth for us. Keeping those people happy has kind of been the success story of the store."

Back in '82, the soft-spoken yet gregarious Kunz had just resigned a job as district manager for the Disc chain, which had been purchased nine months earlier by Amarillo, Texas-based Hastings Books, Music & Video. He began mulling the notion of starting his own store with a friend, Louis Karp, who was working at another music store. The two joined forces to open Waterloo, although Karp left the operation after five years, and Kunz is the sole owner today.

Waterloo began life as a 1,200-square-foot store, eight blocks south of its current location at Sixth and Lamar, and, in 1985, it expanded that store to 2,000 square feet. In 1989, it moved to the 3,800-square-foot storefront that currently houses Waterloo's CD, cassette, and video inventory; the following year, an adjacent 2,400-square-foot shop was opened as an annex for vinyl records (which still account for 10% to 12% of Waterloo's annual gross).

The store has expanded by necessity, as business has boomed at Waterloo over the years. Kunz estimates the store grossed nearly \$3.5 million last year, moving a total of 300,000



Waterloo Records has a high profile, thanks to its aggressive promotion of local acts. Here, the store is shown, with a banner hanging over the door that welcomes the music industry to Austin for the annual South By Southwest convention. (Billboard Photo)

units.

Apart from the store, Kunz has run his own record label, Watermelon Records, since 1989, in partnership with Heinz Geissler. The imprint's artists include Alejandro Escovedo, Santiago Jimenez, Tish Hinojosa, Steve Young, and Carla Olson. Watermelon's 13th release, the live "Threadgill's Supper Sessions," is due this month.

ON THE SCENE

Serving the always lively Austin music scene, which has been stoked even higher during the last seven years by the annual South By Southwest Music & Media Conference, is a priority at Waterloo, which uses the motto: "Where Music Still Matters."

Kunz says homegrown music product "was always one of the focal points for the store. About six, seven years ago, we finally decided, 'Look, if we just jump into this with both feet, we can really make a big difference, and make people realize what people in Sweden and Germany seem to know better than a lot of people across the street.' We started in with a vengeance, promoting Texas music."

Crucial to that promotion have been Waterloo's in-store appearances and performances; the store mounts at least one event a week. That approach, he says, "really helped out with the local scene, in providing a real event forum for these bands in a retail context."

Kunz says the Texas musicians who performed most memorably in the store are Lyle Lovett, Nanci Griffith, and Robert Earl Keen. He cites Robyn Hitchcock's set with Mike Mills of R.E.M. and Jules Shear—one of 12 in-store appearances during SXSW this year—as a recent favorite by nonlocals.

Beyond its commitment to local boosterism and creating in-store excitement, Waterloo excels as an interactive environment, via creative display and consumer-oriented policies.

"We started out with our stock arranged alphabetically, A to Z—no categories," Kunz explains with some pride. "We've made some concessions to the people who weren't happy with it that way." For instance, the store will be color-coded so that artist divider cards will have yellow tags for reggae, while jazz artists' cards might have red tags.

"But basically we've remained true to [alphabetical order], with the idea

that all music is created equal," he adds. "It's not unusual for someone to come into our store looking for Shawn Colvin and John Coltrane, and they're right there in the bin next to each other. It works in a music-loving town where Ornette Coleman and Leonard Cohen are not mutually exclusive."

Some changes, however, are in store at Waterloo with the imminent conversion to jewel-box-only merchandising, but Kunz says he's designing the move to stay in line with the store's deep-catalog commitment.

Most stores are going to keepers, he notes, but that means cutting back drastically on selection to accommodate the bulkier keepers. "There's no way I could do that," he states.

While Kunz also is moving his video department to the vinyl annex, he has no plans to eliminate the vinyl operation: "There are an awful lot of people who are collectors or completists, people who are still looking for things. And there are a lot of great used collections in this town that can be bought, sold, and traded."

Waterloo remains the most visible record store in a town crowded with fine retail outlets. Kunz promotes the store with three different local radio stations. It co-sponsors KLBX's "Local Licks Live" promotional CD every December (proceeds go to the Austin United Way), and mounts a CD of the Month promotion with KNNC and a CD of the Week promotion with KGSR. He says he spends 3% of his annual gross on print and radio advertising. The owner also notes local print journalists have been highly supportive of the store.

CUSTOMER SERVICE

The main store and the vinyl annex have two listening booths each, plus headphone listening stations. Adds Kunz, "From day one, anything you've wanted to listen to in the store, you could bring it up to the counter and we'd put it on. Again, it's all about the music."

Of his store's most astonishing policy, he says, "We've always had a 10-day risk-free policy on everything in the store, not just on some guaranteed label-promoted deal.

"Our customers don't seem as concerned by the fact that perhaps they're buying a CD that someone has bought, not liked, and returned. We're reselling that, and fully guaranteeing it as a new one."

Some home tapers have abused the

privilege, though: "We've had our share of bad apples, and we've had to say, 'We've got a great barrel here, and you're a rotten apple.' Especially when they wouldn't even buy their blank tape from us!"

Beyond these creative policies, Kunz credits his staff of 40 (which includes five managers—vinyl, video,

business, floor, and GM—who have worked at the store for an average of seven years) with a good deal of Waterloo's success.

"None of it works without a staff that's willing to live, eat, breathe music every minute of the day, and I've got the best as far as that's concerned."

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Waterloo's deep selection is aimed at Austin music buffs, who have been known to shop for everything from Shawn Colvin to John Coltrane, and from Ornette Coleman to Leonard Cohen. (Billboard Photo)

MERCHANDISING GUIDE FOR POST-LONGBOX WORLD

(Continued from page 46)

CD Browser Pak is *not* a keeper. Rather it is a patented, reusable, flat 5 $\frac{1}{4}$ -by-12-inch clear plastic envelope, which allows merchants to place the CD booklet in the top part, an inventory card in the bottom part, while the CD, inside the jewel box, is stored behind the counter. The Browser Pak is also available in a smaller jewel-box-sized version, measuring 5 $\frac{1}{4}$ -by-5 $\frac{1}{4}$ inches. The company also manufactures additional fixtures that work with the Browser Pak—counter displays, wall mounts, floor stands, and storage units for behind the counter.

Company president Howard Rosen says using the Browser system, a store would pay roughly \$800 to display 1,000 CDs. The price goes down with additional quantity.

Stores using the CD Browser Pak include the Penny Lane chain in California and a number of indie retailers.

FIXTURES

Lift Display, Edgewater, N.J.: Lift offers three lines of fixtures. In the original Lift Display line, the patented fixture allows each CD to sit in its own beveled track. Customers can flip through the CDs either manually or with the aid of a clear plastic flipper.

Lift recently introduced another line, the Market line, which features four to six long beveled tracks holding nine CDs each. The CDs can still be flipped, but stocking is easier, says marketing manager Susanna Seirafi. The Market line also features removable dividers that clip in place; using these, the fixture can be adapted to hold DCC or Mini Disc. All Lift fixtures are constructed of steel and aluminum, and can be used with keepers, security tags, live CDs, or by



JD Modular Bin

features a special slotwall panel with horizontal grooves and hooks that allow it to adapt to CDs, cassettes, videos, and accessories. Accenta's units are designed to clip together in add-on components. The company also offers shelving for slat walls and other options including a lightbox. As in the Lift system, CDs in Accenta's system sit in shallow grooves and can be flipped back and forth using an aluminum flipper.

The cost works out to 90 cents-\$1 per CD or cassette, says company president



Accenta Horizontal Organizer Board

Ulf Ernetoft, who adds that 141 Canadian stores have signed up, but declines to mention names.

Can-Am Merchandising Systems, Buffalo, N.Y.: In the Can-Am system, all product is kept behind the counter, while its jewel box is displayed in a steel horizontal fixture in shallow pockets at an 85-degree angle to maximize the space. At this angle, the artwork is completely visible; the only overlapping part of the CD is the spine. Each pocket holds four jewel boxes or one jewel box and up to 44 inventory cards. An eight-foot display, 14 pockets high, exhibits 560 titles.

The advantage to the system, says designer Greg Ernst, is that it prevents



Can-Am Horizontal Fixture



Lift Wall Unit

removing the CD and displaying only the jewel box.

Lift offers various styles of wall and bin fixtures. Prices vary. The least expensive display is the Market line, which starts at \$299 and holds 360 CDs. For \$780, it would hold 720 CDs. The original Display line ranges from \$370-\$1,000 and holds from 336-704 CDs.

The Lift system is currently being used by 500 independent stores, says Seirafi, as well as Phar-Mor and Chicago Compact Disc, a seven-store chain.

JD Store Equipment, Los Angeles: JD offers two lines, an all-steel modular system of shelf inserts for bins, and a variety of shelves and displays for mounting on gridwall panels or slat walls. The modular bin provides for 54 facings and holds up to 432 CDs. A single-tier wall mount provides four facings and holds 32 CDs. This system works with jewel boxes or keepers. Senior VP Don Ross declines to give pricing.

Accenta Component Corp., Ontario: Accenta offers a horizontal organizer board built in a modular aluminum system that can be customized. The board

theft and allows the customer to scan all the titles and artwork with his eyes, without needing to move jewel boxes around with his hands. When he has made his selection, he brings the jewel box or inventory card to the counter, Ernst says. Can-Am also offers behind-the-counter storage units, displays, lighting, and signage. A small indie store buying a complete package would pay roughly \$20,000-\$25,000, Ernst says. Ernst declines to name customers.

Digits Displays, Richmond, Va.: The advantage of Digits Displays' product is that it fits into existing fixtures. It's a small, clear plexiglass platform the width of a jewel box that holds the CD up to 12-inch height. An extra flap in



Digits Display Bin Converter

front and back prevents the jewel boxes from falling out, and an angled divider in the middle lets the consumer flip through the CDs, even though they're not on a track. It was designed by Peter Conti Jr., owner of Virginia's three-store Digits CD chain, who was looking for something to use in his stores.

To fit 500 13-by-13 LP bins with the Digits device would break down to a cost of 25-30 cents per CD, with each bin holding about 50 CDs. The device currently is being used by Olsen's Books and Records and is being tested by a large chain, Conti says.



Sloane Merchandising System

Southgate USA/Sloane Group, Bronx, N.Y.: Southgate distributes the Sloane Merchandising System, which has been in use in the U.K. for about seven years. The system is a metal framework with horizontal tubes; on the tube are plastic pods in various sizes, which can hold any combination of CDs, cassettes, or videos. The modular display is slanted in an inverted-V shape.

"We're trying to change the way Americans market product," says VP of operations Neil Abramowitz.

A one-bay gondola with four facings, holding about 1,700 CDs, would cost \$654. It is being used by London's Virgin Megastore and by more than 100 U.K. Woolworth's. It is being tested by the flagship store of CD World, a New Jersey chain of eight stores.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan			WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	CHART POSITION	
1	1	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	★★★ NO. 1 ★★★ TIME PIECES - THE BEST OF ERIC CLAPTON 37 weeks at No. 1	99	
2	2	ENYA ▲ ² REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	76	
3	3	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210 /PLG (9.98/16.98)	LEGEND	88	
4	4	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	99	
5	5	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	99	
6	7	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	99	
7	8	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	99	
8	9	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	99	
9	6	MICHAEL JACKSON ▲ ²¹ EPIC 38112* (9.98 EQ/15.98)	THRILLER	11	
10	10	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	90	
11	13	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	99	
12	14	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	99	
13	17	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	54	
14	12	GUNS N' ROSES ▲ ¹⁰ GEPHEN 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	99	
15	16	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	93	
16	15	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	84	
17	18	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	99	
18	11	MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98)	BAD	7	
19	19	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	97	
20	23	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	18	
21	20	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	85	
22	22	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	97	
23	21	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	88	
24	27	THE POLICE ▲ ³ A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	78	
25	28	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	67	
26	32	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	37	
27	34	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	58	
28	25	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	89	
29	26	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	39	
30	33	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	32	
31	31	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	78	
32	35	CREEDENCE CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	11	
33	36	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	99	
34	24	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	99	
35	30	JIMI HENDRIX ▲ ² REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	44	
36	39	CHICAGO ▲ REPRISE 26808/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	90	
37	40	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98/15.98)	GRACELAND	24	
38	48	KENNY G ▲ ² ARISTA 8613* (13.98/16.98)	LIVE	21	
39	46	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	95	
40	41	SADE ▲ ² EPIC 39581* (7.98 EQ/11.98)	DIAMOND LIFE	2	
41	38	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	96	
42	29	MICHAEL JACKSON EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	7	
43	37	THE BEATLES ▲ ⁹ CAPITOL 46446* (9.98/15.98)	ABBEY ROAD	23	
44	49	KENNY G ▲ ⁴ ARISTA 8427* (9.98/15.98)	DUOTONES	19	
45	—	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	57	
46	42	LYNYRD SKYNYRD ● MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	17	
47	—	KENNY G ▲ ³ ARISTA 8457* (9.98/15.98)	SILHOUETTE	9	
48	—	BOSTON ▲ ¹¹ COLUMBIA 34188 (9.98 EQ/13.98)	BOSTON	19	
49	—	THE PLATTERS FEDERAL 4415* (6.98/10.98)	20 GREATEST HITS	1	
50	44	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	59	

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.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Christian Science Monitor On Video..... 54 Store Monitor: VSDA On The MAP 56
 2 Studios Ask, What About Bob? 55 Laser Scans: Baby James, BMG On Track ... 58

PICTURE THIS



By Seth Goldstein

HOME RUN: Media Drop-In Productions in Hartford, Conn., which began life as a provider of video to state lotteries, begins to look more like a direct-mail house. This fall, MDI will send brochures to previous winners, promoting an expanded catalog. Prices are undetermined, but "we're going to have to get close to retail," says president Steve Saferin. MDI has struck deals with several studios, which allow Saferin to buy cassettes at the mail-order price of 50% off list. Paramount and Warner said, "Take anything you want," Saferin notes. "We've got a deal with FoxVideo for some lower-priced product." New titles boosted flat lottery sales in Pennsylvania for five weeks. "No other instant game had ever gone up more than one week." MDI also is adding CDs and audiocassettes to further leaven ticket sales.

WAYNE'S WORLD: GoodTimes Home Video has dipped in the pre-1964 bag of movie goodies to release a public-domain edition of "McLintock," a successful John Wayne family-values Western released theatrically in 1963. The early-April title is new to retailers, but not to mail-order devotees who've had three months to buy it from Pelham, N.Y.-based Hollywood's Attic. It's asking \$29.95, plus postage and handling; GoodTimes wants \$19.95 for either the SP or LP version (usually LP's more expensive). Martin Weinstein, recently hired to run GoodTimes' new rental label, will help bring "McLintock" to video stores, never big fans of the budgeteer's LP line. Why is 1964 important? It's the first year affected by the automatic copyright-renewal law now on the books. Prior, unrenewed titles are fair game once suppliers track them down. Sources expect the searches to intensify. "McLintock" is the "tip of the iceberg," says one.

CHOW LINE: Disney is taking space for the first time at Food Marketing Institute's giant show May 9-12 in Chicago, which regularly draws about 1,000 exhibitors. The studio, assigned booth 1234, appears as the only home video supplier in FMI's four-color, tabloid-sized "New & Improved" brochure. (Continued on page 60)

Mall Scene Sees Shift In Players Smaller Stores May Hold Center Stage

BY EARL PAIGE

LOS ANGELES—Small chains and mom-and-pops can expect increased help from real estate management as the squeeze on shopping centers continues. That could translate to more tender loving care for video outlets, fixtures in the mall landscape.

This new sense of concern for the small fry emerged during a recent International Council of Shopping Centers workshop in suburban Irvine, Calif. Panelists said they fear losing more of the large shopping center anchors as department stores struggle, and are focusing on smaller tenants.

Meanwhile, new types of anchors such as a jumbo-sized Vons in Simi Valley, Calif., feature many services, including cassette rentals. This combination, according to ICSC attendees, poses a new threat to small tenants.

Still another dynamic affecting shopping centers is the influx of the so-called off-price, or manufacturer-outlet, tenants who are changing the retail mix. Panelist Art Pearlman of Riley/Pearlman/Mitchell said, "Nothing is the way it once was, nor will it be the

same in the future." That statement echoed the theme of the daylong event—"How to succeed with a new set of rules."

Among the most popular of several panels was one devoted to retaining tenants. Kim Fraser, president of Kim Fraser & Associates, articulated the new thinking: "Gone are the days when one of our people would return and say they drove by the center and the grass looked good. Nowadays we get involved. We conduct demographic studies. We help formulate marketing programs."

Greg Fisher, Warehouse Entertainment's associate VP of real estate, characterized landlord and tenant relations "as a partnership." However, it's harder in California, which continues to suffer vacancies and failure, "as conditions improve in almost every other state," according to Tom Purcell, general partner of Hughes Investments. Purcell noted, however, that California is on the mend.

On a broad, national level, ICSC is battling a negative attitude toward shopping centers, said Judi Lapin, president of a Long Beach develop-

ment firm, Judi Lapin & Associates. She a Barron's article that "declared malls are the dinosaurs of tomorrow."

The devastating effects when a major tenant goes dark in a mall were revealed by Ranney Draper, owner of Diversified Shopping Centers. Buffum's, a tenant in Glendale Galleria, closed a year ago. "We were surprised by the negative synergy," said Draper, because the store only generated \$10 million-\$12 million compared with \$60 million for a Nordstrom. "Yet it cut foot traffic 40%, and sales went down 15%-20%."

However, the popular center is recovering with the arrival of a Robinson-May store, a merger-created outlet.

Security emerged as an urgent concern. Candace Rice, a VP at Donahue Schriber, announced her firm no longer welcomes arcades that attract teenagers. "Instead, we're looking for [younger] children's entertainment centers." Customers increasingly are afraid to shop, said Fraser. "We know of tenants who close early every day, although they don't report this to their home offices."

(Continued on page 59)

Trimark Gets Interactive In Media Game

BY JIM McCULLAUGH

LOS ANGELES—In yet another example of Hollywood's rapidly accelerating interest in new consumer entertainment media, Trimark Holdings, parent of Trimark Pictures and the Vidmark Entertainment home video label, is plunging headlong into interactive multimedia.

Newly established is subsidiary Trimark Interactive, to be headed by Kelly Flock, former acting GM of LucasArts Entertainment Co. consumer software division, where he was involved in game development, marketing, and distribution.

Trimark Interactive hopes to have at least three to five new media products out before Christmas, he says, starting with 16-bit Sega Genesis and Super Nintendo Entertainment video game systems. It also will develop and market product for (Continued on next page)



Their Master's Voice. "Star Trek" performers Leonard Nimoy, Walter Koenig, and Nichelle Nichols pay strict attention to astrophysicist Stephen Hawking, whose book and movie, "A Brief History Of Time," explore space in a way the Enterprise never can. Professor Hawking attended a screening of "A Brief History," which Paramount Home Video releases on cassette April 28.

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Newspaper Debuts Vid Line 'Monitor' Spins Off Cable Channel

BY JIM McCULLAUGH

LOS ANGELES—Christian Science Monitor has created a home video label, led by industry veteran Brian Clendenen, recently named GM. But retailers won't have the benefit of CSM's programs, at least not right away.

Clendenen, formerly VP/GM of Pacific Arts, will focus on direct response in selected newspapers—such as The Christian Science Monitor—and magazines, mail-order catalogs, and time bought on regional TV and cable stations.

The line's programming comes from material developed by and for the Christian Science Monitor's cable channel. One of its strong suits, says Clendenen, is a "blend of entertainment and education" that includes an "interactive" component. For example, learning guides accompany some tapes, and breaks between segments provide "Fun Facts," or a "Video Quiz."

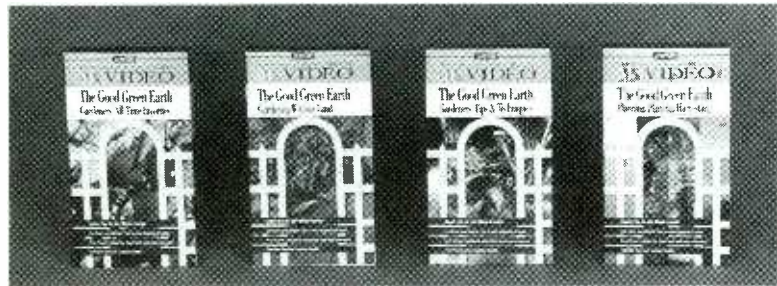
Other cassettes include maps, charts, discussion topics, suggested readings, and activities. Clendenen

adds that the programming itself is on a quality par with National Geographic, CNN, and PBS Home Video.

The initial release includes a multiprogram series titled "The '90s: Our World In Transition." The first three titles are "Amazon: Paradise Lost?," "Islam In America," and "Climate Control: Can We Do It?" Cassettes are priced at \$29.95 suggested retail.

Another multitape series, "The Good Green Earth," will follow, hosted by Peter Tonge, who writes a syndicated column on horticulture and the environment for The Christian Science Monitor. His topics: "Gardening Without Land," "Planning, Planting, Harvesting," "Gardeners' All-Time Favorites," "Gardeners' Tips & Techniques." Each cassette is \$29.95; a three-tape collector's set is priced \$59.95.

Clendenen has plans for more informational and current events programs, covering such topics as the Bill of Rights and historical and geographical spotlights on particular countries.



Christian Science Monitor Video hopes "The Good Green Earth" will grow on interest cultivated by its first series, "Our World In Transition."

TRIMARK GETS INTERACTIVE

(Continued from preceding page)

other emerging "platforms," such as CD-ROM, 3DO, and CD-I.

"We're talking to software publishers and developers right now," maintains Flock, who notes that Trimark Interactive plans to acquire outside material and co-finance and develop product based on Trimark films and characters. Two game prospects are "Warlock" and the recent "Leprechaun."

"There's already a synergy between home video and video games because home video dealers like Blockbuster are renting and selling video games,"

says Flock. "I've always said that once a Tower Records gets involved in these markets, then we have a real business. And stores like that are getting increasingly involved." Trimark Home Video's sales and distribution network will handle new product flow into such channels as video stores and combo outlets, while the company goes elsewhere to reach computer retailers.

Flock sees the formation of the new interactive division as an expansion of Trimark's core businesses. Video game sales, he recalls, rose to \$6 billion last year, up from \$300 million in 1976.

Mark Amin, Trimark Interactive president and chairman of the parent company, says the "\$4.1 billion software portion of these sales now almost equals the \$4.8 billion in the nation's box-office receipts, and will surpass box-office receipts in the coming year. We see a great deal of commonality in film and consumer hardware. Product acquisition, development, licensing, and distribution are very similar.

"Film is an increasingly digital media, and software, whether video games, personal computer, or CD-ROM, is becoming more cinematic. In addition, a good video game for a mainstream platform has about the same profit potential as a moderately successful movie at a fraction of its production cost."

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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	5	3	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
2	1	6	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
3	2	5	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
4	3	5	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
5	4	8	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
6	6	6	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
7	7	7	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
8	NEW ▶		SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
9	8	5	COOL WORLD	Paramount Pictures Paramount Home Video	Kim Basinger Gabriel Byrne	1992	PG-13
10	NEW ▶		MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
11	9	7	MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans	1992	R
12	NEW ▶		CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
13	12	3	OF MICE AND MEN	MGM/UA Home Video 902693	John Malkovich Gary Sinise	1992	PG-13
14	11	9	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	R
15	10	4	RAPID FIRE	FoxVideo 1978	Brandon Lee	1992	R
16	13	14	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
17	21	2	INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R
18	15	3	WHISPERS IN THE DARK	Paramount Pictures Paramount Home Video 32756	Annabella Sciorra	1992	R
19	14	13	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
20	16	10	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
21	24	3	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G
22	19	25	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
23	29	2	WIND	Columbia TriStar Home Video 70733	Matthew Modine Jennifer Grey	1992	PG-13
24	17	18	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
25	25	2	BEBE'S KIDS	Paramount Pictures Paramount Home Video 32745	Animated	1992	PG-13
26	23	9	3 NINJAS	Touchstone Pictures Touchstone Home Video	Victor Wong	1992	PG
27	NEW ▶		MISTRESS	Live Home Video 9864	Robert Wuhl Robert De Niro	1992	R
28	27	4	LIGHT SLEEPER	Live Home Video 69006	Susan Sarandon Willem DaFoe	1992	R
29	18	20	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
30	20	17	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R
31	26	9	DIGGSTOWN	MGM/UA Home Video M902692	James Woods Louis Gossett Jr.	1992	R
32	28	5	SOUTH CENTRAL	Warner Bros. Inc. Warner Home Video 12594	Glenn Plummer	1992	R
33	33	19	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
34	NEW ▶		CROSSING THE BRIDGE	Touchstone Pictures Touchstone Home Video 1584	Jason Gedrick Josh Charles	1992	R
35	22	12	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
36	31	6	THE WATERDANCE	Columbia TriStar Home Video 91243	Wesley Snipes Eric Stoltz	1992	R
37	NEW ▶		MEDITERRANEO	Miramax Films Touchstone Home Video 1593	Diego Abatantuono Claudio Bigagli	1992	R
38	35	23	BASIC INSTINCT	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	R
39	36	14	PRELUDE TO A KISS	FoxVideo 1971	Alec Baldwin Meg Ryan	1992	PG-13
40	32	13	POISON IVY	New Line Home Video Columbia TriStar Home Video 76033	Drew Barrymore Tom Skerritt	1992	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.

Hope Against Hope: 2 Studios Releasing Video Collections

■ BY TRUDI MILLER

NEW YORK—For MCA/Universal and Columbia TriStar, May will be a month full of Hope.

Bob Hope, that is. Each company is releasing a collection of his movies at a sell-through price of \$14.98 per tape.

"Originally we were only going to release 'Entertaining The Troops: American Entertainers In World War II' in honor of Memorial Day," says Fritz Friedman, Columbia TriStar VP of worldwide publicity, of the tribute, which features Bob Hope, among other stars. "But then we realized that Bob Hope's 90th birthday is in May. So we decided to do eight Bob Hope titles."

One of the films, "How To Commit A Marriage," is new to video; the other titles previously were released as rentals. All have a street date of May 12. Neither studio plans any special promotions, marketing, or advertising to push the titles, aside from distributor mailers.

MCA/Universal VP of publicity Maria LaMagra likewise cites Hope's birthday as a reason for releasing seven titles May 19. Publicity director Evan Fong adds, "We released some of the Bing Crosby/Bob Hope 'Road' movies last year and got a very good response to that. We've since cleared some previously unavailable Bob Hope titles, so we thought we'd connect them as a theme." All except "Sorrowful Jones" are new to retailers.

"I think any savvy video collector, and certainly anyone who appreciates classic comedy, will want these titles," LaMagra says. She hopes people will buy the entire collection, although the tapes are not packaged as a boxed set.

Retailers are not so sure. "I'd say the demand is slight to none," says Al Nelson, store manager of Videomania in Brooklyn, N.Y. "We put in a bunch of Bob Hope movies some time ago. They go out sporadically, not with any volume at all. I think Bob Hope is just not in vogue anymore. I may pick up one or two [of the new releases], but not more than that."

"The only people who'd be interested in that would be older people, and older people aren't big video customers," says Glenn Serpa, store manager of Blockbuster Video in Flushing, N.Y.

Al Perlman, owner of Royal Video in Howard Beach, N.Y., agrees. "Ninety percent of my rentals are to young people, so I'm not going to get any calls on it. Around Christmastime, people are looking for gifts and it has a better chance. But on a day-to-day basis, Bob Hope won't do well. I mean, I'm sitting here with Milton Berle videos on the shelf, and they don't move, because young people don't know who that is."

These aren't just cynical New Yorkers speaking. Video Tape Gallery of Chicago and Video Gallery of Overland Park, Kan., have no plans to order the collections. "I've never

(Continued on page 57)

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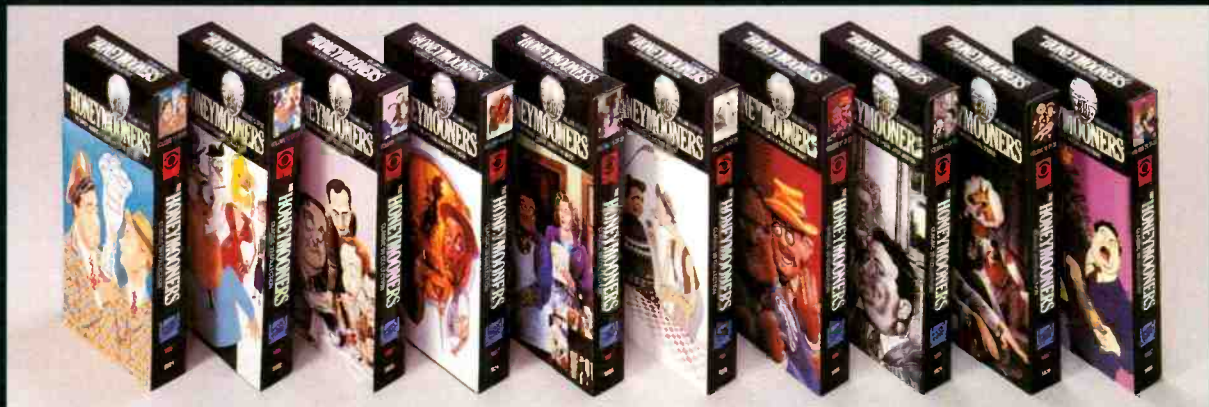


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VSDA's Place On MAP; Wee Hours At Wal-Mart

MAP RAP: Industry observers expect the push to have program suppliers back minimum advertised price programs will be long and drawn out. The issue has come to the fore because the **Video Software Dealers Assn.** recently backed MAP.

"Off the record, studio people are saying they don't see much hope of it [MAP] being adopted," says one source. "Not all retail channels favor MAP," he continues. "Why do the price clubs need it? They don't advertise, so they don't need co-op. But grocery stores do. They have to compete at very low prices and they do depend on co-op."

From a legal standpoint, the way is paved for MAP because VSDA investigated it thoroughly, says **Gary Ross**, president of **Suncoast Motion Picture Co.**

However, attorney **Richard Kurnet** of New York firm **Frankfurt, Garbis, Kline & Selz**, says the issue can become cloudy.

"It gets murky where there is any agreement on a horizontal basis among retailers to fix prices," he says. This goes beyond price fixing and MAP and gets into what Kurnet calls "resale price maintenance," when "you get in at the next level where the manufacturer is trying to maintain a price."

"You get into a problem if a retailer complains to the manufacturer and then the retailer and the manufacturer together take action," continues Kurnet, who thinks MAP could invite possible collusion. "The key issue is that people are free to not sign on to the program and to cut the price. Then the only problem for the discounter is whether the manufacturer or someone else in the distribution chain will sell to them, and as long as nobody gets together to shut the guy out it's probably OK."

As a general principle, suppliers can proceed with MAP, Kurnet believes. "The manufacturer decides not to sell to a particular retailer. That's OK as a general proposition because there's no contract, combination, or conspiracy. Basically the manufacturer can make co-op or other programs available to retailers and condition it to certain uses including minimum price."

He adds, "Basically, the manufacturer can refuse to sell to any particular retailer, really, for any reason. Where it becomes a problem is when retailers get together and try to enforce that lower price or complain to the manufacturer about somebody who chooses not to take advantage of the program, who refuses to go along with the program and goes off and sells at a lower price. In that sense, competition is still permissible. If I want to ignore your support or your program that is contingent on not selling below a certain price, I'm free

to do so."

VSDA is on solid ground, contends outside counsel **Charles Ruttenberg**. His firm, **Arent Fox Kintner Plotkin & Kahn**, is citing the Federal Trade Commission modification of a 1980 order, which he says "recognized that price restrictive cooperative advertising programs are in fact 'likely to be procompetitive.'"

MAP programs, the FTC document reads, "help by channeling the retailer's advertising efforts in directions that the manufacturer believes

consumers will find more compelling and beneficial. This in turn may stimulate promotion and investment and thus benefit interbrand competition."

Yet another reason MAP may have a hard row to hoe is that retailers themselves are patronizing the very price warehouse "big box" outlets that cut the prices on "Pinocchio" and the big sell-through hits, a point made by **Frank Lucca**, president of marketing organization **Flagship Group**.

"Those clubs can get away with the low, low price because they have low overhead, they knock out the advertising. The dealer could probably get the same deal if he said, 'I don't want co-op, return privilege, this and that.' But you can't have both," Lucca says.

WIDE-EYED WAL-MART: Word around real estate circles is that Wal-Mart, the behemoth of all things retail, will have a 24-hour store in Anaheim Plaza, now being redone in the Southern California city. **International Council of Shopping Centers** insiders see the renovated center opening in late 1994 at a cost of \$32 million.

FLORIDA FIRST: The western side of Florida, never represented in VSDA, will now have a chapter, says **Joe Mazon**, head of **Video Distributors of Florida**. An organizational meeting is set for April 22 in Naples at La Playa Beach Resort.

BOARD ROOM: California candidates for the VSDA board are worried that they could suffer because the trade group is moving to the West Coast, according to **Peggy Lake**, co-owner of **Country Home Video** outside Fresno in Sanger, Calif.

The state's already well-represented in the upcoming election, with three candidates among six vying for three open seats. In addition to Lake are **Jay Gruenwald**, who has run one before, from the five-store **Prime Time Video** in Apple Valley, and **Howard Bregstein**, controversial owner of the single-store **Video Cafe** in San Diego. **Sid Spinak** of **Video Zone** in Newport Beach, Calif., announced at the Los Angeles

(Continued on next page)

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				*** No. 1 ***				
1	1	22	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	3	4	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
3	4	2	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
4	2	51	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
5	9	5	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
6	5	20	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
7	8	25	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
8	17	4	LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
9	6	7	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
10	14	27	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
11	15	4	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
12	7	9	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
13	19	6	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
14	11	18	BEYOND THE MIND'S EYE ▲	Miramax Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
15	10	8	THE MUPPET MOVIE	Walt Disney Home Video	The Muppets	1979	G	22.99
16	18	2	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
17	23	36	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
18	21	8	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
19	16	27	ERIC CLAPTON: UNPLUGGED ▲	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
20	22	4	ARIEL'S UNDERSEA ADVENTURES: VOL. 1	Walt Disney Home Video	Animated	1993	NR	12.99
21	12	10	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
22	28	6	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
23	39	3	LAURA	FoxVideo 1094	Dana Andrews Gene Tierney	1944	NR	19.98
24	20	10	PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
25	26	2	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
26	30	5	GREEN JELLO: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jello	1993	NR	16.98
27	13	26	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
28	29	68	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
29	31	2	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Various Artists	1992	NR	9.99
30	25	4	ARIEL'S UNDERSEA ADVENTURES: VOL. 2	Walt Disney Home Video	Animated	1993	NR	12.99
31	27	96	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
32	36	6	HOW GREEN WAS MY VALLEY	FoxVideo 1037	Maureen O'Hara Walter Pidgeon	1941	NR	19.98
33	35	8	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
34	32	2	STING: TEN SUMMONER'S TALES	PolyGram Video 4400895673	Sting	1993	NR	19.95
35	RE-ENTRY		THE MOODY BLUES: LIVE AT RED ROCKS	PolyGram Video 4400867613	The Moody Blues	1993	NR	19.95
36	40	30	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
37	RE-ENTRY		TRON	Walt Disney Home Video	Jeff Bridges Bruce Boxleitner	1982	PG	19.99
38	RE-ENTRY		WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
39	24	15	CHERFITNESS: BODY CONFIDENCE	CBS/Fox Video FoxVideo 2577	Cher	1992	NR	19.98
40	33	7	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95

● 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.

STORE MONITOR

(Continued from preceding page)

Oscars party that he was running on an independent ticket. Jim Salzer, a former board member, meanwhile, had decided not to seek re-election.

"We have to be very careful that we keep a balanced perspective and look after the interest of video retailers all across the country," says Lake, a veteran campaigner for a slot.

Throughout the history of VSDA, California candidates have felt they enjoyed an advantage because they represented the large western states region, far removed from the association's administrative offices in New Jersey. All that has changed, Lake suggests.

Pundits are saying the situation is even more critical because "two of the candidates are incumbents" and aren't likely to be defeated. Thus four official candidates, three from California, are really competing for one seat.

The two incumbents are three-year veteran Dawn Wiener, from Home Video Plus Music/Discount Entertainment in Austin, Texas, and Jeffrey Pederson, owner of Michigan Video, Flint, Mich.

Also running is Larry DeVuono, an executive from Sight & Sound Distributors, which owns a chain of music stores. DeVuono hopes to have an edge by being a candidate from the ranks of the wholesale community, rare in VSDA. Vern Fross of Ingram Entertainment holds an appointed post. "From working on a committee I became aware that the board really doesn't have a dialog with the distribution community," says DeVuono.

The main surprise coming out of the official selections is Bregstein, often critical of VSDA. However, the longtime San Diego retailer scores high as an independent thinker, one of three guideline qualities, says a source close to the committee. Two other guidelines were national and local work on VSDA projects and "a demonstrated concern for VSDA as an organization and the video industry as a whole, apart from any concern for financial gain or personal gratification."

"The [nominating] committee stuck to those guidelines this year," the source says. "There were some differences of opinion about candidates" with five of 11 eliminated.

HOPE AGAINST HOPE

(Continued from page 55)

had anybody ask me for a Bob Hope video," notes Video Gallery store manager Jane Bledsoe.

But some stores have high hopes for Hope. Neal Machanic, senior buyer for the RKO Warner chain in Manhattan, plans to carry all 15 new titles. "Bob Hope is definitely a star who's collectible," he says. "People picked up his 'Road' pictures when they came out last year, so now with more of his films being released, people are definitely going to want them."

Video Vault in Louisville, Ky., also will carry the titles. "I don't know if all video stores will do well with it, but our store does better with older type movies," says the store manager, who asked not to be named. "That's our clientele."

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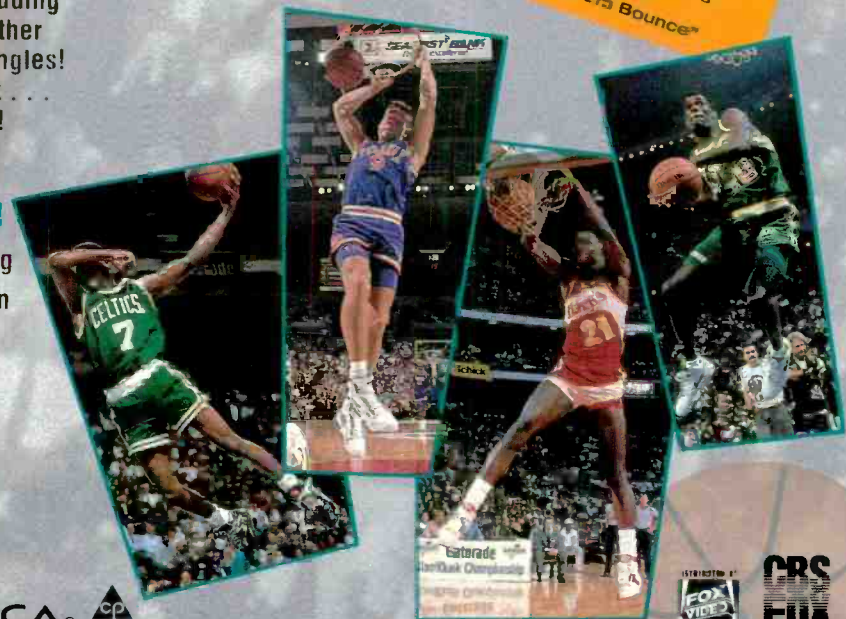
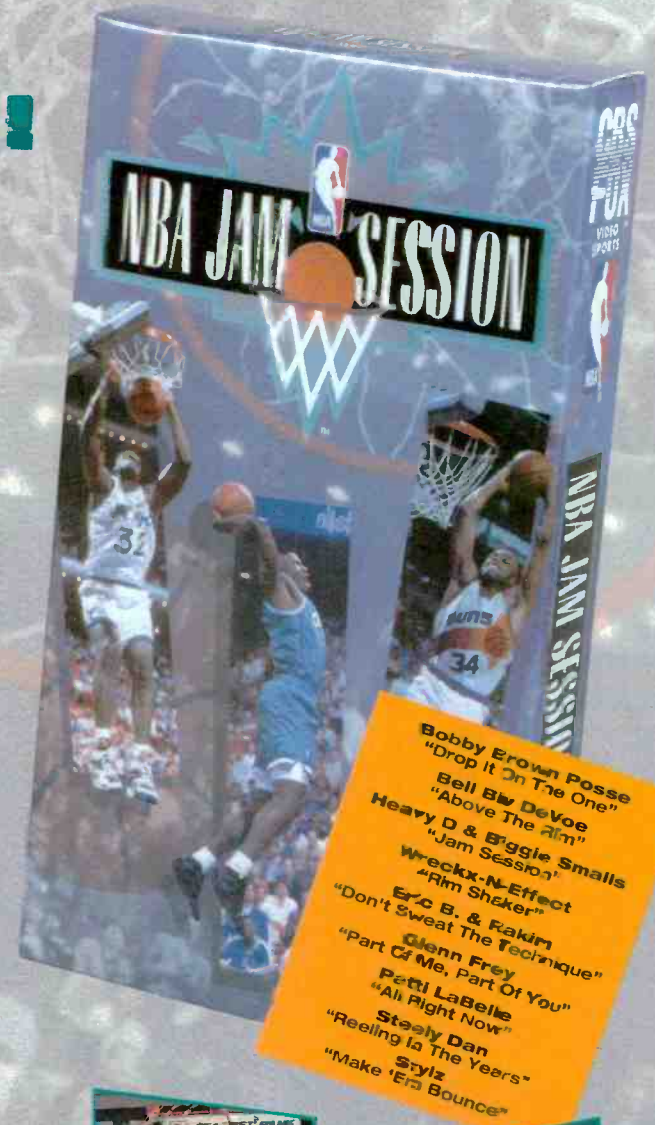
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Columbia's Taylor-Made Release; BMG Gets Into the Race

COLUMBIA MUSIC VIDEO has just released James Taylor's "Squibnocket" (\$29.98), in which the singer/songwriter performs 15 songs, ranging from old favorites like "Fire And Rain" and "You've Got A Friend" to tunes from his latest album "New Moon Shine." The setting is inside an old barn near Squibnocket, Mass., where Taylor and his band were rehearsing for their last tour.

BMG VIDEO will rev up your engines with four new laserdiscs: "Monaco Grand Prix," "San Marino Grand Prix," "Brazilian Grand Prix," and "Phoenix Grand Prix" (\$34.98 each), which focus on some of the best Grand Prix races from 1991, all set to music by Grace Jones, Genesis, and Charlie Sexton, among others.

HOME VISION has launched four new jazz titles on laserdisc: "Roy Ayers Live," "Kenny Drew Live," "A Tribute To Bill Evans," and "Roots: Salute To The Saxophone." Each disc retails for \$29.95 and is roughly 52 minutes long.

IMAGE is offering a \$5 mail-in rebate to consumers who purchase Disney's "Pinocchio" laserdisc and one other movie on disc. "Pinocchio" is available in a \$29.99 CLV version and a \$99.99 CAV deluxe collector's edition. The five eligible titles are "Fantasia," "The

**LASER
SCANS™**

by Chris McGowan

Great Mouse Detective," "The Jungle Book," "The Rescuers," and "The Rocketeer." To receive the \$5 check, consumers must mail Image the coupon with a receipt dated between March 23 and May 31.

ABYSS, WIDE OR NARROW: Image also announced it will release its special-edition laserdisc of FoxVideo's "The Abyss" (director's cut, side 4 CAV, extras, \$99.98) in both pan-scan and widescreen versions. The \$99.98 release was set for a Wednesday (7) debut and is the first title to display the THX LaserDisc logo.

COME TO THE CABARET: Warner has just launched Bob Fosse's "Cabaret" (1972, wide, side 3 CAV, \$39.98), with Liza Minnelli and Michael York. You can also explore those smoky late-night realms in London's "Ute Lemper: Illusions" (\$39.95), in which the German chanteuse visits the haunts of Marlene Dietrich and Edith Piaf in Berlin and Paris, and performs their favorite songs live.

BEEES, WIND, RAGE: Columbia TriStar just released the horror thriller "Candyman" (\$34.98), with Virginia Madsen ("The Hot Spot") and Tony Todd, who has a special relationship with bees. The disturbing tale is based on a Clive Barker short story and was short in Chicago's notorious Cabrini Green housing project. Also out: the sailing drama "Wind" (wide, side 3 CAV, \$39.98) with Matthew Modine, and the martial arts action film "Rage And Honor" (\$34.98) with sexy black belt Cynthia Rothrock.

MULTIMEDIA NEWS: Icom Sim-

ulations will launch "Sherlock Holmes, Consulting Detective, Volume III" in April (price to be announced). The title is the latest installment in its hit interactive game-movie CD-ROM series, distributed exclusively in North America by Electronic Arts.

"Sherlock Holmes, Consulting Detective, Volume II" currently is available and includes 90 minutes of live-action video. It lists for \$69.95 and is available in versions for Macintosh, Windows, DOS, Tandy VIS, Sega CD, and Japan's PC Engine. To date it has sold more than 25,000 units through retail, according to Michelle Boeding, a spokesperson for Wheeling, Ill.-based

Icom. Volume one of "Sherlock Holmes" has to date shipped more than 200,000 units in eight platforms, says Boeding, with most sales coming through bundling, in which CD-ROM titles are packaged with CD-ROM hardware.

MOVIE GUIDE: If you're on line with an MPC system (Multimedia PC), don't forget to check out Microsoft's "Cinematic" (\$79.95), an interactive CD-ROM title that includes the complete text of Leonard Maltin's "Movie And Video Guide" (with its 19,000 movie listings), plus 1,500 photos of (Continued on next page)

Billboard®

FOR WEEK ENDING APRIL 10, 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	3	3	SNEAKERS	Universal City Studios MCA/Universal Home Video 41431	Robert Redford Dan Aykroyd	1992	R	39.98	
2	1	5	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51226	Tom Hanks Geena Davis	1992	PG	39.95	
3	2	5	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 41279	Meryl Streep Goldie Hawn	1992	PG-13	34.98	
4	6	3	COOL WORLD	Paramount Pictures Pioneer LDCA, Inc. LV32356-WS	Kim Basinger Gabriel Byrne	1992	PG-13	34.95	
5	14	3	HONEYMOON IN VEGAS	New Line Cinema Image Entertainment 2288	James Caan Nicholas Cage	1992	PG-13	34.98	
6	11	3	20,000 LEAGUES UNDER THE SEA	Walt Disney Home Video Image Entertainment 1587	James Mason Kirk Douglas	1954	G	69.98	
7	16	3	MARY POPPINS	Walt Disney Home Video Image Entertainment 1588	Julie Andrews Dick Van Dyke	1964	G	69.98	
8	NEW ▶		CANDYMAN	Columbia TriStar Home Video 94636	Virginia Madsen Tony Todd	1992	R	34.95	
9	10	13	LETHAL WEAPON 3	Warner Bros. Inc. Warner Home Video 12475	Mel Gibson Danny Glover	1992	R	29.98	
10	NEW ▶		SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13	29.98	
11	4	7	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51438	Bridget Fonda Jennifer Jason Leigh	1992	R	34.95	
12	5	11	SISTER ACT	Touchstone Pictures Image Entertainment 1452	Whoopi Goldberg Harvey Keitel	1992	PG	29.98	
13	NEW ▶		UNLAWFUL ENTRY	FoxVideo Image Entertainment 1977-85	Kurt Russell Ray Liotta	1992	R	39.98	
14	19	3	HONEY, I BLEW UP THE KID	Walt Disney Home Video Image Entertainment 1371	Rick Moranis	1992	PG	39.98	
15	RE-ENTRY		BEYOND THE MIND'S EYE	Miramax Images Inc. BMG Video 7233380018-6	Jan Hammer	1992	NR	29.98	
16	9	7	RAISING CAIN	Universal City Studios MCA/Universal Home Video 41285	John Lithgow Lolita Davidovich	1992	R	34.98	
17	13	23	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95	
18	7	11	MONTY PYTHON AND THE HOLY GRAIL	Criterion Collection 1311	John Cleese	1975	PG	49.98	
19	12	29	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 35574	Kevin Costner	1991	R	149.98	
20	NEW ▶		INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R	29.98	
21	8	17	PATRIOT GAMES	Paramount Pictures Pioneer LDCA, Inc. 32530	Harrison Ford Anne Archer	1992	R	34.95	
22	NEW ▶		WIND	Columbia TriStar Home Video 70733	Matthew Modine Jennifer Grey	1992	PG-13	34.95	
23	21	19	ERIC CLAPTON: UNPLUGGED	Warner Reprise Video 38311	Eric Clapton	1992	NR	29.98	
24	20	3	OF MICE AND MEN	MGM/UA Home Video Pioneer LDCA, Inc. 102693	John Malkovich Gary Sinise	1992	PG-13	29.98	
25	15	67	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95	

♦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.

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	Ninja Turtles III (New Line Cinema)	7,405,465	2,087 3,548	1	22,833,015
2	Born Yesterday (Buena Vista)	5,911,343	1,297 4,558	—	5,911,343
3	Point of No Return (Warner Bros.)	5,508,831	1,659 3,321	1	15,171,695
4	The Crying Game (Miramax)	3,399,248	1,001 3,396	17	47,341,054
5	Groundhog Day (Columbia)	3,004,239	1,726 1,741	6	57,591,580
6	Hear No Evil (20th Century Fox)	2,641,474	1,430 1,847	—	2,641,474
7	Fire in the Sky (Paramount)	2,408,590	1,435 1,678	2	15,855,403
8	Falling Down (Warner Bros.)	2,380,609	1,557 1,529	4	34,174,291
9	CB4 (Universal)	1,852,625	1,203 1,540	2	14,687,030
10	A Far Off Place (Buena Vista)	1,721,672	1,451 1,187	2	10,606,459

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LASER SCANS

(Continued from preceding page)
Hollywood stars, another 500 stills from movies, dialog clips from nearly 100 pictures, and an extensive cinematic database.

GET CYBER: HarperPerennial has published "Mondo 2000: A User's Guide To The New Edge" (\$20), an oversized trade paperback that explores cyberpunks, virtual reality, designer aphrodisiacs, nanotechnology, cryonics, and—yes—techno-erotic paganism. Authors Rudy Rucker, Queen Mu, and R.U. Sirius also edit the magazine of the same name.

COLLECTOR'S CORNER: Voyager's "The Man Who Fell To Earth" (1976, wide, CAV/CLV, director's cut, extras, \$99.95) is director Nicolas Roeg's unabridged 139-minute version, making its American video debut. Voyager's Criterion Collection edition includes an audio commentary track with Roeg, David Bowie, and Buck Henry discussing the film and its production. This inventive yet uneven saga is groundbreaking filmic sci-fi in the early going, but then bogs down and becomes little more than an allegory for the situation of gifted expatriates who are destroyed by a crass and vicious America. Nevertheless, the movie is a fascinating '70s period piece and gets a scintillating presentation from Voyager. Bowie, Henry, Rip Torn, and Candy Clark head the cast.

Image's "Dali" (side 2 CAV, \$39.99) profiles the late Spanish surrealist Salvador Dali, and presents his paintings and examples of his inimitable literary, filmic, and sartorial creations.

MCA's "The Road To Collection" boxed set (six sides, \$99.98) includes the venerable comedies "Road To Singapore" (1940), "Road To Morocco" (1942), "Road To Zanzibar" (1941), and "Road To Utopia" (1946), all starring Bob Hope, Bing Crosby, and Dorothy Lamour. An excellent package.

MALL SCENE

(Continued from page 53)

Morrie Dym, president of Studio 5 Clothing, argued that homeless people have been ceded space at store entrances, and he took strong issue when a member of the audience suggested gang members be trained as retail clerks. "We're paying \$40,000 [a year] for armed guards" at one center Dym claimed is often terrorized by a gang.

Dym said under California workman's comp laws, which he described "as a fraud," employees can file for stress due to security concerns. "Sometimes such claims are legitimate, too," he added.

High-crime areas often represent a dilemma for merchants, said Fisher. "Up to a point liabilities can be absorbed if there are excessive profits. However, if we have anyone beaten up or hurt, no matter how profitable the store is, we are closing it."

Small-tenant concerns can conflict with chains, according to Fisher. Too many shopping center promotions "don't move the needle for us." Gale Zander, VP at Watt Management, countered, "We are talking about mom-and-pops, not the major tenants. We design programs like direct mail, whether or not the major tenants participate."

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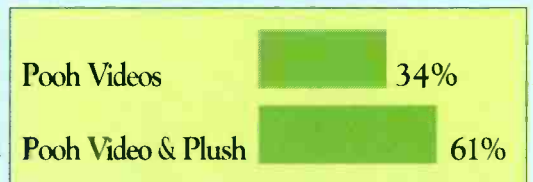
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Dimensions: 58" High x 27" Wide x 22" Deep
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12-Unit Combo Case Stock #1868
Holds 4 Pooh, 4 Tigger, 2 Piglet, 2 Eeyore

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6-Pack Stock #1867

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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Superchunk, "Take The Tube," Video Music Inc., 60 minutes, \$19.95. Play loud, advise the opening credits of this recording of Superchunk live—good advice, because there's very little to see here. Relentlessly zooming shots, relatively colorless cuts edited to keep time with Superchunk's speedy punk-pop, and a stage dimmed beyond the normal atmospheric setting does create a dizzy sort of moshpit verité feeling, but leaves virtually no reason to watch the video. As a concert recording, however, "Take The Tube" is a powerful, pogo-inspiring performance of the sort Superchunk has gained a reputation for during its career, and well worth a listen. And yes, "Slack Motherfucker" is included, along with a cut or two from the band's new "On The Mouth" album. Fans may also find redeeming value in a band interview tacked on after the show, but camerawork that literally crawls right up the band members' noses makes it a bit tough to watch.

BARBARA DAVIES

CHILDREN'S

"The Paper Bag Princess," Golden Book Video (414-633-2431), 25 minutes, \$12.95.



In this animated tale of a fearless girl who battles a fire-breathing dragon to rescue a gloating, self-consumed prince whom she believes to be her knight in shining armor, we learn that outside appearances are not nearly as important as what's on the inside. After pinning for the day her next-door neighbor prince comes to carry her away, the Paper Bag Princess is not about to let her dreams be shattered when he is carried off by a large green creature with a penchant for breaking into song (who happens to be more likable than her suitor). While on the trail, she manages to free Hansel and Gretel from the wicked witch, stops in to visit Goldilocks and the three bears, and uncovers the true identity of Little Red Riding Hood's wolf. In the end, our heroine discovers that her so-called prince is really little more than a royal pain in the buttocks, and vows never again to be fooled by appearances. An important lesson for kids and adults alike.

CATHERINE APPLEFELD

"Disney Sing Along Songs: Friend Like Me," Walt Disney Home Video, 27 minutes, \$12.99. The latest entry in Disney's

always popular SingAlong series is sure to please the millions of "Aladdin" fans who can't wait until the full-length film is released on video. In addition to the Oscar-nominated "Friend Like Me" and winner "A Whole New World" from "Aladdin," this video also contains two other songs from two Disney classics not released on video: the wonderful "How Do You Do" from "Song Of The South" and the so-so "The Best Of Friends" from "The Fox And The Hound." Also worthy of mention is "In Harmony" from the "Little Mermaid" series. Unfortunately, it precedes Haley Mills' duet with herself, "Let's Get Together" from "The Parent Trap"—maybe the worst song, and the worst performance of a song, in any Disney movie. That one slip aside, this tape is as good as its predecessors in the SingAlong series, and will provide hours of family entertainment.

BRYAN CURTIS

"The Snow Queen," Celebrity/Just For Kids, 60 minutes, \$19.95.

Of Celebrity's three new animated fairy tales, "The Snow Queen" is your best bet. "The All New Adventures Of Pinocchio" isn't—in fact, it's old in every way. And "Swans" suffers from a stiff script, inane score, and offensive aesthetics—when the heroine is made "ugly" by a witch's spell, she turns from a pale blonde to a dark-skinned brunette. "The Snow Queen," fortunately, is another story, also by Hans Christian Andersen. Art and animation are a cut above the norm from Japan. And the storytelling is well-paced, as Yvette sets forth to save her friend John from the evil queen. A good tale of courage, and friendship lost and found.

CATHERINE CELLA

"Big Rigs: Close Up And Very Personal," Stage Fright Productions (708-208-9845), 30 minutes, \$14.95.



A unique sort of "road" picture, this wordless video examines the world of big rigs—18-wheelers and the like—performing a variety of tasks, like trucking down the highway, helping lift heavy boxes, and getting a well-deserved wash. Creative camera angles find the viewer driving alongside trucks, standing next to them, and even in the front cab with the driver. While the visual aspects

of "Big Rigs" are quite impressive, the lack of any conversation at all, and the droning instrumental music that serves as background, make this tape, aimed at ages 1-6, perhaps better as a means to help youngsters get to sleep. C.A.

DOCUMENTARY

"Harley-Davidson: The American Motorcycle," Cabin Fever Entertainment (203-863-5200), 73 minutes, \$19.95.



This colorful and informative program offers a fascinating, in-depth history of motorcycles in general, Harley-Davidson in particular, and the rise of motorcycle culture in America, interspersed with images of motorcycles in popular culture: film (including not just "The Wild One" and "Easy Rider" but unexpected scenes from the Marx Brothers' "Duck Soup" and "Mask"), comic books, television, and even a David Copperfield magic show. We also get scenes of celebrity bikers such as James Caan, David Crosby, Peter Fonda, Larry Hagman, Wynonna Judd, Judd Nelson, Lou Reed, Travis Tritt, and Dwight Yoakam discussing their hobby; music by Robby Krieger of the Doors, Lynyrd Skynyrd, and Steppenwolf; a psychological look at the motorcycle's appeal; and rare footage of the first "motoreycle"—an 1868 steam-powered bicycle. A must for motorcycle enthusiasts.

TRUDI MILLER

"Volcano!" "Crocodiles: Here Be Dragons," "Amazon: Land Of The Flooded Forest," National Geographic Video/Columbus TriStar, approximately 55 minutes each, \$19.95 each.

National Geographic magazine, well known for its stunning pictorials, continues that tradition with these three extraordinary films. "Volcano!" features the life and work of famed volcanologists Maurice and Katia Krafft, who perished in the June, 1991 eruption of Japan's Mt. Unzen. During 20 years of exploring, studying, and photographing volcanoes, the Kraffts were witness to an unprecedented 140 volcanic eruptions. In "Crocodiles: Here Be Dragons," the viewer is treated to a fascinating close-up of the huge crocodiles of Africa's Grumeti River. These

cold-blooded creatures—some as long as 16 feet and weighing a ton—are a study in contrasts: displaying tenderness in caring for their young, and ferocity in catching their prey. Finally, "Amazon, Land Of The Flooded Forest" takes the viewer into the South American rain forest, where land and water meet to create a unique ecosystem. American scientist Michael Goulding hosts this Emmy Award-winning program.

MARC GIAQUINTO

INSTRUCTIONAL

"Bankruptcy," Magic Lamp Productions (800-367-9661), 100 minutes, \$39.95.

This tape is the first in a series of programs designed to inform people of their rights in a variety of legal situations. Their stated purpose is not to take the place of an experienced professional, but to provide a basic understanding of the subject so that time can be saved during the actual consultation. They also can be valuable for schools as an introduction to how the law and the legal system functions. In "Bankruptcy," host and attorney Eugene Grossman discusses the most commonly asked questions about these laws. Several prominent bankruptcy attorneys are included in these talks, resulting in articulate, concise, and informative discussions. Any audience will appreciate the clear, direct explanations of this often misunderstood subject.

M.G.



"Cynthia Targosz's Best Bust," Starglow Productions Inc., 50 minutes, \$19.95.

OK, I confess. I asked to review this cassette for the cheap thrills I thought it contained. The box art is just a teensy bit provocative, but, boy, was I ever wrong about the contents. "Best Bust," it turns out, is a straight-forward, no-nonsense exercise tape that demonstrates how women can firm their upper bodies to enhance their God-given endowments. There are no synthetic enhancements; demonstrator (and executive producer) Cynthia Targosz uses only hand weights and pantyhose, for stretching exercises, in her routine. Targosz does take the next step, introducing her viewers to the importance of checking for early signs of breast cancer. Her positive attitude and chirpy delivery seek to calm fears while attempting to reinforce a sense of urgency.

SETH GOLDSTEIN

Billboard.

FOR WEEK ENDING APRIL 10, 1993

Top Music Videos

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★★ NO. 1 ★★			
1	4	5	LIVE: RIGHT HERE, RIGHT NOW. Warner Reprise Video 3-38290	Van Halen	LF	29.98
2	3	9	CEREAL KILLER Zoo Records BMG Video 11036	Green Jello	LF	16.98
3	1	19	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
4	NEW	▶	TEN SUMMONER'S TALES PolyGram Video 4400895673	Sting	LF	19.95
5	8	13	USE YOUR ILLUSION: PARTS I & II ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
6	2	31	UNPLUGGED ▲ Warner Reprise Video 38311	Eric Clapton	LF	19.98
7	NEW	▶	LIVE AT RED ROCKS PolyGram Video 4400867613	The Moody Blues	LF	19.95
8	11	21	BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
9	9	19	LIVE ▲ ⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
10	6	54	MOONWALKER ▲ ⁸ Ultimate Production SMV Enterprises 49009	Michael Jackson	LF	24.98
11	7	31	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
12	10	41	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
13	5	23	ACHTUNG BABY PolyGram Video 440085557-3	U2	LF	19.95
14	NEW	▶	EYES AS HARD AS A TOMSTONE Chrysalis Video 24807	Arrested Development	LF	19.98
15	14	13	THE COMPLETE PICTURE Warner Reprise Video 3-38330	The Smiths	LF	19.98
16	13	5	THE LOVE BONE EARTH AFFAIR PolyGram Video	Mother Love Bone	LF	14.95
17	21	9	NIGGAZ4LIFE Priority Video 50520	N.W.A	LF	19.98
18	15	21	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
19	19	7	WELCOME BACK Strand Home Video 8121	Emerson, Lake & Palmer	LF	14.98
20	16	7	POP-THE FIRST 20 HITS Warner Reprise Video 3-38343	Erasure	LF	19.98
21	20	25	OOOOOOHHH... ON THE VIDEO TIP Arista/LaFace Records 6 West Home Video 5723	TLC	SF	9.98
22	12	17	THIS IS MICHAEL BOLTON ▲ SMV Enterprises 19V-49159	Michael Bolton	LF	19.98
23	30	33	DIVA 6 West Home Video 15719-3	Annie Lennox	LF	14.98
24	22	5	THE JULIET LETTERS Warner Reprise Video 3-38340	Elvis Costello & The Brodsky Quartet	LF	19.98
25	RE-ENTRY	●	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
26	29	125	THE THREE TENORS IN CONCERT ▲ ⁸ PolyGram Video 071223-3	Carreras · Domingo · Pavarotti	LF	24.95
27	26	19	LIVE FROM RADIO CITY MUSIC HALL SMV Enterprises 19V-49152	Liza Minnelli	LF	19.98
28	NEW	▶	PETER, PAUL AND MOMMY, TOO Warner Reprise Video 3-38339	Peter, Paul And Mary	LF	14.98
29	18	7	VIDEO CROISSANT Warner Reprise Video 3-38323	Faith No More	LF	16.98
30	28	15	A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98

○ 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.

PICTURE THIS

(Continued from page 53)

Its sample display features "Pinocchio," which Disney says shipped 10.2 million units; 4 million reportedly sold through in six days. Both figures exceeded expectations of Disney and wholesalers, who anticipated initial delivery of 8 million cassettes.

VIDBITS: Retailer Trans World Music named Steve Cooper its 1992 video salesperson at the chain's annual awards dinner March 26 in New York. Warner Home Video was video vendor of the year... Baker & Taylor is combining video and computer software distribution facilities in Simi Valley, Calif. "It's

a one-stop shop," says B&T's James Warburton. "A lot of customers" want both. Video and books are joined in New Jersey... The National Assn. of Video Distributors sticks it to the press once again. Trade reporters attending the May 2-5 conference are denied registration at Hyatt Grand Champions in Indian Wells, Calif., until Monday, May 3. Airfare from New York is approximately triple that of a Saturday arrival. NAVD suggests early birds take rooms in nearby hotels and wait... Steve Brecker, who started the home video division, quits as consumer products VP of BBC Lionheart in New York.

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.

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 3, "How to Start and Run Your Own Record Label," presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

April 7, **Seventh Annual Pepsi Boston Music Awards**, Wang Center for the Performing Arts, New York. 617-338-3144.

April 8, "Enhancing Your Audio With Video," seminar presented by the International Television Assn, Graybar Building, New York. 212-721-4826.

April 11-24, **Eighth Annual Washington Area Music Assn. Crosstown Jam**, various locations, Washington, D.C. 202-338-1134.

April 13, "Patents, Copyrights and Trademarks—How To Protect Your Work," seminar presented by entertainment lawyer Wallace Collins and the Learning Annex, New York. 212-570-6500.

April 14, **1993 Gold Medal Gala of the International Radio & Television Society**, honoring William Morris Agency chairman Lou Weiss, Waldorf-Astoria, New York. 212-867-6650.

April 14, "Song Plugging—How To Get Your Song Recorded And Played," presented by the Ass. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-682-6113.

April 16-19, **Broadcast Education Assn. 38th Annual Convention**, Las Vegas Convention Center, Las Vegas, Nev. Louisa Nielsen, 202-429-5354.

April 17, **T.J. Martell Foundation Humanitarian Award Dinner**, Hilton Hotel, New York. 212-245-1818.

April 17, **Seminar on Opportunities in Broadcasting**, sponsored by On The Air Studios, Sobelsohn School, New York. Richard Bianco, 212-362-0830.

April 18-22, **National Assn. of Broadcasters Convention**, Las Vegas Convention Center, Las Vegas, Nev. 202-429-5300.

April 18, "Representing Your Local Broadcaster," forum co-sponsored by the American Bar Assn. Forum Committee on Communications

Law, Las Vegas Hilton, Las Vegas, Nev. Deborah Weixl, 312-988-6126.

April 18-22, **CDISC-4**, 4th annual compact disc-interactive software conference, Newport Marriott Hotel, Newport Beach, Calif. 310-444-6600.

April 21-24, **Disco Latino National Latin Music Seminar**, Days Inn Hotel, New York. Angel Luis Garcia, 212-931-7656.

April 22-25, **Impact Conference**, Bally's Park Place, Atlantic City. 215-646-8001.

April 23-May 2, **New Orleans Jazz & Heritage Festival**, Fair Grounds Race Track, New Orleans. Anna Zimmerman, 504-522-4786.

April 24, **Music Business Seminar**, presented by California Lawyers for the Arts, location to be announced, Los Angeles. 310-395-8893.

April 26, **Songwriters Guild of America Aggie Awards**, Le Bel Age Hotel, West Hollywood. B. Aaron Meza, 213-462-1108.

April 29-May 2, **Philadelphia Music Conference**, Center City Holiday Inn, Philadelphia. 215-426-4109.

April 29-May 2, **Southeastern Music Confer-**

ence, Holiday Inn Ashley, Tampa, Fla. 813-989-1472.

MAY

May 1-4, **National Assn. of Video Distributors Annual Convention**, Hyatt Grand Champions Hotel, Palm Springs, Calif. 202-872-8545.

May 6-8, **Second Annual Music Row Industry Summit**, Regal Maxwell House Hotel, Nashville, Tenn. 615-269-7073.

May 9-12, **Food Marketing Institute Show**, McCormick Place, Chicago, Ill. 202-452-8444.

May 11, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 12, **World Music Awards**, Monte Carlo Sporting Club, Monte Carlo. 011-33-93-254-369.

May 12-16, **NAIRD Convention**, Hyatt Regency, Crystal City, Va. 609-482-8999.

May 18-20, **Billboard Latin Music Conference**, Downtown Hyatt, Miami, Fla. Melissa Subatch, 212-536-5018.

May 20, **Billboard/Univision Latin Music Awards**, James L. Knight Center, Miami, Fla. Melissa Subatch, 212-536-5018.



Star Guitar. Executives of The Rock and Roll Hall of Fame Museum in Cleveland display the electric guitar of legendary bluesman and Hall of Fame inductee Elmore James. The guitar was donated by James' longtime producer Bobby Robinson. The museum is scheduled to open in 1996. Shown, from left, are Craig Inciardi, acquisitions coordinator, Rock and Roll Hall of Fame Museum; Ahmet Ertegün, co-chairman, Atlantic Records and chairman, Rock and Roll Hall of Fame Foundation; Robinson; Suzan Evans, executive director, Rock and Roll Hall of Fame Foundation; and Doug Morris, co-chairman, Atlantic Records.

LIFELINES

BIRTHS

Girl, Blair Alexandra, to **Brian and Dean Stutz**, March 15 in Toronto, Canada. He is director of marketing for Backstage Pass Inc., the Canadian licensee for Winterland and Giant Merchandising.

Girl, Rose Simon, to **Steve and Amy Margo**, March 22 in Los Angeles. He is VP of international for Warner Bros. Records.

Girl, Danielle Marlayna, to **Don Kaplan and Barbara Firstman Kaplan**, March 27 in Woodland Hills, Calif. She is West Coast sales manager for MCA Records.

MARRIAGES

Tak Uchida to Noriko Hashimoto, March 14 in Bel Air, Calif. He is assistant manager and main buyer of distribution company Cisco Music Inc. (formerly Eastern Pacific Sounds Inc.).

Dean Schachtel to Laura Schwab, March 27 in Encino, Calif. He is VP of sales for Moonstone Records and film music supervisor for Full Moon Entertainment.

DEATHS

James K. Salle, 76, of cancer, Jan. 29 in Atlanta. Salle was the retired owner of Jim Salle's Record Shop in Buckhead, Ga., which was in business from 1946-87. He is survived by his wife, Virginia; two daughters, Charmaine

Kirkman and Denise West; two stepsons, K. Reid Berglund and Mark Berglund; two sisters; six grandchildren; two step-grandchildren; and a great-grandchild.

Glyn Thom, 65, of cancer, Feb. 28 in Troy, Mich. She and her husband Carl founded Harmony House in 1947. Aside from her husband, she is survived by son William, daughters Nancy Cox and Susan Adams, and six grandchildren. Donations in her memory may be made to: The Elinor Glyn Thom Charitable Foundation, 1755 E. Maple Road, Troy, Mich. 48083.

Kevin Oldham, 32, of complications from AIDS, March 18 in Kansas City, Kan. Oldham began his career as a concert pianist and performed at Carnegie Recital Hall. In 1989, he began composing, and on Jan. 17 of this year, he performed his Piano Concerto with the Kansas City Symphony. Oldham is survived by his parents, Bill and Barbara Oldham.

Ronald M. Salpietro, 52, of cancer, March 20 in Los Angeles. Salpietro was VP of operations for WEA Corp. He joined WEA in 1971, the year the firm was founded, and worked at the company's Chicago branch and central returns facility in Bensenville before moving to WEA's corporate headquarters in Burbank in 1989. He is survived by his wife, Linda, and six children: Ron Jr., Kimberly, Patricia, Diane, Kathy, and Karen. Donations may be made to USA Kenneth Norris Cancer Center, 1441 Eastlake Ave., Los Angeles, Calif. 90033.

Linn V. ("Spike") Phillips III, 45, following complications after surgery, March 22 in Tulsa, Okla. Phillips was guitarist for Flash Cadillac, the rock'n'roll band he founded 24 years ago. In the early '70s, the band performed in the film "American Graffiti." Phillips suffered a massive heart attack backstage March 20 following Flash Cadillac's sold-out performance with the Tulsa Philharmonic Orchestra. He is survived by his ex-wife, his

three children, his mother, and two brothers. Donations may be made to a trust fund for his children c/o Charlie Phillips, Texas Bank & Trust, 1999 Bryant St., Dallas, Texas 75201.

Tom Ward, 79, of an apparent heart attack, March 24 in Hertfordshire, England. Ward was a director of Peermusic (U.K.). He joined the firm in June, 1935, three years after it was established in London by founder Ralph Peer with Ward's father, Thomas Henry Ward, under the name Southern Music. Ward worked continuously for Peermusic up to the time of his death, apart from wartime service in military intelligence. He was made director in 1948. He is survived by his wife, Phyl, his daughter, Stephanie, his son-in-law, Tom Reynard, and his granddaughter, Cherry.

Clifford Jordan, 61, of cancer, March 27 in Manhattan. Jordan was a jazz saxophonist and big-band leader known for his improvisations and his light, floating approach. Born in Chicago, he moved to New York in 1957, where he began recording for the Blue Note and Prestige labels. He went on to record more than 35 albums. He also joined Horace Silver's band; worked with J.J. Johnson, Max Roach, and Charlie Mingus; led a quintet with Kenny Dorham; recorded albums for Riverside Records; and produced five albums for Strata East. In the '70s, Jordan led the Magic Triangle, a group including Cedar Walton, Sam Jones, and Billy Higgins. In the '80s he recorded the acclaimed "Repetition" for Soul Note, led his own bands in New York and other cities, and played with Art Farmer's band. In 1990, he started his own big band, which performed weekly in Manhattan. He is survived by wife Sandra, daughter Donna Harris, son Eric, stepdaughters Jennifer Strong and Meaghan Gannett, and a granddaughter.

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

GOOD WORKS

A HELPFUL SALUTE: Fifty percent of the royalties from a new **Shanachie Entertainment** album, "People Get Ready: A Tribute To Curtis Mayfield," will go directly to benefit Mayfield, who is wheelchair bound as a result of a stage accident. The album, recorded last fall, has a rhythm section consisting of **Steve Cropper** on guitar; **Will Calhoun** on drums; **Jonathan Sanborn** on bass; and **Paul Griffin** on keyboard backing up performances by **Don Covay/Angela Strehill**, **Delbert McClinton**, **Jerry Butler**, **David and Jonathan Sanborn**, **Huey Lewis**, **Vernon Reid/Michael Hill**, **Bunny Wailer**, **Don Covay**, **Steve Cropper/Lani Groves**, and **Kim Wilson**. For more info, contact **Roger Clark** at 415-641-8703.

SONY CHIEF CONDUCTS: Sony and New York's **Lincoln Center** are hosting a benefit for the Lincoln Center Consolidated Corporate Fund, which supports 10 performing arts organizations on the Lincoln

Center campus. A highlight of the evening at the Lincoln Center's Avery Hall May 12 will be the conducting of the Metropolitan Opera Orchestra by **Norio Ohga**, president/CEO of Sony. For more info, contact **Bob Zito** at Sony at 212-418-9479 or Lincoln Center's **David Rivel** at 212-875-5100.

CONCERT TO AID RAPE VICTIMS: **Nirvana** will play a benefit concert Friday (9) at San Francisco's Cow Palace to raise awareness and financial support for rape victims in Bosnia-Herzegovina. The show will also feature performances by **L7**, **Disposable Heroes Of Hiphoprisy**, and the **Breeders**. Proceeds from the event will go directly to the **Trensjevka Women's Group**, an organization in Zagreb, Croatia, that provides emergency medical and financial relief for rape survivors. For more info, contact **Luke Wood** at **DGC Records** at 212-841-8622.

NEW MARTELL-LINKED

Fund: A Kristen Ann Carr Memorial Fund has been established in conjunction with the **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research**. Kristen Ann Carr, the 21-year-old daughter of **Bruce Springsteen** co-manager **Barbara Carr** and author **Dave Marsh**, died Jan. 3 of sarcoma, a form of cancer, research about which will be aided by the memorial fund. Along with the fund, **Pete Townshend** has donated 250 tickets to the first-night preview March 29 of the new Broadway production of "Tommy." The sale of these tickets will jointly benefit the **Kristen Ann Carr Memorial Fund** and the **Nordoff Robbins Music Therapy Foundation**, and will include admission to a post-performance buffet supper at the **Hard Rock Cafe**. Donations for the fund can be sent to: **Kristen Ann Carr Memorial Fund**, T.J. Martell Foundation, 6 West 57th St., New York, N.Y. 10019. For more info, contact **Marilyn Laverty** at 718-522-7171. For more info on the "Tommy" performance, contact the Nordoff Robbins office at 212-541-7948.

Pro Audio

Berlin AES Show A Wall Of Power Many Execs Among Record-Breaking Crowd

BY ZENON SCHOEPE

BERLIN—Early estimations indicate the March 16-19 AES Convention here was indeed the biggest pro audio event ever held in Europe, with an attendance of 7,500 likely to be confirmed. This would better the previous record of 7,000 held by last year's Vienna show and continues the trend that has seen participant numbers increase by more than 30% since 1989.

Hopes that former Eastern Bloc attendees would be out in force again this year seem to have been dashed, with a suspected, although yet to be confirmed, drop in participants from Eastern Europe. But the quality was there, with major exhibitors such as SSL pleased with the high-ranking personnel who visited their booths to witness, among other things, Scenaria presentations in seven different languages.

The convention marked the 50th anniversary of the first stereo tape recordings and a CD was made available of these seminal recordings, which are of staggering quality despite their age.

The exhibition was characterized by few real surprises, although Sony unveiled the PCM9000 Master Disc digital recorder—a 20-bit magneto optical disc-based replacement for the industry standard PCM1630 master recorder. The machine can PQ and edit with a controller and crams 80 minutes of 20-bit stereo onto a 13cm single-sided MO disc housed in a plastic case. Product manager Andrew Tait heralded it as a “practical entry into 20-bit” (although it also works in 16-bit) and “a pointer to a tapeless future.”

Similarities to MiniDisc were apparent and not denied, most notably the one-pass overwrite system on the Tebrium Ferrite Cobalt-based discs.

Hearts were warmed by the return to console production of Malcolm Toft—once the man behind Trident—after a three-year layoff. Toft was there with a new company, MTA, and a new desk, the Series 980, complying to the many traditional values for which he became famous. The desk is split with identical four-band EQ on inputs, monitors, and six effects returns plus secondary in-

puts on channels. Audio Playground in Florida and Blue Ribbon Communications in Los Angeles ordered desks on the strength of drawings alone through U.S. representative David Michaels & Associates.

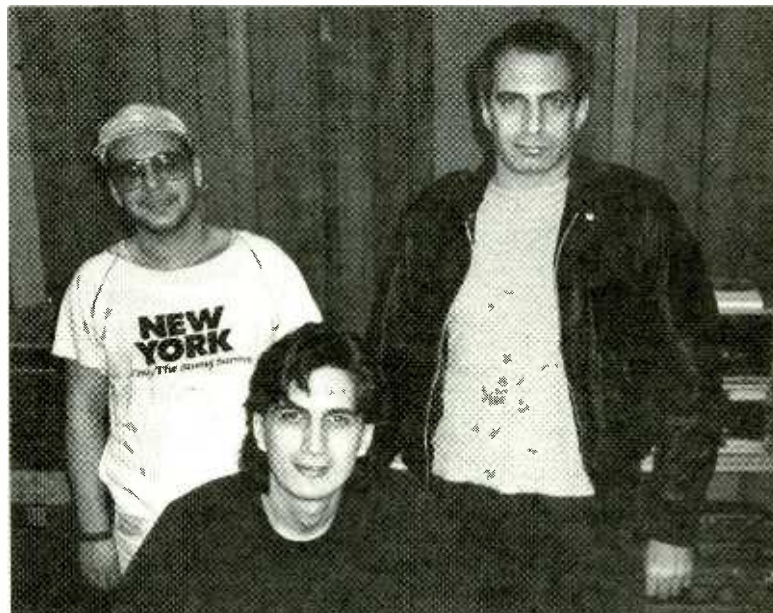
Meanwhile, Amek's Rupert Neve was making it clear that the long-awaited 9098 “superconsole” is on the way and may possibly be with us this year. A typically wide input strip on the stand showed the usual attention to detail and presentation in a desk that eventually will feature SuperMove moving fader automation and access to the company's Virtual Dynamics package on a panel switch. And the price is said to be less than would be expected.

Considerably further down the ladder, Soundcraft's DC2000 broke the accepted rules of price for a moving fader desk, with a tag starting at about 12,000

pounds (about \$17,760 at an exchange rate of \$1.48 to the pound). Control of the automation is sensibly distributed along the channel fader strips and a small center section, which uses dedicated function keys and a touch screen. Opinions are divided on whether the desk is a scaled-down Sapphyre or a hot-rodded Spirit, but what is likely is Soundcraft has left room in the nomenclature to perhaps squeeze in a DC1000 VCA automated version.

The touch screen is something DAR has become synonymous with. However, Berlin saw the introduction of the optical disc-based Sabre digital audio workstation, which, while completing the company's product range, takes the unprecedented action of employing a mouse and a hardware interface for operation. Fairlight, meanwhile, revealed

(Continued on next page)



Steely Wheels. Steely Dan founder Donald Fagen and engineer Tony Volante were in Clinton Recording Studios A and B in New York to finish recording and mixing his second album, “Kamakiriad.” The Warner Bros. album is due May 25. Pictured in Studio B at the Neve 8078 with Flying Fader automation, from left, are assistant engineer Bob Mitchell, Volante, and Fagen.

Fleming Gets The Ball Rolling For Alternative Acts

BY MARILYN A. GILLEN

NEW YORK—Some sort of chemical reaction of the alternative kind must have occurred when hot producer Don

Fleming (Screaming Trees' “Sweet Oblivion,” Teenage Fanclub's “Bandwagon-esque,” Hole's “Pretty On The Inside,” Sonic Youth's “Goo”) met up in the studio with way-cool Butch Vig (Nirvana's “Nevermind,” Sonic Youth's “Dirty”), who was producing Fleming's

major-label debut with power-pop trio Gumball.

The Columbia Records album they cooked up, “Super Tasty,” has just been served to retail.

“I had always produced my own stuff, but that was more out of necessity than anything else,” guitarist/vocalist Fleming says of band projects under names like B.A.L.L., Half Japanese, Velvet Monkeys, et al. “I mean, that was the *budget*, it's not like I had a choice. But with this album, I liked having somebody else to get the feedback from, like how was that take compared to this one? It's hard to have that perspective when you're performer and producer.

“So when I met Butch, he seemed great for us. I didn't want somebody who would be, ‘Oh, I've got this great sound for you.’ I wanted somebody who could bring their thing to us, but still get what we wanted.”

Fleming as musician knows exactly what he wants in a producer, and that's exactly the kind of producer he aims to be with musicians. “When I work with bands, I really want it to sound like them and I really want them to be happy,” he says. “I know how much managers and A&R people and everyone else has ‘best interests’

in mind, but they tend to confuse and cloud the whole issue of what a band should sound like.”

BACK TO THE FUTURE

Fleming's signature sound, pretty much the litmus test of “modern” these days, is firmly rooted in vintage tools. “I'm very into things like analog sound,” he says. “I'm into using Neve and API desks and vintage equipment—old Fairchild limiters and things like that. Soundwise, they give me what I'm going for. For example, I'll rent some old vintage amps on a project instead of having a band use newer amps, and try to get some real distortion out of them. The sound is so much fuller.”

One of the “coolest things” Fleming did last year, he says, involved an Ampex three-track recorder ensconced at a friend's studio. “He has one of the original boards from the '50s. I mean, it's ancient—and it's one of the best-sounding boards I've ever heard.”

“One of the great things about so-

called ‘indie music’ sometimes,” he se- gues, “is you have to do it on four-track or eight-track and you've got two days to do it. And sometimes it comes out great that way.”

Still, Fleming is the producer who has been tapped by the majors when those indie bands making music on a shoestring were ready to step into bigger leagues, and budgets.

“What happened is the major labels started signing all these alternative bands,” he says, “and they realized they couldn't take them to all the normal batch of producers, so they looked around and came to me.”

When they arrived, Fleming's ultimate goal was to capture the bands' raw energy. “I'm really into making sure the band sounds like it *rocks*,” he says. “Because most of the bands, like Screaming Trees or whatever, that's what they are.”

With that in mind, Fleming keeps sessions loose (“one of my mottos is, stop thinking and start drinking”) and live.

KEEPING EVERYTHING YOU CAN

“Most important is doing the basics live,” he says. “I like having it be like a real band playing, and then certainly keeping all the drums and most of the bass—keeping everything you can. I like to record so that if it sounds great, it's there.”

Like families, of course, every session is happy in its own way.

“It's been different with every band,” Fleming agrees. “Some bands need more rehearsal before they go in. But then, I did a record with the Posies, which will come out in June, and those guys are so incredibly good. But this time I wanted more of a raw edge to them, so I wouldn't let us do *any* preproduction. When we did the takes, almost every time it was the first take or the second take that we used, because by the time they did four or five they had worked out all those rough edges.”

The band's sound determines the production approach, he stresses, and not vice versa.

Screaming Trees' Epic album “Sweet Oblivion” (1992), for example, is notable for featuring punched-up vocals by Mark Lanegan, but that's something Fleming says just came out of working to find the heart of the Trees' sound, as was opening up and bleeding the pop vein for Teenage Fanclub. “I didn't go in saying, ‘I've got to get this vocal sound,’” he says. “It was more like, I'm really into tube mikes and I had Mark in a studio that was all tubes and we went through a bunch of mikes until we found one that just kicked ass. We heard it and knew right away, ‘That's his voice.’”

ALICE COOPER & GRUNGE

Fleming's formerly indie-centric production universe was recently expanded to include established rocker Alice Cooper. Fleming has just returned from producing three songs for the artist's as-yet-untitled Epic album.

“I grew up loving Alice Cooper,” he explains. “‘Killer’ was a big influence on me, and to me it's like, grunge rock? Well, he's grunge rock. Of course, he's been through his whole heavy metal period.

“Still, I think they pretty much do see bringing me in as, well, ‘OK, here's our grunge guy.’ They are bringing in four producers to do tracks and I was the first in line.”

Fleming says “everyone involved was very open to doing it my way,” and that pointed again to the past. “I rented a bunch of vintage amps,” he says. “And when we recorded, they all did it at once—Alice sang while the band was playing. I think Alice thought, ‘Yep, this is more the way we used to make records.’”

So will Cooper's fans get a whiff of scene spirit?

(Continued on next page)

PRO
FILE

MD Scores With 74

NEW YORK—The up-to-the-minute news on the MiniDisc front is “74.”

Following Sony Corp.'s recent announcement of the availability of a 74-minute recordable MiniDisc, TDK has followed suit, revealing March 26 its own 74-minute recordable disc.

Both companies tout the implementation of a new magneto-optical recording layer developed to achieve the higher data density needed for extended-length recording.

Sony's entry, MDW-74, is due to begin shipping in May and carries a suggested retail tag of \$16.99, says the company. TDK's MD-XG MD is priced slightly higher at \$17.49, but will be available sooner: It is due out in April.

MARILYN A. GILLEN



Don Fleming, a member of Columbia group Gumball, recently expanded his alternative-grounded production universe to include established rock star Alice Cooper.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 3, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	RAP
TITLE Artist/ Producer (Label)	INFORMER Snow/ M.C. Shan (East West)	FREAK ME Silk/ K.Sweat T.H. (Keia/Elektra)	WHEN MY SHIP COMES IN Clint Black/ J.Stroud C.Black (RCA)	PRIDE AND JOY Coverdale Page/ Coverdale,Page Fraser (Geffen)	THROW YOUR GUNZ Onyx/ Chylow Parker (RAL/Chaos)
RECORDING STUDIO(S) Engineer(s)	BAYSIDE SOUND (Woodhaven,NY) John Ficarrotta	DOPPLER (Atlanta,GA) Peter Blayney	ELEVEN ELEVEN (Nashville) Lynn Peterzell	LITTLE MOUNTAIN/ CRITERIA (Vancouver,B.C Miami,FL) Mike Fraser	APOLLO (New York) Troy Hightower
RECORDING CONSOLE(S)	MCI JH636	SSL 4000E	Neve V Series III	SSL 4048E/ SSL 6000E G Comp.	Neve V With Flying Faders
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH 24	Otari MTR90	Mitsubishi X-850	Studer A800/ Studer A820	Otari MTR90
STUDIO MONITOR(S)	Yamaha NS10	Augsperger	Yamaha NS10	Yamaha NS10, UREI 838/ Criteria Custom	UREI 813C Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 499	Ampex 467	3M 996	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	BAYSIDE SOUND (New York) John Ficarrotta	SOUTHERN TRACKS (Atlanta,GA) Keith Sweat Carl Heilbron	MASTERFONICS (Nashville) Lynn Peterzell	ABBEY ROAD (London) Mike Fraser Jimmy Page David Coverdale	APOLLO (New York) Troy Hightower Norman Bullard
CONSOLE(S)	MCI JH636	SSL 4000	SSL 4000E G Computer	SSL 4000G	Neve V With Flying Faders
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A820	Sony JH24	Otari DTR-900 II	Mitsubishi X-850 Studer A820	Otari MTR90
STUDIO MONITOR(S)	Yamaha NS10	Augsperger Wright	Hidley/Kinoshita	Quested	UREI 813C Yamaha NS10
MASTER TAPE	Sony DAT	Ampex 499	Ampex 467	3M 996	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	STERLING SOUND George Marino	MASTERDISK Tony Dawsey
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	JVC Manufacturing	Uni Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sonopress	Uni Manufacturing	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.

AUDIO TRACK

NEW YORK

PRODUCER Don Was is working at Battery Studios with MCA recording artist (and former Rascal) Felix Cavaliere. Earl Cohen is engineering at the SSL 4064 G Series board, with Eric Gast assisting.

Pete Townshend recently stopped by Barry Diament Audio to master his forthcoming "Psychoderelect" album. Mastering was done on an Apogee-equipped Sony 1630 with Dahlquist DQ20I monitors.

Producer Tony Visconti was spotted at East Hill Studios working on mixes and overdubs for Sony France recording artist Louis Bertignac's "Elle Et Louis" album. Equipment included an SSL SL4000 G Series 64-channel board with Ultimatum and two Studer Analog 48-track A827s using Ampex 499 and 3M 996 tape.

LOS ANGELES

EPIC RECORDING act Rage Against The Machine remixed its "Bullet In The Head" single at Paramount Recording Studios, with Sir Jinx producing and Voytek Kochanek and Keith Barrows engineering on the SSL 4000 console with a Studer 800 recorder.

The Divinyls were recently in Music Grinder Studios with producer Charlie Drayton overdubbing a song for the upcoming "Super Mario Bros." movie. Peter McCabe engineered the session, assisted by Steve Heinke, on a Neve 8108 console and an Ampex 827 analog recorder.

Producer Patrick Leonard and engineer Jerry Jordan have been in Johnny Yuma Recording's Studio A mixing the Rod Stewart MTV "Unplugged" album for Warner Bros. Records. Marc Moreau assisted on a custom 64-channel Neve 8068 with GML automation.

Atlantic act Mr. Big was recently in Rumbo Recorders cutting tracks for its upcoming album. Kevin Elson produced and engineered the sessions, with Tom Size assisting, on a Neve VR console and Studer tape machines.

NASHVILLE

GARTH BROOKS has been working on his next project over at Jack's Tracks. Producer Allen Reynolds and engineer Mark Miller worked on a Quad-Eight Coronado board with an MCI/Sony JH24 tape recorder.

At Soundstage, producers Jimmy Bowen and Clyde Brooks recently mixed Liberty artist Charlie Floyd's upcoming "Charlie's Nightlife" album using the SSL 4000E console.

Nightingale Studios had new Asylum artist Stephanie Davis in cutting tracks for her as-yet-untitled album, with label head Kyle Lehning producing and Joe Bogan engineering on a Helios console and a Studer A820 analog recorder.

OTHER CITIES

PRODUCERS Clyde Brooks and Harold Shedd mixed Ronna Reeves' upcoming Mercury album, "What Comes Naturally," at Ardent Studios in Memphis with the assistance of engineer Skidd Mills. These tracks contain the last recordings of John Mellencamp band member John Cascella (on accordion and organ) before his death.

Boston-based audio truck Goin' Mobile recently provided an audio mix on a live video of Roomful Of Blues filmed at Toad's Place in New Haven, Conn., as part of a pilot for the A&E cable network.

BERLIN AES SHOW A WALL OF POWER

(Continued from preceding page)

12-track optical capability for its MFX2 without data compression.

As promised, digitally controlled analog was much in evidence, with Wandel & Goltermann's Vision desk surprising at its 1.1 million deutsche mark price tag (about \$671,000 at 61 cents to the mark) and Neumann introducing the Strategy 2002, which uses a central control panel with color LCD and keyboard plus a generous nine controls per strip. Otari's 24-buss Concept I revealed snapshot recall for routing, EQ in/out, inserts, aux source, and muting, plus dynamic fader

and mute automation. Calrec showed the T-Series for production, post, and recording, with snapshot memory and full reset in a desk that can be dynamically automated or event-driven.

AMS-Neve's all-digital desks do now have competition from the Orient. Sony's DMX-S6000 is expected to weigh in at some 150,000 pounds (about \$222,000) and was described by Sony GM Chris Hollebone as "the beginning of the end for analog consoles." He added, however, "that end is still a long way off."

PRO FILE

(Continued from preceding page)

"All I can say is the songs certainly came out sounding, to me, guitar-wise and instrument-wise, the way I wanted them to," he says. "And for Alice's vocals—I think everyone [liked] the 'Killer' sound, but to me it came out sounding like the first two albums, like 'Pretties For You' and 'Easy Action.' It's just a really old Alice sound to me." Fleming and his Gumball mates (Jay

"the Rummager" Spiegel on drums and Eric Vermillion on bass/vocals) hit the road in late March for a road trek with Dinosaur Jr., so the producer is yielding to the musician for a while.

"But I've always been easy," he says. "If people wanted me to lay down a lead guitar or something and have a six-pack, I'm like, I'll be over. It's any excuse to get into a studio and have fun."

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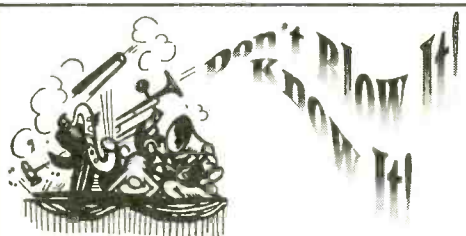
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In re:)
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Debtor.) Chapter 11
Hon. John D. Schwartz

NOTICE OF BAR DATE FOR FILING PROOFS OF CLAIM AGAINST DEBTOR

Notice is hereby given that, pursuant to an Order of the Court dated March 19, 1993, and in accordance with Bankruptcy Rule 3003(c)(3), the Court has established April 30, 1993 (the "Bar Date") as the deadline for all persons and entities to file proofs of claim against Wax Trax Records, Inc., Debtor and Debtor in Possession ("Wax Trax"). The Bar Date and the procedure established by the Court for filing proofs of claim applies to most claims against Wax Trax that arose prior to November 20, 1992 ("Pre-petition Claims").

1. **WHO MUST FILE A PROOF OF CLAIM:** You must file a proof of claim if you have a Pre-petition Claim. Acts or omissions of Wax Trax that occurred prior to November 20, 1992 may give rise to claims against Wax Trax notwithstanding that such claims have not yet matured or become fixed or were unliquidated prior to that date. Any person or entity having a claim or potential Pre-petition Claim against Wax Trax, no matter how remote or contingent, must therefore file a Proof of Claim on or before the Bar Date.

2. **WHEN AND WHERE TO FILE:** Proofs of Claim must be received on or before 4:30 p.m. Central Time on April 30, 1993, the Bar Date, at the following address: Office of the Clerk of the Bankruptcy Court, Dirksen Federal Building, 7th Floor, 219 South Dearborn Street, Chicago, Illinois 60604.

3. **ADDITIONAL INFORMATION:** For additional information, including a Proof of Claim form and a copy of the Order establishing the Bar Date, contact Kimberly A. Heatley, Freeborn & Peters, 311 S. Wacker, Suite 3000, Chicago, Illinois 60606, (312) 360-6000.

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Radio

AM Dial Offers Clear-Channel Choice Listeners Still Travel 'Highway In Sky'

■ BY ERIC BOEHLERT

NEW YORK—At a time when history plays a diminishing role in the day-to-day operation of most mass-media outlets, booming clear-channel radio stations remain a unique, hands-on link to the past.

Created at the turn of the century to ensure that all Americans would have access to radio, at least at night, clear-channel stations today still try to take advantage of their unique power. But while many of the clear stations make up a who's who of legendary radio call letters (WCCO Minneapolis, KOA Denver, WSB-AM Atlanta), it is still up to programmers and GMs to make wise use of their uncommon position.

In the late '20s, the federal Radio Act was passed to ensure not only that wholesome, family entertainment would be provided by radio broadcasters, but also that rural and small-town Americans would be able to tune into radio stations at night. To create a "highway through the sky," as it was called then, government officials decided to divide the country into five vertical zones from coast to coast. Within those zones, eight frequencies were set aside for clear-channel stations.

That way, at night, when an AM station's skywaves bounced through the atmosphere, the stations would be able to travel huge distances (up to 1,200 miles consistently) and effectively blanket the country. To make sure those skywaves did not encounter any interference (the slightest signal from another station would ground the clear-channel skywaves), no other stations were allowed to occupy those frequencies during the night, thus creating a "clear channel" to listeners.

Through some politicking back in the '30s, the number of clear channels was cut back from the proposed 40 to 25. Today, those 25 constitute the 1-A clears. In addition, there are approximately 30 other clears, which face some additional limitations.

Up through World War II, clear-channel stations did provide that informational and entertainment "highway through the sky." But soon a score of returning, entrepreneurial vets began building more radio stations. In the late '40s, 600 AM stations were in operation. Today, there are 10 times that number.

As more radio, as well as television stations, provided news to Americans, some began to argue that clear-channel stations were no longer needed and fellow broadcasters insisted the arrangement made for an uneven playing field. In the '50s, in an effort to open up the radio spectrum to more nighttime stations, legislation was introduced to limit the clears. With the help of lobbyists from the farming community, for which many clear stations programmed, clear channels won

out in Washington, D.C.

Today, Wayne Vriesman, VP of radio at Tribune Broadcasting Co and the president of the Clear Channel Broadcasting Service Assn., says that with the recent efforts undertaken by the FCC to clean up the sound of AM stations, he hears fewer complaints from fellow broadcasters who say clear channels are an outdated monopoly.

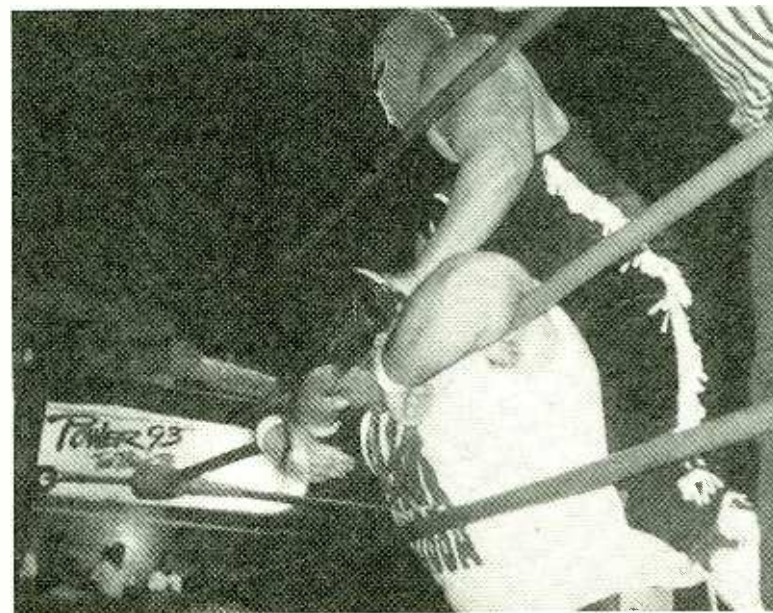
As for programming, PDs of 1-A stations, a vast majority of which

Agricultural, sports, and trucking news have been part of the clear-channel mix

are N/T, say their clear status continues to play an important part. WGN Chicago's David Fabian points out that because the station is heard in five states during the day, and dozens at night, WGN provides expanded weather and traffic as well as a daily agriculture reports. The ag updates, says Fabian, have been a part of the station's tradition for years. Plus, he adds, "they sell well."

HUGE EVENING AUDIENCE

It's converting those nighttime skywaves into revenue that's a challenge for clear-channels today. (Although admittedly, many stations, such as WGN, which billed more dollars than any other last year, don't seem to have many revenue woes.) In some areas, such as landing major-league sports contracts, the huge nighttime audience is a clear plus for the station's business side. "Teams want that coverage," says Fabian. "It sells game tickets for them."



Wrung Out. Bubba the Love Sponge of WFLZ (Power 93) Tampa, Fla., was up against it while taking on the Texas Hangman during the Sponge's Florida Pro Wrestling debut. Not to fear, a "technical disqualification" saved the Sponge from defeat.

Because the clear channels cover so much of the country on the same frequency, they make for perfect companions to cross-country truck drivers who don't want to keep jumping around the dial.

For years, WLW Cincinnati ran Westwood One's Talknet during overnights and essentially filled the show with free spots given away to loyal advertisers. Now in its ninth year, WLW's "Interstate 700/The Truckin' Bozo Show," accounts for more than 10% of the station's revenue, according to AE Roger Kauffmann. The overnight trucking program is heard in 38 states and nine Canadian provinces (Billboard, June 20, 1992).

Before clear-channel WMAQ Chicago was sold during the '80s, its overnight consisted of trucker programming. That program has since evolved into the stand-alone Interstate Radio Network. WWL New Orleans, another clear channel, has had its own successful trucking program for years.

Perhaps no station has benefited more from its night clear-channel programming than WSM-AM Nashville and its show "The Grand Ole Opry." Station GM Bob Meyer says the station's 68-year history with the weekend concert series has been critical in spreading the message of country music to the 33 states where WSM is heard. By spreading that word, he says the program essentially is responsible for WSM's parent company, Gaylord, getting into the entertainment business. (The company owns the Grand Ole Opry, Opryland Hotel and theme park, the cable channels CMT and TNN, several television and radio stations, and Opryland Publishing.)

Today, "Grand Ole Opry," which is heard only on WSM, is habitually sold-out with advertisers who must

(Continued on page 67)



Mad I-Man. WFAN New York's Don Imus, left, inexplicably takes a knife to the cake brought by Atlantic Records local promotion manager Steve Ellis. Ellis was there to thank Imus for giving King Missile's "Detachable Penis" some airplay.

Jocks Weigh Pros & Cons Of DCC's Pro Potential

■ BY CARRIE BORZILLO

LOS ANGELES—Modern rock KITS (Live 105) San Francisco, the first radio station to test implement Philips Consumer Electronics digital compact cassette technology in its studios, is noting the pros and cons of DCC for professional radio usage.

Live 105 OM Richard Sands says, "We're experimenting with it now to see if it has practical implications for radio for the future." He adds, however, that after just three weeks of testing it is too soon to tell how well the technology will work for radio.

The station has been playing DCC releases by Nirvana, U2, Tears For Fears, Sugar, and the Wonder Stuff on a deck loaned by Philips in exchange for promoting the technology on the air.

In the past, Philips has done DCC demonstrations at various stations, but Live 105 is the first to use it on a regular basis, though the current arrangement is not necessarily permanent.

Although Sands is cautious about drawing conclusions, some of his jocks already have found some drawbacks to the DCC technology. Afternoon host Big Rick Stuart says it takes longer to access tracks on DCC than it does on CD. Also, jocks can't go directly from pause to play. After pause, they have to hit stop, then play, which wastes a little time, according to Stuart. Another drawback for jocks is that the machine doesn't stop playing after a song is finished.

A Philips spokesperson points out that the technology wasn't designed for professional radio use, but rather for consumer usage. He adds that the system is not meant to operate like the carts jocks are used to.

The spokesperson says Philips doesn't currently have plans to modify a unit for the needs of radio stations. However, if a demand develops at radio, Philips will address it and consider producing a product more suited to radio's needs.

Stuart and Sands do point out a few advantages to using DCC for radio. The best feature for jocks is the "text information feature," in which the jock can push the artist, track, or album button to find out what is being played.

The clear sound is another advantage. "It sounds like a CD and it's easy to work with," says Stuart. Also on the plus side, a user doesn't have to manually flip the tape over when one side is finished as on some cassette players.

Another advantage is that analog cassettes can be played on it, a feature useful for the many stations that program local music shows. Stuart says most of the demos submitted for KITS' "The Local Modern Rock Block" are on cassette. A DCC player, he says, makes an analog cassette sound a little better than it would in an analog cassette player. However, the DCC player doesn't display the name of the artist, song title, or album title of an analog cassette.

DCC was launched in the U.S. last November with 200 to 300 releases. Among the 500 titles currently available on DCC are a slew of classical titles, U2's "Achtung Baby," Sting's "Ten Summoner's Tales," and Bon Jovi's "Keep The Faith."

In addition to various stations that have experimented with DCC, the San Francisco-based syndicated radio show "Audiophile Audition" also has done shows solely with DCC. The show airs on 140 public and commercial classical stations.

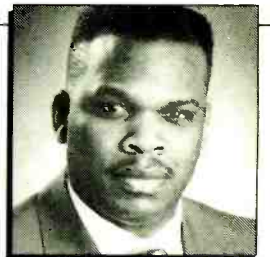
Hot Adult Contemporary™

				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★ ◆ VANESSA WILLIAMS & BRIAN MCKNIGHT 1 week at No. 1					
1	2	2	10	LOVE IS GIANT 18630	
2	1	1	10	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
3	3	5	8	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON
4	4	4	10	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
5	6	7	12	ANGEL SBK 50406/ERG	◆ JON SECADA
6	5	3	21	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
7	8	11	7	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
8	11	13	13	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
9	7	6	21	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
10	14	18	6	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	◆ GO WEST
11	10	12	10	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
12	9	10	11	HOPE OF DELIVERANCE CAPITOL 44904	◆ PAUL MCCARTNEY
13	13	15	11	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
★ ★ ★ POWER PICK ★ ★ ★					
14	21	25	8	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
15	16	9	16	NO MISTAKES MCA 54554	◆ PATTY SMYTH
16	19	24	7	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
17	15	14	12	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
18	20	22	8	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN
19	24	31	4	WATER FROM THE MOON EPIC 74809	◆ CELINE DION
20	12	8	14	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
21	17	17	19	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
22	23	21	24	NEVER A TIME ATLANTIC 87411	GENESIS
23	18	16	24	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
24	26	26	6	HOW FAST FOREVER GOES ELEKTRA 64653	HOWARD HEWETT
25	22	19	18	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
26	28	34	4	THE CRYING GAME SBK 50437/ERG	◆ BOY GEORGE
27	32	39	4	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	◆ BOY KRAZY
28	27	27	22	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
29	25	20	23	FAITHFUL EMI 50411/ERG	◆ GO WEST
30	36	—	2	A SONG FOR YOU WARNER BROS. 18611	◆ RAY CHARLES
31	41	47	3	KISS OF LIFE EPIC 74848	◆ SADE
32	33	36	7	MISS CHATELAINE SIRE 18608/WARNER BROS.	◆ K.D. LANG
33	29	23	17	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
34	30	28	29	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
35	37	41	5	THE PASSION THEME RCA ALBUM CUT	◆ WARREN HILL
36	38	35	15	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
37	45	—	2	IF I COULD COLUMBIA 74864	◆ REGINA BELLE
38	40	43	4	WELCOME TO MY LOVE CAPITOL 44892	◆ RACHELLE FERRELL
39	31	29	26	THE LAST SONG MCA 54510	◆ ELTON JOHN
40	34	33	26	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA (WITH CHAKA KHAN)
41	39	30	21	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
42	43	38	12	I'M EVERY WOMAN ARISTA 1-2519	◆ WHITNEY HOUSTON
43	42	40	27	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
44	44	42	13	NO ONE ELSE ON EARTH CURB 54449/MCA	◆ WYNNONNA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
45	NEW ▶		1	BED OF ROSES JAMBICO 864 852/MERCURY	◆ BON JOVI
46	49	49	3	MAN ON THE MOON WARNER BROS. 18642	◆ R.E.M.
47	47	48	5	BEAUTIFUL GIRL ATLANTIC 87383	◆ INXS
48	NEW ▶		1	RUNNING ON FAITH DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
49	35	32	16	TELL THE TRUTH REPRISE 18673	◆ JUDE COLE
50	46	46	12	WALK ON THE OCEAN COLUMBIA 74706	◆ TOAD THE WET SPROCKET

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

Billboard's PD of the week™

Steve Hegwood
WJLB Detroit



SHELVE THOSE RUMORS that WJLB Detroit PD Steve Hegwood is heading south to Atlanta. The veteran urban programmer has decided to stay right where he is. Although he admits he considered the WVEE Atlanta PD job, he eventually decided that “the best thing for my career was to stay at WJLB.”

In a few more weeks, Hegwood likely will be glad he stayed. Based on the first two trends, the station appears likely to have a great Arbitron book. It already is No. 3 in the market and was up 6.2-6.4 in the fall book. In the trends, the station was up even further (6.6-6.7).

Hegwood says the success is due to the fact that the station has “really focused on 25-34-year-old women. We have a very solid-sounding adult radio station. We do incorporate some rap tunes—Dr. Dre, Naughty by Nature, Arrested Development—but the overall focus is 25-34-year-old women.

“We don’t ignore the 18-24 cell,” he adds, “but we address them with SWV, Silk, Jodeci, those kinds of artists, not with rap music.”

The focus on 25-34-year-olds is not new for WJLB, but Hegwood says it took listeners a while to catch on, partly because the station has gone through several adjustments during the years. “In the time I’ve been here we’ve skewed older, skewed younger, but we found that the best balance for the station is 18-34,” he says.

The station shares its 18-24-year-old audience with crosstown top 40/rhythm station WHYT and the 25-34-year-old audience with urban AC outlet WMXD. But Hegwood takes a more proprietary view of the audience, claiming WJLB is so dominant that the competitors share *his* audience rather than vice versa.

Another factor contributing to the station’s success is its long heritage as an urban station in the market. “We’re committed and we’re focused,” he says. “We’ve been entrenched in the black community for over 53 years. We have an excellent perception as a community station.”

The station enhances this perception with events like the annual coats-for-kids campaign and “family fun day” outdoor festival, which attracts 25,000-30,000 people. The station also hosts other events, such as the recent family reunion planning workshop, and a ladies night out free concert.

Currently, the station is giving away \$98 every 98 minutes and qualifying winners for a \$5,000 drawing held every three weeks. That campaign will run through the spring book. The station also is marketed with billboards, television, and bus boards, primarily promoting the morning show, Mason & Co.

Hegwood says John Mason, who is coming up on his 10th anniversary with the station, is “one of the most recognized talents in the market.” The rest of the air staff consists of Janet G. in middays, Mike Shannon in afternoons, Reggie “Reg” Davis in evenings, John Edwards in nights, and Vanniece in overnights.

From 6 a.m. to 6 p.m., WJLB is about 70% current, and 30% gold, which dates back to the early ‘70s. From

6-9 p.m., WJLB is a virtually 100% current, 18-30-year-old-targeted station playing one or two rap songs an hour, although Hegwood notes these are only the “hottest, top rap records that do very well with the 18-24 cell and the 25-34 cell.” After 9 p.m., the station airs a “Quiet Storm” program, which is about 70% gold.

“I’d describe the radio station as a lot of Whitney Houston, a lot of Regina Belle, Luther Vandross, Mary J. Blige, and Shai,” says Hegwood. “We’re a very mid-tempo core black radio station featuring quite a few oldies during the day.”

“Quite a few” translates to three or four gold songs an hour. “Our research has shown our adult women at work really enjoy the black oldies [like] Freddie Jackson’s ‘Rock With You Tonight,’ Natalie Cole’s ‘I’m Catching Hell,’ and Luther Vandross’ ‘A House Is Not A Home.’ If they want it, I’m going to give it to them,” Hegwood says.

Here’s a recent afternoon hour: Tevin Campbell, “Alone With You”; Mary J. Blige, “Love No Limit”; Arrested Development, “Mr. Wendal”; Lisa Fischer, “How Can I Ease The Pain”; Jade, “Don’t Walk Away”; Christopher Williams, “Every Little Thing You Do”; Shai, “Comforter”; Gap Band, “Outstanding”; Whitney Houston, “I’m Every Woman”; Al B. Sure!, “Right Now”; BeBe & CeCe Winans, “Addictive Love”; and Lorenzo, “Make Love To Me.”

The Tony Gray-consulted station is positioned as “FM 98 WJLB, we play your strong songs.” Hegwood defines “strong songs” as “the most popular records, like Whitney Houston’s ‘I Have Nothing.’ How do you describe something that is so powerful and big other than strong?” he asks.

While he is confident about the future of his station, Hegwood is less certain about the future of the increasingly fragmented urban format. “I think that [urban] will continue to splinter until someone decides that no one is making any money,” he says. “It’s very difficult for everybody—with churban, urban AC, and urban—it’s very difficult for programming and sales. I’d like to see churban and urban AC go away.”

“I think if the urban stations are truly focused, then they will maintain high level ratings,” he adds. “If they are not strong and solid, then they will experience erosion.”

His goal for WJLB is to up the personality level and make the station “virtually unbeatable. I think that we can improve our creativity and I’d like to see us become the talk of the country by maintaining such high ratings [despite] the competition and the fragmentation of the urban format,” he says.

Hegwood began his broadcasting career in his hometown of Milwaukee at WNOV before moving to crosstown WLUM for nights, then crosstown WAWA as MD. He later returned to WNOV for his first PD job, which was followed by PD stints at KYOK Houston and KHYS Beaumont, Texas, then back to WLUM as PD, and back to KHYS when it moved to Houston. He joined WJLB about 2½ years ago.

PHYLLIS STARK

AM DIAL OFFERS CLEAR-CHANNEL CHOICE

(Continued from preceding page)

buy yearlong sponsorships. A waiting list remains in place and, if and when a slot opens, advertisers are given 24 hours to jump on board. WSM provides ratings for the program in the Nashville area, but Meyer says advertisers clearly buy the show for its regional reach, even though no hard numbers are available.

The complete list of AM 1-A clear

channels, from left to right on the dial, is KFI Los Angeles; WSM-AM Nashville; WFAN New York; WMAQ Chicago; WLW Cincinnati; WGN Chicago; WSB-AM Atlanta; WJR Detroit; WABC New York; WBBM-AM Chicago; WBAP Dallas; WCCO Minneapolis; WHAS Louisville, Ky.; WWL New Orleans; WCBS-AM New York; WLS Chicago; KDKA Pittsburgh; WBZ Bos-

ton; WHO Des Moines, Iowa; WWWE Cleveland; KMOX St. Louis; KSL Salt Lake City; WHAM Rochester, N.Y.; WOIA San Antonio, Texas; and WOGL-AM Philadelphia.

Assistance in preparing this story was provided by J.T. Anderton at Radio Business Report.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 94 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS	WKS ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	NEW ▶	1	1	★ ★ ★ NO. 1/AIRPOWER ★ ★ ★ LIVIN' ON THE EDGE GET A GRIP	1 week at No. 1 ♦ AEROSMITH Geffen
2	1	1	7	PRIDE AND JOY	♦ COVERDALE/PAGE Geffen
3	2	2	12	TWO PRINCES POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS Epic Associated/Epic
4	5	9	4	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ Virgin
5	7	8	9	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	♦ STING A&M
6	4	3	16	BLACK TEN	PEARL JAM Epic
7	12	18	5	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER Atlantic
8	9	11	8	SHE GOT ME SUNRISE ON THE SUFFERBUS	♦ MASTERS OF REALITY Chrysalis/Erg
9	6	5	11	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	♦ R.E.M. Warner Bros.
10	3	4	10	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	♦ UGLY KID JOE StarDog/Mercury
11	10	10	7	DRIVEN BY YOU BACK TO THE LIGHT	♦ BRIAN MAY Hollywood
12	15	17	5	ROOSTER DIRT	♦ ALICE IN CHAINS Columbia
13	17	21	4	BLACK GOLD GRAVE DANCERS UNION	♦ SOUL ASYLUM Columbia
14	8	6	7	GOOD LOVIN'S HARD TO FIND THE LAST REBEL	LYNYRD SKYNYRD Atlantic
15	13	13	9	DOWN ON ME JACKYL	♦ JACKYL Geffen
16	14	15	6	LEAVE IT ALONE STAIN	♦ LIVING COLOUR Epic
17	16	16	5	TONIGHT ADRENALIZE	♦ DEF LEPPARD Mercury
18	23	28	3	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
19	24	26	4	★ ★ ★ AIRPOWER ★ ★ ★ PLUSH CORE	♦ STONE TEMPLE PILOTS Atlantic
20	20	22	4	SHAPE I'M IN ARC ANGELS	♦ ARC ANGELS DGC/Geffen
21	11	7	11	DON'T TEAR ME UP WANDERING SPIRIT	♦ MICK JAGGER Atlantic
22	18	20	6	KISS THAT FROG US	PETER GABRIEL Geffen
23	26	30	6	★ ★ ★ AIRPOWER ★ ★ ★ RUNNING ON FAITH UNPLUGGED	♦ ERIC CLAPTON Duck/Reprise
24	22	25	3	SILENCE IS BROKEN DON'T TREAD	DAMN YANKEES Warner Bros.
25	28	29	4	BROKEN HEARTED SAVIOR SISTER SWEETLY	♦ BIG HEAD TODD/MONSTERS Giant
26	21	19	8	COURAGE FULLY COMPLETELY	♦ THE TRAGICALLY HIP MCA
27	19	12	8	TURN IT UP OR TURN IT OFF SMOKE	♦ DRIVIN'-N-CRYIN' Island/PLG
28	31	37	3	CRYIN' THE EXTREMIST	JOE SATRIANI Relativity
29	27	23	18	PULL ME UNDER IMAGES AND WORDS	♦ DREAM THEATER Atco/EastWest
30	30	27	7	SWEATING BULLETS COUNTDOWN TO EXTINCTION	♦ MEGADETH Capitol
31	25	14	9	WON'T GET FOOLED AGAIN VAN HALEN LIVE: RIGHT HERE, RIGHT NOW	♦ VAN HALEN Warner Bros.
32	33	36	3	TAKE THE TIME IMAGES AND WORDS	♦ DREAM THEATER Atco/EastWest
33	29	24	10	RETURN TO SERENITY THE RITUAL	TESTAMENT Atlantic
34	NEW ▶	1	1	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
35	37	40	3	THING OF BEAUTY SONGS FROM THE RAIN	HOTHOUSE FLOWERS London/PLG
36	36	—	2	MRS. RITA NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
37	32	32	17	MISTER PLEASE DON'T TREAD	DAMN YANKEES Warner Bros.
38	35	31	16	IN BLOOM NEVERMIND	♦ NIRVANA DGC/Geffen
39	34	34	18	SAD BUT TRUE METALLICA	♦ METALLICA Elektra
40	NEW ▶	1	1	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	♦ 4 NON BLONDES Interscope/Atlantic

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	5	3	26	EVEN FLOW TEN	♦ PEARL JAM Epic
2	2	4	14	JEREMY TEN	♦ PEARL JAM Epic
3	3	5	7	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	THE BLACK CROWES Def American/Reprise
4	7	9	30	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES Def American/Reprise
5	1	1	3	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M
6	6	7	12	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS Epic Associated/Epic
7	9	—	9	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	♦ GEORGE THOROGOOD EMU/ERG
8	8	8	34	MYSTERIOUS WAYS ACHTUNG BABY	♦ U2 Island/PLG
9	4	2	3	STEAM US	♦ PETER GABRIEL Geffen
10	—	10	7	HARD TO HANDLE SHAKE YOUR MONEY MAKER	♦ THE BLACK CROWES Def American/Reprise

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

Disney Going To Town To Promote New Attraction

NEW YORK—The World of Disney is busy making more friends in radio. To promote its new Mickey's Toontown at Disneyland in Anaheim, Calif., Disney is sponsoring a massive, 23-market Toontown mall tour. And as Marty Berg, senior promotion rep for Disneyland, explains it, in each market radio stations are called upon



by Eric Boehlert

to help get the word out. Disney's national field promotion is broken down into six regions. Within those areas, it is each field manager's responsibility to keep up relationships with the radio market leaders. That way, when it comes time to sign an agreement for a promotion, such as the Toontown tour, Disney can land whichever station is hot.

"We go with the No. 1 station when we can," says Berg, who points out that demographically, Disney is looking for stations that can deliver listeners who purchase plenty of airplane tickets (e.g., AC, country, and album-rock listeners). In some cases, such as with WGN Chicago, Disney routinely teams up with the same station year in and year out, regardless of the latest ratings.

For the mall tour, which features five, 18-minute performances a day, Disney is counting on three main allies to build its attendance. Those allies are the mall itself, along with a local television and radio station. In exchange for promoting the Toontown tour, each station gets to give away a free trip to Disneyland when the mall tour arrives in its town. In addition, jocks from each station were flown out to the grand opening of Toontown back in January in order to report about the festivities for viewers and listeners back home. Live broadcasts from the actual malls are not always requested, says Berg.

(Continued on next page)

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Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	7	★ ★ ★ NO. 1 ★ ★ ★ I FEEL YOU SONGS OF FAITH AND DEVOTION	3 weeks at No. 1 ♦ DEPECHE MODE Sire/Reprise
2	2	2	11	FEED THE TREE	♦ BELLY Sire/Reprise
3	3	3	10	START CHOPPIN WHERE YOU BEEN	♦ DINOSAUR JR. Sire/Warner Bros.
4	4	4	9	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	♦ STING A&M
5	11	11	6	WE ARE THE NORMAL SUPERSTAR CAR WASH	♦ GOO GOO DOLLS Metal Blade/Warner Bros.
6	6	8	7	LEAVE IT ALONE STAIN	♦ LIVING COLOUR Epic
7	5	5	9	TAKE ME ANYWHERE HUMAN CANNONBALL	♦ SCHOOL OF FISH Capitol
8	10	10	4	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ Virgin
9	8	7	11	CONNECTED CONNECTED	♦ STEREO MC'S Gee Street/Island/PLG
10	16	—	2	DRUMS OF HEAVEN EARTH AND SUN AND MOON	MIDNIGHT OIL Columbia
11	15	27	3	LOS ANGELES FRANK BLACK	♦ FRANK BLACK 4.A./Elektra
12	12	14	7	SLEEPING SATELLITE GREAT EXPECTATIONS	♦ TASMEN ARCHER SBK/ERG
13	18	—	2	IS IT LIKE TODAY? BANG!	WORLD PARTY Ensign/Chrysalis/Erg
14	17	—	2	JUMP THEY SAY BLACK TIE WHITE NOISE	♦ DAVID BOWIE Savage
15	14	15	4	THING OF BEAUTY SONGS FROM THE RAIN	HOTHOUSE FLOWERS London/PLG
16	13	13	5	THE CRYING GAME "THE CRYING GAME" SOUNDTRACK	♦ BOY GEORGE SBK/ERG
17	9	9	8	THE GHOST AT NUMBER ONE SPILT MILK	♦ JELLYFISH Charisma/Virgin
18	21	—	2	BEING SIMPLE PAIN MAKES YOU BEAUTIFUL	♦ THE JUDYBATS Sire/Warner Bros.
19	19	20	5	DRIVING ALOUD (RADIO STORM) RESPECT	♦ ROBYN HITCHCOCK A&M
20	NEW ▶	1	1	CURSED FEMALE PORN FOR PYROS	PORN FOR PYROS Warner Bros.
21	7	6	12	DOGS OF LUST DUSK	♦ THE THE Epic
22	23	23	3	THE RIGHT DECISION PERVERSE	♦ JESUS JONES SBK/ERG
23	20	12	3	COME UNDONE DURAN DURAN	♦ DURAN DURAN Capitol
24	25	21	5	MOSES GORGEOUS	808 STATE Tommy Boy
25	22	16	9	COURAGE FULLY COMPLETELY	♦ THE TRAGICALLY HIP MCA
26	NEW ▶	1	1	SWEET HARMONY CONSCIENCE	♦ THE BELOVED Atlantic
27	26	17	19	CANDY EVERYBODY WANTS OUR TIME IN EDEN	♦ 10,000 MANIACS Elektra
28	NEW ▶	1	1	PLUSH CORE	♦ STONE TEMPLE PILOTS Atlantic
29	29	26	4	DIM PUZZLE	DADA I.R.S.
30	NEW ▶	1	1	DO YOU RIGHT MUSIC	♦ 311 Capricorn/Warner Bros

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

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Infinity License In Danger Of Revocation Over Stern?

BY BILL HOLLAND

WASHINGTON, D.C.—No official FCC action yet on an expected move by the commission to cite Infinity Broadcasting for another indecency complaint, but interim chairman James Quello has told lawmakers on Capitol Hill the commission could initiate license revocation proceedings.

On March 25, Quello responded to House Appropriations Subcommittee lawmakers' questions about Infinity's "Howard Stern Show" broadcasts, already the subject of \$350,000 in fines, by saying the commission response to a broadcasting company that repeatedly violates the indecency rules would extend beyond fines to stripping the company of its license.

"There's no question that we would go the extra final step," said Quello. He also told the members there may be enough evidence of an Infinity indecency record to begin revocation hearings, should the commission cite Infinity again and decide to proceed in that direction.

FCC: NO HALT ON AM STEREO STANDARD

Despite the request by AM stereo pioneer/entrepreneur Leonard Kahn to the FCC to extend its comments and replies deadlines in its AM stereo transmitting standards proceeding, the commission said March 29 it will keep its Monday (5) and April 20 deadlines.

Kahn, whose system is a scarred veteran in the years-long marketplace-only battleground for a single standard, said he wanted a chance to confer with commission engineers.

The commission, which decided late last year to finally enter the arena and help the industry decide on transmitting standards, said the request for a conference wasn't enough to warrant a delay.

Also, the FCC announced March 26 the ruling of a commission Administrative Law Judge earlier last month that the management/ownership of the noncommercial radio station has been inept and not capable of being a responsible licensee.

Because of years of what it found to be "inept" management and repeated and uncorrected Communications Act violations, the judge denied the license renewal of KUCB Des

Moines, Iowa, owned by the Center for Study and Application of Black Economic Development.

The judge also denied a competing application of another company for the license and granted the application of a third company, Minority Communications Inc., for a construction permit for a new FM on that frequency.

The violations, beginning in 1979, include unauthorized transfer of control, inaccurate and misrepresented ownership filings, going off the air,

WASHINGTON ROUNDUP™

and a pattern of inept ownership of the 9.72 kilowatt Class C3 noncommercial station.

The commission found the center was unsuccessful in proving these allegations were false.

In other FCC news, the commission waived its one-to-a-market rule March 29 and granted the applications for assignment of license for WWNZ Cocoa Beach, Fla., from Paxson Broadcasting L.P. to Press Broadcasting Inc., which also owns WKCF-TV in nearby Clermont, Fla.

In granting the waiver, the commission found Press was successful in demonstrating that the proposed combination will not result in fewer than 30 separately owned, operated and, controlled stations in the Orlando, Fla., area, which includes Cocoa Beach and Clermont.

FCC WON'T REOPEN TIME SHARE CASE

Back in 1988, the Westchester Council for Public Broadcasting filed

an application for a review of a mid-'80s decision by the commission to turn down a Council proposal to share time with noncommercial WYNE Brooklyn, N.Y.

The commission turned down the Council for failure to respond to requests for additional information. The Council claimed the commission hadn't proven that the additional information letter hadn't fallen through the bureaucratic cracks while it sought to incorporate and weave its way through the New York state educational system bureaucracy.

It also said in its request for reconsideration that initially it was not represented by counsel.

However, the FCC ruled March 29 that these reasons did not warrant reopening of the case.

SPECTRUM AUCTION EXEMPTION

Planned federal government auctioning of sections of the broadcast spectrum once reserved by military surveillance and space tracking still concerns lobbyists for the broadcast industry as they press to keep in a pending Senate bill an exemption for so-called "terrestrial" frequencies traditionally used by broadcasters.

Senate lawmakers who crafted the bill last year still stand behind the exemption they carved out in the pending legislation, agreeing with industry arguments that radio and TV use of spectrum needs a higher public interest standard than the "highest bidder takes all" arrangement of selling airwaves.

Some administration officials have suggested broadcasting services also be included in the auction plan.

Compounding broadcaster concerns is the certainty that a new spec-

trum involving satellite digital audio broadcasting could be involved in the auctioning plan that will raise billions to reduce the deficit.

So far, there is no companion bill in the House, where some lawmakers oppose the spectrum auction concept.

FORMER COMMISSIONERS' NEWS

Two former FCC commissioners from the Nixon-Carter era, Benjamin Hooks and Abbott Washburn, have defended the FCC's indecency rules in an op-ed piece in The Washington Post, saying the commission has "exercised the indecency rule with discretion and restraint" and "does not seek to censor."

When confronted by "egregiously offensive language broadcast in deliberate defiance of the statute," the former commissioners wrote, the FCC has "no alternative but to enforce the law."

A more recent commissioner, Patricia Diaz Dennis, has joined the Washington law firm of Sullivan & Cromwell. The firm plans to build a communications law practice.

BLACK TELECOMMUNICATIONS AWARDS

The Black Telecommunications Professionals Assn. at its convention here March 25-28, gave its Mickey Leland Award for Diversity to Rep. Ed Markey, D-Mass., chairman of the House Telecommunications Subcommittee, and its Patrice Johnson Award for Excellence to Patti Smith, FCC Deputy Director for Policy.

The Leland award is named after the late Congressman, who died in a 1989 plane crash while overseeing food supply flights in Ethiopia. Johnson, who was Leland's aide, was also killed in that crash.

PROMOTIONS AND MARKETING

(Continued from preceding page)

Disney, thanks in part to a state-of-the-art studio in Orlando, Fla., that is regularly made available to morning teams, has long enjoyed the affection of radio. The feeling is mutual. "We love radio," says Berg, who appreciates its ease. "The people are easy and fun to work with." And in terms of creating foot traffic for the mall shows, Berg says, "If you're on the right daypart, on the right station you're home free."

IDEA MILL: CUSTOM FAIRS

Richard Nader, who originated Rock & Roll Revival shows back in the '70s, has created a new division in his entertainment company to work with oldies and classic rock stations.

Nader says the idea came about two years ago when he was sponsoring his "Memories Fair" in the New York area. The fair included a daylong outdoor preconcert memorabilia fest with vendors, classic car dealers, and fans. The following year, Nader decided to trade the name of the fair to New York's WCBS-FM in exchange for 140 on-air promos and cross-media mentions. The station then took the festival to advertisers and offered booth space, signage, program mentions, and concert tickets. The result was a fair attendance of 9,000-

plus people and \$130,000 in ad revenues for the station.

Nader just sent out mailers to hundreds of oldies and classic rock stations nationwide. By the end of the year, he hopes to sponsor 40 "Memories Fairs." Already signed on is WYMJ Dayton, Ohio.

KHII Denver has set up its own foundation to come to the aid of listeners in need. Composed of nine community directors who meet via phone in the wake of local misfortunes, the KHII Foundation will respond with donated funds directly to those in need. In 1993, the station will send out checks totaling \$50,000, says marketing director Mady Culhane. That money will come from station fundraisers pegged specifically for the foundation.

It helps when you own the studio. Ann and Nancy Wilson of Heart, and owners of Bad Animals studio in Seattle, recently teamed with crosstown KXXR and chauffered station winners to a listening party for the band's next release.

WHQT (Hot 97) New York added a twist to the old smash-or-trash bit to raise money for a pediatric AIDS foundation. After a new song is introduced, listeners are urged to call one of two station 900 numbers; 900-370-MORE if they like the single, 900-370-LESS if they do not. Results

are tallied at the end of the week.

Knowing Kellogg's was trying to move more Pop-Tarts in the central Indiana area, WZPL Indianapolis put together its "All-School Jam." The local school whose students send in the most Pop-Tarts proof-of-purchase seals will win a free concert with Freedom Williams, Noel, and Jeremy Jordan.


Ties, scarves, boxer shorts, camp shirts, and bomber jackets are among the line of clothes CBS Radio Sports and designer Nicole Miller have teamed to create. CBS Radio Sports Stuff, as it's called, is available at department stores.

PRO-MOTIONS

Longtime WHTZ (Z100) New York promotion director Marty Wall exits to become executive producer at Extra Extra Large Entertainment, a Detroit-based film and video production company. Wall will be opening the company's Los Angeles office. No replacement has been named. Interested candidates should send promotion and proposal writing samples to Z100 VP/programming Steve Kingston.

Dave Karwowski joins WSCR (the Score) Chicago in the newly created promotion director position. He comes from crosstown WCKG, where he held a similar position.


Selections can be heard on "Pioneer Tokyo Hot 100" every Sunday 7 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.



Hits! in Tokio

Week of March 21, 1993

- 1 Are You Gonna Go My Way Lenny Kravitz
- 2 If I Ever Lose My Faith In You Sting
- 3 I'm Every Woman Whitney Houston
- 4 Prince Of Peace Galiano
- 5 Don't Be Shy Paul Hardcastle
- 6 Sweet Thing Mick Jagger
- 7 The Right Kind Of Love Jeremy Jordan
- 8 Ordinary World Duran Duran
- 9 Kiss Of Life Sade
- 10 It's Gonna Be A Lovely Day The S.O.U.L.S.Y.S.T.E.M.
- 11 Get Away Bobby Brown
- 12 If I Could Regina Belle
- 13 I Put A Spell On You Bryan Ferry
- 14 Sunday Mondays Vanessa Paradis
- 15 Can't Get Any Harder James Brown
- 16 Hip Hop Houray Naughty By Nature
- 17 In Our Love Caron Wheeler
- 18 Easy Way Out Praise
- 19 Love Makes No Sense Alexander O'Neal
- 20 Sax-A-Go-Go Candy Dulfer
- 21 So Close Dina Carroll
- 22 Layla Eric Clapton
- 23 Mr. Wendal Arrested Development
- 24 Sunny Weather Lover Dionne Warwick
- 25 Jack Le Jazzman David Dexter D
- 26 Rebirth Of Slick Digable Planets
- 27 Bad Girl Madonna
- 28 Independence Lulu
- 29 Hope Of Deliverance Paul McCartney
- 30 Never The Same Again Workshy
- 31 It's Alright Classic Example
- 32 Feed The Feeling Perception
- 33 Ain't No Man Dina Carroll
- 34 Bad Of Roses Bon Jovi
- 35 No Se Tu Luis Miguel
- 36 A Whole New World Peabo Bryson & Regina Belle
- 37 Love U More Sunscreen
- 38 Special Kind Of Love Dina Carroll
- 39 Freak Me Silk
- 40 Be My Baby Vanessa Paradis
- 41 Saving Forever For You Shanice
- 42 A Song For You Ray Charles
- 43 Informer Snow
- 44 Losin' Myself Debbie Gibson
- 45 Give It To You Martha Wash
- 46 I Will Always Love You Whitney Houston
- 47 Love Praise
- 48 Forever In Love Kenny G
- 49 No Limit 2 Unlimited
- 50 One More Day The Neville Brothers





The Last Action PD. WBZX (the Blitz) Columbus, Ohio, PD "The Kingfish," left, meets up with Arnold Schwarzenegger at the World Gym Fitness Expo.

WW1 Eases Debt With KQLZ Station Sale; WNCX Snips Stern; Ron & Ron Exit WYNF

WESTWOOD ONE is selling **KQLZ** Los Angeles, formerly known as "Pirate Radio," to **Viacom International** for \$40 million. WW1 CEO/chairman **Norm Pattiz** says the sale of KQLZ and the earlier announced \$50 million sale of **WYNY** New York will eliminate more than 50% of the company's debt.

Viacom owns **MTV Networks** and 13 radio stations, including **KYSR** Los Angeles, **WLTW** New York, **WLIT** Chicago, **KDBK/KDBQ** San Francisco, **WLTJ** Detroit, **WMZQ-AM-FM** Washington, D.C., **KIKK-AM-FM** Houston, and **KBSG-AM-FM** and **KNDD** Seattle. The deal marks L.A.'s first major duopoly.

WW1 bought KQLZ in 1989 for \$56 million. The station has changed formats several times and is rumored to be switching again shortly, possibly to hot country.

Now that WW1 has divested all of its stations, **Bob Moore**, VP of the WW1 station group, will stay with the company in another capacity.

Viacom Radio president **Bill Figen-shu** says the company intends to "forge a strategic alliance" with WW1, however, no details were provided. Viacom also has announced plans to sell **KIKK-AM-FM** through brokerage **Media Venture Partners**.

In order to raise funds for the \$51 million purchase of **KTRH/KLOL** Houston from **Rusk Corp.**, **Evergreen Media Corp.** filed papers to initiate a public offering of 3.5 million shares. Handling the deal will be the trio of **Lehman Brothers**; **Donaldson**, **Lufkin & Jenrette**; and **Smith Barney**, **Harris Upham & Co.**

Billboard's Bill Holland reports that the FCC has approved the sale of **WCDJ** Boston from **Emmis Broadcasting** to **Greater Media** and also approved the renewal grant for **Greater Media's KLSX** Los Angeles. At press time, two complaints against **KLSX** for broadcasts of the **Howard Stern** show had not been dismissed, but the sale approval appears to indicate that any action the FCC takes against the station will not be in the form of a fine.

In other Stern news, **The Cleveland Plain Dealer** ran a blistering editorial against the morning mouth, heard locally on **WNCX**, after he aired a song parody about the boating accident that killed two Cleveland Indians players. Although **WNCX** PD **Doug Podell** was ready for Stern and snipped the segment, "Shipwrecked Bodies," sung to the tune of "Gilligan's Island," the paper called Stern a "radio talk maggot." Although it refused to give Stern the added publicity of mentioning him by name, the paper's reference to the "twisted mind of this New York-based cesspool" was clear enough.

Strategic Radio Research is expanding its **AccuRatings** service and will soon be covering five new markets: Washington, D.C., Seattle, St. Louis, Milwaukee, and Oklahoma City.

PROGRAMMING: S.F. LOVE-IN

WRMM-AM-FM Rochester, N.Y., PD **Rick Love** joins **KDBK/KDBQ** San Francisco for that job, replacing **Chris Miller**. MD **Karen Yamamoto** remains. Former **KKIS** San Francisco morning host **Mady McKeon** joins for

mornings. Former **KNEW** San Francisco P/T jock **Terry Lake** joins for middays. Ex-**KKIS** evening host **Gordy Gomez** joins for afternoons, and **KDBK** overnighter **Scott Mitchell** moves to nights.

Following the \$7.5 million sale of **WYLD-AM-FM** New Orleans from **Inter Urban Broadcasting** to **Clear Channel Communications** and **Jim Snowden**, **WYLD** president **Jim Hutchinson**, GM **Penny Brazille**, and PD **Steven Ross** all are out. Former FM night jock **Skip Dillard** is now PD/afternoon host at the FM station, which jumps from mainstream urban to a



by *Phyllis Stark*
with *Eric Boehlert*
& *Carrie Borzillo*

bright urban AC format. As for the rest of the lineup, **Tracy Latrelle** moves from afternoons to middays, **JoJo** moves from mornings to nights, and new owner/GM **Snowden** becomes morning man. Gone from the station are former midday host **Kyle Jones** and morning host **Kim Boute**. On the AM side, former **WYLD-FM** promotion director **Chris McCoy** takes over PD duties from **Ross**, but the station remains black gospel.

With the recent exits of GM **Bill Wise** and PD **Russ Schell** from **WYAI/WYAY** Atlanta, GSM **Sally Appel** has taken over as acting GM and **NewCity Communications** corporate PD **Steve Holbrook** is overseeing programming. Since **Capital Cities/ABC** is in the process of purchasing **WYAY**, no positions will be permanently filled until ownership is transferred, most likely by this summer.

Wise joins **MJI Broadcasting** as VP/programming, while former **KPRR** El Paso, Texas, VP/GM **Mark Leopold** joins **MJI** as director of affiliate relations.

Contrary to rumors of a format change to country, **WTMX** Chicago's only adjustment was an evolution from the all-request format it has been running since Christmas to a bright AC presentation. The station ran jockless during the transition week but the entire air staff will be returning Monday (5). **WTMX** is now being consulted by Dallas-based **Adult Contemporary Concepts**. Former PD **Ford Colley** is upped to VP of major-market consulting at parent **Bonneville Broadcasting**. APD **Mark West** is interim PD.

Former **WEGX** Philadelphia PD **Brian Philips** joins **WNNX** (99X) Atlanta for that position, replacing **Rick Stacy**. GM **Mark Renier** says the station will stick with its top 40/modern rock hybrid format.

Former **KJR** Seattle PD **Rick Scott** is now programming new crosstown children's station **KKDZ** (formerly

KKFX), which is set to sign on May 15 . . . **Steve Hibard** is the new PD at **WNWV** Cleveland, replacing **Bernie Kimble**, now at **WJJZ** Philadelphia. **Hibard** arrives from **KMGA** Albuquerque, N.M.

KQKS Denver interim PD **Chris Davis** gets the gig permanently, replacing **Stacy Cantrell**. He previously was OM/PD at **WKHQ** Traverse City, Mich. . . . Consultant **Robin Mitchell** joins **KWJJ** Portland, Ore., as PD, replacing **Brian Norton**, now at **KZDG** Denver.

WVRI Orlando, Fla., PD **Robert John** joins **KGBY** Sacramento, Calif., for that job, replacing **Jeff Sattler**, who exits . . . As expected, **KXTN** San Antonio, Texas, is now simulcasting its Tejano music on sister **AM KONJ**, formerly **KZVE** . . . **Brian Burns**, last with the tipsheet Network 40, is the new PD at **WKSE** Buffalo, N.Y., replacing the exiting **Mike Edwards**.

Oklahoma City has a new urban outlet following the sign-on of **KVSP** (formerly **KPRW**, which was simulcast with album rock **KATT**). The new owner/GM is **Russell Perry**. New OM/morning man **Darnell Swift** was previously midday host at crosstown **KYIS**. Morning co-host **Lee Evans** is new to radio. Midday host **Fred Elkins** makes his return to radio. Afternoon host **Maxx Foxx** joins from nights at crosstown **KINT**. Evening host **Terry Monday** was at crosstown **KPRW**. **Swift** needs record service.

WING/WGTZ Dayton, Ohio, has entered into an LMA with an option to purchase crosstown **WAZU**, which will soon be broadcasting from the **WING/WGTZ** studios. **WAZU's** **Norm Rockwell** moves from middays to the overnight shift, previously handled by a P/T jock, and is replaced by **WGTZ** P/T jock **Jeanne Destro**. **Louis Kaplan** is PD of all three stations.

WWSN Dayton changes its calls to **WMMX-FM**, but keeps the AC format. **Bob Sweeney**, from **WHIO** Dayton, Ohio, is now morning man, replacing **Haynes Johns** . . . **WIMX** Harrisburg, Pa., returns to its former calls, **WCMB**, but keeps the N/T format.

WNEU Greensboro, N.C., which was running Unistar's "Hot Country" format, goes live during the day as "94.5 Cat Country." The new lineup includes **Rod Davis** in mornings, **Dierdre Brandt** in middays, and **Dave Oakley** in afternoons. At LMA partner **WMAG**, **Jim Scott** moves from weekends to afternoons, **Lora Songster** moves from evenings to middays, and MD **Cathy Reynolds** moves from middays to evenings. **Gary Ross** joins as production director from **KPSN** Phoenix.

Jim Hayes, former OM at **KODM** Odessa, Texas, takes over as PD at **KHEY-AM-FM** El Paso, Texas. He replaces **Garry Shannon**, who exits. Also at **KHEY**, MD **John Hunter** adds APD duties . . . **KAMZ** El Paso OM **Cat Simon** reports the station has flipped to a hot AC presentation—not top 40, as reported in the March 27 issue.

Country **KWUN** suburban San Francisco has gone silent . . . The Louisville, Ky., **Courier-Journal** reports that **WHAS** will pick up **Rush**

newsline...

DEAN GOODMAN, GM of **WLVE** (Love 94) Miami, is upped to VP/GM of all South Florida Paxson Broadcasting stations following Paxson's official takeover of **WLVE**.

DEBRA PORTE BOBIER has been named VP/GM at **WYUU** (U92) Tampa, Fla. She was GSM at crosstown **WHNZ/WHPT**.

STATION SALES: **WERQ-AM-FM** Baltimore from **United Broadcasting Co.** to **Radio One**, owner of crosstown **WWIN-AM-FM**, creating the market's first duopoly; **KONO-AM** San Antonio, Texas, from **Genesis Broadcasting** to **Gillespie Broadcasting**, owner of **KONO-FM**, for \$1.125 million.

DICK BRESCIA takes over as GM at **WSTC/WKHL** Stamford, Conn., replacing **John Fullam**, who exits.

DAVID LANDAU, Unistar Radio Network's president of sales, exits. **Jim Higgins**, Unistar's VP of national sales, is handling **Landau's** duties for now.

Limbaugh's syndicated show beginning in June. Midday host **Doug McEvein** will move to another shift.

NETWORK NEWS

Broadcast Programming has filed a petition for cancellation of **Alliance Broadcasting's** service mark on the term "Young Country," claiming prior usage and rights to the mark. **BP** claims to have been using the name since October 1991. **Alliance-owned KYNG** Dallas signed on in January 1992 as "Young Country." **BP** competitor **Bonneville Broadcasting** licensed the service mark from **Alliance** earlier this year (**Billboard**, Feb. 27).

Jones Satellite Networks has filed a letter of intent to buy the Las Vegas-based **Sports Entertainment Network**. The 2-year-old **SEN** is up to approximately 100 affiliates.

Westwood One has teamed with **Simon & Schuster Audio** for its first release to retail from its newly formed audio products division (**Billboard**, Jan. 30). The first product will be "The Best Of **Larry King**," a series of cassettes from **Mutual talker King's** past 15 years. The first installment, "Laughs," a set of interviews with comedians, will be out in bookstores and other retail outlets in September.

PEOPLE: RON & RON EXIT

Five-year **WYNF** Tampa, Fla., morning men **Ron Bennington** and **Ron Diaz** are gone following failed contract renegotiations. The pair also were simulcast on **WDIZ** Orlando, Fla. Both stations are seeking replacements.

WFAN New York's new midday host, **Len Berman**, made a memorable debut by accusing **WFAN** morning man **Don Imus** of engaging in "anti-Semitic humor," according to the **New York Daily News**. **Imus** had previously referred to **Berman** as "Lenny the Jew" on the air.

Longtime **WMMR** Philadelphia morning man **John DeBella** moves to afternoons, bumping **Bubba John Stevens**, who moves to middays. Former midday host **Pierre Robert** is now in mornings, where he is teamed with **DeBella's** former partner, **Howard Eskin**.

Bailey Coleman joins **WKKV** Milwaukee as MD, assuming duties previously handled by PD **Brian Anthony**. **Coleman** was previously APD at **KTAQ** Fresno, Calif. . . . **Jean Cashman** exits the MD job at **WKIS** Miami for a pro-

motion spot with **Warner Bros.**

KKXX-FM Bakersfield, Calif., co-MDs **Eric** and **Nick Vidal** (aka the **BakerBoyz**) relinquish their MD stripes to concentrate on their record producing and mixing projects. They also are negotiating to host a syndicated hip-hop show. Music coordinator **Marky Mark Adams** is upped to MD.

Former **WEGX** MD **Chuck Tisa** joins crosstown **WKSZ** (Z100) as assistant program/music director. In other **WKSZ** news, the Philadelphia Inquirer reports **Malrite Communications**, parent of the more famous "Z100," **WHTZ** New York, has notified **WKSZ** GM **Lloyd Roach** that he should stop using the slogan to avoid "listener confusion." **WHTZ** claims to have the slogan trademarked, which would doubtless come as a surprise to **KKRZ** Portland, Ore., **WOOZ** Harrisburg, Ill., and **WZJS** Banner Elk, N.C., which all use "Z100," according to the **M Street Journal**. **WKSZ** had until April 2 to stop using it and avoid legal action. GM **Dan Lerner** told the Inquirer, "We have no plans to change our slogan."

Several jocks are out at **WZLX** Boston, including morning host **Anna Lisa**, midday jock **Jeff Gonzer**, and news/sports director **Greg Madden** . . . **WBAB-FM** Long Island, N.Y., hires **Samantha Ryan** as ND/morning co-host. She was previously ND at crosstown **WRCN**.

Tom Graye, formerly with **Metro Traffic**, joins **WVRT** Baltimore for mornings, replacing **Bruce Kelly**, now doing mornings at **KKFR** Phoenix . . . **KUKQ** Phoenix P/T jock **Jarrod Kniff** moves to nights, replacing **Lydia Lambert**, now at **KRBL** Albuquerque, N.M.

Matt Harris joins **WNCI** Cleveland as morning co-host, replacing **John Cline**. **Harris** previously was morning host at **WZBH** Ocean City, Md. . . . **WWVE** Cleveland moves syndicated talker **Gil Gross** up two hours to 8-11 p.m., cutting the station's evening sports talk show down to two hours.

Morning man **Dave Mason** moves from **WKRC** Cincinnati to sister station **WKRQ**, replacing **Randy Miller**. Back at **WKRC**, **Jerry Thomas** returns after a hiatus to take over **Mason's** morning slot . . . Former **KCKC** Riverside, Calif., morning man **Steve Forrest** returns, replacing **Charlie Ray**. **Forrest** left briefly for a job outside of radio.

POWER RATIOS PUT '92 RADIO REVENUES IN POSITIVE LIGHT

(Continued from page 9)

In the just-released survey, full-service adult contemporary, a hybrid AC/news/talk format, led the pack with a 1.43 ratio. That means that in a market where each share point of audience is worth \$1 million in advertising revenue, a full-service AC station could expect to bill \$1.43 million (or 143% of its share value).

N/T, which had the biggest gain of any format, was close behind with a 1.42 ratio. It was followed by classic rock (1.39), AC (1.38), and oldies (1.38).

WLS Chicago local sales manager Mark Stough attributes N/T's .10 point growth since 1991 to the fact that a lot more young people are tuning into the format, making it more attractive to advertisers that primarily focus on the 25-54 age demographic.

"Across the country a lot of people are finally growing up, have heard all the Phil Collins they can stand, and are looking for some substance in radio. They're finding it in talk," he says.

The biggest point loss was posted by the adult alternative format, which was off 1.24-1.11 from 1991. Also posting losses were Spanish (1.33-1.29), top 40 (1.06-1.05), and adult standards (.65-.61).

Joe Leoce, GSM at adult alternative WQCD (CD101.9) New York, says the format posted its lowest power ratio since they were initiated in 1986, partly because there are fewer stations in the format now. From 1991 to 1992, the number of commercial adult alternative stations dropped from 56 to 47, according to the M Street Journal.

"Some stations have gotten out of

this format, and [media] buyers who read the trades look at that and say, 'The format doesn't work,'" he says.

Leoce also blames the fact that so many stations in the format exist in small and medium markets, where it is harder to perform up to the format's potential. "If you don't rank in the top 10 nationally, you're dead in the water because if the advertisers don't have a format like yours in their market or have one that isn't very strong, they use that to say 'This isn't a very important format,'" he adds.

With the exception of album rock, which was flat at 1.28, the remaining formats were all up, including country (1.33-1.36), soft AC (1.17-1.20), top 40/rhythm (.91-.98), classical (.91-.93), urban (.82-.83), and easy listening (.73-.76).

OLDIES LEADS SIX-YEAR TRENDS

In the six years since Miller, Kaplan began compiling this data, the oldies format has shown the most growth, posting a .55 point gain. Classic rock gained .33 points in the last six years, full-service AC was up .27 points, and album rock gained .24 points.

The biggest six-year loss was posted by classical, which is off .42 since 1986.

Also tabulated in the study was the percentage of stations in each format that billed more than 100% of their Arbitron-based value. Full-service AC also led that list with 100% of stations. Close behind were classic rock with 95%, oldies with 84%, AC with 83%, and country with 82%.

Country's strong power ratio performance is attributed largely to a

12% revenue gain in 1992, according to George Nadel Rivin, a partner in Miller, Kaplan. That revenue gain—the strongest of any format last year—can be linked to the growing audience for country. "That country stigma is pretty much behind us," he says.

For oldies, "The last three years have been very positive," says Rivin. "The oldies format has matured and really established itself."

In the top 40 format, Rivin points out that "the audiences have eroded ... that's why we saw such a steep

decline for revenue in 1992. The CHR format was down 13% in total revenues from 1991."

While there continues to be a slight power ratio increase for urban, Rivin notes that only one out of every four urban stations has a revenue share equal to or greater than its audience share.

ROCKERS ON THE LEVEL

After two years of strong gains, album and classic rock leveled off this year. For album, Rivin says the leveling off points out that "the ma-

turity of the format has been redefined. From 1989 through 1991, we saw the format looking for the 25-54 demo as opposed to the 18-34 demo it had been [targeting] during the '70s and '80s. AOR has [hit] its stride."

With the Spanish format, Rivin cautions that more of the stronger stations are included in the survey than the weaker performing ones, which creates a bit of a "halo effect" for the format. Nevertheless, with stations like KLAX Los Angeles taking the format to the top of the ratings, Rivin says, "I wouldn't be surprised if the overall power ratio for Spanish will show some degree of increase ... over the years."

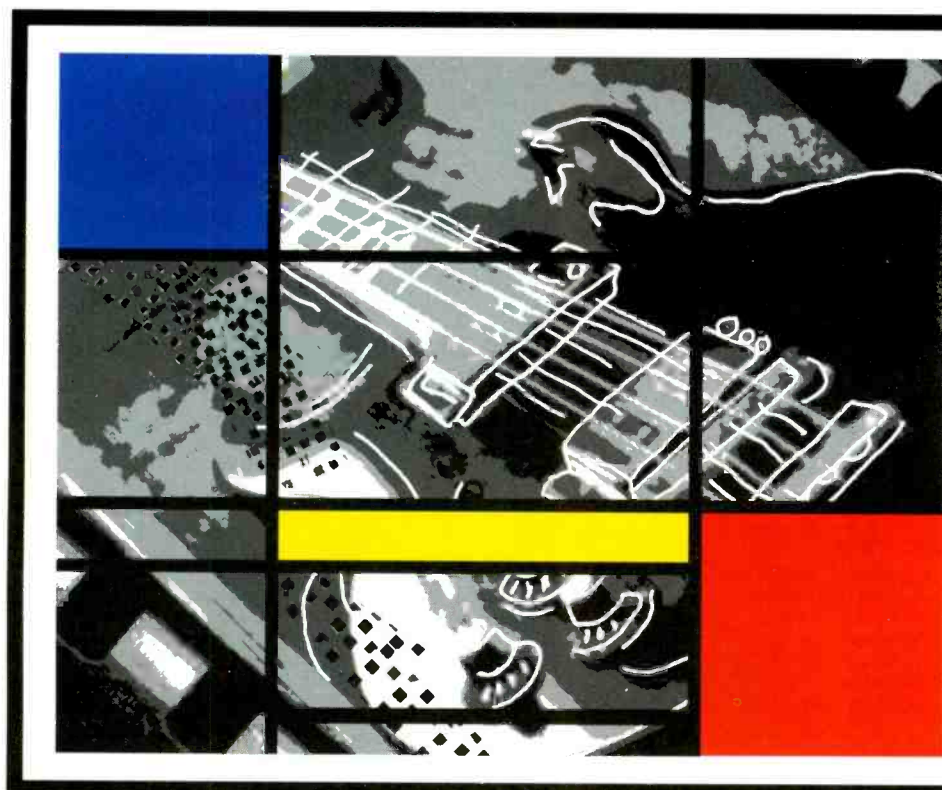
"I think the audience will grow much faster than the revenues," he adds, "but more advertisers are recognizing that there is a significant Hispanic population out there and are looking to reach [that] demo."

Adult standards "continues to erode," according to Rivin, who blames the increased advertiser interest in the 25-54 demo, which "is hurting any demo that is older." He also points out that the people who were in the format's core 55-64 demo in 1986 have largely been replaced with newcomers who "think of the music of the mid-'50s as their music instead of the big-band music," a situation that doesn't bode well for the future of the format.

Rivin also notes that both N/T and full-service AC tend to perform their best in election years, and points out the full-service AC's previous "high-water mark" was in 1988, also a Presidential election year.



KIIS And Unite. Impact artist Joey Lawrence, left, and KIIS Los Angeles morning man Rick Dees grab a photo opportunity at a press conference to announce this year's edition of the station's annual "KIIS and Unite" concert and auction to benefit the Pediatric AIDS Foundation.



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Single Reviews

EDITED BY LARRY FLICK

POP

► **SNOW** *Girl, I've Been Hurt* (4:01)
PRODUCER: M.C. Shan
WRITERS: D. O'Brien, S. Moltke, E. Leary
PUBLISHERS: Motor Jam/Green Snow/M.C. Shan, ASCAP
REMIXERS: M.C. Shan, Edmond Leary, John Ficarotta
EastWest 4971 (c/o Atlantic) (cassette single)

The pop/hip-hop community's latest star follows his platinum-selling smash. "Informer," with a languid ditty that will solidify his presence at several radio formats. A slick beat-base is firm support for a catchy, sing-along chorus and occasional toasting. Second single from "12 Inches Of Snow" will slip on to playlists with ease.

► **DURAN DURAN** *Come Undone* (4:15)
PRODUCERS: Duran Duran
WRITERS: Duran Duran
PUBLISHER: not listed
REMIXERS: Simon Law, Ross Anderson
Capitol 79660 (c/o CEMA) (cassette single)

Follow-up to the act's comeback hit. "Ordinary World," is a slinky, midtempo swirl into the urban/pop realm. Not nearly as instantly appealing as its predecessor, though it takes up comfy residence in your brain after a couple of spins. Remix by Simon Law and Ross Anderson does song a great service, and renders it a smart programming choice at top 40 and crossover formats.

► **BRUCE HORNSBY** *Harbor Lights* (4:39)
PRODUCER: Bruce Hornsby
WRITER: B.R. Hornsby
PUBLISHERS: WB/Basically Zappo, ASCAP
RCA 62486 (c/o BMG) (cassette single)

Hornsby makes a most welcome return to recording with an easy-paced tune that wears its Steely Dan influences with pride. Hornsby's friendly voice and distinctive piano playing will please diehards and novices alike. Sophisticated, jazz-spiced track will broaden the boundaries of top 40 with the right nurturing from label promoters and radio programmers. Brilliant.

► **CHRIS ISAAK** *Can't Do A Thing (To Stop Me)* (3:38)
PRODUCER: Erik Jacobsen
WRITERS: C. Isaaq, B. Elliot
PUBLISHERS: C. Isaaq/Brian Elliot, ASCAP
Reprise 18604 (c/o Warner Bros.) (cassette single)

Isaaq dons his trademark role of brooding Romeo on a spare, quietly rhythmic tune that showcases his richest, most soulful vocal to date. First single from the upcoming "San Francisco Days" collection manages to be both stirring and exhilarating without ever breaking a sweat, or raising a ruckus. An excellent choice for pop, AC, and even album-rock formats.

► **DEBBIE GIBSON** *Shock Your Mama* (3:14)
PRODUCERS: Carl Sturken, Evan Rogers, Deborah Gibson
WRITERS: C. Sturken, E. Rogers, D. Gibson
PUBLISHERS: Possibilities/EMI-April, ASCAP; Warner-Tamerlane/Could Be, BMI
Atlantic 5050 (cassette single)

Gibson places tongue firmly in cheek on an electric moment from her underrated "Body Mind Soul" album. Wriggling hip-hop-derived beats percolate beneath a flurry of C&C Music Factory-styled guitars and glossy synths. Above all, Gibson delivers a spirited vocal that takes on a pouty rap that leaves her kiddie-pop days in the past. Programmers should drop preconceived notions and give this a fair shake.

► **SHAKESPEAR'S SISTER** *Hello (Turn Your Radio On)* (4:21)
PRODUCERS: Shakespear's Sister, Alan Moulder
WRITERS: S. Fahey, M. Detroit, J. Guiot
PUBLISHER: not listed
REMIXERS: Alan Moulder
London 845 (c/o PLG) (cassette single)

Quirky female duo who topped the charts last year with "Stay" is back with a Beatles-esque rock ballad. A soft, rolling piano line is surrounded by deep alto harmonies and nimble guitars. Booming, swaying, and completely memorable chorus is icing on the cake. Cool for popsters and alternative-rock heads, too.

JEREMY JORDAN *Wannagirl* (3:58)
PRODUCER: Keith Thomas
WRITERS: K. Thomas, T. Haynes
PUBLISHERS: Sony Tunes/Yellow Elephant/Large Giant/Prosthymes, ASCAP
Giant/Reprise 18548 (c/o Warner Bros.) (cassette single)

Jordan continues his bid for pop/teen-idol stardom with a slick and chirpy jack/pop workout. Jordan is a thoroughly engaging vocalist, though he sure does deserve a more substantial, less gimmicky song. Still, track has potential at youth-oriented outlets.

NU RECRUITS *Girl Of My Dreams* (3:47)
PRODUCER: Thaddeous Wales
WRITER: R. Figueroa, Jr.
PUBLISHER: Selassie, BMI
TSW 101 (cassette single)

Latino quartet blurs the lines dividing pop/hip-hop and freestyle on a jiggly jam that hangs heavily on tight harmonies. Keyboards are a tad too thin at times, though act has a charm that rises above. One for teenage girls who were wooed by New Kids On The Block. Contact: 215-247-4872.

DJ DERO *Do The Rave Stomp* (4:16)
PRODUCERS: Nicolas & Alejandro Guernieri
WRITERS: N. Guernieri, A. Guernieri
PUBLISHER: not listed
ZYX 6681 (CD single)

Techno dancing gets country-style hoo-down chanting on a fun and stomping workout that already has enjoyed rousing rave success overseas. Several mixes range from assaulting to cushiony and radio-friendly. Good for crossover pundits who have embraced acts like L.A. Style and 2 Unlimited. Contact: 516-253-0126.

R & B

► **AARON NEVILLE** *Don't Take Away My Heaven* (4:38)
PRODUCER: Steve Lindsey
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
REMIXER: Daniel Abraham
A&M 8118 (c/o PGD) (cassette single)

Neville's incomparable voice is the centerpiece of a sugar-sweet tune that combines syncopated modern instrumentation with a warmly retro chorus. First peek into his new album often conjures up memories of vintage Al Green recordings. Watch pundits at urban and AC levels wisely jump on this one immediately.

MOBB DEEP *Hit It From The Back* (4:15)
PRODUCERS: Mobb Deep
WRITERS: Prodigy, Havoc
PUBLISHERS: Songs Of PolyGram International, BMI; PolyGram International/Juvenile Hall, ASCAP
4th & Bway 440567 (c/o Island) (maxi-cassette single)

Amusing, well-phrased rhymes seep into

an insinuating, funk-fortified hip-hop groove. Male duo is not likely to make many friends among feminists with an abundance of methods for "gittin' bitches from behind." And yet, track is wildly catchy and hard to forget. Fine for purists, though urban-ites should climb aboard, too.

EDDIE MURPHY *Whazupwitu* (3:21)
PRODUCERS: Eddie Murphy, Trenten Gumbs
WRITERS: E. Murphy, T. Gumbs
PUBLISHERS: Eddie Murphy/Rayclo, ASCAP
Motown 631100 (c/o PGD) (cassette single)

Ya gotta give Murphy credit for following his passion. Second single from his "Love's Alright" album is a lightweight bit o' funk that benefits from a guest vocal vamp by Michael Jackson. Sadly, Murphy's thin voice still lacks the power to persuade his critics.

KEITH POLE *Wind You* (no timing listed)
PRODUCER: Joe Marno
WRITER: K. Pole
PUBLISHER: not listed
REMIXERS: Joe Marno, Keith Pole
JoJo 1005 (12-inch single)

Someone, please pour the pina colodas! Pole delivers a bright and sunny vocal while island beats and Caribbean keyboards swirl out of control. Contact: 201-399-7043.

COUNTRY

► **TANYA TUCKER WITH DELBERT McCLINTON** *Tell Me About It* (3:45)
PRODUCER: Jerry Crutchfield
WRITERS: B. LaBounty, P. McLaughlin
PUBLISHERS: Warner-Tamerlane/Top Down/Corn Country, BMI
Liberty 79665 (c/o CEMA) (CD promo)

A throbbing heat and a heartfelt offer of emotional support. This duet effort was a Grammy nominee for best country vocal collaboration.

► **MARY-CHAPIN CARPENTER** *The Hard Way* (3:49)
PRODUCERS: John Jennings, Mary-Chapin Carpenter
WRITER: M.C. Carpenter
PUBLISHERS: EMI-April/Getareajob, ASCAP
Columbia 74930 (c/o Sony) (cassette single)

Carpenter makes a low-key appeal for a regeneration of feelings. Both in theme and instrumental sound, this song is reminiscent of her earlier hits.

► **MARTY STUART** *Hey Baby* (2:48)
PRODUCERS: Richard Bennett, Tony Brown
WRITERS: M. Stuart, P. Kennerley
PUBLISHERS: Songs Of PolyGram/Irving/Littlemarch, BMI
MCA 54607 (c/o Uni) (7-inch single)

In spite of the martial tempo he sings to, Stuart makes a relatively subdued—almost wistful—proclamation of devotion.

NEW & NOTEWORTHY

LAUREN CHRISTY *You Read Me Wrong* (3:58)
PRODUCER: Tony Peluso
WRITERS: L. Christy, A. Thomson
PUBLISHER: not listed
Mercury 884 (c/o PolyGram) (cassette single)

Elegant British songsmith sounds as beautiful as she looks on this unusually adroit midtempo ballad of modern love and misread intentions. Impeccably produced with an exhilarating arrangement, this song should make both AC and top 40 programmers ecstatic. Prepare to be smitten. From her fine self-titled debut album.

SUEDE *Metal Mickey* (3:28)
PRODUCER: Ed Buller
WRITERS: B. Anderson, B. Butler
PUBLISHER: PolyGram, BMI
Columbia 5074 (c/o Sony) (CD promo)

The much-heralded British quartet finally arrives on U.S. shores with this single from its forthcoming self-titled debut album. A casual listen might have some listeners wondering what all the fuss is about, but those who

separate the buzz from the music will more easily hear the appealing qualities of this powerful pop. It's toe-tapping, head-bobbing, club-rocking stuff, reminiscent of British music from the Kinks to Bowie on up to current noisemakers, and it's practically inviting radio from college to pop to spin away.

ILLEGAL *Head Or Gut* (4:04)
PRODUCER: Erick Sermon
WRITERS: L. Edwards, J. Phillips, E. Sermon
PUBLISHERS: Butter Jinx, BMI; Grand Royal, ASCAP
Rowdy 5010 (c/o BMG) (cassette single)

Latest act on superproducer Dallas Austin's Rowdy label is another entry into the youngsta-rap sweepstakes. A slammin', pop-juiced hip-hop groove is covered with a brain-embedding anthem-chant and clever rhymes. Rousing, head-boh'nin' ditty is ripe for top 40 and urban radio picking—though track has a tough nature that could click with purists, too. Jam on it.

► **NITTY GRITTY DIRT BAND** *Little Angel* (3:40)
PRODUCERS: Jimmy Bowen, Chuck Howard
WRITERS: M. Berg, J. Hanna
PUBLISHERS: Warner-Tamerlane/Patrick Joseph/Maria Belle/Jeff Diggs (admin. by Bug), BMI
Liberty 79644 (c/o CEMA) (CD promo)

The band's playing and vocal harmonies are as crisp and distinctive as ever, but the lyrics are appallingly hackneyed.

► **LARRY BOONE** *Get In Line* (3:30)
PRODUCERS: Don Cook, Dan Wilson
WRITERS: L. Boone, C. Waters, T. Shapiro
PUBLISHERS: Sony Cross Keys, ASCAP; Great Cumberland/Diamond Struck, BMI
Columbia 74913 (c/o Sony) (7-inch single)

Boone's delivery is rather lofty for a song about the joys of line dancing.

► **DIXIANA** *Now You're Talkin'* (3:10)
PRODUCER: Keith Stegall
WRITERS: J. Collins, M. Heeny
PUBLISHERS: BMG Songs, ASCAP; Songs Of PolyGram/Bantry Bay, BMI
Epic 74936 (c/o Sony) (7-inch single)

A catchy midtempo testimonial to the fluency of body language.

DANCE

► **ALY-US** *Time Passes On* (6:26)
PRODUCER: Kyle Smith
WRITERS: W.B. Jennings, E.L. Lewis, K. Smith
PUBLISHERS: Strictly Rhythm/True 2X/TNS Brigade/Small Songs, ASCAP
Strictly Rhythm 12141 (12-inch single)

Act that scored a direct hit last year with "Follow Me" jumps on the disco handwagon with a funk-splashed romp that borrows from the catalog of McFadden & Whitehead. Track is wrapped in current house beats and spiraling retro strings. Mix is a little uneven, but is sturdy enough to keep supporters in check. Also, give "Go On" on the flipside a spin. Contact: 212-246-0026.

★ **ANDREW LOGAN** *Living In A World* (no timing listed)
PRODUCERS: Kane & Baldry
WRITERS: K. Nicolas, T. Jacobs, S. Suleyman, J. Green
PUBLISHER: not listed
REMIXERS: The Zoo Experience
Motown 860069 (c/o PGD) (12-inch single)

It's good to see Motown pause momentarily from its usual urban fare for a swirl into clubland. Logan cuts an impressive rug with a vocal that is slightly reminiscent of Simply Red's Mick Hucknall, while the up-and-coming Zoo Experience revamp the original pop/disco arrangement into an enticing trance/house workout. A little promotional commitment could equal a club smash.

USURA *Open Your Mind* (5:16)
PRODUCERS: W. Cremonini
WRITERS: Cremonini, Comis, Yarola, Spreafichi, Calvello
PUBLISHERS: WB/Jacomo, ASCAP
deConstruction/RCA 62518 (c/o BMG) (12-inch single)

It's been a while since rave DJs were actively serving this deep and trippy techno journey on import. The absence of new mixes may make the road a tough one, though track is strong enough to merit a recurrent spin or two. Get a tight pop edit, and make the switch to crossover radio a.s.a.p.

TINA LOVE *Love Is (Everybody Come Together)* (5:18)
PRODUCER: Tuta Aquino
WRITERS: T. Aquino, J. Loving, T. Upshur
PUBLISHERS: Any Kind Of Music/Tuta Tunes/Global Love, ASCAP
Radikal 12370 (c/o Hot Productions) (12-inch single)

Leggy diva-in-waiting shimmies and raps like crazy amid a flurry of frenetic beats and NRG-etic techno keyboards. Roof-raising chorus is pumped with festive whistles and lively percussion. A festive swirl that will be equally at home within rave and above-ground pop programs.

AC

★ **CHAKA KHAN** *Don't Look At Me That Way* (4:22)
PRODUCERS: Anil Mardin, Joe Mardin
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
Warner Bros. 18557 (cassette single)

Thank goodness for Khan's recent

Grammy victory; it inspired Warner Bros. to give her sterling "Woman I Am" album another chance. Khan turns in a poignant performance of a tune that casts tunesmith Diane Warren in an overwhelmingly positive light. Record deserves play at every possible format, though wise AC pundits will likely start the ball rolling. This is Khan at her best.

ROCK TRACKS

RADIOHEAD *Creep* (4:01)
PRODUCERS: Sean Slade, Paul Q. Kolderie
WRITERS: Radiohead
PUBLISHER: EMI
Capitol 79684 (c/o CEMA) (cassette single)

Minimal cut, boosted with just a touch of noise, relies mainly on an appropriately languid, melodic vocal (which also vaults into Bono-esque falsetto range) to pull the whole thing together. A possible spinner for alternative and college radio.

THE FLUID *Mister Blameshifter* (2:36)
PRODUCERS: Mike Bosley, The Fluid
WRITERS: Bischoff, Clower, Kulwicks, Robinson, Shavlik
PUBLISHER: Purplemetalfakemusic, ASCAP
Hollywood 10296 (CD promo)

Fast-moving, pogo-worthy garage track locks into a solid groove and rocks its foundations with a terrifically sloppy sound: rough riffs and vocals that lodge somewhere between shout and growl. All packed up into a less-than-three-minute radio-sized parcel, too. Alternative-rock outlets might find this a cool add. (With a hot purple glittery cover!)

SACRED REICH *Crawling* (4:47)
PRODUCERS: Dave Jerden, Sacred Reich
WRITERS: P. Rind, D. McClain
PUBLISHERS: Detritmental/Falferious, BMI
Hollywood 10312 (CD promo)

Tight metal grind and loping drum rhythms with low-register screamy vocal. Should set heads a-bangin' with its powerful approach.

SEBADOH *Soul & Fire* (no timing listed)
PRODUCER: not listed
WRITER: L. Barlow
PUBLISHER: Barlow, Gaffney, Loewenstein, BMI
SubPop 211 (7-inch single)

Lovely contruction of acoustic and gently fuzzed guitar should expand mass perception of indie rock and grunge. Alternative outlets would do well to make this a priority add. Sebadoh's penchant for creating a great variety of songs shows up with the inclusion of three worthwhile cuts nothing like the lead track.

RAP

THE GIRLZ FROM DA BOTTOM *Puttin' Suckers To Shame* (no timing listed)
PRODUCER: The Ghetto Bass Project
WRITER: The Everlovin' MC Finesse
PUBLISHER: Canvirg, BMI
Touchless 756957 (cassette single)

A side varies in quality from rapper to rapper, and fares best when extra samples are mixed with the stilted beats. B side is easily the stronger track, giving the Girlz's quick rhymes a chance to shine amid more imaginative beats and percussion.

MC E FEATURING DJ JIMI *Lick The Cat* (3:35)
PRODUCER: not listed
WRITER: M.C. E
PUBLISHERS: SOH/B&M/Three Cheers, ASCAP
Soulin' 1214 (CD promo)

Guess what this one's about! (The parental advisory sticker oughtta clue in the clueless.) Ironically, this cut derives catchiness from repetition with a nursery-rhyme quality to it. R-rated version sounds better, X-rated unquestionably harder-hitting.

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.

THE BEAT GOES ON: DUB POETS EXPLORE PATOIS OF PEOPLE

(Continued from page 1)

reggae beat) was bubbling at the beginning of the last decade. Voices such as Linton Kwesi Johnson, Oku Onuora, Mikey Smith, and Mutabaruka constituted a strong underground unit in the cavalry of the Bob Marley-led reggae revolution, a millennium movement of politics and prophecy, which was halted abruptly by Marley's death in 1981. Two years later, dub poet pioneer and nominated laureate Mikey Smith was stoned to death on Kingston's tony Stony Hill. Reggae and dub poetry went into serious decline. And the beat almost didn't go on.

The early '80s was a time of considerable socio-political and economic change in Jamaica. In the most violent election in the island's history, the left-leaning "man of the people," Michael Manley, had been succeeded by the conservative Edward Seaga, and the exotic Rastafarian spirituality of early reggae, with its tenet of peace and love, metamorphosed into the rough and raunchy rhythm of dancehall, a music and culture characterized by vulgarity ("slackness") and violence, in word ("wicked," "death" and "murder" denoting praise) and in deed.

Dub poetry is closely related to dancehall in that both musical forms stem from the same historical source and are broadly described as rhyme rapped over rhythm. But, in the early '80s, dub poetry, overwhelmed by dancehall's mass appeal, faltered.

Linton Kwesi Johnson opted out of live performing, Oku Onuora kept a low profile, and, although Mutabaruka maintained his popularity as a performer, dub poetry, receiving neither regular airplay nor popular demand, nearly faded into Jamaica's musical past.

Nearly, but not quite. Catalog sales remained constant. Says Shanachie Records' Randall Grass: "Our dub poetry catalog has always had steady sales because it goes beyond reggae to the political, poetry, counterculture, and black consciousness audiences."

And now, the "soun" of dub poetry is once more in the air via new and vibrant voices like Yasus Afari, Jean Binta Breeze, and Ras Haughton, symptomatic of a revival of the medium and the message.

Equal parts word, sound, and drama, each element plays its part in the power of the dub poetry whole. The dub sound, says "riddim meister" Sly Dunbar, is "the raw, stripped-down groove of the drum and the bass." The words, which composer/music educator Marjorie Whyllie calls "pithy social and political commentary," match the music in minimalist intensity, protest, and prophesy. And the drama is summed up in live performance by an artist like the dreadlocked Mutabaruka striding the stage barefoot, black-robed, and black-focused, delivering his polemic poetry.

DIFFERS FROM DANCEHALL

If the similarities between dancehall and dub poetry are obvious, so, too, are the differences. In dub poetry, word, not rhythm, is the priority. "DJs move from the rhythm to the lyrics and bring across rhyming," says Mutabaruka, "while poets are more interested in the lyrical content to bring across an idea." Adds Johnson: "It is the rhythm of the speech and the nature of the poem which determines the music."

As for the music, dub poetry has

traditionally had acoustic accompaniment with all the implied flexibility, whereas, points out drummer Desi Jones, "The electronic rhythm of dancehall requires that the DJ conform with the strict meter of the drum machine."

Dub poet/political scientist Brian Meeks notes another distinction: "DJs come from the grass roots [primary school] with no exposure to formal poetry. Dub poets have usually attended secondary school or university and have read and been influenced by poets like Yeats, Frost, and Derek Walcott."

The final and perhaps most important contrast is in the substance, style, and spirit of the two genres. "We, the dub poets, have begun to rekindle the revolutionarily spirit," says Yasus Afari, stressing that poetry "represents only elevated thoughts," and that the dub poet puts these thoughts into the language of the people.

'MISS LOU'—DUB PIONEER

The native tongue of the Jamaican people is patois. And the credit for pioneering poetry in patois belongs to the honorable Louise Coverley Ben-

nett, aka "Miss Lou." In fact, many call Miss Lou the first "dubber."

Born some 70 years ago, Miss Lou got her dramatic training at London's Royal Academy of Dramatic Arts and was first published in 1942. The addition of music to her poetry wasn't planned: "It just happened," says Miss Lou. Forty years after she started to write, "Mutabaruka asked me to be on a tape with other 'dubbers,' so I took one of the first poems I had ever written ('Dutty Tuff')," she says.

Miss Lou says that the cadence of her poetry, and her inspiration to write in patois—previously considered too "coarse" for the arts—came from "the old folk tradition and children's rhythm games (like 'Bull In A Pen' and 'Chick, Chick, Chick') that people played 60 or 70 years ago and which originated with the Ashanti people."

Dub poetry's African lineage and oral tradition can also be traced back to that continent's griots, the social commentators of their day. European influences include the dramatic presentation, the sermons of the establishment churches, and, evident in Miss Lou's poems, the structure of

British hymns and ballads.

Like dancehall, dub poetry's mike and vocal techniques owe much to the early toasters like U Roy, I Roy and Big Youth, who rode the ska and rock-steady rhythms of the '60s and early '70s.

Both Johnson, London's "Dread Beat an' Blood" poet, and Onouora claim credit for coining the term "dub poet," a name that the Jamaican-born Johnson, and many of his peers, feel inadequately describes their calling. "Reggae poet" is better," suggests Johnson, adding that "even better is 'poet.'" Poet/critic Mervyn Morris prefers "performance poet," noting that dub poets often use other music forms besides reggae, or recite them without accompaniment. But academic Carolyn Cooper argues that the word "dub" is "an emotive term which recognizes the form's roots."

It was Johnson's concern that the dub form was moving away from those roots that led to his decision to stop touring and performing. He also felt that dub poetry was being further watered down and weakened by "too many people jumping on the bandwagon . . . they string a few words about black people and oppres-

sion together and think that that makes them a poet."

Some of Johnson's early work was centered on black consciousness, but today his vision is more universal. "I'm not into this black, black, black thing," he says. "My philosophy, or outlook, is that of an international socialist."

Onouora, Mutabaruka, Meeks, and Smith, the poets who shared the stage with Johnson in the late '70s, were all radical and well-received. "The political climate encouraged attention to people who wrote political poetry," says Morris.

Multi-racial Onouora, best known for "Pressure Drop" and "Reflection In Red," began writing in prison while serving time for robbery; Mutabaruka published "Outcry" in 1973 and turned to recording in 1981 with "Everytime I 'Ere De Soun"; Meeks straddled the appropriate divide between poetry and political science; and Smith viewed poetry as "part of the whole process of the [international] liberation of people."

The untimely death of Smith, and the earlier passing of Marley, combined with the changed political cli-

(Continued on page 75)

NO-LONGBOX ERA HAS SMOOTH START

(Continued from page 1)

Burkhardt, buyer for 37-unit Harmony House in Troy, Mich. "The manufacturers gave us enough time, so we made arrangements to be ready to go."

Like most chains, Harmony House is using 6-by-12-inch plastic keepers to merchandise its jewel-box-only product, deterring product theft and eliminating the need to reconfigure stores (See story, page 46).

But others—like West Sacramento, Calif.-based Tower Records, Beltsville, Md.-based Kemp Mill Music, and the three HMV superstores in New York and Boston—are stocking bare jewel boxes, at the expense of having to reconfigure store shelves and at the risk of incurring dangerously high levels of pilferage.

The National Assn. of Recording Merchandisers has recommended a standard technology for electronic article surveillance, but industry observers note that it will take at least 18 months for retailers to implement the new standard (Billboard, March 20).

At Kemp Mill, executive VP Howard Appelbaum says the jewel-box-only solution—particularly for his stores that don't have electronic security systems—is "like having sex without a condom." Nevertheless, Kemp Mill is reconfiguring virtually all its 37 outlets in a "tag-team" fashion, according to Appelbaum. "We go in after hours and convert a store at a time in a period of a day or two," he says. "We hope to have most of our stores retrofitted within 45 days."

Executives at other leading chains say it is too early to gauge the impact of jewel-box-only shipments on their stores. However, many say they have been so well prepared for the transition that they don't anticipate any major problems other than having to answer questions from confused customers.

Jim Freeman, GM at HMV's East Side Manhattan location, says, "Some customers have a tough time knowing what to look for." To help customers make sense of the disarray, HMV is posting signs explaining why prod-

uct is not uniformly packaged.

Freeman adds that cost-conscious and environmentally aware shoppers, well-educated on the packaging issue, are not taken aback at the lack of uniformity in the CD inventory.

Retailers themselves are also in for a period of confusion, since they have no way of anticipating whether a new release or reorder will arrive in a longbox or a jewel box.

March releases by Depeche Mode

and Daniel Lanois (on Warner labels) and Sting and P.M. Dawn (distributed by PolyGram) were shipped jewel-box-only, while L.L. Cool J's March 30 Columbia CD was delivered in the generic cardboard longbox that Sony has been using lately.

On the reorder side, Harmony House's Burkhardt says a shipment of the Stone Temple Pilots' CD on Atlantic was jewel box only, which surprised him.

WARNER EYES SHARE OF INDIE ROCK MARKET

(Continued from page 9)

Sources say independent distribution outlets give major labels a financial structure that allows their A&R departments to be more aggressive in signing and developing new bands even earlier in their careers.

Prior to Pan American, the Warner Music Group hasn't collectively used that strategy, but its individual labels have been aggressive in signing various deals with independent labels.

The Pan American initiative, which would be funded by the Warner Music Group, could provide a more collective approach for the company if Morgado's dictum calling for corporate participation is fulfilled.

But, even as executives at Warner Music Group, Atlantic, and Interscope were on the verge of committing to the deal, details were still being worked out because of the entry of new Warner Music Group players. For example, the deal originally was said to be structured so that Atlantic/Interscope, Restless, and Roadrunner would each have a third in the proposed company, with the Warner Music Group labels holding an option to buy additional equity so the split could shift to 50% Warner Music Group, 25% Restless, and 25% Roadrunner after two years.

But when the Elektra and Warner labels became involved with the deal, they asked that Warner Music Group hold 50% equity in Pan American at the outset, with Restless and Roadrunner splitting the other half, and

Warner retaining an option to buy the company outright. In that scenario, the Warner Music Group would divide its initial 50% equally among the Atlantic/Interscope camp, Elektra, and Warner Bros.

It is uncertain what sort of equity arrangement was chosen by the companies; it is also unclear how much initial funding the Warner labels would provide.

The board of Pan American is likely to consist of five seats—one each for the Atlantic, Elektra, and Warner labels, as well as for Restless and Roadrunner.

The equity structure of the deal is integral to Restless and Roadrunner's participation. If the deal goes through, both will leave RED, partially due to dissatisfaction with distribution by a company that also owns a label, in this case Relativity Records.

Like Restless and Roadrunner, participants within the Warner Music Group are jockeying for position to make sure their interests are protected in Pan American. But sources say the deal is structured so that, in some instances, all equity holders would have veto power. As one person familiar with the deal puts it, "There are certain things that need full approval of the board."

The Warner Music labels that could funnel albums through Pan American include Mammoth, Matador, Seed, 4AD, Slash, Def American, Mute, Dali, Chameleon, and, of

All of this confusion will be cleared up once labels start shipping all their new CDs in jewel boxes in the coming days. It is still unclear precisely when major distributors will begin shipping jewel-box-only discs, but from that point on, the only longbox product will be CDs already packaged that are sitting in distribution warehouses.

course, Atlantic, Warner, Interscope, Elektra, EastWest, and Hollywood. All of the above are either wholly owned, joint-ventured, licensed, or distributed through WEA.

In addition, Pan American hopes to lure labels like Sub Pop, Earache, and other cutting-edge alternative rock labels to the fold.

However, sources say that some of the entities—including WEA itself—have responded coolly to the Pan American deal.

A search is being conducted for the person who will run the Pan American operation. As proposed, the distribution system will hire its own sales and marketing force, but the respective labels will handle promotion. However, the company may initially use America Multimedia Inc., a Burlington, N.C.-based fulfillment house that services Restless Records, to handle shipping and billing. Some sources say an effort is under way to get WEA involved in fulfillment.

WEA president Henry Droz referred calls to other Warner Music Group executives.

Margaret Wade, a spokeswoman for the Warner Music Group, says, "I am positive that when it is completed, that all the companies [under the Warner Music Group umbrella] will take advantage of this distribution system when it is appropriate for their artists."

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 124 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	13	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA) 4 weeks at No. 1
2	3	12	FREAK ME	SILK (KEIA/ELEKTRA)
3	2	17	DON'T WALK AWAY	JADE (GIANT)
4	6	15	INFORMER	SNOW (EASTWEST)
5	5	4	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
6	8	12	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
7	4	17	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
8	9	24	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
9	7	15	ORDINARY WORLD	DURAN DURAN (CAPITOL)
10	11	10	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
11	12	15	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
12	13	11	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
13	15	11	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
14	14	18	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
15	10	17	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
16	19	14	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
17	18	8	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
18	16	9	I'M SO INTO YOU	SWV (RCA)
19	25	17	I GOT A MAN	POSITIVE K (ISLAND/PLG)
20	21	11	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
21	20	14	FOREVER IN LOVE	KENNY G (ARISTA)
22	22	18	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
23	17	20	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
24	27	10	ANGEL	JON SECADA (SBK/ERG)
25	23	20	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
26	29	16	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
27	28	5	THE CRYING GAME	BOY GEORGE (SBK/ERG)
28	26	9	MAN ON THE MOON	R.E.M. (WARNER BROS.)
29	37	3	WHO IS IT	MICHAEL JACKSON (EPIC)
30	24	17	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
31	32	7	SIMPLE LIFE	ELTON JOHN (MCA)
32	30	8	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
33	35	6	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
34	33	6	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
35	34	6	LOVE U MORE	SUNSCREAM (COLUMBIA)
36	31	12	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
37	38	12	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)

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

TOP 40 RADIO RECURRENT MONITOR

1	1	2	RHYTHM IS A DANCER	SNAP (ARISTA)
2	3	4	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
3	2	2	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
4	4	3	SAVING FOREVER FOR YOU	SHANICE (GIANT)
5	5	10	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
6	7	11	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
7	8	7	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
8	6	9	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
9	—	1	GIVE IT UP, TURN IT LOOSE	EN VOUE (EASTWEST)
10	11	21	BABY-BABY	TLC (LAFACE/ARISTA)
11	13	35	MY LOVIN' (YOU'RE NEVER...)	EN VOUE (EASTWEST)
12	10	18	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
13	12	5	GOOD ENOUGH	BOBBY BROWN (MCA)
14	9	6	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
15	14	2	WHEN SHE CRIES	RESTLESS HEART (RCA)
16	15	3	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
17	16	3	FAITHFUL	GO WEST (EMI/ERG)
18	17	3	NEVER A TIME	GENESIS (ATLANTIC)
19	18	4	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
20	20	20	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
21	22	14	PEOPLE EVERYDAY	ARRESTED DEVELOPMENT (CHRYSALIS)
22	21	12	WOULD I LIE TO YOU?	CHARLES & EDDIE (CAPITOL)
23	25	54	FINALLY	CECE PENISTON (A&M)
24	19	11	WALKING ON BROKEN GLASS	ANNIE LENNOX (ARISTA)
25	24	4	LITTLE MISS CAN'T BE WRONG	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)

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

33	7	(Controversy, ASCAP/WB, ASCAP) WBM
23	ANGEL	(Estefan, ASCAP/Foreign Imported, BMI) CPP
58	BAD GIRL	(WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
46	BEAUTIFUL GIRL	(Polygram, ASCAP) HL
10	BED OF ROSES	(Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
96	BORN 2 B.R.E.E.D.	(MCA, ASCAP/Controversy, ASCAP/WB, ASCAP/Michael Anthony, ASCAP) WBM/HL
65	BUDDY X	(EMI Virgin, BMI/Tricky Track, BMI) HL
73	CANDY EVERYBODY WANTS	(Christian Burial, ASCAP)
6	CAT'S IN THE CRADLE	(Story Songs, ASCAP)
72	CLOSER	(Alaura International)
60	COME IN OUT OF THE RAIN	(Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radio, BMI) WBM/HL
11	COMFORTER	(Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
52	CONNECTED	(EMI Virgin, ASCAP/Harrick, BMI/Longitude, BMI) WBM/HL
30	THE CRYING GAME	(FROM THE CRYING GAME) (Southern, ASCAP) CPP
40	DAZZEY DUKS	(Gigilo Chez, BMI/Alvert, BMI)
47	DEDICATED	(Willesden, BMI/R. Kelly, BMI) CPP
19	DITTY	(Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
5	DON'T WALK AWAY	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
29	DOWN WITH THE KING	(Protoons, ASCAP/Rush-Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U Catalog, ASCAP) CPP
43	DO YOU BELIEVE IN US	(Estefan, ASCAP/Foreign Imported, BMI) CPP
66	EASY	(Jobete, ASCAP/Libren, ASCAP) CPP
75	EVERYTHING'S GONNA BE ALRIGHT	(EMI April, ASCAP/Across 110th Street, ASCAP/Father M.C., ASCAP/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/EMI Blackwood, BMI/Flow Tech, BMI) HL/WBM
22	FOREVER IN LOVE	(Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI) HL
2	FREAK ME	(Keith Sweat, ASCAP/E/A, ASCAP/Saints Alive, BMI) WBM
83	FUNKY CHILD	(Marley Marl, EMI, ASCAP) WBM
42	GET AWAY	(Zomba, ASCAP/Donril, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Toe Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL
64	GIVE IT UP, TURN IT LOOSE	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
78	GOOD OL' DAYS	(Willesden, BMI/Trycep, BMI) CPP
53	HAT 2 DA BACK	(EMI, ASCAP/D.A.R.F., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM/HL
35	HEAL THE WORLD	(Mijac, BMI/Warner-Tamerlane, BMI) WBM
34	HERE WE GO AGAIN!	(Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP/Stone Diamond, BMI/Jobete, ASCAP/Black Bull, ASCAP/Doll Face, BMI) CPP/WBM
14	HIP HOP HOORAY	(T-Boy, ASCAP/Naughty, ASCAP)
95	HOMIES	(Hip Hop, BMI/Jams R Us, BMI/Jobete, ASCAP) CPP
57	HOW I'M COMIN'	(Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP)
51	I FEEL YOU	(Grabbing Hands, ASCAP/EMI, ASCAP/EMI Blackwood, BMI) WBM
82	IF I COULD	(WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
41	IF I EVER FALL IN LOVE	(Gasoline Alley, BMI/Music Corp. Of America, BMI) HL
24	IF I EVER LOSE MY FAITH IN YOU	(Blue Turtle, ASCAP) HL
15	I GOT A MAN	(Step Up Front, BMI/Conductive, BMI/Rhythm Planet, BMI/Bigone, ASCAP) CPP
4	I HAVE NOTHING	(FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
77	I'LL NEVER GET OVER YOU	(GETTING OVER ME) (Realsongs, ASCAP) WBM
13	I'M EVERY WOMAN	(FROM THE BODYGUARD) (Nick-O-Vai, ASCAP) CPP
47	I'M GONNA GET YOU	(Schnozza, PRS/House Of Fun, BMI) WBM
16	I'M SO INTO YOU	(Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
1	INFORMER	(Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
62	IN THE STILL OF THE NITE	(Lee, BMI) HL
55	I SEE YOUR SMILE	(Foreign Imported, BMI/Estefan, ASCAP) CPP
25	IT WAS A GOOD DAY	(Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
1	I WILL ALWAYS LOVE YOU	(Velvet Apple, BMI) CPP
26	KISS OF LIFE	(Angel, PRS/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
91	KNOCKIN' DA BOOTS	(Pac Jam, BMI)
90	KNOCK-N-BOOTS	(EMI April, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP/Donril, ASCAP/Tadej, ASCAP) CPP/WBM
99	LITTLE BIRD	(La Lennox, ASCAP/BMG, ASCAP) HL
67	LIVIN' ON THE EDGE	(Swag Song, ASCAP/MCA, ASCAP/Beef Puppet, ASCAP)
18	LOOKING THROUGH PATIENT EYES	(MCA, ASCAP) HL
59	LOVE DON'T LOVE YOU	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
8	LOVE IS	(FROM BEVERLY HILLS, 90210) (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Cherkerman, BMI) WBM
92	LOVE ME OR LEAVE ME ALONE	(Def Jam, ASCAP)
39	LOVE U MORE	(BMG, ASCAP) HL
31	MAN ON THE MOON	(Night Garden, BMI/Unichappell, BMI) HL
63	THE MORNING PAPERS	(Controversy, ASCAP/WB, ASCAP) WBM
9	MR. WENDAL	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
87	MURDER SHE WROTE	(Island, BMI/Ixat, BMI) HL
98	NO MISTAKES	(EMI Blackwood, BMI/Pink Smoke, BMI/Almo, ASCAP/Kevin Saviger, ASCAP) WBM/CP
32	NOTHIN' MY LOVE CAN'T FIX	(Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI) CPP
3	NUTHIN' BUT A G THANG	(Ain't Nuthin' Goin' On But

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	12	INFORMER	SNOW (EASTWEST/AG) 4 weeks at No. 1
2	2	6	FREAK ME	SILK (KEIA/ELEKTRA)
3	3	10	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)
4	4	7	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
5	5	17	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)
6	7	15	I GOT A MAN	POSITIVE K (ISLAND/PLG)
7	6	10	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
8	9	9	I'M SO INTO YOU	SWV (RCA)
9	8	21	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
10	10	15	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
11	14	13	DON'T WALK AWAY	JADE (GIANT)
12	11	10	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
13	20	6	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
14	17	5	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
15	18	4	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
16	15	10	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
17	13	13	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
18	12	17	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
19	21	8	TWO PRINCES	SPIN DOCTORS (EPIC ASSOCIATED/EPIC)
20	16	10	ORDINARY WORLD	DURAN DURAN (CAPITOL)
21	22	11	FOREVER IN LOVE	KENNY G (ARISTA)
22	19	10	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
23	28	6	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
24	24	5	ROMEO	DOLLY PARTON (COLUMBIA)
25	23	9	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
26	33	5	THREE LITTLE PIGS	GREEN JELLO (ZOO)
27	29	8	SO ALONE	MEN AT LARGE (EASTWEST/AG)
28	26	2	HOW I'M COMIN'	LL COOL J (DEF JAM/COLUMBIA)
29	34	8	SUPERMODEL	RUPAUL (TOMMY BOY)
30	31	14	DAZZEY DUKS	DUICE (TMR/BELLMARK)
31	35	6	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
32	27	10	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
33	25	18	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
34	30	8	HAT 2 DA BACK	TLC (LAFACE/ARISTA)
35	37	8	ANGEL	JON SECADA (EMI/ERG)
36	47	3	THE CRYING GAME	BOY GEORGE (SBK/ERG)
37	38	5	SHE'S NOT CRYIN' ANYMORE	BILLY RAY CYRUS (MERCURY)
38	62	2	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
39	36	6	BAD GIRL	MADONNA (MAVERICK/SIRE/WB)
40	40	28	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
41	32	6	I FEEL YOU	DEPECHE MODE (SIRE/REPRISE)
42	39	11	GET AWAY	BOBBY BROWN (MCA)
43	42	8	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/PLG)
44	44	6	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
45	46	3	EASY	FAITH NO MORE (SLASH/REPRISE)
46	53	3	TARZAN BOY	BALTIMORA (SBK/ERG)
47	45	7	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
48	41	18	IN THE STILL OF THE NITE	BOYZ II MEN (MOTOWN)
49	43	22	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
50	49	10	KNOCK-N-BOOTS	WRECKX-N-EFFECT (MCA)
51	—	1	ALIBIS	TRACY LAWRENCE (ATLANTIC)
52	—	1	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
53	54	5	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
54	57	7	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
55	50	19	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
56	59	3	FUNKY CHILD	LORDS OF UNDERGROUND (PENDULUM)
57	51	25	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
58	—	1	LIVIN' ON THE EDGE	AEROSMITH (GEFFEN)
59	60	4	GOOD OL' DAYS	LEVERT (ATLANTIC/AG)
60	48	2	ROLL WIT THA FLAVA	THE FLAVOR UNIT MC'S (EPIC)
61	52	4	THROW YA GUNZ	ONYX (RAL/CHAOS/COLUMBIA)
62	58	6	MAN ON THE MOON	R.E.M. (WARNER BROS.)
63	—	1	IF I COULD	REGINA BELLE (COLUMBIA)
64	67	2	SHOO SHOO	MICHAEL COOPER (REPRISE)
65	—	1	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
66	55	11	MURDER SHE WROTE	CHAKA DEMUS & FLIERS (MANGO)
67	70	4	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
68	56	12	GANGSTA BITCH	APACHE (TOMMY BOY)
69	68	7	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
70	63	9	SPEED	ALPHA TEAM (STRICTLY HYPE)
71	69	24	GOOD ENOUGH	BOBBY BROWN (MCA)
72	64	8	LITTLE BIRD	ANNIE LENNOX (ARISTA)
73	65	32	RHYTHM IS A DANCER	SNAP (ARISTA)
74	66	22	I GOT A THANG 4 YA!	LO-KEY? (PERSPECTIVE/A&M)
75	61	7	WHO GOT THE PROPS	BLACK MOON (NERVOUS)

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

45	BMI/Magic Beans, BMI/Reunion, ASCAP) HL
46	SUPERMODEL (YOU BETTER WORK) (T-Boy, ASCAP/Music Whorga Musica, ASCAP)

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Gordon

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Monitor TOP 40 AIRPLAY

MAR. 22—MAR. 28, 1993



DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 75 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	2	9	TWO PRINCES EPIC ASSOCIATED/EPIC	SPIN DOCTORS
1 week at No. 1				
2	3	10	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
3	1	15	ORDINARY WORLD CAPITOL	DURAN DURAN
4	4	10	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
5	5	11	BED OF ROSES JAMBCO/MERCURY	BON JOVI
6	7	6	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
7	10	7	IF I EVER LOSE MY FAITH IN YOU A&M	STING
8	12	5	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
9	13	8	DON'T WALK AWAY GIANT	JADE
10	6	12	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
11	14	8	ANGEL SBK/ERG	JON SECADA
12	11	9	MAN ON THE MOON WARNER BROS.	R.E.M.
13	9	17	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
14	8	15	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
15	16	11	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
16	15	9	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
17	17	5	INFORMER EASTWEST	SNOW
★★★★ AIRPOWER ★★★★★				
18	26	2	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
★★★★ AIRPOWER ★★★★★				
19	20	5	SIMPLE LIFE MCA	ELTON JOHN
★★★★ AIRPOWER ★★★★★				
20	30	3	THE CRYING GAME (FROM "THE CRYING GAME") SBK/ERG	BOY GEORGE
★★★★ AIRPOWER ★★★★★				
21	27	4	LOVE U MORE COLUMBIA	SUNSCREAM
22	28	3	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
23	18	7	FOREVER IN LOVE ARISTA	KENNY G
24	25	5	BEAUTIFUL GIRL ATLANTIC	INXS
25	23	28	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
26	22	26	RHYTHM IS A DANCER ARISTA	SNAP
27	NEW		WHO IS IT EPIC	MICHAEL JACKSON
28	29	7	SWEET THING UPTOWN/MCA	MARY J. BLIGE
29	21	6	HEAL THE WORLD EPIC	MICHAEL JACKSON
30	19	11	HERE WE GO AGAIN! CAPITOL	PORTRAIT
31	24	18	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
32	NEW		THE MORNING PAPERS PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
33	40	2	FREAK ME KEIA/ELEKTRA	SILK
34	34	16	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
35	35	23	FAITHFUL EMI/ERG	GO WEST
36	NEW		COMFORTER GASOLINE ALLEY/MCA	SHAI
37	NEW		BUDDY X VIRGIN	NENEH CHERRY
38	32	21	WHEN SHE CRIES RCA	RESTLESS HEART
39	37	2	WHAT YOU WON'T DO FOR LOVE EMI/ERG	GO WEST
40	NEW		LOVE DON'T LOVE YOU EASTWEST	EN VOGUE

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★★ NO. 1 ★★★★★				
1	1	11	FREAK ME KEIA/ELEKTRA	SILK
7 weeks at No. 1				
2	3	10	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
3	6	8	I'M SO INTO YOU RCA	SWV
4	2	16	DON'T WALK AWAY GIANT	JADE
5	4	15	COMFORTER GASOLINE ALLEY/MCA	SHAI
6	7	4	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
7	5	14	INFORMER EASTWEST	SNOW
8	8	12	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
9	9	10	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
10	15	6	DEDICATED JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
11	11	15	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
12	12	15	DITTY NEXT PLATEAU/FFRR	PAPERBOY
13	16	17	I GOT A MAN ISLAND/PLG	POSITIVE K
14	10	18	SWEET THING UPTOWN/MCA	MARY J. BLIGE
15	14	24	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
16	13	19	HERE WE GO AGAIN! CAPITOL	PORTRAIT
17	18	5	IT WAS A GOOD DAY PRIORITY	ICE CUBE
18	17	11	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
★★★★ AIRPOWER ★★★★★				
19	28	3	SO ALONE EASTWEST	MEN AT LARGE
20	22	13	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
21	23	5	SHOO SHOO (NEVER STOP GIVIN' YOU LOVE) REPRISE	MICHAEL COOPER
22	24	27	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
23	34	3	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
24	21	25	RUMP SHAKER MCA	WRECKX-N-EFFECT
25	25	28	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
26	20	13	GET AWAY MCA	BOBBY BROWN
27	30	5	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
28	27	26	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
29	31	28	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
30	32	11	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
31	29	7	CLOSER HOLLYWOOD	REMEDY
32	26	3	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
33	NEW		WHO IS IT EPIC	MICHAEL JACKSON
34	NEW		LA LA LOVE PERSPECTIVE/A&M	BOBBY ROSS AVILA
35	19	10	HAT 2 DA BACK LAFACE/ARISTA	TLC
36	NEW		WEAK RCA	SWV
37	40	6	FOREVER IN LOVE ARISTA	KENNY G
38	37	22	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
39	NEW		TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
40	39	19	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.

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COUNTRY FEST TICKET SALES TAKE MANHATTAN

(Continued from page 10)

City, May 22; and the Highwaymen (Nelson, Kris Kristofferson, Johnny Cash, and Waylon Jennings), Central Park (Summerstage), May 23.

Several other country acts, yet to be confirmed, will perform on "club night," Thursday, May 20, at Denim & Diamonds, Tramps, Lone Star Roadhouse, and the Continental Club.

Ticketmaster is selling tickets for all the shows, except for Parton's, which are available through the Carnegie Hall box office, and for the club performances.

Frito-Lay the event's principal sponsor, with participating sponsorship by Justin Boots, The Nashville Network, Westwood One Radio Network, Country America magazine, WYNY, and Entertainment Weekly.

TNN's "Crook & Chase" show will spotlight the event with live broadcasts each day from the American Festival Cafe at Rockefeller Center. Westwood One will offer several concerts live and tape-delayed.

Sanders says that in the days since the first announcement, "We've had a lot of radio and a lot more print, not only in the New York but in the New

Jersey papers."

Additionally, Sanders continues, "We have a major poster campaign around New York, and we're going to throw a big opening-night party [at the American Craft Museum] to kick off the festival on May 14, immediately after Dolly Parton's performance at Carnegie Hall. We're inviting all the stars who are participating in the festival, as well as major celebrities in New York, Mayor [David] Dinkins, and the sponsors."

CORPORATE SPONSORS

Corporate sponsorships for Country Takes Manhattan were secured by Entertainment Marketing & Communications (EMCI), of Stamford, Conn. Formerly known as Rockbill, EMCI recently set up the deal between Revlon and Yearwood.

"We got involved with [Country Takes Manhattan] back in the summer [of 1992]," says Jay Coleman, the company's CEO. "We were brought in primarily to do two things. One was to develop a comprehensive marketing program around Country Takes Manhattan, with the emphasis being to leverage the event on a na-

tional basis... The second part was to find a sponsor or sponsors."

Coleman explains that he was able to get a national presence for the local festival by involving The Nashville Network and Westwood One radio. Both would not only carry segments of the festival to the rest of the country but also act as advertising media for sponsors.

"Once we put the program together," Coleman says, "we went out there and pitched it to a variety of companies. Part of the whole message was that country music growth has been astronomical in the last three years."

Although none of those involved in the festival would specify what Frito-Lay is paying for its sponsorship rights, a close source estimates it to be in the "mid-six figures."

"We're very, very excited," Sanders says, "about the tremendous support we're getting from the Nashville and country music communities. We're finally showing everybody that there are indeed a lot of country music fans in New York City. It looks like every show is going to be a complete sellout."

RETAILERS SAY 'ATTAWAY' TO GEFFEN FREE CD PLAN

(Continued from page 10)

Some sources speculate Geffen's motives in "working the system" could be as basic as jump-starting SoundScan data with an aggressively discounted title that nets an impressive chart debut. But Appelbaum points out Geffen did not request re-

tailers use a specific price. And Strawberries' Wilson says: "Even if you take it at its worst intention, the result is still a positive one. Geffen came up with something wild, crazy, and different. God bless 'em."

John Rose, senior buyer at Amaril-

lo, Texas-based Western Merchandisers, says "Enthralled" CDs will be priced at \$6.99 in the Hastings Books, Music & Video chain; cassettes will carry a \$3.99 list. "We started to go even lower, but we didn't want it to look like a cutout," he says.

Hastings will feature "Enthralled" in its listening post and other ongoing marketing programs, Rose adds. Other retail responses include providing Geffen with free promotional consideration and advertising, as well as giving store clerks \$1 for every Attaway unit they sell.

Some sources note it will be difficult to isolate the effect of the aggressive retail campaign on the title's success, as Geffen also is supporting the album with advertising, radio, video, and tour promotion. In addition, the Geffen promotion places pressure on other labels to generate similar ground-breaking campaigns just to get attention.

Others speculate that the buying public may be confused by the variation in the title's price, which likely will increase from a dramatic low to an average list price once the chains reorder the album at the regular cost.

Still others point out the irony of the situation, as some retailers—who accuse record clubs of devaluing the CD by offering consumers underpriced product—rush to aggressively discount a title they virtually received for free themselves.

Regardless, it remains to be seen whether such a dramatic campaign actually will work, says Elektra's director of national sales Steve Heldt. He describes his response to Geffen's move as "amazing."

"It's quite different," he admits. "We'll watch and wait to see what happens."

But the feeling at retail is one of great expectations: "I hope that it works, and by working it will push the labels and distribution companies to think creatively," says Kemp Mill's Appelbaum. "It would be an outstanding outgrowth for our business beyond making a hit record for Murray Attaway."

U.S. MUSIC SALES BY GENRE: 1988-92

	1988	1989	1990	1991	1992
ROCK	47.6	42.9	37.4	36.3	33.2
URBAN CONTEMPORARY	11.7	14.0	18.3	18.2	16.7
COUNTRY	6.8	6.8	8.8	12.5	16.5
POP	14.7	14.4	13.6	11.7	11.4
CLASSICAL	4.8	4.3	4.1	3.9	4.4
JAZZ	4.9	5.7	5.2	4.3	4.0
GOSPEL	2.4	3.1	2.4	3.5	2.7
SOUNDTRACKS	7	1.1	1.0	.9	.9
CHILDREN'S	4	.3	.4	.3	.5
OTHER	4.9	6.6	7.9	6.8	7.8

Source: Recording Industry Association of America

COUNTRY CAPTURES GREATER SHARE OF SALES

(Continued from page 10)

executive VP of Epic Records/president of Epic Associated. "I foresee us working together even more so with other artists in the future. We want to take country artists like Collin Raye to other formats."

CDs continue to grow as the public's format of choice, with 56.1% of the market, compared with 49.6% in 1991 and 42.5% in '90. However, CD singles took a minor dip from 1.1% to 0.9%. Cassettes dropped from 43.3% of the market in 1991 to 37.3% in 1992. As recently as 1988, cassettes had 55.1% of the market, while CDs accounted for 28.5%. LPs were down to a mere 1.2% of the market in '92.

The buying power of the 30-39 age group continues to grow, increasing 6.4 percentage points during the past five years, while the share of purchases by consumers ages 24 and below has decreased 12.1 points since 1988. Also, while men continue to outspend women, the gap has closed

from 11 points in 1991 to 9.2 in 1992.

Where are buyers spending their music dollars? Record stores continue to hold sway with 62.1% of the marketplace, but that's down 8.3 points from 1988. Meanwhile, increases are shown over the same period for "other" stores (22.8% in 1992), tape/record clubs (10.6%), and mail order (4%).

The figures are based on telephone surveying conducted by Chilton Research Services under the direction of the RIAA's Market Research Committee. A total of 1,250 households are screened monthly to determine purchases of albums and singles. Roughly 225 record buyers chosen during this screening process are then interviewed in depth about their purchases.

Data from the survey are tabulated quarterly, and broken down by age and sex, and are projected to reflect the U.S. population of people over the age of 10. LARRY FLICK

Madonna, Stipe, Queen Latifah Lend Names To AIDS Project

BY CARRIE BORZILLO

LOS ANGELES—Madonna, Michael Stipe, and Queen Latifah are among the celebrities slated to participate in the fifth annual "AIDS Dance-A-Thon," April 18 at the L.A. Sports Arena, to benefit AIDS Project Los Angeles.

The event, produced and created by Craig Miller, Richard Zeichik and Associates, is one of the largest fund-raisers for AIDS and California's most extravagant dance party. Last year, the event raised \$1.1 million and drew in 6,100 people. This year attendance is expected to be approximately 7,000.

By press time, the acts scheduled to perform a 10-15-minute set each include A&M's CeCe Peniston, Capitol's Portrait, and MCA's Donna DeLory. Jay Thomas and Monica Brooks of KPWR (Power 106) Los Angeles, one of the event's sponsors, will take part in the opening ceremony. Actors Helen Hunt, Rosie Perez, Kathy Najimy, and Jason Alexander will serve as MCs.

Madonna, Latifah, and Stipe's participation has included sending letters to past Dance-A-Thon participants and other supporters of AIDS organizations to encourage participation in this year's event.

The David Geffen Foundation is one of the principal sponsors. Along with Power 106, others include KTTV, L.A. Reader, and Edge magazine.

"This event not only raises money for AIDS organizations that are seriously underfunded," says Miller, "it inspires many young people to get involved with the fight against AIDS for the first time."

Assistant producer Laurie Fabiano adds that celebrity involvement attracts more young people. She cites Madonna's participation in the 1989 event at the Shrine Auditorium in L.A. as one of the reasons for its success. Madonna danced for more than an hour at the '89 event and spoke to the crowd about AIDS.

To participate in the five-hour dance, dancers must first preregister and then collect at least \$75 in contributions. Dancers who turn in more than \$250 receive a "Dance-A-Thon" sweatshirt featuring artwork by Keith Haring.

Miller and partner Zeichik launched AIDS Dance-A-Thons in New York in 1990 and in San Francisco last year. Past participants have included P.M. Dawn, Nona Hendryx, Kathy Bates, Low Key?, Cathy Dennis, Salt-N-Pepa, Lisa Fischer, and Force One Network.

In addition to various celebrities talking about AIDS, condoms and literature about AIDS will be distributed at the event.

Along with AIDS Project L.A., a portion of the funds raised will also go to ACT UP/L.A., Aid for AIDS, Being Alive, Bienestar/GLLU, Minority AIDS Project, and Rue's House.

HENDRIX-INSPIRED ART GOES ON THE ROAD

(Continued from page 10)

man, Chuck Boyd, and Moebius. One dramatic piece is "The Electric Church," an interactive sculpture/instrument designed by two artists in Germany. The piece features six tubular shaped columns representing the strings of a guitar. People can activate the device by placing a hand near one or more of the columns, enabling them to manipulate notes and riffs of Hendrix's music.

The photographs in the exhibition include "many performance shots as well as beautiful behind-the-scenes shots and personal images," says Vevers. "There's one of him playing pool at Mama Cass' house, and a great one of him in bed with the cov-

ers up to his chin, laughing.

"What struck us most was how Jimi has inspired so many artists and works in so many different media," she adds. "You'd expect him to inspire a guitarist, but not a graphic artist, a sculptor, or a painter."

Many of the works are for sale, either as originals or as reproductions. There is also a line of exhibition merchandise, including a 16-postcard set, a six-image portfolio, and several T-shirts and posters. Partial proceeds from the exhibition will be donated to the Jimi Hendrix Scholarship Fund, which recently was established by Hendrix's father to help young musicians.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
APRIL 10, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** NO. 1/TOP DEBUT ***						
1	NEW		1	DEPECHE MODE SIRE/REPRISE 45243*/WB (10.98/15.98)	SONGS OF FAITH & DEVOTION	1
2	1	3	19	SOUNDTRACK ▲ 7 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
3	2	4	19	KENNY G ▲ 3 ARISTA 18646* (10.98/15.98)	BREATHLESS	2
4	3	1	31	ERIC CLAPTON ▲ 5 DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
5	4	2	3	STING A&M 0070* (10.98/16.98)	TEN SUMMONER'S TALES	2
6	6	5	41	SPIN DOCTORS ▲ 2 EPIC ASSOCIATED 47461*/EPIC (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	5
TOP 20 SALES MOVER						
7	10	14	10	SNOW ● EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	7
8	7	6	15	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
9	8	10	14	SILK ● KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	8
10	5	—	2	COVERDALE/PAGE GEFEN 24487* (10.98/15.98)	COVERDALE PAGE	5
11	9	7	5	NAUGHTY BY NATURE TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	3
12	12	8	45	BILLY RAY CYRUS ▲ 5 MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
13	11	9	52	ARRESTED DEVELOPMENT ▲ 2 CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF ...	7
14	NEW		1	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	14
15	14	13	70	MICHAEL JACKSON ▲ 5 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
16	15	17	67	PEARL JAM ▲ 4 EPIC ASSOCIATED 47857*/EPIC (10.98 EQ/15.98)	TEN	2
17	17	15	15	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
18	16	12	5	BROOKS & DUNN ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	9
19	19	18	3	LENNY KRAVITZ VIRGIN 86984* (9.98/15.98)	ARE YOU GONNA GO MY WAY?	18
20	18	19	14	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
21	20	16	5	DOLLY PARTON COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
22	24	23	21	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
23	22	22	20	SOUNDTRACK ▲ 2 WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6
24	23	20	45	JON SECADA ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	15
25	21	21	5	DURAN DURAN CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7
26	13	11	3	GETO BOYS RAP-A-LOT 57191*/PRIORITY (10.98/16.98)	TILL DEATH DO US PART	11
27	25	24	7	DIGABLE PLANETS ● REACHIN' (A NEW REPUTATION OF TIME AND SPACE) PENULUM 61414/ELEKTRA (9.98/15.98)		15
28	26	39	3	TRACY LAWRENCE ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	26
29	29	40	12	SWV ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	29
30	NEW		1	DWIGHT YOAKAM REPRISE 45241*/WARNER BROS. (9.98/15.98)	THIS TIME	30
31	30	32	29	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
32	31	29	27	GARTH BROOKS ▲ 5 LIBERTY 98743* (10.98/16.98)	THE CHASE	1
33	32	34	21	BON JOVI ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
34	28	25	53	EN VOGUE ▲ 3 EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
POWER PICK						
35	49	54	14	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)	CORE	35
36	27	30	35	MARY J. BLIGE ▲ 2 UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
37	NEW		1	P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM. ...?	37
38	35	41	19	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
39	NEW		1	LEVERT ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	39
40	36	38	85	METALLICA ▲ 6 ELEKTRA 61113 (10.98/15.98)	METALLICA	1
41	34	33	18	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
42	39	37	70	BROOKS & DUNN ▲ 2 ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
43	33	26	5	VAN HALEN WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
44	37	28	26	MICHAEL BOLTON ▲ 3 COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
45	40	27	25	R.E.M. ▲ 2 WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
46	45	51	39	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
47	38	35	98	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
48	43	44	26	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
49	50	48	21	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
50	48	42	46	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
51	60	67	21	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	51
52	47	43	57	TLC ▲ 2 LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH. . . ON THE TLC TIP	14
53	51	49	26	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
54	44	36	31	BOBBY BROWN ▲ 2 MCA 10417 (10.98/15.98)	BOBBY	2
55	46	47	22	NEIL YOUNG ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16

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56	42	31	54	K.D. LANG ▲ SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUE	18
57	55	50	28	GEORGE STRAIT ▲ 2 MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
58	72	68	4	NANCI GRIFFITH ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROCKS	54
59	41	64	4	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	41
60	52	45	7	MICK JAGGER ● ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
61	61	75	12	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	61
62	58	58	71	ENYA ▲ 2 REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
63	62	71	9	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	62
64	77	79	5	SOUNDTRACK SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	64
65	75	—	2	GREEN JELLO ZOO 11038* (9.98/13.98)	CEREAL KILLER SOUNDTRACK	65
66	53	46	4	LIVING COLOUR EPIC 52780* (10.98 EQ/16.98)	STAIN	26
67	78	92	12	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	67
68	63	63	24	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	☆	5
69	NEW		1	ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	69
70	56	52	30	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
71	57	111	3	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	57
72	54	53	39	SOUNDTRACK ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
73	69	57	52	WYNONNA ▲ 2 CURB 10529*/MCA (10.98/15.98)	WYNNONA	4
74	67	114	3	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
75	NEW		1	WILLIE NELSON COLUMBIA 52752* (10.98 EQ/15.98)	ACROSS THE BORDERLINE	75
76	64	60	134	GARTH BROOKS ▲ 9 LIBERTY 93866* (9.98/13.98)	NO FENCES	3
77	71	61	26	PETER GABRIEL ▲ GEFEN 24473* (10.98/15.98)	JS	2
78	65	73	6	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	65
79	70	59	28	QUEEN ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
80	59	56	6	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z. ...	24
81	74	65	52	KRIS KROSS ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
82	66	66	35	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
83	76	70	23	MADONNA ▲ 3 MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
84	94	86	23	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
85	99	115	8	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	85
86	81	83	27	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	81
87	79	72	101	MICHAEL BOLTON ▲ 5 COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
88	68	55	6	POISON CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16
89	82	62	25	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
90	86	80	40	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
91	73	74	37	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
92	80	90	13	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
93	102	108	41	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
94	83	76	71	U2 ▲ 4 ISLAND 510347*/PLG (10.98 EQ/15.98)	ACHTUNG BAEY	1
95	87	77	81	GARTH BROOKS ▲ 9 LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
96	90	78	52	DEF LEPPARD ▲ 3 MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
97	96	87	24	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
98	97	186	23	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
99	108	99	6	JOEY LAWRENCE IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	90
100	92	81	59	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
101	89	82	22	AC/DC ▲ ATCO/EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
102	93	144	3	THE MOODY BLUES POLYDOR 17977*/PLG (10.98 EQ/16.98)	A NIGHT AT RED ROCKS	93
103	138	156	39	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
104	110	95	32	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
105	84	69	7	PAUL MCCARTNEY CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
106	NEW		1	IRON MAIDEN CAPITOL 81456* (10.98/15.98)	A REAL LIVE ONE	106
107	91	123	4	CLANNAD ATLANTIC 82409*/AG (10.98/15.98)	ANAM	91
108	120	154	3	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	108

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



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109	95	96	14	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
(110)	119	119	162	ORIGINAL LONDON CAST ² POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
111	103	85	43	MARIAH CAREY ² COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	3
112	88	116	11	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
113	105	107	11	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	101
114	104	109	111	ENIGMA [▲] CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
115	106	105	42	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
(116)	129	169	3	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED	116
117	98	84	33	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
118	116	102	153	GARTH BROOKS [▲] LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
119	100	91	14	DREAM THEATER ATCO/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
120	101	94	79	NIRVANA [▲] DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
121	113	106	92	BONNIE RAITT [▲] CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
122	85	97	9	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER	85
123	111	110	80	GUNS N' ROSES [▲] GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
124	107	193	3	D.J. MAGIC MIKE MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	107
125	109	98	40	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
126	125	134	150	VAN MORRISON ● MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
127	114	100	25	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
128	131	153	10	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	103
129	115	113	71	SOUNDTRACK [▲] WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
130	118	93	19	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
(131)	139	120	32	PATTY SMYTH ● MCA 10633* (9.98/15.98)	PATTY SMYTH	47
132	121	140	3	HANK WILLIAMS, JR. CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	121
(133)	NEW ▶	1	1	SOUNDTRACK SBK 89016*/ERG (10.98/15.98)	TEENAGE MUTANT NINJA TURTLES III	133
134	130	118	52	CELINE DION ● EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
135	117	103	5	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	102
(136)	148	—	2	4 NON BLONDES INTERSCOPE 92112*/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	136
137	112	101	8	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	12
138	128	128	35	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
139	141	173	8	MEN AT LARGE EASTWEST 92159/AG (9.98/13.98)	MEN AT LARGE	139
140	127	127	80	GUNS N' ROSES [▲] GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
141	134	129	52	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
142	149	136	84	VANESSA WILLIAMS ● WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
143	142	141	4	SUNSCREAM COLUMBIA 53449* (6.98 EQ/9.98)		03
144	123	88	25	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
145	126	89	9	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
(146)	NEW ▶	1	1	ANT BANKS JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	146
147	124	132	15	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
148	122	104	7	GENESIS ATLANTIC 82461*/AG (10.98/15.98)	LIVE: THE WAY WE WALK VOL. 2: THE LONGS	20
149	135	126	26	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
150	147	135	46	THE BLACK CROWES ● DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)	THE SOUTHERN HARMONY & MUSICAL COMPANION	1
151	133	146	57	PANTERA ● ATCO/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
152	143	131	79	RED HOT CHILI PEPPERS [▲] WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
153	150	142	37	CLINT BLACK ● RCA 66003* (10.98/15.98)	THE HARD WAY	8
(154)	NEW ▶	1	1	BUTTHOLE SURFERS CAPITOL 98798* (9.98/13.98)	INDEPENDENT WORM SALOON	154

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155	146	121	19	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	105
(156)	NEW ▶	1	1	HOTHOUSE FLOWERS LONDON 28350*/PLG (9.98 EQ/15.98)	SONGS FROM THE RAIN	156
157	153	161	7	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
158	136	143	67	CYPRESS HILL ● RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
159	165	164	23	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
160	154	152	33	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
161	151	130	42	TEMPLE OF THE DOG ● A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
162	145	149	3	BUDDY GUY SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN	145
163	144	165	124	MADONNA [▲] SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
164	140	138	55	QUEEN ● HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
165	155	137	30	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
166	161	168	30	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
167	137	112	27	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
168	156	125	6	KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	110
169	159	139	98	ALAN JACKSON ● ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
170	132	147	7	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	89
171	164	124	26	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
172	170	166	50	ZZ TOP ● WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
173	162	150	195	MICHAEL BOLTON ● COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
174	173	172	160	THE BLACK CROWES [▲] DEF AMERICAN/REPRISE 24278*/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
175	158	176	109	NINE INCH NAILS ● TVT 2610* (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
(176)	NEW ▶	1	1	BLACK 47 SBK 80686*/ERG (9.98/15.98)	FIRE OF FREEDOM	176
177	167	162	6	LYNYRD SKYNYRD ATLANTIC 82447*/AG (10.98/15.98)	THE LAST REBEL	64
178	160	155	80	OZZY OSBOURNE [▲] EPIC ASSOCIATED 46795/EPIC (10.98 EQ/15.98)	NO MORE TEARS	7
179	166	145	20	THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
180	152	117	3	FRANK BLACK 4.A.D. 61467*/ELEKTRA (10.98/15.98)	FRANK BLACK	117
181	181	167	27	MICHAEL W. SMITH ● REUNION 66163*/RCA (9.98/13.98)	CHANGE YOUR WORLD	86
182	157	148	28	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
183	163	151	14	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
(184)	NEW ▶	1	1	WIDESPREAD PANIC CAPRICORN 42013*/WARNER BROS. (9.98/15.98)	EVERYDAY	184
(185)	RE-ENTRY	4	4	HOLLYWOOD BOWL ORCHESTRA (MAUCERI) PHILIPS 438007* (10.98/15.98)	THE KING AND I	135
186	175	159	26	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
187	174	133	18	HARRY CONNICK, JR. ● COLUMBIA 53172* (10.98 EQ/15.98)		25
188	179	195	30	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
189	177	163	78	REBA MCENTIRE [▲] MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
190	190	182	107	R.E.M. ● WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
(191)	197	—	67	ROD STEWART ● WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
192	189	189	14	SPIN DOCTORS EPIC ASSOCIATED 53309*/EPIC (9.98 EQ/13.98)	HOMEBELLY GROOVE	145
193	192	192	26	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
(194)	NEW ▶	1	1	JOE SAMPLE WARNER BROS. 45209* (10.98/15.98)	INVITATION	194
(195)	RE-ENTRY	5	5	KATHY MATTEA MERCURY 51267* (9.98 EQ/15.98)	LONESOME STANDARD TIME	182
196	178	—	7	POSITIVE K ISLAND 14057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	178
197	176	184	3	VAN MORRISON POLYDOR 17760*/PLG (10.98 EQ/16.98)	THE BEST OF VAN MORRISON VOL. 2	176
198	188	178	83	JODECI [▲] UPTOWN 10198*/MCA (9.98/13.98)	FOREVER MY LADY	18
199	191	—	2	ANDREW LLOYD WEBBER POLYDOR 17336*/PLG (10.98 EQ/16.98)	THE PREMIERE COLLECTION ENCORE	191
200	193	177	60	SIR MIX-A-LOT ● DEF AMERICAN/REPRISE 26765*/WARNER BROS. (9.98/15.98)	MACK DADDY	9

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 80
4 Non Blondes 136
AC/DC 101
After 7 166
Alabama 117
Alice In Chains 53
Alvin & The Chipmunks 144
John Anderson 100
Ant Banks 146
Arrested Development 13, 69
Regina Belle 78
Belly 85
Black 47 176
The Black Crowes 150, 174
Clint Black 153
Frank Black 180
Mary J. Blige 36
Bloods & Crips 108
Michael Bolton 44, 87, 173
Bon Jovi 33
Boyz II Men 47
Brand Nubian 137
Brooks & Dunn 18, 42
Garth Brooks 32, 76, 95, 118
Bobby Brown 54

Butthole Surfers 154
Mariah Carey 111
Mary-Chapin Carpenter 46
Mark Chesnutt 141
Clannad 107
Eric Clapton 4
Confederate Railroad 155
Harry Connick, Jr. 187
Coverdale/Page 10
Cypress Hill 158
Billy Ray Cyrus 12
D.J. Magic Mike 74, 124
Billy Dean 145
Def Leppard 96
Depeche Mode 1
Digable Planets 27
Dinosaur Jr. 157
Celine Dion 134
Dr. Dre 8
Dream Theater 119
Duice 128
Duran Duran 25
Eazy E 147
En Vogue 34
Enigma 114

Enya 62
Gloria Estefan 49
Kenny G 3
Peter Gabriel 77
Genesis 130, 148
Geto Boys 26
Vince Gill 70
Green Jello 65
Nanci Griffith 58
Guns N' Roses 123, 140
Buddy Guy 162
Heavy D. & The Boyz 112
Hollywood Bowl Orchestra (Mauceri) 185
Hothouse Flowers 156
House Of Pain 82
Ice Cube 38
Ice-T 14
INXS 188
Iron Maiden 106
Michael Jackson 15
Alan Jackson 89, 169
Jackyl 86

Jade 61
Mick Jagger 60
Jodeci 198
Elton John 90
Kam 168
The Kentucky Headhunters 135
Sammy Kershaw 71
Lenny Kravitz 19
Kris Kross 81
k.d. lang 56
Joey Lawrence 99
Tracy Lawrence 28
Denise Leary 122
Chris LeDoux 138
Lemonheads 183
Annie Lennox 50
LeVert 39
Living Colour 66
Lynyrd Skynyrd 177
Madonna 83, 163
Kathy Mattea 195
Paul McCartney 105
Reba McEntire 17, 189
Megadeth 91
Men At Large 139

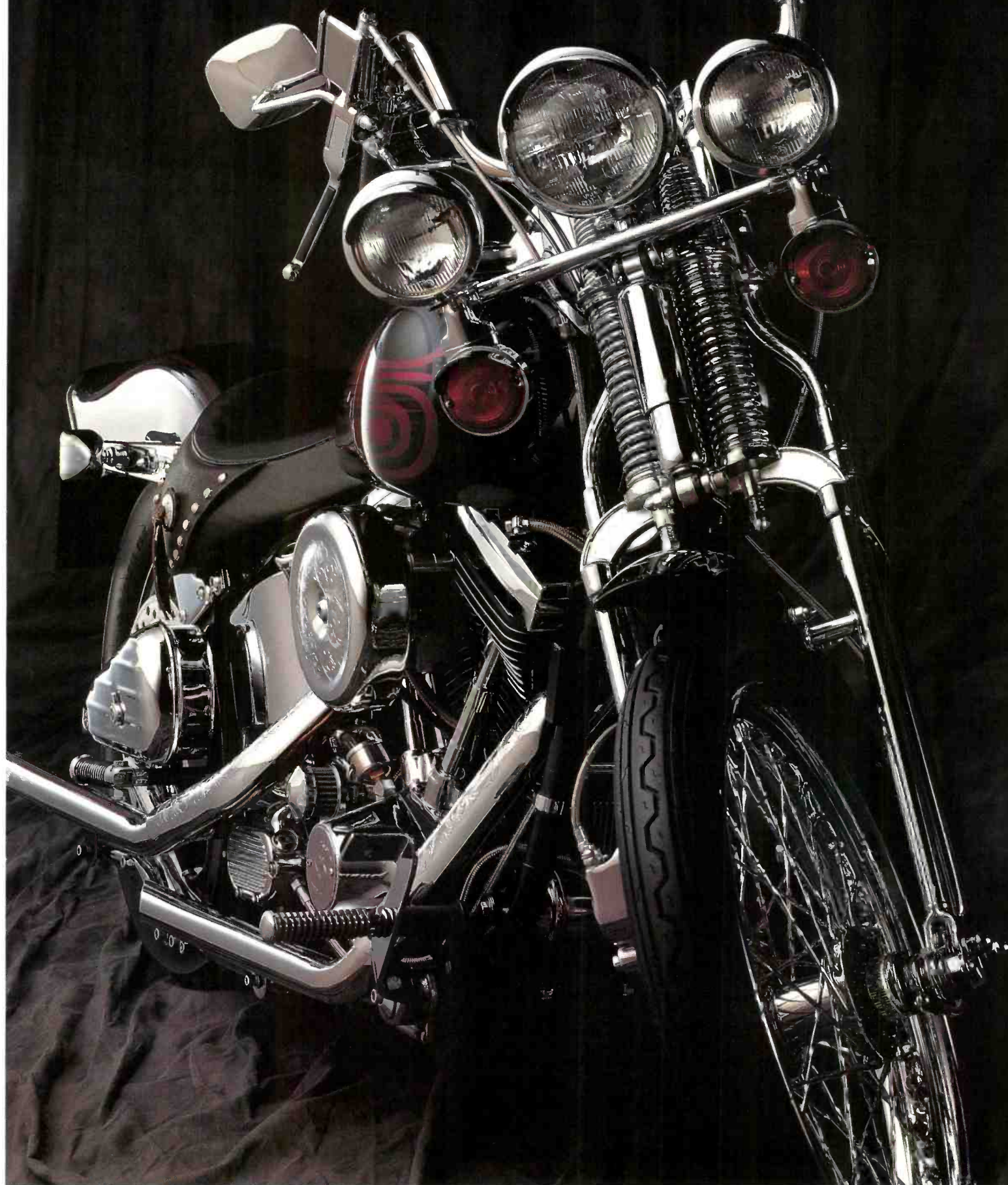
Metallica 40
John Michael Montgomery 67
The Moody Blues 102
Charite Moore 113
Lorrie Morgan 97
Van Morrison 126, 197
Naughty By Nature 11
Willie Nelson 75
Nine Inch Nails 167, 175
Nirvana 120
Alexander O'Neal 170
ORIGINAL LONDON CAST
Phantom Of The Opera
Highlights 110
Ozzy Osbourne 178
Pantera 151
Paperboy 63
Dolly Parton 21
Pearl Jam 16
P.M. Dawn 37
Poison 88
Portrait 109
Positive K 196
Prince And The New Power

Generation 68
Queen 79, 164
R.E.M. 45, 190
Bonnie Raitt 121
Red Hot Chili Peppers 152, 171
Restless Heart 159
Sade 22
Joe Sample 194
Jon Secada 24
Shabba Ranks 186
Shai 20
Silk 9
Sir Mix-A-Lot 200
Michael W. Smith 181
Patty Smyth 131
Snow 7
Soul Asylum 51
SOUNDTRACK
Aladdin 23
Beauty & The Beast 129
Beverly Hills, 90210 84
The Bodyguard 2
Boomerang 72
CB4 59
The Crying Game 64

Honeymoon In Vegas 160
The Last Of The Mohicans 98
Singles 103
Sister Act 115
Teenage Mutant Ninja Turtles III 133
Spin Doctors 6, 192
Stereos MC's 116
Rod Stewart 191
Sting 5
Doug Stone 193
Stone Temple Pilots 35
George Strait 57
The Sundays 179
Sunscreen 143
SWV 29
Temple Of The Dog 161
10,000 Maniacs 48
Pam Tillis 149
Aaron Tippin 93
TLC 52
Toad The Wet Sprocket 125
Randy Travis 182
Travis Tritt 104
Tanya Tucker 127

U2 94
Ugly Kid Joe 31
Van Halen 43
Andrew Lloyd Webber 199
Widespread Panic 184
Hank Williams, Jr. 132
Vanessa Williams 142
Christopher Williams 92
Wreckx-N-Effect 41
Wynonna 73
Trisha Yearwood 165
Dwight Yoakam 30
Neil Young 55
ZZ Top 172

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BLUES TRAVELER CHISELING ITS OWN PATH TO SUCCESS

(Continued from page 1)

third A&M album to bring them beyond their current word-of-mouth exposure and help them build on their already sturdy foundation of college age, concertgoing fans.

Without much prompting from radio, and no urging from video, those fans have already purchased more than 600,000 Blues Traveler records.

The band also hopes the astonishing success of its rhythm rock comrades and one-time opening act, the Spin Doctors, will clear the airwaves for Blues Traveler's own brand of sprawling, harmonica-driven rock.

"Radio. Clearly we have not figured it out," sums up Blues Traveler lead singer John Popper. Now though, he and executives at A&M insist that with the tighter and occasionally gentler sound of the new album's first single, "Conquer Me," the band will cement its relationship with mainstream programmers who often dismissed Blues Traveler as one loopy extended jam.

"In the past we were trying to be like, 'Oh, we don't need radio,'" says Popper. He admits now the band's attitude has changed. After all, without radio, the band runs the distinct risk of hitting the wall in terms of fans that live shows can generate.

MTV rotation for "Conquer Me" also will be crucial in determining how far Blues Traveler can expand, agree the band and its label. Up until now, the network has passed on the band. The video for "Conquer Me" was in production at press time.

Tom Bass at WPLR New Haven, Conn., is one MD who has been playing Blues Traveler for two years and cannot explain why others aren't doing the same. Along with the band's younger, active audience, Bass' research shows that older male listeners, who album rock stations court endlessly, are drawn to the band's vaguely southern rock sound. "This band cross a lot of boundaries," says Bass.

INDUSTRY TOURING BENCHMARK

According to Popper, the band's marathon touring, which has quickly become an industry benchmark for stamina, was not born out of a master marketing approach. "We just kept getting gigs," he says. The gigs began in New York City in 1987 and slowly expanded up and down the East Coast, evolving from frat houses to clubs to theaters.

In 1990, the band ventured out west and around that time, Popper recalls, "Something exploded in Colorado and Vermont." Buoyed by heavy airplay on open-minded stations such as KBCO Boulder, Colo., and WIZN Burlington, Vt., shows began routinely selling out and brisk record sales followed.

The band's grass-roots, cause-and-effect marketing—increased sales coming in the wake of local shows—has long been its strong suit. Popper says by the time A&M began marketing Blues Traveler's first album, concert fans already had snatched up 50,000 copies.

"Their touring is the most consistent marketing tool to drive record sales," says A&M's executive director of marketing, Jill Glass. "We see spikes everytime." These sales spikes are usually accompanied by marginal radio airplay.

Clearly though, A&M wants to branch out and establish new outlets for Blues Traveler beyond touring. The label is uninterested in discovering whether the band can become the

one rock act besides the Grateful Dead to anchor a flourishing career to a fanatical following but little mainstream acceptance.

"We're definitely ready to take them to the next level," says Glass. In order to accomplish that, A&M is working with the band's expansive mailing list, accrued through years of 250-live-shows-per-year touring. A&M is sending out cassette singles to the band's 12,000 correspondants.

If a corporate sponsor can be signed on, the label will try to spur further retail action by sending out a Blues Traveler coupon for a discount on the new album to an additional 100,000 people, the largest undertaking of its kind at A&M.

LIVE SHOWS STILL CRUCIAL

Live shows, though, will continue to drive the band, particularly with

the possibility of another, more extensive, H.O.R.D.E. caravan this summer. To be lead by Blues Traveler, the 24 shows would also include Big Head Todd & the Monsters, Widespread Panic, and the Samples.

It was last year's H.O.R.D.E. (Phish, Col. Bruce Hampton & the Aquarium Rescue Unit, Blues Traveler, and the Spin Doctors) that brought together a lineup of like-minded bands out to prove that "surrendering consciousness to the groove," as Popper puts it, is the ultimate in crowd participation.

The shows quickly established the bands' sound and style as a viable one. "Radio had to pay attention to what those kids were doing," points out J.B. Brenner, A&M's VP of album promotion, referring to the fans that packed the tour's eight shows. The possible addition of Blues Travel-

er in radio and video rotation would go a long way towards cementing the mainstream in-roads that H.O.R.D.E. alum Spin Doctors have made during the last 12 months.

"I was technically a member of the Spin Doctors for a month," says Popper, recalling the two bands' early days in New York City. Now though, with the Spin Doctors exploding into MTV-powered platinum success, Popper says it is time to play catch-up.

While courting a friendly rivalry with the Spin Doctors, Blues Traveler also watched, listened, and learned. "When we were down in Louisiana recording 'Save His Soul,' I was listening to a station and heard Boyz II Men followed by the Spin Doctors. I thought, 'If that's acceptable [to radio], then that makes us a bit more acceptable.' That starts the momentum in our direction."

To build on that momentum, rather than simply trying to capture the band's live show on record as it had done twice in the past, during the recording of "Save His Soul" the band took its time and tightened up the sound. Learning that solos were not required at every turn and that melodies count as much as thundering rhythm sections was part of that education process.

Another reason Blues Traveler took longer on "Save His Soul" is that two weeks into the project Popper suffered a broken arm and leg in a motorcycle crash.

The band's seven-month hiatus that followed more than quadrupled its longest breather. Blues Traveler is now back on the road for two years' worth of shows.

RAP GIVES PARODY THE HIGH COURT TEST

(Continued from page 1)

The issue that has now reached the high court centers on rapper Luther Campbell, his 2 Live Crew, and the group's parody of the late Roy Orbison's "Oh, Pretty Woman" on a 1989 album, "As Clean As They Wanna Be."

Claiming it had turned down a 2 Live Crew rewrite of the classic song, Acuff-Rose, the song's publisher, sued on grounds of copyright infringement, winning its argument on the local federal court level. However, that decision was reversed by the Sixth U.S. Court of Appeals in Cincinnati. Hence, the rappers' appeal to the nation's highest court.

U.S. copyright law provides a fair-use exemption from a publisher's exclusive rights in controlling its copyrights. The section cites those exceptions on the grounds of news gathering, criticism, and educational needs. Song parody or satire is not specifically defined.

In its deliberations, the high court will tackle issues raised in the lower courts, such as whether a line exists between "pure" parody and that which is propelled by for-profit motives. In addition, the court may come to grips with First Amendment rights and the question of whether "substantial" use of an existing copyright in parody form is in itself a standard of infringement.

"That the U.S. Supreme Court is taking the case is significant of itself," says Cramer. "The court takes

only about 200 cases a year out of thousands it can choose from."

The judicial history of cases centering on song parodies provides no clear focus. As a case in point, Cramer cites the last major parody case before the Supreme Court almost 40 years ago as having done little to clarify matters.

The issue before the court was a parody of the Charles Boyer/Ingrid Bergman classic film, "Gaslight," by comedian Jack Benny on a TV broadcast in 1952. The owner of the film copyright sued the producer of the show, claiming that parody was not a defense against copyright infringement. In 1956, the court reached a four to four deadlock, with Justice William O. Douglas disqualifying himself. This let stand the lower court's decision that the parody was an infringement. Indicating "how difficult the problem is," says Cramer, there was no written opinion by the court.

For Robert Osterberg, a copyright attorney in New York, the court of appeals in the 2 Live Crew case was "absolutely correct." Osterberg, who occasionally consults for Acuff-Rose, says the 2 Live Crew parody is "not fair use or a true parody. The size of use involved is one thing. The other is that if the lower court is reversed to qualify rap as fair use, anyone who makes a derivative version [of a song] who claims to poke fun at the original copyright would be entitled

to fair use. This could wipe out a tremendous source of income for publishers."

Osterberg cites two cases in which the courts reached different decisions. A district court ruled that a sexually explicit rewrite of "Boogie Woogie Bugle Boy From Company C" was not fair use as performed in the '70s Broadway show "Let My People Come," under the title of "Cunnilingus Champ Of Company C." On the other hand, in the late '80s a parody of "When Sunny Gets Blue" in a comedy album by Rick Dees called "Put It Where The Moon Don't Shine" was considered fair-use because it ran only 14 seconds and was, as Osterberg says, "stuck in the middle of a comedy album. Nobody expects 2 Live Crew to be in the comedy business."

Washington copyright lawyer Joshua Kaufman of Goldfarb and Kaufman, who has argued a copyright case at the Supreme Court, says, "Generally, when the parody in a fair-use case involves sexual or violence-depicting language, courts decide in favor of owner; when 'Mark Russell'-type gentle political scoffing is involved, courts favor the parodist."

New York copyright lawyer Brian Kaplan of Goodhill, Labaton, Rudoff & Sucharow, says he feels the Supreme Court would not have taken the case if it did not want to review the Sixth Circuit's analysis of parody

and fair use.

The birth of digital sampling connects with greater abuse of parody as fair use, according to songwriter George David Weiss, who is president of the Songwriters Guild of America.

"[Digital samplers] have enlarged fair use in their own minds. They have spread the walls of what sampling means and have begun to do things that are on the edge of plagiarism and denigration of copyrights," says Weiss. "This is not good for the health of the music business and mutual respect among songwriters. This reminds me of the early years of rock'n'roll, when young writers came along and used song titles already in existence. You can't copyright a title, but they didn't have a feel or respect for the past by using titles of great songs."

In briefs filed with the high court, satirists Mark Russell and the group Capitol Steps contend that legitimate political parody is at stake if the court goes along with the appeals court view that the rappers had gone too far in their parody of the Orbison copyright, which the artist/songwriter introduced in 1964.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

MITCHELL PARISH

(Continued from page 9)

view of his songs, "Stardust," opened Off-Broadway in 1986 and was transferred to Broadway in '87.

His other standards include "Deep Purple," "Sweet Lorraine," "Don't Be That Way," "Sophisticated Lady," "Sweet Lorraine," "Stars Fell On Alabama," "Moonlight Serenade," "Sleigh Ride," "Volare," and "The Syncopated Clock." Besides Carmichael, his melody men included Duke Ellington, Sammy Fain, Leroy Anderson, and Glenn Miller.

Although confined to a wheelchair in recent years, Parish, inducted into the Songwriters Hall of Fame in 1972, maintained a touring schedule, mostly telling tales of his life on the Lower East Side of New York and discussing how many of his songs, including some clinkers, were written.

A Phi Beta Kappa graduate of New York Univ., Parish was born July 10, 1900, in Shreveport, La.

IRV LIGHTMAN

RIAA'S '92 NUMBERS ARE QUESTIONED

(Continued from page 9)

findings. "We're on the pro side," he says.

Representatives from BMG Distribution and Uni Distribution were unavailable for comment. However, sources say those two companies also support the RIAA's statistics.

Meanwhile, Sites says the accounting firm retained by the RIAA, KPMG Peat Marwick, will take approximately one week to review the figures. He cautions those expecting different results the second time around not to get their hopes up, since the figures undergo thorough review before they are announced.

In the past, industry sources have second-guessed the RIAA's reading of the business, which is based on net shipments (after returns) from the six major record companies and some

independents. The RIAA compiles these figures on a biannual basis.

This time, as before, sources speculate the discrepancy between the upbeat shipment figures and the perception among some of the majors (and many retailers) that business is not that good may stem from the growth of record clubs and other forms of nonretail sales of music, which figure into the RIAA statistics but not into retail point-of-sale data. However, a demographic study released earlier this year by the RIAA shows the percentage of mail-order and record-club sales to be fairly constant from 1991 to 1992.

According to the RIAA, record clubs account for 10.6% of the business; mail order makers up 4%.

Another complaint cited by some

experts about the RIAA figures is that they include product that may have been illegally shipped overseas by one-stops or other exporters. That view is supported by at least one executive whose business is hurt by the export trade.

PolyGram Germany president Wolf-D. Gramatke says growth in that country's full-price market has been substantially limited by the presence of parallel imports, some of which have come from the U.S.

"The top-price market is a little depressed, partly as a result of imports," says Gramatke. "These could account for around 10% of the potential [full-price] market."

Assistance in preparing this story was provided by Dominic Pride.

ARTHUR ALEXANDER RETURNS TO HIS MUSICAL ROOTS

(Continued from page 10)

for Warner Bros. and one last hit, "Every Day I Have To Cry Some," for Buddah in 1975, Alexander vanished from the scene.

According to Alexander, his road back was a circuitous one, prompted by the interest of some well-known figures on the Alabama music scene. He says he soured on music after a succession of bad deals, which included the loss of his publishing.

"I got fed up," Alexander says. "I felt like I was never gonna get justice. Everybody was screwing me, and I decided I could live a better life if I'd done somethin' else.

I went back to the church, and I became a junior deacon, and I began working with younger people in [his home town of] Sheffield, Ala. I decided to leave there in '77 and go to Cleveland, because I had a girlfriend there, and we had a daughter."

At first, Alexander would sit in at a local Cleveland club, but, he says,

"Where I used to be right at home with an old blues set, I wasn't anymore. I remember the last song I sung there, it was like *work*. And I just stopped."

In 1981, Alexander became a bus driver for Cleveland's Center For Human Services, a social-services and counseling organization. The bus can be seen behind Alexander on the cover of "Lonely Just Like Me." In spite of the rebirth of his career, he has not abandoned his day job.

Alexander's cautious move back to music began two years ago, with a call from Farné's Rick Hall.

He recalls, "I answered the phone, and [there was] this ol' grouchy voice" asking for him by his nickname, "June"—short for Junior. "I knew it was somebody from Alabama. I said, 'Yeah?' He said, 'Is this really you?' And I said, 'Rick Hall!' He said, 'Hell, I thought you was dead.' I said, 'Naw, man, you knew I

wasn't dead.'"

Hall got the reluctant singer to perform four songs at ceremonies for the Alabama Music Hall of Fame, into which Alexander was inducted. At a subsequent appearance at the Helen Keller Festival, at the blind educator's hometown of Tusculumbia, Ala., Alexander was approached by a longtime friend, singer/songwriter and fellow ex-Muscle Shoals habitué Donnie Fritts.

"When he showed up at that thing, I should've known then that somethin' was up," Alexander says.

After much coaxing, Fritts got the still-balky Alexander to perform half a dozen songs at the September 1991 "In Their Own Words" songwriters night at New York's Bottom Line. There, he met Elektra senior director of product development Danny Kahn, who told Alexander about the label's American Explorer series.

Alexander decided to throw his hand in with the company: "It was low-key, and it wouldn't be demanding. I wouldn't have to make no sudden changes or anything—just do the record and take it one step at a time." On "Lonely Just Like Me," producer Ben Vaughan used several old Muscle Shoals players (Fritts, Dan Penn, and Spooner Oldham), as well as the former core of Chips Moman's house band at Memphis' American Studios (Reggie Young, Gene Chrisman, and Mike Leech) and Alexander's songwriting collaborator,

Thomas Cain.

Kahn notes the historic import of the project: "A lot of people have tried to capture this same feel, but these are the same people who created the music. It's not even like they've done it before, because they're all around 50 years old, and not just young, energetic, enthusiastic, wild kids just doing something without even thinking about it. This is a real thought-out document of what their music means to them."

Elektra senior VP/GM David Bither says that for now, the company is focusing on "Lonely Just Like Me" as a press-driven project, although he hopes that Alexander will take to the road this summer.

"He doesn't have an infrastructure around him right now, a manager or a booking agent, and that's important," Bither says.

Plans call for New York and Los Angeles showcases featuring Alexander and fellow American Explorer artist Sid Selvidge this summer. Bither adds that Jimmie Dale Gilmore, who hosted an appearance by the singer during South By Southwest in Austin, Texas, in March, has expressed an interest in taking Alexander on the road with him.

For his part, Alexander was warmed by the response to his appearance with Gilmore. "The fans always was great," he says. "It just made me want to do more just to please 'em, because they were the

ones that kept my stuff alive, 'cause I didn't do nothin' to keep it out there. It makes me want to come back, and give it another shot."

OSCAR'S VID KINSHIP

(Continued from page 9)

event in the movie business and we don't do near enough to tie in with it," acknowledges Brad Burnside, VSDA president and head of Video Adventure in Evanston, Ill. "A couple of years ago, we were approached by the Academy and we had standees of the Oscar for use in our stores. We need to take more advantage of the opportunities."

It isn't easy, adds Dawn Wiener of Home Video Plus Music/Discount Entertainment in Austin, Texas, but "we're exploring how to have more things going on with Oscar." VSDA executive VP Don Rosenberg says the Academy "is fully supportive." A strategy might have been developed this year, according to Rosenberg, except that "it was very difficult for us to get something together. We need to start on next year in the next 60-90 days."

Hollywood may be asked to contribute. "We need the assistance of the suppliers of Oscar-nominated movies" to help provide in-store posters, standees, signage, and collateral material that are "too expensive even for a large chain," he says.

BETWEEN THE BULLETS™



by Geoff Mayfield

THE FAITHFUL RESPOND: If you were anywhere near a certain L.A.-area Warehouse store in March 1990, when a Depeche Mode autograph session drew thousands of fans and practically incited a riot, you will have little trouble understanding why the U.K. band debuts on top of The Billboard 200 with its new "Songs Of Faith & Devotion." The band's faithful fans are truly devoted, and enough turned out at record stores to rack up a first-week tally of more than 150,000 units. Depeche Mode leads last week's No. 1, the soundtrack from "The Bodyguard," by an 8% margin.

HEAVY, LIGHT: Fifteen titles debut on The Billboard 200. That won't happen next week, as the March 30 release schedule was the lightest we've seen in 1993. One artist sure to enter with a bang, however, is rap king L.L. Cool J. In fact, there were enough pre-street-date sales on J's "How I'm Comin'" to place it on this week's Top R&B Albums chart (see Terri Rosi's Rhythm Section, page 23).

HOLLYWOOD'S PARADE: It is difficult to gauge how much impact the Oscars telecast will have on album sales, because the songs featured in the awards program were not performed by the artists who originally delivered them in the movies. Based on history, though, it is safe to predict that the multi-Oscar winning "Aladdin" soundtrack will rise on next week's chart. In past years, Howard Ashman's "The Little Mermaid" and "Beauty And The Beast" soundtracks both enjoyed Oscar-sparked resurgences.

RAP WRAP: Ice-T cashes in this week on all the publicity he received in the last half year over Body Count's "Cop Killer" track and his recent separation from Warner Bros. (Billboard, Feb. 13). The independently distributed "Home Invasion" enters The Billboard 200 at No. 14, the highest debut in his career. The big question, though, is whether he will follow the path that most big-name rappers travel. Ice Cube, for example, tends to sell huge numbers when his albums first hit the street, but then sees immediate declines. Similarly, the Geto Boys debuted at No. 11 two weeks ago, but have already dropped to No. 26. In stark contrast, Dr. Dre opened at No. 27, but has spent all but four of his 15 chart weeks in the top 10. Snow is hot. "Informer" has been the No. 1 single for five weeks and his album wins Top 20 Sales Mover.

MORE RHYMES: Two alternative rap acts place sophomore titles in the top half of The Billboard 200. P.M. Dawn, which moved 850,000 units the first time around, bows at No. 37 with its "The Bliss Album ... ?," while Grammy-winning Arrested Development chimes in with "Unplugged" at No. 67. Since both groups already have proven radio friendly, figure that both albums have room to grow in future weeks. Since it dropped its first title, P.M. Dawn's star has been kept bright by exposure in the "Boomerang" soundtrack and a Nike commercial with basketball wonder Michael Jordan. Meanwhile, Arrested Development's new one will certainly be boosted by its "Unplugged" premiere, which hit MTV March 31.

ROLL, ASYLUM: A March 20 appearance on "Saturday Night Live" helps push Soul Asylum to a 22% sales gain and a new chart peak, at No. 51. But, the band was already rolling before its "SNL" date. The album has jumped 20 places in the last two weeks, thanks to radio and MTV play on "Black Gold" (which jumps 17-13 on Billboard's Album Rock Tracks). Columbia will take "Runaway Train" to top 40 in May.

GN'R, ELTON JOHN HIT 10-MILLION MARK

(Continued from page 11)

ble Planets.

Funk'n'roll act Primus also hit gold with its 1991 release "Sailing The Seas Of Cheese" (see story, page 1).

Snow's "Informer" and Dr. Dre's "Nuthin' But A 'G' Thang" joined the platinum singles ranks (the first for both artists), while Positive K, Dignable Planets, Saigon Kick, and Ice Cube scored their first gold singles. Duran Duran simultaneously was certified for four gold singles.

A complete list of March RIAA certifications follows.

MULTIPLATINUM ALBUMS

Elton John, "Greatest Hits," MCA, 10 million.
Guns N' Roses, "Appetite For Destruction," Geffen, 10 million.
Soundtrack, "The Bodyguard," Arista, 7 million.
Eric Clapton, "Unplugged," Reprise, 5 million.
Elton John, "Goodbye Yellow Brick Road," MCA, 5 million.
Michael Jackson, "Dangerous," Epic, 5 million.
Air Supply, "Greatest Hits," Arista, 5 million.
Guns N' Roses, "GN'R Lies," Geffen, 4 million.
Kenny G, "Duotones," Arista, 4 million.
Kenny G, "Breathless," Arista, 3 million.
Elton John, "Captain Fantastic," MCA, 3 million.
Elton John, "Greatest Hits, Vol. II," MCA, 3 million.
En Vogue, "Funky Divas," EastWest, 3 million.
Fleetwood Mac, "Greatest Hits," Warner Bros., 2 million.
Elton John, "Don't Shoot Me, I'm Only The Piano Player," MCA, 2 million.
Elton John, "Caribou," MCA, 2 million.
Carole King, "Tapestry," Epic, 2 million.
Spin Doctors, "Pocket Full Of Kryptonite," Epic, 2 million.

PLATINUM ALBUMS

Doug Stone, "Doug Stone," Epic, her first.
Carole King, "Tapestry," Epic, her first.
k.d. lang, "Ingenue," Sire, her first.
Travis Tritt, "TR-O-U-B-L-E," Warner Bros., his third.
Sandi Patti, "Morning Like This," Word, her third.
Céline Dion, "Celine Dion," Epic, her first.
Dr. Dre, "The Chronic," Death Row/Interscope, his first.

Elton John, "Madman Across The Water," MCA, his seventh.

Elton John, "Rock Of The Westies," MCA, his eighth.

Elton John, "Don't Shoot Me, I'm Only The Piano Player," MCA, his ninth.

Elton John, "Goodbye Yellow Brick Road," MCA, his 10th.

Elton John, "Caribou," MCA, his 11th.

Elton John, "Greatest Hits," MCA, his 12th.

Elton John, "Captain Fantastic," MCA, his 13th.

Diamond Rio, "Diamond Rio," Arista, its first.

GOLD ALBUMS

Soundtrack, "Music From The Television Show The Heights," Capitol.
Vince Gill, "Best Of Vince Gill," RCA Nashville, his fourth.
N2Deep, "Back To The Hotel," Profile, its first.
Primus, "Sailing The Seas Of Cheese," Interscope, its first.
Carman, "Addicted To Jesus," Benson, his fourth.
Heavy D. & the Boyz, "Blue Funk," Uptown/MCA, their third.
Bad Company, "Here Comes Trouble," Atco, its ninth.
Silk, "Lose Control," Elektra, its first.
Dr. Dre, "The Chronic," Death Row/Interscope, his first.
Mick Jagger, "Wandering Spirit," Atlantic, his second.
Snow, "12 Inches Of Snow," EastWest, his first.
Dignable Planets, "Reachin' (A New Refutation Of Time And Space)," Pendulum, its first.
SWV, "It's About Time," RCA, its first.
Lyle Lovett, "Joshua Judges Ruth," MCA, his second.
Mannheim Steamroller, "Fresh Aire IV," American Gramophone, its eighth.

MULTIPLATINUM SHORTFORM ALBUM

Mariah Carey, "MTV Unplugged," Columbia, 2 million.

GOLD SHORTFORM ALBUM

Skid Row, "B-Side Ourselves," Atlantic, its first.

PLATINUM SINGLES

Snow, "Informer," EastWest, his first.
Dr. Dre, "Nuthin' But A 'G' Thang," Death Row/Interscope, his first.

GOLD SINGLES

Arrested Development, "Mr. Wendel," Chrysalis, its third.
Prince & The New Power Generation, "7,"

Paisley Park, its third.

Positive K, "I Got A Man," Island, its first.

Dignable Planets, "Rebirth Of Slick (Cool Like Dat)," Pendulum, their first.

Snow, "Informer," EastWest, his first.

Saigon Kick, "Love Is On The Way," Third Stone, its first.

Duran Duran, "Hungry Like The Wolf," Capitol, its first.

Duran Duran, "The Reflex," Capitol, its second.

Duran Duran, "The Wild Boys," Capitol, its third.

Duran Duran, "Ordinary World," Capitol, its fourth.

Ice Cube, "Wicked"/"U Ain't Gonna Take My Life," Priority, his first.

Dr. Dre, "Nuthin' But A 'G' Thang," Death Row/Priority, his first.

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Blockbuster Links Music Plus, Warehouse, Forms New Chain

BY ED CHRISTMAN

NEW YORK—Blockbuster Music is moving to combine its Sound Warehouse and Music Plus operations into one chain.

The company is locating its buying and marketing functions at the Sound Warehouse chain in Dallas. Joe Malone, COO for Sound Warehouse, will now oversee the combined chain.

Sound Warehouse and Music Plus already share a common CFO, John Vollmer, who comes from the Sound Warehouse organization.

The moves come on the heels of the announcement that Mark Siegel, president of Blockbuster Music, is resigning, effective Monday (5). Gerald W.B. Weber, senior VP of operations at Blockbuster Entertainment, will assume Siegel's responsibilities for the company's domestic music division, in addition to his current responsibilities for the company's domestic home video division, according to a press release issued March 30.

In addition to Siegel, sources in Los Angeles say Lou Fogelman, president and a founder of the Los Angeles-based Music Plus chain, has resigned. Those sources say that on March 30, Fogelman held an emotional meeting with the Music Plus employees. Weber says Fogelman will remain with the chain but is stepping down as president of Music Plus to assume the role of "special consultant."

A second meeting was scheduled with Music Plus employees for Friday, April 2.

Meanwhile, Blockbuster Music is looking for ways to maximize economies of scale, says Weber, and the company is moving to "consolidate operations" in a way that will create a national chain. The 236-unit chain plans to grow to 500 stores by the end

of 1995.

The two chains had operated separately since Fort Lauderdale, Fla.-based Blockbuster Entertainment bought them from Burbank, Calif.-based Shamrock Holdings in December 1992.

Although there is widespread speculation that the next step will be to close the Music Plus warehouse, Weber says that it will stay in operation.

Siegel, who oversaw the two chains as Shamrock executive VP, was named president of Blockbuster Music by Blockbuster Entertainment. However, shortly after his appointment, Blockbuster began a search for a music executive to run its music retail operations (Billboard, Feb. 6).

"I made up my mind shortly after NARM [the annual convention of the National Assn. of Recording Merchandisers, held March 6-9] that I wanted to return to the investment world and then I spoke to Blockbuster about how we could accomplish a smooth transition," Siegel says.

According to the Blockbuster press release, Siegel is forming the Beverly Hills, Calif.-based Remy Investors and Consultants Inc., a firm concentrating on the entertainment, media, and retailing sectors.

Fogelman was unavailable for comment. One of Fogelman's longtime associates says, "He probably has mixed emotions. On the one hand, he's better off financially now that Blockbuster has the chain than when Shamrock Holdings was the owner, but on the other hand, Lou lives and bleeds Music Plus. He must be really upset by all the changes that now seem inevitable."

Fogelman left Wherehouse in 1974 and, with the backing of friends and City 1-Stop owner Sam Billious, opened four Music Plus stores.

Jackson, Milken Step Up To Mike For Interactive Kids Net

NEW YORK—In an unusual partnership, Michael Jackson is planning to work with former financier Michael Milken to create an interactive television network for children.

Jackson's work on behalf of children, through his Heal The World Foundation, is well-known. Milken, the former junk-bond financier whose violations of securities laws landed him in jail for two years, is an advocate for underprivileged children, through his Foundations of the Milken Families.

Milken's incarceration has ended, but because he has been banned from the securities industry for life, he has been applying his formidable energy and talents toward other enterprises.

The once-reclusive Jackson, in the latest in a series of public appearances, made a five-minute speech introducing Milken at an educators' conference sponsored by Milken's foundation at the Century Plaza Hotel in Los Angeles.

Speaking before more than 1,200 educators and politicians March 27, Jackson said Milken "is my friend because he has been through the fire, as I have, and emerged better for the process. He is my friend because he

has been misunderstood, as I have been, and harshly judged by those who had no right to assume they knew this man without ever spending even an hour in his company."

The two men have been friends for six years. Jackson said in his speech that a mutual acquaintance brought Milken to Jackson's Neverland ranch near Los Angeles and the two over-achievers hit it off because of their charitable work with children.

At the educators' conference, Milken said he was lining up support for an Education/Entertainment network, called EEN, that he is forming through his foundation and indicated Jackson would be involved. Lorraine Spurge, Milken's spokesperson, adds the former financier plans to form a 24-hour cable network whose primary focus would be education.

Bob Jones, VP of Jackson's company MJJ Productions, says, "We have no comment about Michael Jackson and his personal dealings with Michael Milken."

Spurge says, "We believe Michael Jackson will be a participant but it hasn't been determined what role he will play."

DON JEFFREY

The Billboard Bulletin...

EDITED BY IRV LICHMAN

ITALIAN LABELS STILL SPLIT

The separation of Italy's recording industry into two trade organizations shows no signs of healing. Newcomer FIMI represents the local affiliates of all the multinationals, while long-established AFI continues with many of the country's indie labels. AFI president Guido Rignano warned at a Milan briefing March 30 that a recognition by label group IFPI would disrespect domestic Italian record companies, and could have political implications.

HAMLIN TO ASYLUM

Kenny Hamlin, senior VP of sales and distribution at Elektra, is leaving the label to become GM/senior VP at Asylum in Nashville, sources say. In addition, WEA senior VP Fran Aliberti is said to have been offered the Elektra slot. Neither could be reached for comment... In a move that stunned observers, Denon America Inc.'s president since 1990, Robert Heiblim, and its VP of marketing, Ken Furst, have been dismissed, with the orders coming from Japanese parent Nippon Columbia. The two were told of the action March 25; their last day on the job was March 31. Heiblim and Furst could not be reached for comment. Director of sales Stephen Baker is assuming sales and marketing functions, while his own administrative and operational duties remain unchanged.

VID DISTRIB IS SHUTTERED

Pioneering home video distributor

ZBS Industries is closing its doors. The Cleveland-based company reportedly stopped taking returns and refused new shipments in anticipation of a shutdown. Founder and president Larry Beyer wasn't available for comment. ZBS teetered on the brink of financial ruin ever since its biggest customer, Phar-Mor, declared Chapter 11 bankruptcy last summer.

CAFE BILLBOARD CLOSES IN TOKYO

Cafe Billboard, which opened in Tokyo in December 1992, has closed down. Billboard is talking to its principle licensee, Scan, about reopening the cafe in a new location in Tokyo, as well as launching two other locations in the Far East. "We were unhappy with the way it was launched by the sublicensee," says Howard Lander, executive VP of BPI and publisher of Billboard.

RECORDS SOLD VIA INFOMERCIAL

Selling recordings via half-hour infomercials has arrived. A three-CD/cassette set of Pia Zadora's "Pia, The Platinum Collection" is being sold via an 18-time airing in Florida, with a national rollout expected soon, says her manager/producer, Tino Barzie. On the infomercial, Zadora is interviewed and sings three complete songs and bits of others. The release is a production of PZ Partnership L.P. and David Sams Industries. Program and product are distributed by L.A.-based DSI.

SPIKE CROSSOVER ON MUSIC VID

Eros Ramazotti, the Italian superstar who made his U.S. debut in 1991 with an SRO concert at Radio City Music Hall, is filming a video in New York for his upcoming single, "Cose Della Vita (Things Of Life)," with Spike Lee as director. Ramazotti, who records for DDD in Italy, is signed to Arista in the U.S.

JOE JACKSON'S RESOUNDING 'HEARTS'

As soundtracks continue to soar in sales, the commissions for them have become highly prized projects, particularly when they are independent productions with strong word-of-mouth. Vet rocker and film scorer Joe Jackson (Francis Ford Coppola's "Tucker," Michael Mann's "Private Eye" TV series) has just completed the original soundtrack for the forthcoming New Line film "Three Of Hearts," which earned a standing ovation when a rough cut was shown at the recent Sundance Festival in Colorado. The movie, an offbeat urban love story starring William Baldwin, Kelly Lynch, and Sheryllyn Fenn, will be released April 30. Also being talked about is Jackson's uncommon film score, which combines his distinctive acoustic piano, the Sirius String Quartet, and what are described as "big-city rhythms of conga and rock drums." Giant Records' Big Screen subsidiary is among those interested in releasing the music.

Depeche Mode's 10th Album Goes No. 1

DEPECHE MODE strikes paydirt on The Billboard 200 with its 10th album to chart. "Songs Of Faith & Devotion" debuts at No. 1 in the U.S. and the U.K. It's a sweet victory for the quartet from Basildon—in its first week, the album is instantly the highest-charting record of the band's career. Depeche Mode has only had one top 10 album prior to their current release: "Violator" peaked at No. 7 in May 1990. The new album is the first by an alternative band to debut at No. 1 since U2 entered at the top with "Achtung Baby" on Dec. 7, 1991.

The Warner Bros. family might have had the top three debuts on The Billboard 200 this week, but "Home Invasion" by Ice-T found a new home on Priority Records after the artist was released from Sire. Dwight Yoakam has the third-highest debut of the week with "This Time" at No. 30.

NO SNOW FALL: With "Informer" holding at No. 1 for the fifth week on the Hot 100, Snow's dancehall hit is now the third most successful chart single by a Canadian artist in the rock era, behind "Theme From 'A Summer Place'" by Percy Faith and "(Everything I Do) I Do It For You" by Bryan Adams. Tom Sturges of Chrysalis Music notes Paul Anka's "(You're) Having My Baby" belongs on the list of top singles by Canadian artists. He's right; Anka's "Lonely Boy" is in fourth place and "Baby" is tied for fifth place with "American Woman" by the Guess Who and "Seasons In The Sun" by Terry Jacks.

IT GOES LIKE IT GOES: "A Whole New World" by Peabo Bryson & Regina Belle may have slipped seven places to No. 19, but no one connected with the re-

coding should be unhappy. It's the first Oscar-winning song to hit No. 1 on the Hot 100 since 1987, when "(I've Had) The Time Of My Life" from "Dirty Dancing" was No. 1 for Bill Medley & Jennifer Warnes. Two of the three previous Academy Award winners for best original song never even made the Hot 100: "Under The Sea" from "The Little Mermaid" and "Sooner Or Later (I Always Get My Man)" from "Dick Tracy" were noncharters. Last year's winner, "Beauty And The Beast," peaked at No. 9 for Celine Dion & Peabo Bryson.



by Fred Bronson

P.H.D. (PRETTY High Debut): Michael Jackson has this week's Hot Shot Debut on the Hot 100 with the sixth single from "Dangerous." "Who Is It" enters the chart at No. 44, Michael's highest debut since "Black Or White," the first single from "Dangerous," entered at No. 35 the week of Nov. 23, 1991.

LET'S HEAR IT FOR THE BOY: The title song from "The Crying Game" moves up five places to No. 30, returning Boy George to the top 30 for the first time in almost seven years. "Move Away," the ninth and final top 30 hit for Culture Club, peaked at No. 12 in May 1986.

PEACE WILL COME: Louie Dorado of Sherman Oaks, Calif., wants to know if "Peace In Our Time," Cliff Richard's 62nd top 10 hit in the U.K., is the same "Peace In Our Time" that peaked at No. 11 on the Hot 100 for Eddie Money in February 1990. Chart Beat checked it out and the answer is yes, although Richard's version of the Andy Hill-Pete Sinfield tune is very different from Money's recording.

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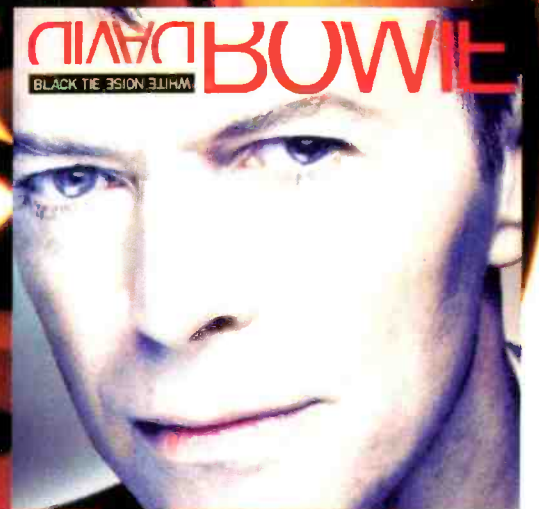
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