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earth and sun and moon

April 20

COLUMBIA

Europe Picks Up The Country Beat Identity Is Built Via Cable Shows, Tours

This story was prepared by Dominic Pride in London, Wolfgang Spahr in Hamburg, and Ken Stewart in Dublin.

LONDON—With the introduction this year of two new country music video channels on cable and a newfound willingness among country artists to tour Europe, the climate may be improving for country music on the continent (See Global Music Pulse, page 42).



GILL



DUNN

Germany and most of continental Europe generally have remained immune to the charms of mainstream

country artists. Attempts to introduce Nashville's finest to a population hungry for Anglo-American rock and pop have been met with a lukewarm response, and often derision.

However, there is hope among some industry observers that a new generation of younger, more cosmopolitan country artists such as k.d. lang and Suzy Bogguss, who are willing to leave the confines of the U.S. to tour in Europe, will improve the genre's popularity. Meanwhile, record companies are realizing the vast potential of their country catalogs, and looking for wider exploitation of the recordings, videos and promotional expertise in which their Nashville-based subsidiaries have already invested.

But, perhaps most instrumental in the genre's future European growth, country music videos channels have arrived. Country Music Television

Sony Pub Unit Establishes New Vigor In Market Share

BY IRV LIGHTMAN

NEW YORK—Sony Music Publishing is forecasting a domestic market share of 4% in 1993, just four years after the company was formed from virtually ground zero.

This forecast comes from Marvin Cohn, selected 2½ years ago to direct the U.S. resurrection of the former CBS Songs, in effect revived as Sony Music Publishing.

CBS Inc., before it sold its music assets to Sony, decided to sell off its publishing assets to SBK in November 1986. At the time, CBS' interests in publishing stood among the top five worldwide. In domestic terms, Cohn says Sony Music Publishing's standing now ranks in the top 10. Its international business will be en-

hanced in 1995 when it gains global rights to one of its early acquisitions, Tree International, from EMI Music
 (Continued on page 85)

Townshend's 'Tommy' Encore: 'PsychoDerelict' Expands Rock

BY THOM DUFFY

LONDON—As the rock opera "Tommy" makes its official debut April 22 as a Broadway production, Pete Townshend is ready with his encore.

Townshend's new solo album, "PsychoDerelict," set for June 15 release on Atlantic Records and its sister labels worldwide, expands the idea of the rock concept album, just as "Tommy" did nearly 25 years

ago. Combining rock'n'roll with the dialog of a radio drama, the album reflects both Townshend's increasing interest in theater and his continued vitality as a rock songwriter.

It promises to be his most successful solo album to date.

In an recent interview at his riverside recording studio just outside of London, prior to departing for preview performances of "Tommy" in New York, Townshend reflected on
 (Continued on page 81)



TOWNSHEND



'Devotion' Propels Depeche Mode

PAGE 6

Banda Machos Takes Old Sound To New Heights

BY ERIC BOEHLERT

NEW YORK—They may go unrecognized at most American record stores, but the 11 members of Banda Machos, who hail



BANDA MACHOS

from Villa Corona in Jalisco, Mexico, make up one of the most popular Latin music acts today and are helping change the face of contemporary Mexican music on both sides of the border with their wildly popular banda
 (Continued on page 15)

Industry Stocks Outperform Dow

BY DON JEFFREY

NEW YORK—The stocks of entertainment companies outperformed most other industries in the first quarter as consumer spending on music and video has begun to pick up and advertising dollars have increased.

A Billboard sample of 47 companies shows that their stock prices increased 9.05% on average from Jan. 1 through March 31, the last day of the first fiscal quarter. By comparison, the Dow Jones Industrial Average of
 (Continued on page 84)

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General Levy's Ragga Star Rises In The U.K.

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"That's The Way Love Goes" is the

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WAY

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Wynonna's Searching 'Tell Me Why'

The only way to cure loneliness is to defeat the dread of being alone. Yet this fear often can't be conquered without facing a separation from all things familiar.

Such dilemmas retain a special poignance when expressed in country music, whose cultural ethics are as old as the pioneer life that produced them—whether the frontiers to be crossed lay in the Scottish Highlands, across an Irish moor, or upon the hostile seas between Britain and southern Appalachia.

"I felt like I was leaving home but still going back for meals and laundry," says singer Wynonna Judd with a laugh, alluding to her self-titled solo debut of 1992. "With this second record, I'm a little more adventuresome," she assures, describing "Tell Me Why," her subsequent effort on MCA, due May 11, as well as the traditions from whence her music springs. "My solo records are chapters in my life; they're very autobiographical in terms of what I've been through," she adds, by way of acknowledging her former status as one-half of the Judds, the hugely successful mother-and-daughter country vocal duo that dissolved after parent Naomi's forced retirement due to a rare, incurable strain of hepatitis.

"Every decision I ever made in my life was a team effort, since my mom and I did everything together," explains Wynonna "and orchestrating mom's professional funeral so to speak, the farewell tour [in 1991], was devastating to me. I'm 28, but I feel like I'm 18. Right now I'm starting to feel my rebirth; I'm starting to understand what it's like to be alone."

It is the rudiments of that emerging comprehension that color every song on "Tell Me Why," with each probative experiment in personal autonomy having both familial and historical antecedents. Born, like her mother, in Ashland, Ky., which straddles Boyd and Greenup counties in the Appalachian Mountains of northeastern Kentucky, Wynonna is a product of a broken home. Neither she nor her mother—whose parents divorced as she turned 30—has known an upbringing untouched by emotional turmoil. Wynonna's high and plaintive leads, plus the mournful edge of Naomi's contralto harmonies, on such Judd laments as "Change Of Heart" and "Mr. Pain" (each authored by Naomi) were electrifying on-stage alloys of youthful trust and the scar tissue of experience, i.e., the Judds always embodied the aggrieved generational travails of their music. For Wynonna's latest solo record, her mother presented her with the conspicuously knowing verses for the song "That Was Yesterday," which her daughter describes as being about "the hell" her mother went through with her second husband during their courtship: "She threw him out like 40 times or something . . . she would put his clothes in a garbage bag and throw them out in the yard . . . but she loved him so much that she hung in there, and now of course they're married."

Such torment and disarray have long been the grist for country songwriting, but they are also grounded in the punishing social orthodoxies of pioneer America, in which young people would frequently pass immediately from the crib to the plow or its hard-scrabble equivalent. Those uncushioned by sure family cohesion lacked the calm moral judgment that allows a balanced diet of romance and duty, responsibility and impulsive pleasure. Wynonna's first release had a number of guilt- and regret-ridden supplications, including "When I Reach The Place I'm Goin'" and "My Strongest Weakness" (written by Naomi and Mike Reid) but the new record

elevates this dour outlook to near-devotional degree. That "Father Sun," "Only Love," "Is It Over Yet," and "I Just Drove By" are as lovely as any country hymns you'll hear this year is no alleviation of the sadness and soul-vexed searching they detail.

"We've forgotten where we come from," says Wynonna, "and the song 'I Just Drove By' really hit me right between the ears when I first heard it, because I thought, 'My God, I've done that.' I live about 5 miles from the home that mom and I and my sister Ashley lived in when we first moved to Nashville. Whenever I'm having a real bad, emotionally weird day, I go by this house and I sit there and think back to when it was just the three of us together, to find out why I am the way I am. I don't write yet; I'm still trying to dress myself, but I choose songs because they affect me."

And this kind of material, borne of pitched battles of the self, runs as deep in Western culture as the poems of William Dunbar and Robert Burns. Whether shaped by Scottish Presbyterianism, Puritan dissent, or the Calvinist pessimism that cast a noble pall upon their marginal status, many of the immigrants who gravitated to the American South in the 17th, 18th, and 19th centuries brought with them a secular sort of plain-song that warned of the perils of freedom from care. Youthful independence is a sorrowful state as adjudged in the ancient British "forsaken maiden" folk balladry of "Trooper And Maid," "The Nightingale," "Apron Strings," "A Fair Beauty Bride," "Pretty Polly," and other lyric predecessors of the tragic "Barbara Allen."

When the blue minor sevenths of "Here We Go 'Round The Mulberry Bush" and the Scottish "Cradle Song" combined with African idioms to produce seminal Southern shouts like "Get Along Home, Cindy" (a cautionary tale of an overly precocious young girl), the folk evolution of the American country blues became as frank as the civil and spiritual conflicts it reflected.

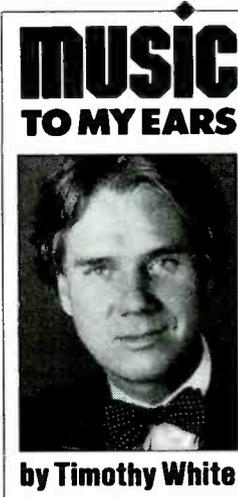
In recent decades, the poverty, upheaval, and social uncertainty that bedeviled much of the American South has come to permeate the entire nation.

At the same time, the hybrid vulnerability of the narrative song-making traditions of this region have slowly come to epitomize the unwanted isolation felt by much of our citizenry. The bare candor in Wynonna's cover of Karla Bonoff's "Tell Me Why," in which a bystander frets over having too much time on her hands and heart, cannot fail to strike a chord in a society that can no longer see itself in its daily mechanisms.

"Just recently, for the second time, I took my Harley out and cruised to this secret, secluded place about 40 minutes from my new house," says Wynonna. "It overlooks some water, and no one knew where I was. It was a sunny day, the water was very, very musical, and it was so quiet you could almost hear your heart beating. If everybody had a hiding place where they could sit, and scream if they liked, we'd all be better off."

Why did she ride there?

"I was preparing, psyching myself to go back on the road, to cross that frontier again. I'm not really thrilled about coming back out into this crazy world when I'm so safe at home. But I'm learning that the problem with this country is also the problem with ourselves. Solitude is fine, but when you're lonely, that's because you're separated from *you*. Like I sing in the song, it's 'only love' of who we really are that can get us to the other shore."



by Timothy White

THIS WEEK IN BILLBOARD

ICE-T'S NEW SET A KILLER

After being freed from Warner Music and getting his Priority's straight (the label, that is), Ice-T is back in your living room with "Home Invasion," a self-professed message of black rage aimed squarely at white suburbia. Havelock Nelson reports on the message and marketing of the new album. **Page 19**

KID-VID TAKES IMPORTANT STEPS

Baby talk is not cheap in the home video sector. Two lucrative kid-vid lines, Warner Reprise's "Kidsongs" and Backyard Productions' "Babysongs" are in the news this week. As Paul Verma reports, "Kidsongs" has seen boffo sales figures and appears poised for more growth. And Seth Goldstein discovers that Backyard founder Amy Weintraub is taking steps to bring her "Babysongs" line back home. **Page 55**

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Commentary

Symbolic Gestures Aren't Enough

BY JASON BERMAN

I recently read a Los Angeles Times article alerting readers to the danger that we may be losing the meaning behind the red ribbon as a symbol of AIDS awareness.

As an example, the reporter pointed out celebrities who don red ribbons at televised events to demonstrate their concern over AIDS, but then fail to explain the reason for the ribbon, or to say a few words that might educate even one among millions of viewers. The article went on to suggest that sometimes we hide behind symbols, using them to skirt our real responsibility—a personal commitment to what that symbol stands for.

The article hit home for me. As this year's honoree and spokesperson for the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research, I have assumed the role of educator, advocate, and fund-raiser for this life-giving organization. With the fund-raising frenzy building as the April 17 gala dinner approaches, I find myself wondering more and more, what is it all about?

From any vantage point, the music and entertainment industry truly is one of the most generous. Over the years, we have dedicated ourselves to an incredible array of important charities that run the gamut from saving the rain forest, to children's health, to voter registration. These are all causes expressing the needs and concerns of the individuals that make up our industry.

But is that enough? Are we really doing all we can when we write a check to a charitable organization? Or do we

sometimes let that check disconnect us from why we are giving and what it really means? If the check is merely a gesture without thought or emotion, then giving is merely symbolic and not a true measure of caring.

The real issue is how one connects to a cause or a charity. Think long and hard about the purpose of the organization, what it personally means to you,



'After you've mailed the check, don't forget the charity'

Jason Berman is president of the Recording Industry Assn. of America.

the effect it has or could have on your life and the lives around you. Think about the impact of its absence if the organization was no longer able to carry on its work. Make your commitment to a cause more than another tax write-off or a payback to a friend.

And the next time you sit down to write a check to a worthy organization, think about how that organization expresses the needs and concerns of the individuals that make up your company, your family, or your friends. After you've mailed the check, don't forget about the charity. Keep talking about it. Persuade your friends, your peers, other industry leaders to get involved. Advocate its mission, educate someone about its cause.

If your charity of choice is the City of

Hope, explain to a friend the organization's philosophy that health is a human right and the ability to pay is not a criterion for admittance to the medical center. Describe to a co-worker how the Nordoff-Robbins Music Therapy Clinic uses music therapy to treat disabled children. If you know someone in need, tell them about the Gay Men's Health Crisis' buddy program for people with AIDS who are in need of companionship and help around the house. If a friend tells you about a musician who's seen better days, call that musician and tell them about MusiCares' financial assistance grant program and their insurance plan or refer them to the Rhythm and Blues Foundation. And if someone's loved one receives a frightening diagnosis, suggest they contact the T.J. Martell Foundation for an opinion from doctors doing innovative research in leukemia, cancer and AIDS. All this requires spending a little personal time, for many of us a commodity more precious than money, but in that way you will be making a real difference.

We represent one of the most visible, successful and powerful industries in the United States and consequently attract a great deal of attention from the press and the public. This attention also brings with it the opportunity to influence a great many people. As members of the music and entertainment industry, we are constantly called upon by worthy charitable organizations to give funds. But don't forget how much more you can do. So, the next time you wear that red ribbon, that Rock The Vote pin, or that Save The Rain Forest T-shirt, stop and tell someone why.

LETTERS

ARTISTS SHOULD TAKE HEED

My commendation to Billboard for the Commentary article by William H. Hogeboom (Billboard, March 27). His analysis and comments on the public controversies involving Ice-T, 2 Live Crew, Howard Stern, and Mapplethorpe were intelligent, fair, and very much to the point. I just hope that the likes of the so-called artists mentioned have read it and taken heed of the fact that "in any society a balance must be maintained between such rights of individuals and the rights of the community as a whole."

I would like to see more articles in Billboard regarding the above subject.

George Duning (ASCAP)
Borrego Springs, Calif.

FORCED CENSURESHIP IS CENSORSHIP

William H. Hogeboom is quite correct that freedom of speech includes the right to object vigorously to the speech of another person. Tipper Gore, Terry Rakolta, Dan Quayle, and William H. Hogeboom do indeed have the right to express their opinions critical of the artistic expression of others and to posit that, in their opinion, society might be better off if some things did not get expressed.

However, this right of censorship stops when it turns into the use of coercive force to prevent somebody else from exercising

his or her own freedom of speech. A prosecutor who brings legal proceedings against somebody for "obscene" speech, a jury that convicts such a person, or a government agency that imposes fines on radio stations for the content of their programs are not merely private citizens using their free-speech rights to censure somebody with whom they disagree. They are acting with the force of the government to suppress the speech of others. This is censorship, not censure-ship.

Daniel Tobias
Shreveport, La.

INDUSTRY IRONIES OVER USED CDs

I find it ironic that your cover story was about major music distributors trying to eliminate the "cancer" of the used-CD business (Billboard, March 20) when on page six another article revealed figures stating that retail sales of new CDs have never been better. Yet another article says Sony and WEA have decided to raise prices on many titles to an outrageous \$15.98.

CD prices are out of control, and heavy-purchasing consumers like me are tired of paying too much for music. We are staying away from major retailers and are getting better value on music by purchasing used CDs for about \$10 instead of the standard \$13 to \$16. Even mail-order clubs and indie

mail-order catalogs have become a pretty good deal. Additionally, consumers are less willing to take a chance on purchasing CDs by artists with whom they have little familiarity when the financial risk of possible disappointment is so high.

Big distributors should stop complaining and being so greedy, or the used-CD market will only continue to grow, if not at major retailers then at the local neighborhood used-CD shop. If CD sales are so healthy, why not give the consumer a break?

Marlena Schwarz
New York

VINYL IS LAND OF NO RETURN

In response to Sindy Hawke's letter (Billboard, March 20) requesting vinyl production be continued and placed back on store shelves, I would like to note that, as a dealer who still stocks country 45s, I am discouraged by the no-return policy of distributors on 45 singles.

I cannot continue to pay them about \$1.50 for vinyl that I sell for \$2.49 when I have to "eat" the defects. What little profit I make on them goes out the window.

Let's face it, vinyl is final.

Joe Campbell
Owner
Taking Home The Hits
Alexander City, Ala.

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Depeche Mode's Modus Operandi

Band Meets Challenge Of Mass Success

BY CRAIG ROSEN

LOS ANGELES—Last week's entry of Depeche Mode's "Songs Of Faith And Devotion" at No. 1 on The Billboard 200 is the latest stage in a textbook case of how an alternative act grows from cult status to mass success.

The British band, which has built immense popularity over the last few years, continually has challenged its audience, even as it has grown with each release and tour.

"Songs" also has been well-received in other countries. It entered at No. 1 on the U.K. and German charts, and No. 2 in Sweden and on Music & Media's Eurochart.

Although "Songs" drops to No. 6 on The Billboard 200 this week, the album is not likely to plummet. It reached the top spot without a hit single, and probably will receive a boost when Sire/Reprise releases "Walking In My Shoes" April 27.

"I Feel You," the first single, has a heavy, metallic guitar sound, and left several top 40 programmers cold. It peaked at No. 37 on the Hot 100 Singles chart March 13.

Top 40 KIIS Los Angeles PD Jeff Wyatt says, "It's done fairly decent on requests, but my sense is that it isn't mass appeal."

At top 40 KRBE Houston, PD Steve Wyrostok says he is playing the track, but only after 7 p.m. "We weren't sure if that was the right track to play around the clock, and certainly we wanted to play them around the clock, because they are so big here."

Wyrostok's solution was to add "Walking In My Shoes," which is more reminiscent of the band's earlier hits.

According to Broadcast Data Sys-

'Compleat' Fab 4 To Be Released On Interactive CD

BY JIM McCULLAUGH AND SETH GOLDSTEIN

LOS ANGELES—"The Compleat Beatles" is going multimedia.

The 1982 documentary and subsequent video release from MGM/UA Home Video—considered by many to be a defining work on the Fab Four—will be released this fall as a CD-ROM for both Macintosh and PC computers from Compton's NewMedia.

The Carlsbad, Calif.-based developer and distributor of education and information software officially launched "Compleat" March 31 at the Intermedia '93 Conference in San Jose, Calif. It is the second Beatles title to be the basis of an interactive multimedia consumer product. Voyager, based in Santa Monica, Calif., has just shipped an interactive version of the 1964 movie "A Hard Day's Night" on CD-ROM for MacIntosh, at a suggested list of \$39.95.

They're worlds apart, says Tom McGrew, Compton's NewMedia VP of sales and marketing. McGrew describes his project as "an interactive media experience," not just a begin-
(Continued on page 58)

tems, KRBE played the track—also garnering play on top 40 WENZ Cleveland and KWOD Sacramento, Calif.—39 times March 30-April 6.

"I look at 'I Feel You' like 'The Fly' by U2," Wyrostok adds. "It's more music for the sake of music, rather than being commercial."

Depeche Mode's Andrew Fletcher explains why the band decided to go with the more abrasive track first: "Since we had been away for so long, we wanted to come back with a track that sort of created an impression. People react to that track. They may not like it or they may love it. It makes a statement... If we released a more commercial track first, there

is a danger that people might say, 'Oh, here they are again with the same old stuff.'"

While top 40 radio's support has been tentative, MTV has gotten behind the act, giving more support to "I Feel You" than it had for any of the band's previous clips, says VP of talent Rick Krim. The video, directed by Anton Corbijn, is in stress rotation.

"Visually and musically it struck a nice chord," Krim says. "They have come out very aggressively, and it seems to have paid off."

Krim says MTV Europe has a "Rockumentary" on the band cur-
(Continued on page 84)

In L.A., Officers' Trial Keeps Retailers On Edge

BY EARL PAIGE

LOS ANGELES—Retailers here are nervously awaiting the outcome of the second trial of the officers accused of beating motorist Rodney King. Most are tight-lipped about their preparations for the verdict, which could come as soon as April 9 or 10.

Typically cautious is Bruce Jesse, VP of advertising and sales promotion at Warehouse Entertainment, the largest locally based chain.

"I'm not sure what all our plans are or if I knew them I could divulge them," Jesse says. "Our store operations people handled themselves well last time when we didn't have any warning or much

notice and we expect this time we will have our contingency plans well in hand and the organization will be even more responsive to potential problems."

Many store managers are counting on advance warning of the verdict from law-enforcement officials before it is publicized in the media, say several retail executives.

Even store operators on the periphery of tense neighborhoods are nervous because of the likelihood a curfew could cause a rush of customers. "We have had only two days that were better than during the riots," says the manager of one video chain operation. "People were out of control, renting anything we had, and remem-



A Tour Of Mt. Sinai. Touring Mt. Sinai Medical Center in New York, from left, are Floyd Glinert, chairman of the T.J. Martell Foundation's board of directors; Rita Berman and her husband, RIAA president Jay Berman, who is this year's T.J. Martell honoree; and Dr. James Holland, scientific director of the Foundation. Proceeds from hit year's Humanitarian Award dinner Saturday (17) in New York will fund ongoing leukemia, cancer, and AIDS research.

ber, we closed at 6 p.m. each day because of the curfew."

Another video store manager, fearful his outlet is in a dangerous area, says, "Frankly, I'm scared." He feels if the store closes too soon it can trigger violent response in the neighborhood "and yet we can't ask our people to stay around and risk not getting out in

time."

As for other precautions, he says, "We have a general insurance policy, not for individual stores, so the value of the inventory is not that critical. There is no way we can protect the store," he says.

The major concern, most firms
(Continued on page 83)

Ingram's U.K. Arm Merges With Distribution Giant TBD

BY PETER DEAN

LONDON—Ingram Entertainment, the Nashville-based video distributor accustomed to catching small fish in the U.S., has been swallowed by a bigger fish in the U.K. According to terms of an agreement reached April 2, Ingram's British arm is merging with market leader Terry Blood Distribution, the subsidiary of John Menzies (U.K.) Ltd.

TBD, with Ingram holding a minority share and a seat on the board, still will be run by the existing management team under managing director Norman Smith. Ingram will participate in profits worth a projected 2 million pounds (about \$3.5 million) during the next four years, after which the deal likely will be re-evaluated, according to Smith. There also has been an undisclosed financial transaction.

Ingram's entire stock and sales force will be retained and moved from its North West London headquarters—once the home of high-flying distributor Parkfield Enterprises, which crashed in 1990—to TBD's

Staffordshire base. Together, the two businesses will have 15%-16% of the video rental business, about one-half Ingram's U.S. market share of 30%. TBD's video and book distribution business currently has sales of 150 million pounds (\$225 million); Ingram's revenues are 20 million-25 million pounds (\$30 million-\$37 million).

Smith says the move was a merging of interests as much as a major acquiring a smaller competitor. "We're well established in the U.K. and there's only so much cake to go around," he comments. "It was a long hard slog to take us on head—but their business interests in the U.S. are very similar to ours in the U.K."

TBD thinks Ingram, which concentrates on video rental and sell-through releases, will attract publishers that already do business with parent Ingram Industries, a major U.S. book wholesaler. "Part of the reason for the deal was looking at mutually beneficial projects. TBD also runs Total Book Distribution which is a 30 million pound (\$40 million) book
(Continued on page 83)

LIVE's Back In The Game With 'Crying Game' Deal

LOS ANGELES—LIVE Home Video has walked out of the Chapter 11 intensive-care unit and restaked its claim as the leading independent supplier with the acquisition of Miramax's "The Crying Game," the most-talked-about movie in theatrical release. Cassettes should ship late in the third quarter.

It had been widely rumored that Warner Home Video would gain rights to the title, but apparently the company dropped out of discussions several week ago. A Warner source had no comment. Several other suitors also were said to be vying for the feature. LIVE pulled it off in part because it shipped 100,000 copies of another Miramax title, "Reservoir Dogs," which had limited big-screen exposure.

Insiders say LIVE probably can move between 200,000-300,000 tapes. "It's an unusual situation," says one industry observer. "By the time a film makes it to a best-picture nomination, the home video rights are lodged somewhere. Miramax really believed in that film. When it first came out, it was perceived as a small-release film. After the groundswell started, the more valuable the home video rights

became. Miramax correctly gambled on that. The film has performed and will perform also on home video."

Propelled by recent Academy Awards show exposure, the movie has just climbed over the \$50 million box-office mark for North America. It earned six nominations, and won one for best screenplay.

According to LIVE Entertainment's president/CEO, David Mount, the Miramax agreement is a "joint-distribution and production venture," giving LIVE Home Video exclusive distribution rights to several Miramax projects, including "Mother's Boys," "The Piano," "Ruby Cairo," and "King Of The Wind," which will appear on the Family Home Entertainment children's label. Miramax, in turn, takes on some LIVE features for theatrical distribution such as "Tom And Jerry—The Movie," slated for summer release.

"It's a multifilm package," says Mount. "We've announced certain specific films and we're trying to finalize some other films which we will announce at a later date. The most significant one, obviously, is 'The Crying Game'
(Continued on page 83)

Japanese Video Business Stumbles In '92

BY STEVE McCLURE

TOKYO—The video business took a turn for the worse in Japan in 1992. Video software shipments totaled 51.63 million units, down 0.5% from 1991, and were worth 274.05 billion yen (\$2.11 billion), a decline of 7.1%, according to statistics recently released by the Japan Video Assn.

The results are mainly due to the weak state of the karaoke business, which has been hard hit by reduced business-related enter-

tainment spending.

Production of full-length video discs fell 6.6% to 22.72 million units and was worth 117 billion yen (\$902 million), down 13.4% from 1991.

Production of standard-size videocassettes was up 4.3% to 27.54 million units, but the format fell 2% to 154.99 billion yen (\$1.2 billion) in terms of shipment value. (The exchange rate used is 129.67 yen to the U.S. dollar, the average rate prevailing in 1992, according to the Bank of Tokyo).

(Continued on page 68)

Artists & Music

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

Labor Of Loveless: Patty Poised For Stardom

BY PETER CRONIN

NASHVILLE—With a new home at the Epic Nashville label, a strong new management team, and the April 20 release of her latest album, "Only What I Feel," Patty Loveless is finally poised to claim her title as the top female singer of traditional country music.

But, for the Kentucky-born vocalist, getting to this point has been a bumpy ride that included

emergency surgery on her vocal cords last October.



LOVELESS

husband and longtime producer.

"This is a critical time in Patty's career because, from a business standpoint and a physical standpoint, she's getting a second chance," says Emory Gordy, Loveless'

He has been with her through the ups and downs of a career that has seen her come frustratingly close to the superstardom most Nashville insiders feel she deserves.

After seven years and six albums with MCA Nashville, Loveless found herself surrounded at the label by bigger-selling female artists Trisha Yearwood, Wynonna, and Reba McEntire, and in late summer of '92 asked to be released from her contract.

"We spent a lot of time on marketing plans for Patty," says MCA Nashville President Tony Brown, "but we weren't counting on three of the biggest female breakthroughs to come at the same time she was putting an album out."

Brown says he let his "heart side" overrule his "company side" and released Loveless from her contract.

Until June 1990, Loveless was managed by her brother, Roger Ra-
(Continued on page 27)

Chapman Scores Six Citations At Dove Awards

BY LISA COLLINS

NASHVILLE—With seven nominations, Sparrow artist Steven Curtis Chapman was the odds-on favorite going into the 24th annual Dove Awards, held April 1



CHAPMAN

here. So there was little surprise as his name was called again and again. Chapman pocketed a total of six awards, including artist

of the year.

Chapman's Dove sweep comes on the heels of "The Great Adventure," his most recent album. Released last June, "The Great Adventure" spent 12 weeks at the top of Billboard's contemporary Christian chart and recently earned him a Grammy for best pop gospel album.

"Thanks for not getting tired of my songs and of me," said Chapman, who was also named songwriter of the year for the fifth consecutive time. "The Great Adventure" earned song of the year.

(Continued on page 37)

Mercury Launches Street-Smart Promotion Campaign Touts Greta, X, Bosstones, Mind Bomb

BY DEBORAH RUSSELL

LOS ANGELES—Two years ago, Mercury Records embarked on a "progressive aggressive" A&R campaign to redefine itself in the alternative landscape of the '90s.

The fruits of that campaign are coming to the fore this month, as a slate of new releases by Greta, X, the Mighty Mighty Bosstones, and Mind Bomb hits the streets. Marketing efforts to support the titles are as alternative as the music itself, as Mercury uses 7- and 10-inch vinyl singles and limited-edition EPs to introduce its new roster to retail.

"We're getting back to the progressive cutting edge of what this company had been about for many years," says Bob Skoro, senior VP of A&R. "We've got a staff of young, musically oriented talent scouts who live the music and are helping us to redirect our course into the '90s."

Treading into the alternative marketplace presents its own set of challenges for the Mercury marketing staff, says Larry Stessel, senior VP/GM. He recently completed a tour of the PGD sales branches, meeting with college sales representatives and visiting with cutting-edge retail accounts.

"Twenty years ago, it was cool to like a band as long as your parents weren't into it," he says. "Now kids want to be into a band no one knows about."

Funneling product into the hands of such a consumer is tricky, Stessel



THE MIGHTY MIGHTY BOSSTONES

says, and Mercury is hoping to overcome its corporate image with a number of tactics more commonly associated with the independent sector.

For instance, on Tuesday (13), the label will release the first of four 7-inch singles by L.A.-based rock act Greta, whose debut album is set to bow in September. Greta's "Rocking Chair" launches the singles campaign, which will see the release of a new vinyl single (and promotional CD) every six weeks throughout the summer.

"We want to make the music as collectible as possible," says Stessel. The label will work the singles—which actually are the band's original demos—at college and alternative radio and retail outlets. In addition, Mercury will sponsor giveaways and contests at key alternative accounts. Creating a sense of urgency among consumers is integral to Mercury's sales strategy, says Stessel.

On April 26, a limited-edition

CD-5 by X will set the stage for its June 8 album release, "Hey Zeus!," the band's first album in four years. Stessel projects the limited-edition CD-5, which features "Country At War" and a number of unreleased B sides, will "disappear within a few weeks. It's just a one-shot thing to grease the rails."

In March, the label embarked on a similar campaign to set the stage for the Mighty Mighty Bosstones' major-label album debut, which hits the streets May 18. Several weeks ago, Mercury released 14,000 units of a six-song, live EP to tease consumers prior to the full-length album release of "Ska-Core: The Devil And More."

"I love the EP," Stessel says. "It's a good way to go with newer bands and allows you to get four or five tracks out there immediately. It's an ideal and inexpensive method to create some noise."

At the same time, Mercury is working Mind Bomb's 10-inch vinyl single, which features several mixes of the track "Do You Need Some." The label is using the March release to generate club
(Continued on page 81)

TV Eyes Rap For Ratings

BY CRAIG ROSEN

LOS ANGELES—Television producers are betting the chart success of rap artists will translate into ratings success, even when the musicians are cast in nonmusical roles.

Fox Broadcasting Co. recently announced plans for pilots starring Hammer and Queen Latifah. Hammer is set to portray a high school teacher in what a Fox executive calls "sort of an urban, edgy 'Welcome Back Kotter,'" while Latifah has been tapped to be one of four women in "My Girls," which Fox bills as an African-American "Designing Women."

If those pilots are turned into series, Hammer and Latifah will join the Fresh Prince as rap stars that have bridged the gap between MTV and episodic television.

In addition, Tone Loc, who plays a recurring role on Fox's "Roc," has committed to star in a drama in development by CBS and Warner Bros. Television. The series, tentatively titled "L.A. 187," will feature the gravel-voiced rapper as an undercover police officer.

It remains to be seen if the added nonmusic TV exposure will be detrimental or beneficial to the performers' music careers.

According to Jive senior VP/
(Continued on page 35)



LATIFAH

Philippines Vows C'Right Enforcement

WASHINGTON, D.C.—Specifics of the April 6 trade agreement between the Philippines and the U.S. show that U.S. efforts to get commitments from the copyright-lax country have paid off on both enforcement and deterrent fronts.

Details of the agreement show the Philippine government not only will put teeth in its enforcement laws by increasing fines—now simply a cost of doing bogus business—and increasing jail terms for major violators (in some cases six-fold), but also will commit prosecutors to targeting

more enforcement actions through the amended deterrent laws.

Further, the Philippines, long on the U.S. Trade Representative's list of "priority-watch countries" and potentially subject to U.S. trade sanctions, has pledged to join the international Berne copyright convention, a step toward bringing it into compliance with the intellectual property protection standards of other signatory countries.

[In a separate development, the U.S. received assurances that Taiwan would step up copyright enforce-

ment. See story, page 68.]

Because the Philippines also is a transshipment point for illicit goods from the United Arab Emirates and other nations where piracy thrives, the government has pledged to crack down on the pirates through tougher, updated customs guidelines.

For the U.S. record industry, the agreement also signals a commitment to an extension of copyright protection for works to 50 years.

The Philippine government has placed a high priority on increasing
(Continued on page 84)



Levert's Leverage. Gerald Levert, center, celebrates the Heatseekers chart-topping status of his EastWest solo album, "Private Line," with a visit to Billboard's New York office. He is joined by his band mates in the Atlantic recording act Levert. They display special Popular Uprisings and Billboard T-shirts. Shown, from left, are Marc Gordon, Levert; Terri Rossi, director of operations/R&B Music Group, Billboard; Gerald Levert; Michael Ellis, associate publisher, Billboard; and Sean Levert, Levert. (Photo: Chuck Pulin)

Jerry Wexler Documents His Rich History In Music

BY CHRIS MORRIS

LOS ANGELES—When legendary producer and former Atlantic Records executive Jerry Wexler was contemplating the writing of his memoirs, he sought out stage and film director Elia Kazan, whose autobiography "A Life" Wexler admired greatly.

"I spoke to him a couple of times, before I sat down to it," Wexler recalls. "I said, 'What can you tell me?' He said, 'Tell the truth, but keep the names of married women out of it.'"

Wexler remained true to Kazan's advice. The record man's "Rhythm And The Blues," co-authored by David Ritz and set for publication May 27 by Alfred A. Knopf, is candid to a fault—and those married women's names are nowhere to be found.

Wexler's anecdotal book takes its title from a new handle for the outmoded term "race records" that he coined as a writer for Billboard in the late '40s. It focuses on almost half a century in the music business, during which Wexler, who was a partner at Atlantic from 1953-75, produced many of R&B's most storied performers, including Ray Charles, Aretha Franklin, Solomon Burke, Wilson Pickett, the Drifters, Big Joe Turner, Ruth Brown, and Chuck Willis.

After his departure from Atlantic (where he also produced Willie Nelson, Dusty Springfield, Dr. John, and Cher, among many others), Wexler signed the B-52's and Dire Straits as a Warner Bros. A&R executive, and produced such artists as Bob Dylan, Carlos Santana, Sanford/Townshend, and Allen Toussaint. The book surveys

his career through his most recent production, Etta James' "The Right Time," which was released by Elektra last year.

The idea for a book about Wexler's rich history in American popular music was long in gestation, according to his Knopf editor and longtime friend Gary Fisketjon: "He and I have been batting it around as long as we've known each other, which is about 10 years."

The project started in earnest after journalist Pete Hamill and music writer Stanley Booth both suggested a Wexler book to Fisketjon. But, Wexler admits, the writing wasn't easy.

"Blocked is not the word," he says. "You're blocked when you

(Continued on page 85)



WEXLER

PHOTO: CAROL FRIEDMAN



Intelligent Pet Tricks. Members of Arista recording group Enuff Znuuff socialize with David Letterman backstage after appearing on his TV show, on which they performed songs from their new album, "Animals With Human Intelligence." Shown, from left, are Will Lee of Letterman's band; Chip Znuuff and Donnie Vie of Enuff Znuuff; Letterman; and Derek Frigo of Enuff Znuuff.

Alan Newham Gets CFO Stripes At EMI Records

NEW YORK—Although Alan Newham was just hired by EMI Records Group North America as its new CFO, he has been intimately involved with the company's growth through acquisitions for the past five years.

As a partner in the international accounting firm Ernst & Young, the 37-year-old Oxford graduate headed the audits of EMI Music and advised it on the buyouts of SBK Entertainment World in 1988 and Virgin Records last year.

In an interview, the new senior VP—who will be in charge of finance and administration in North America for the labels EMI, SBK, Chrysalis, Capitol, Liberty, Angel, Blue Note/Manhattan, EMI Music Canada, and Capitol/EMI Latin, and the manufacturing and distribution unit CEMA—said, "I'd be surprised if we see acquisitions of this size in the future," referring to SBK and Virgin, "but I'm sure we'll continue to look for opportunities in niche markets." He cited EMI Music's purchase last year of the Christian label Sparrow Records.

Asked about the challenges he faces, Newham singled out "making sense of all that new data available": that is, the accurate sales information from SoundScan and the airplay results from Broadcast Data Systems. "We have the ability to be a lot smarter," he said.

He also mentioned investments in new computer systems and the continued search for greater efficiencies in distribution. One such cost efficiency has been achieved, he said: "In North America we have successfully integrated Virgin into the distribution and manufacturing system."

Newham will be based in New York and report to executive VP/GM Terri Santisi.

DON JEFFREY



NEWHAM

Lander To Helm New BPI Music Group

NEW YORK—Billboard publisher Howard Lander has been named executive VP of BPI Communications and will be responsible for the company's newly formed Music Group of magazines.

The new Music Group consists of Billboard, Amusement Business, Musician, the Amsterdam-based Music & Media, and BPI's recent startup, Airplay Monitor.

"Forming a group to further develop, integrate, and optimize the natural synergies that exist among our music titles makes sense," says Gerald S. Hobbs, president/CEO of BPI Communications. "What makes it possible is the leadership that Howard Lander will provide. He will be in the flow, not remote. Howard has the skills to build

teamwork and cooperation that will enable the talented people in this new group to invent additional products and services for our music constituents."

Airplay Monitor, which provides readers with the most precise top 40 airplay information anywhere, has been another successful launch for BPI, doubling from eight pages in its initial Jan. 16 issue to 16 pages with the upcoming April 23 issue. It soon will be joined by Country Airplay Monitor, which is being planned for a July introduction; R&B and album rock monitors will follow in October.

Lander, who joined BPI in 1973, had been a BPI senior VP. He continues as publisher of Billboard, the company's flagship publication.

Along with Lander, Bob Dowling has been promoted to executive VP of BPI. Dowling, publisher and editor-in-chief of The Holly-

wood Reporter, adds Back Stage to his responsibilities. He also will be in charge of a new title, Back Stage West, which is to be launched in July.

BPI's AdWeek Group of magazines also has been reorganized under group publisher/executive VP John Babcock Jr., who adds responsibility for SHOOT, the commercial production trade weekly. Babcock currently oversees AdWeek, BrandWeek, MediaWeek, and Marketing Computers.

BPI Communications, a privately held company, includes 19 publications and 36 directories that reach nearly 2 million readers worldwide. Its Broadcast Data Systems monitors 950 radio and TV stations in 86 markets. The BPI Entertainment Wire reaches an audience of 120 million. Additionally, the company has two book publishing units for arts, design, and entertainment.



LANDER

EXECUTIVE TURNTABLE

RECORD COMPANIES. Alan Newham is named senior VP and CFO for EMI Records Group North America in New York. He was a partner with international accounting firm Ernst & Young. (See story, this page.)

Michael Kuhn is appointed executive VP and member of the board of management of PolyGram N.V. in Los Angeles. He was senior VP of PolyGram and retains his title of president of PolyGram Filmed Entertainment.

Motown Records in Los Angeles promotes Michael Mitchell to senior VP of communications and product development and James Cochran to senior VP of R&B promotion. They were, respectively, VP of communications and VP of R&B promotion.

Dante Ross is promoted to VP of A&R for Elektra Entertainment in New York. He was director of A&R.

Deborah Newman is promoted to VP of programming/electronic me-



KUHN



MITCHELL



COCHRAN



ROSS



NEWHAM



MAIDENBERG



GRADY



MASKA

dia for Sony Music in New York. She was VP of programming and marketing for Sony Music Video Enterprises.

Marty Maidenberg is promoted to director of marketing for Mercury Records in New York. He was publicity manager.

Mercury Nashville names John Grady national sales director and promotes Buddy Cannon to director of A&R. They were, respectively, national director of field marketing for Capitol, and manager of A&R for Mercury Nashville.

Mike Maska is promoted to national sales director for Geffen Records in New York. He was Northeast regional sales manager.

Gwen Franklin is appointed senior director of artist development, black music, for RCA Records in New York. She was VP of marketing for the Rhythm and Black Music Group at Mercury Records.

Anne Sarosdy is named director of promotion for Liberty Records in Nashville. She was director of national radio promotion for Narada Productions.

GRP Records in New York promotes Duke DuBois to senior director of national jazz promotion, Deborah Lewow to senior director of national NAC promotion, and Erica Linderholm to director of national promotion, special markets. They were, respectively, director of jazz promotion, director of NAC promotion, and manager of national promotion.

DISTRIBUTION. Jeff Traintime is promoted to senior director of catalog and release information for Uni Dis-

tribution Corp. in Los Angeles. He was director of catalog and release information.

RELATED FIELDS. The New Music Seminar in New York appoints Nat Rew GM, Rich Shupe director of marketing, Dave Lory director of the New Music Nights Festival, and Margo Core director of panels. They were, respectively, comptroller of NMS, publisher of Reflex magazine, director of panels for NMS, and national director of A&R at Mercury Records.

Acts, Stores Link To Raise Funds For AIDS

■ BY CARRIE BORZILLO

LOS ANGELES—Members of the Lemonheads, Toad The Wet Sprocket, Beastie Boys, Sonic Youth, and others will be giving out kisses and autographs in exchange for donations to LIFEbeat at its "Counter-Aid" fundraiser May 22 in L.A., New York, and Nashville.

The second annual event puts artists behind the counter at record stores to disseminate information about AIDS and to help collect contributions that will go to educating and assisting people in the music industry who are HIV positive. LIFEbeat also grants money to AIDS organizations nationwide.

Other celebrities involved in the event include MTV personalities Kennedy, John Norris, and Steve Isaacs, and artists Barry Manilow, P.M. Dawn, Freedom Williams, Dramarama, Dave Koz, L7, Susanna Hoffs, and Carne and Wendy Wilson.

In addition, Billy Idol, Paula Abdul, Arrested Development, and Natalie Merchant from 10,000 Maniacs have done publicity shots that will be released weekly to trade and consumer publications.

LIFEbeat executive director Timothy Rosta says approximately 10-15 stores each in L.A. and New York, and one outlet in Nashville, will host
(Continued on page 78)

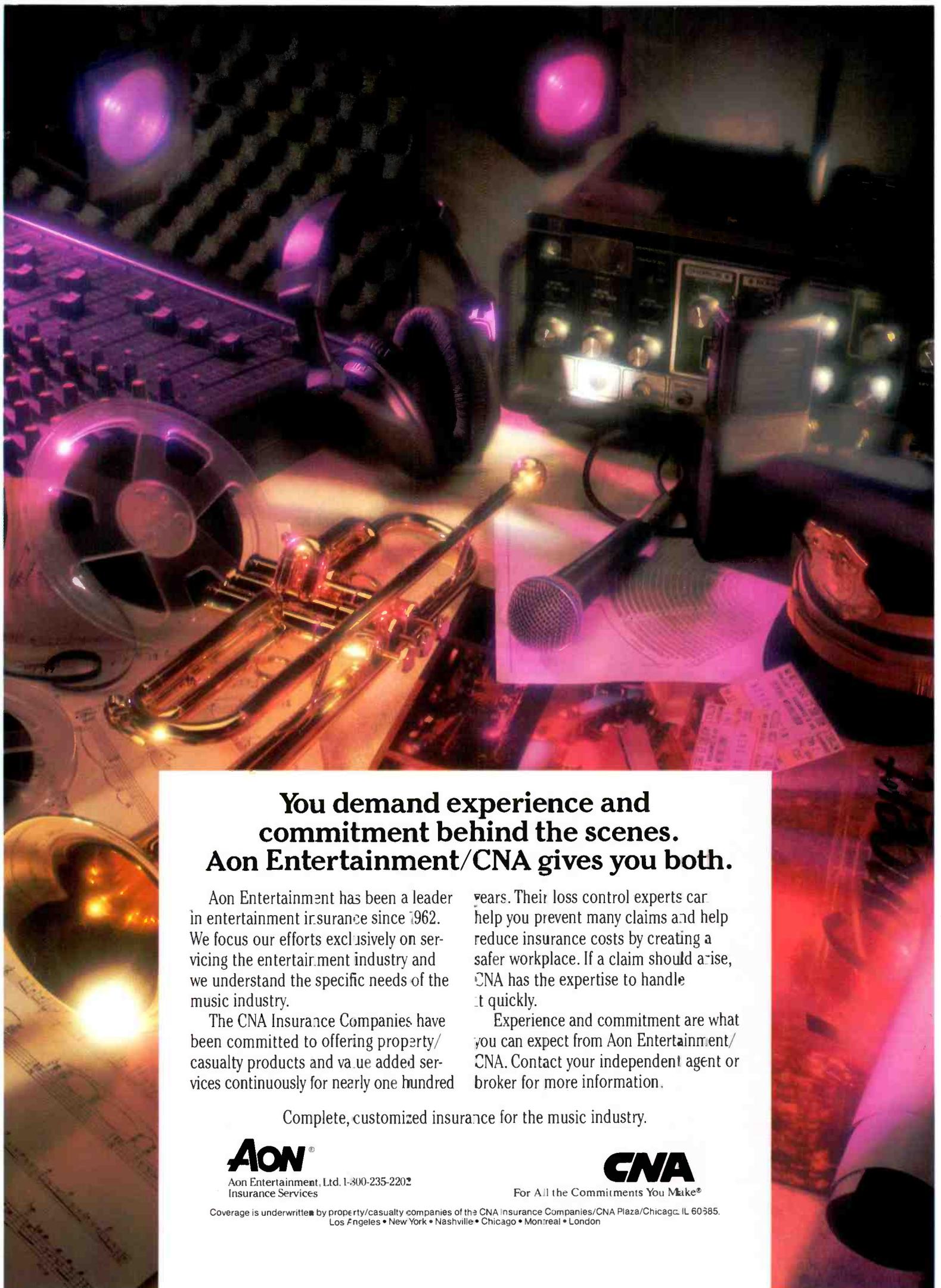
Lollapalooza Sets Lineup, Names Acts For 'Second Stage'

NEW YORK—After months of speculation, Lollapalooza has officially announced the lineup for this year's summer extravaganza, which kicks off June 18 in Vancouver.

Scheduled to perform on the main stage, in order of appearance, are Rage Against The Machine (Epic), Babes In Toyland (WB), Front 242 (Epic), Arrested Development (Chrysalis), Fishbone (Columbia), Dinosaur Jr. (Sire/WB), Alice In Chains (Columbia), and Primus (Interscope). Because of previous commitments, Babes In Toyland will play only the first half of the tour. They will be replaced by Zoo Records act Tool starting July 16. (Billboard, April 10).

Lollapalooza '93, booked by the William Morris Agency, also will feature an expanded second stage. Eight bands, which will be joined by local acts at each stop, will headline the second stage for approximately 10 dates each. Signed to appear are A Lighter Shade Of Brown (Pump/Quality), Cell (Ecstatic Peace/DGC), Mercury Rev (Columbia), Mosquito (Snowflake Records), Mutabaruka (Shanachie), Sebadoh (SubPop), Tsunami (Simple Machine), and Unrest (Teen Beat/4AD). Tool will headline the second stage for the first half of the tour until it replaces Babes In Toyland on the main stage.

MELINDA NEWMAN



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Kinks Reach New Heights On 'Phobia' Tour, TV Stints Accompany Columbia Debut

BY RANDALL BEACH

NEW HAVEN, Conn.—After a year of delays and studio tinkering, the Kinks are set to deliver their first album of the '90s.

Titled "Phobia"—a recurring theme in the oeuvre of Kinks' lyricist Ray Davies—the record will be accompanied by a U.S. tour, three videos, and multi-

ple TV appearances, all part of an ambitious marketing strategy launched by Columbia Records, the group's new label.

"Phobia" lands in record stores Tuesday (13). And according to Jay Krugman, Columbia's East Coast VP of marketing, the band's tour is tentatively set to begin in the Northwest U.S. in mid-to-late June.

"The Kinks have been out of the mainstream and the marketplace for a while," Krugman acknowledges. "That's why we released the EP 'Did Ya' in late 1991. We wanted to bridge the gap between the band's last release for MCA and our involvement to let people know that the Kinks are [now] on Columbia."

Despite the fragmented musical market, Krugman is not concerned about where the Kinks "fit" 29 years after their first album. "The Kinks (Continued on page 36)



Lou's Buddy. Lou Reed, left, shows off his guitar skills during a gig by Buddy Guy, right. Reed joined Guy on stage at New York's Bottom Line. (Photo: Chuck Pulin).



THE KINKS: Ray Davies, left, with band member and brother Dave Davies.

Arcade's Current Status Is No Cinderella Story

BY CARRIE BORZILLO

LOS ANGELES—"It's such a lame thing that some people refer to us by our old bands," says Arcade vocalist Stephen Pearcy. "[Our pasts] don't make a shit of difference. This is not a part two of either band, it's a whole new package."

Former Ratt vocalist Pearcy, along



ARCADE: Fred Coury, Donny Syracuse, Stephen Pearcy, Michael Andrews, and Frankie Wilsex.

with band mate and former Cinderella drummer Fred Coury, are among the flood of hard-rock musicians who have left their multiplatinum bands in the last two years to explore fresh musical territory.

Pearcy and Coury first met in the late '80s in Germany while on the "Monsters Of Rock" tour. Coury later moved in with Pearcy in L.A. and began the one-off band, P.I.G. (Partners In Grime). A few months later, they both decided to leave their bands and last March they recruited Frankie Wilsex (guitar) and Michael Andrews (bass) from L.A. and Donny Syracuse (guitar) from Philadelphia.

Arcade's self-titled debut album for Epic was released April 6. Meanwhile, the single "Nothin' To Lose" has been heating up rock radio.

As Pearcy suggested, both he and Coury do have something they'd like to lose—their pasts. They would both like for people to see them as Arcade, and not as the former members of Ratt and Cinderella.

(Continued on page 14)

Becker Reels In Years With Solo Effort; New Release To Aid Victoria Williams

DONALD FAGEN isn't the only ex-Steely Dan member with a new album coming out (Billboard, April 3). **Walter Becker** is hard at work in his Maui studio recording his first-ever solo record, to be released on **Giant Records**.

Becker, who hasn't recorded since Steely Dan's last album in 1980, was spurred on by producing other artists' albums, particularly **Rickie Lee Jones'** 1989 "Flying Cowboys." "I became interested in the songwriting process again; it inspired me," he says. "I also figured I'd be able to spend more time at home with my family, and I had a desire to be my own boss."

The record reunites Becker with Giant label head **Irving Azoff**, who managed Steely Dan during his **Frontline Management** days. "Donald was working with Irving on the 'New York Rock & Soul Revue,' and he generously touted the tape to Irving, who called me up and said, 'Let's do it,' just as I was getting ready to shop this thing around to a few cherished friends. I didn't want to get too involved in any business thing. I was hoping someone would see the point and sign me."

"I've always had great experiences with Irving," Becker continues. "He takes the challenges of working with creative people in stride, and you never have to dread calling him and saying the worst. At one point, he renegotiated our **ABC Records** deal that included a tour. Tickets were already on sale, but after the very first rehearsal, we told him we were canceling. And his unforgettable response was, 'I'm kind of glad [you're canceling] because the tickets sold out so fast, I'm convinced you didn't need to tour anyway.'"

Ironically, a tour that is proceeding as scheduled may delay Becker in finishing the record. Steely Dan is preparing to tour in August with Fagen and Becker performing old band material as well as each doing new solo tunes. Ideally, though admittedly unlikely, Becker says he'll be through recording by June when he begins getting ready for Steely Dan's tour. "If I haven't finished my record by June, I'd need a break anyway," he says. "And then I could come back to the studio after the tour and not like anything [I've already done] and start over."

Though Steely Dan was notorious for its recording fastidiousness, Becker says working as a producer of jazz albums has increased his studio speed ("Not that any of that did me any good with Donald's album," he quips.) "I've learned you have to temper your desire to make something perfect with some awareness of what's practical."

Becker penned all the songs on the new album, co-writing some with guitarist **Dean Parks** as well as with Fagen. "The ones I wrote with Donald were basically rewrites of songs that we'd never finished or that we'd done a long time ago," he says. In addition to Parks, other musicians backing Becker include **Windham Hill** keyboardist **John Beasley**, and three members of **Windham Hill** act the **Lost Tribe**: drummer **Ben Perowski**, guitarist **Adam Rogers**,

and bassist **Fima Ephron**.

The still-untitled record marks the first time Becker sings lead vocals—a prospect that grows less daunting as the project proceeds. "I came to grips that I'd do it myself and that I wouldn't be able to execute with the power and precision that really good singers can, but I'd make up for that with enthusiasm and my flair for having a good time. I think it will be fine; I don't really have any alternative." Becker is hoping for a late-1993 release.

SWEET CHARITY: Several artists—including **Pearl Jam**, **Lou Reed**, **Michael Penn**, **Soul Asylum**, **Giant Sand**, **Michelle Shocked**, and **Matthew Sweet**—are recording tunes by **Victoria Williams** for "Sweet Relief," a **Thirsty Ear/Chaos/Columbia** project that will benefit singer/songwriter Williams, who is suffering from multiple sclerosis. Many of the acts already have participated in fund-raising concerts

for Williams, who has no insurance. In addition to aiding Williams, money raised from the June release will go to the **Sweet Relief Musicians Trust**, which Williams has established to help other artists who need financial assistance for medical crises. Although unconfirmed, also expected to participate is **Neil Young**, who may record with members of **R.E.M.**

THIS & THAT: **Elektra Entertainment** has parted ways with **Sara Hickman** and **Yngwie Malmsteen**. The label has signed dancehall artist **Red Fox**, as well as **Hash**, a new band composed up of alumni from **White Trash** (which remains on the label) . . . **The Indigo Girls** kicked off their "Ten-Dollar Tour" April 4, which takes the **Epic** duo back to the clubs they first appeared in years ago, but this time with a full band and tickets for . . . you guessed it, \$10. Starting April 20, the pair ditches the band and starts an acoustic college tour that will run through mid-May . . . Saxophonist **Candy Dulfer** has switched from **Arista** to **RCA** . . . **Janis Ian** has signed with **Morgan Creek Records** . . . **Survivor** has re-formed, with original guitarist/keyboardist **Jim Peterik**, guitarist **Frankie Sullivan**, and lead singer **Dave Bickler** (who sang that fateful hit "Eye Of The Tiger.") . . . **Scotti Bros.** will release its upcoming album . . . **Elektra** and **Epic Records** will jointly work the upcoming **Gloria Estefan** single, "Go Away." The singer is signed to Epic, while the song appears on Elektra's soundtrack for the new **Whoopi Goldberg/Ted Danson** movie "Made In America" . . . **Mesa/Blue Moon Recordings** has launched the "Mystical Truth Tour" featuring three of its artists, **Black Uhuru**, **Louie Rankin**, and **Andrew Tosh** . . . **Jack Lang**, France's minister of culture from 1981 until earlier this year, will deliver the keynote speech at this July's **New Music Seminar**.

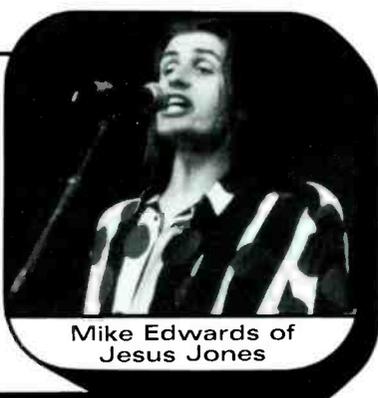


by Melinda Newman

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Mike Edwards of Jesus Jones



Sloan Rangers. P.F. Sloan, writer of such hits as "Secret Agent Man" and "Eve of Destruction," is working on his first album of new material in more than 20 years. The project was recorded at Triad Studios outside of Seattle. In the studio, standing from left, are producer Bruce Jay Paskow, engineer "Larz" Nefzger, and Sloan. Seated is executive producer Barry Gruber. (Photo: Don Merrell).

Dina Carroll Puts Her Soul Into A&M Debut

■ BY PAUL SEXTON

LONDON—Dina Carroll, the only female newcomer to place three singles on the British top 20 last year, is now trying her fortunes in the U.S.

Carroll's debut album, "So Close," released in the U.S. by A&M last month, already has won plaudits in the U.K. as one of the most authentically soulful debut of recent times. Not only has it spawned three hits in "Ain't No Man," "Special Kind Of Love," and the title track, the album itself debuted on the British chart at No. 2 and recently offered up a fourth top 30 single, "This Time." Sales of the album are now close to 150,000 units in the U.K.



CARROLL

The 24-year-old singer, born to an American father and an English mother, has matured fast since emerging two years ago as part of a group called Quartz, which hit the top 10 with a remake of Carole King's "It's Too Late." Now, Carroll, who co-wrote all but two songs on the album with producer Nigel Lewis, stresses she is striving for a musical blend of soulful siren, pop vocalist, and dance diva.

"My career stemmed from dance. I did dance music since the age of 16," she says, "and I didn't want to kick it in the face." Hence the appearance on the album of in-demand mixer C.J. Mackintosh and the inclusion of "Special Kind Of Love," written for Carroll by Robert Clivilles and David Cole, marking the first time the C&C production pair had worked with a British artist.

A&M has released the ballad "So Close" as the first U.S. single to pop, AC, and R&B radio. So far, it has made the biggest inroads at R&B, where it is approaching the top half of Billboard's Hot R&B Singles chart. Says Carroll, "I think the reason they chose that single is that they didn't want to launch me as a dance act."

A&M president/CEO Al Cafaro says the U.S. company has had a hands-on approach in Carroll's development. (Continued on page 23)

THEY'RE PLAYING MY SONG

Songwriter's songwriter Willie Nelson scored a big hit in 1978 with "Stardust," an album of pop standards. He talks about the version of Paul Simon's "Graceland" from his new "Across The Borderline" album, which also is composed mainly of songs made famous by other people.



NELSON

"I don't care if you're Irving Berlin or Hank Williams, you can't continually write one hit song after another. But I'm always a little apprehensive when I do a cover song. I did a cover of Ray Charles' 'Georgia,' and that took a lot of thinking. It's almost a no-win situation because everyone compares what you do to the big hit. 'Graceland' is a little different. Paul [Simon] called me years before his version had come out and told me that he had written a song and wanted me to listen to it. He sent me a tape, and I said 'Yeah, it's great,' but it didn't really seem like a song for me. Then, years later, after he had recorded it, Paul called me again and said, 'Have you thought of doing 'Graceland?' So I listened again and said, 'Well, Paul Simon really wants me to do this song. He must be on a mission from God or something.' I took it into the studio, and once I started singing the song and reading the lyrics, it hit me what a great song this really was. Being a songwriter, I should have known that from the beginning, but I didn't."

"Graceland" is published by Paul Simon Music (BMI).

Edited By Peter Cronin



AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GRATEFUL DEAD	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	March 31- April 2, 4-5	\$2,142,816 \$26	82,416 five sellouts	Metropolitan Entertainment
METALLICA	Sydney Entertainment Centre Sydney	March 27-31, April 1	\$791,560 (\$1,122,782 Australian) \$45.90	29,925 33,000 three shows, two sellouts	Michael Coppel Presents
PRINCE & THE NEW POWER GENERATION	Radio City Music Hall New York	March 24-26	\$620,495 \$50/ \$35/ \$30	17,188 three sellouts	Radio City Music Hall Prods.
VAYA CON DIOS	Hallenstadion Zurich	April 1-2	\$586,658 (\$75,000 francs) \$35	25,000 two sellouts	Free & Virgin Agency Good News Prods.
GUNS N' ROSES BRIAN MAY	British Columbia Place Stadium Vancouver	March 30	\$553,565 (\$692,510 Canadian) \$32.50	21,308 23,000	Perryscope Concert Prods. Concert Prods. International Donald K. Donald Prods.
GUNS N' ROSES BRIAN MAY	Coliseum, Edmonton Northlands Edmonton, Alberta	March 28	\$410,596 (\$510,822 Canadian) \$29.50	17,341 sellout	Perryscope Concert Prods. Concert Prods. International Donald K. Donald Prods.
GUNS N' ROSES DEADBEAT HONEYMOONERS	Winnipeg Arena Winnipeg, Manitoba	March 24	\$397,188 (\$493,308 Canadian) \$45.50/ \$29.50	15,744 sellout	Perryscope Concert Prods. Nite Out Entertainment Concert Prods. International Donald K. Donald Prods.
SADE	Sunrise Musical Theatre Sunrise, Fla.	April 1	\$322,353 \$35.50/ \$27.50	11,038 11,567 three shows	Cellar Door Concerts
PRINCE & THE NEW POWER GENERATION	Maple Leaf Gardens Toronto	March 30	\$318,122 (\$397,970 Canadian) \$40/ \$30	12,730 sellout	Concert Prods. International
GUNS N' ROSES BRIAN MAY	Saskatchewan Place Saskatoon, Saskatchewan	March 27	\$315,964 (\$393,091 Canadian) \$45/ \$29.50	12,677 sellout	Nite Out Entertainment Perryscope Concert Prods. Concert Prods. International Donald K. Donald Prods.

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Tom Waits Sues Publishers Over Foreign TV Spots

LOS ANGELES—Tom Waits, who in 1990 won a large judgment against advertisers who appropriated his vocal style in a sound-alike commercial, has sued his music publishers, charging they licensed his material for use in foreign TV spots without his contractually dictated consent.

In a suit filed March 29 in Superior Court here, Waits claims that Third Story Music, operated by brothers Martin and Herb Cohen, violated a 1980 amendment of his exclusive 1977 songwriting agreement with the company.

According to Waits' action, the 1980 amendment to his writing contract states that Third Story "may not grant the rights to use a composition in commercials . . . or grand [sic] rights without [Waits'] consent unless the agreement granting such rights provides for gross payments in excess of \$50,000."

The suit says this agreement has been breached by Third Story's licensing of Waits' song "Heartattack And Vine" for a new Levi's jeans commercial in the U.K. and his composition "Ruby's Arm's" for Williams' Gel spots aired in France.

The Levi's commercial features Screamin' Jay Hawkins' rendition of the song, which entered Music Week's U.K. singles chart at No. 42 last week.

Stating the Cohens knew he was "adamantly opposed to the unconsented use of his compositions in commercials," Waits seeks a court declaration prohibiting the use of his songs in ads without his permission, and court costs.

In 1990, the singer/songwriter won \$2.5 million in his federal suit against Frito-Lay Inc. and its ad agency, which had used a Waits sound-alike in an ad for its Salsa Rio Doritos chips (Billboard, May 19, 1990). The judgment was upheld on appeal.

CHRIS MORRIS

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Parish's Poetry Recalled; BMG Buys Hiatt Catalog

IRASCIBLE CHARM: Mitchell Parish, who died March 31, had a charming irascibility that belied a man of great warmth and humor. His talent, of course, was in public view for more than 60 years. His body of work as a lyricist with a lush sense of imagery is Tin Pan Alley at its best and, some might say, its most poetic (i.e., "Stardust," "Sophisticated Lady," "Stars Fell On Alabama"). His friend, fellow songwriter and sometime collaborator Gerald Marks, says he lost one of his "dearest friends. There are stories you can tell about a person that are sometimes half good, half bad. Not Mitch. I don't know of one thing anyone has said against him."

Marks, who turns 93 this October, recalls the time he made Parish a victim of one of his own routines. During an appearance, with Parish in the audience, Marks said he had received permission to look at the Library of Congress song files after testifying on the Hill on behalf of songwriters. "I discovered Mitch's first song. It was written with Francis Scott Key." Marks then proceeded to sing one of the Parish-Key "collaborations," a War of 1812 "victory song." It was called "When The Girls Take Off Their Pants," a reference to wartime work that required women to hide their skirts.

As a staffer at Mills Music, Parish's first of two longtime publishing affiliations—the other was Robbins Music—Stanley Mills, son of legendary publisher Jack Mills, remembers Parish as always ready to write lyrics to foreign hits that Mills Music subpublished, such as "Mademoiselle De Paris," "All My Love," and "Hands Across The Table." Adds Mills, who now operates his own company, September Music, "Whether he was writing a lyric for a foreign song or a Leroy Anderson instrumental, he was always willing to change the lyrics, if requested to do so. He might have debated the point with you, but he would usually do as requested and had no ego problem in that respect."

Stan Martin, program director of WQEW New York, knew Parish and played many of his hits while Martin was at WNEW New York, whose MOR programming was taken over by WQEW. "He was a lyrical poet who painted vivid word pictures," says Martin. He and Jonathan Schwartz plan on-air Parish tributes.

BMG BUYS HIATT CATALOG: BMG Music Publishing has purchased writer/artist John Hiatt's Lillybilly Music, while also re-signing an exclusive co-publishing agreement with the company. The new BMG catalog spans Hiatt's career from 1979-89 with such songs as "Angel Eyes," "A Thing Called Love," and "Drive South." The deal contin-

ues Hiatt's ties to BMG, which started in 1989. Since then, his songs have been covered by such acts as Paula Abdul, Ronnie Milsap, Bonnie Raitt, Iggy Pop, the Dirt Band, Earl Thomas Conley, Jeff Healey, and Joan Baez. BMG Music president Nick Firth did not disclose the purchase price. Hiatt is now completing his fourth album for A&M Records for June release.

PACIFIC Across Atlantic: Windswept Pacific Entertainment, the music publishing operation run by

Evan Medow in Los Angeles, has opened a London office, with Bob Grace named managing director. Grace joins the

setup, known as Windswept Ltd., from independent U.K. publisher Empire Music, which he co-founded in 1985 with Derek Green of China Records. According to Medow, Windswept Ltd. will take a catalog of its songs previously administered by Warner/Chappell, effective July 1. In addition, the new firm will administer Empire Music in the U.K., and Grace will continue to service Empire writers. The existing agreements between Empire and PolyGram for the world outside of the U.K. and Japan remain in place, while China Records publishing interests stay within the Empire orbit. Windswept Pacific reports to a unit, Fujipacific, of Japan's Fujisankei Communications.

ARBITRATION DECISION Stands: The U.S. Court of Appeals for the Second Circuit has let stand a lower district court's ruling that an arbitration panel did not exceed its authority in granting the authors of "The Lion Sleeps Tonight," the 1961 hit by the Tokens, the song's renewal term against claims by Folkways Music. During the song's first 28-year term, which ended in 1989, its writers, George David Weiss and Luigi and Hugo Peretti, made a deal with Folkways, which had claimed that "Lion's" underlying melody was that of a Folkways copyright, "Wimoweh." Folkways' claim to the arbitration panel, denied by the appeals court, was that the arbitrators could not determine that Folkways no longer could bring forward copyright-infringement charges on "The Lion Sleeps Tonight" after the authors retrieved the renewal rights from Folkways. An appeal to the U.S. Supreme Court is unlikely.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Ugly Kid Joe, America's Least Wanted
2. Metallica, Metallica
3. Satriani, The Extremist
4. Metallica, Complete Boxed Set
5. Guns N' Roses, Use Your Illusion.



by Irv Lichtman

ARTIST DEVELOPMENTS

WORD ON ROBERT WARD

It's hard to believe, but guitarist Robert Ward no longer owns a Magnatone amplifier, the fabled piece of equipment with which the musician developed his signature sound.

"In certain cities I play in, they have me one, but they won't give me one," Ward says. "My own Magnatone, I played it 'til it caught afire. It got a vibrato on it I never heard on another one."

Ward's gnarled, throaty Magnatone sound was first heard on the Falcons' "I Found A Love," the 1962 R&B hit that helped introduce the group's lead singer, Wilson Pickett, to the world. The guitarist, who was based in Dayton, Ohio, at the time, went on to found the Ohio Untouchables, who later became the funk hit machine the

Ohio Players.

Ward's highly original style inspired a legion of guitarists; Lonnie Mack, his best-known acolyte, adopted the

Magnatone as his own amp of choice.

Today, after a long absence from the music scene, Ward's career has been reborn on New Orleans' Black Top Records; the label has just released



WARD

"Rhythm Of The People," a sequel to "Fear No Evil," the critically acclaimed 1991 album that reintroduced the singer/guitarist to the world.

It was only by chance that Ward re-emerged after years in obscurity. In

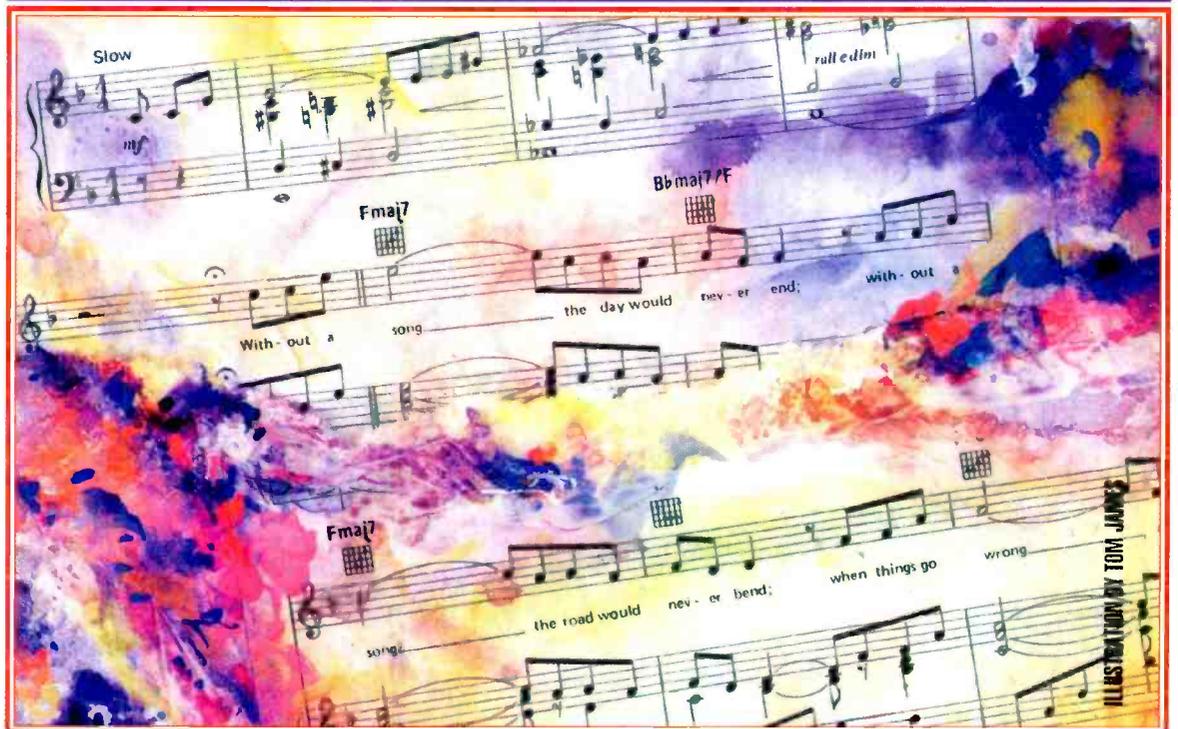
1990, he had returned to Dayton from his current home in Dry Branch, Ga., in an attempt to reassemble the original Ohio Untouchables. The attempt failed: "You forget to play the blues, you better go back and study a bit," Ward says of his experience with his ex-band mates. But he learned from local guitar dealer Dave Hussong that Black Top's Hammond Scott wanted to make a record with him.

When Ward and the label owner finally met, the guitarist says, Scott "handed me two crisp \$100 bills and said, 'This is for all your troubles, tryin' to get the Ohio Untouchables together.'"

Ward will tour only sparingly behind "Rhythm Of The People," using pick-up bands in Austin and New Orleans (Continued on next page)

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ARTIST DEVELOPMENTS

(Continued from preceding page)

this month (at engagements that also will feature his wife Roberta) and another group for an upcoming tour of England, Ireland, and Scotland.

Finding good musicians in Georgia has slowed down Ward's touring capabilities: "I need me a band close with me," Ward explains. "I have to send for the musicians out of Ohio, but that's too far away from me... I'm puttin' a rhythm section together, [but] I need me a drummer."

Remaining close to home, Ward says he plans to open a retail outlet of his own. "I got me a little place to sell my records, 'cause you can't buy 'em in [nearby] Macon," he says.

Ward also maintains a vigorous hometown career as a gospel performer; a couple of his original gospel compositions appear on "Rhythm Of The People."

Ward says most music fans in his locale are unaware of his heady early career in R&B. "They only know me around here as gospel," he says. "I'm only catching on in R&B. I intend to make a whole gospel cassette next."

CHRIS MORRIS

BUFFALO ROAMING

The fact that Grant Lee Phillips, front man of the similarly named Grant Lee Buffalo, went to film school shouldn't surprise those who have heard "Fuzzy," the Los Angeles trio's Slash Records debut.

There are filmic references in three

of the album's 11 tracks, including "Stars N' Stripes," in which Phillips sings, "Got you on the Handycam/Fits in my hand."

Phillips even describes the songwriting process in cinematic terms: "For me, writing songs is sort of like making films without any cameras. I think of things visually."

Grant Lee Buffalo's lyrics indeed do inspire visions, particularly the album's first single "Jupiter And Teardrop," the tale of a pair of down-on-their-luck lovers in which Phillips fails to reveal the outcome. "I left room for a sequel on that one," he says.

Another track, "America Snoring," refers to the L.A. riots with the lyrics, "The tanks came rolling down Sunset Blvd." Phillips says the track is "about a people being deprived of their rights—privacy, opinion, and voice."

The trio rose from the ashes of Shiva Burlesque, which released two independent labels in the late '80s, before falling apart. Phillips, drummer Joey Peters, and bassist/producer Paul Kimble all were members of the L.A.-based group at one time or another.

After exploring a number of different styles under different monikers, the band finally settled on a hypnotic and haunting mix of folk and glam rock. At the suggestion of an acquaintance, the band sent a demo to Bob Mould's Singles Only Label, which issued a 7-inch single of "Fuzzy" before

(Continued on page 36)

ARCADE'S CURRENT STATUS NO CINDERELLA STORY

(Continued from page 10)

"That was the '80s and this is the '90s," says Pearcy. "Some fans will ask us to play old stuff, but we're never gonna do it. Those days are over with. We've started from scratch and want to introduce ourselves as Arcade."

Epic West Coast VP of marketing Steve Einczig concurs. "This is a new band. Even though [Pearcy and Coury] are known, we didn't want to rely on that. We want them to have their own identity."

As part of Epic's "awareness plan," Arcade embarked on a club tour in February before the album was released to create a fan base. To set up the tour, Epic and Scoop Marketing took TicketMaster's mailing list and sent out a two-song cassette and a questionnaire to 20,000 people in 20 markets to find out where Arcade's potential core audiences were.

The questionnaires asked about buying habits, favorite bands, clubs, record stores, and whether the person would like to see Arcade. Einczig says the label got a 5% return and sent out concert tickets to those who asked for them.

"This helped us see if we reached the right consumers and helped to create a buzz for the new band," he says. "One thing we didn't expect was, as opposed to us going to radio, in several markets they came to our local [promotion] people asking about Arcade."

Epic also sent Arcade on a promotional tour, hitting radio and branch personnel, and sent advance CDs to radio. The band just got off a monthlong tour supporting Bon Jovi.

Even after selling millions of albums and touring stadiums with their previous bands, Pearcy and Coury don't

seem to mind starting over again.

"It's hard work, but we love what we're doing. The most exciting part is that it's something that Stephen and I molded," says Coury, who didn't write or exercise any authority in his previous band. "It was more of a dictatorship then, now I'm in more of a band."

Pearcy says, "We wanted to get on the road as soon as possible to get in people's faces. The response was great. People were moshing. That's never happened before. Fred and I were just freaking!"

Neither seem to be worried about achieving the commercial success they are used to.

"Hey, I'm already satisfied because I had everything to do with production and writing," adds Coury. "This is filling a void that's there now. And, I'm able to play how I want to."

SHAPING THE FUTURE OF LATIN MUSIC



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A LA MUSICA LATINA

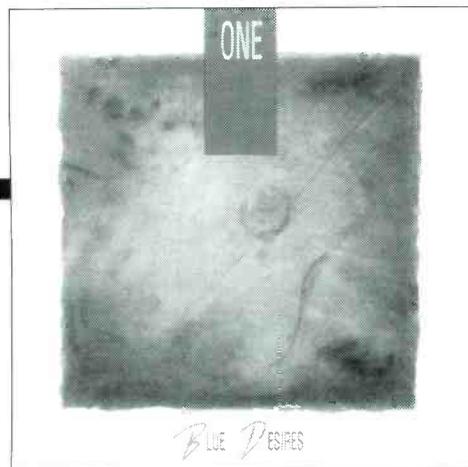
In conjunction with Billboard's Latin Music Conference, Billboard and Univision present Premio Lo Nuestro A La Musica Latina, the annual Latin awards ceremony (Miami, May 18-20). This is *the* Latin Music event of the year! Billboard's May 22 issue features the Program Guide for this very special event.

Salute your finalists and show you're a player in this dynamic market!

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MEXICAN BANDA MUSIC PAVES NEW PATH IN AMERICAN MARKET

(Continued from page 1)

songs.

By no means inventors of the genre—festive banda music has been played for more than 100 years in the Mexican countryside—Banda Machos is nonetheless the most successful banda act today and has helped cultivate the current wave of interest in the music. By updating banda's traditional sound, the band has hooked a whole new generation of young fans.

The effects of Banda Machos' success, along with the ever-growing number of banda performers, are increasingly being felt in the U.S., where a steady stream of fans in California, Chicago, and New York are snatching up records, packing concerts, creating new dances, and helping rewrite radio ratings record books. Next month, Banda Machos brings its brand of exuberant dance music to America with its first nationwide tour.

Meanwhile, the energetic music is being credited by some for spurring a cultural shift among some Mexicans in the U.S.

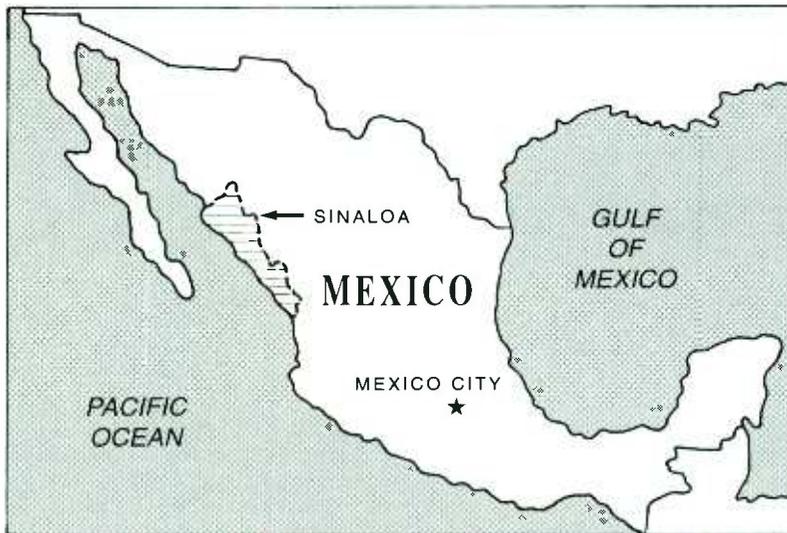
Dismissed by some as a fad when it appeared in its updated form five years ago, banda music today is a surging force in Mexican music. "Banda is the biggest seller in all our warehouses. Anything in connection with it sells," reports Juan Flores, warehouse manager for Disco Azteca, the Latin music retail chain based in Stockton, Calif.

Disco Azteca stores began moving banda records in 1988 but within the last 18 months, thanks to an avalanche of new banda sounds, sales have shot upward.

Of all the acts, Flores says Banda Machos, with its two releases, "Casimira" and "Con Sangre De Indio," have been No. 1, selling 100,000 records in Disco Azteca outlets alone. According to Flores, that sales pace puts the band on the level of Los Bukis, the Mexican musical institution that has been massively popular for 17 years. Both of Banda Machos' albums remain entrenched in the top 20 of Billboard's Top Latin Albums/Regional Mexican chart.

Other banda acts enjoying popularity are Vaqueros Musicales, Banda Kampesino, and Banda Vallarta Show.

Like any craze, banda also has created a full-fledged bandwagon among once-disinterested artists. Sensing an unusual passion among fans, performers who two years ago wouldn't have considered recording a banda album or song (it's dismissed by some as hillbilly music) now are issuing banda sounds of their own. Flores points to singer Jorge Muñiz, whose last record



was salsa and who now is promoting a banda one, the equivalent of Def Leppard putting out a record of show tunes. "So many bandas," sighs Flores.

OOM-PA-PA STREAK

Historically, Mexican villagers in the Pacific coastal state of Sinaloa would gather in the town square after church and listen to banda (or tambora, as it's also called). Devoid of vocals, the music, with its signature tuba and row of festive horns, often sounded strangely German, as if the musicians had been practicing in Frankfurt beer halls. The music's "oom-pa-pa" streak did in fact come from Germans: German farmers who settled in regions of Mexico during the 19th century.

The music remained essentially traditional and ceremonial until the last decade, when vocals were added, tubas replaced by bass guitars, and saxophones added into the mix. "It's much more sophisticated now," says Valentín Velasco, president of Los Angeles' Balboa Records. As banda modernized, Mexico's youth culture took notice.

Six years ago during the the annual graduation festivities at Universidad Autonoma de Guadalajara, in Guadalajara, Mexico, students who traditionally put on lavish and overtly American-style parties, opted instead for banda bands. "We should have seen it coming then," says Guillermo Prince, PD at KLOK San Jose, Calif.

In the late '80s, banda music began to be recorded in earnest by Mexican labels such as Musart and Musivisa. It remained largely ignored in America, though, where an estimated 70% of this country's Hispanic population of 25 million share Mexican heritage. Without retail distribution, fans in the U.S. were forced to swap tapes that were brought across the border from Mexico.

"Last year, a client of ours mentioned to my sales manager a product people were coming in and asking for it but was not released in the U.S.," says Guillermo Santiso, executive VP of Fonavisa Records, a major player in American Hispanic music. The product in ques-

tion was Banda Machos. Santiso quickly discovered Fonavisa had a U.S. distribution agreement with the band's Mexican label, MCM, and soon released Banda Machos' "Casimira" in America.

Through the spring of 1992 the record sold modestly well. Then

'Banda is the biggest seller in all our warehouses. Anything in connection with it sells'

television and radio came along and catapulted it. Fonavisa, which is owned by the Mexican television giant Televisa, ran five weeks' worth of Banda Machos network spots on Televisa's co-owned American network, Univision. Sales shot upward.

KLAX ADOPTS BANDA MACHOS

On August first, KSKQ-FM Los Angeles and its blend of romantic international hits flipped overnight to KLAX ("La Equis," or "The X"), adopting a more distinctly rural Mexican sound and embracing Banda Machos as one of its own. "Casimira" soon sold 300,000 copies in America, or triple-platinum, according to Latin music standards in America.

KLAX programs a mix of banda, tropical, ballads, and mariachi songs. But it has been banda, as well as the station's street-smart, on-air style (unusual by Spanish radio standards) that's caught listeners' imagination. A flood of new listeners quickly launched the station into the ratings stratosphere, propelling KLAX past 19 others to become the No. 1-rated station in Los Angeles. At a time when top 20 market stations celebrate a 0.5 ratings increase, KLAX's move from 2.0 to 5.2 in the fall 1992 book was truly historic. And according to the latest, between-book information from Arbitron, the station has continued to expand its audience during the winter months.

Up the coast, northern California AM Spanish station KLOK recently flipped to 70% banda and has doubled its ratings, 1.2-2.3.

Since the KLAX-led eruption, banda continued to swell in popularity in California and began to find a home in other Hispanic communities.

This May, when Banda Machos arrives in America, it will play a free KLAX concert outside at the Los Angeles Sports Arena. The show is expected to draw "at least 100,000," according to KLAX PD Alfredo Rodriguez. Few who have watched the station's explosion doubt Rodriguez's crowd size estimate.

Beyond the borders of California, banda music continues to gain followers, too. Chicago's burgeoning Mexican population hears some banda on WIND and tries out dances at Mario's Ballroom. (Banda Machos is expected to draw 15,000 when it hits town, says one local promoter.) And in New York City, where Dominican and Puerto Rican sounds traditionally dominate within the Hispanic community, promoters last year filled the Roseland Ballroom to capacity when several thousand fans paid \$40 each to hear a night of banda music.

BANDA BLACKOUT

Banda is not for everyone, though. Interestingly, in Texas, where the polka/cumbia sounds of Tejano music reigns, banda has been slow to take hold. Rudy Rocha, PD at Tejano powerhouse KXTN San Antonio, explains his banda blackout by saying the Pacific coastal music would not appeal to his audience of third- and fourth-generation, bilingual Hispanics, many of whom point to Mexico's Gulf Coast region as their ancestral homeland.

For those first- and second-generation fans in California and the Southwest, though, the music is helping change the shape of cultural loyalites, particularly among the young. It is common for immigrants of all types to cling to their native songs upon arrival in Amer-

ica. When more comfortable with the English language, they soon jump to mainstream rock and pop radio. That's one reason Spanish radio has traditionally had few young listeners. The updated banda sound, combined with a more youthful presentation from stations like KLAX, is helping to change that by attracting scores of young listeners who in the past shunned Mexican music.

According to KLAX's Rodriguez, the station has taken large chunks of its new-found audience from crosstown top 40 KIIS and top 40/rhythm-crossover KPWR. Abel de Luna, who's been promoting Mexican clubs and bands in America for more than 20 years, reports that for the first time some of his acts—the banda acts—are playing at local Los Angeles schools. "That is a miracle," he says, stressing that in the past youngsters were ashamed of Mexican music. "Now they are proud."

Inside L.A.-area clubs such as de Luna's Los Palacios (the palaces), the entire banda phenomena is on display. There, "La Quebradita" and other banda dances are updated by couples dressed in boots and cowboy hats. Teens, new to the club, fill up a special alcohol-free area. And, according to de Luna, even some young toughs coming to the club are dressed not as "cholos," (gang members), but as "vaqueros" (cowboys). Some cholos have even been seen cruising around the streets of Los Angeles in their low-riders, blasting not rap, but banda.

It's that interest from the young that has radio and record executives convinced banda is not a fad but an established power for years to come. De Luna, who manages both banda and nonbanda acts, agrees. "I have three daughters: 20, 17, and 13. They never paid any attention to my [bands]. Now [with banda], they ask about my groups and tell me what to record. It is incredible what is happening."

Assistance in preparing this story was provided by John Lannert in Miami and Paul Verna.

RECORDING STUDIO EQUIPMENT

BMG / RCA

Steinway Pianos 9' & 7'

Neumann & Senn. Mics

SSL (Auto) Console — Sony Console (Auto)

Otari 24 Track

Neve / Tele / UREI Compr. — Neve 1081 EQ

Music & Office Equipment / Steel Shelving / Gobos / Mic Stands
Platforms / Speakers / PA Systems

Auction Wednesday April 21 at 10 AM

Previews April 14, 15, 19 at 10 AM

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Fito Paez is an ACE in the hole at inaugural Argentinian awards ... See page 34



Young Blood. Young Black Teenagers are not black, but they are selling. Airplay for "Tap The Bottle" in New York City, Chicago, Los Angeles, San Francisco, Detroit, and Indianapolis have opened up sales pockets. YBT just finished a promotional tour and are about to do a slate of concerts in the Southeast and Southwest.

Blossoms Grow. "Mrs. Rita" is Gin Blossoms' current rock-radio track, but A&M says a previous song, "Hey Jealousy," is stirring sales in some key markets.



On Target. Tasmin Archer will visit the U.S. at the end of April and beginning of May, playing showcases in New York, Los Angeles, Chicago, and Dallas. She'll also be seen on one of the late-night talks shows during that time frame. Her biggest sales to date are in the Middle Atlantic, South Atlantic, and East North Central regions.

OFF AND ON: A high debut on Top R&B Albums moves rapper **Ant Banks** off of Heatseekers after a short one-week stay. Banks, who entered The Billboard 200 last week at No. 146, roars on to the R&B list at No. 22, a debut that moves him out of the Heatseeker pack. And, Banks continues to collect dividends on The Billboard 200, where he moves to No. 123 with a 20% sales gain over the previous week.

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

AGAIN: Stereo MC's hold a third week at No. 1 on Heatseekers. After seeing impressive sales gains in the previous two weeks, the MC's post a small gain of less than 1%. But, that modest increase is enough to push the U.K. band up three places, to No. 113, on The Billboard 200.

The MC's main competition next week will come from 4 Non Blondes, who are rolling. A 5% gain stands between No. 1 and No. 2 on Heatseekers; the Non Blondes see a 10% sales gain, which moves them 136-117 on The Billboard 200.

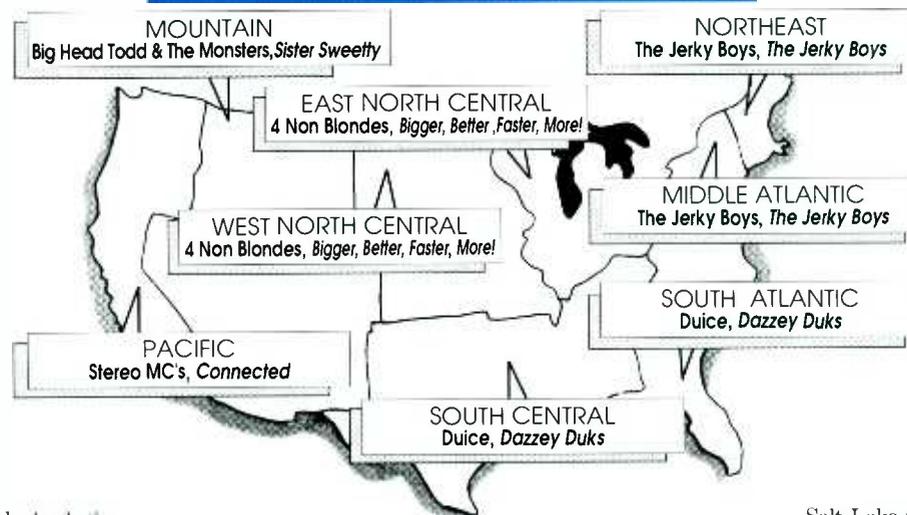
WHAT'S IN A NAME? In the case of **Tom Limbaugh**, plenty. Seems the alternative musician, who leads the Tom Limbaugh Band on indie label Classified Records, is getting ink for the fact that he is a distant relative—something like a fifth cousin once removed—of Rush Limbaugh, the ultraconservative TV and radio talk-show host whom liberals love to hate. Just to make sure that the familial connection isn't lost on consumers, the Limbaugh Band titled its release "Dear Uncle Rush: Social, Moral And Patriotic Songs."

Publicity for the album, set for April 22 release, capitalizes on the fact that Tom Limbaugh's politics lean much to the left of Rush Limbaugh's views. Among the catch phrases that Classified has used to tout the project: "Tom can't pick his relatives, but he sure can pick the guitar" and "Here's the album Rush Limbaugh

doesn't want you to hear."

At any rate, Royal Oak, N.Y., native Tom Limbaugh and his album already have fetched coverage in such upstate New York papers as the Poughkeepsie Journal, The Oakland Press, and Middletown's Times Herald Record.

REGIONAL HEATSEEKERS #1's



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. 4 Non Blondes, Bigger Better Faster More!	1. Duice, Dazzezy Duks
2. Duice, Dazzezy Duks	2. 95 South, Quad City Knock
3. The Pharcyde, Bizarre Ride II The Pharcyde	3. Stereo MC's, Connected
4. Gin Blossoms, New Miserable Experience	4. Widespread Panic, Everyday
5. Positive K, Skills Dat Pay Da Bills	5. The Pharcyde, Bizarre Ride II The Pharcyde
6. Stereo MC's, Connected	6. 4 Non Blondes, Bigger Better Faster More!
7. Buddy Guy, Feels Like Rain	7. Sunscreeam, O3
8. Bad Boys Blue, Bad Boys Blue	8. Martha Wash, Martha Wash
9. Big Head Todd/Monsters, Sister Sweetly	9. Positive K, Skills Dat Pay Da Bills
10. Butthole Surfers, Independent Worm...	10. Tasmin Archer, Great Expectations

SWINGING: Moodswings' J.F.T Hood and Grant Showbiz came across the Atlantic for a U.S. promotional tour on behalf of their debut Arista album. The itinerary concentrated on markets in New York and Florida, and included a unique stop in the Tampa Bay area. The entire Moodswings album was featured in an April 2 laser light show at Bradenton's Bishop Planetarium, and Arista tied the event with a sales campaign at bay-area Spec's Music & Video stores. The chain reports Moodswings saw a significant sales jump in its Bradenton location.

Efforts are being made to have Moodswings' music featured at other U.S. planetariums... **Positive K** sees a 12% increase, which pushes him 11-4 on Heatseekers and 196-168 on The Billboard 200. K's "I Got A Man" is being used in a Coca-Cola TV commercial.

ROAD WORK: Columbia's Circus Of Power and Chrysalis' Masters Of Reality have hooked opening slots on the current Alice In Chains tour, which is making its way through 11 Western and Midwest markets. The first week of April saw Circus headlining its own dates in Phoenix, Denver, Salt Lake City, and two Washington markets and, on March 31, the band hosted MTV's "Headbangers Ball"... Several Roadrunner acts are running the road. **Disincarnate** is touring practically nonstop through May, while that month will see **Decide** traveling with **Sick Of It All** in late February, played its last concert with Sick April 8, but Biohazard still has April dates remaining in four New York markets and in Connecticut. And, **Obituary** and **Fear Factory** are packaged together for a tour that includes 39 April and May dates in South, Midwest, and East Coast markets.

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING APRIL 17, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY SoundScan	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ ★ No. 1 ★ ★ ★	
1	1	9	STEREO MC'S	CONNECTED
2	3	5	4 NON BLONDES	BIGGER, BETTER, FASTER, MORE!
3	2	12	DUICE	DAZZEZY DUKS
4	11	15	POSITIVE K	SKILLS DAT PAY DA BILLS
5	12	5	THE PHARCYDE	BIZARRE RIDE II THE PHARCYDE
6	4	9	SUNSCREEM	O3
7	—	1	THE JERKY BOYS	THE JERKY BOYS
8	6	2	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
9	7	4	BUDDY GUY	FEELS LIKE RAIN
10	13	6	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
11	9	4	FRANK BLACK	FRANK BLACK
12	24	9	YOUNG BLACK TEENAGERS	DEAD ENZ KIDZ DOIN' LIFETIME...
13	18	20	BASS OUTLAWS	ILLEGAL BASS
14	22	9	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE
15	19	2	TASMIN ARCHER	GREAT EXPECTATIONS
16	14	20	DADA	PUZZLE
17	8	2	BLACK 47	FIRE OF FREEDOM
18	20	24	RADNEY FOSTER	DEL RIO, TX 1959
19	17	13	MARK COLLIE	MARK COLLIE
20	10	2	WIDESPREAD PANIC	EVERYDAY

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is unavailable. ○ Albums with the greatest sales gains. © 1993, Billboard/BPI Communications.

21	25	6	MARTHA WASH	MARTHA WASH
22	21	4	OVERKILL	I HEAR BLACK
23	16	7	INFECTIOUS GROOVES	SARSIPPIUS' ARK
24	29	2	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE
25	23	23	SHAWN COLVIN	FAT CITY
26	15	30	SCREAMING TREES	SWEET OBLIVION
27	27	41	2 UNLIMITED	GET READY
28	—	1	NANA MOUSKOURI	FALLING IN LOVE AGAIN...
29	30	8	WHITE ZOMBIE	LA SEXORCISTO: DEVIL MUSIC VOL. 1
30	—	1	PRINCE MARKIE DEE/SOUL CONVENTION	FREE
31	33	4	L.A. STYLE	L.A. STYLE
32	36	5	BOY KRAZY	BOY KRAZY
33	35	5	RACHELLE FERRELL	RACHELLE FERRELL
34	34	51	ARC ANGELS	ARC ANGELS
35	26	2	DANIEL LANOIS	FOR THE BEAUTY OF WYNONA
36	31	49	MCBRIDE & THE RIDE	SACRED GROUND
37	28	9	BRIAN MAY	BACK TO THE LIGHT
38	32	8	JELLYFISH	SPLIT MILK
39	—	1	WALTER BEASLEY	INTIMACY
40	40	3	FLOTSAM & JETSAM	CUATRO

STILL GOING



● Puzzle album sales over 250,000 Top 5 on Billboard's New Artist Chart for over 3 months.

● Two Top 20 New Rock Hits with "DIZZ KNEE LAND" and "DIM." On The New Rock Charts for 5 months. "DIZZ KNEE LAND" has been a crossover CHR and AOR hit.

● "Here Today, Gone Tomorrow" New Rock DPRO at radio April 19.

● "Dorina" AOR DPRO at radio April 26.

● Continued great press exposure that started with Rolling Stone, Spin, Musician and an Arsenio Hall appearance.

● Non-Stop club touring in America since last September.

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Co-Producer: C.L. Smooth
Executive Producers: DJ Eddie F. for Untouchables Entertainment
& Mr. Dante Ross



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R&B

ARTISTS & MUSIC

Tasting A Classic Sample-r; Mercury Prepares The Funk

SMOOTH SAILING: The world of music known as contemporary jazz has some fascinating offerings of late. First up is the incomparable **Joe Sample's** new album, "Invitation" (Warner Bros.). Moving from his more familiar fusion-based style to a unique and gentle reading of classics, this prolific keyboardist employs strings for such tunes as "House Is Not A Home," "Come Rain Or Come Shine," "Stormy Weather," and "Mood Indigo." You've never heard them performed quite this way before. . . Also on Warner Bros., guitarist **Earl Klugh** goes Sample one step

further: On "Sounds & Visions, Vol. 2" the Earl Klugh Trio (with Gene Dunlap on drums and **Ralph Armstrong** on bass) teams up with the Royal

Philharmonic Orchestra to perform soundtrack tunes like "Goldfinger," "Barefoot In The Park," and "Love Theme From 'The Carpetbaggers'." Much as we love Klugh's magic fingers on the guitar, this package edges dangerously close to easy listening. . . Architect of such classics as "You Are My Starship" and producer of such vocalists as **Phyllis Hyman**, **Michael Henderson**, and **Jean Carne**, **Norman Connors** returns with his first album in years on Motown's newly formed MoJazz imprint, with the album "Remember Who You Are." Fans of his previous albums are not likely to be disappointed, because Connors uses the same orchestrations and format of using various singers. Featuring Hyman on the lead track, **Angela Bofill**, frequent session singer **Spencer Harrison**, **Eve Cornelious**, and **Denise Stewart**, the album bubbles along through jazzy tracks, R&B movers, and ballads with some great featured players like **Bobby Lyle**, **Paul Jackson Jr.**, **Marion Meadows**, **Stanley Clarke**, **Ray Parker Jr.**, **Patrice Rushen**, and **Kirk Whalum**. Highlights are "I Can't Wait To See You Again," featuring **Stewart**; **Herbie Hancock's** "Tell Me A Bedtime Story" featuring **Cornelious**; and the **Coltrane** tune "Naima" . . . Quiet storm and jazz programmers, give the new album by **Ray Obiedo**, "Sticks & Stones" (Windham Hill/BMG) a spin. With tunes like "Brasiliero," "Iemanja," and the lilting title track, this guitarist/keyboardist brings a Latin tinge to contemporary jazz that will stir your Caribbean roots.

TOUCHABLE, AFTER ALL? Elektra rap duo **Pete Rock & C.L. Smooth** filed suit March 22 against their manager, **Edward O. Ferrell** (better known as producer **D.J. Eddie F**) of Untouchables Music, in

the Supreme Court of New York. At issue in the breach-of-contract suit is Ferrell's alleged failure to render accountings, pay royalties, or advise the duo of more than \$100,000 in "performance opportunities."

Bruce Jackson, attorney for the plaintiffs, says that Rock & Smooth are seeking to terminate their contracts, which include a production as well as management agreement. No dollar amount has been set for damages until an audit is completed. Jackson expects to reach a fair settlement by the time this item is published.

However, **Jonathan Liebman** of **Parcher & Hayes**, attorney for Ferrell, says, "We believe that the claims are without any basis and that if this matter is liti-

gated to a conclusion, we are confident that we will prevail."

Rock & Smooth have fared well, first with their 1991 EP "All Souled Out," followed by their current release, "Mecca & The Soul Brother."

D.J. Eddie F is member/producer of Uptown Records act **Heavy D. & the Boyz**, whose fourth album, "Blue Funk," has been certified gold.

HEAVY MAKES YOU HAPPY: Freakazoids, get ready! Mercury Records and its Chronicles catalog division are preparing to release the Funk Essentials Series, which includes the two-CD "Parliament: Tear The Roof Off (1974-1980)," which features 12-inch versions of "Flashlight" and "Aquaboogie," and a live version of "Let's Take It To The Stage"; "Con Funk Shun: The Best Of" single CD featuring "Ffun," "Too Tight," "Shake And Dance With Me," and more; "Kool & The Gang: Best Of (1969-76)," featuring their classics like "Funky Stuff," "Jungle Boogie" "Hollywood Swinging" and "Who's Gonna Take The Weight" (no "Celebration" here!). Also to come are compilations of **Cameo** and the **Bar-Kays**. The series is due May 18, and is previewed by a various-artist compilation called "Funky Stuff."

BEATS & PIECES: Capitol recording act **Portrait** is involved in a special promotion hatched by the AEI Music Network and **JW/Jeans West** men's clothing store called "Picture Yourself In Hawaii," geared toward high school students. Winners receive a trip to L.A. to meet the group, then a five-day stay in Waikiki. AEI Music Network has placed special promo countertop displays and is running the group's videos throughout the 475-store chain. *Fast Times* magazine has put the quartet on its

(Continued on page 23)



by Janine McAdams

R&B SINGLES A-Z

- 38 BABY BE MINE (FROM CBA) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP
58 BORN 2 B.R.E.E.D. (MCA/Controversy/WB./Michael Anthony, ASCAP)WBM/HL
23 CAN HE LOVE U LIKE THIS (Greenskirt, BMI/Kear, BMI/Sony Songs, BMI)
80 CAN'T GET ANY HARDER (Virgin, ASCAP/Cole, ASCAP/Civillies, ASCAP/Duranman, ASCAP/Leaders Of The New School, BMI)
6 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
74 CRAZY LOVE (By George You've Got It, BMI/O'Hara, BMI/Music Corp. Of America, BMI/IDG, ASCAP) HL
94 CREWZ POP (Naughty, ASCAP)
91 CROOKED OFFICER (N-The Water, ASCAP/EMI Blackwood, BMI/Straight Cash, BMI)
85 DAYDREAMING (Springtime, BMI)
34 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
9 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
5 DEEPER (Word Life, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI/Firstlightnyn, ASCAP)
21 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
67 DOLLY MY BABY (Wild Apache, ASCAP/Hancock, BMI/Zomba, ASCAP)
8 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
14 DOWN WITH THE KING (Protoons./Rush Groove./Smooth Flowin'./Pete Rock./EMI U, ASCAP) CPP
93 DO YA WANNA RIDE? (WB./Playhard./Pencil Master, ASCAP/Trycep./Willesden, BMI)
98 DROP IT ON THE ONE (Legrones, BMI/Jammin' Penguins, BMI/MCA, ASCAP/Bobby Brown, ASCAP)
30 EVERY LITTLE THING U DO (Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP) CPP
82 FOREVER IN LOVE (Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI) HL
1 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI) WBM
52 FUNKY CHILD (Marley Marl, ASCAP/EMI April, ASCAP) WBM
48 GAMES (Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM/CPP
81 GANGSTA BITCH (Forked Tongue, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP)
25 GET AWAY (Zomba./Donril./WB./B Funk./Polygram Int'l./Toe Knee Hangs./MCA./Bobby Brown, ASCAP) CPP/WBM/HL
64 GIVE HIM A LOVE HE CAN FEEL (Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
89 GIVE IT TO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
92 GOLD DIGGIN' GIRLS (Whooping Crane, BMI/Meriwar, BMI/Screen Gems-EMI, BMI/Calloco, BMI)
20 GOOD OL' DAYS (Trycep, BMI/Willesden, BMI) CPP
37 HAT 2 DA BACK (EMI./D.A.R.P./ASCAP/Longitude./Music Corp. Of America, BMI) WBM/HL
100 HEAL THE WORLD (Mijac, BMI/Warner-Tamerlane, BMI) WBM
41 HERE WE GO AGAIN! (Hee Bee Dooinit./Unit 4./WB, ASCAP/Stone Diamond, BMI/Jobete./Black Bull, ASCAP/Doll Face, BMI)/CPP/HL/WBM
10 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
18 HONEY DIP (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP) WBM
40 HOW I'M COMIN' (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM
29 I CAN'T STAND THE PAIN (Pejo, BMI/Walter Simmons, BMI)
83 I DON'T WANNA CRY (Al B. Sure!, ASCAP/EMI April, ASCAP/Willaire, ASCAP)
17 IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
97 IF ONLY YOU KNEW (Last Song./Third Coast, ASCAP)
96 IF YOU BELIEVE (Last Song./Third Coast, ASCAP)
63 IF YOU EVER LOVED SOMEONE AND LOST (Julorae, BMI)
27 I GOT A MAN (Step Up Front, BMI/Conductive, BMI/Rhythm Planet, BMI/Bigone, ASCAP/Willesden, BMI) CPP
50 I GOT A THANG 4 YA! (New Perspective, ASCAP)
4 I HAVE NOTHING (Warner-Tamerlane./One Four Three./Linda's Boys, BMI) WBM
19 I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick-O-Vai, ASCAP) CPP
2 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
13 INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
99 IN OUR LOVE (Orange Tree, BMI/EMI Blackwood, BMI/Rub, BMI)
43 I SHOULD HAVE LOVED YOU (Big Giant, BMI/Count Chuckula, BMI)
24 IT'S ALRIGHT (EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
7 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
I WANT TO KNOW YOUR NAME (Warner-Tamerlane, BMI)
47 I WILL ALWAYS LOVE YOU (Velvet Apple, BMI) CPP
15 KISS OF LIFE (Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
11 KNOCKIN' DA BOOTS (Pac Jam, BMI) WBM
65 LOOKING THROUGH PATIENT EYES (MCA, ASCAP) HL
75 LOTS OF LOVIN' (Ness, Nitty & Capone, ASCAP/Smooth Flowin'./ASCAP/Pete Rock, ASCAP)
31 LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving, BMI) CPP
61 LOVE IS (WB./Pressmancherry./N.Y.M./Warner-Tamerlane./Pressmancherryblossom, ASCAP/Cherkerman, BMI) WBM
60 LOVE MAKES NO SENSE (Avante Garde, ASCAP/New Perspective, ASCAP)
78 LOVE ME DOWN (MCA, ASCAP/Britiff, ASCAP)
68 LOVE ME OR LEAVE ME ALONE (Def Jam, ASCAP)
49 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
28 LOVE THANG (Frabensha./MCA./Frank Nitty./Velle./Ness, Nitty & Capone./Warner Bros./Geffen./Edie Brickell, ASCAP) WBM
51 MARY, MARY (Zomba, ASCAP/4MW, ASCAP) CPP
76 THE MORNING PAPERS (Controversy./WB, ASCAP)
22 MR. WENDAL (EMI Blackwood, BMI/Arrested

R&B Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 66 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'FREAK ME SILK (KEIA/ELEKTRA)' and 'YOU'RE THE LOVE OF MY LIFE SYBIL'.

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

R&B RADIO RECURRENT MONITOR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

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

R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Shows sales data for top R&B singles like 'SWEET ON U LO-KEY?' and 'GANGSTA BITCH APACHE'.

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

- Development, BMI) WBM
70 MURDER SHE WROTE (Island, BMI/Ixat, BMI) HL
55 NEVER BEFORE (Vangerdor, ASCAP)
33 NEVER DO YOU WRONG (MCA./Geffen, ASCAP/Music Corp. Of America./Geffen Again./Duboc, BMI/Rodsons./Almo, ASCAP)CPP
3 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-ckin', ASCAP/Sony Songs, BMI) HL
54 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
39 REBIRTH OF SLICK (COOL LIKE DAT) (Wide Grooves, BMI/Girol, BMI)
86 REMEMBER WHO YOU ARE (Wild Pink, ASCAP)
42 REMINISCE (Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM
57 ROLL WITH THA FLAVA (Naughty./Freddie Foxxx./Queen Latifah./E-Z-Duz-It./40th Street./Peep Bo./Fu Schnick./EMI April, ASCAP)
84 SALLY GOT A ONE TRACK MIND (Dusty Fingers, BMI/All Jams, BMI/Terrace, BMI/Soul Cap, ASCAP)
45 SEND FOR ME (Ljersrika, BMI/Mercy Kersey, BMI/Irving, BMI) CPP
36 SHOOP SHDOP (Norcal Atlanta./Warner-Tamerlane./Playfull, BMI) WBM
5 SO ALONE (Trycep./Ramal./Willesden, BMI) CPP
59 SO CLOSE (Polygram Int'l, ASCAP/MCA, ASCAP)
71 A SONG FOR YOU (Irving, BMI)
16 SWEET ON U (New Perspective, ASCAP)
12 SWEET THING (MCA, ASCAP) HL
87 TAKE A DIP (D.A.R.P., ASCAP/EMI April, ASCAP)
79 TAP THE BOTTLE (Disco Breaks From The Motherland, ASCAP)
32 TELLIN' ME STORIES (Big Herb's, BMI/Down Low, BMI/Davone Ravone Lee, BMI)
44 THAT'S THE WAY LOVE IS (Zomba, ASCAP/Donril, ASCAP/Micon, ASCAP/EMI April, ASCAP/Abdur Rahman, ASCAP/Bobby Brown, ASCAP)
56 THE THINGS THAT WE ALL DO FOR LOVE (Virgin, ASCAP)
72 THROW YA GUNZ (Harris Onyx, ASCAP/111 Posse, ASCAP/IMI, ASCAP)
88 TRUTHFUL (Tony Dofat, BMI/EMI April./Across 110th Street./E-Z-Duz-It, ASCAP)
35 TYPICAL REASONS (SWING MY WAY) (EMI Blackwood./Flow Tech./Music Corp. Of America./Second Generation Rooney Tunes, BMI) HL/WBM
73 WELCOME TO MY LOVE (Aural Elixir, ASCAP/Rosalie, ASCAP/Mycenae, ASCAP/Feel The Beat, BMI/Stone Diamond, BMI) CPP
90 WHERE I'M FROM (Wide Grooves, BMI/Girol, BMI/Longitude, BMI)
69 WHO GOT THE PROPS (Target Practice, ASCAP/Misam, ASCAP)
26 WHO IS IT (Mijac./Warner-Tamerlane, BMI) WBM
66 WHOOT, THERE IT IS (Jamie, BMI/Koke, Moke & Noke, BMI)
77 WITH YOU (Full Swing, ASCAP/AACI, ASCAP)
62 WRECKX SHOP (EMI April./Abdur Rahman./Zomba./Donril./Tadej, ASCAP)CPP
46 YOU'RE THE LOVE OF MY LIFE (Sweetman, BMI/Careers-BMG, BMI/Next Plateau, ASCAP)

Billboard TOP R&B ALBUMS

FOR WEEK ENDING APRIL 17, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	83	—	2	★ ★ ★ No. 1 ★ ★ ★ L.L. COOL J DEF JAM 53325/COLUMBIA (10.98 EQ/16.98) 1 week at No. 1		14 SHOTS TO THE DOME
2	1	2	20	SILK ● KEIA 61394/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
3	2	3	16	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	1
4	4	5	20	SOUNDTRACK ▲ 7 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
5	3	1	4	GETO BOYS RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
6	6	—	2	LEVERT ATLANTIC 82462*AG (10.98/15.98)	FOR REAL THO'	6
7	8	7	23	SWV ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	7
8	10	8	22	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
9	NEW ►	—	1	ONYX RAL/CHAOS 53302/COLUMBIA (9.98 EQ/13.98)	BACDAFUCUP	9
10	5	4	7	NAUGHTY BY NATURE TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	1
11	7	6	20	KENNY G ▲ 3 ARISTA 18646* (10.98/15.98)	BREATHLESS	2
12	9	—	2	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	9
13	NEW ►	—	1	LORDS OF THE UNDERGROUND PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
14	12	14	11	SNOW ● EASTWEST 92207*AG (9.98/15.98)	12 INCHES OF SNOW	12
15	13	9	15	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
16	11	10	8	DIGABLE PLANETS ● PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
17	16	15	21	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
18	15	12	36	MARY J. BLIGE ▲ 2 UPTOWN 10681* MCA (9.98/15.98)	WHAT'S THE 411?	1
19	19	18	7	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	14
20	17	17	69	MICHAEL JACKSON ▲ 5 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
21	14	11	53	ARRESTED DEVELOPMENT ▲ 2 CHRYSALIS 21929*ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
22	NEW ►	—	1	ANT BANKS JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	22
23	21	19	14	CHRISTOPHER WILLIAMS UPTOWN 10751* MCA (9.98/15.98)	CHANGES	12
24	22	20	26	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	20
25	20	16	7	2PAC INTERSCOPE 92209*AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
26	18	13	5	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	13
27	23	—	2	P.M. DAWN GEE STREET/ISLAND 514517*PLG (10.98/15.98)	THE BLISS ALBUM...?	23
28	24	23	4	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	23
29	25	27	39	MEN AT LARGE EASTWEST 92159*AG (9.98/13.98)	MEN AT LARGE	24
30	26	24	20	JADE GIANT/REPRISE 24466*WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
31	27	22	32	BOBBY BROWN ▲ 2 MCA 10417 (10.98/15.98)	BOBBY	1
32	28	30	10	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	26
33	30	21	12	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
34	32	26	4	D.J. MAGIC MIKE MAGIC 9413*CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
35	37	34	32	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
36	31	25	54	EN VOGUE ▲ 2 EASTWEST 92121*AG (10.98/15.98)	FUNKY DIVAS	1
37	34	32	57	TLC ▲ 2 LAFACE 26003*ARISTA (9.98/15.98)	OOOOOHHH...ON THE TLC TIP	3
38	39	—	2	ARRESTED DEVELOPMENT CHRYSALIS 21994*ERG (10.98/15.98)	UNPLUGGED	38
39	29	28	7	KAM STREET KNOWLEDGE/EASTWEST 92208*AG (9.98/15.98)	NEVA AGAIN	18
40	36	35	25	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*WARNER BROS. (10.98/15.98)	♀	8
41	45	50	14	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	41
42	51	46	25	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
43	40	39	9	ABOVE THE LAW RUTHLESS/GIANT 24477*WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
44	53	47	62	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
45	33	29	40	SOUNDTRACK ▲ 2 LAFACE 26006*ARISTA (10.98/15.98)	BOOMERANG	1
46	43	—	2	JOE SAMPLE WARNER BROS. 45209* (10.98/15.98)	INVITATION	43
47	38	33	9	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
48	35	31	8	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
49	41	37	22	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	16

50	47	45	12	DUICE TMR 71000*/BELL/MARK (9.98/15.98)	DAZZEY DUKS	26
51	42	38	19	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
52	46	40	4	D.J. MAGIC MIKE MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	40
53	44	36	98	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
54	50	43	26	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
55	82	76	12	PRINCE MARKIE DEE AND THE SOUL CONVENTION SOUL CONVENTION 44686/COLUMBIA 48686 (9.98 EQ/15.98)	FREE	47
56	52	41	16	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
57	48	42	8	APACHE TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	15
58	55	55	25	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
59	61	54	37	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
60	56	48	26	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/13.98)	WHUT? THEE ALBUM	5
61	54	49	27	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
62	78	93	5	WALTER BEASLEY MERCURY 512592* (9.98 EQ/13.98)	INTIMACY	62
63	49	44	7	KIRK WHALUM COLUMBIA 46931* (10.98 EQ/15.98)	CACHE	42
64	62	58	6	MARTHA WASH RCA 66052* (9.98/15.98)	MARTHA WASH	42
65	84	98	3	95 SOUTH WRAP 8117*/MICHIBAN (9.98/15.98)	QUAD CITY KNOCK	65
66	60	57	21	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
67	59	51	19	STEPHANIE MILLS MCA 10690 (10.98/15.98)	SOMETHING REAL	22
68	58	53	7	B-LEGIT THE SAVAGE SIC WID IT 712* (9.98/15.98)	TRYIN' TO GET A BUCK	41
69	64	56	9	MICHAEL COOPER REPRISE 26686*/WARNER BROS. (9.98/15.98)	GET CLOSER	56
70	66	60	36	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
71	65	61	39	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
72	70	—	2	NORMAN CONNORS MOJAZZ 7003*/MOTOWN (9.98/13.98)	REMEMBER WHO YOU ARE	70
73	63	65	13	BIG BUB EASTWEST 92180*AG (9.98/15.98)	COMIN' AT CHA	30
74	77	70	50	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
75	69	68	53	KRIS KROSS ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
76	79	79	41	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
77	74	64	80	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	4
78	57	52	10	KING TEE CAPITOL 93954* (9.98/13.98)	THA TRIFLIN' ALBUM	17
79	89	86	5	INCOGNITO TALKIN LOUD 514 198*/VERVE FORECAST (9.98/13.98)	TRIBES, VIBES & SCRIBES	79
80	93	77	28	CHUCKII BOOKER ATLANTIC 82410*AG (9.98/15.98)	NIICE N' WIILD	13
81	71	59	22	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	50
82	68	72	84	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
83	80	78	29	MIKI HOWARD GIANT/REPRISE 24452*/WARNER BROS. (9.98/15.98)	FEMME FATALE	7
84	95	87	21	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
85	72	62	95	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
86	73	69	21	PATTI LABELLE MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
87	92	74	41	N2DEEP ● PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
88	87	84	21	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOY'S THE BEST UN-CUT DOPE	31
89	90	75	27	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/13.98)	MUSIC TO DRIVEBY	20
90	88	88	8	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	85
91	86	66	20	KOOL G RAP & D.J. POLO COLD CHILLIN' 5001* (10.98/16.98)	LIVE AND LET DIE	18
92	76	67	38	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
93	NEW ►	—	1	RAY CHARLES WARNER BROS. 26735* (10.98/15.98)	MY WORLD	93
94	100	91	38	TOO SHORT ● JIVE 41457 (10.98/15.98)	SHORTY THE PIMP	11
95	85	73	38	MARIAH CAREY ▲ 2 COLUMBIA 52758* (7.98 EQ/9.98)	MTV UNPLUGGED EP	16
96	97	71	9	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	56
97	RE-ENTRY	—	64	NATALIE COLE ▲ 5 ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
98	RE-ENTRY	—	5	VANESSA BELL ARMSTRONG JIVE 41468 (9.98/13.98)	SOMETHING ON THE INSIDE	75
99	94	90	22	DIAMOND AND THE PSYCHOTIC NEUROTICS CHEMISTRY 513934*/MERCURY (9.98 EQ/13.98)	STUNTS, BLUNTS & HIP HOP	47
100	RE-ENTRY	—	33	HI-FIVE JIVE 41474* (10.98/15.98)	KEEP IT GOIN' ON	9

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

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BDRD0106

Recording Project By Crips & Bloods Has Its Participants Waxing Nostalgic

BY HAVELOCK NELSON

NEW YORK—In his tribute to Los Angeles' gang truce, "Gotta Lotta Love," gang graduate Ice-T rhymes, "I never thought I'd live to see us chill/ Crips and Bloods holding hands—the shit is ill!" Even iller, perhaps, is the concept of a studio collaboration between these heretofore street rivals, but it is here and proving to be quite a successful pairing.

Titled "Bangin' On Wax," the recording currently is in the top 30 of Billboard's Top R&B Albums chart. It was released March 9 on Dangerous Records and is being distributed nationally by Quality Records. According to Quality's president Russ Regan, the hardcore rap set is selling well in such cities as Los Angeles, San Francisco, Pittsburgh, Seattle, Denver, and Portland, Ore.

"Bangin' On Wax" was the brain-child of producer Ronnie Marlon Phillips, who picked up on an idea thrown down by rapper Tweedy Bird Loc, a client of Phillips' Dangerous R.T. Productions and a resident of a Crips-populated L.A. neighborhood. "I was doing his album," Phillips recalls. "He said he had a couple of Bloods he wanted to put on. They wasn't widdit at first, but they came around." The resulting studio sessions inspired Phillips to arrange the rhyme summit that is "Bangin' On Wax." He says, "I was looking to get involved with the gangs, help them find a way out. But I wanted to bring something to the table. I thought 'Bangin' On Wax' would be perfect."

Featuring eight members (including two females) of the two gangs, the project is divided into a B and C side. The two sects combine only on the title track. "These brothers and sisters had a lot of animosity and anger built up toward each other," says Phillips. "They wrote their rhymes up on the spot." In songs such as "Another Slob Bites The Dust," "Rip A Crab In Half," and "I Killed Ya Dead Homies,"

beefs are taken out verbally and not physically. As jams were being built, landmark bonds were forming and lives possibly were being altered.

DK, a Crip, says, "Things were way-out at first. I mean, I was never around Bloods doin' nuthin' positive, but as the record progressed, I started lookin at everybody as black people and artists and not as rival gang members." L'il Stretch Dog, a Blood, offers, "I feel like because I was in the studio rapping about some of the things I may want to do on the streets, I could have saved myself a trip back to the penitentiary or worse."

The marketing of "Bangin' On Wax" began in the streets of L.A. via word of mouth. It later was aided by coverage in the local and national media. Among the organizations that taped interview segments featuring

the Blood & Crips group are E! Entertainment Television, KABC, and CNN. "Entertainment Tonight," "The Maury Povich Show," and People also contributed to the artists' visibility and awareness of the project.

"We bought advertising time on The Box, too," says Regan, "and space in the various rap magazines. We also sniped posters everywhere, beginning in Southern California, and employed strategies masterminded by our own street promotion guys. I'd rather not broadcast the particulars about what they're doing."

With "Bangin' On Wax" faring well, Phillips plans to record another installment. He says, "When I do part two, I'm going to have different gang members from all over L.A. Different sets. I'm going to give everybody an opportunity."

DINA CARROLL PUTS SOUL INTO DEBUT

(Continued from page 11)

opment. "We've been involved with the process right from A&M U.K. signing her. This is not typical. U.K. companies do things for their reasons, and there's not always an understanding with the U.S. sister company, but this was pretty clear from early on.

"[A&M U.K. MD] Howard Berman signed her and brought me in right away, I heard some of the early demos and got a chance to see photos of her," continues Cafaro. "When I saw that she was such a beautiful woman, I realized we had the opportunity to have the whole package: great talent, great beauty, and, as I have subsequently discovered, great charm and personality."

Carroll was born in Newmarket in Suffolk but spent some years in Philadelphia and has little trace of an English accent. Her formative years were steeped in soul music. "It all stems from my parents. My father [a U.S. serviceman] brought the music

over when he got based here. He was nuts about Motown. I especially remember the Temptations' 'Wish It Would Rain' album, and Sam and Dave, Al Green, the Isley Brothers... but if you limit yourself in anything, whether it's music, food, or men, you can't grow and learn. My collection at home is so varied. I've got country records, classical, right through to Crowded House."

Some of Carroll's influences show on the "So Close" album: Cissy Houston and the New Hope Baptist Choir appear on "Heaven Sent"; the New York Philharmonic Orchestra adds a further touch of sophistication to "This Time."

Carroll is now eyeing possible British live dates in September. Before that, she faces a full international promotion schedule with more time in the U.S. and Japan. A&M U.K. also will release a fifth single from the album, the club-friendly "Express," May 3.

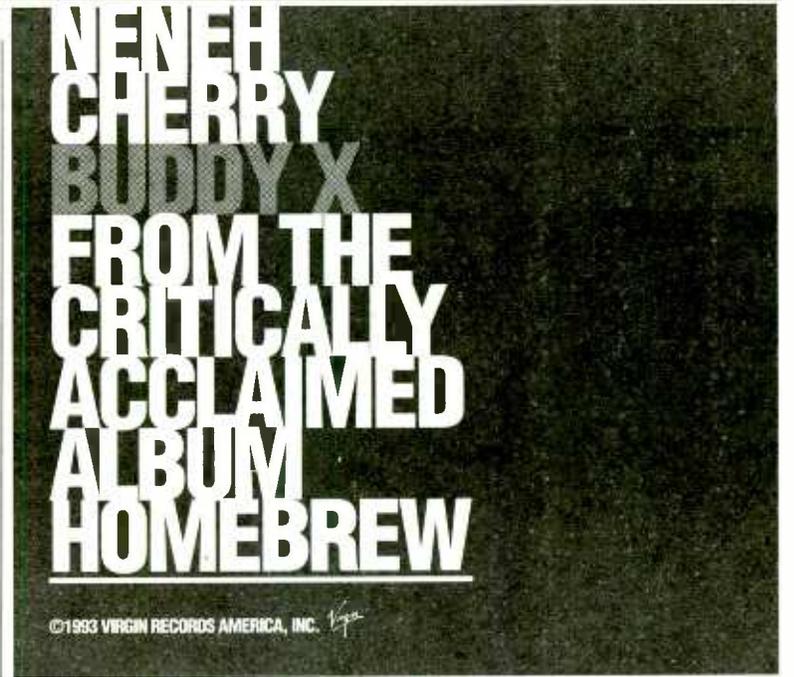
RHYTHM & BLUES

(Continued from page 18)

cover and offers readers a coupon to redeem at JW for a free cassette of Portrait's "Here We Go Again." The promotion runs through Saturday (17)... The beautiful isle of Bermuda is hosting its second annual talent search via the Bermuda Sounds Showcase, Sept. 2-5 at the Hamilton Princess Hotel. This event, which first took place in 1991 concurrently with a program by the International Assn. of African American Music, is seeking talent not only in Bermuda but from across the U.S. to perform in the event before industry executives. Bermuda Sounds Showcase can be reached at 800-926-SHOW... You may want to peruse "Jumping The Broom: The African American Wedding Planner" (Henry Holt, \$27.50) by Harriette Cole, fashion editor at Essence. This gorgeous book is not merely a wedding guide, but a celebration of African-American culture.



Song Summit. More than 200 aspiring songwriters gathered at ASCAP's recent East Coast R&B Songwriters Workshop at the China Club in New York. Shown from left are Atlantic recording artist Lesette Wilson; Apollo Theatre Records artist Karen Anderson; ASCAP's Audra Washington; Dave McPherson, A&R manager, Mercury; and Tse Williams, creative manager, Zomba Publishing.



Billboard® FOR WEEK ENDING APRIL 17, 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	3	4	9	TIME 4 SUM AKSION (M) (T) RAL/CHAOS 74794*/COLUMBIA	◆ REDMAN 1 week at No. 1
2	2	6	5	IT WAS A GOOD DAY (C) (T) PRIORITY 53817	◆ ICE CUBE
3	7	10	4	DOWN WITH THE KING (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C.
4	5	7	7	FUNKY CHILD (C) (M) (T) PENDULUM 64672/ELEKTRA	◆ LORDS OF THE UNDERGROUND
5	6	5	10	GET THE POINT (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.
6	1	1	11	THROW YOUR GUNZ (M) (T) RAL/CHAOS 74766*/COLUMBIA	◆ ONYX
7	8	8	6	CROOKED OFFICER (C) (T) RAP-A-LOT 53818/PRIORITY	◆ GETO BOYS
8	4	2	10	NUTHIN' BUT A 'G' THANG ▲ (C) (M) (T) DEATH ROW/WINTERSCOPE 53819/PRIORITY	◆ DR. DRE
9	11	14	6	BORN 2 B.R.E.E.D. (C) (M) (T) (X) WARNER BROS. 18691	◆ MONIE LOVE
10	13	21	4	TYPICAL REASONS (C) (M) (T) COLUMBIA 74866	◆ PRINCE MARKIE DEE
11	14	22	4	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM
12	10	13	7	BREAKER 1/9 (C) (T) RELATIVITY 1139	◆ COMMON SENSE
13	12	12	6	SALLY GOT A ONE TRACK MIND (C) (T) CHEMISTRY 864 850/MERCURY	◆ DIAMOND/NEUROTICS
14	18	—	2	HOW I'M COMIN' (C) (M) (T) DEF JAM 74811/COLUMBIA	◆ L.L. COOL J
15	9	3	10	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554*	◆ NAUGHTY BY NATURE
16	17	17	8	FLIP DA SCRIPT (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I
17	15	19	5	I GET WRECKED (M) (T) (X) RUFFHOUSE 74857*/COLUMBIA	◆ TIM DOG
18	19	24	4	LOVE ME OR LEAVE ME ALONE (C) (M) (T) ELEKTRA 64661	◆ BRAND NUBIAN
19	25	—	2	ROLL WIT THA FLAVOR (M) (T) FLAVOR UNIT 74897*/EPIC	◆ THE FLAVOR UNIT MC'S
20	20	27	3	BOW WOW WOW (C) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
21	21	26	3	BOOTY MISSION (C) (T) SAVAGE 384	◆ RUNAWAY SLAVES
22	23	—	2	TICK TOCK (C) (T) WRAP 138/ICHIBAN	◆ KILO
23	NEW ▶	—	1	WRECKX SHOP (C) (M) (T) MCA 54531	◆ WRECKX-N-EFFECT
24	16	9	8	V.S.O.P (M) RUTHLESS 40601*/REPRISE	◆ ABOVE THE LAW
25	NEW ▶	—	1	OFF & ON (C) (T) MAD SOUNDS 2199/MOTOWN	◆ TRENDS OF CULTURE
26	28	28	3	ILL STREET BLUES (M) (T) (X) COLD CHILLIN' 2000*	◆ KOOL G RAP & D.J. POLO
27	NEW ▶	—	1	LOTS OF LOVIN' (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH
28	29	—	2	PLASTIC (C) (T) GEE STREET/ISLAND 864 966/PLG	◆ P.M. DAWN
29	22	18	18	INFORMER ▲ (C) (M) (T) EASTWEST 98471	◆ SNOW
30	27	20	18	REBIRTH OF SLICK (COOL LIKE DAT) ● (C) (M) (T) PENDULUM 64674/ELEKTRA	◆ DIGABLE PLANETS

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

'DeNiro' Delivers; 'Gypsyland' A Trip; Exposing I.D.

STRAP ON your fave platform boots! It's time for a spin through some of the more pumpin' tracks circulating at the moment.

Let's begin with "DeNiro," by the Disco Evangelists, the second act to bow on Positiva Records, a new U.K. dance label founded by Nick Halkes, formerly of XL Recordings (the first was the fun "Void" by Esoterix). The track was inspired by a passage from the soundtrack to "Once Upon A Time In America" (in which Robert De Niro starred), and is a supreme blend of classical bells and flutes with rave-savvy beats n' synths and sweeping disco strings and piano. Phil Perry's remix is a mind-bending trip, with intense helicopter sounds and swirling, ambient keyboards.

At the creative core of "DeNiro" are London club DJs Ashley Beadle and David Holmes, and classically trained pianist Lindsay Edwards. The marriage of Edwards' lush symphonic sensibilities with Beadle and Holmes' penchant for hardcore beats works astonishingly well. Easily one of the most exciting and innovative singles we have heard in months, "DeNiro" demands your immediate attention—especially the act's own "Spaceflight" rendering. The good news is that Positiva is an EMI-owned label overseas, which (we hope) bodes well for its chances of domestic release.

Fierce Ruling Diva finally is back with "Get Funky With Me," the now-legendary techno act's first new recording in eons. Tribal vibes percolate beneath an acidic wave of synths and vocal passages. Tucked inside the arrangement is the kind of juicy pop hook that could make the grade at top 40 and crossover radio.

One of the cooler aspects of "Get



Boys Keep Swingin'. Boy George, left, recently took a whirlwind whirl through New York City in support of his hit SBK/EMI single, "The Crying Game." It was the first time the singer visited New York in approximately seven years. Among his stops was a bash in his honor at Club USA. He will soon enter the studio to record an album with his new band. In the meantime, SBK/EMI is about to issue club remixes of "The Crying Game." Pictured with George is the label's director of dance music, John Trienis.



DISCO EVANGELISTS

"Funky With Me" is the myriad number of barrier-breaking remixes. The act swings from a raucous rave mix that clocks in at 165 beats per minute, to a hearty garage/house rendering that could open doors at previously untapped levels. Sadly, Fierce Ruling Diva now is looking for a label. You can find this record on limited white labels at savvy shops, or through the act's manager, Matt E. Silver at Silver Entertainment in New York.

You just never know when a left-of-center act will serve an unexpected club treat. This week's example is Mike Oldfield, whose "Sentinel: Restructure" has the potential to click at several formats. Top of the list is Satoshi Tomii's wild and ominous house interpretation. He lays an insinuating groove beneath loops and samples from the original production. Tomii never fails to thrill. Why isn't he working more often? Mark Lewis' "Global Lust" mix is both rave- and NRG-friendly, while Tommy Musto's fine renditions are closest to Oldfield's and are geared toward alternative DJs.

A&M diva-in-waiting Malaika should easily increase the momentum started by her first top-five hit, "So Much Love," with "Gotta Know," a fun bit o' urban/club fodder. Steve "Silk" Hurley's original album mix mines the same jack/funk field as CeCe Peniston's "Keep On Walkin'," while former cohort Maurice Joshua's reconstruction transforms the song into a loopy deep-house romp. His grooves are a good match for Malaika's sassy, finger-poppin' performance.

Speaking of divas, JoAnne Jones cuts a mean rug on "A Better Love" (111 East, New York), an R&B-spiced house jam produced by the venerable James Bratton and Todd Edwards. They kick staccato beats and a brain-embedding hook, while newcomer Jones throws down with the confidence of a seasoned pro. Four solid mixes make this an essential programming choice for mainstream and underground punters alike.

Brit-soul enthusiasts will need to quickly snag a copy of "Trust Me," by Vibrasonic featuring Alison Limerick (Acid Jazz, U.K.), an easy-paced jam that embraces retro-funk and jazz ideals. Limerick is at her most restrained here, convincingly striking a pouty chanteuse

pose. A lovely way to ease into an evening.

ALBUM NOTES: Veteran producer Todd Terry explores a broad spectrum of underground club moods and attitudes on "Gypsyland," the full-length debut of his most recent (and highly successful) alter-ego, House Of Gypsies (Freeze, New York).

From the dark, deep-house vibe of "La Musica" and "I Like You," to the African-beat catharsis of "Sume Sigh Say" and "Go Bang Baby Go," Terry thumbs his nose at his critics by pumping the kind of powerful grooves that have helped him weather many a career storm. Punters will be left in a heaving sweat after being served "Change Is What We Need," which weaves hard and rigid beats around subtle diva loops and soulful snatches of three-part harmony. The cut builds into an optimistic anthem that deserves maximum peak-hour play.

Terry is joined by Andrea Tafuri,



by Larry Flick



1. PRESSURE US SUNSCREEM COLUMBIA
2. RUSHING LONI CLARK NERVOUS
3. GO AWAY GLORIA ESTEFAN EPIC
4. FUNKY GUITAR TC ZYX
5. CROSSTALK ELEKTRIC MUSIC SPV IMPORT

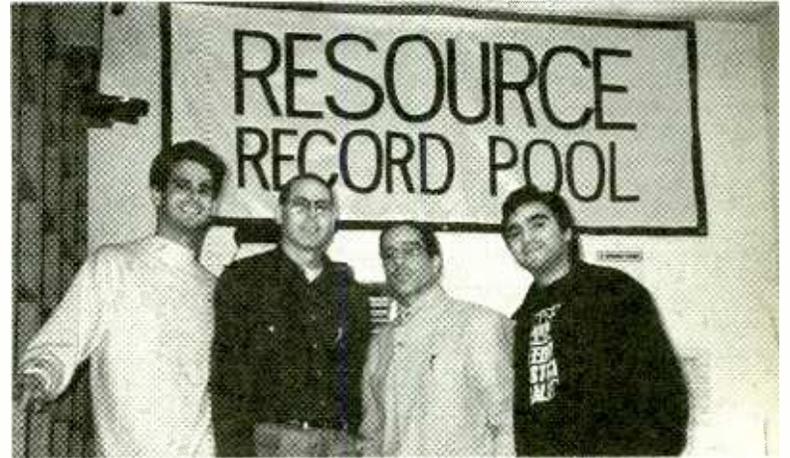
MAXI-SINGLES SALES

1. YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST SYBIL NEXT PLATEAU
2. MAKOSSA/I LIKE YOU HOUSE OF GYPSIES FREEZE
3. DOLLY MY BABY SUPER CAT COLUMBIA
4. EVERY LITTLE THING U DO CHRISTOPHER WILLIAMS UPTOWN
5. IT'S ALRIGHT CHANTE MOORE SILAS

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

Roland Clark, and Buja Jones, among several others, who chant, rap, and belt with ease. Terry often blends their voices into the mix more as with musical instruments and percussion than in the traditional sense. All in all, "Gypsyland" is one of the more consistent, and creatively satisfying dance music albums we've heard in a few months.

Swedish club/dancehall star Dr. Alban complements the interna-



Freedom Rings. Former C&C Music Factory front man Freedom Williams recently popped by the offices of the Resource Record Pool in Los Angeles to give a sneak preview of his forthcoming solo debut on Columbia. Look for the set, which straddles the stylistic line dividing dance and hip-hop, to hit the streets in early summer. Shown, from left, are Steve Factor, operations manager of Resource; Randy Sills, president of Resource; Williams; and Oscar Merino, West Coast manager of dance music at Columbia.

tional success of his single "It's My Life" (Logic/Arista) with a stellar album of the same name. With the aid of producer/songwriter Deniz Pop, Alban brews a delicious stew of musical and cultural influences. On the next logical single, "Sing Hallelujah," house blends into gospel at a rave on a Jamaican beach. It may sound like a strange combination, but if the choir chants don't sweep you off your feet, then the toasting will (or maybe those rollicking piano lines). Another interesting combo is "Mata Oh A Eh," on which hip-hop and reggae flavors intermingle with Parliament-style funk to tremendous effect.

Alban is well-positioned to succeed in his clear goal to become 1993's Shabba Ranks—and he does so with immeasurable warmth and optimism. Nothing confirms this better than "One Love," a clever, harmonious call for unity over a string-laden ragga/swing groove that demands urban radio play and a sleaze-speed club remix. Fans of Alban's 1991 album, "Hello Afrika," which was never released in the U.S., will delight in refreshed versions of the title cut and the European hit "No Coke" here. A brilliant piece of work that could go the pop distance with the right label nurturing.

TID-BEATS: It is good to see the folks at Virgin Records dig their heels into club soil again after a long period of silence. In addition to plugging Neneh Cherry's way-hip "Buddy X" and "Slave To The Vibe" by Aftershock (have a nibble on Darryl James and David Anthony's tasty remix), the label is prepping the full-length debut by Marc "MK" Kinchen, which is due this summer. Also on the way are new albums by OMD and Frankie Knuckles, as well as "Aural Opiates," a compilation with cuts by Heaven 17 and Inner City, among others... Marco Navarra has joined Next Plateau as national director of promotion. He

was the associate director of dance music at Atlantic... After months of major-label bidding, Moby has inked a deal with Elektra Records. Expect an album later this year. Meanwhile, Instinct Records is cashing in on the genius producer/composer's ascending star by rifling through his 1990-91 singles and B-side cuts for an album called "Early Underground." If you need "UHF3" and "Voodoo Child" on CD, look no further. Otherwise, wait for the new stuff... Billy Idol makes a surprisingly strong foray into techno with an assaulting cover of the Velvet Underground evergreen "Heroin" (Chrysalis/EMI Records Group). Remixes by Tony Garcia and the Overlords are quite juicy. The album "Cyberpunk" is in stores June 15... The still-hip Cowboy Records remains at the center of major-label interest. EMI has been flirting with the English indie for a few months, and we now hear that a couple of others are close to making solid offers. We wish someone get it together already and make a move. In the meantime, Cowboy act Talizman is enjoying deserved U.K. dance chart success with "Only You"... Finally, seconds after we went to press last week with news that Eric "E-Smoove" Miller had left the I.D. Productions fold, we learned the remaining creative staff of the famed Chicago company defected to form Unity Productions. Details surrounding the exodus are still shrouded in innuendo and libelous accusations, and none of the players are commenting on the situation yet. At this point, we know Steve "Silk" Hurley is severing his ties with longtime partner Frank Rodrigo, and is at the helm of Unity. Donell Rush, Chantay Savage, Jamie Principle, M.Doc, Kym Sims, and Ralphie Rosario all have joined Hurley. RCA has yet to make a move regarding its distribution deal with I.D., as well as soon-to-be-released albums by Rush and Savage.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	5	8	*** No. 1 *** BORN 2 B.R.E.E.D. WARNER BROS. 40641 1 week at No. 1	◆ MONIE LOVE
2	2	3	8	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
3	4	6	7	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.
4	5	10	6	TOOK MY LOVE COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
5	1	2	7	LITTLE BIRD ARISTA 1-2522	◆ ANNIE LENNOX
6	9	12	6	I FEEL YOU SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
7	12	18	6	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
8	10	14	7	BOSS DRUM EPIC 74898	◆ THE SHAMEN
9	13	20	6	CAN'T GET ANY HARDER SCOTTI BROS. 75352	◆ JAMES BROWN
10	15	16	7	ENJOY LIFE EIGHT BALL 9207	◆ WAVE
11	20	36	3	FEVER MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
12	19	30	4	I CAN'T GET NO SLEEP CUTTING 273	MASTERS AT WORK FEATURING INDIA
13	8	1	10	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH
14	22	32	5	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
15	16	21	7	I WANNA BE SOMEONE ATLANTIC 85791	CLUB Z
16	27	35	4	INDEPENDENCE SBK 19777/ERG	◆ LULU
17	6	4	9	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS.	D.O.
18	26	26	5	JAMAICAN IN NEW YORK ELEKTRA 66339	◆ SHINEHEAD
19	7	7	9	FOREVERGREEN EPIC 74433	◆ FINITRIBE
20	14	8	12	LOVE U MORE COLUMBIA 74807	◆ SUNSCREAM
POWER PICK					
21	35	—	2	WHO IS IT EPIC 74406	◆ MICHAEL JACKSON
22	18	11	10	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN
23	29	31	5	NO LIMIT RADIKAL 12389/CRITIQUE	◆ 2 UNLIMITED
24	34	41	3	MORE AND MORE a 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
25	11	9	9	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE
26	17	13	11	UNIQUE TRIBAL AMERICA 13879/I.R.S.	DANUBE DANCE
27	37	—	2	BOW WOW WOW IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
28	42	—	2	WAKE UP EVERYBODY REPRISE 40759/WARNER BROS.	◆ NICK SCOTTI
29	36	38	4	L.S.D. BOLD! 2001	THE TRIPP
30	23	22	8	NUTHIN' BUT A "G" THANG DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
31	32	28	9	INFORMER EASTWEST 96112/ATLANTIC	◆ SNOW
32	25	19	12	FEEL LIKE SINGIN' NERVOUS 864 905/MERCURY	SANDY B.
33	44	—	2	SWEET LULLABY EPIC 74919	◆ DEEP FOREST
34	41	44	3	EXTERMINATE! ARISTA 1-2545	◆ SNAP FEATURING NIKI HARIS
35	28	23	13	PUSH THE FEELING ON GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
36	21	15	13	I'M EVERY WOMAN ARISTA 1-2520	◆ WHITNEY HOUSTON
37	24	17	12	GET AWAY MCA 54512	◆ BOBBY BROWN
38	30	25	11	PHOTOGRAPH OF MARY EPIC 74782	◆ TREY LORENZ
39	45	—	2	FUNKY CHILD PENDULUM 66330/ELEKTRA	◆ LORDS OF THE UNDERGROUND
40	38	42	4	PALLAS ATHENA ARISTA IMPORT	PALLAS ATHENA
41	31	24	10	WE CAN MAKE IT STRICTLY RHYTHM 12100	SOLE FUSION
42	43	43	3	I WORK HARD TO LOVE YOU NOTT-US 0003/APOLLO	KAREN ANDERSON
43	33	33	5	EVERYBODY GET ON UP PAISLEY PARK 40693/WARNER BROS.	◆ CARMEN ELECTRA
HOT SHOT DEBUT					
44	NEW	1	1	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	UTAH SAINTS
45	NEW	1	1	JUMP THEY SAY SAVAGE 50034	◆ DAVID BOWIE
46	NEW	1	1	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
47	NEW	1	1	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
48	40	34	11	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
49	46	37	11	TAP THE BOTTLE SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
50	39	29	12	IF YOU WANT MY LOVE (HERE IT IS) EPIC 74835	THE COVER GIRLS

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	9	*** No. 1 *** GIVE IT TO YOU (T) (X) RCA 62434 1 week at No. 1	◆ MARTHA WASH
2	1	1	7	I'M EVERY WOMAN (M) (T) (X) ARISTA 1-2520	◆ WHITNEY HOUSTON
3	4	11	3	FEVER/BAD GIRL (M) (T) (X) MAVERICK/SIRE 40793/WARNER BROS.	◆ MADONNA
4	5	7	6	I FEEL YOU (M) (T) (X) SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
5	3	4	10	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW/INTERSCOPE 53819/AG	◆ DR. DRE
6	8	12	5	FAITH (IN THE POWER OF LOVE) (T) (X) EPIC 74887	ROZALLA
7	12	16	6	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	ROBIN S.
8	13	15	6	IT'S MY LIFE (M) (T) (X) ARISTA 1-2492	◆ DR. ALBAN
9	15	21	4	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
10	11	17	6	BORN 2 B.R.E.E.D. (M) (T) (X) WARNER BROS. 40641	◆ MONIE LOVE
11	6	3	14	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
12	10	9	7	LITTLE BIRD (M) (T) (X) ARISTA 1-2522	◆ ANNIE LENNOX
13	19	23	6	I'M SO INTO YOU (T) RCA 62452	◆ SWV
14	7	6	12	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
15	9	5	10	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	◆ NAUGHTY BY NATURE
16	20	25	5	I'M RAVING (M) (T) (X) ARISTA 1-2525	◆ L.A. STYLE
17	21	28	5	CAN'T GET ANY HARDER (T) (X) SCOTTI BROS. 75352	◆ JAMES BROWN
18	27	—	2	ROLL WIT THA FLAVA (M) (T) (X) EPIC 74897	◆ THE FLAVOR UNIT MC'S
19	14	13	11	LOVE U MORE (T) (X) COLUMBIA 74807	◆ SUNSCREAM
20	16	14	10	I GOT A MAN (T) ISLAND 864 305/PLG	◆ POSITIVE K
21	31	36	3	WRECKX SHOP (M) (T) (X) MCA 54532	◆ WRECKX-N-EFFECT
22	36	47	4	DOWN WITH THE KING (T) (X) PROFILE 7391	◆ RUN-D.M.C.
23	29	33	6	PHANTOM OF THE OPERA (T) (X) ZYX 6677	HARAJUKU
24	17	20	6	FOREVERGREEN (T) (X) EPIC 74433	◆ FINITRIBE
25	24	29	7	THROW YA GUNZ (M) (T) RAJCHAOS 74766/COLUMBIA	◆ ONYX
26	34	37	4	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	MASTERS AT WORK FEATURING INDIA
27	30	35	5	FUNKY CHILD (M) (T) PENDULUM 66330/ELEKTRA	◆ LORDS OF THE UNDERGROUND
POWER PICK					
28	41	—	2	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	◆ THE SHAMEN
29	25	19	10	FEEL LIKE SINGIN' (T) NERVOUS 864 905/MERCURY	SANDY B.
30	33	26	6	HAT 2 DA BACK (M) (T) (X) ALFACE 2-4046/ARISTA	◆ TLC
31	38	43	3	TOOK MY LOVE (T) (X) COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
32	32	24	13	DITTY (M) (T) (X) NEXT PLATEAU/FRRR 350 012	◆ PAPERBOY
33	28	27	19	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
34	26	22	15	REBIRTH OF SLICK (COOL LIKE DAT) (M) (T) PENDULUM 66369/ELEKTRA	◆ DIGABLE PLANETS
35	18	18	8	EVERYBODY GET ON UP (T) (X) PAISLEY PARK 40693/WARNER BROS.	◆ CARMEN ELECTRA
36	37	32	14	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	◆ JADE
37	39	41	3	NEVER DO YOU WRONG (M) (T) (X) MCA 54579	◆ STEPHANIE MILLS
38	23	8	12	GET AWAY (M) (T) (X) MCA 54512	◆ BOBBY BROWN
39	35	30	19	I'M GONNA GET YOU (M) (T) (X) COLUMBIA 74490	◆ BIZARRE INC FEATURING ANGIE BROWN
HOT SHOT DEBUT					
40	NEW	1	1	NO LIMIT (M) (T) (X) RADIKAL 12389/CRITIQUE	◆ 2 UNLIMITED
41	NEW	1	1	MORE AND MORE (T) a 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
42	NEW	1	1	HOW I'M COMIN' (T) DEF JAM 74810/COLUMBIA	◆ L.L. COOL J
43	NEW	1	1	WAKE UP EVERYBODY (T) (X) REPRISE 40759/WARNER BROS.	◆ NICK SCOTTI
44	48	46	9	CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S
45	NEW	1	1	LOVE ME THE RIGHT WAY (T) LOGIC 62447/RCA	◆ RAPINATION & KYM MAZELLE
46	44	45	3	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUICE
47	43	48	4	IF YOU BELIEVE (T) I.D. 1015/RCA	CHANTAY SAVAGE
48	42	42	6	BRIGHTER DAYS (T) CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
49	22	10	9	THING GOIN' ON (T) (X) SIRE 40639/WARNER BROS.	BETTY BOO
50	47	49	3	SOME LOVIN' (T) TRIBAL AMERICA 13883/I.R.S.	LIBERTY CITY

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

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Ray Stevens Faces Vid Audience 'Comedy Classics' An Instant Classic

BY PETER CRONIN

NASHVILLE—He's been known as "Ahab The Arab" and "Gitarzan," but these days a more appropriate title for Ray Stevens would be "Mr. Businessman." Stevens, who lately has been drawing capacity crowds to his own theater in Branson, Mo., is well established as one of the biggest sellers of novelty records of the last 30 years. But even to the guru of goofy songs, the phenomenal success of "Ray Stevens Comedy Video Classics" comes as a surprise.

"We all expected this video package to be successful because it's commercial, and it's funny," says Stevens' manager, Don Williams, "but this has been absolutely amazing." The compilation was financed by Stevens himself and features the singer acting out eight of his wacky hits. Previously filmed videos for "Santa Claus Is Watching You," "Surfin' USSR," "Sittin' Up With The Dead," and "Help Me Make It Thru The Night" had already enjoyed significant airplay on The Nashville Network when Stevens decided to film videos for "The Streak," "Everything Is Beautiful," "Mississippi Squirrel Revival," and "It's Me Again Margaret." The completed package already has sold a record-shattering 1.5 million copies through mail order, and hit retail stores April 9.

"The decision to go to retail was made last November, when we realized we had a video that was going to far surpass the original projection of the direct marketing people, which was in the neighborhood of 25,000 units," says Dennis Hannon, VP of marketing at Curb, Stevens' record label. "Statistics tell us that when a direct-marketed product—whether it's a videotape or a Ginsu knife or a Thigh Master—is brought to retail, you can expect anywhere between five to seven times the sales. We'll be marketing the video through CEMA distribution—record stores as well as video outlets. But mass merchants, particularly the Wal-Marts, K marts, and Targets of the world, are where we'll really concentrate our marketing efforts."

The package originally was test-marketed through the Eastern Microwave Syndicated Television Network (including WGN in Chicago and WOR in New York) on a per-inquiry basis. "I had one guy in the direct-response business say that it was the most successful product at \$19.95 that they've ever had on TV, regardless of what kind of product it was," says Stevens' associate Buddy Kalb. "We got the biggest response from the Group W Stations [TNN and CMT] and the Turner Network stations." Supplementing the TV coverage

was a print ad campaign that included Parade, National Enquirer, TV Guide, and USA Weekend.

"Traditionally, record companies have produced videos to help break a new artist or promote an artist's songs," Kalb says. "Ray Stevens has produced a video album and brought it to the market to sell the video album itself." The success of "Ray Stevens Comedy Video Classics" also has breathed new life into his catalog. His "Greatest Hits" (recently certified gold) and "His All Time Greatest Comic Hits" are sitting on Billboard's Top Country Catalog Albums chart at Nos. 7 and 11, respectively.

Stevens currently is in the studio finishing up a live-from-Branson video. In addition, a Ray Stevens Family Fun Catalog, which will include all Stevens' product and non-Stevens products "that fit the category," is in the works.



Acclaiming Arnold. RCA Records recently hosted a reception at the Country Music Hall of Fame to celebrate Eddy Arnold's long association with the label. Shown taking part in the ceremonies, from left, are Thom Schuyler, RCA's VP of Nashville operations; Arnold; Jack Weston, RCA VP/GM; and Bill Ivey, director of the Country Music Foundation. Arnold first charted for RCA in 1946 with the single "All Alone In This World Without You."

NSAI Mail-Order Songwriting Vid Attracts Roster Of Country Stars

NASHVILLE—The Nashville Songwriters Assn. International here is marketing a low-key instructional video for aspiring songwriters that features some of the most successful names in the business.

An hourlong tape selling for \$19.95, "The Write Track" features comments and advice from songwriters Garth Brooks, Clint Black, Harlan Howard, Richard Leigh, Allen Shamblin, Jill Colucci, Hal Ketchum, Pat Alger, Hugh Prestwood, and Ralph Murphy.

Throughout the course of the video, the writers perform segments from their best-known songs, frequently explaining how they originated or pointing out how they are structured.

Several key industry figures—among them Dianne Petty of SESAC, David Conrad of Almo/Irving, and Thom Schuyler, a songwriter who

now heads RCA/Nashville—offer suggestions on how to present songs and get them heard by the right people.

The video is being sold by direct mail and advertised on Country Music Television, The Nashville Network, and selected independent and network affiliate stations. It also will be promoted through print and radio ads.

All the talent and music involved in the video were provided free to NSAI, and all proceeds from the sale of the video will go to the organization's endowment fund.

An NSAI spokeswoman says there are no plans to offer the video at retail.

Details about the video—which also makes a pitch for viewers to join NSAI—are available from the organization's office in Nashville.

Murphey Sets WestFest Sites, Agenda

NASHVILLE—Michael Martin Murphey will stage this year's series of WestFests at sites in Colorado, New Mexico, and California.

Started in 1987, WestFest celebrates the cultures of the American West with music, arts, and crafts.

So far, recording acts scheduled to perform at the festivals are Red Steagall, Don Edwards, Sons Of The San Joaquin, Waddie Mitchell, and Bill

Miller. All these acts are on the Warner Western label, which Murphey was instrumental in establishing.

The first WestFest will be June 19-20 at the Red River Ski Area, Red River, N.M., to be followed by shows Aug. 7-8 at Irvine Meadows, Irvine, Calif.; Sept. 4-6 at Copper Mountain Resort, Copper Mountain, Colo.; and Sept. 11-12 at Heavenly Valley, Lake Tahoe, Calif.

Oslin Returns With Ageless Talent, Humor Latest RCA Album Features 8 Hits, 4 New Songs

BOMB ALERT: We've missed her voice these past few months, and we've missed her brassy, I've-earned-it presence at the stuffy awards shows. Most of all, we've missed K.T. Oslin's sly intelligence and unsentimental wisdom. Even in the best of times, these traits are hard to find. But we can all be of good cheer now. RCA has packaged eight of Oslin's hits and four new songs into an album that will be out April 27. Oslin named the album herself. She called it "Songs From An Aging Sex Bomb." Clearly, the year out of the spotlight did not dull her wry sense of self. And the new songs—particularly "Feeding A Hungry Heart" and "You Can't Do That"—confirm her observations about the fragility and resilience of modern women are as acute and instructive now as they were when she wrote "80's Ladies" and "Hold Me."

(In spite of Oslin's country triumphs, RCA will work the new album AC and top 40. But her fans will find her.)

It is difficult to determine who started the trend in country music, but Oslin was certainly a pioneer in presenting women as fully realized, independent, and emotionally complete. They were people not oblivious to the pull of romance, but neither were they totally defined by it. And when they sang of their griefs, uncertainties, and fears, it was not to offer up pleas for a male savior but rather to acknowledge the pain, take stock of their inner resources, and then come to terms with the problem as best they could on their own.

Dolly Parton, Loretta Lynn, Gail Davies, and Rosanne Cash deserve credit for moving country music in this more enlightened direction. And Oslin has paved the institutional bumps on Music Row for such politically progressive singers and songwriters as Mary-Chapin Carpenter, Susan Longacre ("Is There Life Out There?"), Gretchen Peters ("Let That Pony Run") and Jill Colucci ("He Would Be Sixteen"). Kudos, as well, to Reba McEntire, who has evolved from unalloyed traditionalist into one of the strongest voices for strong-woman themes.

When scholars look back on the country music of the '80s and '90s, they may pay less attention to its colossal

sales and demographic breakthroughs than they do to the fact that this most conservative of formats nurtured some of the most liberating utterances of the times.

OOPS: Although he has had at least 50 years to burn it into his troubled mind, the Nashville Scenemeister has twice in recent issues misspelled the esteemed Eddy Arnold's first name. There is no excuse for such a transgression—just a face aflame with embarrassment and a promise to pay greater attention henceforth to all the Charlies, Charleys, Charlys, Jimmys, Jimmies, Gerrys, Jerrys, Gerries, Tammys, Tammys, and Tamis who so blithely turn our keyboards into minefields. In times like these, we are especially grateful to all you Bobs out there.

MAKING THE ROUNDS: Veteran Music Row journalist and songwriter Michael Kosser does a splendid job of assessing the appeal of today's country music "hunks" in "Hot Country," his new book from Avon. In spite of its feverish title, Kosser gives a calm and measured appraisal of the new stars by interviewing the people who saw them on their way up and, in some cases, helped make them what they are. Among those covered: Garth Brooks, Alan Jackson, Travis Tritt, Randy Travis, George Strait, Ricky Van Shelton, Vince Gill, and Billy Ray Cyrus.

Mercury artist Ronna Reeves is set to be featured in an extensive ad campaign for Old Milwaukee beer. Her picture will be on 500,000 posters displayed at retail locations around the country where the beer is sold. Reeves also will film a 30-second TV commercial for Old Milwaukee as part of its "Hit Kickin' Music" sweepstakes. . . . Music critic, journalist, and historian Robert K. Oermann will give the opening address at the second annual Music Row Industry Summit May 6-8 in Nashville. He will speak on "How Nashville Became Music City."

MARK YOUR CALENDAR: The second annual Music City Blues Extravaganza will be held at 1 p.m. April 18 at 328 Performance Hall, and at 2 p.m. at Blue Sky

(Continued on next page)



by Edward Morris

COUNTRY CORNER



by Lynn Shults

HOLDING ON TO NO. 1 for the second consecutive week is "The Heart Won't Lie," by **Reba McEntire** and **Vince Gill**. This award-winning twosome has had as much media exposure as any act over the past few months. They appeared together on **Burt Reynolds'** popular weekly sitcom, "Evening Shade," and performed the song on the show. McEntire and Gill have lifestyles that reach well beyond the music business. Both place tremendous value on their families, and both have varied hobbies. McEntire is featured, along with **George Strait** and others, in a rodeo special in the May issue of Country America magazine. Gill has been visible participating in charity pro-am golf tournaments, playing basketball and performing for Belmont College's fund-raising events, among other activities. Celebrities have always been generous with their time, and Nashville's country music stars continue to be most generous in giving something back—not just to the Nashville community but to other communities as well. The current hot new country stars probably are the most socially conscious group the industry has ever had.

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "Hometown Honeymoon" (60-40), by **Alabama**. Next is "Tell Me Why" (32-23), by **Wynonna Judd**, followed by "No Future In The Past" (67-51), by **Vince Gill**; "Alibis" (9-5), by **Tracy Lawrence**; "An Old Pair Of Shoes" (68-55), by **Randy Travis**; "I Love The Way You Love Me" (24-16), by **John Michael Montgomery**; "Oh Me, Oh My, Sweet Baby" (48-42), by **Diamond Rio**; "T-R-O-U-B-L-E" (31-28), by **Travis Tritt**; "She Don't Know She's Beautiful" (8-3), by **Sammy Kershaw**; and "Blame It On Your Heart" (43-35), by **Patty Loveless**.

ALBUM SALES CONTINUE to be soft, which may be just part of a seasonal cycle. Albums standing out against this soft trend are "Pure Country" (10-8), by **George Strait**; "Garth Brooks" (24-20) and "No Fences" (16-12), by **Garth Brooks**; "Read Between The Lines" (18-16), by **Aaron Tippin**; "Life's A Dance" (11-11), by **John Michael Montgomery**; and "This Time" (6-4), by **Dwight Yoakam**.

THE PROGRAMMING PHILOSOPHY of country radio is continuing to go through changes as competition grows. One of those taking a different tack is consultant **Steve Warren**. He believes in exposing new tracks via significant airplay as opposed to the traditional concept of slowly increasing airplay until a track proves itself. He uses approximately 13 tracks as the primary music for his mix. One of these tracks is played each quarter hour. This varies slightly depending on the individual station. Warren says, "I have one station that has 15 and another that has 17, which makes for a four-hour turnover. I just use two different rotations, heavy and medium." He gambles on new artists and new tracks he believes in by giving them immediate primary exposure. "[Listeners] are excited about music. They want to hear what is new. Every piece of research I have seen over the past couple of years shows that people want more songs by the hot new artists." He also believes CMT is country radio's best friend. Warren pays close attention to CMT's programming, especially when the channel is available in a market he is consulting. Album tracks also are important to Warren. "I'm pushing my stations more toward album cuts," he says. Next week, we will give you more on Warren's cutting-edge philosophy.

PATTY LOVELESS CONTINUES TRADITION OF STRONG COUNTRY HITS

(Continued from page 7)

me. Ramey had been part of Loveless' career since bringing her to the Grand Ole Opry and introducing her to Porter Waggoner when she was 14 years old. When Loveless returned to Nashville in 1985 to seriously pursue a singing career, she was again accompanied by Ramey.

"When I was a kid, sure I hung out with Porter and Dolly Parton and the Wilburn Brothers and all those people at the Opry, but I was a kid. I can't say it was a mistake I made with my brother when I came back to Nashville, because it was all new to me. He was my brother, and I trusted him wholly."

NEW MANAGEMENT

But, according to a source who worked close to Loveless, "Patty's tenure at MCA Nashville was marked by questionable management decisions that may have prevented her from going to the next level."

After an interim period during which she was managed by her attorney, Loveless hired Larry Fitzgerald in early 1991. "Making that change was a real hard decision for me," says Loveless. "I thought about it a lot on the road, and the stress just attacked the thing I use the most, my vocal cords."

Loveless first began noticing vocal problems in 1990. Last October, doctors found an aneurysm on one of her vocal cords and told the singer she would have to postpone all recording and touring for a few months—an eternity in country music, where fans possess notoriously short memories—in order to undergo the necessary surgery.

Loveless' reaction was outright panic, and she credits Fitzgerald with bringing her back down to earth. "It was meant for Larry to be in my life at that time, because with the people I used to have around me I probably would have just gone out on tour without even thinking about it."

One listen to "Only What I Feel" is proof enough that Loveless has made a full recovery. In fact, she's singing with more range, more control, more conviction than ever before, effectively combining powerful delivery with fragile emotion.

"The only three artists I produce right now are George Jones, Jimmie Dale Gilmore, and Patty," says Gordy. "The consistency between Patty and these other artists is that they sing straight from the heart. There is no intellectualizing, so what you hear is directly, spontaneously what comes out."

Spontaneity also was behind the marketing approach for "Only What I Feel," developed by Sony Nashville VP of marketing Mike Martinovich. "We listened to the roughs of the record in a marketing meeting, and people said 'Gee, I've never heard Patty sing like this before,'" he says. "At which time was born our consumer advertising headline 'Patty As You've Never Heard Her.'"

Martinovich and Sony are backing up their slogan with an aggressive campaign that has already included a splashy Feb. 19 album premiere party at Nashville's Country Music Hall of Fame, and culminated in a live-by-satellite appearance by Loveless beamed in from Modesto, Calif. Three days later, her set at the Roxy in Los Angeles was simulcast to 200 radio stations nationwide.

"At the listening party we had all the writers on the album on hand to hear for the first time the creative execution of their songs," says Martinovich, "and each of them voiced total satisfaction with Patty's interpretations. That's a rarity in this business."

LABOR OF LOVELESS

The music on "Only What I Feel," from the twanging, up-tempo debut single "Blame It On Your Heart" to the ballad "Nothin' But The Wheel," reflects the time and effort that Loveless and Gordy put into the song selection process.

"It's real important that I go out there and sing a good song, because that's what I want the audience to get off on," Loveless says. "I'm not a flashy person, so to me the song is everything. The rest of the stuff can just develop around it."

With the release of "Only What I Feel," Loveless emerges from her health and business trials a survivor and a fully developed artist. "I went through a lot of guilt over the

changes I had to make as far as management, my brother and everything," she says. "I was at war with myself, but I've grown and learned a lot from it. I'm not the only artist that's been through this. I know Dolly Parton and many others have gone through the whole family thing. But my brother is great. He's always supported me and he still does. It's come back around."

NASHVILLE SCENE

(Continued from preceding page)

Court. Advance tickets are available from Ticketmaster, with day-of-show tickets on sale at 328 Performance Hall only. Approximately 30 acts will perform... **Johnny Cash**, **Harlan Howard**, **Buck Owens**, and **Hank Cochran** will be honored at the first "Singers' Salute To The Country Songwriter," May 12, at the Dorothy Chandler Pavilion in Los Angeles.

Rosemary Clooney will co-host the show and perform. Proceeds go to the Betty Clooney Foundation for Persons With Brain Injury. The late **Roger Miller** also will be cited for his songs... The Nashville Network will air "Bill Monroe: The Father Of Bluegrass" at 9 p.m. (Eastern time) May 31. The 90-minute special will feature interviews with stars whose music Monroe has influenced, including **Ricky Skaggs**, **Marty Stuart**, **Emmylou Harris**, and **Jerry Garcia**. As part of the program, **John Hartford** interviews Monroe at the patriarch's log cabin.

SIGNINGS: **Janis Ian** to Morgan Creek Records. "Breaking Silence," her first album for the label, will be released June 8... **Merle Haggard** and Canadian recording artist **Charlie Major** to Chief Talent for booking... New Asylum recording duo **Brother Phelps** to Sum Management.

VH1 is introducing a weekly country countdown April 23. See The Eye, page 38

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

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

15 **AIN'T THAT LONELY YET** (Songs Of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI) HL
5 **ALIBIS** (Sony Tree, BMI/Thanxamillion, BMI) HL
27 **ALRIGHT ALREADY** (Collins Court, ASCAP/J.B. Rudd, BMI) CPP
72 **BACK WHEN** (Careers-BMG, BMI/Hugh Prestwood, BMI)
35 **BLAME IT ON YOUR HEART** (Harlan Howard, BMI/Sony Tree, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI)
10 **BORN TO LOVE YOU** (BMG, ASCAP/Judy 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
46 **DRIVE SOUTH** (Lillybilly, BMI/Bug, BMI) HL
75 **HARD WAY TO MAKE AN EASY LIVIN'** (Bellamy Bros., ASCAP/BMG, ASCAP) HL
66 **THE HARD WAY** (EMI April, ASCAP/Getarealjob, ASCAP)
4 **HARD WORKIN' MAN** (Sony Tree, BMI) HL
44 **HEARTACHE** (Naked Snake, ASCAP)
22 **HEARTLAND** (Warner-Tamerlane, ASCAP/Nocturnal Eclipse, BMI/WB, ASCAP/John Bettis, ASCAP) WBM
11 **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)

69 **HEY BABY** (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI)
64 **HIGH ON A MOUNTAIN TOP** (Midstream, BMI)
24 **HIGH ROLLIN'** (Nocturnal Eclipse, BMI/Union County, BMI/BrahmSongs & Careers-BMG, BMI) HL
40 **HOMETOWN HONEYMOON** (Warner-Elektra-Asylum, BMI/Mouage, BMI/After Berger, ASCAP/Patrick Janus, ASCAP/WB, ASCAP)
30 **HONKY TONK ATTITUDE** (Sony Tree, BMI/Songwriters Ink, BMI/Regular Joe, BMI) HL
56 **HONKY TONKIN' FOOL** (O-Tex, BMI)
20 **I'D RATHER MISS YOU** (Square West, ASCAP/Howlin' Hits, ASCAP) CPP
53 **IF I HAD A CHEATIN' HEART** (Polygram Int'l, ASCAP/Songs Of PolyGram, BMI) HL
74 **IF YOU'RE NOT GONNA LOVE ME** (Posey, BMI/Royboy, BMI/BMG, ASCAP/Judy Judy Judy, ASCAP)
57 **I GUESS YOU HAD TO BE THERE** (Ten Ten, ASCAP)
16 **I LOVE THE WAY YOU LOVE ME** (Gary Morris, ASCAP/Taste Auction, BMI)
25 **IT'S A LITTLE TOO LATE** (Castle Street, ASCAP/End Of August, ASCAP/Murray, BMI) CPP
58 **I WANNA TAKE CARE OF YOU** (EMI Blackwood, BMI/Jechol, ASCAP/EMI April, ASCAP)
38 **I WANT YOU BAD (AND THAT AIN'T GOOD)** (Harlan

Howard, BMI/Tree, BMI) HL
39 **JUST AS I AM** (Sony Tree, BMI/Sony Cross Keys, ASCAP) HL
6 **LEARNING TO LIVE AGAIN** (EMI Blackwood, BMI/Beartooth, BMI/Don Schiltz, ASCAP/Almo, ASCAP) WBM/PPP
26 **LET THAT PONY RUN** (Sony Cross Keys, ASCAP) HL
32 **LIKE A RIVER TO THE SEA** (Steve Warner, BMI/Irving, BMI)
49 **A LITTLE BIT OF HER LOVE** (EMI April, ASCAP/JKids, ASCAP/Zomba, ASCAP) WBM/PPP
62 **LOOK AT YOU GIRL** (Wyoming Brand, BMI)
45 **LOVE ON THE LOOSE, HEART ON THE RUN** (Songs Of PolyGram, BMI/Millhouse, BMI) HL
18 **MADE FOR LOVIN' YOU** (Sony Tree, BMI) HL
67 **MAYBE YOU WERE THE ONE** (Lee Greenwood, BMI/Big Muddy, BMI/Spatz, BMI)
70 **MEMORY LANE** (Forrest Hills, BMI/Zomba, ASCAP)
13 **MENDING FENCES** (WB, ASCAP) WBM
14 **MY BLUE ANGEL** (Acuff-Rose, BMI/Sony Cross Keys, ASCAP/BMG Songs, ASCAP/Mickey Hiter, ASCAP) HL/PPP
50 **MY STRONGEST WEAKNESS** (Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP) CPP
2 **NOBODY WINS** (Polygram, ASCAP/St. Julien, ASCAP/Mighty Nice, BMI) HL
51 **NO FUTURE IN THE PAST** (Benefit, BMI/Famous, BMI/Too Strong, BMI)
29 **NOW I PRAY FOR RAIN** (Screen Gems-EMI, BMI/

Zomba, ASCAP) WBM/PPP
42 **OH ME, OH MY, SWEET BABY** (Sony Tree, BMI/Terrace, ASCAP) WBM
12 **OL' COUNTRY** (EMI April, ASCAP/K-Mark, ASCAP) WBM
55 **AN OLD PAIR OF SHOES** (WB, ASCAP/Tapper, ASCAP/On The Wall, BMI/Great Galen, BMI)
36 **ONCE UPON A LIFETIME** (Zomba, ASCAP/Dixie Stars, ASCAP) HL/PPP
41 **PASSIONATE KISSES** (Lucy Jones, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) CLM/WBM
68 **ROCK ME (IN THE CRADLE OF LOVE)** (Royboyz, BMI/Posey, BMI)
43 **ROMEO** (Velvet Apple, BMI) CPP
3 **SHE DON'T KNOW SHE'S BEAUTIFUL** (Polygram, ASCAP/Ranger Bob, ASCAP/Careers-BMG, BMI) HL
7 **SHE'S NOT CRYIN' ANYMORE** (Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL
34 **SHOULD'VE BEEN A COWBOY** (Songs Of PolyGram, BMI/Tokeco, BMI) HL
54 **SOMEBODY ELSE'S MOON** (Sony Tree, BMI/Great Cumberland, BMI/Diamond Struck, BMI)
47 **someone TO GIVE MY LOVE TO** (Polygram Int'l, ASCAP) HL
21 **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
63 **TAKE ANOTHER RUN** (Scarlet Moon, BMI/Don Schiltz, ASCAP/Almo, ASCAP)

65 **TELL ME ABOUT IT** (Warner-Tamerlane, BMI/Top Down, BMI/Corn Country, BMI)
23 **TELL ME WHY** (Seagrape, BMI)
17 **TENDER MOMENT** (Polygram Int'l, ASCAP/R-Bar-P, ASCAP/De Burgo, ASCAP/New Songs, ASCAP/Mama Guitar, ASCAP) HL
8 **TONIGHT I CLIMBED THE WALL** (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM
31 **TROUBLE ON THE LINE** (Zoo II, ASCAP/Club Zoo, BMI)
28 **T-R-O-U-B-L-E** (Sony Tree, BMI) HL
61 **TRUE CONFESSIONS** (Songs Of PolyGram, BMI/Hank's Cadillac, BMI) HL
48 **TRYIN' TO HIDE A FIRE IN THE DARK** (EMI Blackwood, BMI/Coburn, BMI) HL
52 **WHAT A WOMAN WANTS** (LaSongs, Ascsp/Almo, ASCAP/Taste Auction, BMI) CPP
60 **WHAT MADE YOU SAY THAT** (Millhouse, BMI/Songs Of PolyGram, BMI) HL
33 **WHAT PART OF NO** (Zomba, ASCAP/O-Tex, BMI) CPP
9 **WHEN MY SHIP COMES IN** (Howlin' Hits, ASCAP) CPP
59 **WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK** (Music City, ASCAP/EMI April, ASCAP)
71 **WHY BABY WHY** (Trio, BMI/Fort Knox, BMI) HL
73 **WRONG'S WHAT I DO BEST** (Songs Of PolyGram, BMI/Young World, BMI) HL
19 **YOU SAY YOU WILL** (BMG, ASCAP/EMI April, ASCAP/Ideas Of March, ASCAP) HL

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING APRIL 17, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	46	BILLY RAY CYRUS ▲ ⁶ MERCURY 510635* (10.98 EQ/15.98) 30 weeks at No. 1	SOME GAVE ALL	1
2	2	3	16	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2
3	3	2	6	BROOKS & DUNN ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	2
4	6	—	2	DWIGHT YOAKAM REPRIS 45241*WARNER BROS. (10.98/15.98)	THIS TIME	4
5	4	4	6	DOLLY PARTON COLUMBIA 53199*/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
6	5	5	4	TRACY LAWRENCE ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	5
7	7	6	28	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
8	10	9	29	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
9	8	7	86	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
10	9	8	40	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
11	11	14	21	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	11
12	16	12	134	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
13	13	11	4	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	11
14	14	13	53	WYNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNONNA	1
15	12	10	31	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
16	18	20	56	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
17	17	15	26	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
18	19	16	82	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
19	15	—	2	WILLIE NELSON COLUMBIA 52752*/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
20	24	23	205	GARTH BROOKS ▲ ⁴ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
21	22	21	33	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
22	20	18	26	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	17
23	21	17	60	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
24	23	19	34	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
25	29	29	53	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
26	35	37	25	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	26
27	25	22	26	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
28	34	31	49	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21
29	28	28	36	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
30	36	33	33	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
31	30	26	27	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
32	26	25	4	HANK WILLIAMS, JR. CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	25
33	27	24	6	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	22
34	32	30	27	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	23
35	33	32	38	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
36	31	27	10	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
37	37	34	31	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
38	38	36	99	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
39	39	35	29	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	41	41	34	DOUG STONE EPIC 52436*/SONY (9.98 EQ/13.98)	FROM THE HEART	19
41	42	43	26	KATHY MATTEA MERCURY 512567* (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
42	40	38	79	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
43	43	39	32	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23
44	44	44	97	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
45	48	45	34	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
46	NEW	—	1	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98)	TODAY'S COUNTRY HITS	46
47	49	50	21	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	47
48	46	46	13	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	38
49	53	49	157	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
50	45	40	4	ROSANNE CASH COLUMBIA 52729*/SONY (9.98 EQ/15.98)	THE WHEEL	37
51	51	51	23	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
52	47	42	26	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
53	52	48	103	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
54	55	52	23	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
55	56	—	2	DEBORAH ALLEN GIANT 24485*/WARNER BROS. (9.98/15.98)	DELTA DREAMLAND	55
56	50	47	32	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
57	57	54	71	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
58	58	53	80	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
59	54	55	108	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
60	61	58	126	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
61	59	56	39	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
62	60	57	29	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
63	65	63	97	DIAMOND RIO ▲ ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
64	62	61	92	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
65	63	62	49	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
66	64	60	73	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
67	67	67	86	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
68	72	73	28	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
69	71	66	22	VARIOUS ARTISTS K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
70	66	59	49	MCBRIDE & THE RIDE MCA 10540* (9.98/13.98)	SACRED GROUND	27
71	70	70	161	ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
72	68	64	129	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
73	69	65	75	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
74	73	69	243	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
75	75	74	78	ALABAMA ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10

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

Billboard Top Country Catalog Albums

FOR WEEK ENDING APRIL 17, 1993

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (7.98/12.98) 95 weeks at No. 1	GREATEST HITS	100
2	4	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	98
3	2	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	8
4	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	100
5	8	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	100
6	5	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	85
7	3	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	83
8	7	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	45
9	9	VINCE GILL ● RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	99
10	10	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	57
11	11	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	40
12	12	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	99
13	17	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	98

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
14	14	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	89
15	15	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	87
16	13	PATSY CLINE DELUXE 5050*/IMG (4.98/8.98)	20 GOLD HITS	8
17	16	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	88
18	20	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	77
19	24	THE BELLAMY BROTHERS CURB 2146*/MCA (4.98/11.98)	GREATEST HITS VOL. III	5
20	18	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	74
21	19	DOLLY PARTON RCA 6338* (3.98/9.98)	COLLECTOR'S SERIES	9
22	21	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	98
23	—	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	17
24	25	THE JUDDS CURB 2278*/RCA (3.98/No CD)	COLLECTOR'S SERIES	79
25	—	ALABAMA ▲ ⁴ RCA 4229 (7.98/11.98)	MOUNTAIN MUSIC	68

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



Lucinda Williams

**"LINES AROUND
YOUR EYES"**

THE NEW SINGLE
FROM THE ALBUM SWEET OLD WORLD

"AS MUCH AS I LIKED THE LATEST RELEASES BY
KATHY MATTEA, JOE ELY, ALAN JACKSON, MAURA
O'CONNELL, GEORGE JONES AND GUY CLARK,
LUCINDA WILLIAMS' SWEET OLD WORLD WAS MY
FAVORITE COUNTRY ALBUM OF 1992."
COUNTRY MAGAZINE, MARCH, 1993

**1993 AUSTIN MUSIC AWARDS
"FEMALE VOCALIST OF THE YEAR"**

JIM BEAM COUNTRY CARAVAN WITH JOE ELY

4-23 TAMPA, FL	5-1 NASHVILLE, TN	5-13 RICHMOND, VA
4-24 MIAMI, FL	5-2 MEMPHIS, TN	5-12 PHILADELPHIA, PA
4-25 ORLANDO, FL	5-4 COLUMBIA, KY	5-14 NORTHAMPTON, VA
4-27 CHARLOTTE, NC	5-6 COLUMBUS, OH	5-15 NEW YORK, NY
4-28 RALEIGH, NC	5-7 PITTSBURGH, PA	5-16 BOSTON, MA
4-30 ATLANTA, GA	5-8 ALEXANDRIA, VA	

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING APRIL 17, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	7	9	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	★★★ No. 1 ★★★ 2 weeks at No. 1 ◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
2	2	9	13	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2512
3	8	11	10	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
4	5	6	11	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
5	9	12	9	ALIBIS J. STROUD (R. BOUDREAU)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372
6	4	2	11	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS (V) LIBERTY 56973
7	6	10	14	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	◆ BILLY RAY CYRUS (C) (V) MERCURY 864 778
8	12	14	11	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
9	3	1	14	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
10	14	16	12	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE (V) MCA 54515
11	16	15	9	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
12	7	4	16	OL' COUNTRY M. WRIGHT (B. LAMOYN HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
13	13	13	13	MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
14	17	17	12	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
15	22	26	6	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (V) WARNER BROS. 18590
16	24	29	6	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
17	20	25	7	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523
18	21	24	8	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
19	18	20	7	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
20	23	22	12	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
21	19	19	13	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
22	10	3	16	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
★★★ AIRPOWER ★★★					
23	32	61	3	TELL ME WHY T. BROWN (K. BONOFF)	WYNNONNA (C) (V) CURB 54606/MCA
24	25	28	10	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
25	15	8	14	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER (C) (V) LIBERTY 44915
26	11	5	16	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506
27	27	34	7	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART (V) RCA 62474
28	31	40	11	T-R-O-U-B-L-E G. BROWN (J. CHESNUT)	◆ TRAVIS TRITT (V) WARNER BROS. 18588
29	26	27	10	NOW I PRAY FOR RAIN J. STROUD (L. SATTERFIELD, G. TEREN)	NEAL MCCOY ATLANTIC ALBUM CUT
30	36	43	5	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE (V) EPIC 74911
31	39	49	4	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
32	30	31	9	LIKE A RIVER TO THE SEA S. HENDRICKS, T. DUBOIS (S. WARINER)	STEVE WARINER (V) ARISTA 1-2510
33	29	21	18	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN (V) BNA 62414
34	38	42	7	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) MERCURY 864 342
35	43	54	3	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS (V) EPIC 74906
36	28	18	17	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA (V) RCA 62428
37	37	35	20	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 18669
38	35	32	20	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAP)	◆ COLLIN RAYE (V) EPIC 74786
39	41	46	6	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	60	—	2	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGL)	ALABAMA (V) RCA 62495
41	34	23	17	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 74795
42	48	62	3	OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
43	33	30	10	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
44	53	60	4	HEARTACHE J. BOWEN, S. BOGGUSS (L. GEORGE, J. ULZ)	◆ SUZY BOGGUSS (V) LIBERTY 56972
45	51	59	4	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (V) MCA 54601
46	42	38	20	DRIVE SOUTH J. BOWEN, S. BOGGUSS (J. HIATT)	◆ SUZY BOGGUSS (V) LIBERTY 56786
47	49	48	10	SOMEONE TO GIVE MY LOVE TO T. BROWN (J. FOSTER, B. RICE)	◆ TRACY BYRD (C) (V) MCA 54497
48	46	39	19	TRYIN' TO HIDE A FIRE IN THE DARK J. BOWEN, B. DEAN (B. DEAN, T. NICHOLS)	◆ BILLY DEAN (V) SBK 56804/LIBERTY
49	52	58	5	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
50	47	44	20	MY STRONGEST WEAKNESS T. BROWN (N. JUDD, M. REID)	WYNNONNA (C) (V) CURB 54516/MCA
51	67	—	2	NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (V) MCA 54540
52	44	45	10	WHAT A WOMAN WANTS R. CROWELL, L. WHITE, S. SMITH (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 62420
53	54	56	6	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNER)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
54	58	73	3	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
55	68	—	2	AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	RANDY TRAVIS WARNER BROS. ALBUM CUT
56	50	50	9	HONKY TONKIN' FOOL R. LANDIS (A. BARKER)	◆ DOUG SUPERNOW (V) BNA 62432
57	59	69	3	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
58	66	—	2	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. K. JONES)	BILLY DEAN SBK ALBUM CUT/LIBERTY
59	61	—	2	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
60	64	67	4	WHAT MADE YOU SAY THAT H. SHEDD, N. WILSON (T. HASEL DEN, S. MUNSEY, JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
61	45	47	12	TRUE CONFESSIONS B. CHANCEY, P. WORLEY (KOSTAS, M. STUART)	◆ JOY WHITE (V) COLUMBIA 74845
62	56	52	9	LOOK AT YOU GIRL J. BOWEN, J. CRUTCHFIELD (L. ROSS)	◆ CHRIS LEDOUX (V) LIBERTY 44915
63	70	71	3	TAKE ANOTHER RUN B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	◆ PAUL OVERSTREET (V) RCA 62473
64	62	64	19	HIGH ON A MOUNTAIN TOP R. BENNETT, T. BROWN (O. B. REED, A. CAMPBELL)	MARTY STUART (V) MCA 54538
★★★ HOT SHOT DEBUT ★★★					
65	NEW ▶	1	1	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
66	NEW ▶	1	1	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
67	NEW ▶	1	1	MAYBE YOU WERE THE ONE M. CLUTE, T. DUBOIS (H. MOORE, R. LANDIS)	◆ DUDE MOWREY (C) (V) ARISTA 1-2515
68	71	68	20	ROCK ME (IN THE CRADLE OF LOVE) R. VAN HOY (R. VAN HOY, D. ALLEN)	◆ DEBORAH ALLEN (V) BNA 18566/WARNER BROS.
69	NEW ▶	1	1	HEY BABY R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	◆ MARTY STUART (V) MCA 54607
70	73	—	2	MEMORY LANE J. STROUD, B. GALLIMORE (J. DIFFIE, L. WILSON)	◆ TIM MCGRAW (V) CURB 1041
71	69	63	14	WHY BABY WHY C. HOWARD, K. FOLLESE, T. MCHUGH (G. JONES, D. EDWARDS)	◆ PALOMINO ROAD (V) LIBERTY 56974
72	74	—	2	BACK WHEN R. HALL (H. PRESTWOOD)	VERN GOSDIN (V) COLUMBIA 74905
73	65	65	5	WRONG'S WHAT I DO BEST E. GORDY, JR. (D. LEE, M. CAMPBELL, F. WELLER)	◆ GEORGE JONES (V) MCA 54604
74	NEW ▶	1	1	IF YOU'RE NOT GONNA LOVE ME R. VAN HOY, D. ALLEN (D. ALLEN, R. VAN HOY, M. COLLIE)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
75	72	66	6	HARD WAY TO MAKE AN EASY LIVIN' H. BELLAMY, D. BELLAMY (H. BELLAMY, D. BELLAMY, J. BELAND)	◆ THE BELLAMY BROTHERS (V) BELLAMY BROTHERS 9108/INTERSOUND

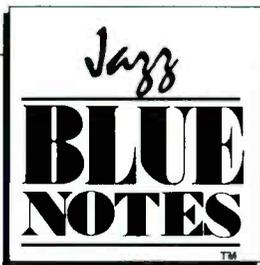
○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 1500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1993, Billboard/BPI Communications.

HOT COUNTRY RECURRENTS

1	1	—	2	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
2	4	3	9	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
3	2	1	3	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
4	3	—	2	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	◆ RANDY TRAVIS WARNER BROS.
5	—	—	1	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	◆ SAWYER BROWN CURB
6	7	4	7	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASNER)	◆ VINCE GILL MCA
7	6	2	4	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	◆ DOUG STONE EPIC
8	5	—	2	IN A WEEK OR TWO M. POWELL, T. DUBOIS (J. HOUSE, G. BURR)	◆ DIAMOND RIO ARISTA
9	8	6	28	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	◆ BROOKS & DUNN ARISTA
10	10	7	6	WILD MAN S. BUCKINGHAM (S. LONGACRE, R. GILES)	◆ RICKY VAN SHELTON COLUMBIA
11	16	12	16	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	◆ WYNNONNA CURB
12	13	11	9	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	◆ GEORGE STRAIT MCA
13	11	8	10	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	◆ HAL KETCHUM CURB

14	14	10	16	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	◆ JOHN ANDERSON BNA
15	9	5	10	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	◆ ALABAMA RCA
16	15	13	14	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	◆ MARK COLLIE MCA
17	17	15	6	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	◆ ALAN JACKSON ARISTA
18	12	9	7	SOMEWHERE OTHER THAN THE NIGHT A. REYNOLDS (K. BLAZY, G. BROOKS)	GARTH BROOKS LIBERTY
19	19	17	13	WATCH ME R. LANDIS (T. SHAPIRO, G. BURR)	◆ LORRIE MORGAN BNA
20	18	14	4	WALKAWAY JOE G. FUNDIS (V. MELAMEO, G. BARNHILL)	◆ TRISHA YEARWOOD MCA
21	20	16	3	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	◆ ROBERT ELLIS ORRALL RCA
22	—	24	15	JUST CALL ME LONESOME S. FISHELL, R. FOSTER (R. FOSTER, G. DUCAS)	◆ RADNEY FOSTER ARISTA
23	21	18	10	TWO SPARRONS IN A HURRICANE J. CRUTCHFIELD (M. A. SPRINGER)	◆ TANYA TUCKER LIBERTY
24	—	22	26	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	◆ MARY-CHAPIN CARPENTER COLUMBIA
25	22	23	15	SHAKE THE SUGAR TREE P. WORLEY, E. SEAY (C. HARTFORD)	◆ PAM TILLIS ARISTA

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



by Jeff Levenson

ONCE UPON A PRINCE(SS): Bob Belden, the tenorist, arranger, and conceptualizer who favors projects that fall on the very line separating music categories, is about to take on Prince. No, Belden is not looking to grind out a living with dancing babes, smoke, and Spandex (I don't think . . .). He's entering the studio in what he hopes will be a successful follow-up to his **Blue Note** albums devoted to the music of **Sting** ("Straight To My Heart") and **Puccini** ("Turandot").

Whereas the **Sting** was issued in late '91 and sold reasonably well (30,000 units, or so), the **Puccini**, scheduled for release months ago, ran into some unusual problems. It seems that Ricordi, the Italian publisher handling the great composer's work, never granted a license to use the opera. The reason? It's hard to pinpoint, though the prevailing theory is that jazz treatments of lordly Italian classics are not to be looked upon kindly.

What makes the story even more dramatic is that Belden employed 64 musicians to tell the story of the princess, who, in an effort to avenge the rape of an ancestor, offers to marry any nobleman who can answer a few choice questions. As conceived and realized by the saxist, a native of South Carolina, the 13-part "Turandot" is a masterpiece, owing much to the collaborative romanticism of **Miles Davis** and **Gil Evans**. It would be a shame—for Belden, for jazz fans—if the album remained unheard.

In the meantime, Belden's orchestrations of improvised music will dance with other, *Princely* airs.

OUT OF THE PAISLEY: Saxophonist **Eric Leeds**, whose tenure with Prince proved an obvious

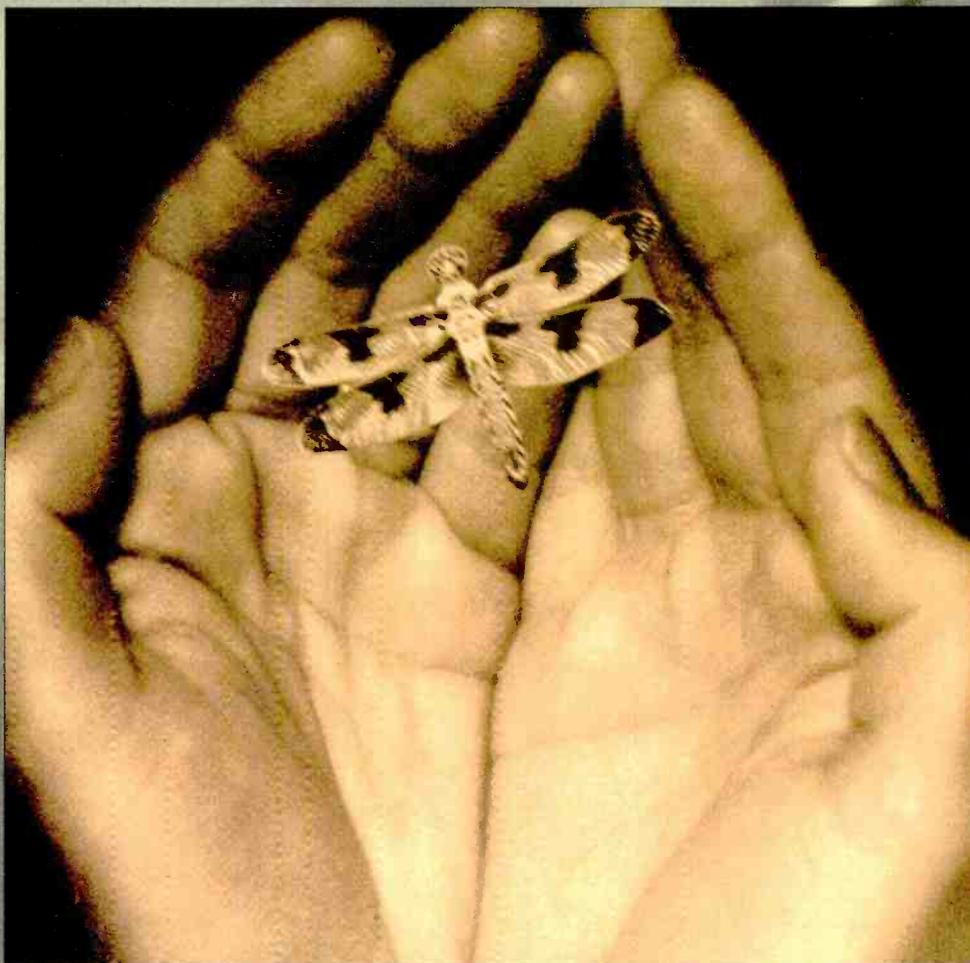
enough launching point in his career, has just issued "Things Left Unsaid," on **Warner Bros.**, a follow-up to his debut, "Times Squared." The album features contributions from **Alphonso Johnson**, **Gil Goldstein**, **Dennis Chambers**, **Conrad Herwig**, **Charlie Sepulveda**, **Mino Cinelu**, and **Brian Lynch**, among others.

SOUND JUDGMENT: Engineers in the jazz category rarely score points in the Grammy game-show wheel of fortune. ("This thing they call jazz," a **NARAS** insider was heard whispering to a colleague, "that's music, isn't it?") As a result, we leave it to the Japanese to recognize jazz achievement when they hear it. (Not to be outdone, we recognize achievement when it's accompanied by a deposit slip.)

Engineer **Jim Anderson**, who recorded "Turandot" and a host of other fine albums (including **John Carter's** multidisc epic on **Gramavision**, "Roots And Folklore: Episodes In The Development Of American Folk Music"—my favorites for the '80s), has won a best-engineering award from Japan's **Swing Journal**. His winning work is **Cyrus Chestnut's** "The Nutman Speaks Again" on **Alfa Jazz**.

FESTIVAL STUFF, Colorado-style: Telluride, which informed sources (actually, an atlas) tell me is situated in the San Juan range of the Colorado Rockies, is getting ready for its summer **Jazz Celebration**, Aug. 6-11. This year's fest (a portion of which is dedicated to the memory of **Art Blakey**), has scheduled appearances by **James Moody**, **Frank Morgan**, **Mulgrew Miller**, **Kevin Eubanks**, and **Roseanna Vitro**, among others.

Michael Franks - Dragonfly Summer



*It may be spring outside, but there's no time like the present to start a **Dragonfly Summer**.*

(4/2-45227)

In the course of selling over five million albums, Michael Franks has hand-crafted a signature blend of pop, R&B and jazz. His first album in nearly three years features an all-star cast, two duets and ten more lyrical gems.



Produced by Jeff Lorber. The Yel owjackets, Gil Goldstein and Ben Sidran ©1993 Reprise Records.



New Laws. Flautist/composer Hubert Laws celebrates the upcoming release of "My Turn Will Come," his first solo album in seven years. Shown, from left, are **BMG Distribution** president **Pete Jones**; **Laws**; **MusicMasters** president **Jeffrey Nissim**; and **MusicMasters** director of sales and marketing **Steve Schoen**.

W/C Enters Latin Ring Via El Toro Label; Confab Call; BMG Thirsty For Some Soda

NEW TOREROS ON THE BLOCK: Mammoth music publisher Warner/Chappell Music Inc. has thrown its hat into the Hispanic market by forming a Latin music label called El Toro. Erich Bulling, a noted writer, arranger, and producer, has been tapped to head up the new label.

Already signed to El Toro are venerable balladeer **Lucho Gatica** and Mexican grupo **Bonanza**, whose label debut, "Más Que Oro," shipped last month on BMG. Though El Toro is not bound to any distribution agreement, future releases are expected to be handled by a Warner record entity.

So says Charles Goldstuck, Warner/Chappell's VP/worldwide controller and mastermind behind the firm's Latin expansion. Goldstuck reckons the label will enable Warner/Chappell to attract talented singer/songwriters looking for an instant outlet for their material.

He remarks, as well, that Bulling's know-how will help successfully launch El Toro because "when projects get put on the table, it's a lot easier for us now to evaluate them. In the Anglo market we're used to bidding up a price. An 'x' starts out at \$100,000 and by the time the deal is done, it's \$250,000. In the Latin mar-

ket, maybe you'd pay a \$5,000 or \$10,000 advance; no more.

"But we are finding now that [Latin composers] are asking for a lot more money and we have to be lot more careful of how we evaluate those deals," he continues, "because if we lose money, we have people who will



by John Lannert

say, 'The Latin market is not for us; we can't make money in the market.'

"So we have to be aggressive, and what I find encouraging is that the songwriters are expecting more from their publishers and record companies. I think that in the long run, this will help everyone because you're going to have to show what you're going to do before you sign someone."

In the next two years, Goldstuck says he envisions El Toro's roster expanding slightly to "four or five acts," but then adds quickly, "The bottom line is that we're music publishers; that is our key focus."

Warner/Chappell, incidentally, is the third Warner company to get into the U.S. Latino market, following WEA Latina and Warner Discos.

LATIN MUSIC CONFERENCE UPDATE: Sony Discos has confirmed that hot Mexican singer/songwriter **Ricardo Arjona** will perform May 19 at its showcase, set to take place during Billboard's Latin Music Conference in Miami. Arjona's debut on the Hot Latin Tracks chart, "Mujeres," sits at No. 19 with a bullet.

Also slated to appear on the Sony stage are exciting Soho Sounds/Sony salsero **Marc Anthony**—whose first Hot Latin Tracks hit, "Hasta Que Te Conoci," bullets this week at No. 30—and **Gemini T**, a bilingual twin-brother duo targeted by Sony to crack the dance/crossover market. Further, Sony will premiere **Luis Enrique's** new album, "Dilema."

Similarly, Rodven has announced its kiddie act **Roxie Y Los Frijolitos** will showcase May 18, the opening night of the three-day conclave.

URANIUM! 3 MILLION AT LAST: Or is it eureka! Perhaps a bit of both for **Los Temerarios**, whose Mexican imprint, Disa, awarded the quintet

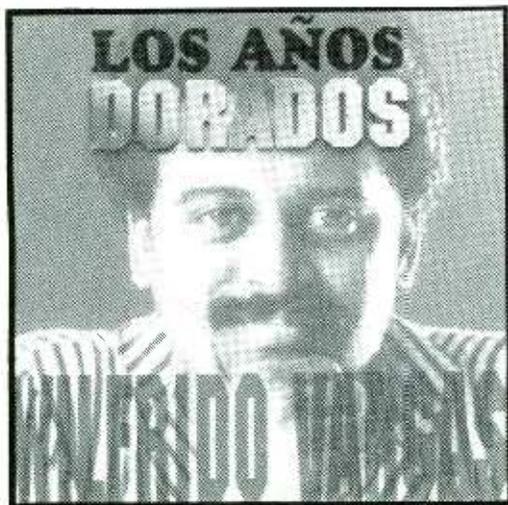
(Continued on page 34)

Top Latin Albums

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
1	1	39	JON SECADA ▲	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
2	2	17	ANA GABRIEL	THE BEST	GLOBO 80871/SONY
3	6	35	CHAYANNE	PROVOCAME	SONY LATIN 80831/SONY
4	3	19	PAULINA RUBIO	LA CHICA DORADA	CAPITOL-EMI LATIN 42750
5	5	63	ALVARO TORRES	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
6	4	19	RICARDO MONTANER	LOS HIJOS DEL SOL	RODVEN 2995
7	8	71	LUIS MIGUEL ●	ROMANCE	WEA LATINA 75805
8	7	37	CRISTIAN	AGUA NUEVA	MELODY 9056/FONOVISA
9	9	17	GLORIA TREVI	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
10	12	9	RAUL DI BLASIO	EN TIEMPO DE AMOR	ARIOLA 3466/BMG
POP					
11	13	27	GIPSY KINGS	LIVE	ELEKTRA 61390
12	14	15	BRAULIO	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
13	—	1	RICARDO ARJONA	ANIMAL NOCTURNO	SONY LATIN 80966/SONY
14	23	57	LOS BUKIS	QUIEREME	FONOVISA 9040
15	16	25	JON SECADA	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
16	21	3	LISSETTE	CANTA LO SENTIMENTAL	SONY LATIN 80960/SONY
17	10	15	DANIELA ROMO	DE MIL COLORES	CAPITOL-EMI LATIN 80767
18	20	9	ALEX BUENO	TERNURAS	J&N 80899/SONY
19	25	47	PANDORA	ILEGAL	CAPITOL-EMI LATIN 42686
20	11	17	JOSE JOSE	40 Y 20	ARIOLA 3442/BMG
21	22	19	EDNITA NAZARIO	METAMORFOSIS	CAPITOL-EMI LATIN 42709
22	—	37	ANA GABRIEL	SILUETA	SONY LATIN 80818/SONY
23	—	5	JESSICA CRISTINA	APRENDIENDO A QUERER	SONY LATIN 80843/SONY
24	15	7	THALIA	LOVE	MELODY 9059/FONOVISA
25	—	1	VIKKI CARR	BRINDO A LA VIDA...	SONY LATIN 80942/SONY
TROPICAL/SALSA					
1	1	45	JERRY RIVERA	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
2	—	1	MARC ANTHONY	OTRA NOTA	SOHO SOUNDS 80958/SONY
3	6	15	REY RUIZ	REY RUIZ	SONY TROPICAL 80848/SONY
4	4	21	LOS SABROSOS DEL MERENGUE	SIN FRONTERA	M.P.I. 6076
5	7	5	WILFRIDO VARGAS	ITINERARIO	RODVEN 3005
6	2	19	TONY VEGA	APARENTEMENTE	RMM 80915/SONY
7	3	21	GILBERTO SANTA ROSA	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
8	12	7	EDDIE SANTIAGO	INTENSAMENTE	CAPITOL-EMI LATIN 42755
9	15	39	OLGA TANON	SOLA	WEA LATINA 77478
10	20	3	GRUPO WAO	PA' TO' EL AÑO	SONY TROPICAL 80976/SONY
11	9	15	COCOBAND	EL AROLLADOR	KUBANEY 325
12	8	7	ZONA ROJA	PURA CANDELA	CANDELA 003/TTH
13	5	15	JUAN LUIS GUERRA Y 4.40	AREITO	KAREN 3456/BMG
14	16	7	JOSE ALBERTO	LLEGO LA HORA	RMM 80897/SONY
15	18	25	XAVIER	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
16	19	19	MAYRA Y SELINES	MAYRA Y SELINES 18.75	PARADISC 3305/BMG
17	—	1	LA GRANDE DE MADRID	PARA PUERTO RICO Y EL MUNDO	M.P.I. 6086
18	11	27	CANA BRAVA	NO ME FALTES NUNCA	PLATANO 5002
19	—	1	ORQUESTA GUAYACAN	CON EL CORAZON ABIERTO	RMM 80983/SONY
20	—	5	LIMITE 21	NO HAY LIMITES	M.P.I. 6079
21	13	25	INDIA	LLEGO LA INDIA VIA EDDIE PALMIERI	SOHO SOUNDS 80864/SONY
22	23	3	RAMON ORLANDO	EXITOS DEL MAESTRO	KUBANEY 352
23	21	23	RUBEN BLADES	AMOR Y CONTROL	SONY TROPICAL 80839/SONY
24	22	13	CUCO VALOY	EL QUE SABE..!	J&N 752
25	24	9	RAULIN ROSENDO	SALSA SOLAMENTE SALSA	KUBANEY 276
REGIONAL MEXICAN					
1	1	45	SELENA	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
2	7	19	LA MAFIA	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
3	5	41	VICENTE FERNANDEZ	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
4	4	19	BANDA MACHOS	CON SANGRE DE INDI	FONOVISA 9069
5	2	15	ALVARO TORRES	HOMENAJE A MEXICO	CAPITOL-EMI LATIN 42758
6	3	35	MAZZ	LO HARE POR TI	CAPITOL-EMI LATIN 42593
7	8	21	TEXAS TORNADOS	HANGIN' ON BY A THREAD	WARNER 45058
8	13	19	JOAN SEBASTIAN	BANDIDOS DE AMORES	MUSART 843/BALBOA
9	10	21	BRONCO	POR EL MUNDO	FONOVISA 3032
10	11	43	ALEJANDRO FERNANDEZ	A. FERNANDEZ	SONY DISCOS 80770/SONY
11	9	31	BANDA MACHOS	CASIMIRA	FONOVISA 5161
12	20	3	PEPE AGUILAR	RECUERDAME BONITO	MUSART 821/BALBOA
13	6	29	LOS HURACANES DEL NORTE	CON NUEVOS...	SONY DISCOS 80847/SONY
14	25	15	LIBERACION	CON MAS AMOR	FONOVISA 3031
15	15	59	EMILIO NAVAIRA	UNSONG HIGHWAYS	CAPITOL-EMI LATIN 42626
16	17	5	CHARANDA BAND	ALLA EN EL RANCHO GRANDE	RODVEN 3016
17	—	83	ANA GABRIEL	MI MEXICO	SONY DISCOS 80605/SONY
18	—	1	GRUPO LABERINTO	ES BANDA	RODVEN 7113
19	24	13	JUAN VALENTIN	QUE LASTIMA	CAPITOL-EMI LATIN 42760
20	—	1	BANDA SUPERBANDIDO	MALDICION...	ANDREA 1001/FONOVISA
21	—	1	FAMA	COMO NUNCA	SONY DISCOS 80835/SONY
22	16	5	GRUPO MANDINGO	EN EL CAMINO	FONOVISA 5189
23	14	23	TIERRA TEJANA BAND	PRENDE EL RADIO	RODVEN 2969
24	21	3	VARIOS ARTISTAS	RANCHERAS CHIDAS	FONOVISA 3024
25	19	59	LOS TEMERARIOS	MI VIDA ERES TU	AFG SIGMA 3002

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. © 1993, Billboard/BPI Communications.

WILFRIDO VARGAS



WILFRIDO VARGAS "Los Años Dorados" BMG-3503

This compilation contains material which has been unavailable for three years, and is without a doubt the definitive collection of Wilfrido Vargas' greatest hits. Starting in May, Telemundo will run a six week television campaign.

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Fito Paez ACEs Awards With 3 Citations Romo & Sabina Perform At Argentinian Event

BY MARCELO FERNANDEZ BITAR

BUENOS AIRES—Popular singer/songwriter Fito Páez snared three trophies to dominate the first Argentine ACE Music Awards, held March 22 at the Casacuberta Theater here.

The awards program, the only one of its kind in Argentina, was broadcast live by national network Telefé. Awards were given out in 32 musical categories, ranging from jazz to a polka-style "bailanta."

Páez won awards in the categories of best album, best song, and best video. Balladeer Sergio Denis earned two awards, including the Golden ACE, considered the most prestigious prize.

ACE awards also were handed out to non-Argentinian Latinos Juan Luis Guerra, Azúcar Moreno, Armando Manzanero, Paloma San Basilio, Ricardo Montaner, José Luis Rodríguez, and Daniela Romo and Joaquín Sabina. Romo and Sabina performed at the awards ceremony with national favorites María Marta Serra Lima and Patricia Sosa.

A special ACE trophy was given

to Luis Miguel for his bolero mega-hit "Romance."

Winners were determined by a ballot vote taken from music journalists belonging to the press group ACE, La Asociación de Cronistas de Espectáculos, which sponsors the awards.

Following is a partial list of ACE winners:

Golden ACE: Sergio Denis.
Song of the year: "Tumbas De La Gloria," Fito Páez.

New artist: Vilma Palma E Vampiros.
Art and album cover: "Postales De Este Lado Del Mundo," Juan Carlos Baglietto, José Luis Massa.
Video of the year: "Tumbas De La Gloria," Fito Páez.

Rock group album of the year: "Tango 4," Charly García/Pedro Aznar.

Female rock album of the year: "Patricia Sosa," Patricia Sosa.

Male rock album of the year: "El Amor Después Del Amor," Fito Páez.

Female melodic/ballad album of the year: "Todo Brilla," Sandra Mihanovich.

Male melodic/ballad album of the year: "Cuando Llega El Amor," Sergio Denis.

Tango orchestra album of the year: "Homenaje Al Amigo," Atilio Stampone.

Tango female album of the year: "Tangos,"

Adriana Varela.

Tango male album of the year: "Cantor De Mi Barrio," Roberto Goyeneche.

Folklore group album of the year: "15 Años No Es Nada," Markama.

Folklore male album of the year: "Reencuentro," Peteco Carabajal.

Jazz album of the year: "Cuore," Roberto "Fats" Fernández.

Bailanta group album of the year: "El Superman," Los Cartageneros.

Bailanta female album of the year: "Noche Fantástica," Lía Crucet.

Bailanta male album of the year: "El Supremo," Alcides.

Best artistic producer: Litto Nebbia.

Best arrangements: Lito Vitale.

LATIN NOTAS

(Continued from page 32)

"un premio uranio" for sales of 3 million copies of their most recent album, "Mi Vida Eres Tu," which also happens to be the title of the band's first film, due out in June. Now embarked on a U.S. tour, Los Temerarios will release their next record in late May in Mexico and the U.S., home of its stateside label, AFG Sigma.

BMG INKS SODA: Argentina's talented pop/rock act Soda Stereo has signed a three-album deal with BMG that calls for the label to advance the trio \$1 million—a rather staggering price tag for the Hispanic market. "Dynamo," Soda's last album for Sony, has sold more than 100,000 units in Argentina.

PARALAMAS ROLL IN ARGENTINA: EMI's versatile rock outfit Paralamas appears to be larger in Argentina than in its native Brazil. The trio's eponymous Spanish-language greatest-hits album has sold on par (100,000 units) with its latest Portuguese effort, "Os Grãos." Said front man Herbert Vianna during a recent show in Buenos Aires, "We're really an Argentine rock group that comes from Brazil."

The hard-gigging threesome may tour Europe with former Queen axeman Brian May before hitting the recording studio to cut its next Spanish-language record. "Our main worry," says Vianna, "is that we're at our highest degree of popularity and we want to show everybody that we're more than a summer sensation."

BOFILL GOES LATINO: "I Wanna Love Somebody"—the latest album from Jive's too-often-overlooked song stylist Angela Bofill—contains "Amor Celestial," a wonderful Spanish-language cover of her soothing ballad "Heavenly Love." An even stronger Latino possibility is the chugging R&B entry "Te Amo," now containing only a bilingual chorus. Tom Corraja, Jive's senior director of marketing, is pondering an entire album in Spanish by Bofill, who is of Cuban and Puerto Rican ancestry. Longtime Bofill fans will remember her jubilant late-'70s track "Angel Of The Night" closed with a Spanish-language chorus and vamp.

Hot Latin Tracks™

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

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

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HAMMER, LATIFAH INCREASE VISIBILITY

(Continued from page 7)

GM Barry Weiss, the NBC sitcom "The Fresh Prince Of Bel Air" has been a plus for the musical career of DJ Jazzy Jeff & the Fresh Prince, even though lead Will Smith (the Fresh Prince) and occasional support character Jeff Townes (DJ Jazzy Jeff) rarely are featured in musical settings on the program.

"TV exposure can create a fantastic amount of nonstop visibility," Weiss says. "You couldn't pay enough to have it. You reach 20 million people each week in a pure teen demographic. It does create top-of-mind awareness, but it doesn't mean a lot without a hit."

But, he adds, "If you do have a hit, it would be like pouring gasoline on a brush fire."

Although the Fresh Prince raps on the show only during its opening theme (a take-off of the duo's 1988 hit "Parents Just Don't Understand"), Jive was able to tap into the program to promote the singles "Summertime" and "Ring My Bell," from the act's 1991 platinum-plus album "Homebase," by debuting the videoclips on NBC following the program. The platinum "Summertime," the duo's biggest hit to date, reached No. 4 on the Hot 100 Singles chart in June 1991.

IMAGE RISKS

Although the exposure afforded by TV roles can be valuable, they also can be risky in the image-conscious world of rap, notes Weiss. "In rap you have to be really credible," he says. "You are made and broken based on your image. If a hardcore artist is soft on TV, it doesn't cut the mustard."

Since the Fresh Prince portrays a character on TV that isn't too far from his real personality, that hasn't been an issue, Weiss says, "but that incongruity can be a definite problem."

Michael Ross, president and co-owner of Tone Loc's label Delicious Vinyl, concurs: "If Ice Cube got in some soft sitcom, that would do a lot of damage to his credibility."

However, Ross says Tone Loc does not have that problem—although he has "gangsta" roots, he has had pop success, so he is already perceived as a mass-appeal artist.

Tone Loc, himself, has similar feelings. "If you play the wrong person in TV or in a movie, it can fuck up your whole career," he says. "But I'm playing guys that are pretty much like myself, so I think it will help."

Tone Loc feels TV executives are turning to rap stars because they have the charisma necessary to hold an audience's attention: "Basically we are just being ourselves when we are up there. We don't think we are trying to act, which is the reason why we're doing so well."

Other musical performers, including Patti LaBelle, whose NBC sitcom "Out All Night" is on hiatus while the network decides the fate of the program, haven't been as successful as the Fresh Prince.

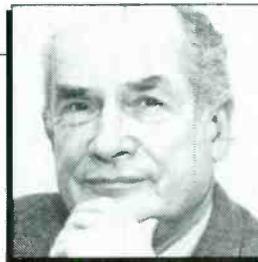
"Not that many pop stars have broken through," says Fox's VP of comedy development, Tom Nunan. "Rap stars are uniquely qualified for acting, because so much of their music relies on attitude and role-playing."

DOWNSIDE TO TV

The move to television also has its downside. Weiss confirms the duo doesn't record as often as it used to because of Smith's acting commitments. (The show recently was picked up by NBC for a fourth season and Smith has also branched out to movies).

However, Weiss says, "[Smith] is really dedicated to his record career. So we try to map out a 12-to-18-month game plan to work everything out."

Classical KEEPING SCORE



by Is Horowitz

BACK IN THE STUDIO: A recent recording of the Brahms Serenade No. 1 by Leon Botstein and the American Symphony Orchestra marked the return of Vanguard Records to new classical production. Label chief Seymour Solomon produced the recording as well as its coupling, the original version of the Serenade for nine instruments, discarded by the composer but since reconstructed. Botstein conducted the Chelsea Chamber Ensemble in the trimmed-down score.

Other albums with Botstein and the ASO are contemplated, says Solomon. He notes almost 200 classical CDs have been released in the label's reissue program, with some 40 titles to be added annually. The label's new production program also encompasses crossover and blues recordings.

NEW MUSIC: New Albion, the West Coast label with a penchant for the avant-garde, continues to explore fresh repertoire options. Among projects currently in the works is a collection of string ensemble works by Japanese composer Somei Satoh. Aki Takahashi will be heard in two piano pieces by Peter Garland, along with a chamber piece of his performed by the Abel, Steinberg, Winant Trio.

Also due, says New Albion's Foster Reed, are works by Lou Harrison, featuring guitarist David Tanenbaum, percussionist William Winant, and the San Francisco Contemporary Music Players, directed by Lucky Mosko.

OLD MUSIC: The all-female vocal group Anonymous 4, whose debut album on Harmonia Mundi USA, "An English Ladymass," is a current chart resident, has completed its second for the label, a set of medieval carols and motets. A pre-Christmas release is planned.

Another recent early-music production supervised by HM's Robina Young has captured the Lassus "St. Matthew Passion" in a performance by Paul Hillier and his new group, Theatre of Voices. In an HM recording this month of works closer to us in time, Frederick Chiu takes on the three Mendelssohn piano sonatas.

DIGGING BACK: Bis Records attracted some attention a year or two back with a first recording of the original version of the Sibelius Violin Concerto. It now has scored another apparent first with the recording of an early version of an even more popular work, the Grieg Piano Concerto. The soloist is Love Derwinger, the conductor, Jun'ichi Hirokami, and the album will be released in June during celebrations marking the composer's 150th anniversary.

In a related musicological twist, Bis also has recorded a newly discovered batch of Grieg solo piano music, to be released here by Qualiton this summer. The artist is Eva Knardahl. It's an appropriate pairing of artist and repertoire, since she was the first to have recorded the now misnamed "complete" edition of Grieg's piano music.

PASSING NOTES: Thomas Frost will be the producer when Skitch Henderson leads the New York Pops Orchestra in a Christmas album for Angel Records. And next month, Frost goes to Fort Worth, Texas, to record the Van Cliburn International Piano Competition. Philips Records will release a two-CD set of competition highlights.

Koch International Classics GM and A&R chief Michael Fine adds a new musical hat to his collection May 19 when he takes on a narration role in a Carnegie Hall performance by the Oratorio Society of Bloch's "Sacred Service."

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On April 1st 1992 and July 28th 1992, by decrees issued by Superior Courts in Venezuela, the agreements were ruled valid, and binding upon Mr. Montaner. On March 23, 1993, Mr. Montaner's request for relief to other Venezuelan courts was rejected.

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THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
★★ NO. 1 ★★					
1	1	19	D.C. TALK FOREFRONT 3002*/STARSONG	13 weeks at No. 1 FREE AT LAST	
2	2	31	MICHAEL W. SMITH ● REUNION 0071*/WORD	CHANGE YOUR WORLD	
3	3	39	STEVEN CURTIS CHAPMAN SPARROW 1328*	GREAT ADVENTURE	
4	4	17	TWILA PARIS STARSONG 8252*	HEART THAT KNOWS YOU	
5	10	3	CARMAN SPARROW 1339*	ABSOLUTE BEST	
6	5	25	4 HIM BENSON 2960*	THE BASICS OF LIFE	
7	8	5	PHIL KEAGGY MYRRH 6954*/WORD	CRIMSON & BLUE	
8	7	13	OUT OF THE GREY SPARROW 1344*	THE SHAPE OF GRACE	
9	6	19	STEVE GREEN SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST	
10	9	21	BRYAN DUNCAN MYRRH 6953*/WORD	MERCY	
11	11	77	MICHAEL ENGLISH WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH	
12	13	39	RON KENOLY INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY	
13	15	7	PHILLIPS, CRAIG & DEAN STARSONG 8256*	PHILLIPS, CRAIG & DEAN	
14	16	27	WAYNE WATSON DAYSPRING 4232*/WORD	HOW TIME FLIES	
15	17	55	RAY BOLTZ DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART	
16	12	21	PETRA STARSONG 8266*	PETRAPHONICS	
17	14	39	SUSAN ASHTON SPARROW 1327*	ANGELS OF MERCY	
18	23	23	NEWSBOYS STARSONG 8251*	NOT ASHAMED	
19	20	5	PHIL KEAGGY MYRRH 6965*/WORD	REVELATOR	
20	27	73	CARMAN ● BENSON 2809*	ADDICTED TO JESUS	
21	30	3	RACHEL RACHEL DAYSPRING 4579*/WORD	YOU OUGHT TO KNOW BY NOW	
22	26	21	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYS-COT 1403*/SPECTRA	WE WALK BY FAITH	
23	25	37	VERN JACKSON TBN 0001*	HIGHER THAN I'VE EVER BEEN	
24	18	39	WHITE HEART STARSONG 8247*	TALES OF WONDER	
25	19	345	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION	
26	24	107	AMY GRANT ▲ ⁴ MYRRH 6907*/WORD	HEART IN MOTION	
27	31	129	MICHAEL W. SMITH ● REUNION 0063*/WORD	GO WEST YOUNG MAN	
28	34	21	VARIOUS ARTISTS WARNER ALLIANCE 26980*/SPARROW	HANDEL'S MESSIAH A SOULFUL...	
29	21	21	WHITE CROSS STARSONG 8249*	HIGH GEAR	
30	NEW ▶		GUARDIAN PAKADERM 2517*/WORD	MIRACLE MILE	
31	NEW ▶		MIKE PURKEY TBN 0004*	LET'S HAVE CHURCH	
32	38	5	MORTAL FRONTLINE 9425*	FATHOM	
33	28	33	RAY BOLTZ WORD 52991*	SEASONS CHANGE	
34	29	29	MICHAEL CARD SPARROW 1321*	THE WORD: RECAPTURING	
35	22	13	GLEN CAMPBELL NEW HAVEN 200214*/SPECTRA	WINGS OF VICTORY	
36	NEW ▶		KEITH BROWN STARSONG 8275*	THIS SIDE OF HEAVEN	
37	36	67	PETRA DAYSPRING 48859*/WORD	UNSEEN POWER	
38	NEW ▶		PHIL DRISCOLL WORD 4228*	THE PICTURE CHANGES	
39	32	21	PRAY FOR RAIN VIREO 2202*/SPARROW	PRAY FOR RAIN	
40	33	113	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL	

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

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Artists & Music



by Bob Darden

IT WAS DOMINANCE like we've rarely seen in the Gospel Music Assn., but Steven Curtis Chapman owned the GMA's Dove Awards April 1 in Nashville (see story, page 7). It has been a while since any artist has taken home six Dove awards, including the prestigious artist of the year.

It is hard to fault Chapman—the guy is genuinely talented, unpretentious, and likable, and "The Great Adventure" is his best album to date. It's a little harder to swallow the almost complete "Nashville-ization" of the awards. Few non-Nashville acts in any category did well. Privately, some of the few remaining California-based artists have taken to calling them the GMA "Nashies."

It was good to finally see Jarrell McCracken named to the GMA Hall of Fame. McCracken, the founder of Word Records and an instrumental figure in contemporary Christian music history, should have been elected several years ago. McCracken, of course, does not live in Nashville and never has. Hmmm...

NASHVILLE ALSO WAS ON the minds of a number of Word Records execs throughout GMA Week. A couple of the Word folks confidentially have said all signs point to a move of the remaining Word offices from Dallas to Nashville—and sooner than many think—now that Word is owned by book publisher Thomas Nelson Inc. Several prominent Word staffers privately have indicated they will not be making the move to Music City.

QUICK Stuff: Recording artist Bob Carlisle, late of Allies, has signed a solo deal with Sparrow Records. Carlisle

also is a pretty fair songwriter, having penned tunes such as "Why'd Ya Come In Here Looking Like That?" for Dolly Parton... Wayne Watson and Twila Paris currently are touring the West Coast together. Watson recently appeared on TNN's "Crook & Chase," while Paris won yet another Dove award, this time as female vocalist of the year... The Frontline Music Group is rereleasing Terry Scott Taylor's classic "Briefing The Descent"... The new release by Mesa actually is a collaboration by Dana Key, Dallas Holm, and Jerry Williams and is produced by Norbert Putnam. The advance cassette revealed some of the best singing/songwriting these three industry veterans have done in a long, long time. It is on Benson.

Michael English recently completed a video for his song "In Christ Alone," the tune that gained nationwide popularity when Buffalo Bills quarterback Frank Reich cited it as his inspiration during the Bills' amazing come-from-behind victory over the Houston Oilers a few months ago. The video features performance footage of English combined with NFL footage of the game and play-by-play from WGRZ Buffalo. Eric Wyse of Gary Musick Productions helmed the piece... Michael W. Smith's 63-city "Change Your World" tour continues to set sales records even as the album approaches platinum. DC Talk opens the show and Smitty has added a horn section to his already smokin' live band.

CHICAGO'S WPNT FM-100 recently played Petra's "I Need To Hear From You" during the station's "Make It Or Break It" promotion. The tune, from Petra's Grammy-winning "Unseen Power" album, received an 86% positive rating. The next day, Petra teamed up with former Chicago Bears' all-star linebacker Mike Singletary for an appearance at the Rosemont Horizon near Chicago with speaker Ron Hutchcraft. Sponsored by Chicago Youth For Christ, the sold-out performance attracted more than 14,000 people... Cindy Morgan, Word's Dove winner for best new artist, recently appeared on "Crook & Chase" on TNN.

KINKS REACH NEW HEIGHTS ON 'PHOBIA'

(Continued from page 10)

have a great deal of support, based on their tradition and the quality of their legacy. And the new album fits very nicely into the Ray Davies tradition," he says.

Davies also sounds upbeat about his new association with Columbia. "I got the impression they are trying to build the company and that they want the Kinks to be a part of it," he says. "I feel they understand and appreciate our material, our mellow songs as well as the rockers."

Davies believes "Phobia"—the band's 30th album—is "one of the best records we've made. It's a bittersweet record. A lot of it is about society driving people right to the edge... People are on the brink of comedy and tragedy every day, between despair and elation. It's the way the world swings."

The first single from "Phobia," and one of the funniest cuts on the album, is "Hatred," a snarling duet between the brothers Davies, Ray and Dave. (The younger Davies, still playing lead guitar, contributes two of his own songs to "Phobia.") Recalling how "Hatred" was born, Davies says, "Dave and I had just had a session in the studio and when we got out, I went to a wine bar and wrote down the line, 'Why don't you just drop dead and don't recover?' By rights, we shouldn't still be together. It's a tension, a hatred that keeps us together and keeps it exciting."

The Kinks have made videos for "Hatred," "Only A Dream," and "Scattered," a redemptive tale about how people are "scattered, torn, and shat-

tered," yet their souls and spirits live on.

Davies says, "I don't like eye-popping videos. I make minifilms. I'm a story teller, so most of my imagery tells a story. I enjoy that very much. Whether it's fashionable or not, I don't know."

Indeed, Davies still defiantly ignores the dedicated followers of fashion as he seeks his own muse. "I'm writing from an ageless, timeless perspective," says the 48-year-old Davies. "If I were worried about age, I'd have stopped when I was 27."

As Davies prepares to return to the road, he marvels at the diversity of the Kinks audience, citing a band performance last October in Paris: "In the first 10 rows were kids who'd never seen us before and in the back were people who'd probably bought our first record."

Much of the new shows will be geared toward highlighting material

from "Phobia." "The band has made a great record and I want to have the experience of playing it with them," Davies says. Rounding out the quartet are bassist Jim Rodford and drummer Bob Henrit, who joined the band in the mid-'80s as Mick Avory's successor.

Krugman says the tour will include major and secondary markets and concentrate on theaters, although a few sheds may be included. Additionally, Krugman says, "There will likely be a number of select performances before the tour, probably in late April or early May, in the U.S."

Davies is coy about plans following the tour. "All I know about the future is what time I'm getting up tomorrow and where I have to be." He discloses he wants to do a solo album next. "There are some ideas I'd like to try, something from a really radical standpoint."

ARTIST DEVELOPMENTS

(Continued from page 14)

the band signed with Slash.

According to Slash president Bob Biggs, his label started the buzz on the band with a four-song sampler in January, sent out a month before the full-length advance cassette.

The label recently released "Fuzzy" as the album's second single to college and modern-rock radio, and a video of the song to MTV. Slash plans to continue to work the band on the road;

it will support Ultra Vivid Scene on a three week tour beginning later this month. Grant Lee Buffalo also has played selected dates with Mary's Danish and Porno For Pyros, Perry Farrell's new band.

Says Biggs, "In the next year, the guys have to play 300 gigs or so all over the world, and by that time we should have something substantial."

CRAIG ROSEN



by Lisa Collins

for exclusive distribution in the gospel marketplace. "AIR is very excited to have Tyscot on board," says Alan Freeman, newly appointed president of Atlanta International Records. "We look to have this make us that much more potent in the gospel marketplace. AIR has always been known for its distribution in using all the independent majors throughout the nation. I think that's what was most appealing to Tyscot. My goal is to see to that anybody and everybody who wants a John P. Kee record will have the ability to get it at their local retail store." The company also is talking to Sweet Rain.

"A HIGH TIME IN THE LORD" is how Richard Smallwood is billing his very first live taping in Washington, D.C., which takes place April 18 and 19 at Howard Univ. (his alma mater). Expected to be on hand are former classmate Phyllicia Rashad; Edwin, Tramaire, and Walter Hawkins; Jennifer Holliday; and Roberta Flack, his eighth-grade music teacher. The live album is being slated for an August release... Bobby Jones takes his gospel explosion to New York's famed Apollo May 8... The National Convention of Choirs & Choruses Board Meeting gets under way April 25-29 in Philadelphia... Yolanda Adams made her "Tonight Show" encore April 9. Adams currently is preparing for her next album, due in August. The project is being planned as a live album to be recorded in Houston sometime this June.

THE BUZZ AT THE GMA centered on a new group—Anointed, signed to the Word family. I got a chance to catch the act in the lobby as it performed for producer Mervyn Warren (soon departing to Los Angeles for work on the "Sister Act II" soundtrack). Look out for Anointed. These kids can really sing... Other projects to look out for include a new release from Derrick Brinkley, produced by Ben Tankard and due this month... Tankard also recently completed work on Futrell, which he describes with this recording as a cross between En Vogue and Take 6.

WHOLE LOT OF SHAKIN' GOING ON: A&M is out? Jennifer Holliday is in. Unofficial word is that you can expect an announcement (soon) that A&M VP of sales Billy Gilbert has left the label to become president of CGI Records. What will this mean? Unconfirmed reports have A&M getting out of the gospel business. The question is where does that leave the two gospel acts—Abundant Life and Larry Hilton—signed directly to the label?... Jennifer Holliday made a stop in Nashville during GMA week to announce the formation of a new gospel label, Sonray Records, to be operated by Holliday and her new husband, producer Andre Woods. The first project, distributed through Atlanta-based Inter-sound Entertainment, is, of course, a gospel offering from Holliday... And effective immediately, I Am has become part of the Hines Co./Solar Records family. The Hines Co. is a just-launched black-owned record distribution firm, with I Am co-founder/president Jun Mhoon at the helm as senior VP and CEO. Freida Curry, who takes over as president of I Am, also will serve as senior VP of sales for The Hines Co., which will distribute approximately 50 black-owned record labels, ranging in style from rap, urban, and jazz to gospel and reggae. The company is named for Juanita J. Hines, mother of Dick Griffey, and a successful gospel performer/songwriter, whose music is found in Baptist hymnals and songbooks.

ATLANTA INTERNATIONAL RECORDS is beefing up its profile with its recent pact with Tyscott Records

STEVEN CURTIS CHAPMAN SWEEPS DOVE AWARDS

(Continued from page 7)

Chapman, the Dove Awards' top nominee, has dominated the show for the last three years. Only Michael English managed to win in a category in which Chapman was nominated.

The male-vocalist-of-the-year award marked English's second win in as many years. English, also a member of the Gaither Vocal Band, says he was "blown away again. It feels great. I wasn't expecting it. Winning two years in a row, it's not like I want to go for a third."

Twila Paris beat out Amy Grant to become female vocalist of the year. Despite the quadruple-platinum success of her "Heart In Motion" album, Grant—up for female vocalist of the year and artist of the year—went home empty-handed. For the last several years, Paris, who was not on hand, had lost the category to Sandi Patti.

Topping this year's diverse crop of new gospel talent was Cindy Morgan. Crowned new artist of the year, Morgan scored high marks with her impressive debut, "Real Life," from Word Music Group. "Real Life" charted three consecutive singles on Christian radio. She's touring with Steven Curtis Chapman on the second leg of his "The Great Adventure" tour.

The Dove Awards, sponsored by the Nashville-based Gospel Music Assn., acknowledges the achievements of artists in the diverse Christian music arena. The ceremonies capped off the weeklong festivities scheduled around "Gospel Music '93"

(March 28-April 1) at the Nashville Convention Center.

Hosted by Barbara Mandrell, the show was rounded out by performances showcasing gospel's broad diversity, featuring Amy Grant, Patti, John P. Kee & the New Life Community Choir, Chapman, and 4HIM (named group of the year).

Broadcast live from the Tennessee Performing Arts Center, the Doves were telecast over the Family Channel, reaching approximately 57.1 million households and representing a sizable bump in sales to the winners, who are voted on by the 3,000-plus members of the GMA.

Following is a complete list of winners:

Song of the year: "The Great Adventure," Steven Curtis Chapman, Geoff Moore.

Songwriter of the year: Steven Curtis Chapman.

Artist of the year: Steven Curtis Chapman.

Male vocalist of the year: Michael English.

Female vocalist of the year: Twila Paris.

Group of the year: 4HIM.

New artist of the year: Cindy Morgan.

Rap recorded song of the year: "Can I Get A Witness?," DC Talk.

Metal recorded song of the year: "Rattlesnake," Bride.

Rock recorded song of the year: "Destiny," Petra.

Contemporary recorded song of the year: "The Great Adventure," Steven Curtis Chapman.

Inspirational recorded song of the year: "In Christ Alone," Michael English.

Southern gospel recorded song of the year: "There Rose A Lamb," Gold City.

Country recorded song of the year: "If We

Only Had The Heart," Bruce Carroll.

Contemporary black gospel recorded song of the year: "Real," Daryl Coley.

Traditional black gospel recorded song of the year: "T'will Be Sweet," Richard Smallwood.

Rap album of the year: "Good News For The Bad Timez," Mike-E.

Contemporary album of the year: "The Great Adventure," Steven Curtis Chapman.

Inspirational album of the year: "Generation 2 Generation," Benson artists and their families.

Southern gospel album of the year: "Reunion: A Gospel Homecoming," Bill & Gloria Gaither.

Country album of the year: "Love Is Strong," Paul Overstreet.

Contemporary black gospel album of the year: "Handel's Messiah—A Soulful Celebration," various artists.

Traditional black gospel album of the year: "With All Of My Heart," Sandra Crouch.

Instrumental album of the year: "Somewhere In Time," Dino.

Praise & worship album of the year: "Coram Deo," Michael Card.

Musical album of the year: "The Majesty And Glory Of Christmas," Billy Ray Hearn, Tom Fette.

Choral Collection: "The Steven Curtis Chapman Choral Collection," Tom Hartley, Randy Smith.

Children's Music: "Yo Kidz!," Carman.

Recorded music packaging: "Coram Deo," Sparrow.

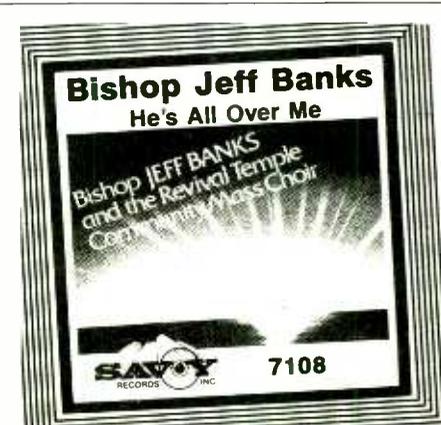
Shortform Video: "The Great Adventure," Steven Curtis Chapman.

Longform Video: "Addicted To Jesus," Carman.

Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	25	★★ NO. 1 ★★ JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYSOT 1403*/SPECTRA	WE WALK BY FAITH 19 weeks at No. 1
2	2	33	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW
3	3	15	REV. CLAY EVANS SAVOY 7106*/MALACO	I'M GOING THROUGH
4	4	23	GEORGIA MASS CHOIR SAVOY 7102	I SING BECAUSE I'M HAPPY
5	5	39	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS
6	6	57	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP
7	7	17	TM MASS YOUTH CHOIR TM 2001*	SEND YOUR ANOINTING
8	8	67	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU
9	9	9	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107*/MALACO	I'LL NEVER FORGET
10	10	27	MELVIN WILLIAMS BLACKBERRY 2203301211/MALACO	IN LIVING COLOR - "LIVE"
11	15	7	DOROTHY NORWOOD MALACO 4457*	BETTER DAYS AHEAD
12	11	19	RUBY TERRY MALACO 4455*	"LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR
13	20	9	TRI-STATE MASS CHOIR PARADISE 27008*	GOIN' BACK
14	21	3	D.F.W. MASS CHOIR SAVOY 7109*/MALACO	ANOTHER CHANCE
15	12	47	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT
16	19	5	VANESSA BELL ARMSTRONG JIVE 42129*	SOMETHING ON THE INSIDE
17	17	79	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY
18	18	23	CALVIN BERNARD RHONE CGI 514161111/SPECTRA	IT'S IN THE PRAISE
19	13	67	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804*/MALACO	I'M GLAD ABOUT IT
20	14	31	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR
21	22	5	MICHAEL FLETCHER SOUND OF GOSPEL 196*	MICHAEL FLETCHER LIVE
22	16	25	MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH
23	27	9	THE GOSPEL MUSIC WORKSHOP OF AMERICA BENSON 0056*/A&M	DAWN OF A NEW ERA
24	23	49	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME
25	24	47	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY
26	NEW ▶		BISHOP JEFF BANKS AND THE RIVAL SAVOY 7108*/MALACO	HE'S ALL OVER ME
27	35	3	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204*	PURE GOLD
28	25	23	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1992*	THERE IS A FOUNTAIN
29	36	3	KENNETH MARTIN AND VOICES IN PRAISE SOUND OF GOSPEL 202*	A MORE EXCELLENT PRAISE
30	30	11	GREATER VICTORY TEMPLE CHOIR WORD 53176*/EPIC	HOLD ON
31	31	39	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED
32	33	45	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS
33	26	45	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY
34	32	3	LUTHER BARNES AND THE SUNSET JUBILAIRE AIR 10182*	ENJOYING JESUS
35	37	11	PH FACTOR WORD 53175*/EPIC	PH FACTOR
36	34	57	THOMAS WHITFIELD BENSON 8533*/A&M	ALIVE & SATISFIED
37	38	87	YOLANDA ADAMS TRIBUTE 0946*/SPECTRA	THROUGH THE STORM
38	29	29	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART
39	NEW ▶		THE WILLIAMS BROTHERS BLACKBERRY 5437*/MALACO	THE BEST OF AND MORE "LIVE"
40	40	3	DIXIE HUMMINGBIRDS AIR 10184*	IN GOOD HEALTH

● 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.



and soon to be all over the charts...from



Music Video

ARTISTS & MUSIC

Gibson A Sexy 'Mama' In New Clip Paris-Based Project May Shock Some Fans

BY DEBORAH RUSSELL

LOS ANGELES—The tables are turned on a typical Parisian dinner, as Debbie Gibson and French director Lydie Callier attempt to "Shock Your Mama" in the artist's new Atlantic video.

The offbeat clip, which features a delightfully devilish, scantily clad Gibson, is the second video from "Body Mind Soul" that attempts to ease Gibson's tricky transition from teen idol to adult chanteuse.

Speaking from Paris, Callier, who is represented in the U.S. by The End, says she was eager to meet the challenge in bridging the gap between Gibson's teen and adult personae. She says she drew upon her own quirky sense of the ridiculous in conceptualizing the video, which was executive-produced by Shoot Again in Paris.

"The only way to take Debbie to the sexy point, but also keep the freshness of childhood, was through humor," says Callier. "I wanted to show her as a sexy woman, but as one who likes to do tricks, to play, to have fun, and have fantasy."

Callier and an all-French crew

shot footage in various locations throughout Paris and in an actual Parisian home Callier describes as appropriately "bourgeois."

The director's concept to shoot the clip against the backdrop of a dinner scene was typically European. "I didn't want to make an American music video," she says. "In France, the way you behave at the table is very important."

Callier's own background as a dancer and choreographer is evident throughout "Shock Your Mama." The director timed a number of the actors' movements to coincide with the tune's upbeat dance rhythm.

"My instinct is always to work very close to the beat of the music," says Callier, who has been known to count "five, six, seven, eight" instead of shouting "action."

"I didn't want to do choreography that didn't mean anything beyond showing a person who is sexy," she says. "Of course, Debbie dances well, but my purpose was comedy."

Thus, the characters sit down at the table in unison, unfold their napkins en masse, and lift their forks to their mouths as one. Gibson pulls the tablecloth off the table, dives

underneath, and crawls past the legs of the diners, stopping to yank down the stocking of one of the older ladies.

Her hosts are shocked further when she appears atop the table in thigh-high platform boots, a mini-skirt, and sleeveless lacy top. Her meticulously choreographed moves are cut to accentuate their impact on the flabbergasted family.

Shooting a video for an American pop star in Paris presented a number of challenges in the production, says Michelle Webb, video producer for Atlantic. The all-French crew worked with fewer hours per day than their American counterparts, and language presented a problem.

Rehearsals lasted about four days, as Callier choreographed the actors' movements and collaborated with Gibson on her pre-existing dance moves, choreographed by Buddy Casimano. Shooting lasted about two days for a total of some 20 hours.

Perhaps the most profound challenge in shooting the clip was melding the influences of the French and American cultures, not to mention establishing an effective mode of communication, says producer Odile DeVars.

But she notes that Gibson and Callier eventually dispensed with a translator and met a happy medium using the universal language of dance. And while the shoot was difficult at times, the end result accomplished the goal Atlantic had set for the tune and for Gibson, says Webb.

"This clip has fun sex appeal as opposed to serious sex appeal," Webb says. The initial clip from the album, "Losin' Myself," took a more blatant approach, virtually telegraphing the fact that Gibson was an adult now, thanks to a video concept that was heavy on makeup and light on wardrobe.

"We wanted to cross her over," says Webb. "We wanted people to notice she was grown up. 'Shock Your Mama' combines a little bit of the old with a little bit of the new."



Debbie Gibson's sexy antics wreak havoc on a bourgeois Parisian family in the new Atlantic clip "Shock Your Mama" directed by Lydie Callier.

PRODUCTION NOTES

LOS ANGELES

• Arrested Development's new video, "Natural," is a One World Productions shoot directed by Richard Murray. Jane Castle directed photography and Joseph Uliano produced.

• Epoch Films director Paula Greif shot the Wallflowers' new Virgin video, "Be Your Own Girl." Tom Lowe produced the clip; Harris Savides directed photography. Greif also directed Shawn Colvin's latest Columbia outing, "I Don't Know Why." Lowe produced and Savides directed photography.

• Prince & The New Power Generation's new Paisley Park video, "The Morning Papers," is a Planet Pic-

tures production directed by Randee St. Nicholas. In addition, Planet's Gerry Wenner is the eye behind Ray Charles' new Warner Bros. clip, "A Song For You." Craig Armstrong produced.

NEW YORK

• Living Colour's new Epic video, "Auslander," is an H-Gun Labs production directed by Eric Zimmermann. Jim Deloye produced the clip, lensed on the streets of New York and Chicago.

• Hans Neleman directed the Judybats video "Being Simple" for Sire-Warner Bros. Shelly Block produced the shoot for Portfolio Artists Network.

NASHVILLE

• Alternative Visions director Tom Oliphant is the eye behind the Texas Tornados clip "Guacamole" on Reprise. Cindy Montano produced.

OTHER CITIES

• Picture Vision's Sara Nichols directed the Cleve Francis video "Walkin'" with producer Jon Small. They shot the Liberty Records clip on location in Miami.

• Martin Kahan of Think Pictures directed Confederate Railroad in "When You Leave This Way" for Atlantic. Venetia Mayhew produced the Locust Grove, Ga.-based shoot.

It's Country Time At VH1 With Weekly Countdown

COUNTRY COUNTDOWN: VH1 plans to premiere a weekly country-music countdown in its prime-time lineup beginning April 23. Various country music hit makers will be hosts—and likely perform—on the hourlong show, which will highlight the week's top 10 tunes.

While details are still being finalized, VH1 spokeswoman Julie Rothman says the network was inspired to develop the show in response to the incredible growth of country music in the mainstream. "We're thrilled at the support we're getting from the talent and artist relations departments at the labels," she says.

VH1 viewers may recognize the voice of Lyle Lovett behind the on-air spots the network will soon begin running to promote the countdown.

The network continues its country coverage during the June debut of "Inside Music Profiles," hosted by Chuck Young and Meg Griffin. The show features country heavyweights Garth Brooks and Dolly Parton. Paul McCartney and Harry Connick Jr. also will be profiled.

DON'T BLINK OR you'll miss the new Brutal Truth video, "Collateral Damage," which Earache/Relativity touts as the "fastest, most extreme video in the world." At 2½ seconds, the clip comprises 64 brutal images of world atrocities. Tom Asma directed.

REEL NEWS: Roman Coppola (the eye behind that wacky film "1976") has joined the directors' roster at N.Y.-based Riviera Films... Scott Kalvert is now being represented by L.A.'s Squeak Pictures, where he recently wrapped Rod Stewart's "Shotgun Wedding"... Maddhatter Films has signed Ellen Weissbrod, who directed "Listen Up: The Lives Of Quincy Jones," and Larry Jordan, the eye behind videos by Pink Floyd, Mariah Carey, and Damn Yankees... London-based M-Ocean Pictures has signed director Bernard Rudden... FM Rocks has signed director F. Gary Gray, who just completed Heavy D.'s new video, "Truthful." Gray is the eye behind Ice Cube's "It Was A Good Day," the artist's first clip to net major airplay on MTV... Kudos to Propaganda Films, which just picked up a Peabody award for its pre-election "Rock The Vote" special... Video promotion and marketing firm Sudden Impact has moved from New York to L.A. New address: 8491 W. Sunset Blvd., Suite 278, W. Hollywood, Calif., 90069.

UNLEASHED: Arrested Development's new Chrysalis album, "Unplugged," entered The Billboard 200 at No. 69 April 10... Travis Tritt's TNN special "Travis Tritt—A Musical Tribute To The Spirit Of The American Veteran" will be released as a longform video Tuesday (13) by Warner Reprise... On April 28, MPI Home Video will release a compilation of music videos endorsed by the American Lung Assn. Environmentally oriented clips by the Grateful Dead, Talking Heads, King's X, and Joni Mitchell are featured on the compilation, titled "The Blue Sky Awards Music Videos: A Clean Air Celebration."

PolyGram Video just released Genesis' first live video since 1987's "Invisible Touch." The band's "The Way We Walk In Concert" hit the streets April 6.

DISCOUNT DAYS: MVA members attending Digital Video New York's multi-media expo will receive a 20% discount on registration. The fifth annual event will be held May 4-6 at the Sheraton New York Towers.

The MVA's presence around the country is growing, thanks to a number of members who are creating platforms for

the association at various industry events. MVA board member Kathy Blaylock of "Dallas Music Videos" organized a Southwest regional meeting during the recent South By Southwest confab, and board member Tom Green of "Lightmusic" moderated a Southwest/Nashville regional meeting during the Gospel Music Assn. convention March 31. The gathering followed the GMA's debut music video panel: "The How's And Why's Of Christian Music Video."

APRIL FOOLS: Those jokers at The Box tried to pull a fast one and released a press announcement April 1 that claimed Les Garland was leaving his post as VP of programming at the network to replace Liz Rosenberg as Madonna's second-in-command and Warner Bros. senior VP of publicity. The bogus item about the discovery of Elvis' lost video "Love Me Tender, Ho" had more credibility than that.

BACK ME UP: VH1 is sponsoring the "National Earth Day Sound Action" concert series, with on-air support and local promotions in markets from Dallas to Minneapolis... And for the first time, MTV's international affiliates in Asia, Brazil, Europe, and Japan are coordinating efforts to present the international leg of Metallica's tour, which kicked off March 16 in Tokyo.



by Deborah Russell

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



Continuous programming
1515 Broadway, New York, NY 10036



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



THE NASHVILLE NETWORK
The Heart of Country
The Nashville Network
30 hours weekly
2806 Opryland Dr, Nashville, TN 37214

ADDS

Janet Jackson, That's The Way ...
Bon Jovi, In These Arms
Duran Duran, Come Undone
P.M. Dawn, Looking Through Patient ...
New Order, Regret
Jeremy Jordan, Wannagirl
Poison, Until You Suffer Some
David Bowie, Jump They Say

ADDS

Restless Heart, Tell Me What ...
Bruce Hornsby, Harbor Lights

FIVE STAR VIDEO

Clannad, Harry's Game

ARTIST OF THE MONTH

Dwight Yoakam, Ain't That Lonely Yet

ADDS

Troop, Give It Up
Blackstreet, Baby Be Mine

ADDS

Confederate Railroad, When You ...
Tim McGraw, Memory Lane

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'...
R. Kelly, Dedicated
Sade, Kiss Of Life
Whitney Houston, I Have Nothing
Lo-Key?, Sweet On U
TLC, Hat 2 Da Back
LeVert, Good Ol' Days
Ice Cube, It Was A Good Day
Regina Belle, If I Could
After 7, Can He Love You Like This?
Snow, Informer
Michael Cooper, Shoop Shoop
Portrait, Honey Dip
Chante Moore, It's Alright
Stephanie Mills, Never Do You Wrong
Dr. Dre, Nuthin' But A "G" Thang
Paperboy, Ditty
Prince, The Morning Papers

EXCLUSIVE

Aerosmith, Livin' On The Edge
Black Crowes, Bad Luck ...
Guns N' Roses, Dead Horse
Van Halen, Dreams

GREATEST HITS

Eric Clapton, Running On Faith
Whitney Houston, I Have Nothin'g
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

Boy Krazy, That's What Love Can Do
Garth Brooks, We Shall Be Free
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

HEAVY

Deborah Allen, If You're Not ...
John Anderson, Money In The Bank
Suzy Bogguss, Heartache
Larry Boone, Get In Line
The Bellamy Brothers, Hard Way To ...
Marty Brown, It Must Be Rain
Tracy Byrd, Someone To Give My ...
Charlie Daniels, America, I Believe...
Joe Diffie, Honky Tonk Attitude
Dixiana, Now You're Talkin'
Cleve Francis, Walkin'
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
Patty Loveless, Blame It On Your Heart
Lorrie Morgan, I Guess You Had ...
Dude Mowrey, Maybe You Were ...
Nitty Gritty Dirt Band, Little Angel
Robert Ellis Orrall, A Little ...
Paul Overstreet, Take Another Run
Pearl River, Fool To Fall
Tim Ryan, Love On The Rocks
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

HEAVY

Def Leppard, Tonight
Dr. Dre, Nuthin' But A "G" Thang
Whitney Houston, I Have Nothin'g
Janet Jackson, That's The Way ...
Jade, Don't Walk Away
Positive K, I Got A Man
Silk, Freak Me
Spin Doctors, Two Princes
Sting, If I Ever Lose My Faith
Ugly Kid Joe, Cats In The Cradle

HEAVY

Boy Krazy, That's What Love Can Do
Garth Brooks, We Shall Be Free
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

HEAVY

Deborah Allen, If You're Not ...
John Anderson, Money In The Bank
Suzy Bogguss, Heartache
Larry Boone, Get In Line
The Bellamy Brothers, Hard Way To ...
Marty Brown, It Must Be Rain
Tracy Byrd, Someone To Give My ...
Charlie Daniels, America, I Believe...
Joe Diffie, Honky Tonk Attitude
Dixiana, Now You're Talkin'
Cleve Francis, Walkin'
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
Patty Loveless, Blame It On Your Heart
Lorrie Morgan, I Guess You Had ...
Dude Mowrey, Maybe You Were ...
Nitty Gritty Dirt Band, Little Angel
Robert Ellis Orrall, A Little ...
Paul Overstreet, Take Another Run
Pearl River, Fool To Fall
Tim Ryan, Love On The Rocks
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

MEDIUM

B. Brown Posse, Drop It On The One
Christopher Williams, Every ...
D-Intelligence, Good 4 We
Ray Charles, A Song For You
Rob And Fab, We Can Get It On
Run D.M.C., Down With The King
Whitney Houston, I'm Every Woman

BUZZ BIN

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



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Ray Charles, A Song For You
Rob And Fab, We Can Get It On
Run D.M.C., Down With The King
Whitney Houston, I'm Every Woman

STRESS

Bon Jovi, In These Arms
Depeche Mode, I Feel You
Duran Duran, Come Undone
Green Jello, Three Little Pigs
Michael Jackson, Who Is It?
Lenny Kravitz, Are You Gonna Go ...
P.M. Dawn, Looking Through Patient ...
Shai, Comforter
Stone Temple Pilots, Plush

ADDS

Beatnuts, Reign Of The Tec
Big Head Todd, Broken Hearted Savior
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'Etire Be'Be
Shabba Ranks, What'cha Gonna Do
Suzanne Vega, When Heroes Go Down

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HEAVY

Aaron Tippin, My Blue Angel
Alan Jackson, Tonight I Climbed ...
Brooks & Dunn, Hard Workin' Man
Clint Black, When My Ship Comes in
Dolly Parton & Friends, Romeo
Dwight Yoakam, Ain't That Lonely Yet
Garth Brooks, We Shall Be Free
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
Randy Foster, Nobody Wins
*Randy Travis, An Old Pair Of Shoes
Reba McEntire/V. Gill, The Heart ...
Restless Heart, Mending Fences
Tracy Lawrence, Alibis

ACTIVE

4 Non Blondes, What's Up
Alice In Chains, Rooster
Tasmin Archer, Sleeping Satellite
Boy George, The Crying Game
Coverdale Page, Pride And Joy
Carmen Electra, Everybody Get On Up
Ice Cube, It Was A Good Day
Jesus Jones, The Right Decision
Jeremy Jordan, Wannagirl
L.L. Cool J, How I'm Comin'
George Michael, Somebody To Love
New Order, Regret
Poison, Until You Suffer Some
Prince, The Morning Papers
Run-D.M.C., Down With The King
Sunscream, Love U More
SWV, I'm So Into You
Vanessa Williams, Love Is

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" Thang
Duice, 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'
Luke, You & Me
Men At Large, So Alone
Naughty By Nature, Hip Hop Hooray
Onyx, Throw Your Guns In The Air
Paperboy, Ditty
The Pharcyde, Passin' Me By
Run D.M.C., Down With The King
RuPaul, Supermodel
Shai, Comforter
Snow, Informer
SWV, I'm So Into You
TLC, Hat 2 Da Back
Whitney Houston, I'm Every Woman
Whitney Houston, I Will Always Love...
Whitney Houston, I Have Nothing

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Restless Heart, Mending Fences
Tracy Lawrence, Alibis

ON

David Bowie, Jump They Say
Dream Theater, Take The Time
Gin Blossoms, Hey Jealousy
Goo Goo Dolls, We Are The Normal
Joey Lawrence, Nothin' My Love ...
Masters Of Reality, She Got Me
Monie Love, Born 2 B.R.E.E.D.
The Sundays, Wild Horses
Young Black Teenagers, Tap The ...

BOX TOPS

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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

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the Medialine™

A Sampling Of Mags Trying To Lure Subscribers Via Music

BY ERIC BOEHLERT

SAMPLE THIS: Suddenly it's not enough to simply put out a magazine. Now, in effort to grab new subscribers, increase newsstand sales, or make a little extra money, publishers are delving into the record business and producing an array of CD samplers.

A partial list of mags offering CDs includes **Musician**, **Spin**, **Details**, **Out**, **Rolling Stone**, **Entertainment Weekly**, **Bon Appetit**, **Album Network**, and **CD Review**.

Often used as a subscription premium (buy the magazine, get a prize), there's some debate as to whether offering potential readers a CD helps close a deal. Entertainment Weekly's consumer marketing director, **John Squires**, insists it does, and credits the magazine's TV disc-offering campaign for helping boost EW's sub base from 500,000 to 1 million in three years.

For the launch last year of **Out**, the magazine teamed up with **Sire** and offered a sampler for callers to a special 800 subscription hot line. Some 20,000 subs were tallied. This spring, another CD, sponsored by **PolyGram**, is being offered.

On the other hand, **Musician's** associate publisher, **Paul Sacksman**, says samplers don't create much of a subscription buzz. Instead, the magazine, which just pressed its 10th "A Little On The CD Side" disc, focuses on serving the labels, as well as the readers.

The CDs not only introduce readers to new music but offer labels a creative and inexpensive way to expose new artists. Sacksman touts research that shows after listening to a **Musician** CD, its readers go out

and purchase, on the average, four full-length records from sampler-featured artists.

Musician's CDs are available only through the mail. This year the magazine initiated a separate offer for the CDs only, priced at \$15 for six samplers. To date, 4,500 have signed up.

The economics of producing samplers differ from magazine to magazine. Entertainment Weekly pays a licensing fee for each of the hit songs it uses. Many magazines though, charge the labels an upfront fee of \$1,000 for each cut. ("Labels have no idea how much money flows through these [CD programs]," insists one mag executive.) At **Spin**, that price also buys the label a mention in a full-page ad that runs in the magazine. By producing the **Out** CD, **PolyGram** was given four free ad pages. And at **Details**, CD cuts are selected by the number of pages labels purchase each year.

The possibility of financial return no doubt played a role in **Bon Appetit's** recent decision to offer its readers a collection of fine-dining music CDs.

One peculiar twist that highlights the logjam of magazine-related CDs is a deal teaming **Time Life Music** with **Rolling Stone** for a stand-alone, boxed set, "The Rolling Stone Collection: 25 Years Of Essential Rock" (\$99.96). How does Entertainment Weekly feel about a fellow Time Warner entity joining forces with the competition? EW's Squires points out the company is so large that inevitably conflicts like this arise. Though he admits, with a laugh, "We don't want to help Rolling Stone."



INCREDIBLY STRANGE MUSIC, VOLUME I
Edited By V. Vale & Andrea Juno
(RE/Search, \$17.99)

This zany collection of interviews—a companion to RE/Search's volume on crazy cult movies, "Incredibly Strange Films"—might better be called "Unbelievably Obsessed Record Collectors."

The subject matter here is vinyl LPs of the '50s and '60s. While rock'n'roll (of the most extreme variety) is covered, various other styles and genres in the weird/trash/bizarro mold are surveyed. The copious cover-art illustrations, many in stupefyingly bad taste, are lip-smacking features that will amuse and appall.

The few *artistes* interviewed here are all left-of-center: chanteuse **Eartha Kitt**, tropical music titan **Martin Denny**, and electronic pioneers **Gershon Kingsley** and **Jean-Jacques Perrey**. **Denny**, whose tiki music has

become nouveau fashion with the hipster set, gives the most interesting feedback.

The real highlights of "ISM I" are hilarious takes from vinyl cultists like **Lux Interior** and **Ivy Rorschach** of the **Cramps**, **Norton Records'** **Billy Miller** and **Miriam Linna**, and **Unknown Museum** curator **Mickey McGowan**, whose knowledge of and enthusiasm for excessive or badly bent musical styles verges on the pathological.

These collectors also take in non-musical detritus—exercise records, comedy albums, even hi-fi demonstration records. Their point is that there was an epoch in the history of the American record industry when the mere novelty of the LP made it a vehicle for all kinds of otherworldly releases.

For these releases, and these odd-ball keepers of the flame, we should all be eternally grateful.

CHRIS MORRIS

New Scheme Boosts African Piracy War Industry Labeling Legitimate Recordings

■ BY JO SHINNER

ACCRA, Ghana—The African music industry's bid to lose its pirate-ridden image has been spurred by the success of a simple but effective labeling scheme here.

Artists in Ghana who struggled to sell 2,000 cassettes of their music are now selling more than 70,000, mainly as a result of new labels that indicate legitimate cassettes.

Additionally, authorities and the public now have been educated about piracy and its damaging effects.

The clearest indication of the success of the labeling practice came late

last year, when government officials, the national media, and a curious crowd gathered around an acrid pyre cremating thousands of pirate cassettes with a street value of 9.7 million cedis (about \$2,500).

"They were supposed to be steam-rollered because we are environmentally friendly now," jokes Betty Mould-Idrissu, head of the Copyright Society of Ghana. "But you know Ghanaians—we wanted a dramatic effect."

The cassettes were pirated copies seized from shops, markets, and itinerant peddlers as part of a national operation against music piracy. Says Mould-Idrissu, "The fire was a symbolic gesture that we are able, and will destroy all pirated cassettes in this country."

FLAGSHIP OPERATION

With the active help of the country's copyright society, Ghana has become an African flagship in an international campaign against piracy, driven by Funkazi Koroye-Crooks, legal adviser to the IFPI with special

responsibility for Africa.

The label is called a bander-roll, a patterned and numbered sticky tape identifying and sealing each cassette. The bander-roll system also has been successfully introduced to Turkey and Portugal, where, according to IFPI, it has reduced piracy from 75% to 25%.

Illegitimate copying had reduced the African music industry to a near standstill. The IFPI first launched the bander-roll campaign in Nigeria, but the system failed, reinforcing opinions that fighting piracy in Africa was a losing battle.

Ghana, however, has benefited from the mistakes made in Nigeria. And the key to success in this country was getting the government involved.

"We had to hold out the bait," explains Mould-Idrissu. "Up until then, the government had received no revenue from the music industry. The bander-roll system enables them to reap income tax on behalf of each production company. Each bander-roll sticker costs 35 cedis [7 cents]. Fif-

(Continued on page 44)



Minding The Mideast. To celebrate increasing sales in the Saudi Arabia and Gulf markets, EMI Music International executives toasted the company's licensee there and its chief, Essam Al-Meawad. Pictured from left, are David Attard, IFPI adviser for the Middle East; Frederic Giaccardo, EMI director of licensing and business developments; Essam Al-Meawad; and Guy Marriot, general counsel for EMI Music.

Megastore Chief Fills GM Post At Columbia France

■ BY EMMANUEL LEGRAND

PARIS—Sony Music's key French label, Columbia, has ended its 18-month month spell without a GM. Olivier Montfort, director of the three Virgin Megastores in France, will join the label May 1.

Montfort, 36, will have "carte blanche to reorganize the label the way he wants to achieve his goals," says Sony Music France president Henri de Bodinat, who appointed a headhunter last November to review potential candidates.

Comments de Bodinat, "I didn't know Montfort before, but after the selection process he was without a doubt on top of my list."

Montfort started his career in the music business at retailer FNAC in the provincial town of Dijon. He joined Virgin president Patrick Zelnik in 1986 to work on the Megastore in France.

De Bodinat says, "I really wanted someone who knows the music business. Montfort contributed to the creation and success of the Megastore. He knows how a record company operates, and can give us a different eye on the label."

De Bodinat expects Montfort to "give Columbia an image it was lacking." Montfort says his decision to accept the proposal is motivated by the will to go "one step further in trying to understand how this industry works. I'll try to bring what my retail experience has given me: Ultimately there is someone who buys a record."

Other key positions at the label soon may have to be filled, as sources suggest that current promotion director Michel del Foligne will be appointed director of the planned new label Tristar.

Aussie Pirates Try Out T-Shirt Business For Size

■ BY GLENN A. BAKER

SYDNEY—Tours by Guns N' Roses, Metallica, Paul McCartney, and INXS have kept Acme Merchandising busy in recent months.

As the acts start or complete tours in the region, demand for Acme's T-shirts has soared. Last year, the operation saw a 10% increase in turnover to \$15 million (Australian) (\$10.5 million U.S.). Acme now employs 130 staffers and has 400 different shirt designs on the market.

Yet the company has been even busier fighting the long-entrenched problem of piracy. Last year, Acme spent \$100,000 (Australian) (\$70,000) on legal fees resulting in at least four notable victories against counterfeiters.

Acme is taking the action to protect its own interest, and also to ensure that a valuable and sometimes essential slice of revenues for domestic acts keeps coming in.

In Auckland, New Zealand, an injunction was brought against Kiwi T-Shirts and The Budget Transfer People prohibiting them from importing, offering, or exposing for sale any transfers or prints relating to Guns N' Roses, Metallica, Megadeth, and the Cure. In another New Zealand action, Auckland retailer The Rock Shop paid a \$5,000 (Australian) (\$3,500) settlement and consented not to sell fake Harley Davidson T-shirts.

One of two 1993 Australian actions saw M.S. International Marketing Services agree not to sell garments with the designs of the acts mentioned above, as well as An-

thrax, Bon Jovi, AC/DC, Motley Crue, Poison, Prince, Alice Cooper, and Slayer.

These designs were on T-shirts from Culture Shock, an English company whose merchandise is, by its own admission, unauthorized. The other action resulted in customs agents in Melbourne seizing a shipment of 6,000 illicit Gun N' Roses items, including bandanas and T-shirts.

These, like other locally made illegal material regarding the band, were destined for sale near the outdoor concert sites of the band's tour, and even at feeder railway stations hundreds of miles away.

Acme managing director Tony Blain insists he will "continue to fight pirates wherever we find them. Of the legal fees we've spent in the past year protecting our designs and those of our licensors, nearly a third was directed to New Zealand, where, in one case, we spent \$25,000 [\$17,600] to recover \$5,000 [\$3,500]. The important thing was to shut down that operation and set an example to others and it's working."

Information also is now coming from retailers, as well as private investigators hired by Acme, says Blain. "Retailers are being more vigilant and refusing to carry illicit goods. We're also finding that operators of big public markets are not allowing stall-holders unless they can show that their stock is legit."

Blain is determined to protect his business for his own sake, and also for the musicians. Many Australian bands survived through difficult early times thanks to their merchan-

(Continued on page 44)

Shipments Down in Austria Big CD Gain Is Redeeming Factor

■ BY MANFRED SCHREIBER

VIENNA—Growth in the Austrian market fell precipitously to 2.6% last year, according to IFPI. The value of trade shipments by members was \$127.3 million.

Including non-IFPI members and parallel imports, the retail market in Austria is estimated at \$295 million.

The single-digit increase contrasts badly with 1991's growth rate of 17.1% and the 9.6% gain in 1990.

Nevertheless, potential for coming years is still good, says IFPI president Chris Wemcken.

POSITIVE TREND IN CDs

"We expect the positive trend of CD sales to last for the next few years because only 27% of Austrian households have CD players and 7% [have] a portable CD player," Wemcken says. "This means a big demand in the future, as we are behind most European countries. Germany, for example has a CD penetration rate of some 45%."

CD was the redeeming factor in the market, according to the figures, which show:

- Shipments of 8.4 million CD units worth \$95.7 million, up 19.1% and 20.8%, respectively.

- Shipments of 2.9 million cassettes worth \$18.2 million, down 14.1% and 12.3%, respectively.

- Shipments of 861,237 LPs worth \$6.2 million, down 65.7% and 64.7%, respectively.

- Shipments of CD singles up a remarkable 126.5%, to 1.1 million units, and up 124.6% in value, to \$5.4 million.

CDs surged to 75.1% of the market value, with cassettes taking 14.3%.

Vinyl albums, which hung on longer in Austria than in neighboring Germany or Switzerland, were worth only 4.9% of the wholesale market.

Wemcken says the vinyl album's share of the market will stay at

about 3%-5% for some years to come.

"The vinyl single will also be released on a smaller basis, and the CD single is reaching a similar price to the old vinyl single," he says.

National pop increased its share of the market from 8% to 8.5%, and international pop rose 1.3%, to 76.8%. Volksmusik slipped from 5% to 4.2%, and classical was down from 11.2% to 10.5% of the market.

New sound carriers may fill the gap in the market. Sony launched the MiniDisc in Austria in February, and the digital compact cassette rollout was bolstered by a dedicated team—called DCC-Austria—which included BMG Ariola, Echo, EMI Austria, Koch International, PolyGram, and Warner.

The Exchange rate used in this story is 11 schillings to \$1.

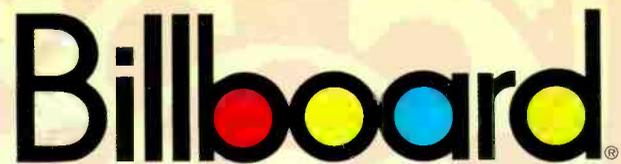
Classical Meet Set In Germany

COLOGNE—Organizers of PopKomm, the yearly meet for the German recording industry, will stage Klassik Komm, an event for the classical music business.

It will be held next March 24-26 in Cologne, but the venue will alternate between Cologne and Hamburg. Like its sister event, PopKomm, it will aim to be a conference, trade fair, and festival at the same time.

Says PopKomm principal Dieter Gorny, "We want to bring together all those who are concerned with the artistic and economic aspects of classical music, just as we did with PopKomm."

The aim is to give a new impulse to the classical market, which already has seen its artists cross over onto the pop charts.



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Coke Adds Life To European Tours

BY MARC MAES
and ELLIE WEINERT

MUNICH—A major pan-European music marketing campaign, including sponsorship of concerts by Prince, Bon Jovi, the Scorpions, Salt-N-Pepa, and Bobby Brown, has been launched here by Coca-Cola, which estimates it will reach an audience of 400 million in 25 countries with the program.

Under the banner "Coca-Cola Is The Music," the soft-drink company's marketing blitz will include program sponsorship on more than 100 top European stations and networks, including the ILR network in the U.K., concert sponsorships in some 60 cities, hit-compilation cassettes and CDs, merchandise giveaways, contests, retail promotions, and, at a later date, television advertising.

"'Coca-Cola Is The Music' is our first fully integrated marketing effort spanning the entire European continent," says Ralph Cooper, senior VP of the Coca-Cola Co. and president of its European Community Group. "Through live concerts, special-broadcast programming, and promotions with leading retail partners, the tie between Coca-Cola and music enters a new age and rises to a new level."

The company would not reveal the amount of its financial commitment to the marketing campaign. A company statement says it has not launched the program in response to Pepsi's success in sponsoring music events such as Michael Jackson's "Dangerous" tour. It cites market research that identifies Coke as the top soda brand associated with music, as a re-

sult of previous sponsorship programs.

The campaign was announced March 31 at the Terminal 1 concert venue in Munich, hours before the members of Bon Jovi launched their first European tour in three years at Munich's Olympia Halle.

The tour sponsorship by Coke involves a total of 120 performances by the five participating acts in cities including Berlin, Brussels, Copenhagen, Dublin, Glasgow, Helsinki, London, Madrid, Milan, Oslo, Paris, Stockholm, Vienna, and Zurich. The Scorpions will play Coke-sponsored dates in Scandinavia and in Eastern European markets including the Czech Republic, Hungary, Poland, Romania, and Russia.

"Coca-Cola Live," the sponsored
(Continued on next page)

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THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

NORWAY: To tie in with the 1994 Winter Olympics at Lillehammer, the Winter Olympics Committee (LOOC) has organized a festival of Norwegian culture, which also is touring global sites of Olympic significance this year. Featuring the best of Norwegian music, theater, and art, the event kicked off in February in Atlanta and travels to Tokyo (April 25-26), Barcelona (September), and Munich (November). The featured pop-rock act is **Bel Canto**, whose name means, literally, "beautiful song." A duo from the icy wastelands of Tromso in the north, Bel Canto features the crystalline, soprano voice of **Anneli Drecker** and derives its musical inspiration from a combination of ethnic Arctic, African, and Oriental sources. The band's current album, "Shimmering Warm And Bright" (Crammed Discs), which last year won a Spellemansprisen (Norwegian Grammy equivalent) for best pop album, already has been certified gold (25,000 copies sold).

KAI ROGER OTTESEN

JAPAN: Haruomi Hosono is not as well known overseas as his fellow **Yellow Magic Orchestra** alumnus **Ryuichi Sakamoto**. Here, however, he is a much sought after producer and soundtrack composer as well as a respected solo artist. Hosono's new album, "Medicine Compilation From The Quiet Lodge" (Epic/Sony), is an exploration of electronic and ethnic sounds that should appeal to anyone who likes Sakamoto's solo work. The album's haunting, meditative feel reflects what Hosono says is the need to take stock after the materialistic excess of the '80s and before the rapidly approaching millennium. The title stems from

Hosono's recent study of North American Indian culture, specifically Indian concepts of purification and meditation. That shopworn adjective "ambient" is one way of describing the music on "Medicine Compilation," but it hardly does justice to the subtly arranged sounds that multi-instrumentalist Hosono has assembled with the help of musicians such as zither player **Laraaji**, vocalist **Akiko Yano**, and Okinawan star **Teruya Rinken**. (See related story, page 44.)

STEVE MCCLURE



U.K.: The unprecedented takeover of the top three positions on last month's singles chart by international ragga acts—**Shaggy** (U.S.), **Snow** (Canada), and **Shabba Ranks** (Jamaica), respectively—has

sparked a hunt for a homegrown ragga star to capitalize on the growing popularity of the dancehall sound. **Apache Indian**, from Birmingham, already has enjoyed chart honors with his single "Arranged Marriage" (Island), but right now all eyes are on **General Levy**, a 22-year-old DJ/ragga talker from Harlesden, West London. Described in the trend-spotters' magazine *The Face* as "British reggae's most rapidly rising star," Levy is talented, opinionated, and arrogant, but also disarmingly good-humored and not at all interested in changing the world. His debut album, "The Wicked General" (Fashion), is an engaging mix of minimalist backing tracks and rapid-fire raps on subjects ranging from fashion accessories to the latest dance craze, but all turning on his own supreme wickedness. "At the end of the day, I want to make happy tunes," Levy says. "I don't want to play with anybody's opinion."

D.S.

ITALY: **Angela Baraldi** stands out in a crowd. Having shunned the sequins, silk, and slushy-ballads stereotype that typifies many female singers here, she has opted for a streetwise look and an attitude that shows she knows how to rock. Baraldi's new album, "Mi Vuoi Bono O No?" (roughly, Do You Want Me A Lot Or Not?), on RCA, is a good demonstration of her no-nonsense approach to writing both music and lyrics. She will not compromise. Performing at this year's prestigious San Remo Song Contest without wearing the customary Versace, Valentino, or Armani frock, she entered a sulky rock song called "A Piedi Nudi" (Barefoot), and was eliminated in the first round. She immediately booked herself into a small theater nearby, where she rocked the house with a set including burning versions of the 10 songs on the new album.

DAVID STANSFIELD



DENMARK: Not all fine country music is produced in Nashville by singing cowboys, as witnessed by the self-titled album by **Ester Brohus** (Sonet Grammofon). A conventional-looking 31-year-old woman from Hedenstad, in the center of Denmark, Brohus is more of a modern, country-pop singer than a traditional honky-tonk crooner. But her music comes complete with the trappings of accordion and Hammond organ, and she sings the English-language lyrics in a next-door-to-Nashville accent. American country stars from **Dolly Parton** to **Garth Brooks** long have been popular throughout Scandinavia, but Brohus is the first homegrown artist to enjoy significant success in this genre. The key to her popularity is her extraordinary voice, which has an irrepressibly happy quality.

K.R.O.

Billboard Spotlights France

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Billboard

Stockholm Records Enters Int'l Fray

Swedish Label Debuts With Army Of Lovers Single

■ BY KEN NEPTUNE

STOCKHOLM—With the recent European release of the new Army Of Lovers single, "Israelism," Stockholm Records has entered the international arena.

The single is the first release for the company, which was launched 13 months ago by a group of top Swedish producers—including Army Of Lovers vocalist Alexander Bard—and is headed by artist/songwriter/producer Ola Hakansson.

Stockholm Records is a 50-50 joint venture with PolyGram, which will

distribute Army Of Lovers worldwide. The group's third album, "The Gods Of Earth And Heaven," will be released in late April.

Stockholm Records will aim at developing talent for international exposure, says Hakansson, a well-known figure in the Swedish music industry.

He began his career in the '60s with his group Ola & the Janglers, which enjoyed many Swedish hits, including "Let's Dance," which charted briefly in the U.S. After a lengthy break from the stage, Hakansson began his singing career anew in 1979 with the group Secret Service, which saw suc-

cess the following decade in Germany, France, southern Europe, and South America.

When Secret Service disbanded in the late '80s, Hakansson produced Swedish artists, including Lili & Susie, Anki Bagger, Jerry Williams, and Army Of Lovers, with several domestic hits to his credit.

It was Hakansson who produced and wrote an early Army Of Lovers hit, aptly titled "My Army Of Lovers." A more recent collaboration with the girl trio Midi, Maxi & Efti yielded the hit single "Bad Bad Boys," which entered the Billboard Hot 100 last May.

As managing director of Stockholm Records, Hakansson believes the company must put its emphasis on A&R rather than on promotion or administration work. "It's A&R that makes things happen," he says. "Within the traditional record company, all too often it happens that groups are signed and then their development takes a back seat to the already established groups. There often just isn't enough time to put into the development of new signings. I think more emphasis should be put on the A&R part of the record company, finding and developing the fresh new talent that can provide the backbone of the company in the future."

Hakansson's approach is visible in other aspects of the company as well. A Stockholm Records imprint called S Records, for example, will release only singles by its seven signed artists, whose albums will subsequently be released by the parent label. Another element of his approach is his choice of recording engineers. "I really believe that recording engineers should be musicians," he says. "It makes a real difference in the production of the music, so I've always used musicians as engineers or made musicians into engineers."

In addition to Army Of Lovers, Stockholm plans the European release this year of albums by the acts Cool James & Black Teacher, and Pernilla.

Hakansson says his goal is for Stockholm Records to become synonymous with high-profile international artists, establishing a reputation for classic hits as Motown once did.

COKE ADDS LIFE

(Continued from preceding page)

radio program, will feature exclusive live recordings by more than 50 acts, including Paula Abdul, the Black Crowes, David Bowie, Eric Clapton, Natalie Cole, Joe Cocker, Crowded House, Bryan Ferry, Fleetwood Mac, Genesis, Chris Isaak, Nirvana, Robert Palmer, the Pet Shop Boys, the Red Hot Chili Peppers, Roxette, Paul Simon, and Neil Young.

The soft-drink company will have the exclusive rights to link promotion of concerts in each market with its retail efforts. Local promotions will allow consumers to win free customized cassettes and CDs, merchandise, Coca-Cola products, concert tickets, cars, sound systems, and trips.

Coca-Cola operates in 195 countries worldwide.

WEA Sparks 'Pop-A-Tac' For New German Bands

ROCK MUSIC & VISUAL ART have been linked in the German pop scene from the days when graphic artist Klaus Voormann hung with the Beatles at the Star Club in Hamburg, through Anton Corbijn's striking images of post-Cold War Berlin for the cover of U2's "Achtung Baby."

In that tradition, "Music, Art & Attitude" is the slogan for "Pop-A-Tac," a multimedia showcase that WEA Music in Germany is staging in Cologne Tuesday (13), Hamburg Wednesday (14), and Munich Thursday (15), bringing together artists in the realms of film, lighting design, and dance with three of its most promising new music acts—the Romeos, Swimming The Nile, and Sally Davis Junior.

"Basically, it was the bands' idea in talking with us and talking with each other," says Pamela Harz of WEA Music, explaining how the collaborations allowed Pop-A-Tac to evolve as an art event rather than just a showcase concert. Featured along with the bands will be film director Peter Rubin, whose most recent works have been inspired by the techno-music scene, lighting designer Jens Lindschau, and the Hamburg dance group Coax, whose choreography is fueled by a pop DJ.

They offer a fresh context for sets by the three WEA Music Germany acts, each of which sing in English. The four-man band calling itself Sally Davis Junior brings grunge guitar to dance-floor grooves on its self-titled debut album. The Romeos, with three indie-label discs to their credit, bow on WEA with "Rookies Of The Year"—melodic, earnest rock, recorded by American producer Stephan Galfas in Connecticut. Swimming The Nile's debut album, "Into Temptation," highlighted by the strong, sweeping vocals of Mathis Richter-Reichhelm, already has been picked up by WEA U.K. Along with the public, press, and retailers in Germany, Pop-A-Tac is due to draw execs from Warner Music affiliates in the U.K., Spain, Italy, and France, says Harz.

The label has launched a retail promotion of Pop-A-Tac with a digi-pack sampler of its three acts, selling at a midline price.

And in somber recognition of another reality shared by the music and art communities in the '90s, a portion of ticket and Pop-A-Tac album sales will be donated to AIDS organizations, which also will set up information stands at venues in each of the three cities.

RECOGNIZED AS one of the greatest film composers of his era,

Ennio Morricone has never had the satisfaction of controlling a compilation of his own works on an album prior to "Movie Music," a new collection set for release this month by Sony Music Italy, which also has secured a co-publishing agreement with Morricone. The album includes selections from such films as "Fistful Of Dollars," "Once Upon A Time In America," "The Mission," "City Of Hope," "Casualties Of War," and others. Along with previously unreleased compositions, the album will include older tracks that were newly orchestrated by Morricone. A Sony release in the U.S. is expected this spring.

BRUCE ABROAD: Coinciding with his European tour and the U.K. broadcast debut of his "MTV Plugged" performance on BBC 1, Bruce Springsteen releases a European-only live album Tuesday (13) titled (aptly enough) "Bruce Springsteen In Concert—MTV Plugged." It features 13 tracks from the MTV session, including the previously unreleased "Red Headed Woman" and "Light Of Day," new versions of "Atlantic City," "Thunder Road," and "Darkness On The Edge Of Town," as well as choice songs from the "Human Touch" and "Lucky Town" albums.

BORDER CROSSINGS: Warner Music Holland played host at a recent showcase for affiliated artists Chris Isaak from the U.S., Canadian Daniel Lanois, British-signed singer Helen Hoffner, and Australia's Wendy Matthews with performances and interviews taped for MTV Europe... Play It Again Sam, the leading Belgian independent distributor, has picked up Derek Green's U.K. indie-label China Records for Holland and Belgium, including releases by the Levellers, Green On Red, Nine Below Zero, and Chuck Prophet. The Levellers, whose debut album was picked up by Elektra in the U.S., will launch a sophomore record this summer, coinciding with festival tour dates.

Assistance in preparing this column was provided by Willem Hoos in Amsterdam and Marc Maes in Belgium.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.



Members of Swedish group Army Of Lovers sign a contract with Stockholm Records, distributed worldwide through PolyGram. Pictured, from left, are group members Michaela Dornonville de la Cour and Alexander Bard; Ola Hakansson, managing director, Stockholm Records; group members Dominika Pecznski and Jean-Pierre Barda; and costume designer Camilla Thulin.

newsline...

DIGITAL BROADCASTING and other technology-related issues will be put before politicians when they meet music business execs April 21 in Bonn. The evening meet, which will involve music from Ute Lemper, is being organized by trade body BPW, the Music Publishers Assn., and the German Phono-Academy.

KINGFISHER, PARENT of U.K. retailer Woolworth, has been given EC permission to buy Financiere Darty, a French electrical store chain.

ITALY'S RIGHTS body SIAE has struck a deal with broadcaster Telemontecarlo, involving 2.1 billion lire (\$1.3 million) in back payments for 1992 and 1.5 billion lire (\$940,000) for 1993. The move follows a similar deal with state and private broadcasters earlier this year.

RECORD BUSINESS, collecting societies, and performers unions all were represented among 130 delegates to the fourth International Conference on the Rights and Performers and Producers of Phonograms, March 18 and 19 in Vienna. Key topics of discussion were national and international developments in copyright since 1990 and potential legislation covering broadcast rights, with particular regard to digital cable programming.

RUSSIAN SCIENTISTS claim to have invented a system that will allow one hour's worth of digital audio-visual entertainment to be stored on a RAM card the size of a credit card. The system has been shown to sound synthesists, but Western experts have yet to see the system in action.

SONY MUSIC Entertainment (Japan) has set up two new artist-management companies: Sony Music Agency, whose president is Shigeo Maruyama, and Sony Music Stars, headed by Yasunori Heguri. The new firms were set up to support SME by finding and developing new artists.

Retail Race Gets Under Way In Oslo

■ BY KAI ROGER OTTESEN

OSLO—In response to the previously announced plans of Virgin Retail Europe to expand into Oslo, Norway's leading retail chain, Akers Mic, is moving to head off its new competition.

Akers Mic expects to open two new stores in the Norwegian cities of Stavanger and Tromsø by this

fall, bringing to nine its total number of outlets in the country, say executives with the chain. Akers Mic, which is based in Oslo, already operates a mail-order company and two stores in Oslo, two in Trondheim, and one each in Lierthoppen, Strommen, and Bergen.

Geir Odegard, managing director of Akers Mic, says that the company also plans locations in multi-

department supermarkets in suburban Oslo, but has not yet set a timetable for that expansion.

"The advantages are several," says Odegard of these moves. "The primary goal is to earn money, while also restraining competition from a coming Virgin Megastore. We have a desire to become even larger than we are today."

Akers Mic classifies itself as a supplier of home entertainment, including CDs, stereo hardware, TV sets, VCRs, laserdisc hardware and software, and computer games. CDs account for approximately 60% of its gross sales.

"The record industry will probably witness a decrease in [sales] in the '90s because people are surrounded by music all the time through TV and radio," predicts Odegard. "Multimedia will show a powerful increase in 1994 and 1995. We want to be ahead [of our competitors in Norway] in respect to this, where all parts have a logical connection."

The proposed expansion of Akers Mic is fully funded in-house. Wholly owned by Trond Wikborg, the company has a staff of 70. In the past two years, its gross sales have increased from 67.5 million kroner (\$9.5 million) to 105 million kroner (\$15 million), with projected sales of 150 million kroner (\$21 million) in 1993.

Japanese Stars Reunite

YMO's 'Technodon' Due In May

■ BY STEVE McCLURE

TOKYO—Yellow Magic Orchestra, one of Japan's best-known pop groups, has reunited.

YMO—Ryuichi Sakamoto, Haruomi Hosono, and Yukihiro Takahashi—broke up in 1983 after releasing a series of well-received electropop albums. Since then, they've been involved in a variety of solo projects, most notably Sakamoto's soundtracks for films such as "The Last Emperor," which have gained him considerable international attention.

Sakamoto, Hosono, and Takahashi started talking three years ago about going back to the studio together. They began recording the album, later titled "Technodon," last October and finished in March.

Interest in YMO has picked up again of late, with house remixes of its material and the release of a film, "Propaganda," chronicling the band's career.

The trademark YMO sense of hu-

mor is evident in the unlikely choice of the Elvis Presley song "Pocketful Of Rainbows" as its new single. It will be released by Toshiba-EMI April 28, while "Technodon" comes out May 26 on the same label.

Toshiba-EMI says it is negotiating with several overseas record companies for the international release of "Technodon," and the company says a world tour is also possible.

YMO will play June 10-11 at the Tokyo Dome in the only concerts the band has scheduled so far. Toshiba-EMI will also release on July 14 remixes by Deee-Lite's Towa Towa of four tracks from "Technodon" and another four remixed by London house group Orb.

LABELING SCHEME BOOSTS AFRICAN PIRACY WAR

(Continued from page 40)

teen cedis goes to the Inland Revenue Service [IRS], and we keep 20 cedis for more bander-rolls and to maintain the system."

SPINOFF BENEFITS

If the Ghanaian government is delighted, so are musicians and producers. "The benefits have been more than we can measure, completely beyond our imagination," says Chris Ankrah, secretary of the Producers' Union.

"Formerly, you would sell about 2,000 cassettes in a year with a very popular hit," remembers Nana Ampadou, president of the Musicians Union. "Now you can sell upward of 70,000."

There are spinoff benefits, too. For the first time, Ghana will be able to produce a national chart of top sellers. And the general audio quality of cassettes, though still far from perfect, has improved.

The first hurdle to overcome was changing attitudes. "Piracy was rampant," says Mould-Idrissu. "Most people didn't realize they were doing anything wrong when they copied. It got so bad in Ghana that the Copyright Office was even giving the Tape Recorder Assn. a blanket license to copy any music within the repertoire of the Copyright Society for a certain fee a year. We also discovered that the police, who were being blamed for allowing piracy, did not know how to identify a pirated cassette from a genuine one."

Prior to launching the bander-roll scheme, Mould-Idrissu spent a year traveling the country, holding workshops and seminars. There are now

also police officers on permanent attachment to the Copyright Office who seize all unmarked cassettes and arrest those selling them.

All sound-carriers for sale in Ghana must be registered, says Mould-Idrissu. Imported prerecorded cassettes are not allowed into Ghana unless authenticated by the Copyright Society.

TROUBLE FROM ABROAD

Local piracy is a fraction of the equation. The majority of pirated cassettes are imported from Southeast Asia, entering Africa through open ports such as Guinea, Sierra Leone, or Nigeria before filtering through to other countries on the continent. Last year, Singapore manufacturers admitted exporting 750,000 cassettes a month. In February this year, acting on a tip-off, Funkazi Koroye-Crooks traced and seized a shipment of 90,000 pirated cassettes at the North African port of Algiers en route from Singapore to Guinea.

Since Ghana's success, the IFPI has been approached for assistance from Cote d'Ivoire, Mali, and Tanzania. They are also looking at the possibilities of implementing the bander-roll system in Sierra Leone and Guinea.

However, while Koroye-Crooks believes music piracy in Africa can be reduced drastically, she is skeptical it can be wiped out entirely. "Piracy in Africa will never be eliminated until there is a thriving recording industry, but the recording industry is hampered by piracy. It's a Catch-22 situation."

Gordon Lightfoot Steps Back Into Recording Again

■ BY LARRY LeBLANC

TORONTO—Despite a seven-year stretch between album releases, with 130 of his songs recorded by other artists and selling close to 10 million of his own albums, Gordon Lightfoot must be regarded as one of the most productive and marketable songwriters of all time.

The aptly titled, just-released Reprise album "Waiting For You" is the follow-up to Lightfoot's "East Of Midnight" album. After that 1986 release, which included the David Foster co-produced and co-written single "Anything For Love," performed below expectations, Lightfoot, feeling he had nothing more to say as a songwriter, announced he was through with recording.

"I had actually reached the end when I gave up alcohol a few years earlier," he says. "Being sober turned things around a little bit. I made two albums sober ["Salute" in 1983 and "East Of Midnight"]. Some of the stuff on 'Endless Wire' [1971], however, should have been done over again."

Discussing the reasons his creative energies began to recharge in 1989, Lightfoot says, "I got married and got my household and life reorganized. Then I got a new method of working. I started getting up in the middle of the night and working through the sunrise."

Recorded at Manta Eastern Sound here, and produced by Lightfoot, the new album is a subtle, acoustic-based affair marked by a crystal starkness reminiscent of his late-'60s output. It features his touring band of Terry Clements (guitar), Rick Haynes (bass), Michael Heffenan (keyboards), and Barry Keane (drums), as well as some of his most impressive songs in years, and a fine cover of Bob Dylan's "Ring Them Bells."

"It's awfully hard for me to comment on my own work," Lightfoot says, "but I am pleased with [the album]. I didn't want to be quite so serious as I have been in years gone by. All the tracks were live, off the floor. There's [only] a bit of percussion and a few high string parts."

Though Lightfoot had been playing "Only Love Would Know," "Restless," and "Ring Them Bells" in concert for more than a year, his recent six-day stint at Massey Hall gave him the opportunity to fully introduce the new songs to his public. His American fans will have ample opportunities to also hear the material as Lightfoot embarks on one of his most extensive tours in years, playing 36 dates (mostly on weekends) in the next five months, starting with an April 21 performance at the Civic Theatre in Des Moines, Iowa.

"Like 'If You Read My Mind,' these songs were a lot better after we played them a few times," he says. "They are going to be even better in few years."

Asked about the Celtic influences heard in "Ring Them Bells" and the title track, Lightfoot explains, "I make use of suspended chords which give them that kind of flavor. You know, 'Ring Them Bells' knocked me out when first heard it. I was working with [scientist] David Suzuki and the environmental movement and it just fits in so well with the fate of the planet."

Lightfoot laughs deeply at the mention of a line about a performer wearing

polka-dot underwear in the whimsical song "Wild Strawberries." "I was thinking about a guy like Julio Iglesias on stage while I was clowning around with my youngest son [3-year-old Miles], who was a year and a half old at the time. I tried things on him while he was sitting in the stroller when I was putting ideas down on tape."

Perhaps this song isn't too out of character for Lightfoot. After all, his first original song, written when he was 17 and growing up in Orilla, Ontario, was the novelty "The Hula Hoop Song," which contained such lines as "I guess I'm just a slob/I'll be hula-hula hooping all the time." It was after graduating from Orilla Collegiate Institute that Lightfoot began to think of a career in music. After an ad in downbeat caught his eye, he moved to Los Angeles to study orchestration at the Westlake College of Music.

Returning to Canada 14 months later, he moved to Toronto, where he performed on TV as part of the square-dance ensemble the Swinging Singing Eight and, for three years, with the folk duo the Two Tones with singer Terry Whelan. An album, titled "The Two Tones Live At The Village Corner," was produced by Art Snider and released on Canatal Records.

Lightfoot also recorded 10 songs recorded for Snider's Chateau Records, including "Remember Me (I'm The One)" in 1962, which reached No. 3 on the local CHUM radio chart.

In 1963, he briefly lived in England, where he hosted an eight-week BBC TV variety series. Returning to Canada, he appeared with Oscar Brand on CTV-TV's folk series "Let's Sing Out."

It was at the Steele's Tavern that Canadian folk stars Ian & Sylvia first heard Lightfoot in 1964. The duo, the first to record his songs ("Early Mornin' Rain" and "For Lovin' Me") introduced him to their New York-based managers, Albert Grossman and John Court. Lightfoot signed on with the pair for management and also signed a production agreement with their production company, Grosccourt Productions, to lease recordings to United Artists. In 1969, when the UA production contract expired, he moved to Reprise Records.

At Reprise, his career and reputation soared. Among the best-known of his eight Reprise albums are "If You Could Read My Mind" (1970), "Summer Side Of Life" (1971), "Don Quixote" (1972), and "Sundown" (1973). With the latter album and the single of the same name, he concurrently occupied the No. 1 position on Billboard's Hot 100 Singles chart and top albums chart.

Despite such celebrated songs as "For Lovin' Me," "Early Mornin' Rain," "The Way I Feel," and "Canadian Railroad Trilogy," Lightfoot was critical of his UA output. In 1975, he even rerecorded a number of these sides for the Reprise double-set "Gordon's Gold."

However, with the recent Canadian release of the 60-song boxed set "The Original Lightfoot," comprising his five UA albums packaged by EMI Canada, Lightfoot has changed his views.

"I'm more mellow now about that stuff," he says. "I'm happy it has survived. I'm pleased with the package. It couldn't have been done better."

HITS OF THE WORLD

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EUROCHART HOT 100 4/10/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED BYTE
2	2	I FEEL YOU DEPECHE MODE MUTE
3	4	ALL THAT SHE WANTS ACE OF BASE MEGA
4	5	GIVE IN TO ME MICHAEL JACKSON EPIC
5	3	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
6	7	OH CAROLINA SHAGGY GREENSLEEVES
7	6	OPEN SESAME LEILA K COMA
8	10	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
9	NEW	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP
10	9	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
1	1	ALBUMS SOUNDTRACK THE BODYGUARD ARISTA
2	NEW	DEPECHE MODE SONGS OF FAITH & DEVOTION MUTE
3	2	STING TEN SUMMONER'S TALES A&M
4	3	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
5	4	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
6	5	PAUL MCCARTNEY OFF THE GROUND PARLOPHONE
7	6	MICK JAGGER WANDERING SPIRIT ATLANTIC
8	7	MICHAEL JACKSON DANGEROUS EPIC
9	11	ACE OF BASE HAPPY NATION MEGA
10	NEW	IRON MAIDEN A REAL LIVE ONE EMI

AUSTRALIA (Australian Record Industry Assn.) 4/11/93

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

GERMANY (Der Musikmarkt) 3/30/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL THAT SHE WANTS ACE OF BASE METRONOME
2	2	NO LIMIT 2 UNLIMITED ZYX
3	3	WHAT IS LOVE HADDAWAY COCONUT
4	4	HOPE OF DELIVERANCE PAUL MCCARTNEY PARLOPHONE
5	7	SING HALLELUJAH! DR ALBAN LOGIC
6	5	I FEEL YOU DEPECHE MODE MUTE
7	6	OPEN SESAME LEILA K COMA
8	9	OPEN YOUR MIND USURA RCA
9	8	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
10	11	GIVE IN TO ME MICHAEL JACKSON EPIC
11	13	POWER OF AMERICAN NATIVES DANCE 2 TRANCE BLOW UP/INTERCORD
12	10	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
13	NEW	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
14	14	DEEP EAST 17 METRONOME
15	12	EXTERMINATE SNAP LOGIC

16	16	BECAUSE THE NIGHT CO.RO ZYX
17	19	ORDINARY WORLD DURAN DURAN PARLOPHONE
18	NEW	SWEET HARMONY THE BELOVED EASTWEST
19	NEW	BED OF ROSES BON JOVI JAMBOO
20	15	OUT OF SPACE PRODIGY BLOW UP/INTERCORD
1	NEW	ALBUMS DEPECHE MODE SONGS OF FAITH & DEVOTION MUTE
2	1	SOUNDTRACK THE BODYGUARD ARISTA
3	3	PAUL MCCARTNEY OFF THE GROUND PARLOPHONE
4	2	STING TEN SUMMONER'S TALES A&M
5	4	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
6	5	BONNIE TYLER THE VERY BEST OF COLUMBIA
7	8	ACE OF BASE HAPPY NATION METRONOME
8	6	MICK JAGGER WANDERING SPIRIT ATLANTIC
9	7	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
10	10	BON JOVI KEEP THE FAITH MERCURY
11	9	MICHAEL JACKSON DANGEROUS EPIC
12	11	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
13	14	ABBA GOLD POLYSTAR
14	15	ROD STEWART LEAD VOCALIST WARNER BROS.
15	13	BONEY M GOLD-20 SUPER HITS HANSA
16	NEW	SOUNDTRACK GUTE ZEITEN SCHLECHTE ZEITEN ULTRAPOP
17	12	FURY IN THE SLAUGHTERHOUSE MONO SPV
18	16	PHILLIP BOA AND THE VOODOO CLUB BOAPHENIA POLYDOR
19	17	DIE FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
20	19	EAST 17 WALTHAMSTOW METRONOME

JAPAN (Music Labo) 4/12/93

THIS WEEK	LAST WEEK	SINGLES
1	1	AINO MAMANI WAGAMAMANI BOKUWA KIMIDAKEWO KIZUTUKENAI B'Z BMG/ROOMS
2	2	YAH YAH YAH CHAGE & ASKA PONY CANYON
3	3	ROAD THE TRABRYU MELOAC
4	4	TOKINO TOBIRA WANDS TOSHIBA/EMI
5	6	KONOMAMA KIMIWO UBAY SARITAI DEED B GRAM
6	5	SURECHIGAINO JUNJOU T-BOLAN ZAIN
7	8	MUNASAWAGINO AFTER SCHOOL LINDBERG TOKUMA JAPAN
8	7	MAKENAIDE ZARD POLYDOR
9	10	CHOTTO/KIMINI AISARERU SONOTAMENI MAKI OHGURU TOSHIBA/EMI
10	9	BOKUTACHINO SHIPPAI MORITADOUJI WARNER/JAPAN

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	EIKICHI YAZAWA HEART TOSHIBA/EMI
2	NEW	SHIZUKA KUDO RISE ME PONY CANYON
3	NEW	NOKKO I WILL CATCH U SONY
4	1	MARI HAMADA ANTI-HEROINE MCA/VICTOR
5	6	KEIZO NAKANISHI STEPS PIONEER/LDC
6	3	KOJI TAMAKI AKOGARE KITTY
7	NEW	NAE YUKI MORINO JIKAN SONY
8	2	YUICHI INAGAKI FOR MY DEAREST FUN HOUSE
9	10	SOUNDTRACK THE BODYGUARD BMG/VICTOR
10	5	MARIKO NAGAI OPEN ZOO FUN HOUSE

FRANCE (Nielsen/Europe) 1) 4/9/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ALISON JORDY SONY MUSIC
2	3	ONLY THE VERY BEST PETER KINGSBERY EPIC
3	2	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA
4	4	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
5	5	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
6	6	I FEEL YOU DEPECHE MODE VOGUE/BMG
7	11	NO LIMITED 2 UNLIMITED SCORPIO/POLYGRAM
8	8	GIVE IN TO ME MICHAEL JACKSON EPIC
9	9	SLEEPING SATELLITE TASMINE ARCHER EMI
10	10	LITTLE BIRD/LOVE SONG FOR A VAMPIRE ANNIE LENNOX RCA
11	13	SWEET THING MICK JAGGER ATLANTIC
12	14	CONQUEST OF PARADISE VANGELIS CARRERE
13	12	L'AUTRE FINISTERE LES INNOCENTS VIRGIN
14	NEW	PINOCCHIO PIN-OCCHIO FLARMUSIC/DISC
15	15	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOLL/POLYGRAM
16	RE	SWEAT INNER CIRCLE WEA
17	NEW	TU VAS ME MANQUER PASCAL OBISPO EPIC
18	16	UN AMOUR DE VACANCES C.RIPPERT BMG
19	RE	HEAL THE WORLD MICHAEL JACKSON EPIC
20	17	CRUCIFY TORI AMOS CARRERE
1	1	ALBUMS TYCOON STARMANIA EPIC
2	2	SOUNDTRACK THE BODYGUARD RCA
3	3	JORDY POCLETTE SURPRISE SONY MUSIC
4	5	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
5	4	STING TEN SUMMONER'S TALES POLYDOR
6	NEW	DEPECHE MODE SONGS OF FAITH AND DEVOTION VOGUE/BMG

7	8	POW WOW REGAGNER LES PLAINES... REMARK POLYGRAM
8	7	MICHAEL JACKSON DANGEROUS EPIC
9	RE	HELENE HELENE AB/BMG
10	6	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
11	12	JEAN-LOUIS AUBERT H VIRGIN
12	11	MICK JAGGER WANDERING SPIRIT ATLANTIC/CARRERE
13	13	B.O.F. ARIZONA DREAM PHONOGRAM/POLYGRAM
14	17	VANGELIS 1492 CONQUEST OF PARADISE CARRERE
15	RE	VANESSA PARADIS VANESSA PARADIS REMARK
16	REN	LAURENT VOULZ CACHE DERRIERE ARIOLA
17	19	ERIC CLAPTON UNPLUGGED WEA
18	NEW	SUPREME N.T.M. 1993 J'APPUIE SUR EPIC
19	9	DIVERS ARTISTES STARMANIA WEA
20	16	V.SANSON SANS REGRETS WEA

SWEDEN (GLF) 4/7/93

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED BYTE
2	5	ORDINARY WORLD DURAN DURAN PARLOPHONE
3	3	ALL THAT SHE WANTS ACE OF BASE MEGA
4	NEW	INFORMER SNOW ATLANTIC
5	2	I FEEL YOU DEPECHE MODE MUTE
6	NEW	WHAT IS LOVE HADDAWAY COCONUT
7	4	MORE AND MORE CAPTAIN HOLLYWOOD MEGA
8	6	SING HALLELUJAH! DR ALBAN SWEMIX
9	NEW	OH, CAROLINA SHAGGY VIRGIN
10	10	HAPPY NATION ACE OF BASE MEGA
1	1	ALBUMS ERIC GADD ON DISPLAY METRONOME
2	NEW	DEPECHE MODE SONGS OF FAITH & DEVOTION MUTE
3	3	ACE OF BASE HAPPY NATION MEGA
4	2	ATOMIC SWING A CAR CRASH IN THE BLUE SONET
5	5	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
6	NEW	WILMER X PONTIAC TILL HIMMELEN HI FIDELITY
7	7	FREDA ALLA BEHOVER RECORD STATION
8	NEW	COVERDALE PAGE COVERDALE PAGE EMI
9	8	ERIC CLAPTON UNPLUGGED WARNER
10	NEW	OI LEVA NAKED NUMBER ONE METRONOME

NETHERLANDS (Stichting Nederlandse 40) 4/10/93

THIS WEEK	LAST WEEK	SINGLES
1	4	MR. BLUE RENE KLIJN POLYDOR
2	1	NO LIMIT 2 UNLIMITED BYTE
3	2	OPEN SESAME LEILA K URBAN
4	9	SHE GOES NANA THE RADIOS EMI
5	3	GIVE IN TO ME MICHAEL JACKSON EPIC
6	NEW	OH CAROLINA SHAGGY GREENSLEEVES
7	7	SING HALLELUJAH! DR ALBAN ARIOLA
8	8	LUMBERJACK JACKYL ARIOLA
9	5	I WILL ALWAYS LOVE YOU TEARS N'JOY RCA
10	10	YOU SUCK CONSOLIDATED NETTWORK
1	1	ALBUMS ERIC CLAPTON UNPLUGGED REPRISE
2	2	SOUNDTRACK THE BODYGUARD ARISTA
3	3	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
4	4	STING TEN SUMMONER'S TALES POLYDOR
5	5	GOLDEN EARRING THE NAKED TRUTH COLUMBIA
6	7	MICHAEL JACKSON DANGEROUS EPIC
7	6	MICK JAGGER WANDERING SPIRIT ATLANTIC
8	8	CANDY DULFER SAX A GO GO ARIOLA
9	9	BONEY M GOLD-20 SUPER HITS HANSA
10	10	LIVING COLOUR STAIN EPIC

CANADA (The Record) 3/29/93

THIS WEEK	LAST WEEK	SINGLES
1	1	HIP HOP HOORAY NAUGHTY BY NATURE ISBAV TOMMY BOY
2	2	ORDINARY WORLD DURAN DURAN CAPITOL/CEMA
3	3	CAT'S IN THE CRADLE UGLY KID JOE MERCURY/PLG
4	4	I FEEL YOU DEPECHE MODE SIRE/WEA
5	8	THAT'S WHAT LOVE CAN DO BOY KRAZY NEXT PLATEAU/LONDON
6	NEW	DITTY PAPERBOY NEXT PLATEAU/LONDON
7	10	BED OF ROSES BON JOVI MERCURY/PGD
8	9	MR. WENDAL ARRESTED DEVELOPMENT CHRYSALIS/CEMA
9	5	BAD GIRL MADONNA SIRE/WEA
10	7	IF I EVER LOSE MY FAITH IN YOU STING A&M/PGD
1	1	ALBUMS ERIC CLAPTON UNPLUGGED REPRISE/WEA
2	4	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
3	2	STING TEN SUMMONER'S TALES A&M/PLG
4	3	SOUNDTRACK THE BODYGUARD ARISTA/BMG
5	5	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
6	7	COVERDALE/PAGE COVERDALE/PAGE GEFEN/UNI
7	8	SNOW 12 INCHES OF SNOW EAST WEST/WEA
8	6	ABBA GOLD POLYTEL
9	NEW	THE CULT PURE CULT VERTIGO
10	NEW	BARENAKED LADIES GORDON SIRE/WEA

Retail

Sound City Doesn't Stall On Sales Merchant Located At N.Y. Flea Market

BY ED CHRISTMAN

NEW YORK—With his record store taking in a measly 128 square feet in a location that carries a stigma within the music industry, Gus Joannides' operation is virtually invisible to the major labels and their distributors. Moreover, it is practically anonymous to his customers as there is no store logo hanging outside the shop and his bags do not identify the name of his business.



JOANNIDES

But that doesn't stop customers from flocking to his store four days a week to buy the latest hits. Joannides has built up a loyal clientele by being way out in front of hot breaking rap and dance records, carrying a healthy supply of 12-inch and 7-inch vinyl, special-ordering music, supporting local trends, and, above all, supplying personalized service that chains could never hope to match.

Joannides' store, Sound City, occupies a 16-foot-by-8-foot stall in Caesar's Bay Bazaar, a flea market located in an old Corvette's department store that contains nearly 240 businesses. That building is part of a shopping center that also includes a Toys 'R' Us, Trader Horn, NBO, Waldbaum's, and Radio Shack, and sits on the edge of Bensonhurst, Brooklyn, along the Atlantic Ocean.

"The traffic here is incredible," says Joannides. A recent Sunday visit bears out Joannides claim. That day, Caesar's Bay, which is open only Thursdays through Sundays, was crowded with shoppers of all ethnic backgrounds making their way from stall to stall, inspecting merchandise, and haggling with shopkeepers.

The flea market itself has a haphazard tenant mix. On one pegboard wall, opposite an escalator, sits a floor-to-ceiling display of huge jars containing various kinds of pickles and olives, which barely are separated from the next merchant's array of sneakers.

"Caesar's Bay has been a flea mar-

ket for about 10 years, although most owners here don't like to use that term," Joannides says. "It's not a flea market in the traditional sense, although people know it as a flea market and feel compelled to bargain with you. The shopkeepers here have to constantly explain to customers that the shops here don't carry second-hand goods but quality goods that you would find in a store."

Joannides frowns about flea markets that allow shopkeepers to sell counterfeit tapes. That type of merchant gives flea markets a bad name, he complains.

"The goods here are discounted, and we don't charge a sales tax, although all shops pay tax and have to be registered with the proper city authorities in order to get a booth at Caesar's Bay," he explains.

A typical booth at Caesar's Bay

takes in 64 square feet and rents for \$40 per day, plus \$100 a month for insurance and a marketing fund. Sound City takes in two booths, but it is so crammed with merchandise that Joannides wonders aloud, "How do you cram over \$30,000 of merchandise into 128 square feet? The answer is, 'You don't leave any room for customers.'"

MAKING ROOM

Joannides is exaggerating. His little booth contains two aisles, albeit extremely short ones. But his ability to maximize space with merchandise covering practically every square inch would leave executives at the largest U.S. music chains envious. Another factor that helps his operation significantly is that he replenishes almost on a daily basis, buying

(Continued on next page)



Let's Do Lunch. PolyGram Group Distribution executives meet top music retailers at a luncheon sponsored by PGD at the recent NARM convention in Orlando, Fla. Shown, from left, are Musicland Group chairman/CEO Jack Eugster; DCC Group of America executive chairman Emiel Petrone; Tower Records president Russ Solomon; Trans World Music president/CEO Bob Higgins; PolyGram Holding Inc. president/COO Eric Kronfeld; PolyGram president/CEO Alain Levy; PolyGram International commercial director for DCC Dieter Von Radecki; Philips Electronics N.V. chairman Jan Timmer; Super Club CEO Darrell Baldwin; PGD senior VP David Blaine; Handleman Co. president Steve Strome; Camelot Music president Paul David; Camelot Music VP of operations Jim Bonk; Musicland Group music division president Arnie Bernstein; and PGD president/CEO Jim Caparro.

Recoton To Crown New Jewel Box Prototype

BY DON JEFFREY

NEW YORK—With profits rising and its stock reaching an all-time high, Recoton Corp., a manufacturer of consumer electronics accessories, is moving its operations down South and planning to introduce a new kind of jewel box.

In an interview, Robert Borchardt, president, discussed the company's consolidation of manufacturing and warehousing facilities in Florida, its financial performance in the past year, and its new products.

Borchardt says the new compact disc case will have a pullout drawer instead of the magazine-style cover most often used. He claims the product initially will be marketed to consumers for blank CD cases but that the company also will promote it to record manufacturers.

"Obviously, we feel it's a very exciting product in lieu of what's happening today with the demise of the longbox and we hope we can interest record companies," he says. Record manufacturers stopped shipping CDs packaged in 6-by-12-inch pa-

perboard longboxes March 31.

Borchardt says the product is now "in our R&D labs" and that research and development costs are minimal. He adds, however, the "tooling for this will be quite substantial" but declines to estimate the cost of making molds for the new jewel box.

Recoton expects the product to be on the market within six months and to be priced about the same as regular blank jewel boxes, approximately \$2 for a package of two. "We sell millions of blank jewel boxes every year to retailers," says Borchardt.

Meanwhile, the company expects to complete the move of its manufacturing, warehousing, and office operations to Lake Mary, Fla., by June. Headquarters will remain in Queens, N.Y., but with only about 15 employees. About 500 people will work at the new 200,000-square-foot facility near Orlando.

The move has not been painless. Although most executives are relocating, most of the manufacturing and office workers are not. That will mean about 200 new jobs created in

Florida but a corresponding number lost in New York.

The Florida consolidation resulted in a \$565,000 charge against earnings in the fourth quarter of 1992 to cover severance and moving costs.

But that expense did not prevent Recoton from posting record results in the quarter and for the entire year. In 1992 the company registered a 31.7% sales increase to \$76.7 million from \$58.2 million the year before. Income from operations rose 95.2% to \$6.41 million from \$3.28 million and net profit more than doubled to \$3.66 million from \$1.78 million.

"The company's definitely gaining market share," says Borchardt. The accessories market is estimated at \$950 million, which would give Recoton about an 8% share.

"The recession's working for us," adds Borchardt. "People are spending more time at home, using home entertainment systems that much more."

And, as electronics accessories become more sophisticated, their

prices have increased, ranging from \$20 for a CD laser lens cleaner or a TV remote control device to \$250 for wireless speakers. Of the higher prices, Borchardt says, "That becomes interesting—it's on the tip of almost being hardware."

Other reasons Borchardt gives for the impressive financial results are that "superstores are devoting more space to accessory products"; newer merchandise, such as a line of wireless products, is taking off; private-label manufacturing is on the upswing; and various acquisitions are paying off.

Borchardt cites Discwasher, which makes a CD cleaner for about \$50 at retail, as being "a very good acquisition for us." He notes that demand for CD cleaners has increased with the use of computer software such as CD-ROM. "With information-type CDs, it's critical that you clean them."

In last year's fourth quarter, net sales rose to \$28.8 million from \$18.4 million in the year-earlier period. Net income increased to \$1.46 mil-

(Continued on next page)

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SOUND CITY

(Continued from preceding page)

from up to six different one-stops, including one that is located so nearby he can drive to it in five minutes.

Joannides, 36, has been in the record business since 1976, when he started working part-time for Sound City on Steinway Street in Astoria, Queens, a borough of New York. In November 1986, that store lost its lease and its owner, Michael Penna, was forced to look for another location at a time when commercial rents were skyrocketing. He decided on Ceasar's Bay as a cost-effective, alternative location, and Joannides moved with him to the new operation, which he subsequently bought from Penna in April 1988.

In 1991, Joannides opened a second location right off Steinway Street on 30th Avenue, back in his hometown of Astoria in a location that contains a whopping 230 square feet. Sound City II is 75%-owned by Joannides, who gave the other 25% to Chris Grasso, who runs the outlet for him. Joannides declines to specify the sales volume of his two stores.

At the Ceasar's Bay Sound City, competition comes from a merchant inside the flea market who sells goods from a pushcart, carrying about 250 titles each on cassette and CD, estimates Joannides.

By contrast, Joannides carries 1,200 CD titles, with another 100 under the bin, charging \$13.99 including tax, for most of them, while \$16.98 list titles go for \$14.99. The shop also carries about 2,000 cassette titles; the bulk of them sell for \$7.99.

CDs now comprise 40% of total sales volume in the Brooklyn location, with cassette albums generating an additional 40%, and 12-inch, 7-inch, cassette, and maxicassette singles generating the remaining 20%.

RAP, DANCE & METAL

"My store is like a chain store in that it sells the top 100 titles with a tilt toward rap, dance, and metal/hardcore," observes Joannides. "In fact, a lot of my customers are stuck in a time warp. I am probably the only store in the U.S. that still sells Donna Summer and 'Saturday Night Fever' on a weekly basis. Even when I order from my distributors, they say, 'You are the only one who buys those titles on a regular basis.' I am thinking of selling polyester blazers and pinky rings to go with them."

(Continued on page 49)

RECOTON

(Continued from preceding page)

lion from \$582,000.

Boosting profit in the quarter was a one-time \$490,000 gain. The company had booked that amount the year before as a charge against profits in anticipation of paying for the settlement of a patent litigation suit involving an adapter for a telephone handset cord. But the suit was settled in Recoton's favor and the charge was reversed.

Recoton's stock closed at \$21.25 a share, a new high, in over-the-counter trading at press time. At that price, its market value is about \$89 million. Shares had been trading as low as \$9 each in the past year.



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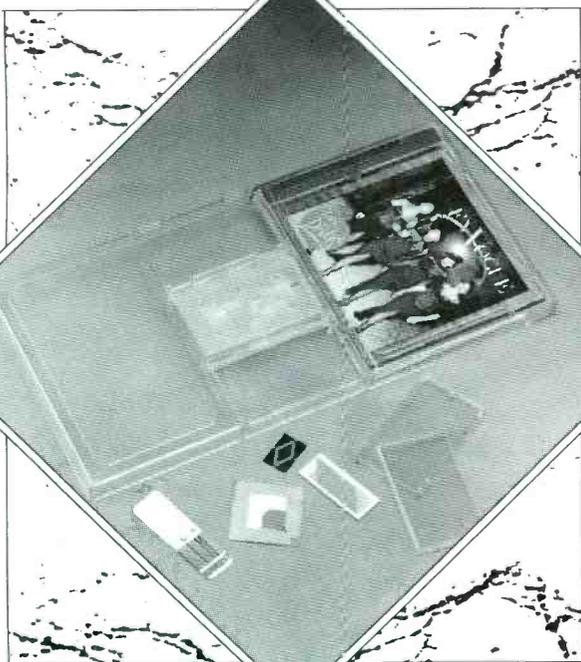
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Retail

Distributors Still Not 'Used' To It; PGD Globe Trot; Alliance Angle

USED BUT NOT FORGOTTEN: Things have been relatively quiet on the used-CD front since that became an issue at the annual National Assn. of Recording Merchandisers convention, held March 6-9 in Orlando, Fla. But that is about to change.

WEA was in the process of issuing a letter April 7 (beyond press time) stating, in effect, that after May 17 it will no longer provide co-op ad dollars to outlets carrying used CDs from the WEA family of labels. WEA president **Henry Droz** says a chain could exclude outlets in the used-CD business from their advertising schemes and still be eligible for co-op ad dollars.

At NARM, Sony Music Distribution and CEMA also were outspoken on the topic of used CDs, but so far neither has followed up on the proposed steps they might take. **Russ Bach** was unavailable to comment. Sony Music Distribution president **Paul Smith** says his company is still checking with its legal department before it issues any policy statements.

HEADSTART CUTOFF: On the other hand, Sony Music Distribution is ready to take action on another issue—street-date violations. Since the NARM Wholesaler's Conference last fall, Sony has said it has the ability to mark albums so that it can tell which one-stops are shipping product early, allowing accounts to put albums on sale as early as the Friday before a Tuesday street date. Violations have continued to abound in the Northeast, so Sony "put markings on albums and found out which one-stops" are responsible, says Smith. "We told one-stops some time ago that if they engage in it, they would get late delivery." Sony has identified several Northeastern one-stops, he says, though he declines to name them.

WHILE MOST OF THE INDUSTRY considers the NARM convention behind us, **PolyGram Group Distribution** is continuing to fulfill commitments it made in lieu of its usual NARM schedule of having meeting after meeting with accounts. This year, **Jim Caparro**, PGD president, and his troops decided to hold meetings outside of the NARM forum. Since January, and probably continuing through June, PGD senior executives have been flying to each branch, holding meetings that are more extensive and with more accounts than NARM allows, says Caparro. "We have seen the whole spectrum of customers, from the big accounts down to guys who do an annual billing of \$100,000," he says. "We are trying to see what services they want from us."

WHITHER BLOCKBUSTER: While everyone focuses on what **Blockbuster Entertainment** is up to in the U.S., word coming out of France is that the Fort Lauderdale, Fla.-based company is looking to buy a music chain in that country. One of the prime candidates, according to the rumor, is **Nugget's**, a chain that underwent a leveraged buy-

out led by management and **Patricof & Co.**, a New York-based venture-capital company. Sources suggest **Nugget's** because **Patricof**, which owns 80% of the company, is merely an investor that bought in with the intention of redeeming its investment at a later date. Executives with **Patricof** were unavailable to comment, while **Gerald W.B. Weber**, Blockbuster senior VP of operations, says the chain currently is not engaged in negotiations to buy any other chains.

TRACK WAS paging through a month-old pile of Wall Street Journals recently when it noticed a tombstone that contained information on **Alliance Entertainment Corp.** raising \$28 million in senior debt, \$14.7 million in senior subordinated notes, and \$7.3 million through the sale of preferred stock. Track wonders what **Alliance**, which owns Miami-based **Bassin Distributors** and Denver-based **Encore Distributors**, will do with all that cash. Perhaps an acquisition or two is on the horizon?

WITH ALL THE work and hoopla surrounding the NARM convention, Track forgot to report that the team of **David Schlang**, of Albany, N.Y.-based **One Way Records**; **Luke Lewis**, of **Mercury Nashville**; and **Rick Mannarino**, of **INDI's** Cleveland operation, won the **Joe Bressi Golf Invitational Tournament** for the second year in a row. On the other hand, a source says the performance of **Nick Maria**, Atlantic's senior VP of sales, can kindly be described as "not an award-caliber showing."

ON SCREEN: Is it possible that **Steve Berman**, head of sales and marketing at **Interscope**, has an acting career in his future? You can judge for yourself when you see the new **Dr. Dre** video for "Wit Dre Day (And Everybody's Celebratin')." This is a matter of typecasting, as **Berman** plays the part of a record company executive.

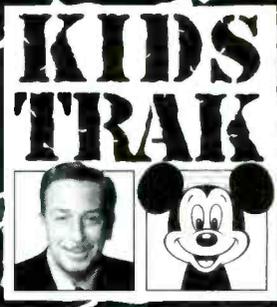
PAMPERED: When **MCA's Barbara Firstman Kaplan** left the hospital March 28 with her newborn daughter, **Danielle Marlayna**, the West Coast sales manager found a surprise. Her husband, **Don**, had hired a limousine to take the mother and daughter home and to honor the occasion, the limo driver wore a diaper over his uniform.

ON THE MOVE: **Daniel "The Beast" Savage**, director of market research and product development at **PolyGram Group Distribution**, is moving to **PolyGram-owned Mercury** to become director of marketing.

WELCOME BACK: Retail Track and the credit community are happy to hear **Chuck Graney**, VP of credit at PGD, is returning to work, initially on a part-time basis, after recuperating from a heart attack.

Assistance in preparing this column was provided by **Geoff Mayfield**.

ADVERTISEMENT



Obsession

I DON'T KNOW WHAT IT IS about *Snow White and the Seven Dwarfs*. People are *obsessed* with this film! I mean, it is **DOC**umented as the first animated feature in film history. Everyone just goes **DOPEY** over it. And they aren't **BASHFUL** about saying that they love the music from the movie. Some of the world's most recognized songs came from *Snow White and the Seven Dwarfs*, like "Heigh-Ho," "Whistle While You Work," and "Someday My Prince Will Come."



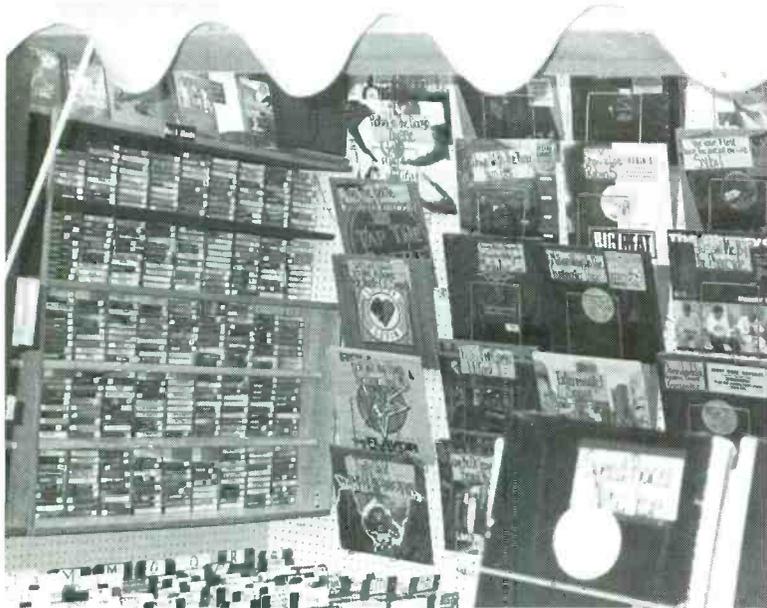
Everyone will be clamoring for this soundtrack. (It was the first soundtrack in music history, you know!) Nobody will be in a **GRUMPY** mood when the soundtrack and audio stories hit the shelves on June 8. Now that I think about it, I'm so **HAPPY** that the soundtrack and audio stories will be available this summer that I'm going to run out and get them now! No time to be sluggish and **SLEEPY**, gotta go!



I bet even **SNEEZY** wouldn't sneeze at this opportunity! Order now and have your customers as obsessed as I am with Walt Disney Records' four *Snow White* audio products!



© DISNEY



Sound City is only 16 feet long. Shown above is a view of about half the store, with every spare inch crammed with merchandise.

SOUND CITY DOESN'T STALL ON SALES

(Continued from page 47)

Joannides says his stocking of vinyl product brings many customers to his door that might otherwise not shop there. The 650 or so 12-inch singles, which mainly sell for about \$4.99, include about 60 each of reggae and techno titles, about 100 rap titles, about 200 dance/freestyle titles from the last two years, and about 200-250 of old dance classics, which are sold for \$5.99-\$7.99.

The store carries 200 cassette-single titles and 50 maxi-cassette singles. He also carries about 125 current 45s and about 2,000 oldie 45s.

The Steinway store is even more dependent on hip-hop/R&B customers than the Brooklyn operation. Vinyl and cassette singles comprise nearly 35% of that store's business.

At the Astoria location, cassette albums, which sell at the same price as in his Brooklyn outlet, comprise about 40% of the business; CDs comprise 25%.

Joannides says DJs constitute a large segment of his customer base at both stores. "A lot of it is due to

the fact that I am one of the few guys carrying vinyl; I am like the only guy with a cup of water in the Sahara," he says.

Even though both of his stores are tastemakers in hip-hop and rap, he has never had a phone call from a label representative because he does not report to any of the trades. "To the label, I simply don't exist," he says.

In general, he says labels appear to have a total disregard for independent retailers. "They never consult us on anything," he notes. "Label executives are on their way to making \$16.98 the standard CD price. They just look at computer printouts and see it as another \$1. But I can read the expression on a customer's face as that \$1 goes beyond the threshold of the buy decision, and I watch them walk out of the store empty-handed."

"The labels are just like someone trying to sell a car for \$500, and when they can't sell it at that price, they raise the price to a \$1,000."



Sound City's crack service squad, from left, are owner Gus Joannides, sales associate Grace Scaglione, and sales associate Marc Nowlan. The other member of the Brooklyn's store team, Charlene O'Hagon, does not appear in the photo.

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Retail

NAIRD Crystallizes Convention Plans; Tashian Touted

MORE NAIRD NEWS: The good folks at the National Assn. of Independent Record Distributors & Manufacturers have sent along an update of forthcoming events at the organization's 1993 convention, to be held May 12-16 at the Hyatt Regency in Crystal City, Va., near Washington, D.C.

After a morning panel devoted to legalities and artist relations featuring **Tommy Boy** president **Tom Silverman** and attorney **E. Scott Johnson**, most of May 12 will be given over to NAIRD's "crash course" panels for entry-level attendees.

The crash courses will include sessions on production, manufacturing, and packaging (with confirmed panelists **Mitch Cantor** of Alcazar, **Jeff Mellentine** of WMG,

and **Nina Palmer-Sheldon** of **Ross-Ellis**); distribution (with **Duncan Browne** of **REP**, **Clay Pasternack** of **Action Music Sales**, and **Gary Himmelfarb** of **RAS**); promotion and marketing (with **Bruce Iglauer** of **Alligator** and **Pennie of Songs & Co.**); and retail (with **Susan Piver** of **Rounder** and **David Eisner** of **House of Musical Traditions**).

May 13 will kick off with a keynote address by former **BMG** CEO **Eliot Goldman**, who now operates his own firm, the **Goldman Group**. The speech will be followed by the always eagerly awaited "Legends Panel," which this year will feature **Discover Records'** **Jac Holzner** (who founded **Elektra Records**), jazz authority and reissue maven **Bob Porter**, and R&B great **Hank Ballard**.

The knotty subject of CD packaging and fixturing in the post-long-box world will be addressed in a May 13 panel; confirmed speakers include **George Scarlett** of **Tower Records**, **Tommy Couch Jr.** of **Malaco**, and **Kerry Peace** of **Alligator**.

Highlights May 14 include a discussion of alternative distribution and niche marketing, moderated by **Morris McLellan** of **Lifedance Distribution** and featuring **Neal Hellman** of **Gourd**, **Maggie Sansone** of **Maggie's Music**, **Gil Yslas** of **Sundown**, and **Floyd Soileau** of **Flat Town Music**; and special-interest workshops on PR, gospel, world music, and folk/bluegrass.

The main attraction May 15 will be a distribution panel, in which some heavyweight names will attempt to survey the tumultuous indie distribution scene. Confirmed panelists are **Harvey Rosen** of **Titus Oaks**, **Billy Emerson** of **Big State**, **Pip Smith** of **REP**, **John Ruch** of **Rounder**, **Joyce Lynn** of **Great Bay**, **Nina Easton** of **Ichiban**, **Silverman**, and **Iglauer**. Special-interest workshops on hard music, children's music, new age, rap, jazz, alternative, and international continue that afternoon.

On the evening of May 15, NAIRD will mount its annual Indie Awards ceremony. The banquet incorporates the NAIRD Hall of Fame induction; this year's inductees will be folk and bluegrass giant **Doc Watson** and the late **Bruce Kaplan** of **Flying Fish Records**.

VO-DEE-OH-DO: Maybe it's just too much Zap Comix damage, but **DI** brightened with the news that **Newton, N.J.**-based **Shanachie Records** has reissued two long-out-of-print albums by **R. Crumb & His Cheap Suit Serenaders**.

These two wonderful albums, "Chasin' Rainbows" and "Singing In The Bathtub," were first issued by **Yazoo** back in the '70s. They reflect underground cartoonist **Crumb's** lifelong fascination with old-timey music. (Crumb, who used his own formidable collection of 78s to assemble the repertoire for the band, actually released a **Cheap Suit 78** during his band's heyday.)

Anybody with a fondness for the arcane antics of **Leon Redbone**, crooners who sang through megaphones, or even classic under-

ground cartooning (**Crumb** contributed the album covers) may want to check these jazzy babies out.

FLAG WAVING: For more than 20 years, **Barry Tashian** has been known primarily as a country performer, as a member of **Emmylou Harris' Hot Band** and a duet performer with his wife, **Holly**. However, some recall Tashian's distant fame as the leader of the great '60s

traditional country duets, "Ready For Love," has just been issued by Cambridge, Mass.' **Rounder Records**.

"We're doing what we love to do," Tashian says. "We're following our bliss. We're not necessarily thinking at all commercial. If it sells, that's great."

Tashian and his wife, whom he met when they were eighth graders in Connecticut, travel light when they're on tour: For the couple, he says, it's "two guitars, two suitcases, and a rental car, and we go."

The couple's current road work includes April dates in Texas and a benefit show in New York; a swing through Canada later in the month; New England shows in May; and a European stint in May and June.

While "Ready For Love" is an incandescent piece of country vocal work in the grand manner of the **Louvin Brothers**, Tashian has finally come to terms with the achievements of his rock'n'roll past—a past he hasn't always displayed great affection for.

"I got a new appreciation for the music and the accomplishment of it," he says of his years with the **Remains**. "I'm proud to have been part of it. I was a kid—I was only 19 when it was done. I don't know why I was pooh-poohing it."



by Chris Morris

Boston band the **Remains**.

Tashian tells the story of a letter **Harris** recently received from **Bruce Springsteen**, in which the Boss, a longtime **Remains** fanatic, wrote in pen at the bottom, "By the way, is **Barry Tashian** still singing with you?"

Tashian's been out of the **Hot Band** for some years now; he cut his first album with **Holly**, "Trust In Me," for **Northeastern Records** in 1988. The sequel, a lovely album of

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It's Two For The Road As Multi-Act Tours Unfold

ON THE ROAD: Not one, but two multiple-artist tours featuring children's performers are hitting the concert trail this summer—further evidence of the continuing expansion of the kids' entertainment field.

The first of these, Kidzfest '93, promises to be nothing less than a Kiddiepalooza, a five-hour event featuring national and local children's performers; participatory play activities such as face painting and arts and crafts, courtesy of local schools, day-care centers, and nursery programs; play areas; and food/merchandise booths. Headliners are Sesame Street's Bob McGrath (A&M); Samuel E. Wright, voice of Sebastian the Crab from "The Little Mermaid" (Walt Disney Records); Rory, host of cable TV's "Ready, Set, Learn!" (Sony Kids Music); Frank



by Moira McCormick

Cappelli, star of new Nickelodeon program "Cappelli & Company" (A&M); and Alvin & the Chipmunks, whose Epic album "Chipmunks In Low Places" has been certified platinum.

Kidzfest '93 is being presented by talent agency the Brad Simon Organization and management firm Greengrass Enterprises, both based in New York. According to Barbara Simon, VP of the Brad Simon Organization's children's division, Kidzfest '93 will run from Memorial Day through Labor Day at amphitheaters, fairs, and festivals. At press time, confirmed dates included May 29-30 at the Concoes Pavilion in Concord, Calif.; June 3 at the New Pine Knob Music Theatre in Auburn Hills, Mich.; June 13 at the Deer Creek Music Center, Noblesville, Ind.; July 18 at the World Music Theatre in Tinley Park, Ill.; July 25 at Fire Island Park in New Rochelle, N.Y.; and Aug. 29 at Ninigret Park in Charlestown, R.I. Simon says TV, radio, and print ad campaigns are in the works, along with promotional tie-ins between retail and record companies.

The second multiple-artist tour is being launched by Hollywood-based Bietak Productions. Titled Kids' Concert '93, it features Walt Disney Records acts Parachute Express and Norman Foote, Golden Music's David Jack, Canadian performer Al Simmons, and comedian/magician Tom Kubinek. Each event is designed for either 60 or 90 minutes' duration, depending on the needs of the particular venue.

According to Bietak's development director, Ed Morrell, the show primarily will be staged in "major theme parks and sheds." Bietak is expecting two-night weekend commitments, he adds. At press time, no dates had yet

(Continued on page 53)

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Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

▶ BLUES TRAVELER

Save His Soul
PRODUCERS: Blues Traveler & David Swanson
A&M 31454 0080

New York blues/rock quartet's third outing has its bright moments, but on the whole it suffers from imprudent editing (disc clocks in at 67 minutes). Nevertheless, the album offers rock programmers plenty of choices, beginning with midtempo first single "Conquer Me" and accelerated rockers "Love And Greed" and "NY Prophecie." Longer tracks, like environmental anthem "Whoops" and string-infused ballad "Fledging," may not rate airplay, but they'll cut the mustard for an eager fan base.

★ AMERICAN MUSIC CLUB

Mercury
PRODUCER: Mitchell Froom
Reprise 45226

San Francisco group that made an impression with independent releases moves into the big leagues in style, thanks in good measure to classy production by the reliable Froom. Vocalist Mark Eitzel remains the band's formidable trump card, penning introspective numbers that glint with veins of dark comedy. "I've Been A Mess," "Keep Me Around," and cryptic, marvelous "Johnny Mathis' Feet" are among modern-rock high points.

★ EDDIE HINTON

Letters From Mississippi
PRODUCERS: Jimmy Johnson, Eddie Hinton, & John D. Wyker
Mobile Fidelity 749

Muscle Shoals session legend Hinton recorded these harshly rocking, deeply bluesy tracks in 1985; originally issued only in Germany, fine album receives its first American release only now. Hinton is a wonderful songwriter (see "Everybody Needs Love" and title cut), a grittily powerful vocalist, and a stinging guitarist; as on his 1991 return "Cry And Moan," he dispenses blue-eyed soul at its apex.

NEW & NOTEWORTHY

HANK WILLIAMS
Health & Happiness Shows
COMPILED PRODUCER: Colin Escott
Mercury Chronicles 314 517 862

Transferred from 16-inch acetate discs, this compilation of 1949 radio shows by country legend Williams are the closest we're likely to get to a full-fledged live set by this giant. Eight 12-minute shows are compiled on two CDs; of Hank, who plays genial backwoods host here, runs through a number of his hits and lesser-known numbers, backed by his sizzling Drifting Cowboys. While formulaic presentation and hideous warbling of Williams' wife Audrey are sometimes off-putting, this is still classic country from the genre's abiding genius.

CLIFTON CHENIER

Zydeco Dynamite: The Clifton Chenier Anthology
PRODUCER: James Austin
Rhino 71194

Many have followed in his wake, but the undisputed King of Zydeco remains singer/accordionist Chenier, who ruled the saucy Louisiana style until his death in 1987. House-wrecking compilation covers his best material, from his first Specialty singles in 1955 through still-electrifying mid-'80s sessions. Beyond Chenier's jubilant playing and vocalizing and hot band work, this is simply the most enjoyable music on earth. Fire it up at the next barbecue.

★ COP SHOOT COP

Ask Questions Later
PRODUCERS: Cop Shoot Cop & Martin Bisi
Interscope 92250

Misleadingly named New York industrial rock act led by two bass players makes its long-awaited major-label debut, a release that anyone familiar with the band's previous work will find surprisingly accessible. Modern-rock outlets have two clear winners here in "Room 429" and "Everybody Loves You (When You're Dead)." The rest of the album has the goods to please fans of groups like Nine Inch Nails and Rage Against The Machine.

★ SUDDENLY TAMMY!

Spin Art 5
PRODUCERS: Suddenly Tammy!

Subtly engaging debut release from this Lancaster, Pa.-based acoustic pop trio revolves around lead singer/pianist Beth Sorrentino, whose vocals have a stainless-steel waif quality akin to Nanci Griffith's. Progressive or college formats should embrace such fine tunes as "Stacey's Trip," "Lamp," "Mt. Rushmore," "Ryan," "No Respect Girl," and the Joni Mitchell-ish "Plant Me."

★ BETTIE SERVEERT

Palomine
PRODUCERS: Edwin Heath, Frans Hagenaars, Bettie Serveert
Matador 046

Powerful pop-rock debut from Dutch act could require it to borrow the old Blondie slogan: Bettie Is A Group. Singer/guitarist Carol van Dijk does threaten to steal the spotlight here—her arresting, straightforward vocals and lyrics cut right to the front of the band's always-melodic, upbeat mix of riff, chime, and drone. Shifts in tempo and texture imply jazz leanings without interrupting the roll of a great rock album. Ten original cuts and one Sebadoh cover, all winners.

SUEDE

PRODUCER: Ed Buller
Nude/Columbia 53792

Highly heralded British alternative-rock unit debuts in the U.S. with a potent album that brings to mind '80s alternative trail-blazers like Public Image Ltd. and the Smiths. U.K. hits "Animal Nitate" and "The Drowners" are included here, but it's the impassioned and enigmatic rocker "Metal Mickey," the first U.S. single, that the label is counting on to fire things up on this side of the pond. Group's reputation is largely based on its frenzied live shows.

MIRANDA SEX GARDEN

Suspiria
PRODUCER: Paul Kendall
Mute 61460

Otherworldly outfit again combines seemingly incompatible instrumental elements—church organs, tribal drums, violins, scorching guitars, and atmospheric synthesizers—to great effect. Similarly, the group's female vocalists set off ethereal, mellifluous harmonies against jarring screeches. The formula is put to best use on the David Lynch co-authored track "In Heaven (Lady In The Radiator Song)," first single "Sunshine," and cover of Rodgers & Hart's "My Funny Valentine."

JUDYBATS

Pain Makes You Beautiful
PRODUCER: Kevin Moloney
Sire/Warner Bros. 45155

Knoxville, Tenn. quintet's third album jangles, shimmers, and confounds enough to augment its considerable alternative fan base. First single "Being Simple" will do the trick at modern-rock, but the coup de grace here is "An Intense Beige"—a biting, quirky track reminiscent of vintage Robyn Hitchcock. Other promising numbers include "Ugly On The Outside," "Incredible Bittersweet," and "All Day Afternoon."

TOOL

Undertow
PRODUCERS: Sylvia Massy & Tool
Zoo 11052

L.A.-based unit sounds as if it were birthed in Seattle on first full-length album. Sonics here are indelibly reminiscent of such Pacific Northwest types as Alice In Chains, but expansive, knotty songwriting has its own edge. Relatively succinct tracks "Crawl Away" and "Swamp Song" could engage modern-rock following; big problem with album is undistinguished production, but this sounds like an act that will break out on the road.

VELOCITY GIRL

Copacetic
PRODUCER: Bob Weston
Sub Pop 196

Quintet comes on like an all-American answer to the Sundays on this excursion. While singer Sarah (no last name listed) isn't quite as opaque stylistically as Harriet Wheeler, combination of gutsy playing and unaffected femme vocals will summon comparisons for Anglophiles seeking a homegrown equivalent. Title cut is most sublime, while "Living Well" heads in more abrasive modern-rock directions.

THE JERKY BOYS

PRODUCER: none listed
Select 61495

Uncensored recording of hilarious prank phone calls from two unknown originators that's been circulating around music business offices for years hits the street via Select. Callers harass unsuspecting secretaries, plumbers, opticians, lawyers, and others who might be easy targets. Results are consistently uproarious, as the many who have caught the Jerky bug have discovered. Guaranteed to animate any party.

R & B

BERNIE WORRELL

Blacktronic Science
PRODUCERS: Bill Laswell & Bernie Worrell
Gramavision 79474

Former P-Funk keyboardist heads forward and backward in time on this interesting combo of funk, hip-hop, jazz, and rock experimentalism. And what sidemen! George Clinton, Bootsy Collins, Maceo Parker, Fred Wesley, Sly Dunbar, and Tony Williams lay down some virulent grooves. Vintage-sounding "Time Was (Events In The Elsewhere)" and extended, jam-oriented "X-Factor" are burnin' material.

THE J.B. HORNS

Funky Good Time
PRODUCERS: Kenny Inaoka & Jim Payne
Gramavision 79485

Ex-James Brown horn men Pee Wee Ellis, Fred Wesley, and Maceo Parker get in the pocket on live album cut in Japan in 1990. Unadulterated sextet performances lay down J.B. mold like title cut and "Soul Power," as well as some fresher originals. Entertaining excursion makes a nice latter-day complement to Polydor's current anthology of Brown band instrumentals.

DANCE

▶ HOUSE OF GYPSIES

Gypsyland
PRODUCER: Todd Terry
Freeze 55010

Veteran producer/remixer Terry is at the helm of a slammin' set of deep-housers, injected with wriggling African percussion. With the aid of singers Andrea Tafuri, Roland Clark, Buja Jones, and others, Terry pumps grooves that are designed to bridge the gap between underground moods and mainstream attitudes. He smooths out the top of nearly every arrangement with hypnotic sound effects and/or instantly catchy hooks, especially on "La Musica,"

"Go Bang Baby Go," and single-worthy "Change Is What We Need."

JAZZ

▶ SPECIAL EFX

Play
PRODUCER: Chielmi Minucci
JVC 2017

Veteran duo of guitarist Minucci and percussionist George Jinda combines for an infallible contemporary jazz offering, flavored with Caribbean and Brazilian spices. Wordless vocals by Mark Ledford do for this group's sound what they've done for Pat Metheny's work; other notable contributors here include pianist Szakcsi, drummer Lionel Cordew, and saxophonist Bob Mintzer. Action at modern-jazz outlets is a given, and crossover into world-music and new-age channels is possible.

JOSHUA REDMAN

PRODUCER: Matt Pierson
Warner Bros. 45242

Noble lineage here—tenorist Redman's father is Dewey Redman, former Ornette Coleman sideman. But Joshua hefts his own style, which owes a great deal to the dry tone and slightly loopy approach of Sonny Rollins. Joined in his quartet by pianist Kevin Hays, bassist Christian McBride, and drummer Gregory Hutchinson, the younger Redman holds forth brightly on a few originals and well-known numbers associated with Hawk, Monk, and Dizzy. A nice, straight-on debut, perfect for radio.

DANILO PEREZ

PRODUCER: Kathryn King
Novus 63148

Debut release from Latin jazz pianist Perez swings impressively, with stellar sidemen Jack DeJohnette and Joe Lovano. Best of the set includes the hard-swinging latin jazz of "Panama Libre," "Claudio," and "Friday Morning." "Time On My Hands" has a Tyner-like torque, while "Serenata" recalls a Jarrettesque piano fantasia. Also features Ruben Blades on such romantic latin vocals as "Solo Contigo Basta," as well as on a rather straightforward version of perennial beauty "Skylark."

NEW AGE

▶ MARS LASAR

The Eleventh Hour
PRODUCER: Mars Lasar
Real Music 0022

Second solo work from accomplished Australian synth wiz is an ambitious instrumental journey that pushes the limits of the genre. Strings, an airy soprano, voiceovers, and other warm sounds complement the album's technological underpinnings. Standout cuts include the title track, "Hold On," "Children Of The World," and the show-stopping closer "Universe In Time."

REGGAE

NINJA MAN

Nobody's Business But My Own
PRODUCER: Henry "Junjo" Lawes
Shanachie 45007

Dancehall's latter-day ruder rapper is in vigorous vocal form in this collection, whose grooves are guided and/or programmed by riddim aces Sly and Robbie. Ninja is a nimble talent. Nonetheless, his juvenile misogynist and anti-gay jibes on material like "Ten Commandments Of Woman" aren't funny, and the track's raw retort by guest DJ Princess S. is so superior that its premature fade is impolitic and artistically unjust. Much has been made of Ninja's "wild stylee," but the fact is that the oratorical rise and fall of his highly conversant (albeit slack) approach on such tracks as "Mi Belly Move" and "Check It Out" owes much, respectively, to classic country storytelling and

grounation poetry. There's less new under the sun than many fans suspect.

LATIN

▶ RUBBY PEREZ

PRODUCER: Ramon Orlando
Karen 142

On his fourth solo effort, hyper-soulful former vocalist of merengue luminary Wilfrido Vargas serves up a likable merengue set, complemented by a swinging, salsa number ("Sin Ti No Tengo Vida") and a pleading bachata love ode ("Te Soy Sincero"). Still, the top-notch track is leadoff single "Amarte," a shuffling merengue highlighted by Pérez's aching baritone backed by his trademark bird whistles.

★ FERNANDO ULLOA Y SU CONJUNTO TIPICO DOMINICANO

Ultramerengue!
PRODUCER: Ben Mandelson
Green Linnet 4004

One of the last great merengue accordionists, the strong-voiced Ulloa applies his spry squeezebox and muscular delivery to traditional "merengue típico" sounds that anchor embraceable Dominican favorites "Ay Mami" and "Canto De Hacha," as well as infectious Ulloa originals "Dominga Qué Linda Eres" and "Pensando En Ti."

COUNTRY

BARRY & HOLLY TASHIAN

Ready For Love
PRODUCER: Jim Rooney
Rounder 0302

Former member of Emmylou Harris' Hot Band (and, in another musical life, leader of the great rock band the Remains) and his spouse charm thoroughly on traditional duet album. Harris sits in on vocals, and band overflows with talents like Al Perkins, Richard Bennett, and Kieran Kane. Roots-styled listeners will have a field day with this well-sung set.

★ BILL ANDERSON

Country Music Heaven
PRODUCER: Mike Johnson
Curb 77593

A 12-cut compendium of country and gospel favorites, including Anderson's update of the classic "Hillbilly Heaven."

CLASSICAL

STRAUSS: SYMPHONIC MUSIC FROM 'INTERMEZZO,' 'DER ROSENKAVALIER,' 'DIE FRAU OHNE SCHATTEN'
Berlin Philharmonic, Mehta
Sony Classical SK 47197

This album is likely to attract at least two groups of collectors: those looking for an introduction to some basic Strauss literature, as well as operaphiles seeking between-meal nourishment in relatively thin orchestral slices of favored stage works. For either group it would be hard to find more sympathetic performances, or recorded sound that adds as much sheen to these lush scores. The inclusion of two short excerpts from Strauss' lesser-known "Die Liebe der Danae" add a touch of novelty.

TANGAZO—MUSIC OF LATIN AMERICA

New World Symphony, Tilsen Thomas
Argo 433 737

The Miami-based "training" orchestra, a highly skilled and motivated band, digs into eight Latin-flavored works with enthusiasm and an easy mastery of tricky rhythms. Most familiar pieces are Copland's "Danzon cubano" and Chavez's "Sinfonia india." Title work is an extended tango fantasy by Piazzola, and other composers represented are Ginastera, Revueltas, Caturia, and Roldan. Sleeper potential with good airplay options.

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.

Top Adult Alternative™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
NEW AGE ALBUMS™				
★★ NO. 1 ★★				
1	1	71	SHEPHERD MOONS ▲ ² REPRISE 26775*/WARNER BROS. 51 weeks at No. 1	ENYA
2	3	202	WATERMARK ▲ ² REPRISE 26774*/WARNER BROS.	ENYA
3	4	9	CURTAIN CALL MOULIN D'OR 932*	DANNY WRIGHT
4	2	23	MY FOOLISH HEART WINDHAM HILL 11115*	LIZ STORY
5	6	5	ROMANCE AMERICAN GRAMAPHONE 103*	CHIP DAVIS
6	5	53	SOLO PARA TI EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
7	11	45	THE VISIT WARNER BROS. 26880*	LOREENA MCKENITT
8	7	27	TUBULAR BELLS II REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
9	12	7	SOMA HEARTS OF SPACE 11033*	STEVE ROACH & ROBERT RICH
10	8	21	THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER VARIOUS ARTISTS WINDHAM HILL 11116*	
11	9	25	CUSCO 2000 HIGHER OCTAVE 7046*	CUSCO
12	13	155	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026*	OTTMAR LIEBERT
13	22	3	MRS. CROWE'S BLUE WALTZ RELATIVITY 1162*	ADRIAN LEGG
14	15	5	THE LONDON CONCERT VARESE SARABANDE 5399*	CHRISTOPHER FRANKE
15	10	39	HEART ZONES PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRÉ
16	14	74	ENYA ● ATLANTIC 81842/AG	ENYA
17	19	3	NARADA COLLECTION 4 NARADA 63910*	VARIOUS ARTISTS
18	NEW▶		LINK WINDHAM HILL 11123*	OYSTEIN SEVAG
19	16	55	DARE TO DREAM ● PRIVATE MUSIC 82096*	YANNI
20	17	15	WIND DANCER SOUNDINGS OF THE PLANET 7149*	DEAN EVENSON & TOM BARABAS
21	18	77	SUMMER ● WINDHAM HILL 11107	GEORGE WINSTON
22	21	11	THROUGH THE RAINDROPS HIGH HARMONY 1000*	ROBERT BONFIGLIO
23	23	3	WATCHING THE NIGHT FALL GOLDEN GATE 22242*	GARY LAMB
24	25	7	A DIFFERENT KIND OF BLUE REAL MUSIC 5050*	MAX LASSER'S ARK
25	NEW▶		THE ELEVENTH HOUR REAL MUSIC 0022*	MARS LASAR
WORLD MUSIC ALBUMS™				
★★ NO. 1 ★★				
1	3	11	GLOBAL MEDITATION THE RELAXATION COMPANY 00171* 1 week at No. 1	VARIOUS ARTISTS
2	1	17	KALFOU DANJERE MANGO 39927*/ISLAND	BOUKMAN EKSPERYANS
3	4	5	MO-DI RYKODISC 10242*	MOUTH MUSIC
4	2	27	RAPA ITI TRILOKA 71922*	THE TAHITIAN CHOIR
5	8	3	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29*	RY COODER/V.M. BHATT
6	6	21	ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE MOMENT 1007*	ZAKIR HUSSAIN
7	7	33	KIRYA SHANACHIE 64043*	OFRA HAZA
8	5	25	SONGS OF FREEDOM TUFF GONG/ISLAND 512280/PLG	BOB MARLEY
9	11	3	THE CELTIC HARP RCA VICTOR 61490*	THE CHIEFTAINS
10	9	5	MENAGERIE: THE ESSENTIAL COLLECTION MANGO 9929*/ISLAND	BUCKWHEAT ZYDECO
11	13	3	MYSTICAL TRUTH MESA 79044*/RHINO	BLACK UHURU
12	10	7	FROM BULGARIA WITH LOVE MESA 79049*/RHINO	LE MYSTERE DES VOIX BULGARES
13	NEW▶		ADVENTURES IN AFROPEA 1 LUAKA BOP 45183*/WARNER BROS.	ZAP MAMA
14	NEW▶		ANAM ATLANTIC 82409*/AG	CLANNAD
15	NEW▶		WEAVING MY ANCESTORS' VOICES REAL WORLD 2322*/CAROLINE	SHEILA CHANDRA

● 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.

CHILD'S PLAY

(Continued from page 51)

been confirmed.

OPEN UP AND SAY 'AAHS': Walt Disney Records and the Children's Satellite Network have joined forces in the "Disney Read-Along Storytime Theater On Radio Aahs." The weekly series premiered April 13 on the CSN's parent station Radio Aahs (WWTC-AM Minneapolis). One read-along story airs twice a week, at 12:30 p.m. (Central) Tuesdays and 7 p.m. (Central) Thursdays. The series kicks off with "Beauty And The Beast," which will be followed by "Aladdin And The Cave Of Wonders," "The Little Mermaid," and "Bambi." The 20-minute segments combine story, songs, and scoring from the Disney films, which are now heard on CSN's eight affiliates in Los Angeles and Ventura Country, Calif.; Washington, D.C.; Salt Lake City; Baltimore; Phoenix; Abilene, Texas; and Manassas, Va. Two additional stations in Denver and Wilkes Barre/Scranton, Pa., will shortly sign on as affiliates as well.

"Disney's Read-Along Storytime Theater On Radio Aahs" is receiving advertising and in-store merchandising support from the Target chain, which stocks the read-along stories (available on Walt Disney Records' Storyteller Series).

Upcoming from the label May 11 is "Super Mario Brothers," which features 35 minutes of story and sound effects from the Hollywood Pictures movie, which hits theaters May 26. The cassette and poster pack includes a 3D, glow-in-the-dark poster and reptilian-textured 3D glasses, at a suggested retail price of \$9.98.

WITH SIX YOU GET... The annual White House Easter egg roll, scheduled to be held the day after Easter (12), promised to be a greatly expanded, three-ring affair (three-stage affair, in any case). While previous Easter egg rolls took place on the single-stage, 25,000-capacity White House lawn, this year's event was moved across the street to the 75,000-capacity Eclipse. Some 22 acts were to rotate appearances on the trio of stages, including Peter, Paul & Mary, Rory, Doug & Gary, various costumed characters like Big Bird and Snoopy, and many others. MC was to be Shari Lewis.

SXSW: Child's Play got to check out a portion of the four-hour children's showcase March 20 at the South By Southwest Music and Media Conference in Austin, Texas. We caught brief but enjoyable sets by the Billys, Paul Lippert, Cindy Symington, and Joe McDermott (and were pleased to make the acquaintance of Pete Markham, manager/sidekick of top-flight children's artist Austinite Joe Scroggs; and Chris & Judy (Wallisch) of New Braunfels, whose "Kids' Country" was one of 1992's best children's albums). Most impressive was McDermott, with his witty

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tunes and effortless rapport with his young audience. La Zona Rosa proved an appropriate venue for the event (though the restaurant was ill-prepared to handle the crowd).

KIDBITS: **Tone-Loc, Kid 'N Play, Mellow Man Ace, Kid Frost,** and other rap stars join forces on a new hip-hop nursery rhyme collection, "Rap Rhymes! Mother Goose On The Loose," out April 20 on Epic... "WOOF's Greatest Bits," an hour-plus compilation of **Bill Wellington's** sensational comedy-and-folklore "Radio WOOF" series, is available from Well-In-Tune Productions, distributed by Silo Inc. (Waterbury, Vt.)... "We Are All Earthlings" is the latest Sesame Street release from Golden Music (Racine, Wis.). It is an environmentally themed album featuring **Kermit, Bert 'N' Ernie,** et al. Suggested retail price is \$8.99... Jim Henson Records/Zoom Express/BMG Kidz unleashes a herd of Muppet releases for spring, including "Ol' Brown Ears Is Back" by **Rowlf** the piano-playing dog, "Fraggle Rock: Music And Magic," and "Are We There Yet?," by Kermit and Friends. Also due from Zoom Express is "What's Wrong With This Picture?" by children's singer/songwriter **Fred Miller**... The soundtrack to the movie "Teenage Mutant Ninja Turtles 3" is out on SBK/EMI Records Group, featuring tracks from **Technotronic,**

ZZ Top, the Barrio Boyzz, Definition Of Sound, and others... **Horse Sense,** aka **Justin Bishop** and **Richard Lawrence,** have released their first children's album on Music For Little People (Redway, Calif.) "Horse Sense For Kids And Other People" features classic cowboy songs. Also new from MFLP is **Anna Moo's** eclectic, low-key "Making Moosic"... Folk artist **John McCutcheon's** latest Rounder Records release is "Family Garden," three songs on which were written with elementary school children.

MAGIC GOLD: **Joanie Bartels,** the flagship artist of Van Nuys, Calif.-based label Discovery Music (a joint-venture partner with BMG Kidz), has been awarded a gold record for "Lullaby Magic." It's the first individual title in Bartel's million-selling "Magic" series to be certified gold. Discovery's newest artist, **Bethie,** has released the debut title in her Really Silly Series, "Bethie's Really Silly Songs About Animals." The series features silly tunes about animals, the alphabet, numbers, and colors.

Assistance in preparing this column was provided by Scott Power.

Please address all correspondence, review copies, etc. to **Moirra McCormick, 1209 Sherwin #801, Chicago, Ill. 60626,** or call 312-464-0880.

Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business to business directory jam-packed with record & video co's, music publishers, distributors & more.
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_____	1992 International Latin Music Buyer's Guide (8058-7) \$50

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		★ ★ ★ NO. 1 ★ ★ ★		
1	17	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON 1 week at No. 1	100
2	1	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	100
3	3	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/16.98)	LEGEND	89
4	2	ENYA ▲ ⁷ REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	77
5	6	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974 /EPIC (5.98 EQ/9.98)	BAT OUT OF HELL	100
6	4	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	100
7	7	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	100
8	5	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	100
9	8	THE EAGLES ▲ ¹² ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	100
10	10	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	91
11	9	MICHAEL JACKSON ▲ ²¹ EPIC 38112* (9.98 EQ/15.98)	THRILLER	12
12	16	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	85
13	12	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	100
14	11	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	100
15	19	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	98
16	14	GUNS N' ROSES ▲ ¹⁰ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	100
17	21	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	86
18	20	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	19
19	18	MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98)	BAD	8
20	13	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	55
21	23	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	89
22	22	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	98
23	27	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	59
24	15	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	94
25	28	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	90
26	26	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	38
27	25	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	68
28	31	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	79
29	24	THE POLICE ▲ ³ A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	79
30	29	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	40
31	34	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	100
32	32	CREEDENCE CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	12
33	35	JIMI HENDRIX ▲ ² REPRISE 2276*/WARNER BROS. (7.98/11.98)	SMASH HITS	45
34	33	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	100
35	30	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	33
36	42	MICHAEL JACKSON EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	8
37	46	LYNYRD SKYNYRD ● MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	18
38	40	SADE ▲ ² EPIC 39581* (7.98 EQ/11.98)	DIAMOND LIFE	3
39	36	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	91
40	—	CAROLE KING ▲ ² COLUMBIA 34946* (7.98 EQ/11.98)	TAPESTRY	6
41	41	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	97
42	50	METALLICA ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	60
43	39	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	96
44	38	KENNY G ▲ ² ARISTA 8613* (13.98/16.98)	LIVE	22
45	45	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	58
46	37	PAUL SIMON ▲ ³ WARNER BROS. 25447 (9.98/15.98)	GRACELAND	25
47	43	THE BEATLES ▲ ⁹ CAPITOL 46446* (9.98/15.98)	ABBEY ROAD	24
48	—	SADE ▲ ³ EPIC 40263* (7.98 EQ/11.98)	PROMISE	1
49	—	PETER GABRIEL ▲ ³ Geffen 24088* (9.98/13.98)	SO	2
50	—	THE BEATLES ▲ ⁷ CAPITOL 46443 (14.98/26.98)	THE BEATLES	15

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

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 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, The Entertainment Industry's Foundation For Cities In Schools Fundraiser, honoring A&M Records chairman Jerry Moss, Beverly Hilton Hotel, Los Angeles. 310-289-8235.

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 Assn. of Independent Music Publishers, Lone Star Roadhouse, New York. 212-682-6113.245-2950

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 21-24, Discos 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.

MAY

May 1-4, National Assn. of Video Distributors Annual Convention, Hyatt Grand Champions Hotel, Palm Springs, Calif. 202-872-8545.

May 4-6, Digital Video New York, Sheraton New York Towers, New York. 212-226-4141.

May 5-7, "Creating a Winning Package,"

music seminar/showcase presented by New Artist Advisory, Radisson Hotel, Newark, N.J. Antoinette Dailey, 212-388-8210.

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 12-16, NAIRD Convention, Hyatt Regency, Crystal City, Va. 609-482-8999.

May 16-23, T.J. Martell Foundation 1994 Rock 'N Charity Celebration, various locations, Los Angeles. 818-883-7719.

May 18-20, Billboard Latin Music Conference, Downtown Hyatt, Miami. Melissa Subatch, 212-536-5018.

May 20, Billboard/Univision Latin Music Awards, James L. Knight Center, Miami. Melissa Subatch, 212-536-5018.

May 26-30, Black Radio Exclusive (BRE) Convention, Grand Hyatt, Washington, D.C. 213-469-7262.

LIFELINES

BIRTHS

Girl, Danielle Rachel, to Steve and Alisa Kohn, March 1 in New York. He is director of business planning and analysis for Sony Music.

Girl, Jessica Leigh, to Dave and Angela Reynolds, March 2 in Columbia, Tenn. He is a district manager for the Sound Shop retail chain.

Girl, Katy Dylan, to Steve Fishell and Tracy Gershon-Fishell, March 3 in Nashville. He is a record producer and studio musician. She is director of creative services at Sony/Tree Music Publishing.

Boy, Gregory James, to Ted and Laura Cohen, March 9 in Los Angeles. He is a personal manager and music industry consultant. She is senior VP of creative affairs and product planning for Philips Interactive Media of America, and was formerly video editor of Billboard from 1981-84 under her maiden name, Laura Foti.

Twin boys, Marc and Jeremy, to Chuck and Donna Oken, March 28 in Claremont, Calif. He is GM of Mad-

Rhino Inc., the corporate parent of music retail stores Rhino Records and Mad Platter.

Girl, Madison Rindge, to Charlie Bisharat and Mary Mueller, March 15 in Los Angeles. He is a recording artist on GTS Records and violinist for John Tesh, Yanni, Shadowfax, and other artists. She is senior director of marketing for Kid Rhino, Rhino Records' children's label.

Girl, Tara Heather, to Bruce and Nancy Mactavish, March 26 in Toronto. He is marketing manager, international product for Warner Music Canada.

Girl, Layla Brooklyn, to Gregg Allman and Shelby Blackburn, March 31 in San Francisco. He is keyboardist for Epic Records act the Allman Brothers Band. She was former director of affiliate relations for Global Satellite Network.

Boy, Logan Miles, to Denver Smith and Angee Jenkins, March 31 in Los Angeles. He is technical director for Soundsource International. She is di-

rector of West Coast publicity for MCA Records.

DEATHS

Jeff Ward, 30, of carbon monoxide poisoning, March 19 in Chicago. Ward was drummer for the industrial band Low Pop Suicide, whose debut album, "On The Cross Of Commerce," was released in March on the World Domination label. Ward also had performed with the bands Hammeron, Lard, Revolting Cocks, Ministry, and Nine Inch Nails.

Malcolm Louis Anderson, 63, of cancer, March 21 in New York. Anderson was staff audio engineer for National Video Center/Recording Studios, where he worked for 32 years. According to National Video Center, he was the first black staff audio engineer in New York. He is survived by his wife, Johanna; his three daughters, Patricia, Lucina, and Nancy; his mother, Lucina; his brother, Percy; and his sister, Dendra.

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

GOOD WORKS

THE first fund-raiser for The Entertainment Industry's Foundation For Cities In Schools (CIS) will honor Jerry Moss, chairman of A&M Records and one of the group's top supporters, Wednesday (14) at the Beverly Hilton Hotel in Beverly Hills. The evening will include a reunion performance by Supertramp, as well as performances by Herb Alpert, Lani Hall, Melissa Ethridge, and Burt Bacharach. During the event, a talk will be given by a CIS female participant who is a gang member in Longbeach, Calif. Also, more than 30 CIS students will be pres-

ent. In the planning stages are Jerry Moss Music Resource Centers as part of the CIS program. CIS is the nation's largest nonprofit dropout-prevention program, with more than 60,000 young people in 145 communities being kept in schools through CIS programs. For more info, contact 310-289-8235.

OSCAR NITE FOR AIDS: The inaugural Academy Awards Viewing Party To Benefit The Elton John AIDS Foundation was held March 20 at the Maple Drive Restaurant in Los Angeles, raising more than \$125,000.

More than 200 guests came for a seated supper and an Oscar viewing party, using TV monitors donated by Panasonic. In the months ahead, John plans two other fund-raising events, including a special concert May 8 at Atlanta's Omni. John will join tennis player Billie Jean King Sept. 22 and 23 for the inaugural Slam 'n' Jam tennis tournament/John concert and dinner at the Regent Beverly Wilshire in Beverly Hills. The address for the Elton John AIDS Foundation is P.O. Box 52066, Atlanta, Ga. 30355. For more info, contact Sarah McMullen at 310-289-8235.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

'Lieutenant,' 'Dogs' Don't Rate In U.K. 57 Store Monitor: Award-Winning Parties 61
 Detailing Video-On-Demand 58 Marquee Values: 'Glengarry Glen Ross' 62

PICTURE THIS™

By Seth Goldstein



AIMING WIDE: Food Marketing Institute has scrapped its video-only pitch for the 1993 edition of its general merchandise, health, and beauty care conference, scheduled for Oct. 17-20 in Dallas. Last year, you may recall, video was given center stage, but the crowd remained in the wings. So FMI has broadened the focus to a "total entertainment pavilion," including books, magazines, trading cards, video games, and audiocassettes. FMI claims it is "still working with the studios at this point." None appear on the March 17 exhibitor list, which has wholesalers (**Ingram, Major Video Concepts, Rank Retail, Selectrak, Simon Marketing**) and one budget supplier, **Star-maker Entertainment**.

HERE'S HOPING: **Paramount Home Video** has caught the fever. Reports are PHV staffers think the studio's "Indecent Proposal" will be blazing hot theatrically (it opened April 7) and on cassette (probably fourth-quarter rental). PHV has been struggling with a line of big-screen losers, such as "The Temp," stretching back to "Patriot Games"; it passed on **Miramax's** "The Crying Game," a LIVE Home Video property. So the studio's steamy "Indecent Proposal" campaign is considered a change in fortunes.

VIDBITS: Is **Warner Home Video** creating a special-interest division? That's the scuttlebutt, and the move would match the upsurge in interest in nontheatrical, evidenced most recently by **Columbia TriStar**. We're told Warner already has annointed a VP; the studio has no comment. . . . **ESPN** has the kind of properties Warner might like, except the sports cable channel is looking anywhere but Hollywood for someone to take over its home video label. **Capital Cities/ABC Video Publishing**, whose parent has a majority interest in **ESPN**, reportedly is negotiating. **ESPN** has three options, we're told: Keep doing what it's done, distributing through **Fast Forward**, which has done well by the network; use **Fast Forward** in combination with an outside deal; let someone else start from scratch. . . . **New Line Home Video** has scheduled "Teenage Mutant Ninja Turtles III" for July 13 sell-through release.

'Songs' Of Praise For Children's Video

Warner Reprise's 'Kidsongs' Shows Strong Sales Growth

■ BY PAUL VERNA

NEW YORK—Warner Reprise Video's increased commitment to children's video in the past 18 months is paying off, especially for its popular "Kidsongs" music video series. The series has been selling steadily since its inception in 1985, but it finally broke loose last year, earning multiple certifications from the Recording Industry Assn. of America.

During 1992, all 12 "Kidsongs" titles released to date were certified gold, platinum, or multiplatinum by the RIAA (sales of 50,000, 100,000, and 200,000-plus units, respectively): "A Day At Old McDonald's Farm" sold 400,000 units; "A Day With The Animals," 300,000; and "A Day At The Circus," "I'd Like To Teach The World To Sing," and "Cars, Boats, Trains And Planes," 200,000 apiece. Six other titles in the series were certified platinum (sales of 100,000 units); and one more went gold (50,000 units).

Overall, at least 1.75 million "Kidsongs" units were certified in 1992. Warner has since issued a Christmas "Kidsongs" tape, and another program is planned for May 25 release; all "Kidsongs" videos carry a suggested retail price of \$14.95.

The success of "Kidsongs" has

been a long time coming. A joint venture between Warner Bros. Records and Together Again Productions (and distributed by Warner Reprise Video and Tyco-Viewmaster Video), the series finally hit big last year because that's when Warner began exploiting its children's repertoire.

"Last year was the year when we really began to focus on children's product," says Warner Bros. Records senior VP Vic Faraci. "We're into many locations today that we were not in two years ago." He says the bulk of the "Kidsongs" videos sell in mass-merchant locations. The rest are moved through record outlets, video stores, bookstores, toy stores, and "anywhere where the parent is accompanied by the child," according to Faraci.

If getting the line into as many outlets as possible was the secret to Warner's success in '92, this year the company plans to increase its numbers by 25% with an even more aggressive retail campaign. The effort is scheduled to begin April 19 with a 15%-discount offer on the entire "Kidsongs" catalog and 20% off on 24-title VHS prepacks. The catalog consists of 14 titles on VHS (13 currently out, plus the one slated for May 25), five audiocassettes, and

(Continued on next page)

'Babysongs' Founder Brings Series To Her Own Backyard

■ BY SETH GOLDSTEIN

NEW YORK—Backyard Productions is free, free at last to pursue its destiny in children's video. For the past several years, the Los Angeles-based company's line of "Babysongs" cassettes was available solely through Media Home Entertainment, which is winding down operations.

Founder and president Amy Weintraub, whose only revenues from the series have been royalties, decided to reclaim full ownership—and succeeded. Although she declines to reveal at what price, Weintraub believes "it's rare that a producer gets rights back. I've taken great financial risk." In return, Backyard dropped a long-standing lawsuit that charged Media had fudged royalty payments while acquiring an inventory of about 2,000 cassettes.

Now, Weintraub is pursuing two

lines of attack to take advantage of kid-vid demand that already has generated sales of 1.5 million units of her first six tapes. The company, looking into audio and books as well, is negotiating a distribution deal with Video Treasures for the Media releases. "Dave Stevens told me they want to make a commitment to children's product," says Weintraub, referring to Video Treasures newly appointed acquisitions VP.

She bases her optimism on the "good job" the sell-through specialist has done since it licensed "Babysongs" from Media for mass-merchant accounts. It helps also that Stevens came to Video Treasures from parent Handleman Co., the dominant rackjobber in home video and music.

"I'm hoping" for more marketing oomph and pricing that stays out of the bargain basement, says Weintraub. "We can sell quality kid stuff

(Continued on next page)



Laser Lovers. It was a meeting of minds when MGM/UA Home Video held its fifth annual "studio day" at L.A. retailer Dave's Video—The Laser Place. The studio, which donated sampler discs, and owner Dave Lucas, right, are big fans of the format, still the best way to watch a movie at home. MGM/UA staffers, from left, are Allan Fisch, video services director; Michael Lennox, sales and marketing manager; and George Feltenstein, senior VP/GM.

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'BABYSONGS' LINE

(Continued from preceding page)

at \$14.95. That's very important to me." Video Treasures has gotten off to a good start with her \$14.95 "Tales And Tunes" series. It has delivered about 40,000 copies of the initial entry, which sounded off in October.

Weintraub stresses she wants to retain ownership. Despite "substantial" returns from Media, "I won't do that anymore." Nor does she want to repeat the episode, reported on CBS' flagship station in New York, in which a "Babysongs" program was dubbed onto a used cassette that still contained a topless scene from the movie "Blame It On Rio." Weintraub recalls, "It made things worse" with Media.

But she does credit Media for taking a risk in 1988 when "very few people wanted to be in [live children's programming] for the long haul." Cartoons, especially Disney's, were seen as the only titles that sold in the days preceding "Kidsongs," "Wee Sing," and "Barney."

Media served another purpose. It included rights to three new "Babysongs" titles in the kid-vid package sold to Western Publishing in 1991. Western has these and any others Weintraub produces until September 1996, after which the deal she is currently negotiating "will kick in." Weintraub professes astonishment about the results to date, given that Western has done "no marketing. I'm amazed that we sell as much as we do." For one title, it has reached 100,000 units. Her answer: Western owns the racks.

"I'm curious to see what's going to happen" to the older Media titles, Weintraub adds. "We can do so much better." She hopes to explore direct marketing, infomercials, and home-shopping services in a business where "it's still tough to compete against licensed characters" like Barney. Backyard won't take that route. "People want me to make things in a costume," she says. "I'm not trying to sell a toy."

'KIDSONGS' SALES

(Continued from preceding page)

two laserdiscs that contain four of the VHS programs.

Faraci says he hopes the prepacks will encourage impulse sales under the program, which is set to run through June 4.

Warner's sales feat with "Kidsongs," impressive as it may be, is not unprecedented. In 1990, three longforms by New Kids On The Block racked up approximately 3.5 million units; the growth in the category for that year was 3 million units.

The New Kids phenomenon ignited so much interest in the format that longform music video labels were established at most major record companies. Since then, the category has trailed off somewhat, and companies have accordingly scaled back their commitment to it. The labels that remain the most active in music video—like PolyGram Video and A*Vision Entertainment—are also those that have diversified into such areas as exercise, sports, children's, and adult video.

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U.K. Censor Delays Release Of Two Videos

■ BY PETER DEAN

LONDON—The cassette release of Quentin Tarantino's debut movie, "Reservoir Dogs," and Abel Ferrara's "The Bad Lieutenant" both have been put on hold by distributors PolyGram and Guild Home Video following the U.K. censor's refusal to give them a video certificate while a debate rages about on-screen violence.

Although the U.S. is free of such restraints on a national level, the British action would gain the sympathetic ear of some U.S. state and local officials, who've sounded those alarms for years. Fighting their calls for controls is a big reason for the existence of the Video Software Dealers Assn.

"Reservoir Dogs" was scheduled for July release in the U.K. and "The Bad Lieutenant" in June, but it is doubtful now whether either title will reach video stores until the end of the year, long enough for consumers to forget about their high-profile theatrical runs.

The U.K. has the strictest censor in Europe in the British Board of Film Classification, which cuts more heavily for video than for theaters. Director James Ferman has denied that he's delaying the cassette release, but says rather that he wanted to see them again on video, a process which will "take some time." The distributors, which applied for video certificates in January, say they have been told to re-submit the movies when the current tirade has died down.

England is gripped by a moral panic about cinematic violence not experienced since the early '80s, when Ferrara's first effort, "Driller Killer," and a number of zombie and gross-out horror titles gave birth to the term "video nasties."

Video is not the only target for media bile this time around. The press now seems to be questioning Ferman's modus operandi and Hollywood's priorities in general.

The panic started with a coincidental series of events—an alarming rise in juvenile crime, actor Anthony Hopkins' statement that he was considering not making the sequel to "Silence Of The Lambs" because young children had access to the movie, the discovery of a 12-year-old girl who had watched "Silence" more than 200 times, and the almost simultaneous release theatrically of "Reservoir Dogs," "The Bad Lieutenant," "Romper Stomper," and "Man Bites Dog," a Dutch movie that has a horrific gang-rape sequence.

Coinciding neatly with the release of his book "Hollywood Vs. America," author Michael Medved also was on hand to hold public discussions about the subject, and much of his Murdoch-published book was serialized by the Murdoch-owned Sunday Times, with the paper's editor Andrew Neill chairing a public debate in London's Dominion Theatre.

In one late-night TV discussion, ex-chairman of Columbia Pictures David Puttnam pointed the finger squarely at video stores, seeing the problem in the accessibility of adult-rated material. Ferman would seem to agree. He un-

(Continued on page 59)

Video-On-Demand Looms Meet Mulls Digital Transmission

BY DON JEFFREY

NEW YORK—At a recent entertainment industry conference here, a computer scientist rhapsodized about the digital revolution and remarked that one of its goals was “putting the Blockbuster store on-line.”

Nathan Myhrvold, VP of advanced technology and business development at Microsoft Corp., was referring to video-on-demand, the much anticipated service by which consumers will be able to order movies on their interactive TV sets from data-storage banks and have them transmitted to the home via some combination of coaxial and fiber-optic cable.

The technology to achieve this is closer than video retailers such as Blockbuster would like to admit.

Brian Roberts, president of the cable operator Comcast, said at the conference he has ordered his first digital compression boxes from General Instrument. These devices would enable a cable programmer to reduce entire movies to digital bits that could be moved quickly along a fiber-optic network.

Recently, researchers at AT&T's Bell Laboratories said they had discovered a new filtering technique that would boost the capacity of fiber-optic transmission systems twofold: transmitting 2 billion bits of data per second.

And at press time, it was reported that Microsoft, General Instrument, and Intel, a computer chip maker, are in discussions about developing a set-top cable converter box, which would allow interactivity with the home TV. Using the box, a consumer could call up a list of movies available and select the one he wants to see.

This technology could receive applications in the test of 500-channel video-on-demand that Tele-Communications Inc., the largest cable operator in the U.S., is conducting now in the Denver area, and in the plans of Time Warner, the No. 2 cable company, to install a two-way, high-speed, switched fiber-optic electronic network in its cable system near Orlando, Fla.

Roberts said the new systems will be “rolled out incrementally” and that as the technological capacity doubles, costs will be cut in half. At this point, *(Continued on page 61)*

'COMPLEAT BEATLES' DUE ON CD-ROM

(Continued from page 6)

ning-to-end movie. “It's a whole different way of looking at information.”

NewMedia's project is similar to “A Hard Day's Night” in one regard, however. At 15-18 frames per second, the images by themselves don't appear as full-motion video, and although McGrew maintains “it's getting close,” the title needs the assistance of computer programs to speed movement. Visual quality still remains “below VHS,” he acknowledges.

The company continues to look at new developments, some of them exhibited at Intermedia '93, that might bring “The Compleat Beatles” closer to FMV, but “if it holds up release, we won't do it,” he adds. McGrew, who has about 60 days to decide, is particularly intrigued by Nimbus Technology and Engineering's attempt to create 5-inch, FMV compact discs (Billboard, March 27). If that technology finds software support, “a lot of people will have to rethink what they're doing,” says McGrew.

Compton's CD-ROM, developed in association with Crunch Media of Los Angeles, will contain the entire two-hour “The Compleat Beatles” movie, as well as the text from Delilah Films' book of the same name. Users will be able to shift back and forth between the movie, the book, and a substantial database on two discs, required because “the amount of video is just huge,” McGrew notes. “We're building all those pathways.”

The history of the Beatles is divided chronologically into the years 1956-1964 and 1965-1969. McGrew says the movie can be watched in linear fashion from beginning to end or by picking out particular black-and-white and color segments. Apple's QuickTime technology and Video For Windows provide the FMV capability even as NewMedia seeks what McGrew calls “better compression al-

gorithms.”

In addition, the CD-ROM contains five other “paths” of exploration, including “Beatles Songs,” providing access to excerpts of 66 performances; “Album And Film Timeline of UK and US Releases,” with audio and film clips; “The Compleat Beatles” book; “Profiles,” with background on the group and on major influences such as record producer George Martin and manager Brian Epstein; and “Bits Of The Beatles” and “Beatles Fun,” facts and trivia about the group.

NewMedia will price “The Compleat Beatles” at \$99.95, following distribution channels to computer, consumer electronics, record video, and book stores and office and warehouse clubs.

McGrew thinks “The Compleat Beatles” could be a watershed for the fledgling interactive multimedia business, now developing more entertainment-based products. Earlier CD-ROM software, he observes, was based on text with sound, still picture, and video elements tacked on. Compton's, which has “Jazz: A Multimedia History” and “The Grammy Awards: A 34-Year Retrospective,” plans more such releases.

“We've now moved to a newer level,” McGrew says, “where the text is underlying, while a movie, as well as audio or video material, is the ‘top’ of the product. It's not a text-based title which has underlying multimedia features. The title is based primarily on a video with supplemental text added to it.”

Compton's hopes to excite the trade with packaging and marketing. Among the possibilities are a full-page ad in Rolling Stone magazine and cross-promotions with other suppliers of Beatles-based media, such as Capitol Records and MGM/UA Home Video.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
★ ★ ★ NO. 1 ★ ★ ★							
1	1	4	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
2	2	7	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
3	3	6	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
4	4	6	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
5	5	9	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
6	8	2	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
7	6	7	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
8	7	8	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
9	10	2	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
10	12	2	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
11	9	6	COOL WORLD	Paramount Pictures Paramount Home Video	Kim Basinger Gabriel Byrne	1992	PG-13
12	NEW ▶		MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal David Paymer	1992	R
13	NEW ▶		CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
14	11	8	MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans	1992	R
15	13	4	OF MICE AND MEN	MGM/UA Home Video 902693	John Malkovich Gary Sinise	1992	PG-13
16	15	5	RAPID FIRE	FoxVideo 1978	Brandon Lee	1992	R
17	14	10	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	R
18	17	3	INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R
19	16	15	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
20	18	4	WHISPERS IN THE DARK	Paramount Pictures Paramount Home Video 32756	Annabella Sciorra	1992	R
21	NEW ▶		PURE COUNTRY	Warner Bros. Inc. Warner Home Video 12593	George Strait	1992	PG
22	21	4	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G
23	20	11	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
24	19	14	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
25	22	26	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
26	23	3	WIND	Columbia TriStar Home Video 70733	Matthew Modine Jennifer Grey	1992	PG-13
27	RE-ENTRY		PINOCCHIO ♦	Walt Disney Home Video 239	Animated	1940	G
28	25	3	BEBE'S KIDS	Paramount Pictures Paramount Home Video 32745	Animated	1992	PG-13
29	37	2	MEDITERRANEO	Miramax Films Touchstone Home Video 1593	Diego Abatantuono Claudio Bigagli	1992	R
30	28	5	LIGHT SLEEPER	Live Home Video 69006	Susan Sarandon Willem DaFoe	1992	R
31	26	10	3 NINJAS	Touchstone Pictures Touchstone Home Video	Victor Wong	1992	PG
32	27	2	MISTRESS	Live Home Video 9864	Robert Wuhl Robert De Niro	1992	R
33	33	20	FAR AND AWAY	Universal City Studios MCA/Universal Home Video 81287	Tom Cruise Nicole Kidman	1992	PG-13
34	36	7	THE WATERDANCE	Columbia TriStar Home Video 91243	Wesley Snipes Eric Stoltz	1992	R
35	24	19	PATRIOT GAMES	Paramount Pictures Paramount Home Video 32530	Harrison Ford Anne Archer	1992	R
36	32	6	SOUTH CENTRAL	Warner Bros. Inc. Warner Home Video 12594	Glenn Plummer	1992	R
37	29	21	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG
38	35	13	HONEY, I BLEW UP THE KID	Walt Disney Home Video 1371	Rick Moranis	1992	PG
39	34	2	CROSSING THE BRIDGE	Touchstone Pictures Touchstone Home Video 1584	Jason Gedrick Josh Charles	1992	R
40	31	10	DIGGSTOWN	MGM/UA Home Video M902692	James Woods Louis Gossett Jr.	1992	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

U.K. VIDEO CENSOR

(Continued from page 57)

derstands what the offending features are trying to do—first-time directors are out to make an impression—but says that video has “changed the goalposts.”

“They’re like Stanley Kubrick’s ‘The Killing’ and Carpenter’s ‘Assault On Precinct 13,’ which were debuts. These are the works of new talents in the United States, they’re cheap crime films with mainly all-male casts, and there is a lot of violence.

“Until the ‘80s—before the advent of video—I could be confident that any excessively violent or sexually explicit scene would be left on the cutting room floor,” he continues. “But now we face a problem that has little to do with cinemas. The invention of video means most families have a cinema in their sitting room—and some in their bedrooms, too—with no box office to turn away those under age.”

PolyGram managing director Peter Smith has seen the accessibility factor as the main reason for Ferman’s current stance on certificates. “On video, people tend to single it out. People discriminate against video, just because it’s easier to get access to it as an under-18.”

Guild’s managing director, Nick Hill, believes in the long run that the BBFC actually has the best interest of the video industry at heart by its action. “It would not be responsible to lodge an appeal with the BBFC, even if we had a strong chance of success,” he says.

Delays, further cuts, and revised theatrical ratings are not uncommon with controversial titles trying to get a video certificate. John McNaughton’s first feature, “Henry—Portrait Of A Serial Killer,” waited six months and had a further 48 seconds cut from its U.K theatrical version before it won BBFC approval earlier this year. It had previously lost 61 seconds for the cinema rating.

Ferman was most concerned about its “moral blankness” and how viewers unable to bring his or her own moral framework to the feature might use it for their own fantasies, especially the notorious “camcorder sequence” in which a family is sexually molested and butchered on videotape.

McNaughton, currently celebrating the launch of his “Mad Dog And Glory,” says “‘Henry’ is 83 minutes long and tightly controlled. If you remove something, there’s a danger you’ll no longer understand the thrust of the story. In Sweden, for example, they cut the film so there were clear pieces of the story missing, and scenes later on no longer made sense. I’m worried by this that people will lose the meaning of the picture.”

Another controversial title of the moment is the Australian-made, “Clockwork Orange”-style “Romper Stomper,” in which the protagonists wage all-out war on local Asians. It took six different board members, eight different screenings, and many months of deliberation to come up with a decision.

In what could now be seen as a fortuitous move, distributor Medusa applied for and got video approval prior to its cinema certificate. Tartan Video also has a video certificate for “Man Bites Dog.” Neither cassette sustained additional cuts. What some observers are predicting now is an inconsistency in approach to violent images—in much the same way that “strong” sexual images are granted a certificate in one context but not in another.

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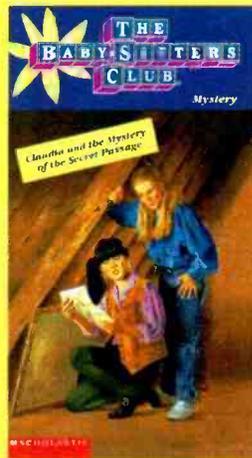
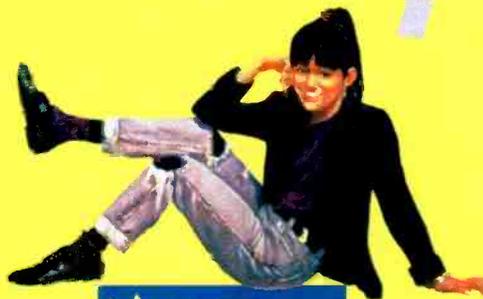


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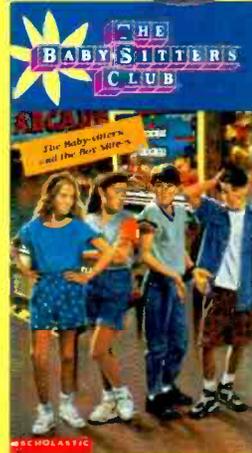
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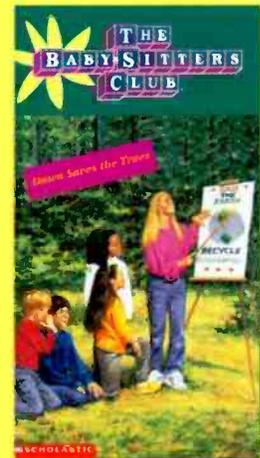
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in A LETTER TO THREE WIVES Co-Starring KIRK DOUGLAS PAUL DOUGLAS BARBARA LAWRENCE JEFFREY LYNN
Adapted by VERA CASPARY From a Cosmopolitan Magazine Novel by John Hempner
Produced by SOL C. SIEGEL Screenplay and Direction by JOSEPH L. MANKIEWICZ
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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★								
1	1	23	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
2	3	3	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
3	RE-ENTRY		PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
4	2	5	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
5	4	52	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
6	RE-ENTRY		DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
7	5	6	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
8	12	10	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
9	9	8	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
10	7	26	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
11	6	21	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
12	8	5	LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
13	14	19	BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
14	16	3	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
15	10	28	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
16	19	28	ERIC CLAPTON: UNPLUGGED ▲	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
17	13	7	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
18	11	5	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
19	25	3	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
20	18	9	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
21	17	37	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
22	15	9	THE MUPPET MOVIE	Walt Disney Home Video	The Muppets	1979	G	22.99
23	24	11	PLAYBOY: EROTIC FANTASIES II	Playboy Home Video Uni Dist. Corp. PBV0728	Various Artists	1993	NR	19.95
24	26	6	GREEN JELLO: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jello	1993	NR	16.98
25	23	4	LAURA	FoxVideo 1094	Dana Andrews Gene Tierney	1944	NR	19.98
26	29	3	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Various Artists	1992	NR	9.99
27	21	11	PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
28	27	27	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
29	28	69	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
30	34	3	STING: TEN SUMMONER'S TALES	PolyGram Video 4400895673	Sting	1993	NR	19.95
31	22	7	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
32	RE-ENTRY		THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
33	35	10	THE MOODY BLUES: LIVE AT RED ROCKS	PolyGram Video 4400867613	The Moody Blues	1993	NR	19.95
34	31	97	CASABLANCA (50TH ANNIV.)	MGM/UA Home Video 302609	Humphrey Bogart Ingrid Bergman	1942	NR	24.98
35	33	9	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
36	38	32	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
37	RE-ENTRY		BATMAN RETURNS	Warner Bros. Inc. Warner Home Video 15000	Michael Keaton Danny DeVito	1992	PG-13	24.98
38	40	8	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
39	36	31	FERNGULLY...THE LAST RAINFOREST	FoxVideo 5594	Animated	1992	G	24.98
40	RE-ENTRY		PLAYBOY 1993 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0720	Various Artists	1992	NR	19.95

● 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.

It's A 'Steel': Fire & Ice To Supply Maier With Programming

BY SETH GOLDSTEIN

NEW YORK—The Maier Group has gained a programming source it hopes could come up with more winners like "Buns Of Steel."

Its supplier is Fire & Ice Video, a division of Fire & Ice Entertainment, based in Laguna Beach, Calif. According to terms of the deal, Maier has provided 1-year-old Fire & Ice with what president Howard Maier describes as a "significant" development fund to pursue appropriate home

video properties. Maier handles marketing and distribution for retail and direct response.

The two companies got together at last July's Video Software Dealers Assn. convention in Las Vegas, about the time Fire & Ice announced its first nontheatrical releases. Several properties, such as a tennis instructional featuring superstar Andre Agassi, had been licensed to other distributors, but never made it to retail. They still are on the back-burner. "We haven't released the first title on the Fire &

Ice label," acknowledges Court Shannon, senior VP of the video arm.

Shannon thinks Maier plays in the ball park built to generate "home run" programs worth "several hundred thousand units." One indication: Maier, headquartered in New York, has proven a powerhouse at key retailers such as Musicland. The company reportedly has sales of \$30 million-\$40 million annually.

Howard Maier counts on Fire & Ice to come up with programs that are "brandable . . . unique selling proper-

ties," such as his "Dancing Grannies" tapes. "Series have worked extremely well for us," he adds. "You really can't get your investment back without a continuous flow of product." High on his list is exercise, already a proven performer. "Buns Of Steel" topped the 2 million-unit mark last year.

Maier acknowledges "there aren't that many breakout ideas," but "we hope to have 50% of them." Projects will be tailored for direct response, which may precede retail release. "I think that's an option," he says, add-

ing, "We want products we can sell on TV."

Shannon, formerly executive VP of Lorimar Home Video, previously oversaw the development and marketing of the Jane Fonda Workout library and golf pro Curtis Strange's "Win And Win Again." Kimberly Norton, president of Fire & Ice Entertainment, helped develop the Surfer Magazine and Powder Magazine series for the ESPN cable network, which currently carries her "Cross Over Sports" series.

VIDEO-ON-DEMAND TECHNOLOGY LOOMS

(Continued from page 58)

however, no one is saying publicly what those costs to the consumer or to the companies involved might be.

For the latter, there are clues. TCI executives said in a press conference in New York recently that capital spending this year would rise to \$750 million from \$525 million last year. The 42% increase would represent TCI's work on the 500-channel test, including the laying of 7,000 miles of additional fiber-optic cable.

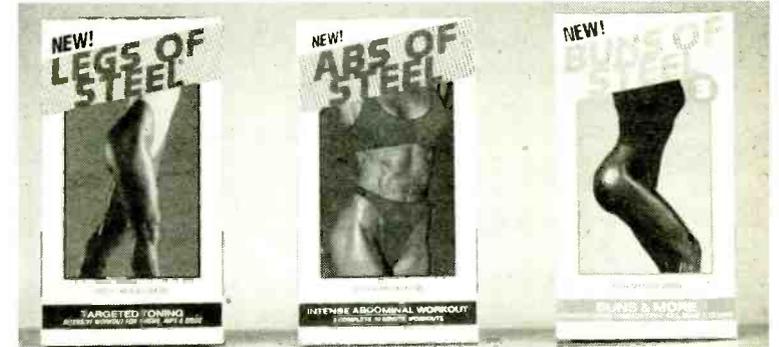
At the industry conference (co-sponsored by the investment bank Wert-

heim Schroder and the trade publication Variety), the subject of entertainment retailing was not brought up until the panel on music met. In a discussion about electronic home delivery of music, Michael Schulhof, vice chairman of Sony USA (parent of Columbia Pictures and Columbia TriStar Home Video, among other properties), struck a note of warning about new services such as video-on-demand and music-on-demand. He said a "vast market would be undermined by having huge libraries of

information with no focus on individual product."

He was referring in part to the potential for consumers to download bits of data from recordings or film without regard to the finished product put out by a studio or label.

Myhrvold touched on that in his presentation when he predicted that new technology would create "new hybrid forms" of entertainment. For instance, he said interactive technology might allow a consumer to make his own "multimedia movies."



The Maier Group's "Steel" cassettes show its mastery of body parts. Fire & Ice Video is expected to improve the muscle tone of both companies.

Oscar Parties Staged; Something Fishy About 'River' Promo

VSDA'S OSCAR: Los Angeles-area Video Software Dealers Assn. leaders already are looking to next year's Oscar party, in the wake of what most feel was a successful celebration March 29.

This year, the VSDA affair was moved from Santa Monica to a site only a limo stop away from the Dorothy Chandler Pavilion, where the Academy gala is staged. Around the nation, VSDA chapters generally are upbeat about their parties. In San Antonio, for example, Central Texas officials were delighted to draw 250 people, according to Dawn Wiener, co-owner of Home Video Plus Music, Austin, Texas.

Time zones mean a lot for a show that segues directly to the late-night news. According to Rich Thorward, a leader with the New York/New Jersey Chapter, "We get around the problem they had in L.A. of losing the crowd after the television show is over. We have a spoof format. We do our whole show during the hour prior to the Oscar broadcast, which goes on the air late here in the East. So we're ready to go home" when the last award is presented.

L.A. chapter leaders say some stage direction mixups at the Westin Bonaventure Hotel created confusion as the TV show ended and the room started to empty. Emcee Larry Kendall and hypnotherapist Alan Cohen could not corral the crowd as people started to bolt.

Expectations may have been a bit high as to how many celebrities would drop in. With Oscar winners and industry figures fanning out around L.A. for parties that go on all night, the VSDA affair faced a lot of competition, say insiders.

Committee member Brad Smith of Ingram Entertainment reported the sale of ads for the program and tables "went better than we had expected. We will cover expenses," which were not insignificant at the posh downtown hotel.

ON THE FLY: Baker & Taylor Video is going the distance, literally, to promote "A River Runs Through It," the movie extolling the joy of fly fishing. On April 21, a screening and luncheon for retailers will be held near the remote Montana site where author Malcolm Maclean based his best-selling autobiography.

Baker & Taylor figures the movie already has an Oscar for Philippe Rousselot's cinematography, so why not show off the real thing? Says Darin Swails of the Portland branch, "Retailers who attend are encouraged to bring their fishing equipment." Fly fisherman Doug Persico will be on hand at the Ekstrom Station in Rock Creek, Mont., near Missoula.

On the same day, B&T will host a "Spring Fling" dealer warehouse sale from 11 a.m.-4 p.m. at the distributor's Charlotte, N.C., facility, according to Anne Adamek of the branch. Wrestler Ric Flair of WCW Wrestling video fame and movie starlet Suzanne Brown of "Bikini Carwash Company 2" will be on hand.

OFF-PRICE SLOWDOWN: There is no big rush by chains to the so-called off-price or manufacturer outlet malls, despite their strong growth.

That's the indication from Herb Wiener, who says he and his wife, Dawn Wiener, did not plan to attend the spring convention in Florida. The Wieners, who operate as Discount

Entertainment in several centers, estimate 30% of volume comes from video.

Charles Adams of Central South Music Sales says chains are wise to go slowly. At the recent National Assn. of Recording Merchandisers convention in Orlando, Fla., Adams said Central now has 12 of its Music 4 Less outlets up and running. "But it's often very discouraging. Developers make you take some poorer cen-



by Earl Paige

ters just to get into the good ones."

AT THE MEETING: Canadian VSDA chapter meetings will be held at 5:30 p.m. Wednesday (14) at the Coast Bastion Inn, Nanaimo, British Columbia, and at 2 p.m. May 12 when the Southern Ontario Chapter meets at the Astral Inc. screening room in Toronto.

Two Florida meetings are slated, including the kickoff for a new chapter on the state's western flank. The organization meeting is set for April 22 at the La Playa Beach Resort, Naples. VSDA's director of communication and legal affairs, Rick Karpel, will be featured. Also set is a Northeast Florida Chapter gathering May 11 at Ramada Orlando West, Altomonte Springs.

Yet another new chapter forming is in West Virginia, which will meet April 21 at the Holiday Inn, Charleston.

Other meetings: Houston, Tuesday

(13), Holiday Inn, Beaumont, Texas; Southern Ohio, 6:30 p.m. May 13, Carousel Inn, Cincinnati; Central California, 6:30 p.m. April 28, Ramada Inn, Fresno; and Gulf Coast's seventh annual "Spring Fling," May 7-9, Royal D'Tberville Hotel, Biloxi, Miss.

RENT-SHARE UPDATE: There are 27 Canadian video stores continuing to test Dickson Video Systems' limited-play videocassette in Winnipeg, Manitoba, according to DVS president Joe Anderson.

The low-key company, which makes no effort to publicize its activities, "is gearing for volume manufacturing of our mechanism," says Anderson. He says the goal is to expand the test across Canada.

Dickson's unique Vutrac cassette locks after one complete play. A mechanism in the video store records the play and then unlocks the tape, which returns to rental circulation.

Anderson says the company is working with 10-15 suppliers; Prism Entertainment remains the most prominent. Dickson, now stocking minor titles, is focusing on a promotion called "Extra Choice." It claims to offer customers movies most stores would never bother to carry.

"Our range of plays goes from a high of 700 turns, or rentals, in four months to four to 10 turns in eight to nine months," says Anderson. He calls the 700 figure "respectable." Only one copy of a title is kept in each store where 60 titles are displayed on a special rack.

Revenue share varies. "We keep 25 cents and send the supplier \$1 of the total \$1.25 we collect," Anderson says.

Another deal has Dickson paying a low fee, "usually \$25 per tape, and

then we split the \$1.25 50-50" with suppliers, he says. The third arrangement is with the product Dickson buys outright. "We keep 100%," says Anderson, adding that about half of the 100 Vutrac titles go out under this deal.

IT'S THE GOSPEL: Two religious-oriented trade associations with apparent overlaps in activity, the Christian Visual Media International and International Christian Video Assn., are merging.

ICVA is the new group, with a conference set for July 6-9 in Atlanta, according to spokeswoman Katie Buntton Proctor.

RETAILERS RAPPED: No one is happier about all the talk about service among retailers than David Yoho, president of the Professional Educators Group. No stranger at VSDA, where he has spoken during the July gala, Yoho recently addressed a session at the NARM convention in Florida.

Yoho could be compared with Peter Glen, another retail consultant who has appeared at VSDA, but retailers who know both say Yoho is not as theatrical.

It is his contention that the right brain is where "we decide how we feel about something," and it's that part of the mental makeup that helps determine whom we might marry.

"It's afterward that we start to justify it on an intellectual basis," the realm of the left side of the brain, says Yoho, who believes consumers patronize certain stores based on emotion or feeling, not a specific site. It may be most difficult, if not impossible, to turn around that initial mindset.

(Continued on page 63)

A biweekly guide to lesser-known rental-priced video titles.

"Glengarry Glen Ross" (1992), R, LIVE Home Video, prebooks April 27.

This wide-screen version of David Mamet's Pulitzer Prize-winning play peers into the dingy real estate office of Premiere Properties and the manic, high-pressure lives of its four hustling salesmen (Jack Lemmon, Al Pacino, Ed Harris, and Alan Arkin). When an intimidating higher-up (Alec Baldwin) tells them they've got one week to close some big-bucks deals or lose their jobs, the desperate, quick-witted pitchmen prove there are few depths to which they won't sink to save their skins. With strong portrayals and rapid-fire exchanges, they lay bare this hyper-

materialistic world of the chummy con job. (As ever, Mamet can cram expletives into a line of dialog like Contadina crams all those tomatoes into that little bitty can.) Recommend it to Mamet fans or people who think that nobody could have a worse job than they do.

"Hellraiser III: Hell On Earth" (1992), R and unrated, Paramount Home Video, prebooks April 29.

Thuggish New York art collector JP Monroe (Kevin Bernhardt) adds a uniquely gruesome sculpture to his ghoulish gallery, and it proves to be the earthly portal for the serenely cruel, nail-studded demon Pinhead (Doug Bradley). TV reporter Joey Summer-skill (Terry Farrell) possesses the cursed puzzle-box, which may be her

(Continued on next page)

Billboard® FOR WEEK ENDING APRIL 17, 1993

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
*** NO. 1 ***					
1	1	23	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
2	2	5	LITTLE NEMO: ADVENTURES IN SLUMBERLAND Hemdale Pictures Corp./Hemdale Home Video 7140	1992	24.95
3	RE-ENTRY		PINOCCHIO ◆ Walt Disney Home Video 239	1940	24.99
4	3	51	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
5	6	29	THE RESCUERS Walt Disney Home Video 1399	1977	24.99
6	8	5	ARIEL'S UNDERSEA ADVENTURES: VOL. 1 Walt Disney Home Video	1993	12.99
7	5	7	BARNEY IN CONCERT The Lyons Group	1992	14.95
8	10	37	THE GREAT MOUSE DETECTIVE Walt Disney Home Video 1360	1985	24.99
9	4	11	BARNEY GOES TO SCHOOL The Lyons Group 98061	1992	14.95
10	7	7	BARNEY'S MAGICAL MUSICAL ADVENTURE The Lyons Group 98091	1992	14.95
11	9	13	ROCK WITH BARNEY The Lyons Group 98081	1992	14.95
12	11	81	THE RESCUERS DOWN UNDER Walt Disney Home Video 1142	1991	24.99
13	13	73	FANTASIA Walt Disney Home Video 1132	1940	24.99
14	20	5	ARIEL'S UNDERSEA ADVENTURES: VOL. 2 Walt Disney Home Video	1993	12.99
15	25	394	DUMBO ◆ Walt Disney Home Video 24	1941	24.99
16	23	337	ALICE IN WONDERLAND ◆ Walt Disney Home Video 36	1951	24.99
17	15	9	BARNEY AND THE BACKYARD SHOW The Lyons Group 98011	1992	14.95
18	19	5	ARIEL'S UNDERSEA ADVENTURES: VOL. 3 Walt Disney Home Video	1993	12.99
19	17	3	BARNEY: CAMPFIRE SING-A-LONG The Lyons Group 98051	1992	14.95
20	18	31	FERNGULLY...THE LAST RAINFOREST FoxVideo 5594	1992	24.98
21	21	11	BARNEY'S THREE WISHES The Lyons Group	1992	14.95
22	12	101	THE JUNGLE BOOK Walt Disney Home Video 1122	1967	24.99
23	14	13	BARNEY'S BIRTHDAY The Lyons Group 99011	1992	14.95
24	24	9	BARNEY: A DAY AT THE BEACH The Lyons Group	1992	14.95
25	16	41	DISNEY'S SING ALONG SONGS: BE OUR GUEST Walt Disney Home Video 311	1992	12.99

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases 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 theatrical releases programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Genesis, **"The Way We Walk In Concert," PolyGram Video, 155 minutes, \$24.95** Rock supergroup Genesis takes a long walk in this live concert performance from its 1992 tour. Filmed at London's Earls Court, this program features many of the group's hits as well as a spectacular stage and light show. Also included is behind-the-scenes footage of the preparations and rehearsals (which were held in an aircraft hangar due to the size of the production) and interviews with the band members. Featured tracks include "I Can't Dance," "Invisible Touch," "No Son of Mine," and "Turn It On Again." Also included in the 135-minute live performance is a medley of older tunes such as "Dance On A Volcano," "I Know What I Like," "That's All," and "Follow You Follow Me." The clear video and sound, unobtrusive editing, and the group's spirited performance will make this video a hot seller.

MARC GIAQUINTO

"The Country Collection," Lightyear Entertainment/BMG Distribution (800-229-7867), approximately 30 minutes each, \$9.98 each. Lightyear jumps on the country music bandwagon with the six-title Country Collection, which consists of colorful half-hour projects from veterans Waylon Jennings, Earl Thomas Conley, Alabama, Ronnie Milsap, and Charley Pride, and a "Country Comes Alive" melange of some terrific country performances. It's virtually impossible to pick a best of the lot, since each artist in this boys club projects his own personal and musical style, but "Waylon Jennings America" is a hoot, with Robert Duvall guesting as Jennings' psychiatrist and conducting sessions with the artist in between clips. "Alabama: Greatest Video Hits" and "Charley Pride Live!" also are fine selections.

CATHERINE APPLEFELD



The Moody Blues, **"Live At Red Rocks With The Colorado Symphony Orchestra," PolyGram Video, 90 minutes, \$19.95.** Although the 100-piece Colorado Symphony Orchestra is seen and heard much less than the heralding of this

concert video would suggest, the performance of the Moody Blues is a silky smooth, entertaining affair, with the backdrop of Colorado's Red Rocks an awe-inspiring setting even for at-home viewers. Standouts among the 15-plus songs included in this retrospective are "I'm Just A Singer (In A Rock & Roll Band)," "Days Of Future Past," "Tuesday Afternoon," and the perky "Lovely To See You," which receives a rousing ovation from the sprawling audience.

C.A.

CHILDREN'S

"I'm A Little Teapot," Strand Home Video (310-396-7011), 40 minutes, \$9.98. In the spirit of Maria from "The Sound Of Music," a charismatic young woman leads a group of eager youngsters through a series of children's songs and skits in a classroom setting. Selections range from title-track "I'm A Little Teapot" to a French version of "Frere Jacques," "Humpty Dumpty," "Sing A Song Of Six-Pence," and "Jack And Jill," complete with hand and body movements.



The children seem as enthusiastic about their tasks as they are unaware of the camera, making for a delightfully natural presentation. Only downfall is that some of the songs are quite short and sung through only once, making it difficult for young viewers who may not know all of the words to follow along.

C.A.

"Little Nemo: Adventures In Slumberland," Hemdale Home Video, 85 minutes, \$24.95. When the lead character of America's first comic strip comes to the screen, we expect good things. And we do get animation that is smooth and beautifully drawn, a "new" young hero, and likable songs from the Sherman brothers. These would be enough to forgive the fact that the film often is desperately colorful and the inherent sexism of Little Nemo's being drafted as the king's heir over his own daughter. They can't, however, compensate for Little Nemo's little script. There is simply not enough story here to capture much interest. There are some nifty scenes of a dirigible ride, bedroom flood,

and finale confrontation with a nightmare king right out of Fantasia's "Night On Bald Mountain." But a string of scenes—however accomplished technically—does not a movie make.

CATHERINE CELLA

"The Song Of Sacajawea," Rabbit Ears/Uni, 30 minutes, \$9.95.



Rabbit Ears has done it again—taken a historical "footnote" and brought it to fascinating life. In this latest video from the American Heroes & Legends series, Sacajawea becomes more than the Shoshone woman who led the Lewis and Clark to the Pacific Ocean. She is a sister to her people's chief, wife to a Frenchman, and mother to "pomp." And her story uniquely celebrates the discovery of the West in all its beauty and challenge. Characteristically, Rabbit Ears tells her story with the finest elements. Artist Jack Malloy supplements magnificent, period-inspired prints with collages reflecting the expedition's natural and cultural findings. Both script and score are richly descriptive, and Laura Dern makes the perfect reader, telling Sacajawea's story with appropriate youthful excitement. One for the family to share . . . and cherish.

C.C.

SPORTS

"The Indianapolis 500: Race To Glory," PolyGram Video, 45 minutes, \$14.95 More than just an important event on the international auto racing calendar, the Indianapolis 500 ranks with the Super Bowl and the World Series as one of America's great sports spectacles. This video offers a thumbnail history of the 500-mile race, beginning with first winner Ray Harroun, who averaged a thrilling 74.6 miles per hour. Barely mentioned, however, is the track's history in the '30s and '40s—including one year's devastating pit fire. Film clips offer a striking visual history of the race, although the narration could've contained more facts and fewer thrill-of-victory-agony-of-defeat clichés. (Or anything that would help drown out the irksome stock sports-music swelling in the background.) Indy champs A.J. Foyt, Rick Mears and Bill Vukovich are celebrated, as well as first woman driver Janet Guthrie and the dynastic racing families Unser and Andretti.

Whether it's footage of the nail-biting close finishes of the '80s or shots of some of the most bizarre-looking models ever to qualify, the principal fault of this program is that there should've been more of it.

DREW WHEELER

"The Brazilian Grand Prix," BMG Video, 60 minutes, \$14.98.

BMG makes its foray into the sports video arena via its four-part "Formula One" series of Grand Prix footage, first of which is an up-close and personal account of the Brazilian leg of the race in Sao Paulo 1991. Much attention is wisely focused from the start on hometown hero and eventual Grand Prix winner Ayrton Senna; however, the thrills and spills often associated with professional racing are—no doubt to the delight of the participants—not evident here in great abundance. What viewers do get are numerous spins round the track, several trips to the pit with drivers ready for a tire change, a welcome trip to the winner's circle with Senna, and an intermittent soundtrack that includes Genesis' "Mama" and "Tonight's The Night." It's the next best thing to being there.

C.A.

INSTRUCTIONAL

"Studio-On-a-Budget's Guide To Home Recording, Volumes 1-3," Curt Miller Productions/Mike Craven Productions (818-562-1739), 52 minutes each, \$29.95 each.



Although the subject matter becomes progressively more difficult from Volume 1 to Volume 3, these guides to at-home recording are well-explained and well-paced, and make a lot more sense than some of the expensive lengths some aspiring musicians will go to to construct and record a demo tape. Narrated by a congenial host who obviously enjoys tinkering with music as much as making it, the titles go to great lengths to explain, diagram, and demonstrate various technical terms. Volume 1 comes with a 15-page workbook including recording prep sheets and tracking sheets.

C.A.

FOR THE RECORD: The phone number for Educational Activities Video, which distributes "Hap Palmer's Sammy, And Other Songs From Getting To Know Myself," is 516-223-4666. It was listed incorrectly in the March 20 Video Previews.

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.

MARQUEE VALUES

(Continued from preceding page)

only means to stop Pinhead and his grisly new Cenobites from bringing Hell if not to Earth, then certainly to New York. (Most residents contend, however, that Hell first came to New York sometime during the Lindsay administration.) "Hellraiser" creator Clive Barker's chilling combination of hi-tech horrors and elaborate medieval torments made the series memorable, but not invulnerable to over-sequelization. No one would want to see such a fearsome wraith as Pinhead reduced to the repetitive self-parody of Freddie Krueger. Nonetheless, it's very stylish and graphic horror, with legions of devotes lurking in the shadows.

"Swoon" (1992), unrated, New Line Home Video, prebooks May 4.

Nathan Leopold and Richard Loeb, the notorious thrill-killers of the '20s, are played by Craig Chester and Daniel Schlachet in this arty, black-and-white depiction of both their love affair and their brutal murder of a child. Director Tom Kalin's vibrant tableaux are composed with care as he manages to make '20s Chicago look like Isherwood's '20s Berlin. He uses stagey set-pieces, archival film, and narration, but nothing can make the main characters less detestable. (At a time when gays

and lesbians are searching for positive film portrayals, this may not be quite what they had in mind. Still, its occasional homoerotic scenes might keep homophobes from enjoying it too much.) "Swoon" will be best appreciated by art-filmies for whom pretentiousness is no barrier.

"Invader" (1993), R, Vidmark Entertainment, prebooks April 27.

When some military men are gunned down by fellow soldiers, supermarket tabloid reporter Frank McCall (Hans Bachmann) is on to the story of his career—space-alien infiltration of the military. Thrown together with McCall is tough, skeptical Defense Department agent Harry Anders (A. Thomas Smith), who discovers that a vital computer-weapons program may not have been of Earthly design. Its often amusing dialog is often awful, and Bachmann's naive reporter keeps getting dumber and dumber, without being able to blame it on alien mind control. "Invader" fires more M-16s than ray-guns in its solid, violent gunfight sequences, and its sometimes low-budget special effects are still effective. It's a flawed anti-war SF satire, but its briskly paced action should find it a young audience.

STORE MONITOR

(Continued from page 61)

"What a clerk does or does not do can destroy a reputation a retailer has built up over a period of 50 years," he contends. Offering a number of basic guides to good "storesmanship," Yoho says, "If the customer doesn't know you care it's the same as if you don't care."

Yet another of his rules is to use words meaningfully. "There are a half million words and the average human knows 5,000 to 6,000. But we only use around 500. Yet those have 14,000 definitions. You have to give people a script, tell them what you want them to say to customers."

Nothing is more discouraging to customers than to see six people waiting

at a register, with one or more clerks stocking shelves nearby instead of manning another checkout counter.

"It's important to greet people, even if the clerk has several more people to help. Establishing eye contact is so vital," because it links to a whole complex of human issues.

One more technique is to develop acting skills. "Act like you want people to feel. If they are sad, act sad, if they are happy, act happy," Yoho says, adding that some otherwise qualified people make poor clerks "because the are just naturally not expressive or demonstrative enough."

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	Cop And a Half (Universal)	6,027,285	1,603	—	6,027,285
2	Adventures of Huck Finn (Buena Vista)	5,033,029	1,786	—	5,033,029
3	The Crush (Warner Bros.)	5,024,976	1,759	—	5,024,976
4	Ninja Turtles III (New Line Cinema)	4,688,034	2,087	2	28,937,207
5	Born Yesterday (Buena Vista)	3,665,874	1,301	1	10,971,291
6	Point of No Return (Warner Bros.)	3,610,965	1,659	2	20,379,000
7	The Crying Game (Miramax)	2,780,043	940	18	51,185,296
8	Unforgiven (Warner Bros.)	2,538,358	855	34	86,008,587
9	Jack the Bear (20th Century Fox)	2,219,891	1,065	—	2,219,891
10	Groundhog Day (Columbia)	2,013,429	1,629	7	60,406,447

"Paper Marriage" (1993), Film Advisory Board rating: parental discretion/mature, Academy Entertainment, prebooks April 29.

Ambitious, well-educated Alicja (Joanna Trepchinska) pulls up roots in Warsaw to marry a young British doctor, but after she lands in England, he says he isn't going through with the wedding. Alicja must marry a British subject in order to work, so she offers 1,000 pounds to underworld delivery-man Aidan Carey (Gary Kemp) to marry her. Alicja disappears after the wedding without paying Aidan the full amount he needs to reimburse his angry boss—and stay alive. This often fun love-on-the-lam romantic comedy tries hard to please, but is dulled somewhat by the dour Trepchinska, who seems unworthy of the affections of Kemp's amiable artist-turned-crook. Ex-pop star Kemp, memorable as one of "The Krays," is the principal attraction in this unlikely-affair romp.

"Ironheart" (1992), not yet rated, Imperial Entertainment, prebooks April 26.

A criminally connected businessman named Milverstead (Richard Norton) meets sexy young women at a disco, and when they go home with him, he drugs them and sells them into white slavery. (Not to play blame-the-victim, but shouldn't the doe-eyed women in these movies think twice about getting into the limos of greasy mobsters surrounded by squads of henchmen?) When Milverstead's men kill a cop, his former partner John Keem (Britton Lee) comes to town to track down the killers. Schizophrenically, scenes of bone-cracking martial-arts violence alternate with long dance numbers—at either the disco or a strategically placed dance studio. The taciturn Lee is a convincing fighter (albeit an unconvincing lover), and his marginal command of English could mark him as a major star. Action fans will just zap the dance sequences anyway.

"Prison Planet" (1992), R, Columbia TriStar Home Video, prebooks April 27.

Viewers can feel only sympathy for a warriors-of-the-wasteland SF flick that opens with an on-screen preamble announcing that the once-happy planet of Anakin is now "A Land of Dispare." Out to return Anakin's king to his rightful throne, space-guerilla Blaine (James Phillips) infiltrates the prison planet where he's held, but must combat cartoonish bad guy Broxton (Michael M. Foley). The problems with "Prison Planet" are more than orthographic: It's apparently unable to decide if it's set on a mythical prison planet or here on Earth, with a cast of characters who look like they were turned away from the "Road Warrior" tryouts. A largely aimless plot is dotted with a few amusing characterizations and some graphic violence, most distastefully against women. There's always the seen-'em-all audience for this movie, so don't dispare.

Billboard.

FOR WEEK ENDING APRIL 17, 1993

Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	
RECREATIONAL SPORTS™					
★ ★ NO. 1 ★ ★					
1	1	5	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	
2	2	111	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	
3	4	41	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	14.98	
4	5	7	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98	
5	7	66	SUPER SLAMS OF THE NBA FoxVideo (CBS/Fox) 3244	14.98	
6	19	56	FOOTBALL FOLLIES PolyGram Video	19.95	
7	3	5	NFL: SUPER BOWL XXVII WINNING TEAM PolyGram Video 4400864993	19.95	
8	16	66	MAGIC JOHNSON: PUT MAGIC IN YOUR GAME FoxVideo (CBS/Fox)	9.98	
9	6	178	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98	
10	8	39	NBA SUPERSTARS 2 FoxVideo (CBS/Fox) 5558	16.98	
11	10	17	PRO FOOTBALL'S HOTTEST CHEERLEADERS PolyGram Video 4400854853	19.95	
12	11	75	MAGIC JOHNSON: ALWAYS SHOWTIME FoxVideo (CBS/Fox) 3189	19.98	
13	14	73	LARRY BIRD: A BASKETBALL LEGEND FoxVideo (CBS/Fox) 3191	19.98	
14	RE-ENTRY		NFL'S GREATEST HITS PolyGram Video	19.95	
15	9	33	NFL ROCKS PolyGram Video 085379-3	19.95	
16	17	17	HIDDEN NFL II: THE LOCKER ROOM TAPES PolyGram Video 4400854973	19.95	
17	15	11	THE NFL'S GREATEST RIVALRIES PolyGram Video 4400854933	19.95	
18	13	134	NFL CRUNCH COURSE PolyGram Video	19.95	
19	18	7	THE IMMORTAL HULK HOGAN Coliseum Video WS918	9.95	
20	12	76	NBA SUPERSTARS FoxVideo (CBS/Fox) 2288	14.98	

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	
HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★					
1	1	25	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99	
2	3	21	CHERFITNESS: BODY CONFIDENCE FoxVideo (CBS/Fox) 2577	19.98	
3	2	41	KATHY SMITH'S STEP WORKOUT FoxVideo (Media) M032901	19.98	
4	5	33	STEP REEBOK: THE VIDEO PolyGram Video 0847853	29.95	
5	12	63	BUNS OF STEEL 3 WITH TAMILEE WEBB The Maier Group TMG131	9.99	
6	8	9	RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2 GoodTimes Home Video 9304	19.99	
7	9	67	CHERFITNESS: A NEW ATTITUDE FoxVideo (CBS/Fox) 2576	19.98	
8	4	147	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	19.95	
9	10	103	BUNS OF STEEL WITH GREG SMITHEY The Maier Group TMG111	9.99	
10	6	51	ABS OF STEEL WITH TAMILEE WEBB The Maier Group TMG132	9.99	
11	7	13	DIXIE CARTER'S UNWORKOUT MCA/Universal Home Video 81416	19.98	
12	RE-ENTRY		CORY EVERSON'S TOTAL BODY WORKOUT Barr Entertainment 60006	19.95	
13	14	21	MARILU HENNER'S DANCEROBICS Barr Entertainment 11208	19.95	
14	15	5	DENISE AUSTIN: KICKIN' WITH COUNTRY WORKOUT Parade Video 84	14.98	
15	13	51	ABS OF STEEL 2 WITH TAMILEE WEBB The Maier Group TMG133	9.99	
16	19	78	BUNS OF STEEL 2: STEP WORKOUT The Maier Group TMG116	9.99	
17	20	29	JANE FONDA'S STEP AEROBIC WORKOUT A*Vision Entertainment 3-50333	24.98	
18	18	11	LEGS OF STEEL WITH TAMILEE WEBB The Maier Group TMG141	9.95	
19	16	31	BUNS OF STEEL 4 WITH TAMILEE WEBB The Maier Group TMG137	9.99	
20	RE-ENTRY		JANE FONDA'S P. B. & R. WORKOUT A*Vision Entertainment 046	24.97	

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.

Ludwig Cleans Up With Gateway Maine Studio Puts Him In League Of His Own

■ BY MARILYN A. GILLEN

NEW YORK—If you build it, they will come.

That's the belief Bob Ludwig held fast to when he decided to create his dream mastering studio somewhere off the beaten path, and the veteran engineer has found his faith rewarded in the artists already beating a path (or at least steering a Pathfinder) to his just-opened doors in Portland, Maine.

"When I left New York and started up here, the business didn't even take a breath. It was like full-blast from day one—thank God!" he says with a laugh that comes easily, as it should. "Right now as I'm speaking to you, I'm a couple blocks from the bay and from my house I can see five islands and three lighthouses," he says, oozing content. "The air is clear and clean." It is, clearly and cleanly, a personal high.

Professionally, Ludwig also has hit his peak with Gateway Mastering Studios Inc., which kicked into gear early this year after a lengthy period of planning and several months of construction. After years spent perfecting his craft in other people's places, most recently a 15-plus-year stint at New York's Masterdisk, and, before that, VP stripes at Sterling Sound, Ludwig has a room of his own—with a view, to boot. His partner in the venture is Dan Crewe, who manages engineer Bob Clearmountain.

"Every other place I've ever been, I obviously put a lot of my fingerprints, so to speak, on the rooms that I worked in," he says. "But this is finally a room that I helped design from the get-go. This is really something that I can totally put my name on and say, this is the way I think things ought to be."

Gateway is in what Ludwig describes as a "modern building" that he and Crewe bought in Portland. "We're starting off with kind of the minimum configuration," he says. "We've got a huge, really state-of-the-art mastering room and a separate editing room. It's really no holds barred.

"The edit room has two Sony digital editors and the Sonic Solutions system—the full-blown system with the No-Noise software," he adds, "so absolutely anything that any mastering studio can do anywhere we can do here."

Ludwig says the mastering room measures about 30 feet long with 16½-foot ceilings. Among its attributes, Ludwig cites "the world's first third-generation Diffracta from RPG Diffusers custom-built for it." He adds that speaker placement was carefully computer-calculated—and that the speakers are uniquely grounded.

"The speakers that we use are sitting on a concrete platform that goes down to bedrock," he says, "and that's isolated from the floating floor of the studio. That's the kind of thing you wish you could do in New York, but because you're in a high-rise you never could. So it's like a real acoustical nicety that you could never do in New York, let alone have that kind of immense space."

Ludwig says the room employs Soundtrac, also by RPG Diffusers, a method of stretching fabric over acoustical elements, and boasts Cello per-

formance amplifiers ("they will put out 4,000-watt peaks," he says, "although we don't listen very loud, but what we do have is very, very pure").

There is a choice of different analog tape machines, and the Neve DTC 1.5 and Harmonia Mundi digital mastering consoles are offered.

"The room is definitely built with acoustics coming first and then figuring out how to do everything else afterward," Ludwig sums up of the guiding principle he and his team followed. "It's really a fantastic listening environment."

The concept for the studios' design came from RPG Diffusers, Ludwig says, while the main contractor on the job was a Portland firm called Rainbow Construction, which elicits enormous praise from Ludwig.

Staffing the rooms, in addition to

Ludwig, are Thom Rhoads, in the editing room; Scott McConville, the man behind what Ludwig calls a "totally state-of-the-art maintenance situation"; and Kathleen Wesson, traffic manager. Ludwig's Berklee-schooled assistant, Brian Lee, is being groomed as the next mastering engineer, Ludwig says.

As for the clients, Ludwig says they and Portland seem to be hitting it off just fine. (Portland laid out the initial welcome mat with a low-interest business loan, Ludwig says.)

"It turns out that, at least at this beginning stage, we've had more people attend sessions here than did in New York," he says. "The person who spent the most time here has been Bruce Hornsby with his new record. Bruce actually was here long enough that he went out and went to some of the clubs.

(Continued on next page)



Under Cover. The news out of Cove City Sound Studios in Glen Cove, N.Y., according to owner Richie Cannata, is the appointment of Steve Bramberg to the position of studio manager. Bramberg's responsibilities include the supervising of two 48-track Neve/SSL studios. On the job, from left, with Billy Joel and producer Danny Kortchmar, who were in doing some digital overdubs for Joel's new album, are Bramberg; Cannata; and Niko Bolas (front), engineer.

'Hired Gun' Bowen Triggers Salient Country Projects

■ BY GORDON ELY

RICHMOND, Va.—Jimmy Bowen, president and CEO of Liberty Records, has spent the better part of the last 15 years pushing the envelope of country music. With a long history in pop music, as both an artist and a Los Angeles-based producer, Bowen was startled by what he found upon moving to Nashville in 1977.

"When I first came here, if you sold 100,000 albums, they threw a party," he recalls. "With artists, it was a situation of, 'Here are your 10 songs. Learn 'em. We're cutting next week.' The artist would step off the bus, cut four songs in three hours, and head back out on the road. Control of the music had to be given back to the artists where it belonged.

"Technically, the studios were 10 years behind New York and L.A. because the budgets were so small they couldn't modernize," he says. "Correcting the sound and putting the acts in charge of the music were the two things I concentrated on the hardest."

Bowen soon moved into an executive capacity after realizing that gaining control of label purse strings would be essential to his vision.

"The first album I produced in Nashville was for Mel Tillis in late 1977," he explains. "I spent \$36,000 and Mel got so nervous when he saw the bills coming in, he couldn't talk at all. I said, 'Well, what did you spend on your last album?' He said, 'Uh, uh, uh—18.' I said, 'That ain't gonna work for the future.' I realized I had to run a label to do what needed to be done."

Bowen did a short stint as VP and GM of MCA/Nashville in 1978 before taking over Elektra Records' Nashville office later that year. He moved

quickly to increase recording budgets and soon saw dramatic results as artists such as Eddie Rabbitt and Hank Williams Jr. soared to gold and platinum sales.

With country budgets today averaging in the range of \$125,000-\$150,000, Bowen, who assumed his position at Liberty in late 1989, still emphasizes the importance of careful preparation in his projects.

"Preproduction is the most important part of the recording process," he says. "It has to be done right or you're really just hoping to catch lightning in a bottle. I start looking for songs on a project nine months before going into the studio.

"A couple of months before recording, we'll have the artist add some of the new songs to their live show to get a feeling whether people like them or not," he continues. "Then we have them go in with their touring band or with some demo players so they can get their ideas down on tape. In front of a group of studio players, a lot of artists tend to clam up. This way,



"Preproduction is the most important part of the recording process," Jimmy Bowen says. "It has to be done right or you're really just hoping to catch lightning in a bottle." Here, Bowen, president/CEO of Liberty Records, is at work in the studio with Liberty recording artist Suzy Bogguss.

when they go in to work with the studio musicians, they can play them the way they would do it. The players then oftentimes come up with incredible things of their own, but we have to have the artist's own uniqueness as the starting point."

Leading the Liberty roster, and the powder keg behind country's exploding numbers, is Garth Brooks. Bowen acknowledges Brooks' significance while admitting it is a phenomenon beyond precise explanation.

"Before Garth, probably 75% of the retail outlets were carrying country product," says Bowen. "Since Garth, it's probably 95%, because they saw the huge numbers and had to have some of it for themselves. Then they wanted some Tanya Tucker, and some Alan Jackson, and some Clint Black. He's caused the light shining on Nashville to be a lot brighter.

"To theorize Garth's success, I'd have to go back and theorize Elvis' success, and the Beatles' success," he adds. "The talent has to be there, but it's also 'right time and right place.' It's really a situation where you just look up and say, 'Who knows?' But boy, am I lucky I got this fellow."

Bowen says he does a lot of his own engineering, along with a dozen first and second engineers he regularly employs to do "most of the hard work." In somewhat surprising contrast to his image of a take-charge kind of guy, Bowen is known for giving acts wide latitude in their projects, and frequent co-production credits.

"I'm always hands-on in the preproduction and the live recording," he says. "I let the artists handle a lot of the overdubbing, then I'm hands-on in the mixdown. I work with artists who want to be hands-on themselves. There are other people who enjoy working with artists who need someone there every step of the way. I like to sleep all night. Let the artists toss and turn and wonder if everything's right. If you do that with six or seven

acts, you wind up with an ulcer."

Bowen, who uses live and sampled drums in his productions, also can lay legitimate claim to having brought drums out of the country closet.

"When I came here they had drums, but they put them in little-bitty rooms and they sounded like boxes," he says. "I took them out of there and put them in the middle of the main room, like we did in L.A. I said, 'Are you people nuts? You've got three generations that grew up on drums and you're hardly even using them.' [Late Nashville session drummer] Larrie London and I spent hours working on getting good drum sounds. That's one of the key changes we made in the music to make it pleasing to a lot more people."

Bowen divides his time and numerous projects among Sound Stage, Emerald, and Masterfonics, three of Nashville's premier rooms, using SSL consoles and Mitsubishi digital recorders. His early and ardent advocacy of digital recording played a significant role in making Nashville a center for the technology.

"I like digital because it gives you back what you send to it," says Bowen. "I can color it any way I want to. If I want the warmth people talk about having with analog, I can add it and have control of it. I'm not stuck with what analog gives me. We've grown up on analog and heard it for years, so to many people that's the 'right' sound."

With a discography that gobbles up numerous feet of fax paper, and hit projects by Suzy Bogguss, Chris LeDoux, and Billy Dean, among others, to his recent credit, Bowen still sees what he does in workaday terms.

"Security comes from within a person—knowing whether or not you've got your act together," he concludes. "If you do, you're not insecure. You're challenged. I'm a hired gun. An artist hires me to help them do their music and make them come out sounding wonderful. If I do that, I'm satisfied."

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 10, 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)	THE HEART WON'T LIE Reba McEntire & Vince Gill/ T.Brown R.McEntire (MCA)	LIVIN' ON THE EDGE Aerosmith/ B.Fairbairn (Geffen)	THROW YOUR GUNZ Onyx/ Chylow Parker (RAL/Chaos)
RECORDING STUDIO(S) Engineer(s)	BAYSIDE SOUND (Woodhaven,NY) John Ficarrota	DOPPLER (Atlanta,GA) Peter Blayney	EMERALD (Nashville) John Guess Marty Williams	LITTLE MOUNTAIN (Vancouver,B.C) Ken Lomas	APOLLO (New York) Troy Hightower
RECORDING CONSOLE(S)	MCI JH636	SSL 4000E	SSL 4064E with Ultimotion	SSL 4048E/G	Neve V With Flying Faders
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH 24	Otari MTR90	Mitsubishi X-850	Studer A800	Otari MTR90
STUDIO MONITOR(S)	Yamaha NS10	Augsperger	Hidley/Kinoshita	Yamaha NS10	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 Ficarrota	SOUTHERN TRACKS (Atlanta,GA) Keith Sweat Carl Heilbron	MASTERFONICS (Nashville) John Guess Marty Williams	CAN AM (Los Angeles) Brendan O'Brien	APOLLO (New York) Troy Hightower Norman Bullard
CONSOLE(S)	MCI JH636	SSL 4000	SSL 4064E/G	SSL 4000E G Computer	Neve V With Flying Faders
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	MCI JH24	Sony JH24	Otari DTR-900 II	Studer A-820	Otari MTR90
STUDIO MONITOR(S)	Yamaha NS10	Augsperger Wright	Hidley/Kinoshita	Yamaha NS10	UREI 813C Yamaha NS10
MASTER TAPE	Sony DAT	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Tony Dawsey	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	MASTERDISK Greg Fulginiti	MASTERDISK Tony Dawsey
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Uni Manufacturing	Uni Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Uni Manufacturing	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

SOUL MAN Sam Moore was recently working in Soho's Magic Shop Studio cutting vocals for his "God Child Of Soul" album on Atlantic. Engineering the session was Kennan Keating, assisted by Joe Warda. The pair worked with a vintage Neve 80 Series Discreet Wraparound console, a Neumann U47 microphone, a Urei LA-2A tube compressor, and a Studer tape machine.

Jazz vocalist Nnenna Freelon has been in Clinton Recording's Studio A tracking her new album for Sony Music. Bob Freedman and Dr. George Butler are producing, with Mark Wilder engineering behind a Neve 8078. Robert Friedrich assisted on the 24-track Dolby SR session.

LOS ANGELES

ALPHA STUDIOS is trumpeting its "first in the world" interface of an SSL-G Automation System to the AMS Calrec console. Chief engineer Denny Shaw engineered the interface. Recent projects at the studio include Dokken, Warrant, and Shai.

OTHER CITIES

FRONTIER act Heatmiser was in Sound Impressions, Portland, Ore., recording tracks for its debut album. Band member Tony Lash is handling production duties. Mixing will be done at White Horse Studios. The album, tentatively titled "Dead Air," was released April 6.

The Limbomaniacs just completed a collaborative project with Garry Shider and Gary "Mudbone" Cooper at keyboardist Pete Scaturro's Ball and Chain Studios in San Francisco. They were in writing and recording three songs to be included on a future album. Mixing was completed at Different Fur Studios, S.F.

Recent activity at Airwave Studios, Birmingham, Ala., included the Sugar La La's, who were in with producer Mitch Easter cutting five tunes for Peer Music Publishing. Lee Barger was at the board.

Material for Audio Track should be sent to Peter Cronin, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

LUDWIG CLEANS UP WITH GATEWAY

(Continued from preceding page)

The town had a definite buzz about it." Other projects so far have included recordings for David Bowie, Tears For Fears, Dire Straits, Travis Tritt, Luther Vandross, and Tribe—"basically a worldwide clientele," Ludwig says.

The only drawback, he allows when pressed (remember, there are islands and lighthouses in view) is that Portland is perhaps a little bit harder for clients to get to than, say, New York,

Nashville, or Los Angeles, although he adds Gateway is only some eight minutes away from the airport. "That's really about it," he says. "The accommodations here are great, there's some really great hotels, and Portland's got more restaurants per capita than any other city except San Francisco. So if you wanted to hang here, there's a lot of great things to do."

Maybe even a little work.

Merley Joins Schwartz As GM Will Help Guide N.Y. Co.'s Operation

NEW YORK—Bruce M. Merley has joined Howard M. Schwartz Recording Inc. here as its GM, says company president Howard Schwartz. Merley stepped into the newly created position in March.

In his post, Merley will work closely with Schwartz in long-term strategic planning, as well as assume responsibility for many aspects of the company's day-to-day operations, Schwartz says.

"Bruce's background and depth of experience creates a many-directioned attack on how we operate our business," says Schwartz. "I wanted to make my company more viable for the '90s. I wanted to direct the company and I needed somebody to help me do that. Having someone with

Bruce's knowledge and experience gives us the added management strength we need to maintain our position of leadership and grow our business."

Merley has been a leader in the audio and video industries for the past decade, having during his career been chairman of the board and president of the Society of Professional Audio Recording Services. From 1982-91, Merley was president and GM of Clinton Recording Studios, New York, before launching a consulting firm. In 1992, he joined the San Francisco-based Music Annex post-production facility.

"Bruce and I have known each other for about 10 years, and I've respected him from the minute I met him," Schwartz says. "When the opportunity came for him to be a part of my organization, I jumped. We have a lot of common ideas about how a facility should operate."



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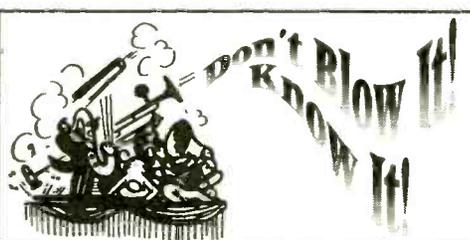
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NOTICE

UNITED STATES BANKRUPTCY COURT NORTHERN DISTRICT OF ILLINOIS, EASTERN DIVISION

In re:)	Case No. 92 B 26074
WAX TRAX RECORDS, INC.,)	Chapter 11
Debtor.)	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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Pressure Increases On Taiwan Over Piracy Promises Might Not Be Enough To Avert Sanctions

BY BILL HOLLAND

WASHINGTON, D.C.—Faced with an April 30 U.S. trade sanctions deadline and angry U.S. music, movie, and computer software industries fed up with major piracy losses, Taiwan is feeling increasing pressure to change its ways.

And while Taiwanese officials have told U.S. officials they will make good on last year's promises to step up copyright enforcement, the 11-hour assurances might not be enough.

The nation promised the U.S. the same thing last year—with little follow-through and few changes.

Taiwan, which has gained the unenviable reputation in the trade sector as a pirate-king nation, has been targeted by U.S. officials since 1985.

Cited in 1992 and 1993 as a priority country under the trade law's Section 301, meaning it faces further investigations and retaliatory measures, Taiwan may have run out of excuses. New administration trade officials may be forced to follow through on threats to cut off its favored-nation trade status and place barriers on its exports.

At a House hearing March 30 on U.S.-Taiwan economic relations, U.S. copyright industry officials made it

clear they were no longer going to listen to promises.

Fritz Attaway, spokesman for the International Intellectual Property Alliance, told the subcommittee: "If Taiwan does not fully comply with the obligations it made in the June 1992 memorandum of understanding by April 30, 1993, IIPA recommends that USTR immediately commence trade retaliation proceedings."

IIPA members include the Recording Industry Assn. of America, the Motion Picture Assn. of America, the National Music Publishers Assn., the American Film Marketing Assn., and book, magazine, and computer-oriented industries.

U.S. copyright industries lost an estimated \$699 million due to piracy in Taiwan last year.

In music-related areas, Taiwan, in addition to allowing a bogus cassette industry to flourish, has not done enough to shut down pirates running huge CD plants, although officials there made some efforts this year by closing one plant.

Part of the internal problem, officials here say, is that the Taiwanese legislative branch has been not able or willing to follow through on directives from the country's executive branch. But internal policy break-

downs or not, U.S. industry victims say seven years of negotiations is enough.

"U.S. trade policy cannot condone the theft of U.S. works abroad," Attaway told lawmakers. "The time has come for Taiwan to meet its obligations to the U.S."

The hardline public statements apparently have had an impact on Taiwanese officials here and the Taiwanese press at home, but whether the pledges—and a believable solution—will be acceptable to USTR on April 30 is another question, according to a spokesperson for the RIAA. "They've promised to make the changes needed. But they always do that."

Another factor that might influence Taiwan to come around is that business leaders here have suggested to U.S. trade rep Mickey Kantor that the U.S. could also delay entrance of Taiwan into the formative international GATT trade agreement.

Conservative Wave Shakes Up French Music Biz

PARIS—The record and radio communities in France are feeling the initial impact of the defeat of the ruling Socialist Party last month and the arrival of conservative Edouard Balladur as prime minister.

Among the initial changes: Jack Lang, minister of culture for the past 10 years, has been replaced by Jacques Toubon, a member of the Rally For the Republic (RPR) party, the leading party in the conservative coalition, which swept France's elections. Toubon is a close aide to Jacques Chirac, president of RPR.

Lang has been a high-profile and sometimes controversial advocate of popular art, taking such steps as creating the office of minister of rock'n'roll, a post filled by Bruno Lion.

Toubon is a genuine art lover, with a particular appreciation for modern art, but he has never shown much interest in popular music. Thus the fate of various government programs set up under Lang to support record labels or rock and rap organizations is in doubt.

The record and radio industries also await Toubon's position on the issue of domestic content quotas for radio stations. Chirac recently announced he was in favor of quotas requiring 50% French songs on French radio.

Another key department, the Ministry of Communication, has been split from the Ministry of Culture and Balladur has named another RPR party member, Alain Carignon, to its top position. Carignon has no track record in the field of communication but is known to be a liberal. While television issues will draw much of his attention, Carignon is also expected to review concerns of the radio industry, most notably restrictions on multiple station ownership.

EMMANUEL LEGRAND

RIAJ FIGURES

(Continued from page 6)

In contrast to the rest of the market, children's and sports videos showed marked increases over 1991's results. Production of kids' videos for the sell-through market rose 261.9%, to 14.15 billion yen (\$109.1 million), for example, while that of sports-related videos rose 90.8%, to 1.47 billion yen (\$11.34 million).

On a production-value basis, videos produced for sell-through accounted for 41.9% of the market; those for rental, 34.3%; and miscellaneous/business-use videos, the remaining 23.7%.

The recession also affected the music video market. Figures released by the Recording Industry Assn. of Japan show production of

video products by the RIAJ's 27 member companies totaled 41 million units in 1992, up 2% from 1991, with a 3% decline in total value to 161.34 billion yen (\$1.24 billion).

Most video software handled by RIAJ member companies is either music videos or karaoke laserdiscs.

By format, laserdisc production by RIAJ members totaled 21.2 million units, down 8% from 1990 and representing production value of 76.36 billion yen (\$588.9 million), down 18%. Output of videotapes rose 14%, to 19.8 million units and was worth 85.02 billion yen (\$655 million), up 16%. The healthy videotape results were traced to strong sales of domestic music videos.

Court Fails To Settle On Harry Case Ex-Blondie Member Suing Over Monies

NEW YORK—The question of whether monies due Blondie's ex-manager apply to recordings and songs by Deborah Harry after she left the group remained an issue after attorneys argued April 1 in New York State Supreme Court.

Judge Beverly S. Cohen reserved decision on whether the terms of Blondie's buyout of plaintiff Peter Leeds, which said he would continue to receive publishing and recording royalties for Blondie material, applied to product of individual members of the group, which broke up in 1982.

Wallace Collins, Leeds' attorney, said the buyout contract included reference to work by the group's members individually.

Lee Bantle, of Beldock, Levine & Hoffman, Harry's attorney, said his client had paid for Blondie material, including later recordings, which continue to sell, but he didn't

think Leeds was entitled to profit from Harry's solo efforts.

He explained that while Harry's new material is published by Chrysalis internationally, this was done under a new contract, not the original Blondie pact.

He also disputed Collins' contention that Harry's continuing with ASCAP meant she was operating under an old contract he helped set up during his two years of Blondie's management, which began in 1977.

Cohen indicated a decision would come shortly.

The suit was filed by Leeds and his management company in 1983 against Deborah Harry and other members of Blondie, but the arguments refer to Harry's solo recordings because she is the only individual who has released solo projects since the breakup of the band.

FRED KIRBY



P-Funk. George Clinton visits with staffers from KMJQ Houston for a record signing. Pictured, from left, are station promotion manager Bobrie Jefferson; night jock Madhatter; promotion assistant K.J.; Clinton; promotion assistant Dino; and former PD Ron Atkins.

No Foolin': Stunts Herald April's Arrival Space Shuttle, Clinton, Pet Tax Among Gags

■ BY ERIC BOEHLERT

NEW YORK—Like calling in sick to catch baseball's opening day and forgetting to spring alarm clocks forward, radio stations pulling off April Fool's Day gags is an annual rite of spring. And each year the stunts manage to fool, or at least entertain, listeners.

Some of the more red-faced fans were those who jammed the parking lot of a small San Diego airport hoping to see the space shuttle land.

Dave Richards, morning man at KGB San Diego, announced early April 1 that due to a logistics change, the space shuttle Discovery was being diverted from Edwards Air Force Base and would touch down at nearby Montgomery Field.

According to the Los Angeles Times, police estimated the gullible

crowd at 1,000, many toting camcorders and folding chairs. Richards points out not only was there no shuttle scheduled to land anywhere that day, but Montgomery Field is far too small to accommodate the enormous shuttle. But he'll have to tell it to the judge—the station is being billed by police for the overtime manpower needed to corral the disappointed crowd.

Up the road in Los Angeles, KROQ's on-air trip back in time to a '70s time warp won rave reviews from listeners. Not only did the modern-rock station staff stockpile the playlist with '70s nuggets ("Billy Don't Be A Hero," "YMCA," "Silly Love Songs," "Seasons In The Sun"), but the jocks, some decked out in their cheesiest bell bottoms, also ran flashback news updates about gas wars, the Hillside Strangler, and the upcoming Final Four showdown between Magic Johnson and Larry Bird.

PD Kevin Weatherly says the plan was hatched the day before and the staffers' own record collections helped the station build a '70s library.

Stunned listeners in Indianapolis awoke to hear about a new citywide tax on pets when WZPL announced the furry revenue-raiser. Pet owners were told they'd soon have to pay a quarterly tax to the city based on the weight of their pets at 75 cents per pound.

Those who weren't plopping down their cats and dogs on the bathroom scale were probably scrambling to catch prizes that staffers at crosstown WFBQ (Q95) were supposedly dropping from a local plaza rooftop. Swiped from an old National Lampoon skit, the station's "Catch It And Keep It" contest re-created the sounds of an outdoor crowd snatching gifts out the air. It wasn't until some of the prizes became a bit cumbersome—a bowling ball, a love seat—that many caught on to the gag.

Of course, bogus format flips were in full swing. Urban music fans in Chicago lit up the phone lines at WGCI-FM when morning man Doug Banks, before walking out in disgust, announced management had

opted for country.

In Washington, D.C., classic rocker WCXR, taking a nod from the phenomenal success of Spanish KLAX Los Angeles, inserted a Spanish morning host, Mario Sol from crosstown WMDO.

Celebrities, real and imagined, played their part in several April Fool's Day gags. Top 40 WSTR (Star 94) Atlanta unveiled its VIP lineup April 1: Homer Simpson and Tom Brokaw in the mornings; Ross Perot handling middays; President Bill Clinton taking home workers in the afternoon drive; and Bart Simpson hosting overnights. The station flew in impersonators from across the country for the occasion. And, yes, some listeners thought the famous fill-ins were for real. That explains the call from an aspiring small businessman asking Perot for tips.

WSTR couldn't let the President leave town without a visit to McDonald's, though. So the first 94 listeners who made it to a designated restaurant collected a free meal, courtesy of Clinton. About 250 showed up to see the President, who bucked tradition by ordering a Big Mac via the drive-through.

KRLA Los Angeles also employed impersonators for its "Breakfast with Elvis." The station invited listeners to dine with the King and other stars from the '50s, including James Dean and Marilyn Monroe.

KHMX Houston's April Fool's Celebrity Radio Day featured a slew of real stars—both local and national. The station made \$1,000 contributions to local charities in the name of each guest. The lineup included Mary Lou Retton, Rodney Crowell, Calvin Murphy, Lyle Lovett, and TV anchor Bill Balleza.

And lastly, in an attempt to scare Howard Stern's sidekick Robin Quivers, who's a former nurse, the show's producer invited two bogus contestants—a young woman and older man—into the studio for a session of "Butt Bongo." The male bongo player soon became overheated by the action and faked a heart attack. Quivers took his pulse and declared that he was fine. Guess they should have hired a better actor.

2 Jocks Successfully Marry Career, Family Say Different Markets, Same Home Helps Balance

■ BY CARRIE BORZILLO

LOS ANGELES—When it comes to a job in radio, juggling a career and a family life can be as difficult for men as it is for women. But when both partners are in the business, having a balanced life can be a daunting proposition.

One couple that has successfully managed two radio careers, a 10-year marriage, and two children is country WXTU Philadelphia morning host Gina Preston and her husband, N/T WCBS-AM New York morning man Jeff Caplan.

Preston and Caplan previously worked together as the morning team at WXTU, but they say Caplan's departure for WCBS was a big help in maintaining a successful family life.

"We're both control freaks," says Preston. "I would want it my way, he would want it his way."

"And listeners didn't want to

hear about us all the time," adds Caplan. "It would be interesting for a while, but you can't sustain it."

As a result, both agree it is highly unlikely that they will ever host a show together again, particularly since they were more competitive when they worked together than they are now at separate stations in different markets.

In the fall Arbitrons, Caplan's

"We were much more competitive when we worked together"

morning show was off a bit from 5.7 to 5.2, while Preston's show jumped from 4.6 to 4.9. But the ups and downs of radio ratings don't seem to phase either one. Instead of betting on who will beat whom in the ratings in their respective markets, both say they try to be as supportive as possible.

Says Caplan, "We were much more competitive when we worked together. Now I'm just really proud of her."

Preston shares the sentiment. "I see his ratings come over our fax machine and I just think, 'Oh, I hope he did good,'" she says.

According to Preston, one of the keys to balancing marriage, family, and career is having roughly the same schedules. Her work day typically runs from 4 a.m.-1 p.m. His runs from 1:30 a.m.-noon.

Another help, according to Caplan, is being in the same industry, because "we don't have to explain what we're talking about. But, the problem is that there are limited job opportunities for us in each city. What happens if one of loses our job?"

"We've always asked that ques-



PRESTON

CAPLAN

tion and we don't really know what would happen," adds Preston. "Everything has worked out so far; it's all very kosher."

One change they would make in their lives is working in the same market to cut down on commute time.

Preston also would like to be able to spend more time with her children, 1-year-old Benji and 15-year-old Jeffrey.

"I feel like I don't give enough to my kids," she says. "I wish I could be there more for them. Everyone wants 100%—your boss, your spouse, your kids—there's not much left for yourself."

Most radio careers involve quite a bit of moving around to different markets, and Preston and Caplan's careers were no exceptions. She worked at WRCM New Bern, N.C., WSAI Cincinnati, and WQHK Fort Wayne, Ind., before settling in her New Jersey home. She met Caplan at WQHK. He also worked at WHWH Trenton, N.J., WFIL and WUSL (Power 99) in Philadelphia, and the RKO Radio Network.

Preston says it is a good idea to do the traveling you need to do to achieve your career goals while your kids are young. "The move to Cincinnati broke up my [previous] marriage and it was a little hard on my oldest son," she says.

"The hardest part is always when your climbing the ladder, but we're both where we want to be professionally now and it works out," adds Caplan.



Slash and Bones. WPLR New Haven, Conn., broadcast live during Guns N' Roses "Flesh & Bones" tour. Pictured hanging out backstage are station jock Mike Lapitino, left, and promotion assistant Diane Campbell, right, who stumbled onto an agreeable Slash.



Rocky Mt. High. It's a Boulder, Colo., jamboree when local SBR Radio consultants and members of Big Head Todd & the Monsters get together. Pictured, from left, are SBR VP Dave Rahn; SBR VP John Bradley; Big Head Todd members Todd Mohr, Rob Squires, and Brian Nevin; and SBR president Ray Skibitsky.

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	1	—	2	*** NO. 1 *** LIVIN' ON THE EDGE GET A GRIP	2 weeks at No. 1 ◆ AEROSMITH Geffen
2	4	5	5	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
3	2	1	8	PRIDE AND JOY COVERDALE/PAGE	◆ COVERDALE/PAGE Geffen
4	3	2	13	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
5	7	12	6	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER Atlantic
6	5	7	10	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
7	18	23	4	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
8	8	9	9	SHE GOT ME SUNRISE ON THE SUFFERBUS	◆ MASTERS OF REALITY CHRYSALIS/ERG
9	6	4	17	BLACK TEN	PEARL JAM Epic
10	15	13	10	DOWN ON ME JACKYL	◆ JACKYL Geffen
11	13	17	5	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM Columbia
12	12	15	6	ROOSTER DIRT	◆ ALICE IN CHAINS Columbia
13	19	24	5	PLUSH CORE	◆ STONE TEMPLE PILOTS Atlantic
14	16	14	7	LEAVE IT ALONE STAIN	◆ LIVING COLOUR Epic
15	17	16	6	TONIGHT ADRENALIZE	◆ DEF LEPPARD Mercury
16	9	6	12	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS.
17	11	10	8	DRIVEN BY YOU BACK TO THE LIGHT	◆ BRIAN MAY HOLLYWOOD
18	20	20	5	SHAPE I'M IN ARC ANGELS	◆ ARC ANGELS DGC/Geffen
19	10	3	11	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	◆ UGLY KID JOE STARDOG/MERCURY
20	23	26	7	RUNNING ON FAITH UNPLUGGED	◆ ERIC CLAPTON DUCK/REPRISE
21	NEW ▶	1	1	*** AIRPOWER *** ANGRY TELL THE TRUTH	BILLY SQUIER Capitol
22	24	22	4	SILENCE IS BROKEN DON'T TREAD	DAMN YANKEES WARNER BROS.
23	22	18	7	KISS THAT FROG US	PETER GABRIEL Geffen
24	21	11	12	DON'T TEAR ME UP WANDERING SPIRIT	◆ MICK JAGGER Atlantic
25	25	28	5	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS Giant
26	14	8	8	GOOD LOVIN'S HARD TO FIND THE LAST REBEL	LYNYRD SKYNYRD Atlantic
27	28	31	4	CRYIN' THE EXTREMIST	JOE SATRIANI Relativity
28	34	—	2	AM I EVER GONNA CHANGE III SIOES TO EVERY STORY	EXTREME A&M
29	32	33	4	TAKE THE TIME IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
30	29	27	19	PULL ME UNDER IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
31	30	30	8	SWEATING BULLETS COUNTDOWN TO EXTINCTION	◆ MEGADETH Capitol
32	35	37	4	THING OF BEAUTY SONGS FROM THE RAIN	HOTHOUSE FLOWERS LONDON/PLG
33	NEW ▶	1	1	NOTHIN' TO LOSE ARCADE	◆ ARCADE Epic
34	40	—	2	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	◆ 4 NON BLONDES INTERSCOPE/ATLANTIC
35	NEW ▶	1	1	EVERYBODY ANIMAL BAG	◆ ANIMAL BAG STARDOG/MERCURY
36	NEW ▶	1	1	IN THESE ARMS KEEP THE FAITH	◆ BON JOVI JAMBO/MERCURY
37	37	32	18	MISTER PLEASE DON'T TREAD	DAMN YANKEES WARNER BROS.
38	NEW ▶	1	1	HARBOR LIGHTS HARBOR LIGHTS	◆ BRUCE HORNSBY RCA
39	39	34	19	SAD BUT TRUE METALLICA	◆ METALLICA Elektra
40	38	35	17	IN BLOOM NEVERMIND	◆ NIRVANA DGC/Geffen

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	6	6	13	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS Epic
2	1	5	27	EVEN FLOW TEN	◆ PEARL JAM Epic
3	2	2	15	JEREMY TEN	◆ PEARL JAM Epic
4	4	7	31	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
5	10	—	8	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
6	7	9	10	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMV/ERG
7	3	3	8	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
8	—	—	4	MORE THAN A FEELING BOSTON	BOSTON Epic
9	9	4	4	STEAM US	◆ PETER GABRIEL Geffen
10	5	1	4	SAY HELLO 2 HEAVEN TEMPLE OF THE DOG	TEMPLE OF THE DOG A&M

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

'E-Town' Builds On Environmental Theme Forster-Created NPR Show Fetes 2 Years On Air

LOS ANGELES—After Nick Forster's critically acclaimed bluegrass band, Hot Rize, broke up, the singer/guitarist took part in a State Department-sponsored tour of Eastern Europe that inspired him to create "E-Town" for National Public Radio. The show celebrates its two-year anniversary on Earth Day, April 22.

The hourlong weekly show, heard on 100 NPR stations, combines "roots music" with interview segments about the environment and, surprisingly, is funded mostly by Forster and his wife, Helen.

"I was in Eastern Europe in May of 1990 and noticed the... environmental degradation," says Forster. "I wanted to do a show like this because musicians have the ability to reach broad audiences across boundaries and borders and make social change happen."

The shows are recorded live before an audience at the historic Boulder Theater in Colorado. Guests have included James Taylor, Bob Weir, Leo Kottke, Emmylou Harris, Los Lobos, Mary-Chapin Carpenter, Rickie Lee Jones, Shawn Colvin, and Lyle Lovett.

When booking artists, Forster says he looks for "some sort of basic integrity in the music. I call it roots music, something with some connection to tradition, like folk."



"First and foremost, our goal is to create an entertaining program," says Forster. "But also, if an audience is better informed [about environmental issues], they will make informed decisions. Our goal at the end of each hour is that people hear music that is familiar, music that isn't familiar, and will somehow gain some insight."

With Earth Day right around the corner and many events for the day planned nationwide, Forster admits he has never been a big fan of these one-day benefits.

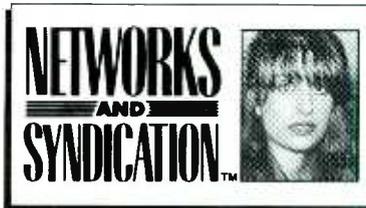
"They raise money for a good cause, but the whole point is really to remind people that we're in this together. And we're doing this on a weekly basis," he says.

Forster says the show costs more than \$10,000 per week. After ticket sales and partial funding from sources such as NPR's member stations, NPR Cultural Program Fund, the EPA, the natural foods company Tree Of Life, and the tea company Celestial Seasonings, the difference comes out of his own pocket.

"I'm optimistic. We're just starting to pay off some debts," he adds.

Another segment of the show recognizes listeners around the country who have contributed to the environmental cause.

With Hot Rize, Forster was nomi-



by Carrie Borzillo

nated for a Grammy award in 1990 for best bluegrass album, "Take It Home." A song by another band he was part of, Red Knuckles & the Trailblazers, was featured on CBS-TV's "Northern Exposure." Forster also plays in the house band on "E-Town."

AROUND THE INDUSTRY

Virginia Graham joins the Independent Broadcasters Network for a noon-1 p.m., Monday through Fri-

day celebrity-driven talk show. She hosted the television talk show "Girl Talk With Virginia Graham," from 1963-70, and also hosted "Food For Thought" from 1956-61 and "The Virginia Graham Show" from 1970-72.

Her first guests will include Barbara Walters, Liz Smith, Sally Jesse Raphael, Joan Rivers, Tony Randall, and Dolly Parton.

Gustavo Szulansky has been named director of programming at CBS Hispanic Radio Network. He joined the net as chief correspondent for "Perspectives '92" last year. Adriana Grillet has been named director of affiliate relations at the network. She was senior producer of a news, talk, and community affairs programming on WADO New York.

(Continued on next page)

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	8	*** NO. 1 *** I FEEL YOU SONGS OF FAITH AND DEVOTION	4 weeks at No. 1 ◆ DEPECHE MODE MUTE/SIRE/REPRISE
2	2	2	12	FEED THE TREE STAR	◆ BELLY SIRE/REPRISE
3	8	10	5	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ Virgin
4	6	6	8	LEAVE IT ALONE STAIN	◆ LIVING COLOUR Epic
5	3	3	11	START CHOPPIN WHERE YOU BEEN	◆ DINOSAUR JR. SIRE/WARNER BROS.
6	5	11	7	WE ARE THE NORMAL SUPERSTAR CAR WASH	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
7	14	17	3	JUMP THEY SAY BLACK TIE WHITE NOISE	◆ DAVID BOWIE Savage
8	4	4	10	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
9	NEW ▶	1	1	REGRET REPUBLIC	◆ NEW ORDER QWEST/WARNER BROS.
10	11	15	4	LOS ANGELES FRANK BLACK	◆ FRANK BLACK 4.A.D./ELEKTRA
11	13	18	3	IS IT LIKE TODAY? BANG!	WORLD PARTY ENSIGN/CHRYSALIS/ERG
12	12	12	8	SLEEPING SATELLITE GREAT EXPECTATIONS	◆ TASMINE ARCHER SBK/ERG
13	7	5	10	TAKE ME ANYWHERE HUMAN CANNONBALL	◆ SCHOOL OF FISH Capitol
14	20	—	2	CURSED FEMALE PORNO FOR PYROS	PORNO FOR PYROS WARNER BROS.
15	9	8	12	CONNECTED CONNECTED	◆ STEREO MC'S GEE STREET/ISLAND/PLG
16	18	21	3	BEING SIMPLE PAIN MAKES YOU BEAUTIFUL	◆ THE JUDYBATS SIRE/WARNER BROS.
17	15	14	5	THING OF BEAUTY SONGS FROM THE RAIN	HOTHOUSE FLOWERS LONDON/PLG
18	23	20	4	COME UNDONE DURAN DURAN	◆ DURAN DURAN Capitol
19	NEW ▶	1	1	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL Columbia
20	22	23	4	THE RIGHT DECISION PERVERSE	◆ JESUS JONES SBK/ERG
21	19	19	6	DRIVING ALOUD (RADIO STORM) RESPECT	◆ ROBYN HITCHCOCK A&M
22	16	13	6	THE CRYING GAME "THE CRYING GAME" SOUNDTRACK	◆ BOY GEORGE SBK/ERG
23	10	16	3	DRUMS OF HEAVEN EARTH AND SUN AND MOON	MIDNIGHT OIL Columbia
24	26	—	2	SWEET HARMONY CONSCIENCE	◆ THE BELOVED Atlantic
25	28	—	2	PLUSH CORE	◆ STONE TEMPLE PILOTS Atlantic
26	17	9	9	THE GHOST AT NUMBER ONE SPILT MILK	◆ JELLYFISH CHARISMA/VIRGIN
27	30	—	2	DO YOU RIGHT MUSIC	◆ 311 CAPRICORN/WARNER BROS.
28	NEW ▶	1	1	LOVE IS STRONGER THAN DEATH DUSK	THE THE Epic
29	NEW ▶	1	1	CREEP PABLO HONEY	◆ RADIOHEAD Capitol
30	24	25	6	MOSES GORGEIOUS	808 STATE TOMMY BOY

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

NAB Finally Settles On AM Stereo Recommendation

■ BY BILL HOLLAND

WASHINGTON, D.C.—After waiting 10 years for the FCC or the marketplace to adapt an AM stereo standard, the National Assn. of Broadcasters has stepped forward to recommend that the FCC adopt the Motorola C-Quam system as part of its ongoing AM stereo standards proceeding.

For a decade, NAB thought it was not appropriate to recommend a system, since the FCC had decided to let system proponents battle it out in the marketplace.

Late last year, however, the commission made a decision to spare the industry further confusion and costs by proposing transmitting standards, and a public-comments deadline of April 20.

Motorola's C-Quam now is the choice of most stations switching to AM stereo. The cost to stations to implement the move to AM stereo is now about \$12,000. The cost to radio manufacturers to include AM stereo components, according to NAB, would be only about 50 cents per unit.

FCC standards covering all aspects from receivers to transmitting systems could bring costs down even further.

Late last month, the commission denied a request for extended deadlines by system rival Leonard Kahn, who wanted a conference with FCC engineers. The commission chose to stay with the original deadlines.

FRITTS TO CONGRESS: JUST SAY NO
NAB President Eddie Fritts sent

BMI Sues WJKM Over Copyright

LOS ANGELES—BMI has filed suit against WJKM Hartsville, Tenn., citing 13 claims of copyright infringement for the performance of recorded music.

According to a BMI spokesperson, WJKM's license expired Dec. 31, 1991, and has not been renewed. According to WJKM GM Howard Gosser, the station filed for Chapter 11 bankruptcy protection in 1991.

In January, BMI also filed suit against WFAL Cape Cod, Mass., citing 23 claims of music copyright infringement. However, WFAL GM Ted Morgan says the station does have a licensing agreement with BMI, claiming the station is covered under its local marketing agreement with crosstown WFXR. WFXR's parent company, Cape Coastal Communications, was supposed to handle WFAL's licensing, according to Morgan.

In the past, damage payments for copyright infringement have ranged from \$500 to \$20,000 per infringed song and up to \$100,000 per song if the infringement is determined willful.

CARRIE BORZILLO

letters to all members of Congress April 2 urging them to oppose a bill that would require all alcoholic beverage ads to carry a series of rotated health warnings.

Although he called the bill "well intentioned," Fritts said it had "two serious flaws."

WASHINGTON ROUNDUP™

He said the bill tries "to solve a social behavior problem by altering advertising messages, even though no scientific evidence exists" linking beer and wine ads to alcohol abuse.

He also warned lawmakers that

if the bill passes, beer and wine advertisers "simply will not advertise." The resulting loss of broadcast income could make an impact on stations' news and public affairs programming, he said.

Fritts' letter was sent in reaction to the March 30 Senate introduction of the "Sensible Advertising and Family Education Act," S. 647. Sponsors of that act include Sens. Strom Thurmond (R-S.C.), and Paul Simon (D-Ill).

Reps. Joseph Kennedy II (D-Mass.) and John Conyers (D-Mich.) have filed a House version, which will be introduced this month.

FCC RENEWS BUT FINES WCDJ

The FCC has renewed the license of Emmis Broadcasting's WCDJ Boston, but levied an

\$18,750 fine and imposed future employment reporting conditions on the renewal because of equal-employment opportunity violations during the late '80s and early '90s. Last week, the FCC approved the sale of WCDJ to Greater Media.

The March 31 fine and EEO sanctions by the commission follow a July, 1991 settlement agreement with the NAACP, which withdrew a license challenge.

The FCC has granted approval of that settlement, but will not fully sign off on it until Emmis can show it is abiding by the EEO regulations for record keeping and recruitment and employment of minorities.

Spanish B'caster Moving Into Americas

■ BY HOWELL LLEWELLYN

MADRID—Cadena SER, the owner of Spain's leading FM network, Los 40 Principles, plans to move into the Spanish-language radio market in the U.S. and Latin America by syndicating two weekly, four-hour, CD-format programs that it will introduce at the upcoming National Assn. of Broadcasters convention in Las Vegas.

Two program formats will be presented at a gala dinner April 21 at Caesar's Palace, "Los 40 Principles" for top 40 radio and "Dial Latino" for Spanish AC stations. The project is a collaboration with SGAE, Spain's influential performing rights society.

Coinciding with the presentation, SER and SGAE have arranged a concert by top Spanish female singer Luz Casal that will be transmitted live by satellite to SER's music networks in Spain—Los 40, Dial, and M-80—as well as to the French network, M-40, which also is run by SER.

"This is the first attempt by a European radio [network] to penetrate the U.S. and Latin American market in this way," says Luis Merino, director of Los 40. "We are totally confident that our 64-station [network] can introduce a European syndicated program into Spanish-language radio from Canada to Argentina."

Merino says up to 80 Spanish-language stations already have shown interest in the project, many at the MIDEM festival in Cannes in January when, according to Merino, several of them approached SER's stand and asked why Los 40 was doing nothing on the other side of the Atlantic.

"Both programs will have some 80 records of the best intercontinental music aimed at young people who speak Spanish," says Merino. "About 20% of Los 40 will be Anglo-Saxon. For example, if we get an exclusive with Sting when he plays a month of concerts here in July.

"Basically, we want to show Spanish America what is going on in Spain's top 40," Merino adds. "But this is not just an exercise in pushing Spanish music. We are not trying to colonialize. Hopefully, we can show acts from Latin America how their music is received in Spain."

The "Dial Latino" format will be all-Spanish AC, again with music from both sides of the Atlantic. Merino points out that Jon Secada made it in the U.S. only after he hit No. 1 in Spain.

"We've got to create a cable from Europe to the U.S. which carries all the best in pop and standards," Merino says. "The next step will be tours both here and in America by Spanish-language acts. Argentina and Mexico are

key countries, with a high level of pop. But even their pop is better accepted coming from Spain than from, say, Venezuela. If you like, it has already been filtered through Europe."

Cadena SER's initiative has a potential audience of more than 300 million Spanish speakers in North and South America.



If I Were Ulrich Man. Metallica's Lars Ulrich, right, is congratulated by Steven Seaweed of KRQR San Francisco after his group's triumph at the 16th annual Bay Area Music Awards, better known as the Bammies. As official radio station of the Bammies, KRQR broadcast the ceremony live.

NETWORKS AND SYNDICATION

(Continued from preceding page)

Rob Schiller joins ABC Radio Networks as director of engineering and technical operations. Prior to joining ABC, he was a Radio and Television Broadcast Systems consultant... **American Urban Radio Networks** correspondent Tana Crooms is upped to ND.

Sports Entertainment Network debuted the two-hour daily "The Pete Rose Show" April 5. Also, **Jones Satellite Networks**, which has sent a letter of intent to buy SEN, has signed its 500th affiliate, WFFX Tuscaloosa, Ala.

Monroe, N.Y.-based **Rock House Productions** has created "Blues Plate Special," a one hour weekly blues show... **WYNY** New York is the latest affiliate of "The Nashville Record Review."

Unistar Radio Networks will air the two-hour special "The Michael Bolton Story" May 28-31... **Ron Huntsman Entertainment Marketing** offers "On Location: The Suzy Bogguss Story" in May.

NPR's "Morning Edition" host **Bob Edwards** returns after a short leave of absence to write a book on

Red Barber... Ray Suarez has been named host of NPR's call-in show "Face The Nation." He was most recently a reporter with **WMAQ-TV** Chicago.

WRFX Charlotte, N.C., has inked its first affiliate, **WROQ** Greenville, S.C., for **Allan Handelman's** weekend "East Coast Live" call-in program... **Children's Broadcasting Corp.'s "Radio AAHS"** format is one of the finalists in the 1993 National Assn. of Broadcasters' Crystal Radio Awards competition.

Hits! in Tokio

Week of March 28, 1993

- 1 Are You Gonna Go My Way Lenky Kravitz
- 2 Don't Be Shy Paul Hardcastle
- 3 If I Ever Lose My Faith In You Sting
- 4 I'm Every Woman Whitney Houston
- 5 Prince & The New Power Generation
- 6 Informer Snow
- 7 Sax-A-Go-Go Candy Dulfer
- 8 The Right Kind Of Love Jeremy Jordan
- 9 Can't Get Any Harder James Brown
- 10 Ordinary World Duran Duran
- 11 Sweet Thing Mick Jagger
- 12 Layla Eric Clapton
- 13 It's Gonna Be A Lovely Day The S.O.U.L.S.Y.S.T.E.M
- 14 Hip Hop Howway Naughty By Nature
- 15 Rebirth Of Slick Digable Planets
- 16 I Put A Spell On You Bryan Ferry
- 17 If I Could Regina Belle
- 18 Kiss Of Life Sade
- 19 Bad Girl Madonna
- 20 So Close Dina Carroll
- 21 Jack Le Jazzman David Dexter D
- 22 In Our Love Caron Wheeler
- 23 Sunday Mondays Vanessa Paradis
- 24 Love U More Swinscreen
- 25 Freak Me Silk
- 26 A Song For You Ray Charles
- 27 Independence Lulu
- 28 No Se Tu Luis Miguel
- 29 Never The Same Again Workshy
- 30 Too Young To Die Jamiroquai
- 31 Mr. Wendal Arrested Development
- 32 Sunny Weather Lover Dionne Warwick
- 33 Get Away Bobby Brown
- 34 Little Bird Annie Lennox
- 35 A Whole New World Peabo Bryson & Regina Belle
- 36 Bed Of Roses Bon Jovi
- 37 Easy Way Out Praise
- 38 Looking Through Patient Eyes P.M. Dawn
- 39 Freed The Feeling Perception
- 40 Love Makes No Sense Alexander D Neale
- 41 It's Alright Classic Example
- 42 Ain't No Man Dina Carroll
- 43 Here We Go Again Portrait
- 44 Moments Like This Debra Laws
- 45 Give It To You Martha Wash
- 46 Love Praise
- 47 No Limit 2 Unlimited
- 48 Saving Forever For You Shance
- 49 Ruby Tuesday Rod Stewart
- 50 Oh La La! David Dexter D

Selections can be heard on "Pioneer Hit 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

Billboard's

PD of the week™

Marty Bender
WFBQ Indianapolis



WITH ONLY 13 STATIONS above a 1.0 share in the fall Arbitrons, Indianapolis is an under-radioed market. But WFBQ PD Marty Bender doesn't think that makes his job any easier.

"Double digits are contagious and very conducive to bigger things," he says. "It gets in your system and affects the whole station, so consequently it gets harder to stay on top."

Although the album rock station was off 11.5-11.0 in the fall Arbitron book, it was ranked third in the market overall. In the first two winter trends, WFBQ seems to be rebounding, with gains to 11.5 and 12.1. The second trend moves the station up to second place 12-plus. For the winter book, Bender is expecting about a 12 share, but notes, "We still have a good month to lose."

WFBQ has two direct format rivals, WRZX (3.6-6.0 in the fall book) and WTTS (1.4-1.2). Although the market has no true classic rocker since WRZX's flip to album last year, Bender notes, "We're all playing Led Zeppelin." Sales-wise, Bender says WFBQ competes more with the market's No. 1-ranked country station, WFMS.

Bender considers WFBQ to be "mainstream AOR," playing one current in every three or four songs. "It's a pretty tight list," he says, "but tight is right."

A recent afternoon hour included the following: Damn Yankees, "Silence Is Broken"; Eddie Money, "Two Tickets To Paradise"; Bad Company, "Shooting Star"; Pearl Jam, "Black"; Led Zeppelin, "Hey Hey What Can I Do"; Kinks, "You Really Got Me"; John Mellencamp, "Get A Leg Up"; Arc Angels, "Shape I'm In"; ZZ Top, "I'm Bad I'm Nationwide"; Creedence Clearwater Revival, "Travelin' Band"; Dire Straits, "One World"; and Queen, "Bohemian Rhapsody."

The station has been positioned as "Thee Rock and Roll Station" for several years. Bender also uses drops voiced by Joe Kelly and Don Pardo, which "position the station in an irreverent way."

While most cities' major events last a weekend at best, Bender notes his city's big draw, the Indianapolis 500 auto race, is a monthlong event with events happening every day. Obviously the station is very tied in with the race promotionally, a relationship Bender hopes will help in the spring book as it did last year.

As for the rest of the station's promotions, Bender says they are designed to "cut through regular radio clutter... To get people's attention and get them to remember you. You have to be pretty off-the-wall and unique. So when we do a promotion we try to make it odd, funny, and memorable."

On St. Patrick's Day, for example, the station hosted a wedding on its float complete with a bachelor party that

included a stripper and a poker game, a shower, and the actual wedding ceremony, all live on the air. "It beats the marching band and a couple of jocks waving from the van," says Bender. "We challenge ourselves like that all the time."

A recent billboard campaign, which featured 3D neon standups of the morning show complete with lights that pulsed to the music on the station, recently won a local advertising award. The new outdoor campaign is much less complex. To celebrate the station's 15th anniversary, the boards simply say "the original" and feature the station's old logo." Bender says that campaign threw a "knuckleball" at listeners who have come to expect something unusual from the station, but he adds, "For the next one, watch out. It's sure to be something that will land us all in jail."

The station was nominated for a Billboard Radio Award for station of the year in 1989 and 1992. Morning men Bob Kevoian and Tom Griswold, now in their 10th year with the station, were nominated for air personality of the year in 1989 and 1990 and won in 1991 and 1992.

In addition to Bob and Tom, the lineup consists of several jocks who also have some involvement in the morning show, which Bender says is part of his belief that "the more of the morning show you can take past mornings, the better you are." Midday host Chick McGee also does morning sports. Morning news anchor Kristie Lee hosts her own show from 5-6 a.m. Afternoon jock Jimmy "Mad Dog" Matis, a former comedian, once was a player on the morning show. Night jock Ace Cosby is also MD. Overnights are handled by Dave Gunn.

Although it attracts a core male audience, the station also draws a "way above normal AOR share of females," says Bender. "We always have [the females] in our sights or at least in our decisions," he says. "We don't program for them, but we don't do anything that would make them tune out, an interesting and somewhat difficult line to walk."

Bender began his career in retail, working for Peaches Records and Tower Records before putting his college journalism degree to work at Cash Box magazine. While there, he also worked weekends at Los Angeles stations KNAC and KROQ, where he "got the radio bug." He returned to Cleveland, where he had gone to college, as MD/morning man at WWM (M105). His next stop was Cincinnati and the PD/morning job at album WSKS.

He then moved to WFBQ, which he programmed for two years before being transferred to sister WRIF Detroit. When Indianapolis got a classic rock competitor (WFXF) two years ago, Bender returned to WFBQ.

PHYLLIS STARK

Hot Adult Contemporary™

COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS

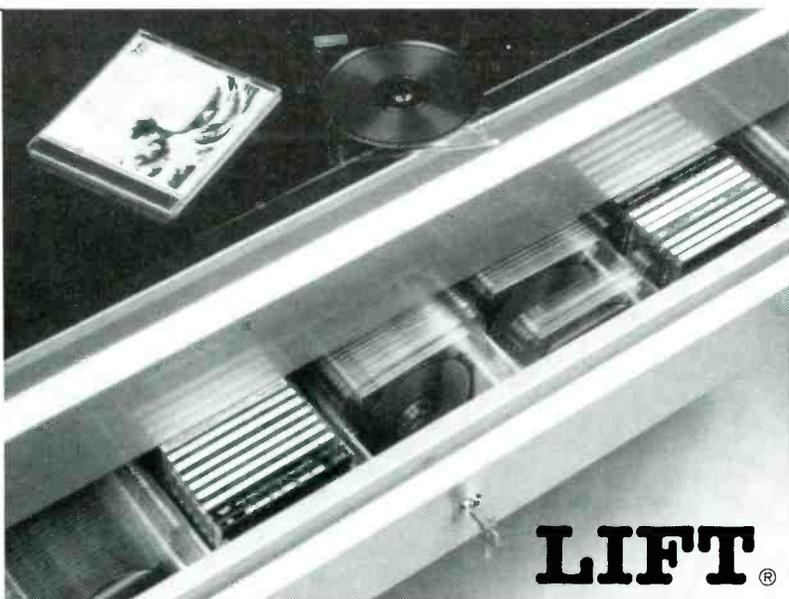
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	11	LOVE IS GIANT 18630	*** NO. 1 *** ◆ VANESSA WILLIAMS & BRIAN MCKNIGHT 2 weeks at No. 1
2	3	3	9	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON
3	4	4	11	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
4	2	1	11	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
5	5	6	13	ANGEL SBK 50406/ERG	◆ JON SECADA
6	7	8	8	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
7	10	14	7	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	◆ GO WEST
8	6	5	22	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
9	8	11	14	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
10	11	10	11	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
11	9	7	22	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
12	13	13	12	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
13	14	21	9	IF I EVER LOSE MY FAITH IN YOU A&M 0111	*** POWER PICK *** ◆ STING
14	16	19	8	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
15	19	24	5	WATER FROM THE MOON EPIC 74809	◆ CELINE DION
16	18	20	9	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN
17	12	9	12	HOPE OF DELIVERANCE CAPITOL 44904	◆ PAUL MCCARTNEY
18	15	16	17	NO MISTAKES MCA 54554	◆ PATTY SMYTH
19	17	15	13	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
20	26	28	5	THE CRYING GAME SBK 50437/ERG	◆ BOY GEORGE
21	20	12	15	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
22	21	17	20	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
23	24	26	7	HOW FAST FOREVER GOES ELEKTRA 64653	HOWARD HEWETT
24	30	36	3	A SONG FOR YOU WARNER BROS. 18611	◆ RAY CHARLES
25	22	23	25	NEVER A TIME ATLANTIC 87411	GENESIS
26	23	18	25	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
27	27	32	5	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	◆ BOY KRAZY
28	25	22	19	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
29	31	41	4	KISS OF LIFE EPIC 74848	◆ SADE
30	28	27	23	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
31	29	25	24	FAITHFUL EMI 50411/ERG	◆ GO WEST
32	37	45	3	IF I COULD COLUMBIA 74864	◆ REGINA BELLE
33	35	37	6	THE PASSION THEME RCA ALBUM CUT	◆ WARREN HILL
34	38	40	5	WELCOME TO MY LOVE CAPITOL 44892	◆ RACHELLE FERRELL
35	34	30	30	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
36	36	38	16	HAVE I TOLD YOU LATELY WARNER BROS. ALBUM CUT	ROD STEWART
37	33	29	18	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
38	NEW ▶	1	1	HARBOR LIGHTS RCA ALBUM CUT	*** HOT SHOT DEBUT *** ◆ BRUCE HORNSBY
39	39	31	27	THE LAST SONG MCA 54510	◆ ELTON JOHN
40	40	34	27	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA (WITH CHAKA KHAN)
41	45	—	2	BED OF ROSES JAMBCO 864 852/MERCURY	◆ BON JOVI
42	NEW ▶	1	1	CAN'T DO A THING (TO STOP ME) REPRISE 18604	◆ CHRIS ISAAK
43	41	39	22	LOVE CAN MOVE MOUNTAINS EPIC 74337	◆ CELINE DION
44	NEW ▶	1	1	THE BEST I EVER WAS MCA 54576	JOHN PAGANO
45	47	47	6	BEAUTIFUL GIRL ATLANTIC 87383	◆ INXS
46	43	42	28	TO LOVE SOMEBODY COLUMBIA 74733	◆ MICHAEL BOLTON
47	32	33	8	MISS CHATELAINE SIRE 18608/WARNER BROS.	◆ K.D. LANG
48	42	43	13	I'M EVERY WOMAN ARISTA 1-2519	◆ WHITNEY HOUSTON
49	46	49	4	MAN ON THE MOON WARNER BROS. 18642	◆ R.E.M.
50	48	—	2	RUNNING ON FAITH DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON

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

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis with Kevin McCabe

YOU'LL NOTICE A NEW name added to the byline of Hot 100 Singles Spotlight this week, **Kevin McCabe**. Kevin is our new associate director of charts/radio, and also is assuming responsibility for the Hot 100 Singles chart. I will continue to oversee all Billboard charts, but will also oversee the expansion of our new radio publication, Top 40 Airplay Monitor, and the launching of three additional Airplay Monitors this year, one each for the country, R&B, and rock (album and modern) radio formats. Kevin will take over this column next month.

"INFORMER" BY SNOW (EASTWEST) holds at No. 1 for a sixth week, but begins to lose both sales and airplay points. "Freak Me" by **Silk (Elektra)**, the second-biggest point gainer on the chart, will take over at No. 1 next week if it continues gaining at the same pace. "I Have Nothing" by **Whitney Houston (Arista)** is the third biggest point gainer on the chart and likely to go to No. 3 next week. It's No. 1 in airplay for the fifth week, and up to No. 7 in sales, but it is still far behind "Freak Me" in total points because "Nothing's" sales were about 36,000 units in the survey week compared with about 106,000 for "Freak Me." (Keep in mind that the "Bodyguard" album sells about 150,000 units per week.)

THE BIGGEST POINT GAINER on the Hot 100 this week is "The Crying Game" by **Boy George (SBK)**, which also wins the Power Pick/Sales. It's already No. 1 in airplay at WKDD Akron, Ohio, WHYI Miami, and new monitored station WPST Trenton, N.J. The runner-up for the sales award, is "Knockin' Da Boots" by **H-Town (Luke)**. It zooms 30 places to No. 61, with 86% of its points from sales. "Who Is It" by **Michael Jackson (Epic)** wins the Power Pick/Airplay, with five top five monitored airplay reports so far, including No. 1 at WNNK Harrisburg, Pa. Rounding out the five biggest point gainers among developing records are "Livin' On The Edge" by **Aerosmith (Geffen)**, with explosive early sales fueling a 21-place jump to No. 46; and "Show Me Love" by **Robin S. (Big Beat)**, with early top 10 airplay from B96 Chicago.

QUICK CUTS: Two records get pushed backward in the top 10 despite gaining points: "Cat's In The Cradle" by **Ugly Kid Joe (Stardog/Mercury)** and "Two Princes" by **Spin Doctors (Epic)**... While "I'm So Into You" by **SWV (RCA)** hits the top 10 this week, an SWV album cut, "Weak," is up to No. 38 in monitored airplay. Look for a strong debut for "Weak" when it comes out as a single next week... Country star **Tracy Lawrence** debuts on the Hot 100 with his top 10 country hit "Alibis" (Atlantic). All of its points are from sales. Also bowing on the Hot 100 are two female artists from the U.K.: **Tasmin Archer** enters at No. 89 with her No. 1 U.K. hit, "Sleeping Satellite" (SBK), and **Dina Carroll** enters at No. 95 with her U.K. hit, "So Close" (A&M)... **Sybil** debuts on the Hot 100 at No. 90 with a double-sided entry, "You're The Love Of My Life" and "The Love I Lost" (Next Plateau). Almost all singles have a second track on the B side, but only in rare cases do both sides garner airplay; in those cases, the two sides share one space on the Hot 100 with airplay from both sides added to sales to calculate total points.

EUROPE PICKS UP THE COUNTRY BEAT

(Continued from page 1)

Europe (CMTE) started transmitting in the U.K. in November and in August, a new channel, Nashville Europe Now, will begin offering satellite transmissions from a base in Weisbaden, central Germany.

CMTE's programming is separate from CMT's U.S. signal, but is produced in Nashville and beamed to Europe via satellite. The channel has also invited artists such as Holly Dunn and Ricky Scaggs to address the press in Europe.

CMTE's current audience is somewhat limited by its decision to use only cable rather than a combination of cable and satellite for its services. United Artists Programming, which handles cable sales for CMTE, claims the channel reaches 320,000 cable households in the U.K., and test transmissions are now going on in the Netherlands, Norway, Sweden, and Denmark, where cable is more popular.

CMT'S COMMITMENT

The scope of CMT's commitment can be seen from its recent appointment of one of its parent company's top brass, Hal Willis, to the newly created position of VP/GM. Willis, senior counsel at Gaylord TV, will oversee the future international expansion of CMT and CMTE.

"At the moment we're showing back-to-back videos, as we're finding that that's what works best," says Willis. "There's the possibility of doing some special longform programming in the future."

Some industry observers note CMTE and NEN have the potential to revolutionize country music in the same way MTV Europe added impetus to pop sales. "CMTE has already had a huge impact on people who didn't even think they liked country," says Martin Satterthwaite, CMA director. "We hear stories of people swapping their videotapes of these artists."

MCA's managing director, Tony Powell, says the country video channels bode well for the future. "As with all cable and satellite TV, it's a difficult thing to monitor precisely," he says. "We have seen a specific movement in terms of increased interest and enquiries at store level which we haven't had in the past. CMT has started something which is going to get bigger."

I'd be happy if, by the end of the year, we've sold 75,000-100,000 albums for Gill, Yearwood, George Strait, and Reba McEntire combined."

RADIO AIRPLAY VITAL

The fact that Sony Music's TV-advertised double-album "The Ultimate Country Collection" has sold more than a half-million units in the U.K. since last fall is an indication that country is gaining in popularity in Europe.

However, radio airplay remains a vital ingredient missing from the promotional mix needed for introducing artists to the European public. Yet this, too, could be due for change: regional franchise applications in the U.K. include several country-only stations.

At present, country still suffers throughout the continent from the image problem of its association with truckers, camp fires, and cowboys.

Simply putting the artists and the music before the public through television and concert appearances can go a long way toward overcoming prejudices. "It shows that the market is ready for new names, when 'Ropin The Wind' by Garth Brooks has sold more than 20,000 units," says Michael Golla, of EMI Germany.

But, introducing an artist as a country act can still put the audience off, says Eckhart Gundel of BMG Ariola Hamburg. "Marketing the entire genre under the banner of country was, is, and never will be feasible," he says.

However, MCA, which has arguably the largest Nashville catalog, is set to do just that at its U.K. office. Powell confirms the same team that worked on Nirvana, Cher, and Guns N' Roses will this year throw its weight behind Gill and Yearwood.

"The big change is that the artists are willing to come over here and be seen," says Powell, who has suggested organizing a Lollapalooza-style European package tour of country artists who have not yet built up sufficient fan base to fill larger venues on their own. MCA is considering the idea, with possible involvement from BMG.

Warner artist lang, already accepted into the musical mainstream by the European media, showed the lengths to which she was prepared to

leave the country ghetto behind when she duetted with Erasure's Andy Bell at the Brits Awards last February.

Nanci Griffith, one of the few country-oriented artists to find widespread popularity in Europe, is planning a U.K. promotional tour in May and June that will include two nights at London's Royal Albert Hall.

Gill is planning a European promotional tour for TV that will include stops in Munich, Stockholm, Amsterdam, Oslo, Dublin, and London. In addition, he is expected to do a showcase in London that may set the stage for a possible European tour.

Mary-Chapin Carpenter is scheduled to tour Europe in September and October and already has sold out dates in London, Dublin, and Glasgow. She toured the U.K. and is expected to return in May for a European promotional tour.

Bogguss is coming to the U.K. for the first time for a promotional tour and will follow with a U.K. tour in September.

Travis Tritt and Yearwood are scheduled to appear at a festival in Switzerland later this year and may tour other venues while they are on the continent.

CMA FOCUSES ON EUROPE

If one man can claim to be vindicated by the upsurge in interest, it is Virgin managing director Paul Conroy, moderator and co-organizer of a Wednesday (14) seminar, "Country Music—The European Potential." The seminar, to be held at London's Intercontinental Hotel, is being arranged in conjunction with the European offices of the Country Music Assn. Approximately 280 music business executives, journalists, and programmers, including at least 27 managing directors, are expected to attend.

The aim of the seminar, says long-time country enthusiast Conroy, is simply to generate more interest among his fellow record company people in Europe.

The Nashville-based CMA also is planning to hold its annual board meeting in Frankfurt this year.

Further aiding the Nashville/Europe ties, American Airlines is expected to announce a direct link between London and Nashville.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	14	2	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
2	6	5	HONEY DIP	PORTRAIT (CAPITOL)
3	4	5	BOW WOW WOW	FUNKDOOBIEST (IMMORTAL/EPIC)
4	3	5	SWEET ON U	LO-KEY? (PERSPECTIVE/A&M)
5	10	5	GOLD DIGGIN'	MC NAS-D & DJ FRED (PANDISC)
6	19	3	CAN HE LOVE U LIKE THIS?	AFTER 7 (VIRGIN)
7	—	1	DEEPER BOSS	(DEF JAM/COLUMBIA)
8	12	3	LA LA LOVE	BOBBY ROSS AVILA (PERSPECTIVE/A&M)
9	15	2	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
10	8	6	SALLY GOT A ONE TRACK MIND	DIAMOND/NEUROTICS (CHEMISTRY)
11	11	4	IT'S MY LIFE	DR. ALBAN (ARISTA)
12	16	3	LOVE IN THE 21ST CENTURY	GLENN FREY (MCA)
13	13	5	LOTS OF LOVIN'	PETE ROCK & C.L. SMOOTH (ELEKTRA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	IT'S ALRIGHT	CHANTE MOORE (UPTOWN/MCA)
15	—	1	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
16	—	1	I LOVE THE WAY YOU LOVE ME	JOHN MICHAEL MONTGOMERY (ATLANTIC)
17	22	3	BABY BE MINE	BLACKSTREET (MCA)
18	—	1	THE THINGS THAT WE ALL DO...	NONA GAYE (THIRD STONE/ATLANTIC)
19	—	1	PASSIN' ME BY	THE PHARYCYDE (DELICIOUS VINYL)
20	20	5	LOVE THANG	INTRO (ATLANTIC)
21	—	1	WHOOT, THERE IT IS	95 SOUTH (WRAP/ICIBAN)
22	21	4	WRECKX SHOP	WRECKX-N-EFFECT (MCA)
23	18	3	FEED THE TREE	BELLY (SIRE/REPRISE)
24	—	1	LOST IN YOUR EYES	THE JEFF HEALEY BAND (ARISTA)
25	17	4	IT'S A LITTLE TOO LATE	TANYA TUCKER (LIBERTY)

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

MUSIC CITY IRELAND

In Ireland, which traditionally has been a good market for certain American country acts, additional television exposure aided the genre, observers note. Europe's first country music video show, "Music City USA," was broadcast in Ireland by national broadcaster RTE. The series finished its 26-week run in January and a second series is expected to air later this year.

Opinion in Ireland is divided about exactly what effect the series had. "It took country out of the hicksville mode and into contemporary music," says EMI's marketing manager, David Gogan, who reports 70,000 sales of Garth Brooks' four albums. "It made people less shy about going into a record shop and asking for a country album."

MCA GM Dave Pennefather is enthusiastic about the show, but saw less on the bottom line. "I'm being asked in Dublin about Vince Gill and Trisha Yearwood by people who usually listen to the Cher or the Eagles. Sales figures are very light at the mo-

LATE-BREAKING NEWS

BILLBOARD has learned **Giant Records** is close to an international distribution tie with **BMG International**, in a deal worked out by BMG International chief **Rudi Gassner**. The label, operated by **Irving Azoff** in a joint venture with **Warner Bros.**, currently is licensed internationally via Warner.

BLOCKBUSTER has put in motion a massive promotion for the highly competitive Los Angeles market, which senior VP **Ron Castell** says has to do with the chain's "maintaining and increasing market share." The web reportedly is budgeting \$500,000 for local media.

PAUL McCARTNEY'S dream of opening the **Liverpool Institute for the Performing Arts** in his hometown is closer to reality with

a \$6 million grant by the European Community's regional development fund. Also, German electronics firm **Grundig** has pledged funds as part of its sponsorship of McCartney's current world tour. Two-thirds of the \$12 million needed to open the school has been raised. A 1995 opening is planned.

THE SMITHSONIAN Institution in Washington, D.C., in cooperation with the Rhythm and Blues Foundation, will present a Portraits in Rhythm and Blues performance and discussion series April 21-June 17. Calling the Clinton administration entry to D.C. "an opportune time to revisit the music that rocked the cradle of the baby-boom generation." Chuck Jackson, Rufus Thomas, and Darlene Love are among the veteran performers scheduled.

Single Reviews

EDITED BY LARRY FLICK

POP

► **ARRESTED DEVELOPMENT** *Natural* (4:14)
PRODUCER: Speech
WRITER: Arrested Development
PUBLISHERS: EMI-Blackwood/Arrested Development, BMI
REMIXER: Speech
Chrysalis/ERG 24819 (c/o CEMA) (cassette single)

Unstoppable hip-hop act surely will continue to dominate radio airwaves with this easygoing, percussive jam that is fueled by Speech's now-distinct rhyme patterns and the group's soulful support vocals. Beats also are embellished by subtle-but-jangly guitars, tinkling piano lines, and a wave of pseudo-classical strings. Track is complemented the up-tempo "Fishin' 4 Religion" on the flipside, which probably will work best at urban radio formats.

► **BOBBY BROWN** *That's The Way Love Is* (4:06)
PRODUCER: Teddy Riley
WRITERS: T. Riley, D. Shipp, A. Davidson, B. Brown
PUBLISHER: not listed
MCA 2623 (c/o Uni) (cassette single)

Brown keeps the jack beats swingin' on this fourth single from his double-platinum opus, "Bobby." The song's hook is more subtle than on previous singles, and the overall arrangement leaves Brown plenty of room to show off his nicely matured baritone and hardened rap style. Primed for play at both top 40 and urban levels.

POISON *Until You Suffer Some (Fire & Ice)* (4:12)
PRODUCER: Richie Zito
WRITERS: B. Michaels, B. Dall, R. Rockett, R. Kotzen
PUBLISHER: not listed
Capitol 79730 (c/o CEMA) (cassette single)

Second single from quartet's current "Native Tongue" collection continues to straddle the fence dividing album-rock and pop formats by melding nimble guitar work with chiming, anthemic chorus. Track has all of the melodrama (both lyrically and vocally) to pass power-ballad muster, thus creating strong possibilities for multiformat acceptance.

CAROLE DAVIS *J'Aime You* (4:27)
PRODUCERS: Paul Pesco, Carole Davis
WRITERS: C. Davis, P. Pesco
PUBLISHERS: MCA/P. Squared/Sony, ASCAP
Atlantic 5034 (cassette single)

If Madonna can do it, then why not Davis? Pouty singer whispers and vamps her way through a funk-fortified pop/hip-hop jam that will remind some of "Justify My Love" and "Erotica." Davis brings a sassy attitude and occasional French tongue to the record that will generate steam heat at crossover stations. From the forthcoming "I'm No Angel" album.

THE CREATOR *Let There Be House* (3:47)
PRODUCER: Oliver Momm
WRITERS: O. Momm, J. Cluchett
PUBLISHERS: B. Mikulski/Momm
REMIXER: Oliver Momm
ZYX 6936 (CD single)

Import hounds have already dug this rousing pop/hip-house anthem. Rapid-fire rapping and slight techno overtones give the track an edge that conjures up memories of "Pump Up The Jam" by Technotronic and "Twilight Zone" by 2 Unlimited. Contact: 516-253-0126.

SECRET OKTOBER *You're My Only Lover* (3:38)
PRODUCER: Toiga Katas
WRITER: T. Katas
PUBLISHER: Turkishman, BMI
Olympia 9301 (CD single)

Freestyle meets jack-swing on a synth-driven romp. Track is framed by rushes of faux-horns and skipping beats. Sadly, unison male vocals are a bit thin and out of sync. A tight remix might transform song into a crossover radio contender. Contact: 305-345-1851.

JEFF NAUMANN & PIGS ON CORN *They're Coming To Take Me Away, Ha-Haa* (2:42)
PRODUCERS: Pigs On Corn
WRITER: J. Samuels
PUBLISHER: XIV, SESAC
P.O.C. International 001 (CD single)

Need some novelty? Plug in to this faithful cover of a Napoleon XIV/Dr. Demento classic. Check out the hilarious but

unprogrammable additional cut, "Naumanelature." For the politically incorrect only. Contact: Box 208, 23715 West Malibu Road, Zuma Beach, Calif. 90265.

R & B

★ **ALEXANDER O'NEAL** *In The Middle* (4:21)
PRODUCERS: Jon Nettlesbey, Terry Coffey,
WRITERS: T. Coffey, J. Nettlesbey
PUBLISHERS: Big Giant/Coffey Nettlesbey/Warner-Tamerlane, BMI
Tabu/A&M 8113 (c/o PGD) (cassette single)

Second shot from O'Neal's potent long-player, "Love Makes No Sense," is a bouncy jack-funk jam that is an excellent showcase for his incomparable vocal tones. Sing-along chorus is a real blast, as are the percolating break-beats, muscular bass line, and slick synth passages.

AFTERSHOCK *Slave To The Vibe* (5:26)
PRODUCERS: V. Jeffrey Smith, Peter Lord
WRITERS: V. J. Smith, P. Lord, G. Routte
PUBLISHERS: EMI-Virgin Songs/Kyali, BMI; EMI-Virgin/Mi-Gy/Desha/Scorpio Moon, ASCAP
REMIXERS: David Anthony, Darryl James, Marc "Funkymen" Paley, DJ Digit, DJ EFX
Virgin 12774 (c/o CEMA) (cassette single)

Title track to act's second album is an appetizing combo platter of house-inflected funk beats and stylish belting. Produced by former Family Stand members Peter Lord and V. Jeffrey Smith, tune spins chirpy female chants at the chorus to great effect, giving the record a festive retro feel. A plethora of remixes should be of use to urban and club programmers alike.

★ **FREESTYLE FELLOWSHIP** *Hot Potato* (4:01)
PRODUCER: Edman
WRITERS: Freestyle Fellowship, Edman, M. Rice, J. Gillespie
PUBLISHERS: Dief/Irving, BMI; Fellowship Shop/Okedoke/Dizlo, ASCAP
REMIXERS: The Earthquake Brothers
4th + B'way 440569 (c/o Island) (maxi-cassette single)

Urban/hip-hop act likely will raise eyebrows with a track that weaves unison rapping similar to the way acts like Boyz II Men blend harmonies. Classic funk and jazz nuances are pleasing touches to a shuffling beat. Listen for nifty samples from "Cheaper To Keep Her" by MFSB and "Tenor Song" by Dizzy Gillespie. Excellent track is ripe for picking at urban and pop levels. Look for the forthcoming "Innercity Griots."

★ **SHIRLEY BROWN** *Joy & Pain* (4:52)
PRODUCER: Frederick Knight
WRITERS: F. Knight, S. Brown
PUBLISHERS: Malaco/Alfred Avenue/Key Of Life/Brown Soule, BMI
Malaco 2191 (cassette single)

R&B veteran shows wannabes what it takes to be a true diva. Her well-worn voice is an instrument of story-telling emotion, and she has co-penned (with the equally gifted Frederick Knight) a tune that allows her to strut her stuff. Perfect for adult-leaning urban playlists, though

NEW & NOTEWORTHY

THE DEVLINS *I Knew That* (4:00)
PRODUCER: Malcolm Burn
WRITER: C. Devlin
PUBLISHER: not listed
Capitol 79675 (c/o CEMA) (cassette single)

Acoustic guitars are a cushiony foundation for shuffling modern-pop ditty. Shots of fuzzy electric guitars counter the melody quite well, while EMF-like beats pump a pop froth into the chorus. Icing on the cake are gravelly vocals that give the song a necessary world-wise quality. Expect alternative and album-rock programmers to jump on this one lickety-split, while top 40 pundits should open their minds and have a taste. From the forthcoming album "Drift."

Brown deserves to be heard by everyone. Give us a whole album, pretty please!

GENERAL GRANT *D-Shot Call* (3:53)
PRODUCERS: Shel Shok, John Afoon
WRITER: not listed
PUBLISHER: not listed
RaRa 1001 (cassette single)

Add one more name to the list of toastmasters aiming for urban radio crossover. Grant's delivery has the perfect blend of masculine aggression and rhythmic charm. He throws down with quite well amid an arrangement of chunky grooves that rest comfortably between dancehall and hip-hop. Go for the ragga-rav "D-Boo-Yaka" mix on the flipside. Contact: 310-458-1840.

COUNTRY

► **K.T. OSLIN** *New Way Home* (4:01)
PRODUCER: Glen Ballard
WRITER: K.T. Oslin
PUBLISHER: Madzoo, SESAC
RCA 62449 (c/o BMG) (7-inch single)

Oslin offers a poignant lesson on how to survive a broken romance. The song resonates with determination as well as loss.

► **MARTY BROWN** *It Must Be The Rain* (3:46)
PRODUCER: Richard Bennett
WRITER: M. Brown
PUBLISHERS: Maceo Misfits/Music Corp. Of America, BMI
MCA 54612 (c/o Uni) (7-inch single)

The combination may have cost Brown his hillbillyhood, but the hip, modern-sounding production and Brown's own less-than-mournful delivery conspire to make this his most listenable effort yet.

► **RICK VINCENT** *Ain't Been A Train Through Here In Years* (3:17)
PRODUCER: Wendy Waldman
WRITERS: R. Vincent, S. Hill
PUBLISHERS: Rio Zen/Longitude/Mike Curb/Bug/Me And My House, BMI
Curb 1045 (7-inch single)

A low-key train-and-troubles song, vividly brought to life by Vincent's bittersweet delivery.

► **BILLY BURNETTE** *I Still Remember (How I Miss You)* (3:30)
PRODUCER: Mark Wright
WRITERS: Burnette, Allen, Van Hoy
PUBLISHERS: Chrysalis, ASCAP, Posey/Royz, BMI
Capricorn 6123 (c/o Warner Bros.) (CD promo)

A driving beat, a reliable hook, plenty of fiddle, and recurring reflections on a breakup.

★ **CIMMARON** *Not Through Breakin' My Heart* (3:26)
PRODUCER: Johnny Rutenschroer
WRITERS: R.M. Bourke, M. Reed
PUBLISHERS: PolyGram International/Songs De Burgo/Almo/Brio Blues, ASCAP
Alpine 013 (7-inch single)

Unrelieved lamentation of loss, softened by the group's creamy vocal harmonies. Contact: 800-486-0673.

DAVID GREY *1-900-2 Lonely* (2:21)
PRODUCERS: M. Lloyd, M. Daniel, K. Little
WRITER: D. Grey
PUBLISHERS: Gingerale/Perik, BMI
BFE 18552 (c/o BMG) (7-inch single)

Gimmicky, current, and corny—but fun to listen to.

DANCE

► **GEORGIE PORGIE** *Strawberry* (6:05)
PRODUCER: George Andros
WRITER: G. Andros
PUBLISHER: Georgie, ASCAP
REMIXERS: Maurice Joshua, Joey Donatello, Terry Hunter, Aaron Smith, Georgie Porgie
Vibe Music 001 (12-inch single)

Chicago club maven christens his new Vibe label with smokin' house workout. Instantly insinuating grooves are balanced by a chorus and an "oooh aah" refrain that will seep into your brain and never let go. Disposable rap at the break is forgivable, since the track itself is sooo fierce. Check out remixes by some of Chicago's finest. Are we witnessing the launch of this year's "Nu-Nu"/"Gypsy

Woman"? Jam on it. Contact: 312-271-9924.

DJAIMIN *Emotion* (6:08)
PRODUCER: DJ Djairmin
WRITER: D. Mancini
PUBLISHER: Maniak, ASCAP
REMIXERS: DJ Djairmin, George Morel
Maniak/Strictly Rhythm 12145 (12-inch single)

Swedish DJ/producer tries to re-create the heat he generated last year with "Give You" with a lively house ditty. Cut has just the right amount of European sheen, while Mike Anthony's vocal provides a much-needed stateside flavor. For a dash of rave urgency, dive into Djaimin's "Extreme Trans" mix. A good fit for underground sets. Contact: 212-246-0026.

THE PRODIGY *Wind It Up* (6:03)
PRODUCER: Liam Howlett
WRITER: L. Howlett
PUBLISHER: EMI-Virgin
REMIXERS: Tony Garcia, Top Buzz, Jack Smooth
Elektra 66319 (12-inch single)

Kooky techno-heads dip one more time into their fun "Experience" album to pull out a fast'n'furious track that will cause a commotion at nearly any rave. Hidden deep inside the barrage of keyboards and sound effects is a catchy li'l pop tune fighting to come out. Frantic track will leave punters in an exhaustive state of euphoria. Drop the needle on any one of the five remixes.

LA CASA *Get To You* (6:13)
PRODUCERS: Cosmic Page
WRITERS: S. Peiken, B. Verdi, W. Cosme, T. Page
PUBLISHERS: Sushi Too/Hidden Pun/East Harlem Shuffle/Music Corp. Of America/Warner-Tamerlane/Dorazio/Page Three, BMI, Osasio, ASCAP
REMIXERS: Cosmic Page
Sire 40765 (c/o Warner Bros.) (12-inch single)

Ex-freestyle siren SaFire and former teen idol Tommy Page join forces for a tepid pop/house twirler. SaFire wails with diva prowess, and Page does his best to smolder. Their voices, however, would be better served by something a little more challenging. Still, hi-NRG DJs and crossover radio programmers may find track useful.

COLD AUTOMATIC EYES *Nasty Groove* (4:17)
PRODUCER: Mike Jett
WRITER: M. Jett
PUBLISHERS: Wemar/Jetto/Carmen Gerro/Blow Your Speakers, BMI
Crap 030 (12-inch single)

Prepare for a full-blast sensory assault by L.A.-based rave act. Frenetic beats pump hard under sexy vocal loops and scalding keyboard effects. When you need to cool down, switch to the more trance-vibed "Smooth" version. Contact: 213-651-2085.

AC

CHARLES CHRISTOPHER *Penny For Your Thoughts* (4:03)
PRODUCER: Nick Martinelli
WRITERS: C. Mitchell, V. Thomas
PUBLISHERS: Reata/Peach Pie/KMA Tunes, ASCAP
Charisma/Virgin 12778 (c/o CEMA) (cassette single)

It's a shame more people have not taken Christopher's sweet debut, "Think About It," to heart. Well, here is one more chance to revel in his delight in his sweet and soulful voice. Tune has a familiar and romantic sound that will help open AC radio doors. Give this one a fair shake.

WILTON FELDER WITH BOBBY WOMACK *Forever* (3:49)
PRODUCER: Wayne Henderson
WRITER: L. Mosley
PUBLISHERS: Ashley Barbara Ann/Skeeterman/Wilfred, BMI
REMIXER:
Par 4018 (cassette single)

The legendary Womack soothes along side Felder's romantic sax lines on a pretty pop/R&B ballad. Subtle jazz nuances create an adult mood that will sit comfortably within AC and urban formats. Can this be the start of a longterm collaboration? It sure would be lovely. Contact: 310-996-5555.

ROCK TRACKS

► **DAVID CROSBY & PHIL COLLINS** *Hero* (4:39)
PRODUCER: Phil Collins
WRITERS: P. Collins, D. Crosby
PUBLISHERS: Hidden Pun/Hit & Run/Philip Collins/Stay Straight, BMI
Atlantic 5060 (cassette single)

Collins lends a helping hand on this sterling first peek into Crosby's much-heralded Atlantic debut, "Thousand Roads." Tune is a soft and pillowy rock ballad that focuses on the interesting chemistry of voices and introspective lyrics. Success at top 40 will depend on level of excitement generated at album-rock and AC formats. Justice prevailing, track will meet with ardent approval at all levels.

★ **SONIA DADA** *You Don't Treat Me No Good* (3:24)
PRODUCER: Laszlo
WRITER: Laszlo
PUBLISHER: Sic Pig Songs, BMI
REMIXERS: Paul Ebersold, Kevin Paige
Chameleon 8708 (c/o Elektra) (cassette single)

Now that this band has earned international success, maybe U.S. programmers will get a clue and give it a chance here. Rich harmonies, shaking tambourines, and strumming acoustic guitars add up to a virtually flawless pop/rock tune. Album-rockers are a natural to climb aboard first, though popsters who dug "To Be With You" by Mr. Big and Eric Clapton's "Unplugged" project also will want to discover this glistening gem.

WARREN HAYNES *Fire In The Kitchen* (4:59)
PRODUCER: Chuck Leavell
WRITER: not listed
PUBLISHER: not listed
Megaforce 888 (CD promo)

Former member of the Allman Brothers Band continues his bid for solo stardom with a Southern-fried rocker that displays his deft guitar work, as well as astute songwriting style. Classic-rock heads won't believe this track isn't a nugget from the '70s, but isn't that the idea? Sounds best when jammed at peak volume. Deep.

E.S.G. *There Was A Time* (no timing listed)
PRODUCER: Renee Scroggins
WRITERS: R. Scroggins, V. Scroggins, L. Glover
PUBLISHERS: Enterprising Scroggins Girls/Nega Fulo, BMI
Nega Fulo 789 (12-inch single)

Venerable dance/rock band swims in dark alternative waters on this track from its current EP, "Sample Credits Don't Pay Our Bills." Cavernous vocal effects add an ominous vibe to a spare mix of jazzy drums and jiggy guitars. College radio DJs already are having a taste, shouldn't you? Contact: 409 Edgcombe Ave., Suite 8G, New York, N.Y. 10032.

CHINADOLL *The Lucky One* (5:05)
PRODUCERS: Chinadoll
WRITERS: Chinadoll
PUBLISHER: not listed
Function/Universal Communications 001 (CD single)

Everyone pogo! Band lovingly spins back to the new wave era with a hand-clappin' ditty that emphasizes scratchy guitars, staccato beats, and cryptic lyrics. Alternative and college radio folks in a nostalgic mood will need to investigate. Contact: 313-995-5864.

RAP

BOMBSHELL *It's My Thing* (no timing listed)
PRODUCER: Todd Terry
WRITER: not listed
PUBLISHER: not listed
Freeze 50023 (maxi-cassette single)

Female rapper works hard to assert a tough image on a jam that is more boastful than anything else. Good phrasing and surprisingly hard hip-hop production by house-meister Todd Terry renders single worthy of a few spins. Next time, however, a little more lyrical substance would better illustrate Bombshell's natural talent. Contact: 212-243-1189.

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.

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	14	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA) 5 weeks at No. 1
2	2	13	FREAK ME	SILK (KEIA/ELEKTRA)
3	3	18	DON'T WALK AWAY	JADE (GIANT)
4	6	13	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
5	5	5	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
6	4	16	INFORMER	SNOW (EASTWEST)
7	10	11	TWO PRINCES	SPIN DOCTORS (EPIC)
8	11	16	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
9	9	16	ORDINARY WORLD	DURAN DURAN (CAPITOL)
10	7	18	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
11	12	12	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
12	13	12	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
13	18	10	I'M SO INTO YOU	SWV (RCA)
14	8	25	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
15	16	15	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
16	14	19	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
17	17	9	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
18	24	11	ANGEL	JON SECADA (SBK/ERG)
19	15	18	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
20	29	4	WHO IS IT	MICHAEL JACKSON (EPIC)
21	20	12	BED OF ROSES	BON JOVI (JAMSCO/MERCURY)
22	26	17	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
23	27	6	THE CRYING GAME	BOY GEORGE (SBK/ERG)
24	21	15	FOREVER IN LOVE	KENNY G (ARISTA)
25	19	18	I GOT A MAN	POSITIVE K (ISLAND/PLG)
26	31	8	SIMPLE LIFE	ELTON JOHN (MCA)
27	32	9	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
28	34	7	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
29	22	19	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
30	35	7	LOVE U MORE	SUNSCREAM (COLUMBIA)
31	37	13	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
32	41	4	LOVE DON'T LOVE YOU	EN VOUE (EASTWEST)
33	33	7	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
34	38	5	BUDDY X	NENEH CHERRY (VIRGIN)
35	30	18	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
36	28	10	MAN ON THE MOON	R.E.M. (WARNER BROS.)
37	40	3	THE MORNING PAPERS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.
 36 7 (Controversy, ASCAP/WB, ASCAP) WBM
 84 ALIBIS (Sony Tree, BMI/Thankamillion, BMI)
 19 ANGEL (Estefan, ASCAP/Foreign Imported, BMI) CPP
 72 BAD GIRL (WB, ASCAP/Webo Girl, ASCAP/Shepsongs, ASCAP/MCA, ASCAP) HL/WBM
 56 BEAUTIFUL GIRL (Polygram, ASCAP) HL
 13 BED OF ROSES (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
 100 BORN 2 B.R.E.E.D. (MCA, ASCAP/Controversy, ASCAP/WB, ASCAP/Michael Anthony, ASCAP) WBM/HL

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	50	3	WEAK	SWV (RCA)
39	42	5	SO ALONE	MEN AT LARGE (EASTWEST)
40	39	6	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
41	43	4	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
42	53	4	SHOW ME LOVE	ROBIN S. (BIG BEAT)
43	49	19	HAVE I TOLD YOU LATELY	ROD STEWART (WARNER BROS.)
44	47	10	COME IN OUT OF THE RAIN	WENDY MOTEN (EMI/ERG)
45	46	8	CLOSER	REMEDY (HOLLYWOOD)
46	48	3	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
47	36	13	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
48	45	9	BEAUTIFUL GIRL	INXS (ATLANTIC)
49	51	9	DAZZEY DUKS	DUICE (TMR/BELLMARK)
50	54	3	TELL ME WHAT YOU DREAM	RESTLESS HEART/WARREN HILL (RCA)
51	61	4	TARZAN BOY	BALTIMORA (SBK/ERG)
52	57	4	WHAT YOU WON'T DO FOR LOVE	GO WEST (EMI/ERG)
53	64	2	COME UNDONE	DURAN DURAN (CAPITOL)
54	44	15	GET AWAY	BOBBY BROWN (MCA)
55	52	8	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
56	74	3	CANDY EVERYBODY WANTS	10,000 MANIACS (ELEKTRA)
57	55	5	SHOOP SHOOP	MICHAEL COOPER (REPRISE)
58	56	2	LIVIN' ON THE EDGE	AEROSMITH (GEPFEN)
59	66	2	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)
60	67	20	EVERYTHING'S GONNA BE ALRIGHT	FATHER M.C. (UPTOWN/MCA)
61	63	15	REMINISCE	MARY J. BLIGE (UPTOWN/MCA)
62	—	1	SLEEPING SATELLITE	TASMIN ARCHER (SBK/ERG)
63	59	3	I FEEL YOU	DEPECHE MODE (SIRE/REPRISE)
64	62	8	SUPERMODEL	RUPAUL (TOMMY BOY)
65	70	5	LOVE ME THE RIGHT WAY	RAPINATION & KYM MAZELLE (LOGIC/RCA)
66	65	2	LA LA LOVE	BOBBY ROSS AVILA (PERSPECTIVE/A&M)
67	—	1	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
68	—	1	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
69	58	17	UNDERSTAND THIS GROOVE	SOUNDFACTORY (RCA)
70	69	2	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
71	60	11	TELL THE TRUTH	JUDE COLE (REPRISE)
72	75	5	SAVE YOUR LOVE	BAD BOYS BLUE (ZOO)
73	68	5	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
74	—	4	KISS OF LIFE	SADE (EPIC)
75	—	1	SILENCE IS BROKEN	DAMN YANKEES (WARNER BROS.)

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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	13	INFORMER	SNOW (EASTWEST/AG) 5 weeks at No. 1
2	2	7	FREAK ME	SILK (KEIA/ELEKTRA)
3	3	11	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)
4	4	8	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
5	5	18	DITTY	PAPERBOY (NEXT PLATEAU/FFRR)
6	8	10	I'M SO INTO YOU	SWV (RCA)
7	13	7	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
8	6	16	I GOT A MAN	POSITIVE K (ISLAND/PLG)
9	14	6	IT WAS A GOOD OAY	ICE CUBE (PRIORITY)
10	15	5	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
11	11	14	DON'T WALK AWAY	JADE (GIANT)
12	7	11	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
13	12	11	BED OF ROSES	BON JOVI (JAMSCO/MERCURY)
14	9	22	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
15	10	16	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
16	18	18	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSALIS)
17	16	11	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
18	19	9	TWO PRINCES	SPIN DOCTORS (EPIC)
19	23	7	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
20	17	14	REBIRTH OF SLICK	DIGABLE PLANETS (PENDULUM/ELEKTRA)
21	20	11	ORDINARY WORLD	DURAN DURAN (CAPITOL)
22	26	6	THREE LITTLE PIGS	GREEN JELLO (ZOO)
23	21	12	FOREVER IN LOVE	KENNY G (ARISTA)
24	36	4	THE CRYING GAME	BOY GEORGE (SBK/ERG)
25	24	6	ROMEO	DOLLY PARTON (COLUMBIA)
26	22	11	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
27	27	9	SO ALONE	MEN AT LARGE (EASTWEST/AG)
28	25	10	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
29	30	15	DAZZEY DUKS	DUICE (TMR/BELLMARK)
30	31	7	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
31	29	9	SUPERMODEL	RUPAUL (TOMMY BOY)
32	52	2	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
33	35	9	ANGEL	JON SECADA (EMI/ERG)
34	28	3	HOW I'M COMIN'	L.L. COOL J (DEF JAM/COLUMBIA)
35	38	3	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
36	32	11	HEAL THE WORLD	MICHAEL JACKSON (EPIC)
37	33	19	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)

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

TOP 40 RADIO RECURRENT MONITOR

1	2	5	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
2	1	3	RHYTHM IS A DANCER <td>SNAP (ARISTA)</td>	SNAP (ARISTA)
3	—	1	HERE WE GO AGAIN! <td>PORTRAIT (CAPITOL)</td>	PORTRAIT (CAPITOL)
4	3	3	IF I EVER FALL IN LOVE <td>SHAI (GASOLINE ALLEY/MCA)</td>	SHAI (GASOLINE ALLEY/MCA)
5	—	1	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
6	4	4	SAVING FOREVER FOR YOU <td>SHANICE (GIANT)</td>	SHANICE (GIANT)
7	5	11	END OF THE ROAD <td>BOYZ II MEN (BIV 10/MOTOWN)</td>	BOYZ II MEN (BIV 10/MOTOWN)
8	6	12	WHAT ABOUT YOUR FRIENDS <td>TLC (LAFACE/ARISTA)</td>	TLC (LAFACE/ARISTA)
9	7	8	I'D DIE WITHOUT YOU <td>P.M. DAWN (GEE STREET/LAFACE/ARISTA)</td>	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
10	8	10	REAL LOVE <td>MARY J. BLIGE (UPTOWN/MCA)</td>	MARY J. BLIGE (UPTOWN/MCA)
11	9	2	GIVE IT UP, TURN IT LOOSE <td>EN VOUE (EASTWEST)</td>	EN VOUE (EASTWEST)
12	14	7	RUMP SHAKER <td>WRECKX-N-EFFECT (MCA)</td>	WRECKX-N-EFFECT (MCA)
13	10	22	BABY-BABY-BABY <td>TLC (LAFACE/ARISTA)</td>	TLC (LAFACE/ARISTA)
14	12	19	JUST ANOTHER DAY <td>JON SECADA (SBK/ERG)</td>	JON SECADA (SBK/ERG)
15	11	36	MY LOVIN' (YOU'RE NEVER...) <td>EN VOUE (EASTWEST)</td>	EN VOUE (EASTWEST)
16	15	3	WHEN SHE RIES <td>RESTLESS HEART (RCA)</td>	RESTLESS HEART (RCA)
17	17	4	FAITHFUL <td>GO WEST (EMI/ERG)</td>	GO WEST (EMI/ERG)
18	18	4	NEVER A TIME <td>GENESIS (ATLANTIC)</td>	GENESIS (ATLANTIC)
19	13	6	GOOD ENOUGH <td>BOBBY BROWN (MCA)</td>	BOBBY BROWN (MCA)
20	16	4	I WILL ALWAYS LOVE YOU <td>WHITNEY HOUSTON (ARISTA)</td>	WHITNEY HOUSTON (ARISTA)
21	21	15	PEOPLE EVERYDAY <td>ARRESTED DEVELOPMENT (CHRYSALIS)</td>	ARRESTED DEVELOPMENT (CHRYSALIS)
22	20	21	ALL I WANT <td>TOAD THE WET SPROCKET (COLUMBIA)</td>	TOAD THE WET SPROCKET (COLUMBIA)
23	24	12	WALKING ON BROKEN GLASS <td>ANNIE LENNOX (ARISTA)</td>	ANNIE LENNOX (ARISTA)
24	19	5	IN THE STILL OF THE NITE <td>BOYZ II MEN (MOTOWN)</td>	BOYZ II MEN (MOTOWN)
25	23	55	FINALLY <td>CECE PENISTON (A&M)</td>	CECE PENISTON (A&M)

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

31	REBIRTH OF SLICK (COOL LIKE DAT)	(Wide Grooves, BMI/Giro, BMI)
32	REMINISCE	(Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM
33	RHYTHM IS A DANCER	(Hanseatic, ASCAP/Songs Of Logic, BMI/Intersong, ASCAP) HL
34	THE RIGHT KIND OF LOVE (FROM BEVERLY HILLS, 90210)	(MCA, ASCAP/Matak, ASCAP/Mad Fly, ASCAP/Dresden China, ASCAP/WB, ASCAP) HL/WBM
35	ROLL WIT THA FLAVA	(Naughty, ASCAP/Freddie Foxx, ASCAP/Queen Latifah, ASCAP/E-Z-Duz-It, ASCAP/40th Street, ASCAP/Peep Bo, ASCAP/Fu Schnick, ASCAP/EMI April, ASCAP)
36	ROMEO	(Velvet Apple, BMI) CPP
37	SAVE YOUR LOVE (A La Carte, ASCAP)	
38	SHE'S NOT CRYIN' ANYMORE	(Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL
39	THE MORNING PAPERS	(Controversy, ASCAP/WB, ASCAP) WBM
40	MR. WENDAL	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
41	MURDER SHE WROTE	(Island, BMI/Ixat, BMI) HL
42	NOTHIN' MY LOVE CAN'T FIX	(Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI) CPP
43	NUTHIN' BUT A G THANG	(Ain't Nuthin' Goin' On But Fu-ckin', ASCAP/Sony Songs, BMI) HL
44	ORDINARY WORLD	(Copyright Control) HL
45	PASSIONATE KISSES	(Lucy Jones, BMI/Warner-Tamerlane, BMI/Nomad-Noman, BMI) CLM/WBM
46	REMINISCE	(Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM
47	RHYTHM IS A DANCER	(Hanseatic, ASCAP/Songs Of Logic, BMI/Intersong, ASCAP) HL
48	THE RIGHT KIND OF LOVE (FROM BEVERLY HILLS, 90210)	(MCA, ASCAP/Matak, ASCAP/Mad Fly, ASCAP/Dresden China, ASCAP/WB, ASCAP) HL/WBM
49	ROLL WIT THA FLAVA	(Naughty, ASCAP/Freddie Foxx, ASCAP/Queen Latifah, ASCAP/E-Z-Duz-It, ASCAP/40th Street, ASCAP/Peep Bo, ASCAP/Fu Schnick, ASCAP/EMI April, ASCAP)
50	ROMEO	(Velvet Apple, BMI) CPP
51	SAVE YOUR LOVE (A La Carte, ASCAP)	
52	SHE'S NOT CRYIN' ANYMORE	(Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL
53	THE MORNING PAPERS	(Controversy, ASCAP/WB, ASCAP) WBM
54	MR. WENDAL	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
55	MURDER SHE WROTE	(Island, BMI/Ixat, BMI) HL
56	NOTHIN' MY LOVE CAN'T FIX	(Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI) CPP
57	NUTHIN' BUT A G THANG	(Ain't Nuthin' Goin' On But Fu-ckin', ASCAP/Sony Songs, BMI) HL
58	ORDINARY WORLD	(Copyright Control) HL
59	PASSIONATE KISSES	(Lucy Jones, BMI/Warner-Tamerlane, BMI/Nomad-Noman, BMI) CLM/WBM
60	REMINISCE	(Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM
61	RHYTHM IS A DANCER	(Hanseatic, ASCAP/Songs Of Logic, BMI/Intersong, ASCAP) HL
62	THE RIGHT KIND OF LOVE (FROM BEVERLY HILLS, 90210)	(MCA, ASCAP/Matak, ASCAP/Mad Fly, ASCAP/Dresden China, ASCAP/WB, ASCAP) HL/WBM
63	ROLL WIT THA FLAVA	(Naughty, ASCAP/Freddie Foxx, ASCAP/Queen Latifah, ASCAP/E-Z-Duz-It, ASCAP/40th Street, ASCAP/Peep Bo, ASCAP/Fu Schnick, ASCAP/EMI April, ASCAP)
64	ROMEO	(Velvet Apple, BMI) CPP
65	SAVE YOUR LOVE (A La Carte, ASCAP)	
66	SHE'S NOT CRYIN' ANYMORE	(Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL
67	THE MORNING PAPERS	(Controversy, ASCAP/WB, ASCAP) WBM
68	MR. WENDAL	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
69	MURDER SHE WROTE	(Island, BMI/Ixat, BMI) HL
70	NOTHIN' MY LOVE CAN'T FIX	(Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI) CPP
71	NUTHIN' BUT A G THANG	(Ain't Nuthin' Goin' On But Fu-ckin', ASCAP/Sony Songs, BMI) HL
72	ORDINARY WORLD	(Copyright Control) HL
73	PASSIONATE KISSES	(Lucy Jones, BMI/Warner-Tamerlane, BMI/Nomad-Noman, BMI) CLM/WBM
74	REMINISCE	(Stone Jam, ASCAP/WB, ASCAP/Ness, Nitty & Capone, ASCAP/MCA, ASCAP) HL/WBM
75	RHYTHM IS A DANCER	(Hanseatic, ASCAP/Songs Of Logic, BMI/Intersong, ASCAP) HL
76	THE RIGHT KIND OF LOVE (FROM BEVERLY HILLS, 90210)	(MCA, ASCAP/Matak, ASCAP/Mad Fly, ASCAP/Dresden China, ASCAP/WB, ASCAP) HL/WBM
77	ROLL WIT THA FLAVA	(Naughty, ASCAP/Freddie Foxx, ASCAP/Queen Latifah, ASCAP/E-Z-Duz-It, ASCAP/40th Street, ASCAP/Peep Bo, ASCAP/Fu Schnick, ASCAP/EMI April, ASCAP)
78	ROMEO	(Velvet Apple, BMI) CPP
79	SAVE YOUR LOVE (A La Carte, ASCAP)	
80	SHE'S NOT CRYIN' ANYMORE	(Songs Of PolyGram, BMI/Sly Dog, BMI/HotDogGone, BMI) HL
81	THE MORNING PAPERS	(Controversy, ASCAP/WB, ASCAP) WBM
82	MR. WENDAL	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
83	MURDER SHE WROTE	(Island, BMI/Ixat, BMI) HL
84	NOTHIN' MY LOVE CAN'T FIX	(Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI) CPP
85	NUTHIN' BUT A G THANG	(Ain't Nuthin' Goin' On But Fu-ckin', ASCAP/Sony Songs, BMI) HL
86	ORDINARY WORLD	(Copyright Control) HL
87	PASSIONATE KISSES	(Lucy Jones, BMI/Warner-Tamerlane, BMI/Nomad-Noman, BMI) CLM/WBM
88	REMINISCE	(Stone Jam,

Monitor TOP 40 AIRPLAY

MAR. 29—APR. 4, 1993



DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 76 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/MAINSTREAM				
★★★★ NO. 1 ★★★★★				
1	1	10	TWO PRINCES EPIC	SPIN DOCTORS
			2 weeks at No. 1	
2	2	11	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
3	6	7	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
4	8	6	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
5	3	16	ORDINARY WORLD CAPITOL	DURAN DURAN
6	7	8	IF I EVER LOSE MY FAITH IN YOU A&M	STING
7	4	11	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
8	9	9	DON'T WALK AWAY GIANT	JADE
9	5	12	BED OF ROSES JAMBCO/MERCURY	BON JOVI
10	11	9	ANGEL SBK/ERG	JON SECADA
11	18	3	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
12	17	6	INFORMER EASTWEST	SNOW
13	20	4	THE CRYING GAME (FROM "THE CRYING GAME") SBK/ERG	BOY GEORGE
14	12	10	MAN ON THE MOON WARNER BROS.	R.E.M.
15	16	10	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
16	14	16	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
17	10	13	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
18	15	12	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
19	19	6	SIMPLE LIFE MCA	ELTON JOHN
20	21	5	LOVE U MORE COLUMBIA	SUNSCREAM
21	13	18	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
★★★★ AIRPOWER ★★★★★				
22	27	2	WHO IS IT EPIC	MICHAEL JACKSON
23	22	4	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
24	32	2	THE MORNING PAPERS PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
25	33	3	FREAK ME KEIA/ELEKTRA	SILK
26	25	29	DO YOU BELIEVE IN US SBK/ERG	JON SECADA
27	23	8	FOREVER IN LOVE ARISTA	KENNY G
28	26	27	RHYTHM IS A DANCER ARISTA	SNAP
29	24	6	BEAUTIFUL GIRL ATLANTIC	INXS
30	37	2	BUDDY X VIRGIN	NENEH CHERRY
31	30	12	HERE WE GO AGAIN! CAPITOL	PORTRAIT
32	29	7	HEAL THE WORLD EPIC	MICHAEL JACKSON
33	31	19	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
34	36	2	COMFORTER GASOLINE ALLEY/MCA	SHAI
35	40	2	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
36	39	3	WHAT YOU WON'T DO FOR LOVE EMI/ERG	GO WEST
37	34	17	GIVE IT UP, TURN IT LOOSE EASTWEST	EN VOGUE
38	35	24	FAITHFUL EMI/ERG	GO WEST
39	28	8	SWEET THING UPTOWN/MCA	MARY J. BLIGE
40	38	22	WHEN SHE CRIES RCA	RESTLESS HEART

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
TOP 40/RHYTHM-CROSSOVER				
★★★★ NO. 1 ★★★★★				
1	1	12	FREAK ME KEIA/ELEKTRA	SILK
			8 weeks at No. 1	
2	3	9	I'M SO INTO YOU RCA	SWV
3	2	11	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
4	4	17	DON'T WALK AWAY GIANT	JADE
5	5	16	COMFORTER GASOLINE ALLEY/MCA	SHAI
6	6	5	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
7	7	15	INFORMER EASTWEST	SNOW
8	8	13	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
9	9	11	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
10	10	7	DEDICATED JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
11	12	16	DITTY NEXT PLATEAU/FFRR	PAPERBOY
12	13	18	I GOT A MAN ISLAND/PLG	POSITIVE K
13	17	6	IT WAS A GOOD DAY PRIORITY	ICE CUBE
14	11	16	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
15	14	19	SWEET THING UPTOWN/MCA	MARY J. BLIGE
16	15	25	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
17	16	20	HERE WE GO AGAIN! CAPITOL	PORTRAIT
18	19	4	SO ALONE EASTWEST	MEN AT LARGE
★★★★ AIRPOWER ★★★★★				
19	36	2	WEAK RCA	SWV
★★★★ AIRPOWER ★★★★★				
20	23	4	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
21	33	2	WHO IS IT EPIC	MICHAEL JACKSON
22	24	26	RUMP SHAKER MCA	WRECKX-N-EFFECT
23	22	28	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
24	25	29	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
25	21	6	SHOO SHOO (NEVER STOP GIVIN' YOU LOVE) REPRISE	MICHAEL COOPER
26	20	14	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
27	34	2	LA LA LOVE PERSPECTIVE/A&M	BOBBY ROSS AVILA
28	27	6	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
29	31	8	CLOSER HOLLYWOOD	REMEDY
30	32	4	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
31	29	29	REAL LOVE UPTOWN/MCA	MARY J. BLIGE
32	18	12	REBIRTH OF SLICK (COOL LIKE DAT) PENDULUM/ELEKTRA	DIGABLE PLANETS
33	26	14	GET AWAY MCA	BOBBY BROWN
34	30	12	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
35	28	27	SAVING FOREVER FOR YOU (FROM "BEVERLY HILLS, 90210") GIANT	SHANICE
36	39	2	TOUCH MY LIGHT QUALITY	BIG MOUN (AIN)
37	37	7	FOREVER IN LOVE ARISTA	KENNY G
38	NEW		BUDDY X VIRGIN	NENEH CHERRY
39	NEW		DOWN WITH THE KING PROFILE	RUN-D.M.C.
40	38	23	I WILL ALWAYS LOVE YOU (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON

○ 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.

LEMONHEADS, TOAD, BEASTIE BOYS AMONG ACTS JOINING AIDS BENEFIT

(Continued from page 9)

the event. In New York, outlets include Tower Records, Sam Goody, Trans World, Nobody Beats The Wiz, and HMV, but exact store locations had not been decided by press time.

Participating L.A. stores include the Virgin Megastore and Tower outlet on Sunset Boulevard. Wherehouse and Music Plus outlets also will participate, although exact locations have yet to be announced.

"An event like this is good because it's very public," says Rosta. "You have the celebrities right there at point of sale talking to fans about AIDS. It sends a strong signal to them and is important because it in-

volves everyone in the industry from the mailroom to CEOs to artists."

Along with the approximately 150 artists expected to participate, another 440 industry members and friends will volunteer.

LIFEbeat staged a scaled-down CounterAid Dec. 6 in New York as a trial run for the larger May 22 event. Rosta says the event raised approximately \$30,000. Sebastian Bach of Skid Row, Martha Wash, Mick Jones of Foreigner, M.C. Search, Run-D.M.C., and Naughty By Nature were among the 30 artists behind the counters at HMV, Tower, J&R Music World, and Sam Goody.

Rosta hopes to raise at least \$30,000 May 22 from CounterAid merchandise—T-shirts, hats, stickers, buttons—as well as kisses from artists and photographs with artists; and donations. Donations requested for merchandise, photos, and kisses will run from \$1-\$20.

Although no proceeds from records sold during CounterAid will be donated to LIFEbeat, participating retailers and record labels are giving an undisclosed amount of money to the organization. Parties following the event, at \$10 per ticket, are also planned in L.A. and N.Y. and proceeds will also be donated to LIFE-

beat.

Artists will be briefed about AIDS and given fact sheets to help them answer questions customers may have.

CounterAid is modeled after similar events in London and Australia.

"We wanted to come up with an event to tie retail to a charity," says HMV Group international promotions manager Rob Goldstone, who created the Australian event and brought the concept to the U.S. "We wanted to take it a step further and see if it could translate to the U.S. The reason it raised so much money

in Sydney is because the major department stores were involved and that's what we hope this will turn into."

FOR THE RECORD

Contrary to a statement in the April 3 album review of Cheetah recording artist DJ Magic Mike's "Bass: The Final Frontier," the track "Why Did You Leave" is sung by DJ Magic Mike.

DA Youngsta's

THE
FIRST
FULL
SHOT
FROM

c r e w
P O P

"REAL HIP HOP'S NEXT GENERATION"

TREACH naughty by nature

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MANAGEMENT: ANN GOODMAN, POPULAR ARTIST AND PIR MANAGEMENT

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THE AFTERMATH
92245

"TREACH" APPEARS COURTESY OF TOMMY BOY RECORDS



eastwest records america

The Atlantic Group
THE NEXT SOUNDS YOU HEAR

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 17, 1993



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	2	1	20	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
2	3	2	20	KENNY G ▲ ³ ARISTA 18646* (10.98/15.98)	BREATHLESS	2
3	4	3	32	ERIC CLAPTON ▲ ⁵ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
4	6	6	42	SPIN DOCTORS ▲ ² EPIC 47461* (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	4
				*** TOP DEBUT ***		
5	NEW ▶		1	L.L. COOL J DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
6	1	—	2	DEPECHE MODE SIRE/REPRISE 45243*/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
7	5	4	4	STING A&M 0070* (10.98/16.98)	TEN SUMMONER'S TALES	2
8	7	10	11	SNOW ● EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	7
9	8	7	16	DR. DRE ▲ DEATH ROW/WINTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
10	9	8	15	SILK ● KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	8
11	12	12	46	BILLY RAY CYRUS ▲ ⁶ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
				*** TOP 20 SALES MOVER ***		
12	23	22	21	SOUNDTRACK ▲ ² WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6
13	10	5	3	COVERDALE/PAGE GEFEN 24487* (10.98/15.98)	COVERDALE PAGE	5
14	22	24	22	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
15	11	9	6	NAUGHTY BY NATURE TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	3
16	16	15	68	PEARL JAM ▲ ⁴ EPIC 47857* (10.98 EQ/15.98)	TEN	2
17	17	17	16	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
18	18	16	6	BROOKS & DUNN ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	9
19	13	11	53	ARRESTED DEVELOPMENT ▲ ² CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .	7
20	15	14	71	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
21	20	18	15	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
22	14	—	2	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	14
23	24	23	46	JON SECADA ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	15
24	19	19	4	LENNY KRAVITZ VIRGIN 86984* (9.98/15.98)	ARE YOU GONNA GO MY WAY?	18
25	29	29	13	SWV ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	25
26	30	—	2	DWIGHT YOAKAM REPRISE 45241*/WARNER BROS. (9.98/15.98)	THIS TIME	26
27	26	13	4	GETO BOYS RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
28	25	21	6	DURAN DURAN CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7
29	21	20	6	DOLLY PARTON COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
30	28	26	4	TRACY LAWRENCE ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	26
31	NEW ▶		1	ONYX RAL/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	31
32	31	30	30	UGLY KID JOE ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	29
33	32	31	28	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
34	27	25	8	DIGABLE PLANETS ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)		15
35	37	—	2	P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM. . . ?	35
36	35	49	15	STONE TEMPLE PILOTS ATLANTIC 82418*/AG (9.98/15.98)	CORE	35
37	39	—	2	LEVERT ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	37
38	33	32	22	BON JOVI ▲ JAMBICO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
39	38	35	20	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
				*** POWER PICK ***		
40	57	55	29	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
41	34	28	54	EN VOGUE ▲ ³ EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
42	36	27	36	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
43	40	36	86	METALLICA ▲ ⁶ ELEKTRA 61113 (10.98/15.98)	METALLICA	1
44	42	39	71	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
45	43	33	6	VAN HALEN WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
46	41	34	19	WRECKX-N-EFFECT ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
47	49	50	22	GLORIA ESTEFAN ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
48	53	51	27	ALICE IN CHAINS ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
49	46	45	40	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
50	44	37	27	MICHAEL BOLTON ▲ ³ COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
51	45	40	26	R.E.M. ▲ ² WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
52	52	47	58	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98)	000000HHH. . . ON THE TLC TIP	14
53	50	48	47	ANNIE LENNOX ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
54	47	38	99	BOYZ II MEN ▲ ⁴ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
55	48	43	27	10,000 MANIACS ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	61	61	13	JADE GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
57	55	46	23	NEIL YOUNG ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
58	65	75	3	GREEN JELLO ZOO 11038* (9.98/13.98)	CEREAL KILLER SOUNDTRACK	58
59	56	42	55	K.D. LANG ▲ SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUUE	18
60	64	77	6	SOUNDTRACK SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	60
61	69	—	2	ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	61
62	51	60	22	SOUL ASYLUM COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	51
63	67	78	13	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	63
64	54	44	32	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	2
65	63	62	10	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	62
66	NEW ▶		1	LORDS OF THE UNDERGROUND PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
67	76	64	135	GARTH BROOKS ▲ ⁹ LIBERTY 93866* (9.98/13.98)	NO FENCES	3
68	60	52	8	MICK JAGGER ● ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
69	62	58	72	ENYA ▲ ² REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
70	78	65	7	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	65
71	85	99	9	BELLY SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	71
72	59	41	5	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	41
73	58	72	5	NANCI GRIFFITH ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
74	71	57	4	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	57
75	68	63	25	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
76	73	69	53	WYNNONNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYNNONNA	4
77	74	67	4	D.J. MAGIC MIKE MAGIC 9413*/COG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
78	107	91	5	CLANNAD ATLANTIC 82409*/AG (10.98/15.98)	ANAM	78
79	70	56	31	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
80	93	102	42	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
81	98	97	24	SOUNDTRACK MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
82	79	70	29	QUEEN ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
83	82	66	36	HOUSE OF PAIN ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
84	77	71	27	PETER GABRIEL ▲ GEFEN 24473* (10.98/15.98)	US	2
85	72	54	40	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
86	86	81	28	JACKYL GEFEN 24489* (9.98/13.98)	JACKYL	81
87	84	94	24	SOUNDTRACK GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
88	81	74	53	KRIS KROSS ▲ ⁴ RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
89	89	82	26	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
90	80	59	7	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
91	91	73	38	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
92	95	87	82	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
93	90	86	41	ELTON JOHN ▲ MCA 10614* (9.98/15.98)	THE ONE	8
94	75	—	2	WILLIE NELSON COLUMBIA 52752* (10.98 EQ/15.98)	ACROSS THE BORDERLINE	75
95	96	90	53	DEF LEPPARD ▲ ³ MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
96	88	68	7	POISON CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16
97	87	79	102	MICHAEL BOLTON ▲ ⁶ COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
98	94	83	72	U2 ▲ ⁴ ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
99	66	53	5	LIVING COLOUR EPIC 52780* (10.98 EQ/16.98)	STAIN	26
100	92	80	14	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
101	118	116	154	GARTH BROOKS ▲ ⁴ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
102	108	120	4	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	102
103	83	76	24	MADONNA ▲ ² MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
104	104	110	33	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
105	103	138	40	SOUNDTRACK ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
106	105	84	8	PAUL MCCARTNEY CAP TOL 80362* (10.98/15.98)	OFF THE GROUND	17
107	101	89	23	AC/DC ▲ ATCO/EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
108	99	108	7	JOEY LAWRENCE IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	90
109	97	96	25	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. 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.

TOWNSHEND'S 'TOMMY' ENCORE: 'PSYCHODERELICT' EXPANDS ROCK

(Continued from page 1)

the rock opera's arrival on Broadway and the myriad ideas behind the making of 'PsychoDerelect.'

Longtime Who fans will discover the music and plot of "PsychoDerelect" draw upon the grand but aborted "Life House" project recorded by the Who in London in 1970 and '71 as a follow-up to "Tommy." Tracks from the "Life House" sessions later emerged as the masterful "Who's Next" album, including rock classics such as "Baba O'Riley" and "Won't Get Fooled Again." For portions of "PsychoDerelect," Townshend used unreleased tracks from that period with synthesizer textures familiar to every Who fan.

"The potential for this album is enormous because its framework is an extension of "Tommy" and 'Quadrophenia' and everything Pete has gained in writing conceptually," says Bill Curbishley, Townshend's manager.

SATELLITE LAUNCH

A full-scale promotion campaign for "PsychoDerelect" is planned, involving a satellite launch of the album to radio, a showcase tour by Townshend, and international versions of the dialog on the release translated to Japanese and Spanish. In addition, a unique marketing effort involving hi-technology is under discussion, but details have not been confirmed.

Doug Morris, co-chairman and co-CEO of the Atlantic Group, who first signed Townshend as a solo artist to Atco Records in 1980, received a DAT copy of "PsychoDerelect" with a note from the artist little more than a month ago. His enthusiastic reaction prompted Townshend to ask if Atlantic would buy global rights to the album from Virgin Records, Townshend's label outside North America. Morris agreed immediately.

"He's come full circle," says Morris of the links between "PsychoDerelect" and Townshend's earlier work. "He's always been searching on his records for a combination of truth and reality and with this album, he got it."

As songwriter for the Who and as a solo artist, Townshend has never shied from using rock'n'roll to explore such broad themes. His decision to take "Tommy" to Broadway now, after its numerous other incarnations, came from a conviction that the theater audiences who grew up with rock'n'roll were now willing to accept a rock musical on the same terms.

"I think what I was waiting for was for the theatergoing audience to be as generous in spirit as the audiences of the '60s were," says Townshend. "That's where 'Tommy' was born and where it grew. It grew with generous, forgiving and contributing audiences."

ENDING GETS NEW EDGE

And despite all the previous versions of the rock parable of the deaf, dumb, and blind boy named Tommy Walker, says Townshend, "I think what I really wanted was an ending. I know that sounds trite, but that's what I wanted." Townshend collaborated with director Des McAnuff on the stage adaptation, which had its premiere last July at La Jolla Playhouse in California. "Tommy" returns to his family after he is rejected by his followers. "In the Broadway production, the ending has a slightly different edge," says Townshend, declining to reveal the show's climax.

Townshend Enters World of Virtual Reality 'PsychoDerelect' Mixes Rock, Radio Theater, Sci-Fi

LONDON—Against a backdrop of dense, tough guitar chords comes the sexy voice of rock personality Ruth Streeting, confiding to her radio show audience. "Remember that clapped-out, '60s hell-raiser Ray High? Rumor has it the sad old lush can't do it anymore," she purrs. "I mean, make records."

With that salvo, Pete Townshend's voice roars into "English Boy," the opening track of "PsychoDerelect," his forthcoming release on Atlantic Records, which combines the dialog of a radio play, the drive of a rock'n'roll concept album, and the futuristic vision of a science-fiction tale.

It tells the story of an aging and reclusive rocker, Ray Highsmith—known by the stage name Ray High—who nurtures a "grid life" dream of an ideal community attainable through music and technology; his manager, Rastus Knight, a hungry, bumbling, but earnest father-figure; and Streeting, the broadcaster who seduces and betrays Ray (while also carrying on a love tryst with Ray's manager).

While "PsychoDerelect" is about the enduring power of a dream of unity through music, it also reflects Townshend's concern with the elusive nature of truth in a hi-tech age.

The "PsychoDerelect" libretto unfolds song by song, scene by scene. As the angry cry of "English Boy" fades, Knight (actor Linal Haft) chides Highsmith (John Labanowski) for his lack of recording ac-

tivity. "I'm running out of your money," he laments. "If you must be introspective, at least do it in public. Millions want to share in your loneliness and your misery!"

Highsmith retreats first to the virtual reality of his "grid life" world and then braves a visit with Knight to a rock club; the song "Pretentious" then questions whether critics and fans will allow a rock artist to take creative risks.

Meanwhile, Streeting (Jan Ravens) conspires with Knight to spur Highsmith to action, reaching him through his fan mail by writing in the guise of a 14-year-old girl named Roz Nathan. In "Early Morning Dream," which describes the virtual reality of the "grid life" and its corruption by commercial forces, Highsmith responds to a letter he believes was sent by Nathan, an aspiring singer.

After the exchange, the flat-out rocker "I Want That Thing" reflects Highsmith's hunger for his unrealized dreams. It flows into "Outlive The Dinosaur" in which the musician confronts his own mortality and child-like submission to his audience.

Highsmith offers his attractive young fan an outtake from his "grid life" project, a song called "The Flame," acknowledging as he writes to her that he has fallen in love with Streeting.

"The Flame," says Townshend, "has got a double meaning because we don't know whether Ray really knew that Ruth and Roz were the

same person. If it was for Ruth, it was kind of an aggressive fire, and if it was really for the young fan, it was a beacon of light."

The second half of "PsychoDerelect" comprises a sequence of songs, including "Now & Then," a stunning ballad, "I Am Afraid," "Don't Try To Make Me Real," "Predictable," and "Fake It." They trace the relationship and inevitable confrontation between Highsmith and Streeting. And through their tale, Townshend explores questions of love, honesty, need, and complicity between lovers, musicians and their audience, and artists and their critics.

And once more, the "grid life" music returns, and Highsmith's young alter-ego, Spinner, describes a state in which music will bring about universal harmony. "It will show us we all are one, free," says Spinner. "We are in tune."

The album closes with an epilog that features a reprise of "Now & Then," the original introduction of the Who classic "Baba O'Riley," and a reprise of "English Boy."

"The reason that it was an epilog is that this is a story with a continuation and that continuation would be, to some extent, hopeful," says Townshend, declaring that a new generation of rock and rap musicians stand ready to pursue the same dream of community and salvation through music. "I don't think we're finished. If I stopped tomorrow, there are dozens of people ready to go on." THOM DUFFY



TOWNSHEND

case tour during which Townshend likely will present both play and music to industry audiences, then discuss the work afterward.

The first single from the album, "English Boy," will go to album-rock radio May 17, says Azzoli. Programmers will be provided with both the full-length version of the album, so they can hear the songs in the context of the radio play, and with an edited version for airplay.

"We need to encourage radio people to address the totality of the thing," says Townshend. "We had to kind of drag them back through time in a sense and say, 'Imagine that this was 1967 and you were allowed to play a record from start to finish without a break. What can we do to facilitate that?'"

STRONG REACTION

Townshend is prepared for a strong reaction to "PsychoDerelect" from critics and fans, particularly his decision to use the Who-vintage "Life House" tracks as what he calls an "emotional trigger" on the album.

"I want people who like what I do now, and like the albums I've done in the past, and who loved the Who, to actually feel that they are the continuum," says Townshend. "What my life is about, and what my job is and my duty is as a songwriter, is to actually serve them."

Coinciding with the April 22 debut of "Tommy" at the St. James Theater, MCA Records will rerelease the original double-album of "Tommy" on a single, digitally remastered CD. A cast album from the show will be released by RCA Victor (see Bulletin, page 86).

'LIFE HOUSE' REVIVAL

Townshend's desire to give "Tommy" a proper ending also suggests why he also revived the concept of the Who's "Life House" project more than two decades later for "PsychoDerelect."

"I don't think I've stopped working on 'Life House' in all the years since I started it," says Townshend. As originally conceived in late 1970, "Life House" was a futuristic tale about the misuse of the power of entertainment and information, and the ability of music and technology to create a state of of universal harmony and community. The themes return in "PsychoDerelect," interwoven with the tale of former '60s rock star Ray Highsmith (see story, page 81).

"What 'PsychoDerelect' is attempting to do is look at the importance of hanging on to what is really true," he says, "and also the difficulty of trying to define what is really true," particularly in a high-tech age of information overload.

"In Ray's story, there's a hero and a villain. The hero is the young kid with the dream and the villain is the establishment that's stolen that dream, delimited it, made it small, made it commercial, and made it finite and therefore kind of killed it."

Townshend began working on the

songs that would become "PsychoDerelect" as far back as 1990. But when he suffered a bicycle accident in September 1991, breaking his wrist, he was forced to postpone the project. Working with longtime friend and writer Richard Barnes, he developed the idea of "PsychoDerelect" as a radio play, subsequently crafting the dialog in workshops with actors. It was a logical extension from Townshend's previous solo effort, songs written for a musical adaptation of the Ted Hughes children's book, "Iron Man," which he plans to stage in London late this year.

"I can actually see a clear job for me ahead now," says Townshend. "I'm very interested in doing more

for theater."

NORMAL CHANNELS

But he is just as eager to get "PsychoDerelect" exposed through the normal channels of the music business. "We're having exactly those discussions now," he says. "What's actually happening is that I'm walking in and saying, 'Listen, I can edit [the dialog] out' for radio."

Val Azzoli, senior VP and GM of Atlantic Records, says Atlantic plans a comprehensive marketing and promotion campaign for "PsychoDerelect," raising awareness of the project prior to its release, working with radio on a satellite debut, arranging television talk-show appearances by Townshend, and supporting a show-

MERCURY LAUNCHES STREET-SMART PROMOTION

(Continued from page 7)

play and will be giving away copies of the promotional single during retail contests in the next several weeks. A CD-5 containing the same tracks recently was released for sale. The band's eponymous album debut is set for April 20.

All of this heightened interest in the "alternative rock" genre will not impede Mercury's efforts on behalf of its existing roster, says label president Ed Eckstine. The entire roster totals nearly 60 acts and runs the gamut from the smooth AC stylings of Vanessa Williams to the U.K.-based modern rock of James.

For the past decade, Mercury has become most closely associat-

ed with the multiplatinum success of such mainstream rockers as Bon Jovi, Def Leppard, Kiss, Cinderella, and John Mellencamp. While those acts are integral to the Mercury profile, Eckstine says "the broader creative tastes of the A&R department are reflective of the broader tastes of the consumers, and the broader range of talent in the creative community."

He likens the Mercury talent slate to a forest: "You have some tall trees, but you have to plant some saplings now and then," he says. "All are equally important. We have no formal agenda and we have no limitations in terms of our creative thought."

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	114	104	112	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
111	110	119	163	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
112	113	105	12	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	101
113	116	129	4	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED	113
114	119	100	15	DREAM THEATER ATCO/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
115	100	92	60	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
116	112	88	12	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
117	136	148	3	4 NON BLONDES INTERSCOPE 92112*/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	117
118	115	106	43	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
119	128	131	11	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	103
120	121	113	93	BONNIE RAITT ▲ ⁴ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
121	117	98	34	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
122	139	141	9	MEN AT LARGE EASTWEST 92159/AG (9.98/13.98)	MEN AT LARGE	122
123	146	—	2	ANT BANKS JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	123
124	109	95	15	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
125	120	101	80	NIRVANA ▲ ⁴ DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
126	129	115	72	SOUNDTRACK ▲ ² WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
127	111	103	44	MARIAH CAREY ▲ ² COLUMBIA 52758* (7.98 EQ/13.98)	MTV UNPLUGGED EP	3
128	123	111	81	GUNS N' ROSES ▲ ⁴ GEFFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
129	126	125	151	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
130	124	107	4	D.J. MAGIC MIKE MAGIC 94111/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	107
131	133	—	2	SOUNDTRACK SBK 89016*/ERG (10.98/15.98)	TEENAGE MUTANT NINJA TURTLES III	131
132	134	130	53	CELINE DION ▲ EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
133	125	109	41	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
134	102	93	4	THE MOODY BLUES POLYDOR 17977*/PLG (10.98 EQ/16.98)	A NIGHT AT RED ROCKS	93
135	141	134	53	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
136	159	165	24	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
137	127	114	26	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
138	140	127	81	GUNS N' ROSES ▲ ⁴ GEFFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
139	130	118	20	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
140	155	146	20	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	105
141	138	128	36	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
142	151	133	58	PANTERA ● ATCO/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
143	147	124	16	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
144	166	161	31	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
145	152	143	80	RED HOT CHILI PEPPERS ▲ ³ WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
146	122	85	10	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER	85
147	137	112	9	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	12
148	161	151	43	TEMPLE OF THE DOG ▲ ⁴ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
149	158	136	68	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	31
150	157	153	8	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
151	160	154	34	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
152	106	—	2	IRON MAIDEN CAPITOL 81456* (10.98/15.98)	A REAL LIVE ONE	106
153	131	139	33	PATTY SMYTH ● MCA 10633* (9.98/15.98)	PATTY SMYTH	47
154	144	123	26	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
155	142	149	85	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17

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
156	163	144	125	MADONNA ▲ ³ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
157	150	147	47	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)	THE SOUTHERN HARMONY & MUSICAL COMPANION	1
158	148	122	8	GENESIS ATLANTIC 82461*/AG (10.98/15.98)	LIVE: THE WAY WE WALK VOL. 2: THE LONGS	20
159	132	121	4	HANK WILLIAMS, JR. CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	121
160	135	117	6	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	102
161	149	135	27	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	82
162	153	150	38	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
163	145	126	10	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	83
164	174	173	161	THE BLACK CROWES ▲ ³ DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
165	165	155	31	TRISHA YEARWOOD ● MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
166	RE-ENTRY	60	60	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
167	169	159	99	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
168	196	178	8	POSITIVE K ISLAND 14057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	168
169	178	160	81	OZZY OSBOURNE ▲ ² EPIC 46795 (10.98 EQ/15.98)	NO MORE TEARS	7
170	164	140	56	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
171	173	162	196	MICHAEL BOLTON ▲ ⁴ COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
172	181	181	28	MICHAEL W. SMITH ● REUNION 66163*/GEFFEN (9.98/13.98)	CHANGE YOUR WORLD	86
173	175	158	110	NINE INCH NAILS ● TVT 2610* (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
174	183	163	15	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
175	NEW ►	1	1	THE PHARCYDE DELICIOUS VINYL 9222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	175
176	172	170	51	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
177	143	142	5	SUNSCREAM COLUMBIA 53449* (6.98 EQ/9.98)	03	141
178	171	164	27	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
179	NEW ►	1	1	THE JERKY BOYS SELECT 61495/AG (10.98/15.98)	THE JERKY BOYS	179
180	182	157	29	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
181	RE-ENTRY	20	20	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	121
182	193	192	27	DOUG STONE EPIC 52436* (9.98 EQ/15.98)	FROM THE HEART	99
183	154	—	2	BUTTHOLE SURFERS CAPITOL 98798* (9.98/13.98)	INDEPENDENT WORM SALOON	154
184	162	145	4	BUDDY GUY SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN	145
185	179	166	21	THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
186	167	137	28	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
187	195	—	6	KATHY MATTEA MERCURY 51267* (9.98 EQ/15.98)	LONESOME STANDARD TIME	182
188	191	197	68	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
189	177	167	7	LYNYRD SKYNYRD ATLANTIC 82447*/AG (10.98/15.98)	THE LAST REBEL	64
190	156	—	2	HOTHOUSE FLOWERS LONDON 28350*/PLG (9.98 EQ/15.98)	SONGS FROM THE RAIN	156
191	RE-ENTRY	5	5	GO WEST EMI 94230*/ERG (10.98/15.98)	INDIAN SUMMER	154
192	170	132	8	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	89
193	189	177	79	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	13
194	168	156	7	KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	110
195	190	190	108	R.E.M. ▲ ⁴ WARNER BROS. 26496 (9.98/15.98)	OUT OF TIME	1
196	RE-ENTRY	4	4	BIG HEAD TODD & THE MONSTERS GIANI/REPRISE 24486*/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	139
197	RE-ENTRY	94	94	NATALIE COLE ▲ ⁵ ELEKTRA 61049* (13.98/16.98)	UNFORGETTABLE	1
198	186	175	27	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
199	188	179	31	INXS ● ATLANTIC 82394*/AG (10.98/15.98)	WELCOME TO WHEREVER YOU ARE	16
200	199	191	3	ANDREW LLOYD WEBBER POLYDOR 17336*/PLG (10.98 EQ/16.98)	THE PREMIERE COLLECTION ENCORE	191

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 90	Mariah Carey 127	Gloria Estefan 47	The Jerky Boys 179	Megadeth 91	Poison 96	CB4 72	Travis Tritt 104
4 Non Blondes 117	Mary-Chapin Carpenter 49	Kenny G 2	Elton John 93	Men At Large 122	Portrait 124	The Crying Game 60	Tanya Tucker 137
AC/DC 107	Mark Chesnutt 135	Peter Gabriel 84	Kam 194	Metallica 43	Positive K 168	Honeymoon In Vegas 151	U2 98
After 7 144	Clannad 78	Genesis 139, 158	R. Kelly & Public Announcement 166	John Michael Montgomery 63	Prince And The New Power Generation 75	The Last Of The Mohicans 81	Ugly Kid Joe 32
Alabama 121	Eric Clapton 3	Geto Boys 27	The Kentucky Headhunters 160	The Moody Blues 134	Queen 82, 170	Singles 105	Van Halen 45
Alice In Chains 48	Natalie Cole 197	Vince Gill 79	Lenny Kravitz 24	Go West 112	R.E.M. 51, 195	Sister Act 118	Andrew Lloyd Webber 200
Alvin & The Chipmunks 154	Confederate Railroad 140	Go West 191	Sammy Kershaw 74	Lorrie Morgan 109	Bonnie Raitt 120	Teenage Mutant Ninja Turtles III 131	Hank Williams, Jr. 159
John Anderson 115	Coverdate/Page 13	Green Jello 58	Senny Kravitz 24	Van Morrison 129	Red Hot Chili Peppers 145, 178	Restless Heart 136	Vanessa Williams 155
Ant Banks 123	Cypress Hill 149	Nanci Griffith 73	Kris Kross 88	Naughty By Nature 15	Restless Heart 136	Spin Doctors 4	Christopher Williams 100
Arrested Development 19, 61	Billy Ray Cyrus 11	Guns N' Roses 128, 138	L.L. Cool J 5	Willie Nelson 94	Nine Inch Nails 173, 186	Stereo MC's 113	Wreckx-N-Effect 46
Regina Belle 70	D.J. Magic Mike 77, 130	Buddy Guy 184	k.d. lang 59	Nirvana 215	Nirvana 125	Sting 7	Wynonna 76
Belly 71	Billy Dean 163	Heavy D. & The Boyz 116	Joey Lawrence 108	Alexander O'Neal 192	Tracy Lawrence 30	Doug Stone 182	Trisha Yearwood 165
Big Head Todd & The Monsters 196	Def Leppard 95	House Of Pain 83	Denise Leary 146	Onyx 31	Shabba Ranks 198	Stone Temple Pilots 36	Dwight Yoakam 26
The Black Crowes 157, 164	Depeche Mode 6	Ice Cube 39	Chris LeDoux 141	ORIGINAL LONDON CAST	Shai 21	George Strait 40	Neil Young 57
Clint Black 162	Digable Planets 34	Ice-T 22	Lemonheads 174	Phantom Of The Opera	Sik 10	The Sundays 185	ZZ Top 176
Mary J. Blige 42	Dinosaur Jr. 150	INXS 199	Annie Lennox 53	Highlights 111	Michael W. Smith 172	Sunscreen 177	
Bloods & Crips 102	Celine Dion 132	Iron Maiden 152	LeVert 37	Ozzy Osbourne 169	Patty Smyth 153	SWV 25	
Michael Bolton 50, 97, 171	Dr. Dre 9	Michael Jackson 20	Living Colour 99	Pantera 142	Snow 8	Temple Of The Dog 148	
Bon Jovi 38	Duran Duran 28	Alan Jackson 89, 167	Lo-Key? 181	Paperboy 65	Soul Asylum 62	10,000 Maniacs 55	
Boyz II Men 54	Duice 119	Jackyl 86	Lords Of The Underground 66	Dolly Parton 29	Aladdin 12	Pam Tillis 161	
Brand Nubian 147	Duran Duran 28	Jade 56	Lynyrd Skynyrd 189	Pearl Jam 16	Beauty & The Beast 126	Aaron Tippin 80	
Brooks & Dunn 18, 44	Eazy E 143	Mick Jagger 68	Madonna 103, 156	The Bodyguard 1	Beverly Hills, 90210 87	TLC 52	
Garth Brooks 33, 67, 92, 101	En Vogue 41		Kathy Mattea 187	Boomerang 85	The Pharcyde 175	Toad The Wet Sprocket 133	
Bobby Brown 64	Enigma 110		Paul McCartney 106		P.M. Dawn 35	Randy Travis 180	
Butt Hole Surfers 183	Enya 69		Reba McEntire 17, 193				

GoodTimes, MPI Lock Horns Over Rights To John Wayne Video

■ BY SETH GOLDSTEIN

NEW YORK—GoodTimes Home Video and MPI Home Video are duking it out for the privilege of re-releasing cassettes of a 1963 John Wayne movie. All they agree upon is the suggested list price, \$19.95, and the enduring popularity of Wayne, who has long been a home video stalwart.

The conflict lies in the fight over which company has the rights to the music accompanying "McLintock." At the center of the action is EMI

Catalogue Partnership, which holds the copyrights to the soundtrack that originally were the property of Wayne's company, Batjac Productions. GoodTimes says its license from EMI covers the movie; MPI claims it licensed the full rights from Batjac, which it says still retains control.

Days apart, both companies said they were shipping the title, which had been off limits to home video until it entered public domain at the end of 1991. GoodTimes, based in New York, announced its release

plans March 31, with copies due to reach stores early this month. MPI, headquartered in Oak Forest, Ill., struck back two days later. On April 2, it filed a lawsuit in the U.S. District Court of California, accusing GoodTimes of making unauthorized use of the soundtrack.

MPI then offered the rush-release of a new, improved version of "McLintock," prepared by Batjac, now representing the Wayne estate. Batjac holds the rights to several other Wayne titles, including "Hondo" and "The High And The

Mighty," that are expected to go through MPI when the estate gives its OK.

Thirty-year-old "McLintock" still packs plenty of punch at retail, according to MPI president Waleed Ali, who says it is high on the list of old features most requested by consumers. He claims MPI shipped 200,000 cassettes of the movie, which were to be available at retail Monday (12), and could finish the year at anywhere from 400,000 to 1 million units. "I wouldn't be that optimistic," says one distributor, al-

though he nevertheless agrees "there are a lot of John Wayne fans."

MPI has first crack at reaching those fans; GoodTimes executives were unavailable for comment, but retailers don't expect delivery until May 5, several weeks behind schedule.

The legal battle could intensify by then. MPI is seeking a temporary restraining order that would keep the rival release off the streets. Meanwhile, GoodTimes' outside counsel Andrew Baum, of Darby & Darby in New York, says the company likely will file a countersuit accusing MPI of "creating a climate of fear which makes it very difficult to compete fairly." Baum says MPI sent its complaint to distributors, "putting a lot of sales into limbo because buyers are confused. It's a campaign to intimidate."

Ali acknowledges he mailed copies and an accompanying press release to "anybody who's a major buyer," about 20 in all, to show "we're serious... there isn't anything to hide." MPI, he says, will indemnify wholesalers as an indication that "we're very confident in our position."

Such confidence isn't universal. An entertainment industry attorney who has seen the MPI complaint says, "It isn't particularly convincing on the face of it. The courts have been pretty consistent in public domain over the years. You can't stop somebody from copying or distributing unless you're infringing some copyright. So assuming GoodTimes has a valid music license for the film, the odds in this case are clearly in its favor."

That's exactly what GoodTimes lacks, Ali maintains. EMI has the rights to the Batjac compositions, he says, but only for home video programs such as a western documentary, not for "McLintock." Ali dismisses Baum's contention that both sides were in an EMI "bidding war," which Baum says indicated MPI and Batjac "obviously had doubts" about ownership. "Batjac asserted its rights," Ali claims, and then proceeded on its own.

Trade sources suggest EMI, at least initially, was asking for \$600,000.

INGRAM U.K.

(Continued from page 6)

wholesaler/games business," Smith notes. "Our businesses dovetail together very well and part of the agreement is to share contacts. The deal is aimed as much at the book business as anything—U.S. publishers who're not represented here and U.K.-published material that's not available in the U.S."

He also is hoping to emulate Ingram's relationship with Blockbuster in the U.S., helping move the British stores into audio and games. And American-style aggressiveness wouldn't hurt either. Ingram can "knock on some doors," says Smith. "The wholesalers' place in the U.K. marketplace has not been too well presented by managing directors of the U.K. business."

"I believe that the wholesalers were responsible for helping grow the business in the first place, putting credible distribution systems in place. Then [suppliers] started setting up direct accounts and giving away discounts. Mini-wholesalers have proliferated for the past six or seven years and distributors have been allowing them to grow. Very often they're nothing but thugs. Wholesalers have never had fair kicks in the U.K. We haven't got the clout to bang on doors in the States, but Ingram has got a better chance than us in the U.K. In the next two or three years I want to get our view across."

Ingram threw in the towel after failing to achieve a satisfactory market share, says Steve Barnard, who departed April 9 as managing director. Barnard believes that the major distributors in the U.K. were uncooperative and deals done with mini-wholesalers created "a lot of the churn within the industry." He adds, "Over the past six months we have talked at length with major distributors but our requests did not meet with much success. The benefits, especially on a pick, pack, and ship side, were obvious."

The merger sees the end finally of Ingram's Bashley Road headquarters, a U.K. video landmark. Ingram brought back Raymond Laren, whose company was bought by Parkfield in 1986, to run its operation. In 12 months, Laren had built an estimated 10% market share with sales of 20 million pounds (\$30 million) by upping dealer accounts, striking exclusives with U.S. and U.K. labels, and making inroads into nontraditional outlets for sell-through video. He also upgraded the distribution hub. Barnard, formerly RCA/Columbia Home Video managing director, took over following Laren's departure last year.

L.A. RETAILERS NERVOUSLY AWAITING LATEST VERDICT

(Continued from page 6)

stress, is the safety of their workers. According to Greg Fisher, associate VP of real estate for Warehouse Entertainment, the chain will close a store "regardless of its profitability" if any staff are hurt or threatened by urban violence (Billboard, April 10).

BACK IN BUSINESS

One year after the verdict in the original trial of the officers set off riots here, many of the damaged music stores are back in business.

However, decidedly fewer video specialty outlets are back up, including a Warehouse store on La Brea south of mid-Wilshire that was totally destroyed.

"We have a temporary music-only store on La Brea and Rodeo where our large store was totally wiped out," says Warehouse's Jesse. "We are negotiating with

the landlord about reopening that store [for music and video]. We will reopen it."

Warehouse, which typically has combo outlets that sell music and rent videos, had two other stores affected and both are back in business, Jesse says.

At wholesale firm Abbey Road Distributors, a leading supplier to inner-city music stores, GM Sam Ginsberg says 90% of the stores damaged are back in business.

"Our L.A. Music Relief Fund was a success," he says of an organization supported by all six major distributors in an effort to help affected music retailers get back into business.

Other types of businesses have not rebounded, according to Myra Bauman, publicist for Black Business Expo, held here April 3-4. "It's been a lot slower than we ex-

pected," she says.

"If I were to put an estimate on it, I would say as few as 10%-15% of the video stores have rebuilt," says Jeff Layton, president of First Video Exchange, a wholesale firm dealing in store close-outs and openings.

"We just bought an inventory last week from a store that had been basically hanging on," Layton says. "It's rough. People are out of work in many areas and there's just no business."

Estimates are that as few as 18% of total businesses in the affected areas have been rebuilt, according to published reports on Rebuild L.A., the organization headed by Peter Ueberroth, who has said \$5 billion and five years will be required to repair the damage.

One report has \$500 million raised so far for the rebuilding effort, principally by private firms.

TCI Maps Plans For Fiber-Optic 'Highway' Plans '93 Rollout Of Advanced System To 100 Cities

■ BY MARILYN A. GILLEN

NEW YORK—Tele-Communications Inc., the country's largest cable company, is going full-throttle in its drive toward establishing a national fiber-optic "highway" with the expected announcement Monday (12) that it will bring the advanced information-delivery system to more than 100 cities within 1993.

By 1996, TCI estimates fully 90% of its 10 million customers will be served by the new fiber networks. The total cost of the system-wide conversion from coaxial cable is pegged at close to \$2 billion.

While fiber-optic lines currently offer more in the way of potential than fulfillment, that potential is enormous, extending eventually to a fully menu-based system of offerings in which any TV program, home video, musical recording, or video game could be selected and received at any time. (See related story, page 58.)

Several other companies across the country have been laying down fiber-optic cables, and some are testing the required digital switching and storage technology that would be required for on-demand delivery. Time Warner Cable says it will begin testing the first "full-service" video-on-demand offering in Orlando, Fla., by year's end.

TCI currently is engaged in a market test in the Denver area "to try to gauge and compare the response of consumers to two differ-

ent kinds of approaches to that kind of service," says John Bringenberg, TCI's director of strategic planning. "One form will be part of that [100-city] rollout, and that's what we call 'near video on demand,' which really means there are enough channels devoted to movies so that you can put popular movies on at convenient starting times, every 15 minutes or so." Bringenberg expects 25-50 channels initially will be devoted to movies.

The other Denver test service is a simulation of menu-based video-on-demand. True video-on-demand is not in the near-term plans for the nationwide system, Bringen-

berg says, but adds that "TCI will be ready with our two-way broadband network in place so that when those services emerge and begin to be truly demanded by consumers it will be a simple incremental addition."

In addition to Denver, the massive TCI construction project has already begun in three other regional hubs—Pittsburgh, Miami, and San Francisco—and four additional hub conversions are slated to begin this year in Chicago, Hartford, Conn., Salt Lake City, and St. Louis. Work also is under way in numerous smaller communities nationwide.

LIVE GETS 'CRYING GAME'

(Continued from page 6)

Game.' But we expect the two companies to be working together in several areas. We hope to work out some joint production opportunities where we jointly produce or acquire films."

One distributor says "The Crying Game" should top 200,000 cassettes "since the film will probably top out at about \$60 million in U.S. box office. Look at 'The Player.' That did only \$20 million at the box office but New Line was able to move 190,000 units. Two hundred thousand is a floor for ['The Crying Game.']. It was more talked about than 'Unforgiven' even though that won best picture."

Mount thinks visibility for "The Crying Game" will be heightened by the soundtrack, which is moving up The Billboard 200 chart, while the Boy George rendition of the title song is in the top 30 on Billboard's Hot 100 Singles. LIVE hopes to work out cross-marketing plans with soundtrack label, SBK, distributed through CEMA.

The movie is "an important statement for LIVE," adds Mount. "We've emerged from the liquidity problems we had last year, as well as the Chapter 11 proceedings. All those things are behind us. This is a statement that we are back."

JIM McCULLAUGH

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DEPECHE MODE'S MODUS OPERANDI

(Continued from page 6)

rently in production, and a date on "Unplugged" is being discussed.

The band's image has also recently graced the cover of Details, Tower Pulse!, and Creem.

Depeche Mode's previous high-charting album was 1990's "Violator," which climbed to No. 7 and has sold more than 2 million. "Music For The Masses," the aptly-titled 1987 release, has sold more than a million, while five other of the band's titles have achieved sales of more than 500,000.

But the Depeche Mode phenomenon can't be measured only by record sales. According to Warner Bros. VP of contemporary music Craig Kostich, touring has been a key to Depeche Mode's success. One of the first hints of the band's enormous popularity was a date at June 18, 1988, at the Rose Bowl in Pasadena, Calif. The band sold out the 75,000-seat venue. (The event was chronicled in the film "Depeche Mode 101," directed by D.A. Pennebaker).

STRONG WEST COAST BASE

Thanks largely to support from modern-rock KROQ Los Angeles, the West Coast has remained the band's strongest U.S. market. When Warehouse Entertainment's West Hollywood location held an in-store for the release of "Violator" March 20, 1990, some 15,000 fans turned out for the event, overwhelming a 32-member private security service. Eventually, the in-store had to be broken up by police (Billboard, April 7, 1990).

In August 1990, the band returned to L.A. for two sold-out dates at the 55,000-seat Dodger Stadium.

With that kind of following, Depeche Mode's rise was not a surprise to Sire GM Howie Klein.

"I expected that to happen," Klein says. "I'm just surprised that it took as many albums as it did to get the recognition."

According to Fletcher, the band was not quite as confident. "We knew ['Songs'] would debut high, but we didn't actually think it would go to No. 1," he says. "We were getting predictions of No. 2, 3 or 4. Obviously to go in at No. 1 is one of the peaks of our career. We were delighted to say the least."

Retailers were also delighted at the album's strong sales.

Stan Goman, senior VP of retail operations for the 76-unit West Sacramento, Calif.-based Tower Records chain, reports the album was the No. 1 seller at the chain in several regions. "They've always been a strong seller, but they've never come out like this," he says.

'FANTASTIC' WEEK

Jim Dobbe, VP of sales merchandise at the 315-store Warehouse Entertainment, based in Torrance, Calif., concurs. "The first week out was fantastic," he says. "But this week, it has dropped off quite a bit" and fell to No. 2.

"What happens in the next few weeks will tell us if the album is reaching the secondary fans and if it really has legs," Dobbe says.

Bruce Kirkland of Second Vision, which represents the band in the U.S., acknowledges the challenge of maintaining sales, admitting that the band might be perceived as less than alternative, following the success of "Violator" and a change in the musical climate, in which top-sellers Hammer and Paula Abdul have been replaced by the Spin Doctors and Pearl Jam.

"With 'Violator' after the [L.A.] in-store, we just kind of sat back and said, 'Watch this one go,'" Kirkland says. "Now, it's a much more compet-

itive environment."

A boost will likely come when the act returns tours the U.S. in September, as part of its worldwide trek that begins in Europe in May. This time around, the act will hit more markets and play indoor arenas.

Meanwhile, KROQ continues to be a strong supporter. The station is playing three tracks in active rotation, and sprinkling in others.

PD Kevin Weatherly sees the success of Depeche Mode as a boon to the modern rock format. As for the album, "They have delivered a good album with several hits on it," he says. "We'll be playing tracks from this album a year from now."

ENTERTAINMENT STOCKS OUTPERFORM THE DOW

(Continued from page 1)

30 blue-chip stocks rose only 4.06% in the period, Standard & Poor's index of 500 stocks crept up just 3.66%, and the Nasdaq Composite, which measures the movement of smaller stocks, inched up an anemic 1.95%.

Many observers say entertainment securities have been rallying because they did so poorly last year, when much of the country was gripped by recession and many companies were still mired in debt. In Billboard's sample, 40 stocks rose and only seven declined. The companies surveyed include the manufacturers, distributors, and retailers of recorded music and home video and radio and TV broadcasters and cabling.

The company that scored the biggest percentage gain on the New York Stock Exchange during the three months was BET Holdings Inc., the Washington, D.C.-based parent of the Black Entertainment Television cable network. About 64% of its programming is music video. The stock rose 31.2% to close at \$17.875 a share. That was triggered by the company's announcement that advertising revenues jumped 19.8% and net profit rose 14.2% in the quarter that ended Jan. 31.

But the stock that led all percentage gainers was Video Jukebox Network Inc., the small Miami-based company that operates the interactive music video network called The Box. Its Nasdaq-listed shares soared 90% to \$1.1875. Beleaguered by losses and management upheaval, the company got a vote of confidence in the first quarter when music entrepreneur Chris Blackwell's Island Trading Co. bought a controlling equity interest in it (Billboard, April 3).

Another small-stock winner was Calgary, Alberta-based Archer Communications Inc., which made a splash a few years ago with QSound, a three-dimensional sound-mixing

process for recording. Shares rose 76.1% to \$3.6875. The company said in the quarter that video-game maker Sega has agreed to produce CD-ROM games in QSound.

The biggest loser in percentage terms was Spec's Music Inc., the Miami-based music and video retailer. Its shares fell 16% to \$5.25. Financial results were good in the quarter that ended Jan. 31 but investors fear that the relatively small chain will have trouble competing with its fellow Florida company, Blockbuster Entertainment Corp., which entered the music business through acquisitions last year.

Except for Spec's, it was a good quarter for entertainment retailing stocks. One of the big movers was Musicland Stores Corp., the largest music retailer in the U.S. with 1,125 stores. Its shares climbed 29.3% to \$14.875. In the fourth quarter the Minneapolis-based company posted a 45% increase in net profit. One analyst suggests that Blockbuster's thrust into the record business has made investors excited about music retailing.

Among the declining stocks, two companies tied at 13.2% for the second-biggest percentage drop. They were Rentrak Corp., down to \$5.75, and Reader's Digest Assn. Inc., which fell to \$46.875.

Portland, Oregon-based Rentrak is a home video distributor that, under an unusual operating sys-

tem called pay-per-transaction, shares its revenues with movie studios and retailers. Although the company has been successful in signing up more suppliers and stores, it reported a big loss in the last quarter because of startup costs for new businesses.

Reader's Digest is one of the biggest players in the direct marketing of records and home video. Its stock has been tumbling since it reported that sales of books and home entertainment products were "less than expected" in the last quarter. Reader's Digest, based in Pleasantville, N.Y., also took the largest drop in dollar terms, falling \$7.125 a share.

Another laggard in the quarter was Image Entertainment Inc., the Chatsworth, Calif.-based laserdisc supplier, whose over-the-counter shares declined 12.2% to \$5.375. Hurt by slow growth in the laserdisc market, the company announced that it would report a \$9 million loss this fiscal year and that it was firing 17% of its workforce.

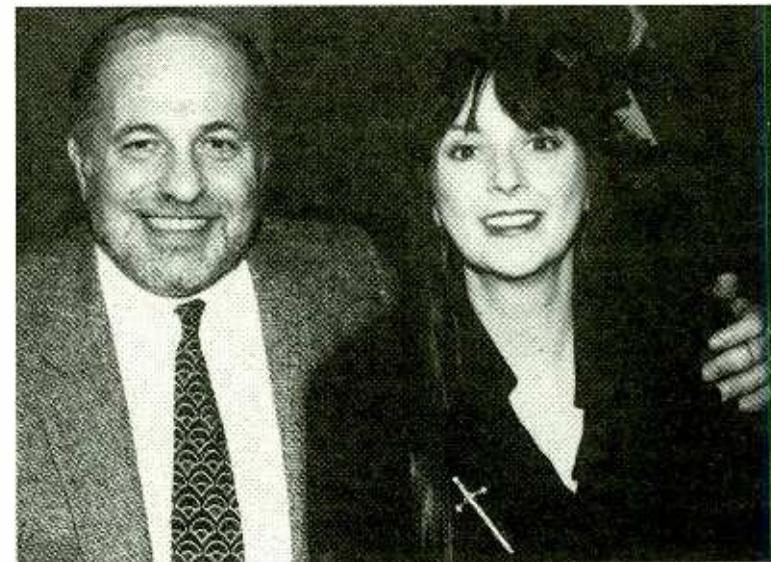
In dollar terms, the biggest gainer was Capital Cities/ABC Inc., the giant New York-based broadcasting company that operates eight radio stations and a home video division. Its stock jumped \$38.25 to close at \$546. But, because its shares are so expensive, the percentage gain was only 7.53%.

PHILIPPINE VOW

(Continued from page 7)

the country's economic power in the Pacific rim, and U.S. Trade Representative Mickey Kantor and Philippine Trade Secretary Rizalino Navarro said at a press conference that steps toward greater protection of intellectual property are needed to promote greater mutual economic growth.

With the agreement, Kantor said, the U.S. is removing the Philippines from its "priority watch list" under the Special 301 provisions of the U.S. Trade Act.



Twice The Tunes. Atlantic co-chairman/co-CEO Doug Morris, left, chats with Maire Brennan of Clannad about "Anam," Clannad's Atlantic debut album, and "Maire," Brennan's first solo album. "Anam" features the single "Harry's Game," which is being used in Volkswagen's TV ad campaign.

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SONY PUB UNIT ESTABLISHES NEW VIGOR

(Continued from page 1)

Worldwide, its current foreign sub-publisher in most markets.

The creation of Sony Music Publishing was mandated by Sony Music president Tommy Mottola, who thought it essential, Cohn says, that Sony Music "play an active role in the creation and acquisition of the underlying rights of songs—the cornerstone of the creative process."

The birth of new technologies spurred a climate of opportunity, says Cohn, a CBS and Sony veteran who moved into the Sony Music Publishing setup in July 1990. "With ... digital cable radio, satellite broadcasting, and, now, new configurations—among them MiniDisc and interactive video—new markets [are going] to generate new sources of income for copyrights," says Cohn.

Before it achieved both domestic and international independence, certain obligations from the CBS Inc.

sale to SBK had to expire. U.S. administration ties to SBK ended in October 1988, while a similar international relationship concluded in January 1990.

To Cohn, Sony Music Publishing has grown through a "judicious amalgam of internal expansion and external acquisitions." The key acquisition thus far has been Tree International, country's music largest catalog. The Tree deal brought in major standard country copyrights by Willie Nelson, Roger Miller, Conway Twitty, Merle Haggard, Curly Putnam, and Harlan Howard, as well as works by contemporary writer/artists Travis Tritt, Brooks & Dunn, and Pam Tillis.

Tree International's Nashville office, under senior VP/COO Donna Hillel, has also evolved into the cornerstone of SMP's administration system, handling all of the company's copyright and royalty functions.

The Sony Music Publishing catalog began to take shape through early signings by Deirdre O'Hara, senior VP of creative affairs. She brought in Curtis Stigers and Keith Thomas, who has penned material for and produced Amy Grant, Vanessa Williams, BeBe and CeCe Winans, and James Ingram.

Sony Music Publishing also entered into several administration agreements with John Lennon and Yoko Ono's Lenono Music; Alice Cooper (including future works); and, via a joint venture, the SOLAR Music catalog, which includes such hits as "I'm Your Baby Tonight," "Knocked Out," "Giving You The Benefit," "My, My, My," "Whip Appeal," and "Miracle."

In its early stages, Sony Music Publishing also was the beneficiary of Sony Music's growing roster of new recording talents. These acts include Mariah Carey, Spin Doctors, Toad The Wet Sprocket, Firehouse,

and Shabba Ranks.

More recent relationships have been established with alternative Sony acts, including Screaming Trees, Suicidal Tendencies, Fishbone, Rage Against The Machine, Social Distortion, and His Boy Elroy. Producer Walter Afanasieff, with credits involving Carey, Michael Bolton, Kenny G, Céline Dion and Peabo Bryson, is part of the Sony publishing family.

Of recent vintage are two multifaceted administration arrangements with writer/producer/artists Kenneth "Babyface" Edmonds and Neil Diamond. The deals cover both writers' entire catalogs, as well as future projects on a worldwide basis.

Further recent deals include the signing of Uptown Records' artists Christopher Williams and Crystal Johnson; writer/producer Bobby Wooten; and established writers such as Bruce Roberts. There are also joint ventures with Lightstorm En-

tertainment (film producer/director/writer James Cameron's production company) and Ruffhouse Music.

Sony Music Publishing is administering all the future music of Sony Pictures Entertainment's film, TV, and advertising creations. The company also has concluded a deal with film composer Michael Kamen, whose credits include the "Lethal Weapon" and "Die Hard" films, and "Robin Hood."

Internationally, Sony Music Publishing, under the aegis of international publishing president Richard Rowe, is affiliated with Sade, Cat Stevens, Erasure, the Waterboys, and, excluding the U.K., Eurythmic Dave Stewart's Anxious catalog. Other catalogs represented abroad by Sony include Bob Dylan, Barry Mann and Cynthia Weil, Pearl Jam, Leonard Cohen, Alice In Chains, Cyndi Lauper, Color Me Badd, Cowboy Junkies, Joe Satriani, Shawn Colvin, and Steve "Silk" Hurley.

BETWEEN THE BULLETS



by Geoff Mayfield

ENCORE: The soundtrack from "The Bodyguard" bounces back to No. 1 on The Billboard 200. The title sees a 9% gain over last week's sales, but even if its sales had held flat, it would still lead the chart. "The Bodyguard" did not get a flood of attention on ABC's Oscar broadcast, although two of the film's songs were featured on the awards show, with Natalie Cole filling in for Whitney Houston. At the same time, Houston's "I Have Nothing" bullets at No. 4 on Hot 100 Singles, and that has to be a factor in the album's new resurgence.

OSCAR'S COATTAILS: As noted here last week, the impact the March 29 telecast had on music sales is hard to judge, because the songs that were delivered on the ABC program were not sung by the original performers. But Walt Disney Records' "Aladdin" did follow the footsteps of "Beauty And The Beast" and "The Little Mermaid" by showing a post-Oscars boost. The title wins Top 20 Sales Mover with the chart's largest sales increase. It also appears that Natalie Cole benefits from her Oscar performance of a medley of songs from "The Bodyguard," as Cole's "Unforgettable" re-enters at No. 197 ... All four of Garth Brooks' charting albums see sales gains after his appearance on Barbara Walter's Oscar-night special (Nos. 33, 67, 92, and 101).

MORE FILM TALES: George Strait's "Pure Country" soundtrack benefits from the movie's March 24 release on home video. Warner Home Video has been promoting the title in some markets with radio ads, and MCA Nashville placed a 30-second spot for the soundtrack on the video. The spurt moves Strait ahead 17 places, to No. 40, on a 33% sales gain ... If "Indecent Proposal" doesn't have a fast start at the box office, it won't be the fault of that movie's television ad campaign. You'll notice that Sade jumps 8 spots, to No. 14, and that resurgence is keyed to use of the song "No Ordinary Love" in the "Indecent" TV spots. The song also is featured in the film itself. Meanwhile, the new Sade single, "Kiss Of Life," is building at top 40 and adult contemporary stations.

BRIGHT SIDE: Kudos to the publicity, catalog, and radio promotion departments at Capitol. Publicity surrounding the 20th anniversary of Pink Floyd's "Dark Side Of The Moon," and sales on a limited anniversary edition, help push the perennial seller to the top of Top Pop Catalog Albums. "Dark Side" was No. 17 on that chart last week; its sales increased by more than 200%. This marks the title's first time at No. 1 on the catalog list. It spent 741 weeks on The Billboard 200, and that's an all-time record.

CENTURY MARK: Speaking of catalog and anniversaries, this marks the 100th week for Billboard's Top Pop Catalog Albums and Top Country Catalog Albums. There have been some surprises since these charts debuted in May 1991. For example, there's a stellar who's who of musical performers who have never appeared on Top Pop Catalog, including the Rolling Stones, the Who, Bruce Springsteen, the Kinks, the Monkees, and Steely Dan. On the other side of the coin, a dozen titles have appeared on this chart for each of the 100 weeks: Eric Clapton's "Time Pieces," Meat Loaf's "Bat Out Of Hell," "Journey's Greatest Hits," Jimmy Buffett's "Songs You Know By Heart," James Taylor's "Greatest Hits," the Eagles' "Greatest Hits 1971-1975," Steve Miller Band's "Greatest Hits," Guns N' Roses' "Appetite For Destruction," Patsy Cline's "Greatest Hits," Billy Joel's "Greatest Hits Vols. I & II," and Pink Floyd's "The Wall" and the aforementioned "Dark Side Of The Moon."

JERRY WEXLER DOCUMENTS HIS RICH HISTORY IN MUSIC

(Continued from page 8)

put a piece of paper in the roller and stare at it. I couldn't put the paper in."

After an abortive try with one co-author ("It was instant entropy," Wexler says), book producer Toby Byron suggested Wexler work with Ritz, whose credits include Ray Charles' harshly honest autobiography "Brother Ray" and works on Marvin Gaye and Smokey Robinson.

"David knows me inside and out," Wexler says. "Plus, David knows so much about R&B—I mean, he filled out my knowledge of Ray Charles with obscure tapes from Tampa in the early '50s."

"Rhythm And The Blues" was culled from some 80 hours of interviews conducted by Ritz over a three-year period and intensively edited by Ritz, Wexler, and (in what Wexler calls a "zen edit") Fisketjon.

"These books can seem bland and blinkered," Fisketjon says. "Nothing being dressed up, and the variety of points of view—that was very much [Wexler's] idea."

Like another recent music-related autobiography, Bill Graham and Robert Greenfield's "Bill Graham Presents" (winner of the Ralph J. Gleason Award), Wexler's story is told not just in his own voice, but in the words of others as well.

In addition to interviewing such associates as ex-Atlantic partner Ahmet Ertegun (who, according to Wexler, said, "Man, tell the truth all the way or else don't even fuck with it"), engineer Tom Dowd, and producer Arif Mardin, Ritz spoke with such business adversaries as David Geffen, and even Wexler's ex-wives Shirley and Renee.

Says Wexler of this prismatic approach, "I think that's good, because the one thing that you have to do is that you need to counter the mandatory narcissism that's going to irradiate this work, the inevitable narcissism ... I wanted the aesthetic rub. This thing could have become a groveling exercise in self-adulation."

The book is also written with sometimes stunning honesty. Beyond his colorful and intimate portraits of musicians and music busi-

ness characters, Wexler unsparingly surveys his intense relationship with his mother, Elsa, whom he compares to the "larger-than-life Jewish matriarch" in Bruce Jay Friedman's novel "A Mother's Kisses"; his disorderly first two marriages and home life; and the heroin addiction and death from AIDS of his daughter Anita.

Discussing one critical part of the book, in which he recounts his split with Atlantic after he had settled in Florida in the early '70s, Wexler says he is depicting "how I superannuated myself, thinking I could go to the subtropics, create my own little Eden, and then phone it in, and still do what I had been doing ... Essentially, because I had flown the coop, because I had abdicated, Ahmet jumped into the ballgame on a daily basis and became the operator of the record company."

"He's very hard on himself," Fisketjon says of Wexler's self-portrait in the book. "The other thing that seems really remarkable is that there's no debts being settled, except in good ways. Obviously it's an insider's account, but it's not showing a lot of dirt."

Wexler compares the writing with psychoanalysis: "I saved, like, what is it, \$250 an hour on the

couch. I got paid for great therapy here."

The book, which has already been excerpted in Rolling Stone, will likely be promoted via some personal appearances; Fisketjon says, "We're trying to do a lot of stuff in New York and a lot of stuff in L.A."

For his part, Wexler, who is 75, would like to continue producing, although he notes that last year's Etta James album was his first full-blown studio project since 1984.

He says, "I think I have enough basic hearing and enough mental index cards to work with other people. I doubt I could work with a metal band, but I think I could work with hip-hop, because the syncopations that come from the James Brown thing are something I've dealt with all my life."

But, Wexler adds, "Essentially, I think of myself as a writer—*manqué*, maybe, but I'm a writer. I'm a writer who doesn't write, you know? When I sat down to do this thing, I was almost paralyzed, 'cause I don't compare my book to some music mahat's memoirs—I compare it to the letters of John Cheever, or [John] O'Hara's letters. I set impossibly high standards."

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Roadrunner Nixes Warner Link, Renews Tie With RED

BY ED CHRISTMAN

NEW YORK—In an about face, Roadrunner Records has decided to forgo a proposed link with the Warner Music Group and has resigned a distribution deal with Relativity Entertainment Distribution.

Roadrunner and a second independent label, Restless Records, had been in negotiations with labels in the Warner Music Group to form a separate independent distribution company, Pan American, that would handle product from their respective labels as well as imprints under the Warner umbrella (Billboard, March 20).

Sources indicate the Warner Music Group will proceed with its move into independent distribution, probably using the Pan American vehicle. But changes will have to be made to accommodate the defection of Roadrunner. The new entity likely would still include Restless as a partner—although the label appears to have less negotiating clout without Roadrunner at its side. Executives at Restless and Warner Music Group could not be reached for comment.

Before Roadrunner re-upped with RED, those involved in negotiations envisioned Pan American becoming the premiere hard-rock/alternative-rock independent distributor. Currently, Caroline Records, which is owned by Virgin Records, and RED, which is 50%

owned by Sony Music, are considered to be tops in that field.

But Sony Music, fearing the loss of Roadrunner and the advent of a new competitor for RED, moved aggressively to keep Roadrunner in its sphere of influence (Billboard, April 13). On April 5, at a meeting at Sony Music, Roadrunner agreed to sign another deal. Some in the Warner Music camp suggested Sony and Roadrunner inked an equity deal but executives at Relativity and Roadrunner say it is a straight distribution agreement.

According to sources, the idea of forming a new distribution company began with Restless approaching Roadrunner about the idea. The two companies apparently wanted to create a distribution structure in which they would have an equity stake and that would always give high priority to their releases.

Roadrunner releases go exclusively through Hollis, N.Y.-based RED, while Restless uses RED and Brooklyn Park, Minn.-based Navarre. RED also distributes its own label, Relativity Records.

Roadrunner and Restless shopped their concept to a number of companies, starting first with Navarre, then hitting some of the majors, before finding willing partners at Atlantic and Interscope, which are Warner Music Group companies.

Confusion's The Rule As Jewel Box Begins Reign

BY PAUL VERNA

NEW YORK—On the second week of the CD jewel-box-only era in the U.S., music stores are still trying to keep pace with a confusing array of inventory.

No matter which approach they take—whether they use plastic keepers to make the jewel cases fit into their bins, refixture their stores entirely, or retrofit them—retailers across the board are dealing with the “nightmare” of adapting their locations, to borrow the word used by Musicland Group president Arnie Bernstein.

He says most of the Minneapolis-based chain's 884 music stores are using long plastic keepers for CD product shipped without a longbox, a process that Bernstein and others describe as labor-intensive.

The 30 Musicland stores that are going jewel-box-only are dealing with a nightmare of another kind: refixturing and stripping all the discs out of their longboxes.

The West Sacramento, Calif.-based Tower Records chain is going jewel-box-only chainwide. However, at press time, some of the chain's 76 stores were farther along than others in realizing the transition. The Tower outlet on Los Angeles' Sunset Strip had fully converted, while the company's two New York stores were still in the midst of making the change.

The two HMV stores here completed their conversion to jewel-box-

only virtually overnight, fitting their old racks with risers that bring the plastic packages to browsing height.

The same approach worked for Miami-based Spec's in its Naples, Fla., location, according to VP Vicki Carmichael. She says that the store used inserts that made its bins shallower. The rest of the chain's outlets are using keepers temporarily, with the aim of converting to all jewel-box by May, says Carmichael.

Stores that are removing jewel boxes from their longboxes are employing different approaches to dispense with the cardboard waste.

Few of Musicland's 30 jewel-box-only stores are recycling the discarded longboxes, according to Bernstein. “The boxes are going in the dumpster,” he says. “If there are [recycling centers] near the stores, they can do that, but there's going to be a lot of waste.”

Spec's has found a school system that will use the cardboard tonnage for children's art classes, according to Carmichael.

Tower executives were not available to comment by press time. However, a clerk in the New York store indicated the bags full of cardboard waste sitting on the floor during a recent visit were going straight to the garbage.

HMV is stockpiling its longboxes until a recycling center it is negotiating with picks them up, according to Stewart Flemming, manager of HMV's West Side location.

The Billboard Bulletin...

EDITED BY IRV LICHMAN

RIAA STANDS BY ITS FIGURES

After a re-evaluation of its 1992 year-end music shipment figures, the Recording Industry Assn. of America has decided to stand by its statistics, says RIAA VP of communications Tim Sites (Billboard, April 10). The association's accounting firm, KPMG Peat Marwick, found no error in its previously announced numbers, which indicated an 11.8% increase in shipments and a 15.2% surge in dollar volume over 1991. The re-evaluation followed complaints by two of the six majors that the figures were inaccurate.

PRS DROPS DATABASE PLANS

U.K.'s Performing Right Society will scrap its \$16 million on-line database system. The PRS Council has been presented with a report from an independent assessor that recommends abandoning some elements that can be reused. A PRS spokeswoman suggests the cost would be added to its administrative expenses.

VENABLE EXITS MERCURY POST

Dane Venable, formerly VP of product development at Mercury Records, is no longer with the company. The label has no plans to replace Venable, says Larry Stessel, senior VP/GM. All product development executives now will report to Stessel. A&M Records national urban retail sales director Boo Frazier has left the label after 18 years. Mickey Diage, a 29-year industry veteran who had served as direc-

tor of advertising/media buyer at Capitol Records for more than 20 years, has left the company. She can be reached at 818-985-7730.

OORRIS TO MORRIS

The William Morris Agency has purchased Charles Dorris & Assocs., a Nashville-based booking agency for Christian acts. Charles Dorris has moved to Morris and is co-heading the agency's Christian artist division with Steve Brallier. Among the 17 acts Dorris moves with him are First Call, Kim Hill, White Heart, and Wayne Watson.

KASS PARTNER IN NEW INDIE

Industry vet Art Kass, in association with Paul Tarnopol, son of the late Nat Tarnopol, who ran the legendary Brunswick label, have formed an urban-oriented label in New York called Spy Records. First release is a maxi-cassette, “If You See Kay,” by Missin' Teace. Kass says he's selected six indie distributors to handle the line.

GAYLORD GOES DOWNTOWN

Less than a month after revealing it would renovate the historic Ryman Auditorium in downtown Nashville, Gaylord Entertainment has announced it will build an entertainment complex a few blocks from the Ryman on Second Avenue that will house TV production facilities, concert hall, and country music dance club. The project will cost an estimated \$7.5 million and has a targeted opening date of July 1994.

2 RCA VICTOR CAST ALBUMS SET

With the closing of BMG Studios in New York, RCA Victor turns to The Hit Factory to enlarge its considerable cast album catalog. Label's long stretch of Stephen Sondheim associations continues with a recording of the current success, “Putting It Together,” bringing Julie Andrews back to the Broadway stage, and the upcoming Broadway version (opening April 22) of Pete Townshend's classic “Tommy.” Jay David Saks produces “Putting” this month for June release, while “Tommy” will be recorded in May with a yet-to-be-named producer for a summer release. Meanwhile, the MCA label will release a digitally remastered version of the original 1969 rock opera performed by the Who. This time around, MCA fits the complete work on one CD instead of two.

NO ROOM FOR JELLO

Zoo Entertainment act Green Jello officially has changed its name to Green Jelly, and has deleted the video “Cereal Killer” from its longform video of the same name. All newly manufactured product will feature the new name. In a statement, Zoo says the label and the group's management “encountered some claims with respect to trademarks.” A spokesperson for White Plains, N.Y.-based General Foods, which manufactures Jell-O brand gelatin, confirms the company had contacted the label and group regarding the violation of its trademark.

Bon Jovi's 'Bed' Rates On AC Chart

BON JOVI's “Bed Of Roses” falls out of the top 10 after a six-week stay in the No. 10 position. That ties the record with Diana Ross' “Muscles” in 1982 for the longest stay at No. 10 since the Hot 100 began. The members of Bon Jovi shouldn't be too unhappy with their three-position tumble on the Hot 100; they're moving up on the Hot Adult Contemporary chart. Bon Jovi an AC act? Well, not usually. “Bed Of Roses” is the first Bon Jovi single to make the AC chart, and it's not likely the band will be a frequent visitor. The New Jersey act isn't the first hard-rock outfit to chart AC; the Rolling Stones have had one AC single in the past quarter-century. “Angie,” a No. 1 hit on the Hot 100, peaked at No. 38 on the AC chart in November 1973. More recently, Extreme scored with the acoustic ballad “More Than Words.” The single was No. 1 on the Hot 100 and No. 2 on the AC chart in June 1991.

100 in June 1979 when RCA released a single of Cheryl Barnes singing “Easy To Be Hard” from the soundtrack for “Hair.” They're back, thanks to Run-D.M.C.'s “Down With The King,” up two places to No. 27, samples “Where Do I Go,” a song from “Hair” that has visited the Hot 100 before in versions by Carla Thomas and the Happenings.

I WILL ALWAYS BE IN THE TOP 40: This is the seventh consecutive week Whitney Houston has three singles in the top 30. No other female artist in the rock era has ever accomplished this feat. And only two other women have had three simultaneous top 40 hits since the dawn of the Hot 100. According to Rob Durkee of “American Top 40,” the week of Feb. 26, 1972, Melanie was No. 24 with “Brand New Key,” No. 34 with “Ring The Living Bell,” and No. 36 with “Nickel Song.” Diana Ross was No. 5 with “I'm Coming Out,” No. 25 with “Upside Down” and No. 37 with “It's My Turn” the week of Nov. 15, 1980. Diana's three singles remained in the top 40 for three consecutive weeks.

MAMA SAID GO TO NO. 1: L.L. Cool J takes an astounding 82-point leap to No. 1 on the Top R&B Albums chart, as “14 Shots To The Dome” becomes his third album to top that chart. Cool J also blasts onto The Billboard 200 at No. 5, his highest debut since “Walking With A Panther” entered at No. 41 in July 1989. “14 Shots To The Dome” already is the second highest-charting album of the rapper's career; “Bigger And Deffer” peaked at No. 3 in August 1987.



by Fred Bronson

ANOTHER TASTE OF HONEY: Four names that haven't been on the Hot 100 in some time are in the songwriting credits of this week's chart. Janice Marie Johnson, who co-wrote the No. 1 hit “Boogie Oogie Oogie” for the group she founded, A Taste Of Honey, is one of the writers of “I Got A Man,” No. 16 this week for Positive K. Janice wrote the English lyrics for A Taste Of Honey's 1981 single, “Sukiyaki,” but only the original writers of the Kyu Sakamoto hit were credited. And if the names Rado, Ragni, and MacDermot ring a bell, it's because they wrote the Broadway musical “Hair” and had Hot 100 success with “Aquarius/Let The Sunshine In” by the 5th Dimension, “Easy To Be Hard” by Three Dog Night, “Good Morning Starshine” by Oliver, and “Hair” by the Cowsills. James Rado, Jerome Ragni, and Galt MacDermot were last on the Hot

R. KELLY AND PUBLIC ANNOUNCEMENT

BORN INTO THE 90'S

Written, produced and performed by R. Kelly

IS PLATINUM

**"DEDICATED" the latest hit single is #1 at
R&B and just now exploding at Pop radio**

As a producer and songwriter, R. Kelly's credits include such hits as "Quality Time" by Hi-Five and the soon-to-be-released new ballad from Billy Ocean "Everything's So Different Without You." Look for an upcoming one hour B.E.T. special, "Born Into The 90's", on the life of R. Kelly later this month.



Management: Barry Hankerson, Midwest Group

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CHRIS ISAAK

Stereo



San Francisco Days

(1/2-45116)

featuring the songs

San Francisco Days

Beautiful Homes

Round 'N' Round

Two Hearts

Can't Do A Thing (To Stop Me)

Except The New Girl

Waiting

Move Along

I Want Your Love

5:15

Lonely With A Broken Heart

Solitary Man

Chris Isaak's last long-player, Heart Shaped World (*remember "Wicked Game"?*), was embraced by record buyers and disc jockeys alike—to the tune of nearly four million across the globe. Now he returns with a dozen stylish new compositions. You can't forget his voice. And you can't ignore the numbers.

Featuring "Can't Do A Thing (To Stop Me)" (7/4/2-18604) Produced by Erik Jacobsen. Management: HK Management/Sonya Chang. ©1993 Repulse Records. Four million Chris Isaak fans can't be wrong.