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FOLLOWS PAGE 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 1993

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## Labels, MTV Keep Plugging Away

### Cross-Promos Abound For Taped Segments

BY CRAIG ROSEN

LOS ANGELES—In 1992, when Columbia and Warner/Reprise released "Unplugged" albums by Mariah Carey and Eric Clapton, respectively, MTV's acoustic showcase became not only an effective promotional tool for artists, but a dream come true for record executives.

An artist could tape the show, enjoy the subsequent publicity from the broadcast, and then have the music



STEWART



BLIGE

from the telecast released as an album, while MTV could break out a track or two from the show and add

the clips to its rotation.

It worked for Carey, whose "MTV Unplugged EP" is certified double-platinum, and it was even a bigger boon for Clapton. His "Unplugged" album has sold more than 5 million copies, and garnered Grammys for album of the year, top male rock vocal, and rock song of the year for the acoustic version of "Layla" (Billboard, March 6).

The successes of Clapton's and Carey's "Unplugged" efforts have not gone unnoticed. On March 23, Chrysalis released an "Unplugged" set by alternative rap act Arrested Development. On May 25, Warner Bros. will release "Unplugged... and seated" by Rod Stewart (see story, page 68). On June 1, Uptown will issue the multi-act "Uptown Unplugged," featuring Mary J. Blige, Jodeci, Heavy D. & the Boyz, and others (see story, page 47). And on June 15, Reprise will release an "Un-

(Continued on page 68)

## Video Retailers Troubled By

### TCI, Carolco PPV Venture

BY DON JEFFREY and SETH GOLDSTEIN

NEW YORK—The age of video-on-demand has moved uncomfortably closer to retailers, who reacted with derision—and concern—after cable giant Tele-Communications Inc. and Carolco Pictures cut a deal to exhibit four movies on pay-per-view before their theatrical release.

Trade sources speculate that the first title in the \$90 million, four-year

agreement likely will be "The Crusades," starring Arnold Schwarzenegger, which Carolco should have ready by December 1994. If the belea-

(Continued on page 78)

## Sweet Sounds Of Senegal

### Belie A Troubled Reality

BY BANNING EYRE

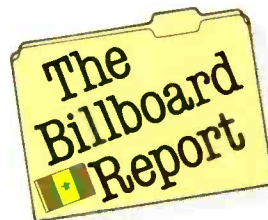
DAKAR, Senegal—In this city of more than 6 million residents, top-flight local bands rock nightclubs with high-caliber, indigenous pop. From the seaside Soumbioune club, where superstar Youssou N'Dour often plays, to the crowded downtown Thioussane club, few cities in the world can match the electricity of Dakar's live scene or the tightness of its bands.

But this feast for eyes and ears belies a troubled reality for musicians here that includes rampant piracy and a government that provides little support for its artists.

Fewer than 10 of Dakar's bands actually own their own equipment, a consequence of the government's 150% "luxury tax" on imported musical instruments.

In the teeming crush of Sandaga market, cassette sellers barrage

(Continued on page 18)



## 'Aladdin' To Test

### Disney Pipeline

BY JIM McCULLAUGH

LOS ANGELES—Disney will be testing direct sales as never before when it releases "Aladdin" Oct. 1.

The title likely will be home video's first 30-million-unit cassette, worth \$450 million wholesale. The volume might strain the pipelines the studio has constructed to reach mass merchants like Wal-Mart and K mart and

(Continued on page 78)

## Billy's Idol Sets

### Hi-Tech Tone

### For New Album

BY DEBORAH RUSSELL

LOS ANGELES—In the late '70s it was punk rock. In the early '90s it will be cyberpunk rock. So says



IDOL

Billy Idol, whose Chrysalis/EMI Records album "Cyberpunk" is due June 15.

The release is preceded by a plethora of materials, including computer discs, an underground

(Continued on page 69)

## Buzz Precedes

### Verve's 1st Album

BY THOM DUFFY

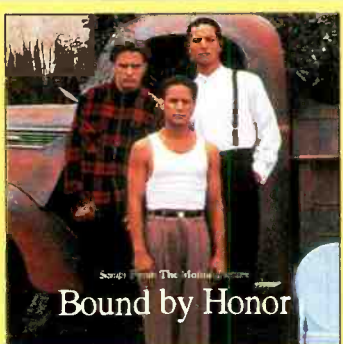
LONDON—Stepping from Wigan to the world is the not-so-modest ambition of the British foursome Verve, which is expected to stir up the American alternative market with a U.S. debut album next month on the new Virgin-affiliated Vernon Yard label.

Hailing from the small city of Wigan, outside Manchester, Verve made

(Continued on page 79)



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### JVC Ups Pressure On

### Video Duplicators

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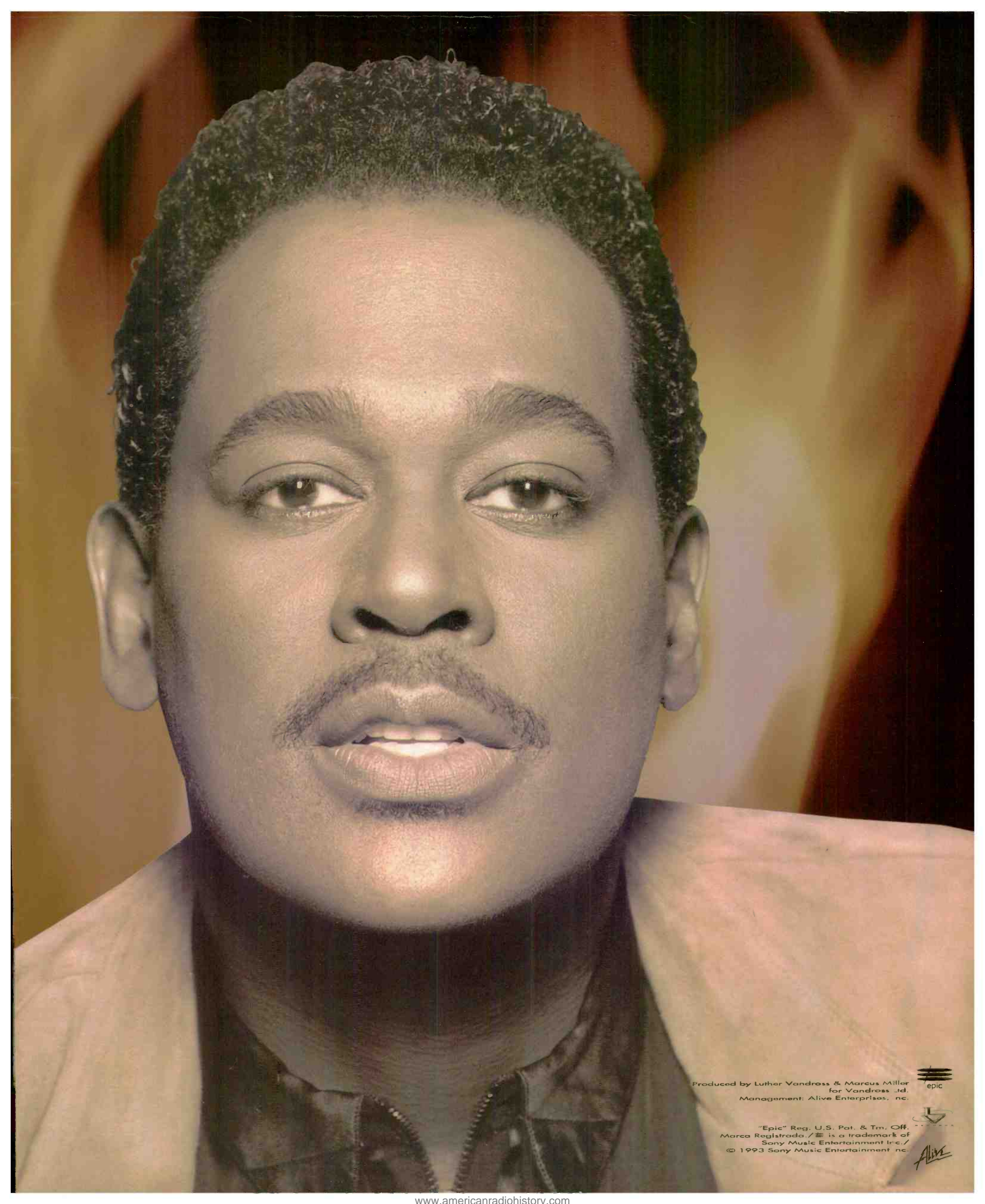
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# Liz's 'Guyville': All Is Phair In Love

Sexual awakening as both fact and poetic effigy has stoked the arts since the twinkling of human self-awareness. And rock'n'roll has been the favored forum in recent decades for youthful fertility's most intense public representations.

"I've always found that people are very concerned with erasing from their memory the parts of their life where they feel fragile or defeated," says singer/songwriter Liz Phair, whose ethereally explicit compositions on her "Exile In Guyville" debut (Matador, due May 17) employs the protocols of puberty to evoke the mysteries of sex and socialization. "There should be a finishing school for human relationships, to understand why you have these urges and what they mean, because life is about experiencing emotions.

"My own life is just one long thread of mischievousness," adds the Chicago-based Phair, who giggles easily and often. Especially when divulging that her official Matador bio—describing a skin-diving neurologist dad, a mom in the diplomatic corps who read aloud to her daughter from Henry Miller's "Sexus," and Liz's own rebellious involvement with both Scientology and a beau who was a hardzardous waste engineer—is "all made-up garbage I got talked into!"

Adopted in infancy, the 26-year-old Phair is actually (or so she insists) the daughter of Dr. John Phair, chief of Infectious Diseases at Northwestern Memorial Hospital, and wife Nancy, a historian in the museology department at the Art Institute of Chicago. Phair calls her parents "warm, honest, and intelligent" and states that she "dragged them through living hell from eighth grade onward," this protracted cycle of turmoil peaking just prior to her hard-won graduation from Oberlin College ("Oberlin takes people who are creative and in crisis, or look like they're going to be.").

If surviving higher education settled much of Phair's psychic hash, the decision in the '90s to issue her affectionately uncouth songs on the cassette-only GirlySound label (the first collection was called "Yo Yo Buddy Yup Yup Word To Your Mother") earned the Matador contract.

"Exile In Guyville" was cut last year at Chicago's popular Idful Studios as a co-production with former Shrimp Boat drummer/bassist Brad Wood. While Phair calls live performing "brutally, mortally embarrassing," she was convinced the slatternly glow of her "quasi-slutty" pop was coalescing when she saw "Brad cracking up with laughter in the control room."

"I'm very female," says the slim, winsome Phair, "and I go with it, but too often you can go for something and then find yourself inexplicably diverted from your goal. I was definitely a late virgin—I didn't lose my virginity until college—but the truth is we're taught very early that sex is not about who you are and what you want, but how other people will perceive those issues."

This is turbid creative terrain that artists such as Prince have spent careers trying to penetrate. As a fallen Episcopalian, Phair doesn't seek transcendence through carnality, though—just a solid understanding of its consolations. That Phair soars where the sovereignty of Glam Slam has lately stumbled is owed to her touching humility—principally the mettle to admit the loneliness that makes desire so debilitating—on tracks like "Flower" and "Fuck And Run." The former song is a bare-mattress offertory ("Every time I see your face/I think of things unpure, unchaste . . . /Everything you ever wanted/Everything you ever thought of/Is everything I'll do to you . . .") that makes Prince's dirty mind seem like a prelate's Mass missal, while the latter song is a museful miscellany of

drum beats, Fender Duo-sonic riffs, and slapped tambourine that ascends to the achingly alarmed refrain: "I can feel it in my bones/I'm gonna spend another year alone."

With a pleasing vocal assonance midway between the trilling surrender of Judee Sill and the skewed pastorals of Miranda Sex Garden, Phair reports on the deliciously broody inclinations of the heart vs. the libido. The deeply vulnerable motifs are undogmatic and justly disturbing in their unconstrained aural caress, as when the singer responds to a bedmate's morning-after insincerity by stage-murmuring: "I heard the rust in your head."

"America has a way of disconnecting you from sexuality from the beginning, making you think you have to perform," says Phair, "so that when you finally achieve a sex life, you find yourself at a loss to comprehend what's going on. If our culture embraced sex rather than rejected it as a danger, at least you'd have a connection to your feelings once you have them. Instead, we wind up war-torn, as if we blew a qualifying heat in a weird athletic event."

While Phair is ingenious at restoring sex and other ceremonies of self-revelation to an ordinary, freshly affecting scale ("Whatever happened to a boyfriend/The kind of guy who tries to win you over?"), she assembles her material on such topics the way Rage Against The Machine guitarist Tom Morello constructs his gape-inducing solos: with a genre- and structure-shifting knack that borders on sorcery. That the vast range of prurient psalms in "Exile In Guyville" truly adheres is due to the austere recording recipe employed by Phair and Wood, the album's ingredients so close to the basic household acoustics of instrumental/vocal rumination that listeners may wonder if the songs aren't demos of their own soul-kitchen subconscious. There's a touch of Circe in Phair's singing too, her fragile gifts far greater than her urge to apply them, the emphasis more on extemporaneous force than tonal refinement.

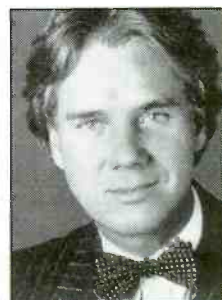
"I fixed on the Rolling Stones' 'Exile On Main Street,'" she explains, "and treated it like a thesis, compiling the songs I'd written

years before I ever heard that Stones album, which worked best as coincident parallels. The term 'Guyville' comes from a song of the same name by Urge Overkill. For me, Guyville is a concept that combines the smalltown mentality of a 500-person Knawbone, Ky.-type town with the Wicker Park indie music scene in Chicago, plus the isolation of every place I've lived in, from Cincinnati to Winnetka."

The record opens with the endearingly off-balance "6'1"," swerves into the assured throb of "Help Me, Mary," recedes for the solemn whisper of "Gloria" and the impishly pretty "Dance Of The Seven Veils" (which manages to drop such delicate asides as "Johnny my love . . . I'm a real cunt in spring"), and then leaps into the palatially pounding first single "Never Said," followed by the funny "Soap Star Joe," forlorn "Explain It To Me," etc.—the full gamut, feeling as unimpeded as a great conversation.

"To be able to share things which are extremely private requires either the grace of a natural performer or the willingness to beat the shit out of yourself," Phair notes with a final simper. "It's a second puberty, a passage unlike any other." And by the end of Phair's courageous 18-song rite of displacement and restoration, there's no doubt she's led alternative rock's postpunk '90s naturalism to a captivating new pinnacle.

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### MARKETING ODDS IN ATLANTIC CITY . . .

From keynote to closing, this year's Impact/Billboard Retail Summit zeroed in on marketing. Attendees shared ideas on creative cross-promotions, took part in critiques, and looked for ways to tap black music's global potential. Janine McAdams reports from Atlantic City. **Page 20**

### . . . AND NEW PRODUCT BETS IN VEGAS

Pro audio and video dealers converged on Las Vegas during the National Assn. of Broadcasters conference to be part of a crowd in high spirits. Equipment makers introduced their latest wares, and also reported purchases were up this year. Marilyn A. Gillen was browsing for stories. **Page 43**

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# Commentary

## Publishers Should Know Their Rights

BY STEVEN WINOGRADSKY

Historically, music publishers have been the backbone of the music industry. Whether discussing the initial primitive techniques of printing music or the most advanced technological developments for delivering it to the consumer, the rights of publishers in how and where music is used cannot and should not be ignored.

Theoretically, music publishers control how their copyrights are exploited and determine what fees are to be charged for their use. I use the word "theoretically" because there are a number of business practices that either totally ignore or seek to undermine the rights of music publishers and the songwriters they represent.

The music publishing community has long fought a losing battle against the concept of controlled compositions. The record companies have arbitrarily decided that artists who write their own material should allow the record company to pay the publisher a reduced rate for mechanical royalties and this has become a standard clause in recording contracts. The record companies have taken this a step further by limiting the amount of mechanical royalties they will pay on an album to 10 times 75% of the statutory rate. If the artists do not "control" all the compositions on their albums, the difference between this rate and the actual royalties payable is deducted from the compositions they do control, reducing their (and their publisher's) royalties even further.

Some may argue that the artists, by virtue of agreeing to reduce this royalty, are benefiting by having the record company release their albums and are also receiving a share of the mechanical royalties paid. But what about the artist/songwriter's music publishers, who have supported him

or her, paid for demo tapes and showcases, and may have a substantial investment in the artist's career? Or the publisher of an artist's co-writer, who doesn't want to jeopardize a creative partnership because of business considerations? At best, these publishers agree under duress to reduce their royalties from the statutory rate. At worst, their royalties are being reduced without their consent, a consent guaran-



**'Publishers can have more control over the use of songs'**

Steven Winogradsky, a Los Angeles-area attorney, is president of the Assn. of Independent Music Publishers.

teed them in the Copyright Act.

By the same token, motion picture producers who use music have to negotiate a synchronization license with the music publishers in order to include this music in their films. In the days before home video, the licenses either had language allowing the studios to distribute the films "in any and all media" or the license was silent on this point. When these films began to be released on video, the music publishers were unable to combat the studios with regard to additional payment for video.

Now, with the advent of all types of new media platforms, such as CD-ROM and CD-I, movies can be shown on a personal computer or television and manipulated in ways never dreamed of even 10 years ago. As a result, the major studios are requesting a buyout of rights "in any and all media, whether now known or hereafter developed," without paying any additional

## VOICES CARRY

*The following letter was received by Howard Schlossberg, associate director of special projects with the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research from Steve Schnurr, VP, AOR promotions, with Elektra Entertainment.*

In May, 1992, at age 30, I was diagnosed with cancer. I was completely baffled. I always left the doctor's office with a clean bill of health. I exercised regularly. I ate so healthy it was pathetic at times. But here I was being diagnosed with Stage 2-B cancer, with no warning.

Needless to say, I was terrified. I had to have immediate surgery, since there is no biopsy for the type of cancer I had. The tumor was a rarer type, and had already hit my lymphatic chord. I was given a few choices: chemotherapy, an abdominal and pelvic lymph mode dissection, or a wait and see approach. All came with survival percentages. All came with potential hazards.

I opted for the operation, and through the connections of the T.J. Martell Foundation, the A.M.C., and (Elektra CEO) Bob Krasnow, I was sent to Indiana Univ. Medical Center, where 40% of the world's cases are sent. Dr. John Donahue performed the surgery and saved my life. He preserved

all of the nerves needed to have a child. He took my chances of recurrence from 50% to 1%. Each month for the next five years, I have to be monitored for potential tumor growth. But this is down to a 1% possibility.

This disease can abruptly change someone's life. Not only can it kill you, but it can happen to anyone. No one is safe from it.

I would like to start a cancer information network (CIN). The purpose of the network would be to speak to people within the business, as well as outside of the business, about the possibilities of cancer. Awareness may not eliminate cancer, but early detection can prevent more unnecessary deaths.

I was lucky; I found mine early. A guy about my age in the hospital was not so fortunate. His cancer, like many, was not associated with direct pain. He was experiencing back pain and was treating a bad back. By the time he figured out exactly what the pain was, the cancer had traveled throughout his lymph nodes to his chest. A tumor wrapped itself around his heart and he died. This was from cancer with a "90% survival rate" that was found too late.

Women continuously hear of breast cancer and hopefully their doctors tell them how to monitor for early detection. I do not

recall a doctor ever explaining to me or anyone I know about the possibilities of testicular cancer. However, the average age that this cancer can hit is between 18 and 28. I was "too old" for this cancer.

CIN would relate information initially to the music business, which is comprised of a large number of young men. Ultimately, the network could help educate all men and women about cancer and how one can keep an eye on himself or herself. Early detection can save someone's life. Self-examination is essential.

Cancer cannot be a dirty word. It has to be understood. The philosophy that got me through was that the only way you can beat your enemy is to know everything about your enemy. Knowledge is power.

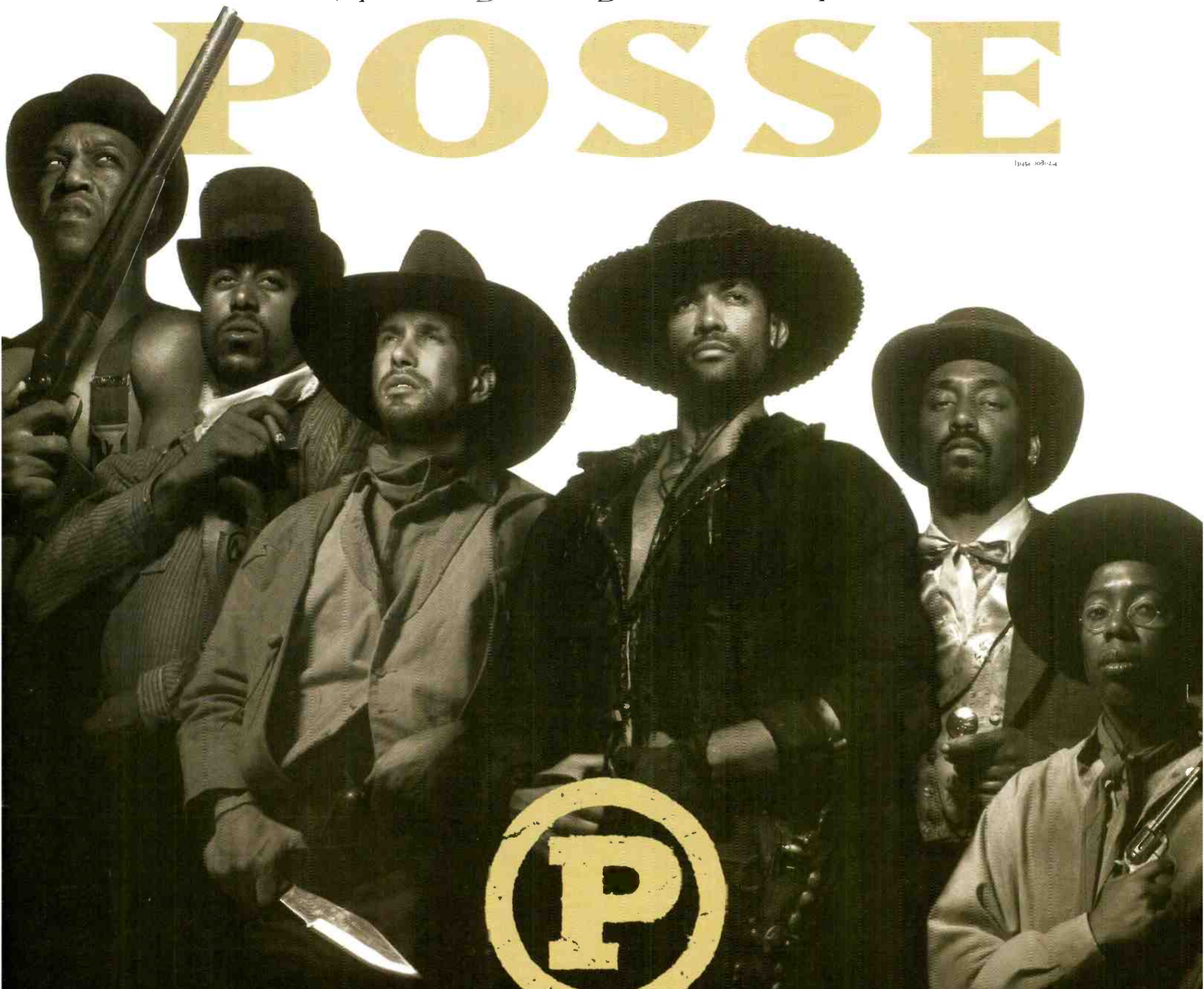
The efforts we make to raise money and awareness are essential to someday combating cancer and AIDS. We have the extreme advantage of being in an extroverted and flamboyant business. We can get people's attention. Our artists and their influences, as well as our efforts inside the business, really can make a difference. It is fun to get together to bowl, golf, and participate in each other's charitable events, but please remember the purpose behind all this time spent is valuable and is saving lives every day.

After all, "Without a song, the day would never end."

Sometimes, you've gotta fight for what you believe in.

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# U.K. Music Biz Defends CD Prices But Committee Holds Firm To Complaints

■ BY DOMINIC PRIDE

LONDON—Under the scrutiny of national TV and press, the record business took its opportunity to refute accusations of overpriced CDs when it presented its evidence to the government's Select Committee on National Heritage April 29 here.

In the end, the industry's efforts may have been fruitless, observers note, since the committee concluded with the same views as those it started out with.

The hearing was the third held by the committee to ascertain the fairness of CD pricing, which is between 12.50 and 15 pounds (\$19.60-\$23.50) for top-line product.

The most vociferous defense of the business came from Maurice Oberstein, PolyGram International senior VP and chairman of the British Phonographic Industry. Oberstein appeared to take the enquiry as a personal affront, rounding on the committee's chairman Gerald Kaufman, who had earlier suggested that the British Phono-

graphic Association was a device for price fixing.

Oberstein pointed out that "The British music business brings in more than one billion pounds [\$1.5 billion] in earnings" and concluded that "the country would be a poor place without British music." During the course of his testimony Oberstein shouted down interruptions and was rebuked by one of the committee, John Gorst, for having given "irrelevant, evasive, and unhelpful answers."

Yet EMI U.K. president Rupert Perry's calm and patient explanation of finer points of detail also failed to make an impression on the committee, which, even to impartial observers, appeared to have the sole aim of villifying the record industry.

Perry and EMI's director of operations, Peter Knee, went to great lengths to explain how the economies of scale in the U.S. market, five times larger than the U.K., could produce cheaper unit costs. Yet the committee seized upon a statement from Tony

# U.S. Talks Tough On Trade, Prompts Action Vs. Pirates

■ BY BILL HOLLAND

WASHINGTON, D.C.—Foreign countries have begun to act against pirates of U.S. sound recordings and videos, apparently after concluding that the Clinton administration means to make good on threats to use tough trade retaliation measures to protect U.S. copyrighted goods.

Industry overseas trade experts predict strong action from the administration's U.S. Trade Representative with the April 30 announcement of retaliatory measures against countries that consistently have failed to protect U.S. intellectual property.

Anticipating tough USTR action, a Thailand trade delegation was negotiating with U.S. officials here by press time, backing their pledges with something new—proof of successful enforcement against audiocassette pirates in Bangkok in recent months, after years of indifferent government response.

The industry officials say they ex-

pect USTR chief Mickey Kantor to announce retaliatory timetables against a number of countries that have continued status-quo policies allowing massive piracy. The list includes Thailand, despite its improvements, Taiwan, and Korea as well as

(Continued on page 79)



**Picture On Words.** R&H Music, the BMI wing of The Rodgers & Hammerstein Organization, has made a deal with lyricist Sheldon Harnick to be the exclusive rep for his entire catalog through Mayerling Productions Ltd. Harnick's company includes songs from "Fiddler On The Roof," "Fiorello!," "She Loves Me," and his newest works, "A Christmas Carol" and "A Wonderful Life." Shown, from left, are James Hammerstein, the son of Oscar Hammerstein II; Theodore S. Chapin, president of The Rodgers & Hammerstein Organization; Harnick; and Maxyne Lang, president of R&H Music and Williamson Music.

# Small Retailers Threaten Majors In Used-CD Flap

■ BY ED CHRISTMAN

NEW YORK—CEMA and WEA's move to withhold co-op ad dollars from accounts selling used CDs has enraged a number of small chains and independent retailers, which are threatening to retaliate by not supporting their developing artists.

In separate letters to the industry, the presidents of The Record Exchange of Roanoke Inc., a 14-unit chain in Charlotte, N.C., and Manifest Discs & Tapes, a five-unit web in Columbia, S.C., say they will halt sale pricing, in-store play, promotional displays, front-line positioning, artist-development programs, and tracking for artists on labels withholding advertising funds. In addition, The Record Exchange says it will reduce preorders of unknown artists and will eliminate deep catalog and marginal titles from labels under the CEMA and WEA umbrella.

Although in his letter, Don Rosenberg, president of The Record Exchange, says "I know my 14 stores

(Continued on page 69)

# PMRC Pared To 'Research Source'

WASHINGTON, D.C.—Is the Parents' Music Resource Center, once the scourge of the record industry because of its demands for a parental-warning sticker on explicit albums, a thing of the past?

The watchdog group's co-founder and Washington socialite, Pam Howar, goes so far as to say, "Well, the founders are all busy with other things now. We haven't been very active in a while."

Although Howar says the group is "basically just a research source now," she stopped short at saying the PMRC soon will close its doors for good.

Howar says suggestions from sources within the conservative

movement that the PMRC has shut down are "wrong at this point in time."

There is a planned PMRC board meeting Thursday (6). Callers to the group's suburban Virginia headquarters are now greeted with a message that the office will be closed from April 22 to May 6.

Howar says there are no plans at the Thursday meeting "that I know of" to dissolve the group that put political pressure on the Recording Industry Assn. of America to announce a voluntary labeling program in late 1985.

Howar first came to public attention by telling a Senate committee chaired by then-Sen. Al Gore that

# JVC Turns Up Heat On Cassette Duplicators

■ BY SETH GOLDSTEIN

NEW YORK—Video duplicators are feeling increasing pressure from JVC, which has upped its demands that they conform to the patents, copyrights, and trademarks that govern the loading and dubbing of VHS cassettes.

The scrutiny applies not only to unlicensed duplicators but also to those who are JVC-licensed and are judged periodically on the quality of output and on the regularity of royalty payments, now about 5 yen (about four cents) per cassette.

JVC reportedly has yanked the license of one dubber, Diamond Entertainment in Anaheim, Calif., which elected not to pay. Diamond claims its license is in force. Like other small duplicators faced with keeping pace with a more expensive yen, Diamond complains the royalty structure will force it to raise prices

in a dog-eat-dog marketplace where every half-cent counts and where the big players already offer volume discounts.

To strengthen their hand, a number of the smaller dubbers last year formed the American Video Duplication Assn., headquartered in Minneapolis, which let one member, Vaughn Duplication Services, to use AVDA dues to help pay legal costs in a protracted JVC court battle.

The Minneapolis-based Vaughn, which is being sued by JVC for patent and trademark infringement, recently lost its countersuit against the hardware giant when U.S. District Court Judge Harry MacLaughlin ruled the duplicator had not proved its antitrust allegations. The JVC suit against Vaughn is still pending.

Vaughn's attorney, Dave Shulman, who also represents AVDA, (Continued on page 78)

# PolyGram Video Has Plans To Join The Rental Fray

NEW YORK—Despite a home video market increasingly slanted toward sell-through, rental's higher profit margins still retain enough allure to attract a new player.

During fourth quarter '93, PolyGram Video, which began in sell-through with a lineup of pro football, music, and children's titles, will begin pricing movies distributed theatrically by its Gramercy Pictures affiliate for the rental trade. PolyGram Video is responsible for all aspects of video distribution, unlike independents such as New Line and Skouras, which go through the studios.

"Doing it ourselves is the best thing," says sales and marketing VP Bill Sondheim. He expects the features will be "significantly stronger" than the usual independent fare. Sondheim offers LIVE Home Video and Orion Home Video as examples of "what we've striving to be." Both companies, while known for quality titles, have narrowly avoided financial disasters in recent years.

A better-funded PolyGram Video

plans to release at least eight of its own features in the first year, aside from possible acquisitions, according to Stewart Till, president of London-based International PolyGram Filmed Entertainment.

Among the first to reach retail will be "Posse," which opens on 800 screens May 14 and has been scheduled for October cassette delivery.

"Posse" is typical of the movies Till has in mind for rental. Costing "somewhere north of \$10 million," it carries a print and advertising budget of \$8 million. Till, who joined PolyGram in 1992 after five years with CBS/Fox Video in Europe, says only the most expensive Gramercy productions will be licensed for video distribution. With the cutoff at \$15 million, he doubts more than two features annually will qualify.

While rental doesn't promise the same volume as sell-through, profits can be much greater. Although rental movies repriced for sell-through are "an added benefit," Sondheim says "they're not a prime consideration" for the Gramercy releases.

Till, along with U.S. executives Jim Caparro of PolyGram Group Distribution and Joe Shultes and Sondheim of PolyGram Video, were to attend the National Assn. of Video Distributors conference, May 2-5 in Indian Wells, Calif., to discuss returns, pricing, pay-per-view windows, and timing for sell-through repricing. PolyGram plans to keep the release schedule under wraps until the Video Software Dealers Assn. convention.

"This is the culmination of three years' hard work," says Sondheim, who thinks PolyGram Video's "existing infrastructure" developed for sell-through should smooth the rental launch. He claims the success of the NFL titles, including the "Superbowl" cassette, which delivered 200,000 units via retail and direct mail, the "X-Men" kid vids, and releases on rock groups such as U2, have pushed PolyGram Video "way ahead of budget." SETH GOLDSTEIN



# Artists & Music

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

## Bright Biz For Thompson's 'Dark' Box Ryko Hopes Set Will Broaden Fan Base

BY MELINDA NEWMAN

NEW YORK—Although Richard Thompson has remained largely on the periphery of mainstream music during his more than 20-year career, pre-orders for Hannibal Records' three-CD retrospective of the seminal songwriter/guitarist's work already have surpassed the company's initial goals.

Rykodisc president Don Rose says the label, which acquired Hannibal Records in 1991, has shipped more than 50,000 copies of the Tuesday (4) release. "That exceeds our expectations," Rose says. "We expected to do maybe half to two-thirds of that. Instead, we've already shipped what we hoped to sell during the first year."

"Watching The Dark: The History Of Richard Thompson" contains 217 minutes of music in 47 tracks, 23 of them previously unreleased or rare cuts. The material, arranged thematically rather than chronologically, spans Thompson's early days with Fairport Convention through his al-



THOMPSON

bums with then-wife Linda Thompson up to his latest solo album, 1991's "Rumor And Sigh." The package includes a 56-page full-color booklet with liner notes by journalists Greil Marcus and Leslie Berman.

The set, encased in a clambox, was produced by leading "Thompsonologist" Edward Haber, who began the project more than two years ago. Along with the Hannibal material,

Rykodisc licensed recordings from Polydor, Capitol, Island, and A&M for the collection.

In addition to the already-released material, the set includes three songs from a Gerry Rafferty-produced version of 1982's "Shoot Out The Lights," which was shelved by Thompson for being too smooth, as well as numerous live cuts culled from the artist's career. Most notable is an alternate take of Fairport Convention's "A Sailor's Life," which had been kept on acetate by a fan. The compilation includes one newly recorded track: Thompson's version of traditional song "Poor Wee Jockey Clarke."

Haber worked closely with Thompson, giving the artist veto power over tracks. Thompson notes he is pleased with the treatment the project received, but that by his nature, the compilation is a little hard for him to take. "I don't like thinking about the stuff that I've already done and I don't like parcelling it up into bits be-

(Continued on page 71)

## New Thirsty Ear Label Inks Distrib Deal With Columbia

BY DON JEFFREY

NEW YORK—Thirsty Ear, the alternative-rock marketing company that promoted seminal '70s acts such as Talking Heads and the Police, has formed its own label. In addition, it has cut a selective distribution deal with Columbia Records.

The new label, called Thirsty Ear Recordings, is expected to release at least three albums in the next year and a half, including debuts by Queen Sarah Saturday in the fall and Small Ball Paul in early 1994.

The first release, set for June 29, will be a benefit album for Victoria Williams, a singer/songwriter who was diagnosed with multiple sclerosis last year. The album will consist of Williams songs covered by Neil Young, Lou Reed, Soul Asylum, Pearl Jam, the Jayhawks, Matthew Sweet, Michelle Shocked, Maria McKee, Michael Penn, the Waterboys, Lucinda Williams, Evan

Dando, Buffalo Tom, Shudder To Think, and Giant Sand (Billboard, April 17).

The benefit album will receive major-label distribution as part of the deal that Thirsty Ear struck with Sony Corp.'s Columbia Records. The arrangement is for four years, with an option to renew for two years. It could involve as many as six albums in the first two years. Columbia's Chaos imprint will handle the promotion and marketing.

The other two albums from Thirsty Ear this year, though, will remain in the independent system, marketed and promoted by Thirsty Ear and shipped through Relativity Entertainment Distribution (which is 50%-owned by Sony).

Peter Gordon, president and founder of Thirsty Ear, says the Columbia deal allows his label to distribute its albums through Sony "when it's appropriate to go with a" (Continued on page 71)

## More Fines, Jail Dates In Electric Factory Fraud Case

NEW YORK—Philadelphia's Electric Factory Concerts continues to promote shows following the April 26 sentencing of co-owner and VP Allen Spivak and production manager Sidney Payne.

April's action was the finale of a 10-month case that resulted in the promotion company, Spivak, and Payne being fined more than \$2 million.

Last September, Spivak and Payne pled guilty to two counts of mail fraud in a scheme to falsify hundreds of thousands of dollars of expenses at shows by such superstars as the Rolling Stones, the Grateful Dead, Madonna, U2, and Paul McCartney. Spivak also was fined \$1.1 million in back taxes, interest, and penalties after pleading guilty to tax evasion. Additionally, Electric Factory agreed to pay close to \$115,000 to the International Alliance of Theatrical and Stage Employees union after admitting money had been illegally paid to Francis O'Shea, president of the local IATSE union (Billboard, Sept. 26).

On April 26, U.S. District Judge William H. John sentenced Spivak to six months in jail followed by six months of house arrest and three years of probation, as well as fining him an additional \$100,000. Payne was sentenced to two months of prison and two months of house arrest, plus three years probation, 200 hours of community service, and a \$30,000 fine. Electric Factory was fined an additional \$450,000.

"I think this was a fair sentence and that the court took into consideration all of the good that both Electric Factory and Allen Spivak

have done in both the cooperation area, but especially the charitable works in terms of their work on Live Aid and Amnesty International," says Richard N. Meltzer, attorney for Spivak and Electric Factory.

Meltzer says in light of the firm's financial condition due to fines and concert losses, Electric Factory has laid off five of its 25 full-time employees. He adds that the company's growing and profitable theatrical division, helmed by Spivak, is sorting out how it will proceed after Spivak begins serving his time. Although Spivak is scheduled to start his sentence June 10, Meltzer believes that may be delayed. He adds Spivak and Payne may be assigned to a work-release correctional facility that allows them to work, but they must return to prison nightly.

MELINDA NEWMAN



**In Stereo.** The Stereo MC's dropped by Billboard's New York office to pick up T-shirts and congratulations for topping the Heatseekers chart twice with their Gee Street/Island album "Connected." Pictured, from left, are Michael Ellis, associate publisher, Billboard; band members Rob Birch, Nick "The Head" Hallum, and Verona Davies; Timothy White, editor in chief of Billboard; the group's Andrea Groves (kneeling) and Cath Coffey; Billboard's Kevin McCabe, associate director of charts/radio (rear) and Roger Fitton, Heatseekers research supervisor (rear); and the group's Owen If. (Photo: Chuck Pulin)

## Aerosmith's Hard Work Paying Off

LOS ANGELES—Two decades after the release of its debut album, Aerosmith is definitely back in the saddle and riding high, as "Get A Grip," the band's 11th studio set, enters The Billboard 200 at No. 1.

Aerosmith's previous chart high was in 1976, when "Rocks," the band's fourth album, peaked at No. 3.

"I'm very surprised," says Aerosmith vocalist Steven Tyler. "We climbed out of the ashes six years ago and we had to crawl back on our feet again," he adds, in apparent reference to the band's widely reported drug problems and creative slump in

the early '80s.

The singer continues, "It makes me feel really good that when we put an album out that we love so much, that everybody else loves it. It's like, wow, there it is, the circle is completed.

"Everybody worked hard," Tyler adds. "We wrote hard, the [Geffen] office did their thing, and it makes me hard."

Since Aerosmith signed a reported \$30 million deal with Sony, and will leave Geffen after the next studio album, some speculated that the band or Geffen would not perform up to

expectations on "Get A Grip."

Geffen president Eddie Rosenblatt says the album's out-of-the box performance proves those naysayers wrong.

"I'm really proud of the band," Rosenblatt says. "They had the integrity and creativity to make a great record, even though they are involved in a very unique situation."

Geffen launched an extensive marketing blitz to set up the release (Billboard, March 27). Adds Rosenblatt, "I'm very proud of the people at Geffen too, for their creativity and marketing of the record." CRAIG ROSEN

## L.A. Palladium May Stay Open Under New Rules

LOS ANGELES—The Hollywood Palladium, threatened with closure by a curfew instituted after neighborhood residents complained about violent disturbances at the venue (Billboard, Feb. 27), could remain open under the terms of a new arrangement tentatively agreed to by the L.A. City Council.

On April 28, the council forged a deal that would allow the Palladium to operate until 2 a.m., the common closing time for music venues in the city. Beefed-up security would be required at the historic 53-year-old Sunset Boulevard ballroom, the site of many large-scale rock promotions.

On Feb. 9, the city council instituted curfews of 1 a.m. on Fridays and Saturdays and 11 p.m. on Sundays. The Palladium's owners responded in March by filing a \$50 million lawsuit against the city, charging that the restrictions would cripple its business by effectively forcing the hall to stop booking youth-oriented shows.

Of the new agreement, which still has to be ratified in a full city council vote, Palladium GM Mark Midgley says, "They did a whole lot of backtracking so they wouldn't have to pay off the lawsuit."

Midgley says it is "premature" to state that the venue will rescind its suit against the city in the event that the new arrangement is approved, since the Palladium had to refund \$46,000 to promoters after the curfew was instituted and lost 80% of its business as a result of the city's action. CHRIS MORRIS

## Prince's 'Retirement' Perplexes Trade Artist Plans To Abandon Studio Recording

■ BY PAUL VERNA

NEW YORK—Industry executives are perplexed by Prince's sudden announcement that he will retire from studio recording and turn his attention to "alternative media" and previously unreleased recordings from his own catalog of 500 titles.

The announcement, issued April 27 by Prince publicity firm Reach Media Relations Inc., comes just seven months after the artist signed a recording contract with Warner Bros. valued at \$100 million (Billboard, Sept. 19, 1992). Warner executives and representatives from Reach Media decline to comment on the artist's decision.

The only allusion to the Warner Bros. contract in the press release is an assurance that Prince will fulfill his obligations to the label by issuing albums of previously unreleased material.

The statement says, "Because of its vast library of over 500 unreleased recordings, Paisley Park [Prince's la-

bel] will be able to continue to release Prince albums under his precedent-setting Warner Bros. Records contract well into the 21st Century."

At Paisley Park Enterprises, a spokesperson elaborates on some of the points made in the statement.

"The success of the Joffrey [a ballet adaptation of Prince works] reminded people of how talented Prince is as a composer, and that's where his real strength lies," says the source. "As far as his clubs, there's the Glam Slam in Minneapolis and Yokahama in L.A."

The spokesperson adds Prince has written 10 songs for the soundtrack to an upcoming James Brooks movie, starring Nick Nolte and due for release later this year by Columbia Pictures. Furthermore, Prince will remain active as a producer.

Because of these activities, the artist's self-imposed retirement from studio recording "should be taken with a grain of salt," says an observer. "There are more retirements in the pop music business than in any

other, and few of them are permanent."

Another source adds, "It sounds as if he'll take songs he previously recorded, release them as full albums, and probably perform them, and everybody will think of it as new material."

Prince's newfound interest in previously unreleased music bodes well for a boxed set of the artist's music, according to a source.

This source adds Warner might even appreciate having a break from Prince, who has released 15 albums in as many years and always kept a high media profile.

"I think it means he has taken his music as far as he can," adds another observer. "Throughout this tour people have said, 'Great tour, great music.' But unlike 10 years ago, it's nothing new. At 34, he's not prepared to be like Albert King and keep doing the same thing over again."

The source also notes Prince's decision does not rule out live recording or conveying music to the public through nontraditional media.

## Word OKs Returns On Artist After Questions About Past

■ BY EDWARD MORRIS

NASHVILLE—Word Records has notified retailers it will accept returns on all of Mike Warnke's albums and videos released by the label. The veteran contemporary Christian artist, who long has claimed to be a reformed satan-worshipper, has been accused of falsifying details about his past.

The returns privilege extends through May 30.

Warnke, a comedian, has been an issue in the contemporary Christian entertainment community since last July, when Cornerstone—a magazine that covers contemporary Christian recordings—published an article in which it was maintained that Warnke had lied about his early involvement with Satanism, his academic credentials, and other matters (Billboard, Sept. 5, 1992).

The article further described Warnke's series of marriages

and divorces and quoted witnesses who said Warnke raised funds for his ministry under false pretenses.

While accusations of moral turpitude seldom affect product flow for secular labels, it is a touchy point for those who judge the artist as well as the art. Many Christian labels include moral clauses in their recording contracts which enable them to disassociate themselves from acts that "stray" from doctrine.

Warnke became a star in the "Jesus Movement" phase of Christian entertainment in 1973 with the publication of his sensational book, "The Satan Seller." In it, he claimed to have once been deeply involved in a Satanist cult in California. The "Cornerstone" investigation turned up no evidence of his involvement and pointed to an array of discrepancies in Warnke's accounts of the supposed diabolic (Continued on page 68)



EMI Music's Latin affiliates from Spain, Latin America, and the U.S. recently gathered for an A&R conference in Miami. Among the highlights were addresses by producers Phil Ramone and Emilio Estefan. Pictured, from left, are David Stockley, president/CEO of EMI International Sector; Francisco Nieto, managing director, EMI Latin America; Phil Ramone, producer; Don Rubin, executive VP, A&R, for EMI Records Group North America; José Behar, president, EMI Latin; Mario Ruiz, VP of marketing for EMI International; and Emilio Estefan.

## EMI Latin: New Name Reflects 'Synergy'

MIAMI—In a move designed to establish name and marketing uniformity with its affiliate labels, Capitol/EMI Latin has changed its name to EMI Latin.

The announcement was made by label president José Behar, who notes the new name will heighten the label's visibility and integration within the EMI Records Group North America.

"The interaction between the Anglo market and the Latin market is a long-term phenomenon, and we feel the name change emphasizes that point," says Behar. "I think maybe the perception is that the name change refers to the cross-

over success of Jon Secada," whose Spanish-language album "Otro Día Más Sin Verte" won a Grammy and had three consecutive No. 1 singles on Billboard's Hot Latin Tracks chart.

"While Jon Secada certainly opened the door wide open for this whole crossover concept, the name change is not just about Secada; it's about the importance of working closely with our Anglo sister labels in crossing our artists back and forth—whether it's Spanish to English or English to Spanish."

Charles Koppelman, chairman and CEO of EMI Records Group North America, echoes Behar's

comments, adding that EMI Latin's success with Secada and SBK label-mate Barrio Boyzz "is indicative of the synergy and focus we plan to achieve with the consolidation of all of the North American companies. The name change underscores our commitment to that goal and to this label's role within the company."

EMI Latin oversees the sales, distribution, marketing, and promotion of EMI Music's Latin product in the U.S., as well as its Latin and non-Latin releases in Puerto Rico. The label's top-selling artists include Mazz, Selena, Navaira, Daniela Romo, Alvaro Torres, Mijares, and Pandora.

JOHN LANNERT

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Sanji Tandan is appointed deputy managing director and director of marketing for Warner Music Sweden. He was managing director of Magnet Records, a division of Warner Music U.K.

**Sharon Heyward** is named president of Flyte Tyme Productions subsidiary Perspective Records in Los Angeles. She was senior VP/GM of Virgin Records.

**Lee Rolontz** is promoted to VP of video production for Columbia Records in New York. She was director of video production.

**Paul Wexler** is promoted to associate director of information services for Atlantic Records in New York. He was manager of information services and will retain his duties as in-house photographer.

**Laura Hinson** is promoted to senior director of national AC promotion for PolyGram Label Group. She was national director of AC promo-



TANDAN



HEYWARD



ROLONTZ



WEXLER



HINSON



REYNOLDS



BRANDWEIN



KNOLLER

tion.

**Marthe Reynolds** is appointed national director of crossover promotion for Island Records in New York. She was GM at Chemistry Records.

**Dana Brandwein** is appointed director of marketing for EastWest Records in New York. She was product manager for Mercury Records.

**Kimberly Knoller** is promoted to director of regional video promotion for Geffen and DGC Records in Los Angeles. She was manager of sec-

ondary AOR promotion.

**Brian Lima** is promoted to associate director of metal retail promotions for Epic Records in New York. He was retail manager, metal.

BNA Entertainment in Nashville appoints **Gary Overton** director of A&R, **Joe Devine** regional promotion manager for the North/Central region, in Grand Rapids, Mich., and **Kimberly Buckley** national promotion coordinator. They were, respectively, associate director Warner/Chappell Music, production director for WCUZ radio and A&R assistant

for Arista Records.

Mercury Records in New York promotes **Alyssa Levy** to associate director national sales and **Eddie Santiago** to manager, marketing. They were, respectively, manager of national alternative sales and club promotion coordinator for R&B/rap.

**PUBLISHING.** Michael Connelly is promoted to VP/GM of Cherry Lane Music Publishing Co. in Portchester, N.Y. He was GM.

**Dee Hale** is named director of

film and TV music administration for Sony Pictures Entertainment at Sony Tree in Nashville. She was VP and director of royalty accounting at Copyright Management, Inc.

**Kevin Hall** is appointed creative manager, urban music, for PolyGram Music Publishing. He was an artist manager.

**RELATED FIELDS.** Scott Siegel joins Tucci & Associates in N.Y., an independent AC promotion firm. He was coordinator of AC at Columbia Records.

## BMI Planning Big Expansion In Nashville

BY IRV LIGHTMAN

NEW YORK—While BMI will continue to call New York home, it is planning a major expansion in Nashville that will swell its staff there from 125 to about 350.

The Nashville expansion, planned for late 1995 or early 1996, will result in the consolidation there of BMI's administrative, technical, and marketing functions.

The performing-rights group says about 225 employees, including a number of vice presidents, are being offered the opportunity to relocate to Nashville from New York and Red Bank, N.J.

The move does not change New York's status as BMI's official headquarters. Staying on in Manhattan among 125 staffers are company CEO Frances Preston, along with her senior management team and staffers of BMI's sections devoted to performing rights, New York writer/publisher relations, legal, international, and corporate relations. Preston, who grew up in Nashville, relocated to BMI in New York eight years ago and was named CEO a year later.

Portrayed as a major component in a cost-cutting strategy begun as a management initiative three years ago, the consolidation also will affect 25 Nashville-based employees spread over four sites there. To house the consolidated staff, BMI is renovating  
*(Continued on page 26)*

## Junior Reid Wages 'Visa' War To Gain Entrance To U.S.

BY MAUREEN SHERIDAN

KINGSTON, Jamaica—Junior Reid has stepped up his battle to obtain a visa for entry into the U.S. and is hopeful that he will be able to support his upcoming Coheba/PolyGram album, "Visa," with an American tour.



REID

"Calling it 'Visa' is my way of moving forward," says Reid. The album is tentatively scheduled for June or July release, to coincide with what Reid hopes will be the end of the seven

year visa battle he has waged with the U.S. Embassy in Kingston over repeated refusals to grant him an entry permit.

Reid recently enlisted the services of a New York-based immigration attorney to negotiate with U.S. officials in his behalf.

The singer contends that no reason has been given for the Embassy's inflexible stance, although he suspects it is drug related.

In 1986, Reid was questioned for alleged marijuana possession  
*(Continued on page 33)*



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# Vince Neil Exposes Other Side

## Artist Gathers New Crew For Solo Debut

BY CHRIS MORRIS

LOS ANGELES—Vince Neil originally wanted to release his Warner Bros. solo album "Exposed" on Feb. 10—the one-year anniversary of his expulsion from Motley Crue, the multi-platinum metal act for which he served as lead singer for a dozen years.

"As we started working, I knew that that wasn't a realistic deadline, because I didn't want to rush anything," Neil says. "I just thought it would be a cool idea to do that. So it was a couple months later—hey."

Neil, who filed suit against the other members of Motley Crue in U.S. District Court here earlier this year, remains stung by his abrupt dismissal. He says, "The main thing that really, really got me going was the Motley Crue press release after the firing, saying that I quit Motley Crue to race cars, and I had no interest in music anymore. That was like, 'What the fuck are you people talking about?'"

But he adds, "I didn't know, until I was out of it, how much I was really a prisoner of the band. As soon as the firing happened, I started coming up with stuff—I got all these ideas for songs, lyrics—this big creative dam just went phoom!"

Neil thought it was important to get to work immediately on his own solo work; his first effort, "You're Invited (But Your Friend Can't Come)," appeared on the "Encino Man" sound-

track album only two months after his departure from the Crue.

"I didn't want to end up as the guy at the Rainbow," Neil says. Mimicking the drunken slur of a washed-up rocker leaning against a bar, he continues, "I was in that band, I was a big star, you know what I mean? I could see that happening. I didn't want to be one of those statistics."

Many of Neil's friends in the business were as shocked about his firing from Motley Crue as he was. Among those who called to commiserate was Billy Idol, who suggested Neil recruit his former guitarist Steve Stevens. But at that point, Stevens was working with Michael Monroe in the band Jerusalem Slim.

Neil says, "Then I got a phone call from a friend of mine named Ray Brown, who used to make my stage clothes. He makes clothes for Steve. Steve knew that he knew me, and Steve



VINCE NEIL

# Run-D.M.C. Back In The Running With Hit Single

BY HAVELOCK NELSON

NEW YORK—Once again it's on—the career of seminal rhyme stylists Run-D.M.C. Three years after faltering with "Back From Hell," which sold a disappointing 300,000 units, the pioneering Profile act has returned as a hit maker. Backed by tracks produced by hardcore technician Pete Rock, Run-D.M.C. has sprinted back into the rap race with "Down With The King," the first single and title track from its seventh album, which ships 450,000 units to retail Tuesday (4).

The single is nearing the gold mark and rising fast on Billboard's Hot 100, Hot Rap Singles, and Hot R&B Singles charts.

"Down With The King" feels to be Run-D.M.C.'s fastest-selling single,"

says Profile president Cory Robbins. "It will probably be their biggest single by far," surpassing "Walk This Way," the group's 1986 collaboration with Aerosmith, which has sold more than 500,000 copies.

The new track features guest vocals by Rock and his partner, C.L. Smooth, who rap about Run-D.M.C. ("Big-time way before Hammer got to touch it"), while Run-D.M.C. raps about God ("Only G-O-D could be a king to me/ And if the G-O-D be in me then the king I'll be").

"Most of the R&B stations are playing 'Down With The King,' giving it a total of 400 plays a week," says Robbins. WGCI-FM Chicago, WPOW (Power 96) Miami, and WQHT (Hot 97) New York are among the 30 or so pop stations currently reporting it. Many others, like New York's WHTZ (Z100), are sporadically playing the song. The accompanying video, directed by Marcus Raboy, is in active rotation on MTV. It was the most played video on BET for the week ended April 18.

Sitting around a conference table at Profile, group members Run (Joseph Simmons), D.M.C. (Darryl McDaniels), and Jam Master Jay (Jason Mizell) ponder the question of what's behind Run-D.M.C.'s strong comeback. "It's very simple," says D.M.C. "We came real."

They also came with an arsenal of strong rap music talent. Besides Rock, (Continued on page 16)



RUN-D.M.C.: Run, Jam Master Jay, and D.M.C.

had had a falling-out with Michael Monroe and decided to leave the project. He had called Ray and wanted to find out what I was all about. So then Ray called me and said, 'Are you still interested in Steve?' Well, fuck yeah!"

A week of auditions that Neil had planned to fill the guitar slot ended up as a week of rehearsals with Stevens. The rest of the group—ex-Enuff Z'Nuff drummer Vik Foxx, bassist Robbie Crane, and rhythm guitarist Dave Marshall of Fiona's backup band—previously had been assembled to appear in the "You're Invited" video.

"I think I've stolen some of the best players around," Neil says with a laugh.

(Continued on page 16)



Strange Bedfellows. Aerosmith is greeted by Massachusetts Gov. Bill Weld at a prerelease party for the band's new Geffen album "Get A Grip" at Boston's Hard Rock Cafe. Shown, from left, are band members Tom Hamilton, Brad Whitford, and Steven Tyler; Weld; and Joe Perry and Joey Kramer of Aerosmith. (Photo: Eric Antoniou)

# Out Of The Woods—Thoreau Plot Safe; Arsenio At 1,000; Blockbuster For Paul

THOREAU WOULD BE PROUD: After a long struggle, the Don Henley-helmed Walden Woods Project has won its battle to acquire an 18.6-mile portion of the famed woods, located in Concord, Mass. According to the agreement, Walden Woods Project will purchase the land from Boston Properties for \$3.5 million, a much lower fee than Boston Properties first had asked. Land conservation organization The Trust For Public Land will provide the Walden Woods Project with a \$2 million loan. The rest of the money is coming from a \$500,000 interest-free, 18-month loan from Boston Properties, and the Massachusetts Executive Office of Environmental Management, which will purchase a \$1 million conservation restriction from the Project to ensure the property remains a publicly accessible open space.

Henley is planning a new benefit concert at Massachusetts' Foxboro Stadium later this year to help raise the \$2.5 million the Walden Woods Project now owes. According to Kathi Anderson, executive director of Walden Woods Project, the organization is looking at one of the first two weekends in September. No acts have been announced, but a quick glance down the Walden Woods Projects' advisory board offers no shortage of candidates. On the board are Jimmy Buffett, Arlo Guthrie, Bette Midler, Bonnie Raitt, and Bob Seger.

In other Henley news, the singer has split ways with H.K. Management. Any management calls are being referred to former Eagles manager-turned-Giant Records head Irving Azoff.

A THOUSAND POINTS OF LIGHT: Arsenio Hall will celebrate his 1,000th show May 13 with a special live taping at the Hollywood Bowl. The show, airing May 14, will feature Madonna, Duran Duran, Heavy D., Naughty By Nature, and several other guests. Proceeds from tickets, which are priced at \$5, \$10, and \$20, will go to the Magic Johnson Foundation, which distributes funds to organizations on behalf of AIDS education and care.

BLOCKBUSTER SUPPORTS A BLOCKBUSTER: After jumping the gun with its announcement two weeks ago, Blockbuster Entertainment Corp. has officially announced its sponsorship of Paul McCartney's U.S. tour (Billboard, April 17). Blockbuster will appear as the title sponsor on the shows. It also will run in-store promotions for the tour via posters, video monitors, and ticket giveaways supported by TV, radio, and print advertising. Of course, one of the 34 planned stops covered by the sponsorship is the Blockbuster Pavilion in Charlotte, N.C. In a

statement, McCartney's manager Richard Ogden says, "Since Paul started touring again in 1989, we have sought a sponsor who is in the same business as we. We're pleased that Blockbuster fits that bill." The Beat wonders what that business would be. The money business, perhaps?

SOUNDTRACK MANIA: It's shaping up to be another strong soundtrack season. Among the artists who will have cuts on the soundtrack for "Super Mario Brothers," coming Monday (3) from Capitol, are Roxette, Divinyls,

George Clinton, Charles & Eddie, Marky Mark, Extreme, Joe Satriani, and Megadeth. . . . The soundtrack to Arnold Schwarzenegger's summer blockbuster, "Last Action Hero," will include new tracks from Tesla and Queensryche as well as a Def Leppard track unreleased in the U.S. It will be on Columbia.

THIS AND THAT: After years with Capitol, Steve Miller has

signed with Polydor for the U.S. with a new album coming in June. He was already signed to PolyGram worldwide. . . . I.R.S. has signed Kirsty MacColl, who was without a U.S. label after the Virgin/Charisma merger. . . . The 92nd Street Y in New York will present "Folk-songs U.S.A." May 17. Among the folk institutions performing will be Odetta, Burl Ives, Theodore Bikel, Tom Paxton, the Chad Mitchell Trio, and Pete Seeger. . . . The latest tour in the "In Their Own Words" series starts May 13 in Washington, D.C. Appearing on this installment are David Baerwald, Johnny Clegg, Lisa Germano, and Freedy Johnston. The tour ends in Los Angeles, June 4. . . . The members of Kiss will be inducted into Hollywood's Rock Walk May 18, which has been declared Kiss Day by L.A. Mayor Tom Bradley. It's the same day Mercury releases the band's new live album, "Alive III" . . . Speaking of Kiss, former band member Peter Criss has settled his suit against Star Magazine for an undisclosed cash settlement. The tabloid ran a story referring to Criss as an alcoholic homeless person. Whoops. . . . Marty Balin has rejoined his Jefferson Starship band mates for the group's "Deep Space 1993" tour, which kicked off April 30. The other band members are guitarist/vocalist Paul Kantner, bassist Jack Casady, violinist Papa John Creach, guitarist Slick Augilar, drummer Prairie Prince, keyboardist Tim Gorman, and vocalist Darby Gould. . . . Toto, whose new album, recorded prior to drummer Jeff Porcaro's death, comes out May 11 on Relativity Records, will embark on its first U.S. tour in seven years June 3 in Houston. Steve Lukather is now lead vocalist.



by Melinda Newman

## Geldof Still Waiting For The U.S. Market To Join The 'Club'

BY JIM BESSMAN

NEW YORK—New album, new label, but same old problem in getting the U.S. market to see Bob Geldof beyond being the guy who sent a lot of food to Africa in the mid-'80s.

"I don't think America gets me, frankly," says Geldof at Polydor/PLG's New York headquarters, more befuddled than belligerent. "It's a bit of an irritation to have to explain myself to people after 17 years, but I'm sort of resigned to it."

The fact of the matter is Geldof's last album, 1990's "Vegetarians Of Love," was his second-biggest worldwide—except here. And while he has made a number of special appearances in America over the years, he admittedly hasn't done "proper gigs on my own terms" in at least a decade.



GELDOF

"But they forget I've done three albums since then, a book ["Is That It?"] which sold 1.5 million copies and is required reading for entrance into Oxford, endless TV programs, two children, and six or seven hits. So I [co-]wrote the biggest fuckin' record of all time! Well excuse the fuck out of me!"

Again, Geldof expresses more exasperation than anger in knowing full well that he'll always be remembered for "Do They Know It's Christmas" and Band Aid. Now firmly grounded in the present, Geldof's Polydor debut, "The Happy Club," places further space between that 1985 project, continuing in the Cajun-inflected vein of Atlantic Records' "Vegetarians."

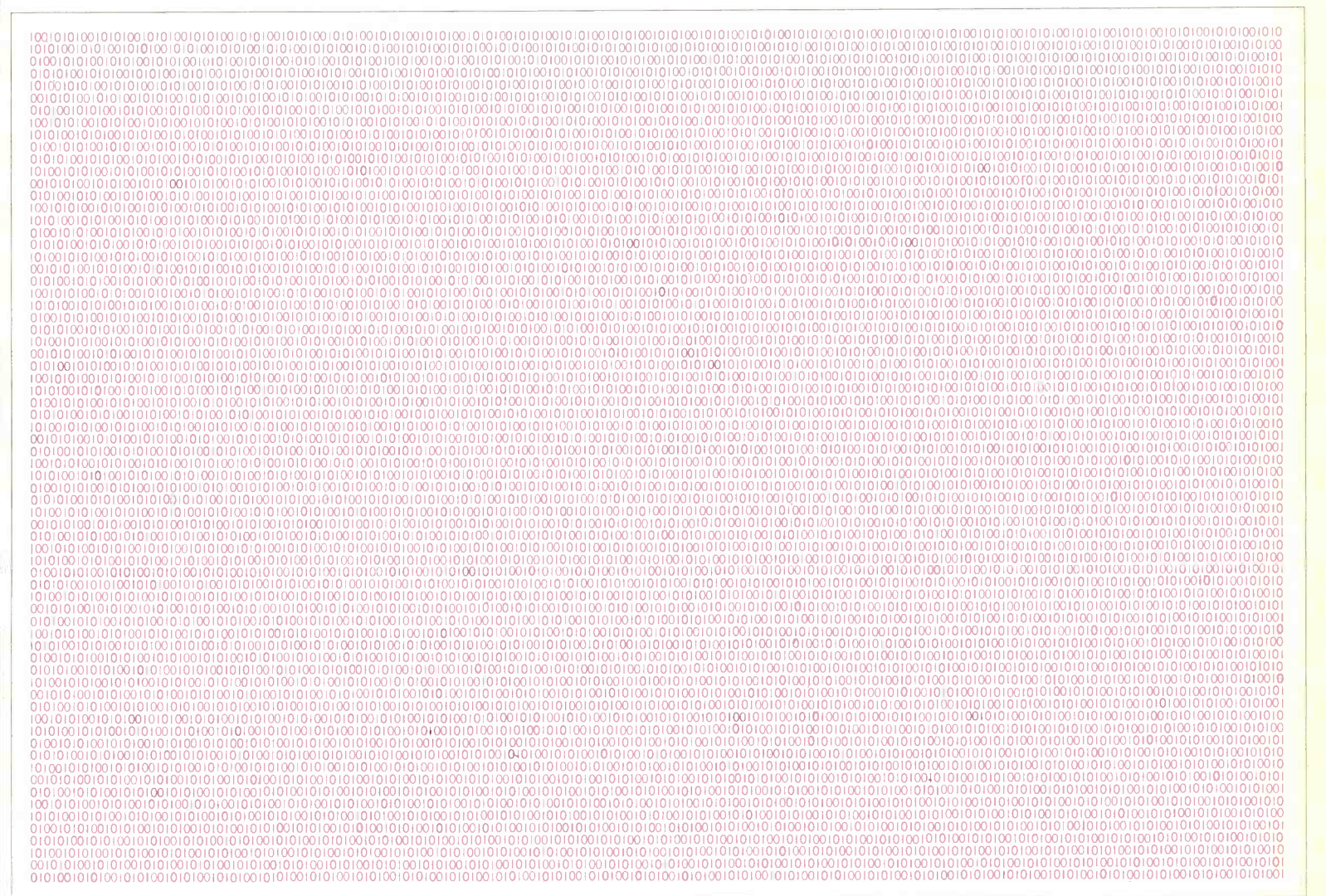
"It's very near to Irish music," he says of a Cajun accordion influence present on cuts like "Room 19" and first single "Yeah, Definitely." "I was trying to find a different musical voice, and went to the Factory in Manchester, where the rave scene started, and there was a fuckin' huge sound system, which was great to dance to but fairly cold—and electronic and hip-hop are not my thing. Three weeks later I was in New Orleans and Lafayette. I saw three old guys fuckin' pumping [playing Cajun music] with exactly the same spirit as at the Factory, but they were more passionate, relevant, unrestrained, and spontaneous. Very little of this happens on pop records, so my idea was to marry what I saw with electric guitars and Irish sentiments."

Responsible for "kick-starting" the project, he adds, was fellow southpaw Karl Wallinger, who co-wrote some songs and played drums, keyboards, and right-hand guitar "same as me—upside down and backward" on the album.

Lyrical, Geldof resumes his keen observations of the current world sociopolitical scene. Notes Polydor president Davitt Sigerson, "His music is true singer/songwriter music in that it reflects his interest and concern

(Continued on page 17)

# MYSTERIOUS WAYS BY U2:



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# PHILIPS

## Karl Wallinger Comes On With A 'Bang!' World Events Inspire Tone Of New World Party Album

BY CATHERINE APPLEFELD

NEW YORK—World Party leader Karl Wallinger is not one to mince words.

He says the cover art of "Bang!," the band's new album, depicts "me with my head exploding. You can make of that what you will."

Indeed, after the universal messages of 1990's "Goodbye Jumbo," which spawned the hits "Way Down Now" and "Put The Message In The Box," "Bang!," released April 20 on Ensign/Chrysalis, plays more like a personal reaction to the chaos inspired by recent world events.

"While I was making 'Jumbo,' things were already in action globally. The walls were coming down . . . and it seemed it would be a little naive of me to sing songs like 'World Party' in this day and age," Wallinger explains, adding dryly, "People thought it was naive of me then."

Though he says he's now "a few years older and wiser," Wallinger still plays the role of the unapologetic optimist. "I have ideas of a society of people who could live in a culture that they would want to embrace. It doesn't take a great imagination to see that there are a few things that are wrong."

Sitting in a hotel room he has personalized with albums by 10,000 Maniacs, with whom the band will tour this summer, as well as works by the Beatles, Bob Dylan, Van Morrison, and R.E.M., Wallinger is matter of fact as he further describes a world with "no rhyme or reason or focus" that set the tone for "Bang!"

"There are certain technological advances, certain musics being made, but

it's impossible to be as free to create something that's as new as that stuff was [in the '60s]," he says. "The cultural tide has gone out, and I'm left sitting on a beach with Lenny Kravitz and Sonic Youth."

However, Wallinger has found safe harbor at Seaview, the North London studio that has served as his technological playground since he purchased it five years ago. "It is the most sensible place in the world," he says. "We are free from interference from anybody."

In terms of "Bang!," "we" refers to "Jumbo" tour mates Dave Catlin-Birch and Chris Sharrock, who had a greater role in the album's recording process, and Steve Lillywhite, who co-produced the album with Wallinger. It is the first time Wallinger has produced with outside help, although he steadfastly denies being a control freak.

"I don't have an iron rule that I only work on my own," he explains. "I've got all these different rooms and I can't be

in all of them at once—it seems a bit extravagant."

For all his love of things technical, Wallinger says he has little interest in producing other bands: "I already have one record company after me and I don't really fancy having anybody else's."

That "one" record company, Chrysalis, plans to market World Party's fourth album by increasing the band's enthusiastic fan base.

"Most people who are into World Party are passionate about the band," says Jane Berk, VP of marketing at Chrysalis, "and the feeling is that they are bigger than they really are."

As a means to close the gap between reality and perception, Chrysalis wanted to give people more of an opportunity to become acquainted with the often elusive Wallinger.

To that end, the U.K.-based artist spent more than a month in the States, doing press and promotional visits, beginning in March with an outdoor showcase at the National Assn. of Recording Merchandisers convention in Orlando, Fla.

To further bolster enthusiasm among retailers, Chrysalis distributed some 4,000 copies of an 11-song promotional CD sampler that contains three tracks from "Bang!," including first single "Is It Like Today?," which has reached No. 6 on the Modern Rock Tracks chart and is still climbing.

To encourage in-store play, the record company is staging a contest in which retailers can phone an 800 number every time they play a World Party song. Ten winners will receive a lithograph of the album cover signed by Wallinger.

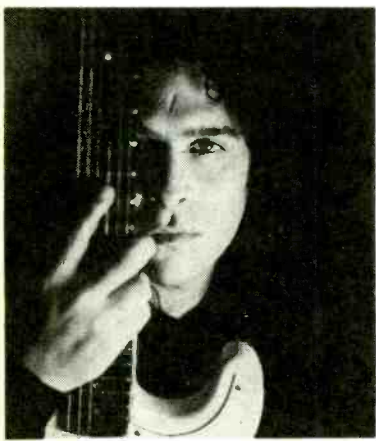


KARL WALLINGER

## ARTIST DEVELOPMENTS

### SOLO SKOPELITIS

Guitarist Nicky Skopelitis has long been M.V.P. on New York's genre-busting downtown scene. Playing a key role in projects by such diverse progressives as Material, Sonny Sharrock, the Golden Palominos, Cream veteran Ginger Baker, and Bootsy Collins, there may be little point in asking Skopelitis who his musical influences were. "It's really gonna get crazy," he replies. "In terms of music, it's anywhere from Led Zeppelin, Oum Kalsoum, Abdel Wahab, Beefheart and Ornette, anything. You



NICKY SKOPELITIS

can throw anything in there and I'm gonna tell you that that made its imprint." His Axiom/Island/PLG debut, "Ekstasis," features similarly broad-ranging personnel, including Palestinian violinist Simon Shaheen, jazz/gospel pianist Amina Claudine Myers, Bachir Attar of the Master Musicians Of Jajouka, and drummers Ziggy Modeliste and Jaki Liebeck from the Meters and Can, respectively.

"Certain music around the world is used to induce a state of consciousness, rather than just be the next hit record," says Skopelitis of what he calls his "electric trance music." Anchored by funk/dub-styled bass lines, Skopelitis weaves a dense instrumental mesh, then lets his wild riffery rise out of the sonic miasma. Despite an international family of sounds, "Ekstasis" carries the bloodline of acid-rock as pioneered by groups like Cream. "I never told Ginger this, but in the fifth grade my favorite record was 'Wheels Of Fire,' [so] I can see where that analogy would be made," he says.

Skopelitis produced "Ekstasis" with bassist Bill Laswell, the founder and creative director of Axiom. "Axiom is not a patronizing world music label, it's not a jazz label," Skopelitis says. "It's really a music label, and Laswell is the catalyst."

Label manager Pete Wetherbee says, "Nicky's album represents the essence of what the label is about. This is the most Axiom album there's ever been."

"Everything that Axiom does is extremely grassroots," adds Wetherbee, "because we don't have the kind of hooks in terms of commerciality that the record companies—and the salespeople especially—like. We've just been plugging away at the PGD staff to let them know what it is. When people hear the album, it's something they'll want to deal with." Wetherbee expects the album to create an "underground buzz" at alternative radio, with a strong push toward world music outlets. Skopelitis believes alternative rock fans, devotees of dub or any sort of "groove" music will want "Ekstasis." But can his music be classified? "I don't think it's not classifiable," says Skopelitis with a laugh, "I just wouldn't know where to classify it." **DREW WHEELER**

### MADDER ROSE BLOOMS

Pop music, not politics, makes the strangest bedfellows of all. That's proven by Madder Rose, a surprisingly fruitful (and tuneful) union of a post-industrial noisemonger and a fragile singer whose favorite venue is the New *(Continued on page 17)*

## Hart Ponders 'Hurt' Sales; Columbia's 'Weird' Love

### BEYOND MONKEE BUSINESS:

While the tracking of song or recording chart success is usually the domain of Billboard's Chartbeat column, Words & Music is getting a word in edgewise on the old hit, "Hurt So Bad," after a call from one of its three authors, Bobby Hart. Hart says he's in the market to sell his publishing share of 25% when he retrieves those rights from PolyGram Music, which currently has 100% of the publishing, in January 1994, the date the song's first term of copyright ends. His co-authors are Bobby Wilding, better known today as BMI assistant VP of writer/publisher relations Bobby Weinstein, who already has made a deal with MCA



by Irv Lichtman

Music for half of his 25% publishing share; and Teddy Randazzo, who will control 50%.

Meanwhile, Hart, who lives in Los Angeles, cites chart compiler Joel Whitburn in noting that "Hurt So Bad" is one of only five songs that has charted in three different decades. "Hurt So Bad" charted twice in the '60s (Little Anthony & the Imperials in 1965 and the Lettermen in 1969); once in 1970 (Jackie DeShannon), and again in 1980 (Linda Ronstadt).

The song's companions in multiple decade success are "Don't Be Cruel," "Never My Love," "You Keep Me Hangin' On," and "Only You."

As for Hart in 1993, he continues to write, penning songs with Austin Roberts and other writers in Roberts' Nashville-based publishing company Hot House Music. "Frankly, I relate more to country music than I do to pop, although I'm doing some pop things, too," he says. Former collaborator Tommy Boyce lives in Nashville, and Hart indicates he and Boyce soon may write together for the first time in a decade.

Hart has prepared a demo CD of excerpts from 42 of his biggest successes. They include 10 top 10 hits, among them three No. 1s: "Last Train To Clarksville" and "Valeri," by the Monkees, and "Keep On Singing," by Helen Reddy.

**DEALS:** EMI Music Publishing has renewed a worldwide arrangement with the Indigo Girls, according to Martin Bandier, chairman/CEO . . . Warner/Chappell Music Publishing Canada has made global co-publishing ties with two Canadian alternative bands, Spirit Of The West and the Doughboys. The Spirit deal includes songs from the band's past Warner Bros. releases, "Labour Day," "Save This House," and "Go Figure." The band currently is working on new material for a release later this year, to be produced by Michael Phillip Wojewoda. Montreal-based Doughboys have two albums and EP released internationally on Restless Records, and have signed a new

global deal with A&M Records. Their new release, due later in the year, is being produced by Daniel Rey . . . Rita Coolidge has signed a global publishing deal with Los Angeles-based Bob-A-Lew Music. Bob-A-Lew also has deals with Bonnie Raitt, Huey Lewis, and Tower Of Power.

**BY STROUSE & MPL:** MPL Communications Inc. has made a three-year administration deal with Charles Strouse, the composer of such hit scores as "Bye Bye Birdie" and "Annie." The arrangement, with

Strouse's publishing firms Strada Music and Charles Strouse Publications, is for the U.S. and Canada, retroactive to Jan. 1. Strouse

is working on a new musical with Lee Adams, his lyric collaborator on "Birdie" and other shows, while a fall opening is planned for an "Annie" sequel, "Annie Warbucks," with a book by Thomas Meehan, who also helped create "Annie."

**A GRAND RIGHT FOR SINGING:** The Goodman Group has been enjoying three of its copyrights in Broadway presentations. They are "Eye-sight To The Blind," by Sonny Boy Williamson (Arc Music), the only outside song in the new Broadway version of the Who's "Tommy"; "You Can't Sit Down," by Dee Clark, Cornell Muldrew, and Kal Mann (Conrad Music), used in Wendy Wasserstein's "The Sisters Rosensweig"; and "Stay In My Corner," by Wade Fleming, Barrett Miller, and Bobby Strong, recently featured in August Wilson's "Two Trains Running."

**BEAUTY OF NOTE:** Words & Music readers learned recently of our fondness for a new film song co-authored by Barry Manilow called "Soon," heard on Michael Feinstein's new "Forever" album. In the interest of giving a lift to songs from movies or shows that strike one as being in the grand tradition of soaring love songs, Words & Music turns to a new Columbia album from an off-Broadway show, "Weird Romance," consisting of two one-act musicals with tunes by Alan Menken and lyrics by David Spencer. One particularly beautiful number is called "Eyes That Never Lie." As "Soon" is a lovely throwback to the MOR era, so "Eyes" is fired with contemporary passion. The song is administered by N.Y.-based Trunk-song Music Ltd.

**PRINT ON PRINT:** The following are the best-selling folios from Warner Bros. Publications Inc.

1. Neil Young, Harvest Moon
2. James Taylor, New Moon Shine
3. The Bodyguard, soundtrack
4. Megadeth, Countdown To Extinction
5. Eagles Complete.

**ARTISTS  
IN ACTION**

**THE MUSIC OF FRANK ZAPPA**

*Avery Fisher Hall, Lincoln Center  
New York*

**T**HE PROGRAM NOTES for Lincoln Center's recent The Music Of Frank Zappa concert err when they say his work has never been heard inside the august Avery Fisher Hall—Zappa & the Mothers pumped that auditorium full of his pungent, polymorphous pop music 20 years before. But strictly speaking, this was a Lincoln Center first for classical Zappa, whose works have been conducted by such notables as Kent Nagano and Pierre Boulez. (Included here was all the material from Zappa's 1983 Boulez-conducted album "The Perfect Stranger.") The classical players consisted of the Music Today Ensemble and Orchestra For Our Time—conducted by Joel Thome, the latter group's founder. Accompanying—sometimes overpowering—the orchestra was a rock band that included Zappa alumni Mike Keneally on guitar and Scott Thunes on bass, with Swedish musicians Mats Oberg and Morgan Agren on keyboards and drums, respectively.

The evening began with "Black Page," whose melody embraces both labyrinthine rhythms and a funk-groove vamp. The program also in-

cluded "Naval Aviation In Art?," led by tensely piping woodwinds, and "Dupree's Paradise," a riotously brassy, modernistic fanfare with passages pastoral and martial. Yet the evening's highlight was Oberg's world premiere of the solo-piano arrangement of "Ruth Is Sleeping," whose lovely, shifting contours break into wild flourishes and Cecil Taylorish staccato torrents.

Other debuts included new Thome orchestrations for the bracing, bounding strains of "Nite School Concerto For Orchestra, Keyboards And Rock Instruments," the jazzy speed-scat patter of "Inca Roads," and "Outside Now, Again," whose gently rhapsodic ostinati nurture poignant melody lines.

Edgard Varèse, Zappa's musical inspiration, was represented by "Deserts," his 1954 pairing of orchestra with taped electronic music. Its richly timbred sonorities swell into bitter-sweet crescendi against percussion sortites, and the *musique concrete* tape-segments used many of the convulsive sounds that Zappa emulated. (Yet Varèse seemed to evoke Zappa here, rather than vice-versa.)

The hall's PA broadcast several of Zappa's Synclavier pieces from "The Perfect Stranger," with chameleon-

*(Continued on next page)*

**Rock Hall Looking For New Chief**  
*Wanted: Music Maven With Museum Experience*

■ BY CARLO WOLFF

**CLEVELAND**—The Rock and Roll Hall of Fame and Museum wants to replace executive director Michael Benz by midsummer with someone versed in music or museums, or both. The impending changeover signals a shift from project development to operations, and from a local focus to a much wider one.

On April 22, a letter was sent to members of the music industry, seeking a replacement for Benz, the former head of the Greater Cleveland Growth Assn., who became Rock Hall chief in March 1992.

The hall's second head, Benz succeeded Larry Thompson, a well-known Columbus lawyer, who made \$140,000 a year in the job. "This has been in the works since November," Benz said April 26. He added it was a mutual decision for him to leave, although he does not know what he'll do next. However, he has agreed to stay at the hall until a successor is named.

William N. Hulett, chairman of the Rock and Roll Hall of Fame board, says Benz's departure is all part of an "evolutionary process . . .

We've got to go through two years of getting [the hall] built. We got all the players for that."

However, the Rock Hall is also in danger of losing Hulett, who just resigned as president of Stouffer Hotels & Resorts following its recent takeover. He says he will remain in his current unpaid post as Rock Hall chairman for as long as he can, but adds, "If another job is in Cleveland, I'll stay there indefinitely. If I have to move, I'll resign."

Groundbreaking for the \$94 million hall, designed by I.M. Pei, is set for June 7. A concert celebrating the event is scheduled for that evening at Cleveland State Univ. Convocation Center. Paul McCartney, Bruce Springsteen, and Billy Joel are named as possible headliners.

Hulett says museum officials are hopeful a new director is in place by July or August. "We're looking at museum-type people," he says. "Benz isn't a museum operator."

While at the Greater Cleveland Growth Assn., Benz got the hall going in 1986 after Cleveland landed the institution via a highly publicized radio contest. He also helped nail down the project in 1992, when

it ran into serious political and economic opposition here and in New York.

According to the query circulated by Russell Reynolds Associates, a corporate headhunter with offices on Park Avenue in Manhattan, the hall's anticipated annual budget will be \$4 million to \$6 million, and the current 11-person staff will swell to "70 full-timer individuals and 30 employed by subcontractors."

"Candidates [for the directorship] should have a record of accomplishment and expertise in cultural or business fields and be someone of stature or status in the music industry and/or museum community," the query says.

It further states, "The director must play a key role in fund-raising and be responsible for the Museum's presence and profile in the local, national, and global communities."

But perhaps the most important qualities as stated in the query are "He/she . . . should be possessed of . . . highly developed diplomatic skills, great tolerance for ambiguity, inexhaustible energy, and a therapeutic sense of humor."



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## ARTISTS IN ACTION

(Continued from preceding page)

like tone-colors and dizzying, hyper-sonic tempos. As in "Déserts," Zappa's electronic music alternated with his orchestral. And like Varèse, Frank Zappa also deserves the musical world's respect, but hasn't always received it.

DREW WHEELER

### BLUE RODEO

The Bottom Line, New York

**C**ANADIAN outfit Blue Rodeo transformed this notoriously intimate Greenwich Village club into a rollicking paean to the freedom of wide-open spaces during a recent stop. With characteristic good humor and accompanying good chops, the band unleashed a set of well-received country-leaning rock.

After undergoing a personnel

change that saw the departure of longtime keyboardist Bob Wiseman, Blue Rodeo seems to have emerged with a lighter, more jubilant stage persona than was evidenced in its previous incarnation. Championed by the double-barrel vocals of front men Jim Cuddy and Greg Keelor, the quintet—with new member James Gray burning up the keyboards and accordion, Glenn Milchem on drums, and onetime Cowboy Junkie Kim Deschamps on pedal steel guitar—whipped up a maelstrom of energy and never looked back.

The band interspersed songs from its latest Atlantic project, "Lost Together," with selections from 1990's "Casino," creating a colloquial atmosphere that found the tightly

squeezed audience calling out requests and cheering at the first chords of favorite songs, most notably "Til I Am Myself Again."

Songwriters Cuddy and Keelor detailed several vignettes that set the mood for many of the band's story songs, a few of which—including the countrified "Western Skies" and philosophical-cum-paranoid realization "What Am I Doing Here"—apparently were inspired by a particularly hearty strain of marijuana that grows in Western Canada.

With their musicianship and stage manner in fine form, the members of Blue Rodeo left no doubt they were having as much fun performing on stage as the audience was watching them.

CATHERINE APPLEFIELD

## RUN-D.M.C. BACK IN THE RUNNING WITH HIT SINGLE

(Continued from page 12)

the "Down With The King" album features contributions from several other studio deities, including A Tribe Called Quest's Q-Tip; Naughty By Nature; Jermaine Dupri; EPMD [prior to its breakup]; Clifton "Specialist" Dillon, and the Bomb Squad. Jam Master Jay co-produced two tracks with Chy Skills of Onyx. And the tune "Big Willie," which Daniel Shulman supervised with Run-D.M.C., benefits from a totally metallic construction by Rage Against The Machine's guitarist, Tom Morello. "He transformed and scratched with his guitar . . . just turned it out," says Run.

"There's a tremendous amount of buzz surrounding this album," says Robbins, "and it wouldn't surprise me if it's a platinum album." Profile plans to boost awareness of the project with posters, snipes, and promotional hats as well as through an advertising campaign. "The group has also been doing tremendous amounts of press," says Robbins, adding, "It looks like they'll be doing all the major television shows, too."

Additionally, Run-D.M.C. will appear in a pay-per-view special June 18, produced by Semaphore Entertainment.

The new record's lineup of top producers started to take shape after Robbins delivered an edict to the group:

"I'm not sending you into the studio unless you have producers." He says, "They needed somebody to contribute a new voice in the studio." Russell Simmons, Run-D.M.C.'s manager and Run's older brother, says, "Joey wanted to work with all the people he respected and loved. First up was Pete Rock, then Joey went and got everybody else. He's like the executive-producer of this album."

Setup for "Down With The King" started earlier this year, with Run-D.M.C. making appearances at the Gavin convention, MTV's "Spring Break,"

and the Soul Train Music Awards. "Acceptance of Run-D.M.C. has been tremendous," offers Robbins. "I think the caliber of the producers aided the project tremendously."

Run-D.M.C., which invented crossover rap and gangsta style, already owns an impressive list of rap firsts—including first million-selling rap album, first top five pop single, and first rap act to make the cover of Rolling Stone. With "Down With The King," the group looks likely to become the first rap act to bounce back from the near-dead.

## VINCE NEIL EXPOSES OTHER SIDE

(Continued from page 12)

Armed with songs co-authored by the band members and by Damn Yankees pals Tommy Shaw (who played on "You're Invited") and Jack Blades, the group went into the studio with Ron Nevison, who also produced the soundtrack hit.

With "Sister Of Pain" already garnering adds as the new album's leadoff track, the band is preparing for a two-month opening slot on Van Halen's summer tour, which kicks off June 25 in Pine Knob, Mich.

"I thought it important, since this band's never played a live gig before,

that we don't go out with a little more than what we can handle," Neil says. "What's really great about that is that Van Halen's given me 60, 70 minutes to play . . . We're going to be playing a lot more than most opening acts."

Warner national manager of metal marketing Linnea Nan adds Neil's group will hit Europe and Japan in late summer, then return to the U.S. for an arena tour.

To date, Neil has promoted the album with radio- and retail-oriented appearances in Dallas, Atlanta, New York, and L.A.; Nan says promo stints in Boston and Chicago may follow.

She adds, "We've been discussing several types of contest, including a photography contest to tie into the 'Exposed' theme."

# Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

**PITTSBURGH:** Pittsburgh music fans have begun listening more closely to local rappers in the last 18 months, based on reports from the National Record Mart chain and a half-dozen independents. Estimates are impossible to verify, and it's doubtful sales by any local rapper have reached 10,000 units. Nevertheless, recordings by Mel-Man, Tuffy Tuf, and F3 have sold in amounts unusually large for local rap. The surge began with the frequently humorous and sexually explicit full-length tape "The Mel-Man Delivers."

Next came Tuffy Tuf's "Strictly 4 De Boomin System," a six-song CD/cassette/12-inch. The dreadlocked Tuffy, who often records in a reggae/hip-hop style, has a local dance-club hit in "Ghetto Soundcheck." F3, a duo, has made an impact with two hard, homemade, untitled tapes. The Pittsburgh scene still suffers from lack of local airplay and few chances to perform—the latter the unfortunate result of gang and neighborhood turf disputes, say the rappers. Plus, there's little music-business infrastructure. Mel-Man, for instance, doesn't have a manager, although Tuffy owns his own label, Unity Records, which now is recording F3 and others. The sales surge has given local rappers some hope. Chuck Sanders, Tuffy's manager, says, "I remember the first time National Record Mart sent us a reorder: 'Please send us more tapes, your first batch sold out.' It wasn't a big deal from a money aspect—we made maybe \$500. But it was the fact that we put something out, a quality package, and it sold."

PETER B. KING



TUFFY TUF

**CLEVELAND:** The fifth edition of Undercurrents, set for May 13-15 at the Cleveland Convention Center, promises a wide range of music. Some 125 bands from 10 states are scheduled to play in 14 clubs and, for the first time, bands already signed to major labels and/or linked to industry heavyweights will showcase. Those include the Snapdragons, of Athens, Ohio, signed to Atlantic; Cincinnati's Lit'l Willie; and Columbus funk-rock act Royal Crescent Mob, an Ohio favorite formerly on Sire. Showcases are open to everybody, says Dewey Forward, event co-chairman. Half of the bands are from Ohio, the rest from the nine other participating states. Keynoters are Giant Records artist Thomas Dolby and Bruce Conforth, archivist for the Rock and Roll Hall of Fame and Museum. Panel topics include how to get a record deal (featuring Sub Pop Records honcho Jonathan Poneman) and management (featuring Doc McGhee). "It's the kind of event that caters to heavyweight record people, publishers and the media," says Undercurrents co-chairman John Latimer. "It doesn't do us any good to showcase bands without people there to potentially sign them to some sort of deal. And everybody's looking for a deal." Admission, \$40 before May 1, is \$50 before May 12 and \$75 at the door.

CARLO WOLFF

**KANSAS CITY, Mo.:** When blues lovers Roger Naber and partner George Myers bought the Grand Emporium here in 1985, they aimed to convert the local jazz joint into the city's premiere blues night spot. They succeeded smashingly: Last September, The New York Times named the Grand Emporium one of the top six must-sees for Kansas City visitors, and Naber has twice received the National Blues Foundation's W.C. Handy Award for blues club owner of the year. Though Naber says, "We focus on blues, because we feel it's the original alternative music," he stresses the Grand Emporium presents a varied menu of reggae, world-beat, jazz, and rock'n'roll as well. Grand Emporium regulars Fabulous Thunderbirds, Delbert McClinton, Koko Taylor, Marcia Ball, Lonnie Brooks, and others will be on board Jan. 2-8, 1994, when the club launches its second annual Ultimate Rhythm & Blues Cruise in the Caribbean, a unique combination of roots and luxury.

MOIRA McCORMICK

**LOS ANGELES:** Yamaha is collecting tapes for its sixth "Soundcheck" competition for unsigned bands. Submitted tapes will be reviewed by judging panels that will select 20 semifinalists. "Soundcheck" representatives will audition each of the semifinalists in their hometown to whittle the process down to four finalists. The finalists will be flown to L.A. for the national finals, Sept. 14. Each finalist will receive \$2,500 or the similar value in Yamaha gear. The grand-prize winner will get consultations with industry professionals and an all-expenses-paid trip to "Music-Quest," a Japanese festival that features bands from 30 countries. Deadline for entries to the Buena Park, Calif.-based Yamaha is June 25.

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## ARTIST DEVELOPMENTS

(Continued from page 14)

York City subway.

The band, now a quartet, recently released its full-length debut, "Bring It Down," on Big Beat's alternative subsidiary Seed Records. It grew out

of a casual meeting between guitarist/principal songwriter Billy Coté and vocalist Mary Lorson, who'd never played an amplified show before Madder Rose's late '91 bow.



MADDER ROSE: Johnny Kick, Mary Lorson, Matt Verta-Ray, and Billy Coté

"I'd written a bunch of songs and wanted to work with a woman singer, because a woman's voice is a totally different instrument," says Coté. "The day we were introduced, we recorded five songs. They sounded so good that we went to Matt's [Verta-Ray, the band's bassist] and did eight-track demos right away."

The recordings from that initial session generated two razor-sharp dream-pop singles: "Baby Gets High" and the theme-of-sorts "Madder Rose." The latter was released on Rockville late last fall, garnering enough college radio play and press support to bring major-label suitors to the band's doorstep.

"We were on the verge of signing with Rockville when Atlantic brought us an offer that involved a lot of things we were intimidated by. We said 'Thanks, but we're not ready,'" recalls Lorson. However, when Atlantic-owned Seed "came in with a less-threatening offer that still offered us a lot more than an indie could," Madder Rose inked a deal.

Seed is stepping up its promotional efforts for the Kevin Salem-produced "Bring It Down," with independent radio and video promoters complementing the sales staff at RED, which distributes the label's releases.

"We're targeting college and commercial alternative radio simultaneously for the first time," says Seed label manager Mark Lipsitz. "We

felt the record was good enough and the word of mouth was sufficient for us to do it all at once."

"Bring It Down" also marks the label's first entry into the European market, where it will be distributed through indie channels. Lipsitz hopes the act's overseas support (the BBC's John Peel is a longtime booster) will make for an auspicious beginning.

The first single, "Beautiful John," which has just been added to MTV's "120 Minutes" program encapsulates the Madder Rose modus operandi perfectly: Lorson's breathy vocals soar over an alternately gossamer and

grinding guitar foundation, sweetening one of Coté's more melancholy tales.

"I used to work for the guy who printed Andy Warhol's stuff," he says, explaining the song's inspiration. "So I was around the Factory scene as it existed in the '80s. A lot of the superstars were still on the periphery but they were older, sadder, shittier-looking. It was pretty depressing..."

The band has embarked on a tour that includes headlining their own club dates as well as opening for various acts including Belly, Yo La Tengo, FIREHOSE, Material Issue, and 7 Year Bitch. **DAVID SPRAGUE**

## GELDOF WAITING FOR U.S. TO JOIN THE 'CLUB'

(Continued from page 13)

with his geopolitical forces of the planet... We just need to get people to strip away their preconceptions and hear the music, and Bob's the single best guide."

To that end, Polydor is trying to get Geldof over with the public via interviews with such interested parties as Howard Stern.

"Bob's fabulous in any medium when he gets to talk at any length," continues Sigerson. The album is a "marketing-driven project, but it's driven more by the personality of the artist—who's not only intrinsically interesting, but because of history, one whom people are interested in."

A monthlong "proper" U.S. concert tour commenced April 22 with Geldof's new band, including Pete Briquette, bassist in his seminal Irish punk band Boomtown Rats. Geldof and group performed 60 pre-Christmas gigs in Europe, where "The Happy Club" has been out since October.

Already signed to Polydor outside the U.S., Geldof unified his label representation globally with this album largely because Sigerson, also a songwriter and producer, "talked about everything but demographics and strategy and planning—which bores me to death!"

## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL MCCARTNEY	Anaheim Stadium Anaheim, Calif.	April 17	\$1,698,610 \$75/ \$32.50	48,560 sellout	Avalon Attractions PARC Presentations
NATIONAL EARTH DAY CONCERT: PAUL MCCARTNEY STEVE MILLER, 10,000 MANIACS, BRUCE COCKBURN, KENNY LOGGINS, P.M. DAWN, K.D. LANG, DON HENLEY, CHEVY CHASE	Hollywood Bowl Los Angeles	April 16	\$990,038 \$1,250.00/ \$250/ \$35/ \$25	17,965 sellout	Concerts For The Environment
FARM AID VI: WILLIE NELSON NEIL YOUNG, JOHN MELLENCAMP, RINGO STARR, DON WAS, BRYAN ADAMS, BRUCE HORNSBY, LYLE LOVETT & OTHERS	Cyclone Stadium Iowa State Univ.—Ames Ames, Iowa	April 24	\$961,712 \$46/ \$27.50	36,342 50,000	Ogden Presents MCA Concerts
BRUCE SPRINGSTEEN	Sheffield Arena Sheffield, England	April 15-16	\$734,108 (489,405 British pounds) \$31.50	23,650 two sellouts	Harvey Goldsmith Entertainments
ELTON JOHN	Spectrum Philadelphia	April 10	\$525,141 \$28.50	18,426 18,988	Electric Factory Concerts
FRANK SINATRA TOM DREESEN	Raymond F. Kravis Center for the Performing Arts West Palm Beach, Fla.	April 15-18	\$518,297 \$70/ \$40	7,964 four sellouts	Fantasma Prods.
ELTON JOHN	Bradley Center Milwaukee	April 21	\$461,100 \$25	18,444 sellout	Cellar Door N.C.
ELTON JOHN	Buffalo Memorial Auditorium Buffalo, N.Y.	April 25	\$442,471 \$26.50	16,697 sellout	Metropolitan Entertainment
ELTON JOHN	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	April 20	\$404,640 \$50/ \$30	11,818 sellout	Sunshine Promotions
FRANK SINATRA	Rochester War Memorial Rochester, N.Y.	April 20	\$395,975 \$75/ \$40	8,604 sellout	NAC Enterprises Stuart Green

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## SWEET SOUNDS OF SENEGAL BELIE A TROUBLED REALITY

(Continued from page 1)

visitors with titles by local stars like N'Dour, Baaba Maal, and Ismael Lo, and a growing list of new talent. But most of these cassettes are manufactured abroad by pirates who pay nothing to artists and producers.

"I'm very popular in my country," says Lo. "I can sell probably 100,000 copies of a new release. But now, I sell 20,000 maximum. The rest of the market goes to pirates."

Producer Ibrahima Sylla confirms that little is earned by artists from the sale of cassettes. "That's why Y'sou N'Dour is in the bars every weekend," he says.

Although government-sponsored festivals, such as last December's Biennale des Arts de Dakar, include huge outdoor concerts by the great musicians of West Africa, most observers say the Senegalese government does little to develop and support these artists' careers.

"There is no protection or help for [Senegalese] talent to reach a high level," says N'Dour. "We have good artists who never record in a proper studio. Artists don't use managers. We have singers who steal ideas from others. The public doesn't even know about the rights of composers."

Royalty payments, copyright laws, and even music-promotion campaigns have yet to tame "wild" West Africa. But N'Dour and others in the music industry think they can change that.

N'Dour holds an international record deal with Spike Lee's 40 Acres and a Mule. His release, "Eyes Open," recorded in Dakar, has sold 100,000 copies in 10 months, 36,000 in the U.S. alone, unusually high for an African pop release. Along with Baaba Maal and Lo, both signed to Mango, N'Dour represents the cream of Dakar's rich talent pool.

Having brought Senegalese music to the world, N'Dour now wants to bring the ways of the West back home. These days, he records his music, launches new artists, and trains young engineers in his own 24-track studio, Studio Xippi (pronounced hippy).

### MBALAX EMERGENCE

In the late '70s, before Peter Gabriel, Amnesty International and Lee entered his life, N'Dour's Super Etoiles de Dakar, along with bands like the legendary Super Diamono, spearheaded the emergence of mbalax, Senegal's first truly local pop style. Based on the densely poly-rhythmic sabar drumming of the Wolof people, mbalax marked Senegalese musicians' belated break with the Afro-Cuban music craze that gripped West and Central Africa beginning in the '50s.

N'Dour and his contemporaries popularized mbalax, but they did not invent it. As with many of Africa's pop sounds, opinions vary on who pio-

neered the style. Sylla, Senegal's top producer, credits Pape Seck, one of the original singers for the Star Band. "Pape brought in the tama [talking drum]," says Sylla, "He validated Senegalese rhythms. Youssou N'Dour came from Pape's band."

A Paris resident, Sylla has produced successful recordings by virtually all the West and Central Africa region's top musicians for his Syllart label over the past 15 years.

For most of the '80s, Sylla says, "There were just five groups in Senegal: Youssou N'Dour, Ismael Lo, Baaba Maal, Super Diamono, Thione Seck. If you weren't from one of these groups, you couldn't record."

### SENEGAL RAP

In 1988, Sylla says he introduced women like Kine Lam and Khar Mbaye Madiaga. The producer now touts his new Senegalese rap production by veteran percussionist Thio



THIOSSANE CLUB

Mbaye. Sylla predicts much success for Wolof rap, known as tassou, but adds the industry has neglected music from outside Wolof-dominated Dakar, such as Mandinka sounds from the Cassamance region south of the Gambia and Serrer music from the north.

Dakar's media professionals acknowledge problems and limitations, but they also champion the progress that has been made, especially with new talent.

Miriam Selly Kane, a television reporter specializing in music, cites Lemzo Diamono, Madou Diabate, Fallou Dieng, and mbalax rocker Demba Dia, as the most significant new artists of the last two years.

Lemzo Diamono is a guitarist with Lamine Faye's group, an offshoot from Super Diamono, renamed Super Diamono New Look under the leadership of singer Omar Pene. Lemzo's mbalax features metal-oriented guitar. Madou Diabate, whose new cassette, "Ken Bugul," was the top seller of '92 in Senegal, offers a synth-laden, pop rendition of mbalax rhythms.

### PROMOTING MBALAX

"Promoting mbalax is a project for all Senegalese people," says Kane as she lobbies for more music videos, artist profiles, and a hit-parade show on Senegalese TV. "When we see Youssou N'Dour or Ismael Lo in the top 50 in France, we feel proud. It's mbalax, not just African music. Mbalax songs aren't like [Zairean] soukous and [Antillean] zouk—love, women, all that. Mbalax speaks to Senegalese realities."

Among those realities is the fact that Senegal's radio and television remain exclusively under state control, as in most African countries. Observers agree that will change, as it has in neighboring Mali, where six private radio stations now compete for listeners in the capital, Bamako.

For now, Pedre Ndiaye runs Radio Television Senegal's only all-music

radio station, which broadcasts eight hours of mostly local music every day and plans to double air time this year. "This is radio aimed at young people," says Ndiaye. "Listeners between 15 and 36 are really tuned in to national music, and there's a lot of promotion now. We have new professions—promoters, producers—things people here didn't know three or four years ago."

The idea of promotion may exist, but so far, limited funding prevents it from helping most musicians. "In two years," predicts Ndiaye, "there will be 10 private FM stations in Dakar, and [while state radio must cater to government officials and religious and cultural groups] they'll be free to make their programs any way they want."

"Obviously, I would be happier if we did have competition," concedes Ndiaye's boss, Ibrahima Sane, Senegal's director of radio. "It's exciting to know that you can beat the other guy, that you can do better."

### STUDIO CHOICES

As the potential radio competition nears, the existence of N'Dour's Xippi brings new choices in studios. Xippi—Wolof for "Eyes Open," the title of N'Dour's most recent album—is the only studio remotely comparable to Dakar's top facility, Studio 2000.

Located on the Yoff peninsula outside Dakar, Studio 2000 offers a spacious, 24-track, analog studio; a new 32-track digital studio; and, recently, the country's only legal cassette-duplication equipment.

N'Dour claims the high-quality product he's been producing at Xippi has forced Studio 2000 to raise its standards. But Mariam Ndiaye, wife of Elhadj Ndiaye, who built Studio 2000 up from the eight-track facility it began as in 1980, dismisses this as wishful thinking. She asserts the studio's only African competition is Studio JBZ in Abidjan, Cote D'Ivoire. "We don't get enough clients at present," she says. "I don't see why it's necessary to have two studios."

Sylla has recorded many artists at Studio 2000, but still does the majority of his work overseas. He recently recorded "Africando" (Sterns)—a collaboration between three veteran salsa singers from Dakar, including Seck, and 17 of New York's top Latin musicians—at a studio in New York. For Sylla, the problem with recording in Africa is the lack of good engineers, which N'Dour seeks to rectify with his training program at Xippi.

For N'Dour, recording in Africa represents affirmation and advancement. "Africans think you have to go abroad to record," he says. "But I say the way to work is to stay here and organize. We must not look at things in relation to other African countries but in relation to America and Europe. We have equally strong musical potential."

### EMBRACE OF WESTERN WAY

Few Senegalese would argue that last point, but some reject N'Dour's embrace of Western ways, seeing it as anti-African. For example, N'Dour allegedly has strict rules of conduct in his band, including docking pay for musicians who show up late to rehearsals. Such attempts to cultivate professionalism amount to cultural treason for N'Dour's most ardent critics. And feelings can run dangerously high. Last year, in a chilling case of mistaken identity, a man re-

sembling N'Dour was fatally stabbed as he left the singer's Dakar office.

An atmosphere that N'Dour describes as "radical competition" inhibits Dakar's musicians from joining ranks to fight industrial cassette piracy.

Accusing fingers point to Hong Kong, Singapore, Liberia, and Nigeria, and even at Sylla, who some say resorts to pirating his own work. Estimates of the earnings lost to artists range from 20% to 80% of their total cassette revenues.

When a new cassette appears, half-priced look-alike bootlegs flood Senegal's markets within weeks. Whether or not they understand the harm it causes, cash-poor Senegalese can't resist that temptation.

"The government must create a law in the National Assembly," says Lo. "If you pirate an artist's work, you go straight to prison. Right now, they burn cassettes, but that's it."

Sylla and N'Dour see no easy answers, flatly asserting what others only hint at. "The people who sell pirate cassettes are members of a brotherhood, a religious sect, the Mourides," says Sylla. "They are the most powerful and richest people in Senegal. When they tell the president that they want something done, it's done. No politician, no policeman, no official can go in the market and seize cassettes. If the police act against a vendor, the Mourides will place a call to the president, Abdou Diouf. Diouf will telephone [the Bureau of Author's Rights] and say, 'Stop it right now.'"

Lo insists the problem goes beyond the Mourides. "It's a problem of the law," he says. "If you're a civilized country, you pass laws, and people follow them."

### MUSICIANS BEGIN TO ACT

If Dakar's musical heavyweights



N'DOUR AND DAUGHTER



BAABA MAAL

lobbied as a unified front, they might pressure the government to close Senegal's borders to bootleg cassettes and open them to affordable instruments and sound equipment. Unfortunately, other squabbles too often take precedence. Recent reports from Dakar tell of top musicians playing rallies to support Diouf, whose February re-election marked a victory for status quo politics. The opposition newspaper, Sopi, now reports that only N'Dour refused to involve himself in the campaign, and that now the government is recalling his loans as punishment.

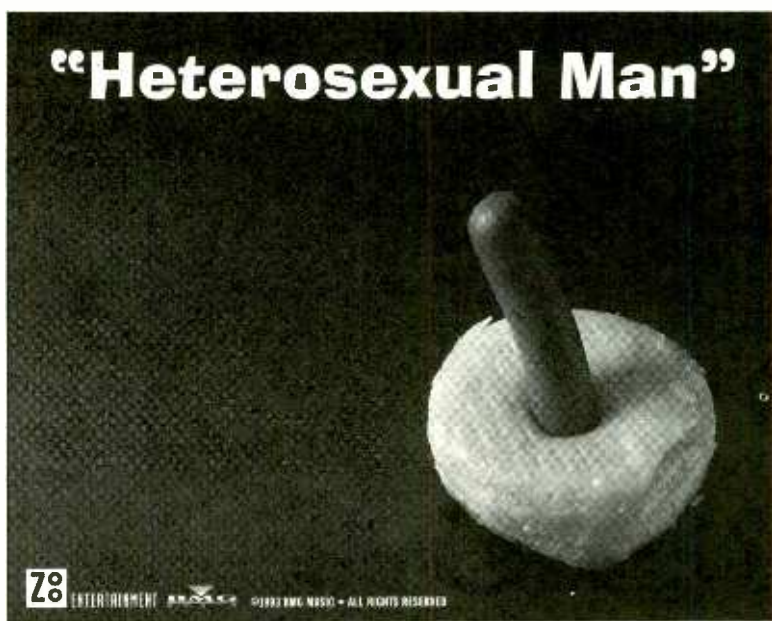
Several artists are attempting to change things individually. Lo has been trying to organize musicians to pressure the government for years, but concedes, "It's complicated." N'Dour, who says he knows the president well, tries to pass on ideas whenever they meet. Maal, the darling of N'Dour's detractors, recently gave a free concert to draw attention to the problem of piracy, and remains optimistic that musicians will prevail, principally because their status has improved with the rise of Senegalese pop.

"Since two or three years ago, musicians are at the center of society," says Maal. "Senegal now believes in its musicians. People listen [to us] more than they do to politicians or even religious people sometimes."

Other artists also cite this newfound respectability. "Ten years ago, to be a musician in Senegal was to be a hoodlum," says Super Diamono's Pene, "someone who drinks and takes drugs. But now, he is someone valued and respected."



IBRAHIMA SYLLA





**Primed For Primus.** Primus' first Interscope title became the first Heatseeker album to reach gold certification prior to a band's graduation from that chart. Steady sales logged by that album helped build a broad fan base for the band, and careful setup for the new Primus set helps "Pork Soda" debut at No. 7 on The Billboard 200.



**Without Regis.** Kathie Lee Gifford's Wednesday (5) prime-time special on ABC should stir action for the talk-show queen's Warner Bros. debut. A double-length, mail-order album—from which this 10-song set was culled—has moved more than 100,000 pieces since cable TV spots began running last fall, making it Heartland Music's best seller ever.



**Hot Start.** An impressive flank of rap stars—including Naughty By Nature, Pete Rock, C.L. Smooth, Marley Marl, Premier, and the Beatnuts—contributed to Da Youngsta's new album, which enters Top R&B Albums at No. 27 in its first week out. The sophomore act stands to see increased sales from an April 25 appearance on Fox's "In Living Color."

**HISTORIC HEATSEEKER:** Primus' "Pork Soda" debuts at No. 7 on The Billboard 200. This is by far the highest debut that a Heatseeker act has ever seen on the big chart.

As a result of this dramatic chart bow, Primus' earlier albums—"Sailing The Seas Of Cheese" and "Frizzle Fry"—are removed from Heatseeker status.

"Sailing" appeared on Heatseekers for 67 weeks, one of the longest runs in that chart's history. It ranked No. 10 when the chart was first published in the Oct. 25, 1991, issue, and peaked at No. 2 in the April 11, 1992 edition.

Primus toured frequently during that album's chart run. Those shows and exposure from "Sailing," revived sales on "Frizzle Fry," an Caroline title. It had a one-week stay on Heatseekers in the issue where "Sailing" reached its peak.

This marks the sixth time the debut of a new title causes a Heatseeker act to graduate. The first to do so was Pantera, which debuted at No. 44 with "Vulgar Display Of Power." The most recent to do so was Blues Traveler, whose "Save His Soul" hit The Billboard 200 at No. 72 two weeks ago. The other three: Chris LeDoux's "Whatcha Gonna Do With A Cowboy" (which debuted at No. 85 on The Billboard 200 and No. 13 on Top Country Albums), Brand Nubian's "In God We Trust" (which debuted at No. 12 on The Billboard 200 and No. 4 on Top R&B Albums), and Phish's "Rift" (which entered The Billboard 200 at No. 51).

Artists graduate from Heatseekers when any career album hits 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.

**ON THE FENCE:** Mammoth used one-stops and regional chains to pave the release of the new Dillon Fence album, "Outside In," which hit stores April 20. Capitalizing on the established core of Fence fans who reside in the Southeast,

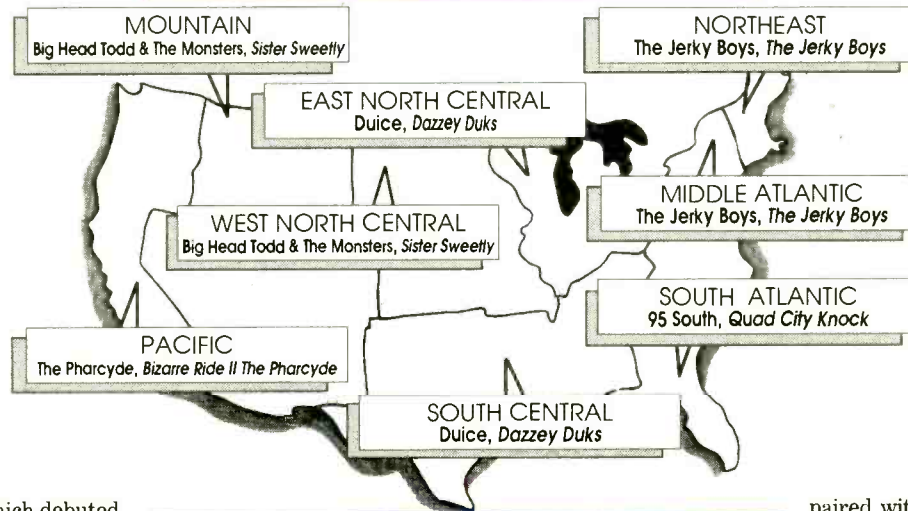
Mammoth got discount pricing and mailer ads at wholesalers Nova Distributing Corp. in Georgia and Michael Phillips Enterprises in North Carolina.

A tailored campaign at the 14 Record Exchange stores in North Carolina and Virginia involves a consumer contest that

includes concert tickets as prizes, in-store band appearances, a display contest, and an article in the chain's monthly magazine. Mammoth also worked out a display contest at the 35-store, Beltsville, Md.-based Kemp Mill Music web.

The effort appears to have paid off. "Outside In" debuts as the No. 24 Heatseeker title in the South Atlantic region.

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Big Head Todd/Monsters, <i>Sister Sweetly</i>	1. The Jerky Boys, <i>The Jerky Boys</i>
2. Sugar, <i>Beaster</i>	2. Da Youngsta's, <i>Aftermath</i>
3. Arcade, <i>Arcade</i>	3. Stereo MC's, <i>Connected</i>
4. Tasmin Archer, <i>Great Expectations</i>	4. Young Black Teenagers, <i>Dead Enz Kidz...</i>
5. Stereo MC's, <i>Connected</i>	5. Black 47, <i>Fire Of Freedom</i>
6. Mark Collie, <i>Mark Collie</i>	6. The Jazzmasters, <i>The Jazzmasters</i>
7. Toby Keith, <i>Toby Keith</i>	7. Nana Mouskouri, <i>Falling In Love Again...</i>
8. Frank Black, <i>Frank Black</i>	8. The Pharcyde, <i>Bizarre Ride II The Pharcyde</i>
9. Duice, <i>Dazzey Duks</i>	9. Tasmin Archer, <i>Great Expectations</i>
10. Rodney Foster, <i>Del Rio, TX 1959</i>	10. Tim Dog, <i>Do Or Die</i>

**STYLIN':** James and Brown, the cartoonish characters seen on the covers of L.A. Style singles "James Brown Is Dead" and "I'm Raving," will come to life, thanks to a pair of costumes created for the Arista act's impending concert tour.

In addition to being props for L.A. Style's concerts, the James and Brown costumes will also be used at raves and in-store appearances that are being coordinated around the show dates.

L.A. Style hits the road May 13 in Chicago, the first of 15 cities. Stops include markets in the Midwest, East, and South. Style's album will be on sale chainwide at Tower Records and Sound Warehouse during the tour. Arista also is placing the title in chains' new-artist programs.

**UPDATES:** MCA's the Tragically Hip paired with Atlas/PLG's Sand Rubies for eight April dates, including an April 26 stop at L.A.'s the Roxy. The Sand Rubies open five shows with Def American's the Jayhawks in May, headline the Tulip Festival in Albany, N.Y., May 9, and play CBGB's in New York City, May 12. Meanwhile, the Tragically Hip—who have been touring practically nonstop this year—have dates confirmed through June 5... In its first week at radio, "Good Time With Bad Boys," the second single from Next Plateau/London/PLG act Boy Krazy, was aired by 31 of the top 40 stations monitored by Broadcast Data Systems.

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

## BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FOR WEEK ENDING MAY 8, 1993 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY <b>SoundScan</b>	
			LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
			★ ★ ★ No. 1 ★ ★ ★	
1	1	12	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED
2	2	15	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS
3	3	8	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE
4	—	1	DA YOUNGSTA'S EASTWEST 92245*/AG (9.98/15.98)	THE AFTERMATH
5	6	9	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WB (9.98/15.98)	SISTER SWEETLY
6	8	4	THE JERKY BOYS SELECT 61495/ATLANTIC (10.98/15.98)	THE JERKY BOYS
7	5	12	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME...
8	7	5	TASMIN ARCHER SBK 80134*/ERG (10.98/15.98)	GREAT EXPECTATIONS
9	4	3	SUGAR RYKODISC 50260* (7.98/10.98)	BEASTER
10	12	7	FRANK BLACK A.D. 61467*/ELEKTRA (10.98/15.98)	FRANK BLACK
11	13	12	GIN BLOSSOMS A&M 5403* (9.98/13.98)	NEW MISERABLE EXPERIENCE
12	9	18	POSITIVE K ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS
13	10	5	BUTTHOLE SURFERS CAPITOL 98798* (9.98/13.98)	INDEPENDENT WORM SALOON
14	11	7	BUDDY GUY SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN
15	14	5	RAGE AGAINST THE MACHINE EPIC 52959* (9.98 EQ/15.98)	RAGE AGAINST THE MACHINE
16	—	1	TOBY KEITH MERCURY 514421* (9.98 EQ/13.98)	TOBY KEITH
17	20	4	NANA MOUSKOURI PHILIPS 14467* (10.98/15.98)	FALLING IN LOVE AGAIN...
18	27	2	JEREMY JORDAN GIANT/REPRISE 24483*/WARNER BROS. (10.98/15.98)	TRY MY LOVE
19	18	12	SUNSCREEM COLUMBIA 53449* (6.98 EQ/9.98)	O3
20	15	3	ARCADE EPIC 53012* (10.98 EQ/15.98)	ARCADE

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	16	3	95 SOUTH WRAP 8117*/ICIBAN (9.98/16.98)	QUAD CITY KNOCK
22	19	23	BASS OUTLAWS NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS
23	23	27	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959
24	24	16	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE
25	25	33	SCREAMING TREES EPIC 48996 (9.98 EQ/15.98)	SWEET OBLIVION
26	21	23	DADA I.R.S. 13141* (7.98/11.98)	PUZZLE
27	—	1	RADIOHEAD CAPITOL 81409* (9.98/15.98)	PABLO HONEY
28	17	2	TIM DOG RUFFHOUSE 53237/COLUMBIA (9.98 EQ/15.98)	DO OR DIE
29	26	4	PRINCE MARKIE DEE/SOUL CONVENTION SOUL CONVENTION 48686/COLUMBIA (9.98 EQ/15.98)	FREE
30	32	7	L.A. STYLE ARISTA 18718* (9.98/13.98)	L.A. STYLE
31	36	9	MARTHA WASH RCA 66052* (9.98/15.98)	MARTHA WASH
32	37	26	SHAWN COLVIN COLUMBIA 47122* (10.98 EQ/15.98)	FAT CITY
33	31	5	BLACK 47 SBK 80686*/ERG (9.98/15.98)	FIRE OF FREEDOM
34	35	6	FLOTSAM & JETSAM MCA 10678* (9.98/15.98)	CUATRO
35	39	2	BIG BUB EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA
36	—	1	THE JAZZMASTERS JVC 2021* (9.98/14.98)	THE JAZZMASTERS
37	29	11	WHITE ZOMBIE GEFEN 24460*/MCA (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1
38	—	1	KATHIE LEE GIFFORD WARNER BROS. 45084* (9.98/15.98)	SENTIMENTAL
39	33	4	WALTER BEASLEY VERVE 12592*/MERCURY (9.98 EQ/13.98)	INTIMACY
40	34	10	INFECTIOUS GROOVES EPIC 53131* (10.98 EQ/15.98)	SARSIPPIUS' ARK

## Stronger Mktg. Impact Felt At This Year's Meet

BY JANINE McADAMS

ATLANTIC CITY, N.J.—Marketing strategies took a front seat at the Impact SuperSummit VII, April 22-25 at the Bally's Park Place Hotel & Casino here. In addition, the concerns of independent retailers were explored for a second year at the one-day Impact/Billboard Retail Summit.

Conference keynoter Rick Dobbis, president/CEO of PolyGram Label Group, touched on the vast marketing and sales potential of black music—not only nationally, but globally—in his address April 23.

Marketing ideas took center stage beginning with the opening panel, "Tales From The Trenches: Artist Development In Action," where panelists discussed some of the unique strategies—from long

video lead times, soundtracks, promo tours, and white-label single releases—used to break new artists. Other issues included some of the problems adult-leaning/established artists face in reaching their audience, raised by attendee/Capitol artist Rachele Farrell; as well as problems in establishing socially conscious artists who are not rappers, discussed by panelist/EMI artist Caron Wheeler.

Another conference highlight was a three-part session called "Marketing Realities For Success," conducted by Marc Strachan, president of the New York-based Middleman marketing consulting firm. This session presented creative cross-marketing and alternate promotional opportunities—particularly through corporate sponsors such as House Of Seagram's, Miller Brewing, and

Nabisco—available to record companies and broadcasters. The point: how to create successful "strategic alliances and mutually beneficial events" using what Strachan called "OPM—other people's money, muscle, and machinery." While many of the corporate representatives on the panel were enthusiastic about the success these events had in moving their consumer products, it was not clear how special campaigns and tie-ins positively affected record sales.

In a label/retail-intensive confab, radio expressed some of its concerns in an open forum titled "What Time Is It? Let's Talk," moderated talk-show style by Lynn Tolliver, PD of WZAK Cleveland, while programmers hashed out their key issues at "Strictly Radio: Positive Changes For The '90s," moderated by consultant

Harry Lyles. Programmers discussed the positive uses of research and the differences inherent in various markets in terms of responses to particular singles. With the popularity of the urban contemporary format, panelist Jerry Boulding predicted the emergence of more targeted station formats that will appeal to more strictly defined black demos.

This year's Impact/Billboard Retail Summit was highly anticipated because of the success of 1992's inaugural meet. One of the best-received sessions, because of its hands-on, workshop nature, was "Trading Places . . . Market A Mile In My Shoes," moderated by Terri Rossi, director of operations, R&B Music Group, Billboard, and Kathi Moore, national director of promotion at RCA. Using a real, as-yet-unreleased RCA act's single and bio, as well as a set of worksheets describing one indie retail location and the costs of a variety of promotional/marketing tools, attendees formed separate teams of retailers and label executives. These groups then "switched places" to create a marketing plan for the act from an opposite perspective (retailers pretended to be label executives, and vice versa). At the end of the session, marketing plans were presented and critiqued.

Eddie Gilreath, senior VP of marketing for Uni Distribution, detailed in his keynote speech the current landscape for urban music marketing, from the various configurations available to bootlegging, retail security systems, and the burgeoning of cable radio. He suggested part of the amounts labels spend on promotional events at the retail level should be used to establish retail-based community services, such as temporary employment and child care, as well as anti-drug and educational programs. He urged retailers and label executives to keep up with technological advances and to be willing to share information.

"You should come away from this conference with sharing your experience and knowledge with your fellow retailer," he said. "The retail and radio community are our partners. When the manufacturer, retailer, and broadcast community work together we have a triangle for prosperity."

Representatives of the so-called "big six" distributors then met on a panel to answer questions posed by retailers. A major problem that emerged in this session is the strained relationship between one-stops and independent retailers. Many of the retailers feel one-stops

(Continued on next page)

## Taking Care Of Business In Atlantic City Plus, Motown Readies Gill's 'Provocative' Set

IMPRESSIONS OF IMPACT: You're in Atlantic City in a hotel where you cannot see the sun or find a clock. There's a fast-moving, slightly desperate air surrounding folks eager to win money and folks who have lost. Thank God for the Impact SuperSummit confab, which always has been about taking care of business, and delivered the goods for the seventh year. This convention was a hard-working, fascinating compendium of fact-filled sessions, high-profile panelists, and exciting performances by an array of label artists. Kudos to conference coordinators Sylvia Davis and Jules Malamud and publicist/coordinator Cynthia Badie Rivers.

One shadow was cast across the proceedings: the death of Los Angeles-based independent record promoter Jimmy Bee, aka James O'Farrell, who died of a heart attack April 22 when he got in his car to drive to the airport for a flight to Atlantic City. That night, Bee was to be among the honorees at the first Living Legends Awards dinner, organized by Ray Harris of Warner Bros. and Jerry Boulding of Urban Network, at the Bally's Park Place Hotel. Bee is sorely missed by many in the industry.

For more on the convention, see story, above.

LOWRIDER LEGACY: The second Rodney King verdict has left Los Angeles feeling some measure of relief about a lack of violence in its streets. Meanwhile, several of L.A.'s Latino hip-hop artists have chosen to promote racial harmony with an album project of their own, focused on the West Coast passion for low-riding cars. Thump Records is releasing a unity-themed "Lowrider Soundtrack Volume V," an idea label execs came up with after seeing violence at Lowrider Magazine's Super Low Rider Show in Pomona, Calif., last year. An accompanying Low Rider Unity Tour—seven dates in California, Arizona, Colorado, and Texas—is showcasing many of the acts from the album project: Hispanic M.C.'s, Royal T & the Raza Crew, M.C. Blvd., Too Down, Lost Tribe, Merie, and veteran R&B outfit Tierra, whose hit "Together" has been updated with a unity theme for '93. The

previous four volumes of "Lowrider Soundtrack," sponsored by Lowrider Magazine, have featured Chicano dance, R&B, and hip-hop tunes but not with an anti-gang unity theme.

SOUNDS: Johnny Gill previews his forthcoming Motown album, "Provocative," with the hard-driving, sinister dance groove "The Floor," which radio already has begun to jump on. A preview of the album shows Gill flexing his considerable vocal skills on typical midnight-mood ballad fare and up-tempo material, provided by production teams L.A. & Face, Jam & Lewis, and Boyz II Men . . . Also on Motown is new artist Nikita Germaine, a curvaceous diva who has a



by Janine McAdams

hit with soulful first single "Sweet As It Comes," which she performed live at a Motown luncheon at the Impact SuperSummit. Let's just say the lady impressed with her smooth and supple style on this track, reminiscent of the type of midtempo groove a male balladeer like Freddie Jackson or Glen Jones would handle . . . During the panel "Tales From The Trenches: Artist Development In Action," panelist Jean Riggins, senior VP/GM of Capitol Records, mentioned a rap artist the company was working to reimage in advance of his new album release. Young M.C. is indeed striving for a more street-accessible image and laidback sound to combine with his clever lyrics on the forthcoming "What's The Flavor" set. He samples liberally from Michael McDonald's "I Keep Forgettin'" for "Love You Slow," and gets the jazzy live bass groove on the easy-spirited title track (first rap record to feature a mention of Martin Tupper, from HBO's "Dream On"); and brings in hectic old-school jazz vibes on the aptly titled "Bob Your Head," "Don't Sleep," "Open Up The Door," and the single-worthy "Back In The Day." Musically, Marvin Young is right in pocket. But what with East Coast flavor, hardcore language, and tales of macho street life dominating via such acts as Onyx, Dr. Dre, Ice Cube, Naughty By Nature, and Cypress Hill—a clean rapper who talks about romance and his own lyrical skills may be at a disadvantage. Let's hope not.



## Pop Or Soul, The Song Is The Thing For Ingram

BY DAVID NATHAN

LOS ANGELES—James Ingram has made a name for himself as a soulful balladeer of essentially pop material,



INGRAM

such as "One Hundred Ways," "How Do You Keep The Music Playing," and "There's No Easy Way." But in response to his primary image as a black pop singer, Ingram is characteristically upfront: "A good song is a good song. When I go to places like Jamaica, which is a black country, the audiences want to hear my ballads. If people want to call it pop, that's fine with me. My thing is to have everlasting life through music, to keep finding the songs that will outlive me."

With "Always You," his new album for Warner Bros., Ingram feels he has delivered a set of such long-lived tunes. "I feel this is the greatest embodiment of work I've ever done in terms of a whole album," he says of the album, which features a loosely knit storyline and production by hit makers Thom Bell, Maurice White, and Keith Thomas.

"After I started with Keith in May of last year, the album began to take on a life of its own; it started to have a

theme," Ingram says. "It's a collage of different relationships and, really, that's what life is: a string of relationships."

Nashville-based producer Thomas cut four songs for the album, including the title track, an Alan & Marilyn Bergmann composition that Ingram regards as "one of the best songs I've ever recorded." Earth, Wind & Fire alumnus White produced "Too Much For This Heart Of Mine," a song he played for Ingram at the end of a friendly tennis match between them. Bell, who with Ingram co-produced the singer's No. 1 pop smash, "I Don't Have The Heart," worked on five cuts for the new album, adding a flavor reminiscent of his sterling '70s work with the Stylistics, the Spinners, and others. Bell's signature style is particularly noticeable on "A Baby's Born," "You Never Know What You got," and "Sing For The Children."

"Because of his classical background, I can go places with Thom as a producer that I can't go with others. Thom and I began writing for this album in 1991, and our objective was to either create or find songs that could be standards," Ingram explains. "That's not easy and it's something that's been my aim since I started working with Quincy Jones early on in my career."

The collaboration between producer Jones and Ingram was enormously successful. (Continued on page 26)

# Guru Dazzles With New 'Jazzmatazz'; Illegal Activity; Stitchie Sews New Set

**GURU HAS A VOICE** that wraps around the listener's ears with a comfortable smoothness that belies its streetwise toughness. The voice has been articulating intelligent hardcore lessons via **Gang Starr** since 1989. With "Jazzmatazz Vol. 1," the rapper temporarily has diverged from his partnership with **DJ Premier** and ventured into collaborations with old-school and new-school postmod jazz stylists. The results are slamming and gently seductive. With intricate musical arrangements, bouncers like "Loungin'," featuring **Donald Byrd**, and "Trust Me," which spotlights vocalist **N'Dea Davenport**, combine to form the next and best pairing of jazz and rap.

While taking a break from producing a track for a new Virgin vocalist named **Bridget**, Guru spoke about the "Jazzmatazz" project (which ships May 18 on **Chrysalis**) and the future of **Gang Starr**. His speaking voice bore traces of his Boston background and the same soft but sturdy tone of his musical mouth.

**Billboard:** How did "Jazzmatazz" come about?

**Guru:** Well, **Gang Starr** has been using jazz since we got together in '88. In '89 we traveled to Europe and there was this club in London that opened us up to the fusion scene. They used to play hip-hop breakbeats and graft them onto live jazz. Since then, we've seen the scene grow into the States. For years people have been asking us, "Why don't you use live musicians?" I'd say, "That's something I might do, but not with **Gang Starr**." We're a classical rap group, meaning we deal strictly in turntables and a mike, hardcore rap tracks. Which doesn't mean "Jazzmatazz" doesn't have a hard edge. What I wanted to do was incorporate live musicians, something I've never done before. And I've also never done any songs with a female singer.

**Billboard:** How'd you proceed with hooking everything up?

**Guru:** I sat down with **Patrick Moxey**, from my management company [Empire in Manhattan] and we made up a list. I wanted to do three cuts with some older cats people sample from. Then I wanted three newer cats. So we put down **Roy Ayers**, **Lonnie Liston-Smith**, and **Donald Byrd**. Then we got **Ronnie Jordan**, **Branford Marsalis**, and **Courtney Pine**. We also did tracks with **N'Dea Davenport**, **Carlene Anderson**, and [French rapper] **MC Solaar**, because we had worked with him in the past and I knew he could flow. I just wanted to experiment and work in some areas I hadn't before.

**Billboard:** Not only are the tracks on "Jazzmatazz" different from **Gang Starr's**, the lyrics are too.

**Guru:** My lyrics on **Gang Starr** records are more tense. They're inspired by things that really get my goat. "Jazzmatazz" is more laidback, more easy listening. But it's still

message-oriented.

**Billboard:** Do you feel you'll reach a wider audience with "Jazzmatazz?"

**Guru:** True, but that's not our fault. [Some of our records] could've been marketed differently; we could've had plenty of radio records. But we're working with our people. They're learning our stuff. It should be a good year for me with "Jazzmatazz" and for **Gang Starr**.

**Billboard:** We know that jazz and



by Havelock Nelson

rap are two artforms that are relevant to black culture and experience; both deal with real emotions. Did you learn of any other similarities through working on "Jazzmatazz"?

**Guru:** Yeah. I learned about the different ways the industry tampered with jazz, trying to make it more commercial. And of how some of the underground greats didn't get recognized. That's the same with rap. Also, I learned a lot of production techniques, based on the fact that this is the first time I worked with live instruments. That was interesting. We recorded most of the tracks in a day. The most time was spent on some of the mixes.

**Billboard:** Let's flip the script and talk a little bit about the next **Gang Starr** album.

**Guru:** We've been working on separate projects, which have helped me sharpen my studio skills. On the next album, I got a chance to do a couple of beats. I gave them to **Premier**, and he's reworking them a little. So these individual is healthy for the group. We hope to be releasing a single in July, an album in August.

**Billboard:** What will the record sound like?

## STRONGER MARKETING IMPACT

(Continued from preceding page)

are not passing along discounts, special programs, deletion notices, and other vital information. Panelists stressed the importance of membership in the National Assn. of Recording Merchandisers to provide support and information.

Impact also scored well with attendees with its first-ever Person To Person Networking Fair. Co-chaired by **RCA Records'** **Gwen Franklin** and **Billboard's Rossi**, and coordinated by **Billboard's Suzanne Baptiste**, this event put labels, technology companies, publications, and other vendors on an exhibit floor with food vendors, visual artists, and prize drawings.

The more than 800 attendees

**Guru:** Some of it is message related, some of it is party songs like "Dwyck." The whole album is gonna be bouncin' with crazy scratches and fatter, more danceable tracks. One song we've completed is called "F.A.L.A.," which stands for "Fuck Around, Lay Around." Another one is called "Code Of The Streets." Then there's "A Long Way To Go," which is going on the soundtrack to "Poetic Justice" but also on our album. With the **Gang Starr** stuff, there will be a sense of things that frustrate me about the industry and about brothers in the streets. I'm not preaching, just lettin' 'em know how to avoid a few pitfalls. There's gonna be a few guests, but I can't really say who right now.

**CREWZ POP:** **Illegal's** April 25 performance at **Arena** was interrupted by a minor scuffle involving **Chi Ali** (whom the group dished on the single "Head Or Gut") and a crew that included **Dres**, from **Black Sheep**. When things calmed down, the twosome of **Malik Edwards**, 13, and **Jamal Phillips**, 14, continued its set. **Illegal** was impressive. Its phat delivery and lyrical stance belied its members' baby-sized looks. We eagerly await the group's album, which will include the stomping funk "On And On," produced by **Diamond**, and the autobiographical "Back In The Day," produced by **Eric Sermon**. . . Dancehall chatterer **Lt. Stitchie** recently has been featured on tracks by **L.L. Cool J** and **Da Youngstas**. He'll have his own long-player out on **Atlantic**. Its title is "Rude Boy," which also swims in an ocean of loverman poetics. There's lots of radio potential here . . . **Wu Tang Clan** ("Protect Ya Neck") has been picked up by **Loud/RCA**. . . **Uptown/MCA's Heavy D**. will be featured on **Fox-TV's "Roc Live"** May 2 and 9. But stay tuned: On the 14th, the **Heavster** will be on hand with **Naughty By Nature**, **Madonna**, and **Duran Duran** to celebrate the occasion of the 1,000th episode of "The Arsenio Hall Show."

also were privy to two movie screenings, of director **Ted Demme's "Who's The Man,"** starring **MTV's Dr. Dre & Ed Lover**, and actor-turned-director **Forrest Whittaker's "Strapped."**

**Jules Malamud**, conference coordinator, was pleased with the turnout. "It's the biggest Impact conference we've had," he says. He also mentioned the artists showcases as being particularly strong this year, adding, "The Networking Fair blew everybody away; it was a breath of fresh air. The combination of business and fun was a little something different. I was thrilled to be able to do it."

**L.L. COOL J**  
**PINK COOKIES**  
**IN A PLASTIC BAG**  
**GETTING CRUSHED**  
**BY BUILDINGS**  
**FALLIN' ON YA NOW.**  
**FROM "14 SHOTS TO THE DOME."**  
**PRODUCED BY MARLEY MARL.**  
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Billboard® FOR WEEK ENDING MAY 8, 1993

Hot Rap Singles™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.	ARTIST
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	2	7	★★★ NO. 1 ★★★ <b>DOWN WITH THE KING</b> (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C. 2 weeks at No. 1	
2	3	3	10	<b>FUNKY CHILD</b> (C) (M) (T) PENDULUM 64672/ELEKTRA	◆ LORDS OF THE UNDERGROUND	
3	4	6	5	<b>HOW I'M COMIN'</b> (C) (T) DEF JAM 74811/COLUMBIA	◆ L.L. COOL J	
4	2	1	8	<b>IT WAS A GOOD DAY</b> (C) (T) PRIORITY 53817	◆ ICE CUBE	
5	5	7	7	<b>TYPICAL REASONS</b> (C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA	◆ PRINCE MARKIE DEE	
6	6	9	7	<b>PEACE TREATY</b> (M) (T) EASTWEST 96098*	◆ KAM	
7	8	13	5	<b>ROLL WIT THA FLAVOR</b> (M) (T) (X) FLAVOR UNIT 74897/EPIC	◆ THE FLAVOR UNIT MC'S	
8	10	11	8	<b>I GET WRECKED</b> (M) (T) (X) RUFFHOUSE 74857/COLUMBIA	◆ TIM DOG	
9	7	8	9	<b>BORN 2 B.R.E.E.D.</b> (C) (M) (T) (X) WARNER BROS. 18691	◆ MONIE LOVE	
10	11	18	6	<b>BOW WOW WOW</b> (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST	
11	14	20	4	<b>WRECKX SHOP</b> (C) (M) (T) MCA 54531	◆ WRECKX-N-EFFECT	
12	19	25	3	<b>DEEPER</b> (M) (T) DJ WEST/CHAOS 74737*/COLUMBIA	◆ BOSS	
13	16	23	4	<b>OFF &amp; ON</b> (C) (T) MAD SOUNDS 2199/MOTOWN	◆ TRENDS OF CULTURE	
14	22	28	4	<b>LOTS OF LOVIN</b> (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH	
15	21	27	3	<b>CREWZ POP</b> (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S	
16	15	22	5	<b>TICK TOCK</b> (C) (T) WRAP 138/ICHIBAN	◆ KILO	
17	13	17	7	<b>LOVE ME OR LEAVE ME ALONE</b> (C) (M) (T) ELEKTRA 64661	◆ BRAND NUBIAN	
18	18	15	13	<b>NUTHIN' BUT A "G" THANG ▲</b> (C) (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE	
19	27	—	2	<b>PASSIN' ME BY</b> (C) (T) DELICIOUS VINYL 98434/AG	◆ THE PHARCYDE	
20	9	4	9	<b>CROOKED OFFICER</b> (C) (T) RAP-A-LOT 53818/PRIORITY	◆ GETO BOYS	
21	29	—	2	<b>TRUTHFUL</b> (C) (M) (T) (X) UPTOWN 54593/MCA	◆ HEAVY D. & THE BOYZ	
22	26	29	3	<b>GUNSHOT</b> (M) (T) FREEZE 50032*	◆ KENNY DOPE	
23	20	10	14	<b>THROW YOUR GUNZ</b> (M) (T) JMJ/CHAOS 74766*/COLUMBIA	◆ ONYX	
24	12	5	12	<b>TIME 4 SUM AKSION</b> (M) (T) RAL/CHAOS 74794*/COLUMBIA	◆ REDMAN	
25	24	21	13	<b>HIP HOP HOORAY</b> (M) (T) (X) TOMMY BOY 554*	◆ NAUGHTY BY NATURE	
26	17	14	11	<b>FLIP DA SCRIPT</b> (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I	
27	NEW ▶	—	1	<b>DOLLY MY BABY</b> (M) (T) (X) COLUMBIA 74855*	◆ SUPER CAT	
28	25	12	10	<b>BREAKER 1/9</b> (C) (T) RELATIVITY 1139	◆ COMMON SENSE	
29	NEW ▶	—	1	<b>WHERE I'M FROM</b> (C) (M) (T) (X) PENDULUM 64648/ELEKTRA	◆ DIGABLE PLANETS	
30	23	19	13	<b>GET THE POINT</b> (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.	

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

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 8, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	3	19	<b>DR. DRE</b> ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98) 7 weeks at No. 1	THE CHRONIC	1
2	3	6	26	<b>SWV</b> ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	2
3	2	2	23	<b>SILK</b> ▲ KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
4	5	4	23	<b>SOUNDTRACK</b> ▲ 7 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
5	4	5	25	<b>SADE</b> ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
6	6	8	5	<b>LEVERT</b> ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	6
7	9	26	3	<b>H-TOWN</b> LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	7
8	8	7	7	<b>GETO BOYS</b> RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
9	<b>NEW</b> ▶	1	1	<b>SOUNDTRACK</b> UPTOWN 10794/MCA (9.98/15.98)	WHO'S THE MAN?	9
10	7	1	5	<b>L.L. COOL J</b> DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
11	10	9	23	<b>KENNY G</b> ▲ 3 ARISTA 18646* (10.98/15.98)	BREATHLESS	2
12	11	10	4	<b>ONYX</b> JMJ/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	9
13	12	11	10	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	1
14	16	20	10	<b>REGINA BELLE</b> COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	14
15	13	14	11	<b>DIGABLE PLANETS</b> ● PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
16	14	13	18	<b>SHAI</b> ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
17	15	12	14	<b>SNOW</b> ▲ EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	12
18	22	33	3	<b>INTRO</b> ATLANTIC 82463*/AG (9.98/15.98)	INTRO	18
19	18	23	17	<b>CHRISTOPHER WILLIAMS</b> UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
20	17	16	24	<b>ICE CUBE</b> ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
21	19	18	39	<b>MARY J. BLIGE</b> ▲ 2 UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
22	23	25	29	<b>CHANTE MOORE</b> SILAS 10605/MCA (9.98/15.98)	PRECIOUS	20
23	21	24	7	<b>BLOODS &amp; CRIPS</b> DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	21
24	20	15	4	<b>LORDS OF THE UNDERGROUND</b> PENDULUM 61415/ELEKTRA (9.98/15.98)	HERE COME THE LORDS	13
25	24	19	72	<b>MICHAEL JACKSON</b> ▲ 5 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
26	25	27	10	<b>2PAC</b> INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
27	<b>NEW</b> ▶	1	1	<b>DA YOUNGSTA'S</b> EASTWEST 92245*/AG (9.98/15.98)	AFTERMATH	27
28	26	21	56	<b>ARRESTED DEVELOPMENT</b> ▲ 2 CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
29	28	22	4	<b>ANT BANKS</b> JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	22
30	32	38	17	<b>THE PHARCYDE</b> DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	30
31	29	31	5	<b>P.M. DAWN</b> GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
32	30	29	13	<b>PAPERBOY</b> NEXT PLATEAU/FRRR 1012* (9.98/14.98)	NINE YARDS	26
33	27	17	5	<b>ICE-T</b> RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	9
34	33	28	23	<b>JADE</b> GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
35	37	34	35	<b>BOBBY BROWN</b> ▲ 2 MCA 10417 (10.98/15.98)	BOBBY	1
36	31	30	42	<b>MEN AT LARGE</b> EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
37	34	35	35	<b>AFTER 7</b> ● VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
38	35	45	6	<b>95 SOUTH</b> WRAP 8117*/ICHIBAN (9.98/15.98)	QUAD CITY KNOCK	35
39	38	37	15	<b>HEAVY D. &amp; THE BOYZ</b> ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
40	36	32	8	<b>SOUNDTRACK</b> MCA 10758 (9.98/15.98)	CB4	13
41	42	36	7	<b>D.J. MAGIC MIKE</b> MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
42	39	40	10	<b>KAM</b> STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	18
43	51	44	15	<b>DUICE</b> TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
44	40	39	57	<b>EN VOGUE</b> ▲ 2 EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
45	50	47	28	<b>PRINCE AND THE NEW POWER GENERATION</b> ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	8
46	41	43	22	<b>WRECKX-N-EFFECT</b> ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
47	46	42	5	<b>ARRESTED DEVELOPMENT</b> CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	38
48	43	49	25	<b>PORTRAIT</b> CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
49	48	46	43	<b>SOUNDTRACK</b> ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1

50	54	68	16	<b>BIG BUB</b> EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
51	47	56	5	<b>JOE SAMPLE</b> WARNER BROS. 45209* (10.98/15.98)	INVITATION	43
52	49	52	15	<b>PRINCE MARKIE DEE AND THE SOUL CONVENTION</b> SOUL CONVENTION 48686/COLUMBIA (9.98 EQ/15.98)	FREE	47
53	45	41	60	<b>TLC</b> ▲ 2 LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH...ON THE TLC TIP	3
54	44	54	28	<b>LO-KEY?</b> PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
55	52	64	28	<b>RACHELLE FERRELL</b> MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
56	57	59	8	<b>WALTER BEASLEY</b> MERCURY 512592* (9.98 EQ/13.98)	INTIMACY	56
57	56	58	11	<b>ALEXANDER O'NEAL</b> TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
58	62	57	29	<b>GEORGE DUKE</b> WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
59	55	48	65	<b>R. KELLY &amp; PUBLIC ANNOUNCEMENT</b> ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
60	64	67	10	<b>B-LEGIT THE SAVAGE</b> SIC WID IT 712* (9.98/15.98)	TRYIN' TO GET A BUCK	41
61	60	50	101	<b>BOYZ II MEN</b> ▲ 5 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
62	53	—	2	<b>TIM DOG</b> RUFFHOUSE 53237/COLUMBIA (9.98 EQ/15.98)	DO OR DIE	53
63	61	71	10	<b>KIRK WHALUM</b> COLUMBIA 46931* (10.98 EQ/15.98)	CACHE	42
64	65	61	40	<b>LORENZO</b> ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
65	66	62	30	<b>SHABBA RANKS</b> ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
66	59	51	12	<b>ABOVE THE LAW</b> RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
67	68	63	24	<b>UNDERGROUND KINGZ</b> BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
68	58	55	12	<b>BRAND NUBIAN</b> ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
69	<b>NEW</b> ▶	1	1	<b>THE BEATNUTS</b> VIOLATOR 1114*/RELATIVITY (7.98/12.98)	INTOXICATED DEMONS	69
70	67	60	7	<b>D.J. MAGIC MIKE</b> MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	40
71	70	65	29	<b>REDMAN</b> RAL/CHAOS 52967/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
72	72	69	9	<b>MARTHA WASH</b> RCA 66052* (9.98/15.98)	MARTHA WASH	42
73	<b>NEW</b> ▶	1	1	<b>DIANA ROSS</b> MOTOWN 6340* (10.98/15.98)	THE LADY SINGS... JAZZ & BLUES	73
74	74	70	39	<b>HOUSE OF PAIN</b> ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
75	76	74	8	<b>INCOGNITO</b> TALKIN LOUD 514 198*/VERVE FORECAST (9.98/13.98)	TRIBES, VIBES & SCRIBES	74
76	<b>NEW</b> ▶	1	1	<b>JEFF LORBER</b> VERVE FORECAST 517998* (9.98/13.98)	WORTH WAITING FOR	76
77	90	87	4	<b>RAY CHARLES</b> WARNER BROS. 26735* (10.98/15.98)	MY WORLD	77
78	63	53	19	<b>EAZY E</b> ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
79	69	66	11	<b>APACHE</b> TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	15
80	77	76	53	<b>SPICE 1</b> TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
81	73	72	83	<b>CYPRESS HILL</b> ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
82	71	79	42	<b>BRIAN MCKNIGHT</b> MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
83	<b>NEW</b> ▶	1	1	<b>PAUL JACKSON, JR.</b> ATLANTIC JAZZ 82441*/AG (10.98/15.98)	A RIVER IN THE DESERT	83
84	91	92	41	<b>NAJEE</b> EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
85	82	81	11	<b>R.B.L. POSSE</b> IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	81
86	83	84	44	<b>PETE ROCK &amp; C.L. SMOOTH</b> ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
87	85	82	87	<b>VANESSA WILLIAMS</b> ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
88	81	80	5	<b>NORMAN CONNORS</b> MOJAZZ 7003*/MOTOWN (9.98/13.98)	REMEMBER WHO YOU ARE	70
89	89	96	3	<b>ALEXANDER O'NEAL</b> TABU 53833*/EPIC (10.98 EQ/16.98)	GREATEST HITS...THIS THING CALLED LOVE	89
90	93	93	24	<b>PATTI LABELLE</b> MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
91	78	77	22	<b>STEPHANIE MILLS</b> MCA 10690 (10.98/15.98)	SOMETHING REAL	22
92	<b>NEW</b> ▶	1	1	<b>TOWER OF POWER</b> EPIC 52805* (10.98 EQ/15.98)	T.O.P.	92
93	75	83	98	<b>JODECI</b> ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
94	88	88	12	<b>YOUNG BLACK TEENAGERS</b> SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	56
95	<b>RE-ENTRY</b>	2	2	<b>THE CLICK</b> SIC WID IT 707* (9.98/15.98)	DOWN & DIRTY	91
96	79	86	25	<b>POSITIVE K</b> ISLAND 514057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	50
97	<b>RE-ENTRY</b>	23	23	<b>BASS OUTLAWS</b> NEWTOWN 2210* (9.98/13.98)	ILLEGAL BASS	48
98	80	78	13	<b>KING TEE</b> CAPITOL 99354* (9.98/13.98)	THA TRIFLIN' ALBUM	17
99	97	89	24	<b>GETO BOYS</b> RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOYS THE BEST UN-CUT DOPE	31
100	92	85	30	<b>COMPTON'S MOST WANTED</b> ORPHEUS 52984*/EPIC (9.98 EQ/15.98)	MUSIC TO DRIVEBY	20

○ 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.

## JUST-ICE IS SERVED

**THE NEW ALBUM FROM JUST-ICE GUN TALK IN STORES NOW!**

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**FEATURING THE SINGLE & VIDEO "GIRLS N GUNS"**

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# R&B Radio Monitor

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

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

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

## R&B RADIO RECURRENT MONITOR

1	—	1	<b>MR. WENDAL</b>	ARRESTED DEVELOPMENT (CHRYSALIS)	14	22	9	<b>NO ORDINARY LOVE</b>	SADE (EPIC)
2	1	2	<b>GET AWAY</b>	BOBBY BROWN (MCA)	15	19	7	<b>NO RHYME, NO REASON</b>	GEORGE DJUKÉ (WARNER BROS.)
3	2	10	<b>LOVE'S TAKEN OVER</b>	CHANTE MOORE (SILAS/MCA)	16	11	8	<b>BABY I'M FOR REAL/NATURAL...</b>	AFTER 7 (VIRGIN)
4	5	5	<b>HERE WE GO AGAIN!</b>	PORTRAIT (CAPITOL)	17	13	5	<b>GIVE IT UP, TURN IT LOOSE</b>	EN VOQUE (EASTWEST)
5	4	4	<b>REMINISCE</b>	MARY J. BLIGE (UPTOWN/MCA)	18	18	11	<b>RUMP SHAKER</b>	WRECKX-N-EFFECT (MCA)
6	3	9	<b>GAMES</b>	CHUCKII BOOKER (ATLANTIC)	19	24	18	<b>THERE U GO</b>	JOHNNY GILL (LAFACE/ARISTA)
7	10	14	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)	20	21	19	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
8	7	10	<b>I GOT A THANG 4 YA!</b>	LO-KEY? (PERSPECTIVE/A&M)	21	15	10	<b>ALL I SEE</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
9	6	5	<b>QUALITY TIME</b>	HI-FIVE (JIVE)	22	—	1	<b>IT HURTS ME</b>	JACCI MCGHEE (MCA)
10	8	10	<b>LOVE SHOULD BROUGHT YOU...</b>	TONI BRAXTON (LAFACE/ARISTA)	23	17	16	<b>PEOPLE EVERYDAY</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
11	9	6	<b>HAPPY DAYS</b>	SILK (KEIA/ELEKTRA)	24	14	18	<b>AIN'T NOBODY LIKE YOU</b>	MIKI HOWARD (GIANT/REPRISE)
12	16	12	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)	25	23	5	<b>I GOT A MAN</b>	POSITIVE K (ISLAND/PLG)
13	12	5	<b>MAKE LOVE 2 ME</b>	LORENZO (ALPHA INT'L/PLG)					

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 36 BABY BE MINE (FROM CB4) (Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP) CPP
- 28 CAN HE LOVE U LIKE THIS (Greenskirt, BMI/Kear, BMI/Sony Songs, BMI)
- 97 CLOUDY WITH A CHANCE OF TEARS (Ma'Phil, ASCAP/Il Mama, BMI/Music Corp. Of America, BMI)
- 13 COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
- 73 CREWZ POP (Naughty, ASCAP)
- 59 CRY NO MORE (Not Listed)
- 62 DAYDREAMING (Springtime, BMI)
- 35 DAZZEY DUKS (Gigilo Chez, BMI/Alvert, BMI)
- 20 DEDICATED (Willesden, BMI/R.Kelly, BMI) CPP
- 39 DEEPER (Word Life, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI/Firstngtany, ASCAP) WBM
- 21 DITTY (Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
- 72 DOLLY MY BABY (Wild Apache, ASCAP/Hancock, BMI/Zomba, ASCAP) CPP
- 16 DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
- 12 DOWN WITH THE KING (Protoons, ASCAP/Rush Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U, ASCAP) CPP
- 86 DO YA WANNA RIDE? (WB, ASCAP/Playhard, ASCAP/Pencil Master, ASCAP/Trycep, BMI/Willesden, BMI) CPP
- 23 EVERY LITTLE THING U DO (Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM
- 3 FREAK ME (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI) WBM
- 53 FUNKY CHILD (Marley Marl, ASCAP/EMI April, ASCAP) WBM
- 41 GET AWAY (Zomba, ASCAP/Donril, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Toe Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL
- 46 GIVE HIM A LOVE HE CAN FEEL (Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
- 15 GOOD OL' DAYS (Trycep, BMI/Willesden, BMI) CPP
- 74 HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM/HL
- 17 HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)
- 19 HONEY DIP (WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooinit, ASCAP) WBM
- 47 HOW I'M COMIN' (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM
- 87 HOW U GET A RECORD DEAL (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/Trakmaster, BMI)
- 89 I AIN'T THE ONE (Jus' Livin', BMI/Warner-Tamerlane, BMI/Trakmaster, BMI/Ahunit And Fifth Street, BMI)
- 25 I CAN'T STAND THE PAIN (Pejjo, BMI/Walter Simmons, BMI)
- 11 IF I COULD (WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
- 78 IF YOU BELIEVE (Last Song, ASCAP/Third Coast, ASCAP)
- 7 I HAVE NOTHING (FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
- 30 I'M EVERY WOMAN (Nick-O-Val, ASCAP) CPP
- 5 I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
- 26 INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
- 60 IN THE MIDDLE (Big Giant, BMI/Coffey, Nettlesbey, BMI/Warner-Tamerlane, BMI)
- 18 IT'S ALRIGHT (EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
- 8 IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
- 49 I WANT TO KNOW YOUR NAME (Warner-Tamerlane, BMI) WBM
- 83 JUST TO BE CLOSE TO YOU (Jobete, ASCAP/Libren, ASCAP)
- 10 KISS OF LIFE (Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
- 2 KNOCKIN' DA BOOTS (Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
- 43 LET'S GO THROUGH THE MOTIONS (FROM WHO'S THE MAN?) (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM
- 38 LITTLE MIRACLES (HAPPEN EVERY DAY) (EMI April, ASCAP/Uncle Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP)
- 66 LOOKING THROUGH PATIENT EYES (MCA, ASCAP) HL
- 75 LOTS OF LOVIN' (Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/WB, ASCAP)
- 34 LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving, BMI) CPP
- 88 LOVE IS A LOSING GAME (WB, ASCAP/Wallyworld, ASCAP/John Bettis, ASCAP)
- 56 LOVE IS (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Cherkman, BMI) WBM
- 64 LOVE ME DOWN (MCA, ASCAP/Britiff, ASCAP)
- 42 LOVE NO LIMIT (WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP)
- 48 LOVE'S TAKEN OVER (EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
- 32 LOVE THANG (Frabensha, ASCAP/MCA, ASCAP/Frank Nitty, ASCAP/Velle, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP/Geffen, ASCAP/Edie Brickell, ASCAP) WBM
- 65 MARY, MARY (Zomba, ASCAP/4MW, ASCAP) CPP
- 70 THE MORNING PAPERS (Controversy, ASCAP/WB, ASCAP) WBM
- 31 MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM
- 68 NEVER DO YOU WRONG (MCA, ASCAP/Geffen, ASCAP/Music Corp. Of America, BMI/Geffen Again, BMI/Duboc, BMI/Rodsons, ASCAP/Almo, ASCAP) CPP
- 6 NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-ckin', ASCAP/Sony Songs, BMI) HL
- 44 ONE WOMAN (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
- 50 PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
- 67 ROLL WIT THA FLAVA (Naughty, ASCAP/Freddie Foxxx, ASCAP/Queen Latifah, ASCAP/E-Z-Duz-It, ASCAP/40th Street, ASCAP/Peep Bo, ASCAP/Fu

# R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	75	2	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN) 1 week at No. 1	38	36	9	<b>HONEY DIP</b>	PORTRAIT (CAPITOL)
2	2	6	<b>KNOCKIN' DA BOOTS</b>	P-TOWN (LUKE)	39	35	8	<b>SWEET ON U</b>	LO-KEY? (PERSPECTIVE/A&M)
3	1	10	<b>FREAK ME</b>	SILK (KEIA/ELEKTRA)	40	34	21	<b>A WHOLE NEW WORLD</b>	P. BRYSON/R. BELLE (COLUMBIA)
4	3	14	<b>NUTHIN' BUT A "G" THANG</b>	DR. DRE (DEATH ROW/INTERSCOPE/AG)	41	40	6	<b>ROLL WIT THA FLAVA</b>	THE FLAVOR UNIT MICKS (EPIC)
5	4	8	<b>DOWN WITH THE KING</b>	RUN-D.M.C. (PROFILE)	42	37	22	<b>REBIRTH OF SLICK</b>	DIGABLE PLANETS (PENDULUM/ELEKTRA)
6	6	9	<b>IT WAS A GOOD DAY</b>	ICE CUBE (PRIORITY)	43	66	2	<b>CRY NO MORE</b>	II D EXTREME (GASOLINE ALLEY/MCA)
7	8	15	<b>DITTY</b>	PAPERBOY (NEXT PLATEAU/FFRR)	44	38	6	<b>LOOKING THROUGH PATIENT EYES</b>	P.M. DAWN (GEE STREET/ISLAND/PLG)
8	5	15	<b>I'M SO INTO YOU</b>	SWV (RCA)	45	63	2	<b>TRUTHFUL</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
9	7	17	<b>INFORMER</b>	SNOW (EASTWEST/AG)	46	51	7	<b>I CAN'T STAND THE PAIN</b>	LORENZO (ALPHA INT'L/PLG)
10	10	26	<b>DAZZEY DUKS</b>	DUICE (TMR/BELLMARK)	47	39	12	<b>SHOOP SHOOP (NEVER STOP...)</b>	MICHAEL COOPER (REPRISE)
11	9	16	<b>SO ALONE</b>	MEN AT LARGE (EASTWEST/AG)	48	43	5	<b>DOLLY MY BABY</b>	SUPER CAT (COLUMBIA)
12	—	1	<b>WEAK</b>	SWV (RCA)	49	45	5	<b>LOVE THANG</b>	INTRO (ATLANTIC)
13	11	14	<b>HIP HOP HOORAY</b>	NAUGHTY BY NATURE (TOMMY BOY)	50	46	7	<b>KISS OF LIFE</b>	SADE (EPIC)
14	14	4	<b>DEEPER</b>	BOSS (DJ WEST/CHAOS/COLUMBIA)	51	47	6	<b>BABY BE MINE</b>	BLACKSTREET (MCA)
15	12	10	<b>I HAVE NOTHING</b>	WHITNEY HOUSTON (ARISTA)	52	64	5	<b>TELLIN' ME STORIES</b>	BIG BUB (EASTWEST)
16	13	14	<b>COMFORTER</b>	SHAI (GASOLINE ALLEY/MCA)	53	49	6	<b>IT'S ALRIGHT</b>	CHANTE MOORE (SILAS/MCA)
17	17	8	<b>TYPICAL REASONS</b>	PRINCE MARKIE DEE (COLUMBIA)	54	71	2	<b>HOW U GET A RECORD DEAL</b>	BIG DADDY KANE (COLD CHILLIN')
18	15	19	<b>DON'T WALK AWAY</b>	JADE (GIANT/REPRISE)	55	—	1	<b>TRIGGA HAS NO HEART</b>	SPICE 1 (TRIAD/JIVE)
19	26	4	<b>PASSIN' ME BY</b>	THE PHARYCYDE (DELICIOUS VINYL/AG)	56	42	16	<b>TAP THE BOTTLE</b>	YOUNG BLACK TEENAGERS (SOUL/MCA)
20	28	3	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT/AG)	57	73	2	<b>YOU'RE THE LOVE OF MY LIFE</b>	SYBIL (NEXT PLATEAU/LONDON/PLG)
21	19	6	<b>HOW I'M COMIN'</b>	L.L. COOL J (DEF JAM/COLUMBIA)	58	50	3	<b>WHERE I'M FROM</b>	DIGABLE PLANETS (PENDULUM/ELEKTRA)
22	22	4	<b>WHOOOT, THERE IT IS</b>	95 SOUTH (WRAP/CHIBAN)	59	44	12	<b>HAT 2 DA BACK</b>	TLC (LAFACE/ARISTA)
23	16	9	<b>GOOD OL' DAYS</b>	LEVERT (ATLANTIC)	60	68	4	<b>CREWZ POP</b>	DA YOUNGSTA'S (EASTWEST)
24	23	10	<b>LOVE IS</b>	V. WILLIAMS/B. MCKNIGHT (GIANT)	61	48	11	<b>SWEET THING</b>	MARY J. BLIGE (UPTOWN/MCA)
25	30	3	<b>LET'S GO THROUGH THE MOTIONS</b>	JOCELI (UPTOWN/MCA)	62	60	8	<b>LOTS OF LOVIN'</b>	PETE ROCK & C.L. SMOOTH (ELEKTRA)
26	21	11	<b>FUNKY CHILD</b>	LORDS OF UNDERGROUND (PENDULUM)	63	53	12	<b>THROW YA GUNZ</b>	ONYX (CHAOS/COLUMBIA)
27	27	9	<b>IF I COULD</b>	REGINA BELLE (COLUMBIA)	64	57	5	<b>BOW WOW WOW</b>	FUNKDOOBIEST (IMMORTAL/EPIC)
28	20	8	<b>WRECKX SHOP</b>	WRECKX-N-EFFECT (MCA)	65	69	6	<b>GOLD DIGGIN'</b>	MC NAS-D & DJ FRED (PANDISC)
2									

### POP OR SOUL, THE SONG'S THE THING FOR INGRAM

(Continued from page 20)

cessful. Signed to Jones' Qwest Records label, Ingram garnered 13 Grammy nominations (including three for which he received awards) and two Oscar nominations, the majority of which were derived from his work with Jones from 1981-86. Ingram switched over to Warner Bros. in 1989 and released the album "It's Real."

According to Hank Spann, VP of promotion for Warner Bros., the label is launching "a three-pronged attack with

this project. We're servicing the first single, 'Someone Like You,' to adult contemporary and black adult stations May 11; then to urban and top 40/rhythm stations [May 26]; and at the beginning of June, to pop radio."

Spann says the label sent out advance cassettes of the album to the field staff, who then test-played four tracks to programmers for feedback. "A surprisingly younger demographic responded to the cuts and we went with a song that has more of a soulful sound to it than some of James' previous efforts." A special urban mix of the track was done by David Gamson and will be included on the CD.

Since Ingram has done limited touring during his career due to the demands of family life, Warner Bros. finds

itself faced with the challenge of increasing Ingram's public visibility without extensive travel.

"James is going to be involved with a very extensive press and television campaign," says Carolyn Baker, senior director of artist development, black music department. "He'll be doing 'The Arsenio Hall Show' and all the major TV programs."

Baker notes Ingram's success in international markets, particularly Southeast Asia, will see the artist embark on a brief overseas promo tour. Baker adds that one cut from the album, "Sing For The Children," which features the Boys' Choir Of Harlem, will be used as the theme song for the Children's Defense Fund, for which Ingram acts as a spokesperson.

### TO OUR READERS

Terri Rossi's Rhythm Section will return next week.



**Bold Platinum For Shai.** Gasoline Alley/MCA Records act Shai celebrates the double-platinum certification of its debut album, "If Ever I Fall In Love," powered by the hit singles "If Ever I Fall In Love" and "Comforter," at the Gate in Los Angeles. Shai is preparing for a national concert tour this summer. Shown in top row, from left, are Lorne Siefer, Gasoline Alley; Derek Martin, manager; and O.T. Wells, attorney. Bottom row, from left, are Garfield Bright, Shai; Arnold Stiefel and Randy Phillips, Gasoline Alley; Darnell Van Rensalier, Shai; Al Teller, chairman, MCA Music Entertainment; Marc Gay, Shai; Richard Palmese, president, MCA Records; Ernie Singleton, president, black music division, MCA; and Carl "Groove" Martin, Shai.

**Billboard**

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### BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	7	RESPECT DUE	DADDY FREDDY (CHRYSLIS/ERG)	14	—	1	LA LA LOVE	BOBBY ROSS AVILA (PERSPECTIVE/A&M)
2	—	1	HEAD OR GUT	ILLEGAL (ROWDY/ARISTA)	15	9	7	JEEP ASS NIGUH	MASTA ACE INC. (DELICIOUS VINYL)
3	20	2	BAD BOYS	INNER CIRCLE (BIG BEAT/ATLANTIC)	16	22	5	BUT I LOVE YOU	MIKI HOWARD (GIANT/REPRISE)
4	19	2	SO GOOD	MICHAEL COOPER (REPRISE)	17	16	9	BREAKER 1/9	COMMON SENSE (RELATIVITY)
5	8	2	HUMPS FOR THE BLVD.	RODNEY O & JOE COOLEY (PSYCHOTIC)	18	17	3	GIMME GIMME	AVA CHERRY (RADIKAL/CRITIQUE)
6	24	2	NATURAL	ARRESTED DEVELOPMENT (CHRYSLIS)	19	—	1	WHO'S THE MAN?	HOUSE OF PAIN (TOMMY BOY)
7	—	1	UM UM GOOD	MEN AT LARGE (EASTWEST)	20	25	8	TICK TOCK	KILO (WRAP/CHIBAN)
8	14	2	BUDDY X	NENEH CHERRY (VIRGIN)	21	—	1	GIRL I'VE BEEN HURT	SNOW (EASTWEST)
9	10	5	WAKE UP EVERYBODY	NICK SCOTTI (REPRISE)	22	—	1	FALLIN DOWN	NU COLOURS (POLYDOR/PLG)
10	18	6	I DO CARE	CLASSIC EXAMPLE (HOLLYWOOD BASIC)	23	—	1	COME OVER, BABY	COLIN ENGLAND (MOTOWN)
11	12	3	LEGACY	MAD COBRA (COLUMBIA)	24	—	1	D-SHOT CALL	GENERAL GRANT (RARA)
12	23	2	ANUTHA LUV	P.O.V. (GIANT/REPRISE)	25	21	15	RAKIN' IN THE DOUGH	ZHIGGE (POLYDOR/PLG)
13	15	4	OFF & ON	TRENDS OF CULTURE (MAD SOUNDS)					

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

### BMI PLANS NASHVILLE EXPANSION

(Continued from page 11)

and expanding the company's current offices on Music Row. The expansion will be built on BMI-owned property adjacent to its writer/publisher-relations offices.

The BMI board has selected an architect and primary contractor and has given approval for the firms to complete architectural drawings and seek firm bids for work on the Music Row facility.

Even with the expense of the relocation, BMI says it will achieve a savings of about \$50 million over 15 years, beginning in the year following the relocation and accelerating thereafter. BMI cites "substantial" savings over the New York metropolitan area in rent, utilities, and taxes.

The projected savings, BMI says, will come entirely as a result of the consolidation, without any deductions from current writer and publisher distributions. The savings, in fact, will be passed on to its writer and publisher membership, according to BMI spokesman Robbin Ahrold.

For its last fiscal year, ended June 30, 1992, BMI's gross revenues were about \$300 million. BMI reports that 18% of the dollars it collects, or about \$54 million, is used to meet its expenses.

As for staffers in Red Bank, Ahrold says, "We've outlined in a kind of relaxed fashion a period of the next couple of months for employees to think about this in terms of their family situation and career desires." Whatever choices staffers make, Ahrold insists, BMI will require at minimum the same support function staff level in the new Nashville facilities as there is now in the New York area. "The project doesn't envision additions to or subtractions from head counts. It's based on business as usual."

BMI has no unions to deal with as part of the relocation; it's been a non-union firm since its inception in 1940.

People are not the only element in the moving process. Also to make the trek to Nashville is a mainframe computer located in New York, which, Ahrold notes, was upgraded a few years ago.



## Things Get Better For D:Ream; Junior Boy Jams

**DROP THE BEAT:** Charming new British act **D:Ream** easily lives up to the promise of its first hit, "Things Can Only Get Better," with a delightfully upbeat second effort, "U R The Best Thing."

The element that sets this record apart from the pack of wolves vying for recognition is that there is a *real* song tucked beneath the barrage of studio tricks and house beats. Here is one that doesn't lose any of its appeal once you stop twirling; the melody and lyrics stay with long after daylight. Props to the group's masterminds, **Peter Cunhah** and **Al Mackenzie**, for going the extra mile and giving us something to feel *and* whistle to.

Icing on the cake are supreme mixes by **David Morales**, who pumps a hard and gritty beat without sacrificing the tune or the vocals. For those European moments, you cannot miss with **Sasha's** cushiony versions. The good news is that the band has been signed by **Sire/WB** for the U.S. Look for a full-length album in late summer.

The U.K.-based **Junior Boy's Own Productions** posse continues its hot streak with an rousing double-A-sided 12-inch by **Level III**, "Makes Me Feel" b/w "Do It." Both cuts were created by **Noel Watson**, **Phil Asher**, and **Ray Whittard**, and deftly mine R&B-rooted deep-house terrain. The trio coats a muscular bass line with glossy synth loops, chanted vocal passages, and other assorted sound effects. Each track comes in two remixes, one for underground play and one for mainstream consumption.

"Do It" has a brisk diva attitude that will inject bright colors into peak-hour programs, while "Makes Me Feel" has a tougher, more insistent tone you will not be able to resist. More genius music from this year's U.K. indie to beat.

Given the passionate response that **New Order** and its comeback single, "Regrets" (**Qwest/WB**), have received so far from alternative radio heads, it

seems likely that club pundits soon will follow suit. Adding fuel to the fire are smooth remixes by **Terry Farley** and **Pete Heller**, whose "Fire Island" version redresses the song with grand piano lines and dreamy, neo-classical strings. The "Junior Dub" is more aggressive, with its rushes of trance-induced synths and traditional house piano padding. Simply lovely.

**Georgie Porgie** may be gone, but that does not mean Chicago's enduring **Mirage Entertainment** clique is dead. The label comes on hard and heavy with a string of noteworthy new singles. Best of the batch is the soft and ambient "Jazzy" by **Nicole**, with its pretty keyboards and laidback vocals. "Reachin'" by **LNR** is a bit more rousing, learning a stylistic lesson from **Ten City** and **Marshall Jefferson**.

**DJH Featuring Stefy** stomps onto the dance floor with the salacious "You (Don't You Stop)" (**Wicked & Wild**, Italy). Exhaustingly rapid beats pop out of control, while **DJ Herbie** and **Easy B.** squirt rave/NRG synths at whim, and **Stefy** shrieks like a banshee. Each of the three mixes slam hard, opening up options at several formats. Deserves a shot at a stateside situation. Major labels, please take note.

**MANGO'S CLUB JUICE:** Although it is best known as a leading purveyor of world-beat rhythms, **Mango Records** is fast building a solid reputation as an essential source for left-of-center dance music.

It all started last year when the **Island**-distributed label scored a pair of underground faves with "We We" and "Batonga" by **Angelique Kidjo**. The onset of the albums "No Reservations" by **Apache Indian** and "All She Wrote" by **Chaka Demus & Pliers** reveals an astute A&R focus on jams that are true to acts' cultural roots, while exploring mainstream pop hooks and accessible dance beats.



by Larry Flick

### Billboard. **Dance** HOT Breakouts

FOR WEEK ENDING MAY 8, 1993

#### CLUB PLAY

1. **GOTTA KNOW (YOUR NAME)** MALAIKA A&M
2. **YOU GOT ME WORKIN'** GLENN "SWEETIE G" TOBY GREAT JONES
3. **IN CHARGE EL BARRIO** CITI
4. **HIGHER BUTCH QUICK** STRICTLY RHYTHM
5. **LOVE SENSATION** LOLEATTA HOLLOWAY DOUBLE J

#### MAXI-SINGLES SALES

1. **GOLD DIGGIN' GIRLS** MC NAS-D & DJ FREAKY FRED PANDISC
2. **KNOCKIN' DA BOOTS** H-TOWN LUKE
3. **GIVE HIM A LOVE HE CAN FEEL** TENE WILLIAMS PENDULUM
4. **JUST A DREAM** DONNA DELORY MCA
5. **I NEED YOU NU SOLUTION** FEATURING TONYA WYNNE ONE

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

"No Reservations" is preceded by the single "Chok There," which means "tear the house down" in the Apache language. Already a U.K. club hit, the track is an intriguing fusion of bhangra and ragga rhythms, sweetened by a chorus that seeps into the brain upon impact and percussion breaks that slowly creep up the spine. The highly photogenic Apache is a heartthrob throughout Asia and Europe, and is a safe bet for similar success here. DJs should dig into "Feel It Fe Real" (with **Maxi Priest** on vocals), "Don Raja," and "Move Over India."

**Chaka Demus & Pliers** have enjoyed U.S. radio acceptance in recent months with the wildly contagious single "Murder She Wrote." These stars of the Jamaican reggae scene sprinkle classic R&B spices all over their sterling long-player, "All She Wrote." The richly soulful "I Wanna Be Your Lover" and the peppy "Roadrunner" effectively balance crafty toasting and singing. The obvious hit here of this set is a kinetic cover of **Parliament's** "One Nation Under A Groove," which could flood radio airwaves and dance floors with the right remix.

Adventurous DJs with a desire to briefly pause from standard club fare would be wise to give either (or both) of these projects a whirl. Surrender yourself to the rhythms, and you may never be the same.

Memo to Mango: Since both albums are available on vinyl, perhaps a promotional mailing to DJs would be in order.

**ALBUM NOTES:** After 1991's lackluster "Pop Life," **Bananarama** reunites with producers **Stock & Waterman** for

"Please Yourself" (**London, U.K.**), a frothy collection that cleanly matches the festive pop/NRG vibe of the act's heyday hits "Venus" and "Cruel Summer."

Pruned down to a duo of **Sara Dallin** and **Keren Woodward**, the group's trademark unison vocals are now more tightly focused and interesting to the ear. And yet, they appear more relaxed and playful on tasty dance confections like "Movin' On" and "Is She Good To You," which many NRG jocks around the States are playing as an album cut. Other gems are "Only Time Will Tell," with its lush disco nuances and flutes, and the rave-colored "You'll Never Know." The only pitfall is an awkward reading of **Andrea True's** "More, More, More."

No word yet on whether or not "Please Yourself" will be released here domestically, so you may need to snag a copy on import. An added attraction is the inclusion of six **Bananarama** "oldies" in '90s remix form. All in all, sugar for the body and brain that won't add unsightly pounds.

**TID-BEATS:** Private Music honcho **Peter Baumann** is dipping his toe in club waters by launching **Max-Bilt**, a dance indie based in Los Angeles. Though Baumann will sit in the top seat at both labels, the two are not connected in any other fashion. **Mona Lisa Overdrive**, **Voices Of Kwahn**, and other initial signings hang on a rave tip, but we hear **Max-Bilt** eventually will become more diverse, expanding into the house and hip-hop arenas. Staffers already in place are label manager **Maryanne Campagna**, A&R rep **Jerry Sharell**, and project coordinator **Zach Leary**. Others may be added in the coming months... Hip Toronto indie **Hi-Bias Records** has signed a licensing and distribution agreement with **BMG Music Canada**. **BMG's Vince DeGeorgio** says the deal "establishes our dance music presence to a greater degree, and intensifies our commitment to Canadian music and artists who perform in this genre." The first joint venture between the labels is "Don't Make Me Wait" by **Oval Emotion**... Transsexual disco artist **Jayne County**, who had underground fame as a member of the **Andy Warhol** posse during the '70s, is now signed to **ESP-Disk/ZYX Records**. County's album, "Goddess Of Wet Dreams," and single, "Sex, Drugs & Techno-Rave," ship on May 28... **Junior Vasquez** has been working overtime in recent months, sharpening his songwriting skills. You will be able to taste the fruits of his labor during late summer when albums by **Crystal Waters** and **Lisa Lisa & Cult Jam** are released; both have several Vasquez compositions. Meanwhile, he continues to rule the New York club scene at the **Sound Factory**, where he spins twice weekly... It is nice to see engineer/mixer **Jim "Bonzai" Carusso** (whose fingerprints are on countless hit records) finally step forward as a producer and writer. Judging from the enthusiastic response he already has received from a number of key DJs for his first single, "Parade," this is a move he should have made a long time ago. The track is a splashy house anthem, co-pen-

ned with **Eric Beall** and sung by **Fonda Rae**. As expected, labels are lining up to bid on this easily cross-able record. Looks like the beginning of a successful career transition... **Madonna** fanatics, take heed: Aug. 14-16 are the dates for "Madonnathon '93," the second annual convention for diehard fans of the controversial pop icon. In 1992, roughly 1,200 folks descended upon the Plaza Hotel in Southfield, Mich., where the event will be held again this year. There will be a bus tour of La M's hometown, a festival of her films, a swap-meet of Madonna collectibles, and a drag contest. Her fierceness is not expected to appear, though the confab's organizers remain hopeful. For more information, call **Baseline Entertainment** in Ferndale, Mich.

**PARTING GLANCES:** The club community is mourning the loss of legendary DJ **Richie Kaczor**, who died on April 21. He was 40 years old.

Kaczor will be best remembered as the "king of **Studio 54**," where he was fixture for several years. He also was the first DJ to take the faltering **Gloria Gaynor** single, "Substitute," and play its B side, "I Will Survive." He turned the cut into a club smash, and **Polydor Records** followed suit, and brought it to pop radio. Kaczor is survived by his sister, **Paulette**.

On a different note, friends of dance music retailer **Rudy Gonzalez** are still searching for clues and suspects regarding his murder Feb. 3. The owner of **Rio Records** in San Antonio, Texas, was beaten to death outside his shop. Police still are investigating the case; no arrests have been made.

Though some of the details of the case are still sketchy, people close to the 48-year-old Gonzalez speculate the beating may have been a bias attack, since the store was not burglarized. He was openly gay and reportedly HIV-positive.



**Heavenly Davis.** Atlantic Records recently hosted a bash at New York's Club USA in honor of singer/actress **Carole Davis**, who makes her label debut later this month with the album "I'm No Angel." The set is preceded by the single "J'aime You," a steamy midtempo dance/funk jam that currently is being remixed for club consumption. Pictured, from left, are Atlantic senior VP **Tunc Erim**; **Herb Rosen**, Davis' manager; **Davis**; and **Lou Sicurezza**, Atlantic VP of national promotion.

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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	2	10	SHOW ME LOVE BIG BEAT 10110/ATLANTIC <small>1 week at No. 1</small>	ROBIN S.
2	5	8	6	FEVER MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
3	1	1	9	TOOK MY LOVE COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
4	4	5	9	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
5	6	10	7	I CAN'T GET NO SLEEP CUTTING 273	◆ MASTERS AT WORK FEATURING INDIA
6	9	15	5	WHO IS IT EPIC 74406	◆ MICHAEL JACKSON
7	8	13	7	INDEPENDENCE SBK 19777/ERG	◆ LULU
8	10	11	8	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
9	15	18	6	MORE AND MORE A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
10	11	6	11	BORN 2 B.R.E.E.D. WARNER BROS. 40641	◆ MONIE LOVE
11	3	4	9	I FEEL YOU SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
12	16	22	5	WAKE UP EVERYBODY REPRISE 40759/WARNER BROS.	◆ NICK SCOTTI
13	20	30	3	PRESSURE US COLUMBIA 74916	◆ SUNSCREAM
14	12	3	11	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
15	17	26	5	SWEET LULLABY EPIC 74919	◆ DEEP FOREST
16	7	7	9	CAN'T GET ANY HARDER SCOTTI BROS. 75352	◆ JAMES BROWN
17	14	16	8	JAMAICAN IN NEW YORK ELEKTRA 66339	◆ SHINEHEAD
18	23	28	4	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	UTAH SAINTS
19	18	24	5	BOW WOW WOW IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
20	24	32	4	JUMP THEY SAY SAVAGE 50034	◆ DAVID BOWIE
<b>*** POWER PICK ***</b>					
21	29	43	3	PHOREVER PEOPLE EPIC 74898	THE SHAMEN
22	13	12	10	LITTLE BIRD ARISTA 1-2522	◆ ANNIE LENNOX
23	32	42	3	JUST A DREAM MCA 54595	◆ DONNA DELORY
24	28	35	4	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
25	30	37	4	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
26	19	9	10	BOSS DRUM EPIC 74898	◆ THE SHAMEN
27	35	—	2	RUSHING NERVOUS PROMO	LONI CLARK
28	21	14	10	ENJOY LIFE EIGHT BALL 9207	◆ WAVE
29	37	41	3	ELEVATOR UP AND DOWN ZYX 6668	INTERACTIVE
30	25	19	10	I WANNA BE SOMEONE ATLANTIC 85791	CLUB Z
31	34	45	3	GO AWAY EPIC 74843	◆ GLORIA ESTEFAN
<b>*** HOT SHOT DEBUT ***</b>					
32	<b>NEW</b>	1	1	BUDDY X VIRGIN 12665	◆ NENEH CHERRY
33	<b>NEW</b>	1	1	REGRET QWEST 40760/WARNER BROS.	◆ NEW ORDER
34	22	21	8	NO LIMIT RADIKAL 12389/CRITIQUE	◆ 2 UNLIMITED
35	41	—	2	GIVE HIM A LOVE HE CAN FEEL PENDULUM 66326/ELEKTRA	◆ TENE WILLIAMS
36	45	—	2	I LIFT MY CUP PULSE 8 12394/RADIKAL	◆ GLOWORM
37	46	—	2	FUNKY GUITAR ZYX 6881	TC
38	40	44	3	TYPICAL REASONS COLUMBIA 74865	◆ PRINCE MARKIE DEE & SOUL CONVENTION
39	42	46	3	DO YOU NEED SOME? MERCURY 862 009/PLG	◆ MIND BOMB
40	44	—	2	JUNGLE BILL SMASH 880 003/PLG	◆ YELLO
41	31	29	6	EXTERMINATE! ARISTA 1 2545	◆ SNAP FEATURING NIKI HARIS
42	<b>NEW</b>	1	1	QUEENIE DALI 66305/ELEKTRA	ETHYL MEATPLOW
43	39	34	5	FUNKY CHILD PENDULUM 66330/ELEKTRA	◆ LORDS OF THE UNDERGROUND
44	38	27	7	L.S.D. BOLD! 2001	THE TRIPP
45	<b>NEW</b>	1	1	NEVER BE DSB IMPORT	◆ ZETTE
46	<b>NEW</b>	1	1	T-E-C-H-N-O PANTERA 0494	BASIC ELEMENTS
47	26	20	12	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS.	D.O.
48	27	23	12	FOREVERGREEN EPIC 74433	◆ FINITRIBE
49	33	17	13	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH
50	36	25	12	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	3	9	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110 <small>1 week at No. 1</small>	ROBIN S.
2	6	—	2	WHO IS IT (M) (T) (X) EPIC 74406	◆ MICHAEL JACKSON
3	1	1	6	FEVER/BAD GIRL (M) (T) (X) MAVERICK/SIRE 40793/WARNER BROS.	◆ MADONNA
4	3	5	8	FAITH (IN THE POWER OF LOVE) (T) (X) EPIC 74887	ROZALLA
5	4	7	9	IT'S MY LIFE (M) (T) (X) LOGIC 1-2492/ARISTA	◆ DR. ALBAN
6	5	8	7	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
7	7	10	9	I'M SO INTO YOU (M) (T) (X) RCA 62452	◆ SWV
8	8	13	5	ROLL WIT THA FLAVA (M) (T) (X) FLAVOR UNIT 74897/EPIC	◆ THE FLAVOR UNIT MC'S
9	10	12	8	I'M RAVING (M) (T) (X) ARISTA 1-2525	◆ L.A. STYLE
10	14	17	5	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	◆ THE SHAMEN
11	20	28	4	MORE AND MORE (M) (T) (X) A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
12	15	15	7	DOWN WITH THE KING (T) (X) PROFILE 7391	◆ RUN-D.M.C.
13	17	18	6	WRECKX SHOP (M) (T) (X) MCA 54532	◆ WRECKX-N-EFFECT
14	27	—	2	REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	◆ NEW ORDER
15	9	9	9	BORN 2 B.R.E.E.D. (M) (T) (X) WARNER BROS. 40641	◆ MONIE LOVE
16	19	21	7	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	◆ MASTERS AT WORK FEATURING INDIA
17	32	—	2	GO AWAY (T) (X) EPIC 74843	◆ GLORIA ESTEFAN
18	18	22	6	TOOK MY LOVE (T) (X) COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
19	11	6	9	I FEEL YOU (M) (T) (X) SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
20	21	23	8	FUNKY CHILD (M) (T) PENDULUM 66330/ELEKTRA	◆ LORDS OF THE UNDERGROUND
<b>*** POWER PICK ***</b>					
21	35	—	2	JUMP THEY SAY (M) (T) (X) SAVAGE 50034	◆ DAVID BOWIE
22	25	32	4	WAKE UP EVERYBODY (T) (X) REPRISE 40759/WARNER BROS.	◆ NICK SCOTTI
23	16	14	8	CAN'T GET ANY HARDER (T) (X) SCOTTI BROS. 75352	◆ JAMES BROWN
24	13	4	10	I'M EVERY WOMAN (M) (T) (X) ARISTA 1-2520	◆ WHITNEY HOUSTON
25	43	49	3	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	◆ THE PHARCYDE
26	30	31	4	NO LIMIT (M) (T) (X) RADIKAL 12389/CRITIQUE	◆ 2 UNLIMITED
27	12	2	12	GIVE IT TO YOU (T) (X) RCA 62434	◆ MARTHA WASH
28	24	29	4	HOW I'M COMIN' (T) DEF JAM 74810/COLUMBIA	◆ L.L. COOL J
29	33	38	3	YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU/LONDON 857 065/PLG	◆ SYBIL
30	36	—	2	EVERY LITTLE THING U DO (T) (X) UPTOWN 54613/MCA	◆ CHRISTOPHER WILLIAMS
31	22	11	13	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW/INTERSCOPE 53819/AG	◆ DR. DRE
32	23	19	13	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	◆ NAUGHTY BY NATURE
<b>*** HOT SHOT DEBUT ***</b>					
33	<b>NEW</b>	1	1	SWEET LULLABY (T) (X) EPIC 74919	◆ DEEP FOREST
34	37	37	12	CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S
35	38	40	4	LOVE ME THE RIGHT WAY (T) LOGIC 62447/RCA	◆ RAPINATION & KYM MAZELLE
36	39	39	3	INDEPENDENCE (T) (X) SBK 19777/ERG	◆ LULU
37	45	50	3	IT'S ALRIGHT (M) (T) SILAS 54577/MCA	◆ CHANTE MOORE
38	<b>RE-ENTRY</b>	11	11	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
39	41	41	3	EXTERMINATE! (M) (T) (X) ARISTA 1-2545	◆ SNAP FEATURING NIKI HARIS
40	29	25	10	THROW YA GUNZ (M) (T) JMJ/CHAOS 74766/COLUMBIA	◆ ONYX
41	28	26	9	PHANTOM OF THE OPERA (T) (X) ZYX 6677	HARAJUKU
42	26	20	17	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
43	<b>NEW</b>	1	1	DEEPER (M) (T) DJ WEST/CHAOS 74737/COLUMBIA	◆ BOSS
44	34	16	10	LITTLE BIRD (M) (T) (X) ARISTA 1-2522	◆ ANNIE LENNOX
45	<b>NEW</b>	1	1	MAKOSSA/I LIKE YOU (T) FREEZE 50029	HOUSE OF GYPSIES
46	<b>NEW</b>	1	1	CREWZ POP (M) (T) EASTWEST 96068/AG	◆ DA YOUNGSTA'S
47	46	33	22	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
48	31	30	6	NEVER DO YOU WRONG (M) (T) (X) MCA 54579	◆ STEPHANIE MILLS
49	48	46	6	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUICE
50	47	—	2	WHERE I'M FROM (M) (T) (X) PENDULUM 66318/ELEKTRA	◆ DIGABLE PLANETS

○ 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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## Membership Has Its Privileges Country Fan Clubs Grow In Size, Status

BY EDWARD MORRIS

NASHVILLE—Once the province of ardent but unskilled amateurs, country music fan clubs are taking on an increasingly professional quality and are being included in many artists' development teams.

The International Fan Club Organization, based in Nashville, has 340 member clubs, the most it has had in its 28 years of operation. In addition to counseling members on ways to run effective operations, IFCO also has a mandatory monitoring program to ensure its member clubs carry through with the promises they make to their individual members.

Loudilla Johnson, who runs the organization with her sisters, Loretta and Kay, says that before a fan club can join IFCO, the act or its manager must submit a letter confirming the club leader in question has been approved officially for that task. "Sometimes," Johnson explains, "you'll get three or four different people who are trying to start a fan club for the same artist."

Once the official authorization is made, the club adds IFCO's staff monitor to its membership mailing list. This enables IFCO to keep tabs on whether the club is sending out its newsletter and other material at the frequency and in the manner promised. IFCO lists the names and contacts for each club in its own three-times-a-year (soon to be quarterly) bulletin. Each club is given a ranking for the period, from a low of "NP" (no participation) to a high of "GS" (gold star—all commitments or more met). There is also a "CP" (compliance program) ranking for clubs that are attempting to bring themselves back to a level of full-compliance with their originally stated goals.

Instead of relying on the zeal of a particular fan to keep their club going, many artists are bringing the organizations in-house and under the leadership of people who treat it as another business for selling tickets, albums, and merchandise.

Johnson says there is a trend toward taking fan clubs in-house, citing such examples as the ones Starstruck Enterprises operates for Reba

McEntire, Aaron Tippin, and Matthews, Wright & King. Starstruck, which McEntire owns, has its management, booking, concert promotion, publishing, and publicity divisions under one roof—making fan-club operation a logical part of the mix.

"One of the biggest problems used to be to get recognition or assistance from management or booking agencies," Johnson notes, "but that's not so much a problem any more. All the managers and agents seem to think it's worthwhile to work with [fan club leaders] and get them the information they need. It's actually great publicity for them—and, obviously, for the artists."

Part of the demand for club professionalism, Johnson continues, arises from the complexity of meeting members' needs: "Many of the artists are offering backstage passes, or, in some cases—like with George Strait—VIP seating. For those kinds of things, you have to have a real good crew and a hands-on effort between the club president and the people around the artist."

A few entrepreneurs now organize and administer fan clubs for a regular monthly fee, a percentage of club income, or both.

Sherry Rettew presided over Alan Jackson's fan club for two years, then quit to establish Enchanted Journey, a business that organizes and operates multiple fan clubs. Currently, Rettew and her full-time staff of two run clubs for Billy Dean, Lorrie Morgan, Pam Tillis, Holly Dunn, Mark Chesnutt, Brooks & Dunn, Sammy Kershaw, Desert Rose Band, Dennis Robbins, Libby Hurley, and Martin Delray.

Enchanted Journey publishes all the clubs' newsletters, fills the merchandise orders, responds to fan letters and phone calls, and sends out Christmas cards and other special-event mailings.

"I charge [20%] of the gross monthly income," Rettew reports. "So if I answer a thousand letters and enroll two members, I make only 20% of what those two memberships amount to." She estimates that the artists net about 20 cents on every dollar of income their clubs gener-

ate—once all commissions and expenses (including those for merchandise) have been deducted.

The Johnson Sisters operate fan clubs for Loretta Lynn and Ronnie Milsap in addition to running IFCO. They established and have headed Lynn's club since she first broke into the business. Milsap is a recent client.

Johnson says IFCO provides fan club counseling just to the degree it is needed. "Some people are still fledglings. They get a club started, and then they get into such problems as not getting enough renewals. As far as actual instruction, we're not doing a lot of that—just tips on how to do things and where to buy materials.

We used to have to sit down and explain to people how to cut a [mimeograph] stencil. We're not doing that  
(Continued on page 31)



**Defending Their Country (Music).** Reba McEntire, right, and duet partner Vince Gill exchange military courtesies and meaningful glances in a scene from their recent music video, "The Heart Won't Lie."

## Earl The Pearl; Reba's Latest Role Billy Ray To Shine In June; CBS Airs 'Country Women'

**ARTISTRY, ANGST, ETC.:** Will those of you who are out there searching for the Next Big Thing in country music please find **Earl Thomas Conley** and tell him we still need him? As rich and varied as country music has become, it still has no one who can duplicate Conley's perfectly balanced mixture of the visceral and the cerebral. His songs convey the essence of strong emotions and magnify those sensations through a brooding, Hamlet-like intellect.

Conley doesn't just hurt in his music—he knows damn well *why* he hurts. And so do we. His intense, constricted-throat delivery and fondness for hard-edged lyrics that don't telegraph the next line or rhyme put him shoulder-to-shoulder with **George Jones, Merle Haggard, Vern Gosdin** and a handful of other witheringly dramatic vocalists. Conley's transfixing versions of "I Can't Win For Losin' You," "Once In A Blue Moon," "Holding Her And Loving You," "Honor Bound," and "Nobody Falls Like A Fool" are among country music's noblest achievements.

Conley hasn't bowed out of the business. Despite persistent vocal problems and the end of his long association with RCA, he is back on the road this year. We hope he'll soon be back on the radio and in the record stores as well.

**MAKING THE ROUNDS:** Reba McEntire has earned a role in **Rob Reiner's** upcoming movie, "North." McEntire says she will play an "outlandish Texan called 'Ma Tex.'" Filming is set to start in New York in early May, and the movie is tentatively scheduled for release next summer. This will be McEntire's third movie role. Earlier she acted in "Tremors" and "The Luck Of The Draw: The Gambler Returns" . . . In spite of rumors to the contrary, Mercury Records asserts that **Billy Ray Cyrus'** second album, "It Won't Be The Last," will be out in June . . . Actor **Sean Penn** will direct the new video for Mercury's **Shania Twain**, who is now on the charts with her debut single, "What Made You Say That." To be shot in Los Angeles, the video is for Twain's "Dance With The One That Brought You."

**Holly Dunn** and **John Michael Montgomery** will host the Family Channel's block of old TV westerns, beginning Saturday (8). The channel is calling the music/western mix "Cool Country In The Wild, Wild West." The shows will fea-

ture episodes from "Bonanza," "The Virginian," "The Rifleman," "The Big Valley," and "Gunsmoke." Other country acts involved in the promotion are **Ronna Reeves, Aaron Tippin, Paul Overstreet, Robert Ellis Orrall, Martina McBride, Larry Stewart, and Lari White.**

Rutledge Hill Press, Nashville, has just published **Ernie Couch's** "Country Music Trivia & Fact Book." The collection has more than 2,000 questions and answers about all things country.

**MARK YOUR Calendar:** The law firm of King & Ballow will present a seminar on "Technology And Copyright" Friday (7) at Loews Vanderbilt Plaza from 1:30-4:45 p.m. Topics include "Fair Use And Derivative Works: Is There Enough Room For Growth?"; "Sampling: Do The Ends Justify The Means?"; "CD: Is Electronic And Optical Publishing Coming Of Age?"; and "Breaking The Gridlock: How Is Technology Forcing



by Edward Morris



## Applications Due This Month For Music City Music Showcase

NASHVILLE—The Nashville Entertainment Assn. will host its third annual Music City Music showcase July 7-8 here. Its purpose is to bring unsigned country acts to the attention of major-label executives.

The showcase will be held on two stages at 328 Performance Hall.

Pearl River, one of the 13 acts that performed at last year's showcase, subsequently was signed to Liberty Records.

To register for Music City Music, an act must submit by May 21 an

application form, a \$50 application fee, a photo, a bio, a three-song cassette, and, if available, a VHS video of its performance. Acts signed to major labels are not eligible to enter.

An NEA committee will select finalists by June 4. Finalists will be notified by June 7.

To promote registration for the event, the NEA will conduct direct-mail and media campaigns.

Tickets will be sold to the showcases.

# Billboard **HOT COUNTRY** SINGLES & TRACKS

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
				<b>*** NO. 1 ***</b>	
1	1	4	12	<b>ALIBIS</b> J. STROUD (R. BOUDREAU)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372 2 weeks at No. 1
2	3	7	12	<b>HEARTS ARE GONNA ROLL</b> A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
3	10	12	10	<b>TENDER MOMENT</b> S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523
4	11	10	9	<b>I LOVE THE WAY YOU LOVE ME</b> D. JOHNSON (V. SHAW, C. CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
5	4	6	14	<b>TONIGHT I CLIMBED THE WALL</b> K. STEGALL, S. HENDRICKS (A. JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
6	2	1	13	<b>SHE DON'T KNOW SHE'S BEAUTIFUL</b> B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
7	9	9	15	<b>MY BLUE ANGEL</b> E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
8	12	11	11	<b>MADE FOR LOVIN' YOU</b> D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
9	6	8	15	<b>BORN TO LOVE YOU</b> D. COOK (M. COLLIE, D. COOK, C. RAINS)	◆ MARK COLLIE (V) MCA 54515
10	13	14	9	<b>AIN'T THAT LONELY YET</b> P. ANDERSON (KOSTAS, J. HOUSE)	◆ DWIGHT YOAKAM (C) (V) WARNER BROS. 18590
11	14	15	6	<b>TELL ME WHY</b> T. BROWN (K. BONOFF)	WYNONNA (C) (V) CURB 54606/MCA
12	15	17	10	<b>YOU SAY YOU WILL</b> G. FUNDIS (B. N. CHAPMAN, V. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
13	7	2	12	<b>THE HEART WON'T LIE</b> T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
14	18	23	10	<b>ALRIGHT ALREADY</b> S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	◆ LARRY STEWART (V) RCA 62474
15	20	28	5	<b>HOMETOWN HONEYMOON</b> J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGLD)	ALABAMA (V) RCA 62495
16	23	27	10	<b>SHOULD'VE BEEN A COWBOY</b> N. LARKIN, H. SHEDD (T. KEITH)	◆ TOBY KEITH (C) (V) MERCURY 864 342
17	19	25	8	<b>HONKY TONK ATTITUDE</b> B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	◆ JOE DIFFIE (V) EPIC 74911
18	24	29	6	<b>BLAME IT ON YOUR HEART</b> E. GORDY, JR. (H. HOWARD, KOSTAS)	◆ PATTY LOVELESS (V) EPIC 74906
19	17	22	14	<b>T-R-O-U-B-L-E</b> G. BROWN (J. CHESNUT)	◆ TRAVIS TRITT (V) WARNER BROS. 18588
20	8	3	16	<b>NOBODY WINS</b> S. FISHELL, R. FOSTER (R. OSTER, K. RICHEY)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2512
21	21	26	7	<b>TROUBLE ON THE LINE</b> R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
22	22	21	13	<b>HIGH ROLLIN'</b> D. JOHNSON (D. GIBSON, 3 MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
23	5	5	14	<b>HARD WORKIN' MAN</b> D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
24	27	32	6	<b>OH ME, OH MY, SWEET BABY</b> M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
25	16	19	15	<b>I'D RATHER MISS YOU</b> J. STROUD, C. DINAPOLI, C. GRAU (P. HOWELL, D. O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18668
26	30	40	5	<b>NO FUTURE IN THE PAST</b> T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (V) MCA 54540
27	33	37	7	<b>HEARTACHE</b> J. BOWEN, S. BUGGUSS (L. GEORGE, I. ULZ)	◆ SUZY BOGGUSS (V) LIBERTY 56972
28	34	38	7	<b>LOVE ON THE LOOSE, HEART ON THE RUN</b> S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (V) MCA 54601
29	26	16	17	<b>WHEN MY SHIP COMES IN</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
30	36	41	6	<b>SOMEBODY ELSE'S MOON</b> G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
31	29	35	9	<b>JUST AS I AM</b> S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
32	25	13	14	<b>LEARNING TO LIVE AGAIN</b> A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS (V) LIBERTY 56973
33	40	47	5	<b>AN OLD PAIR OF SHOES</b> K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
34	28	18	17	<b>SHE'S NOT CRYIN' ANYMORE</b> J. SCAIFE, J. COTTON (B. R. CYRUS, T. SHELTON, B. CANNON)	◆ BILLY RAY CYRUS (C) (V) MERCURY 864 778
35	43	51	4	<b>TELL ME ABOUT IT</b> J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
36	41	45	8	<b>A LITTLE BIT OF HER LOVE</b> M. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
37	31	30	17	<b>IT'S A LITTLE TOO LATE</b> J. CRUTCHFIELD (P. TERRY, R. MURRAH)	◆ TANYA TUCKER (C) (V) LIBERTY 44915
38	44	48	5	<b>I WANNA TAKE CARE OF YOU</b> J. BOWEN, B. DEAN (B. DEAN, J. K. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
39	37	31	19	<b>HEARTLAND</b> T. BROWN (S. DORFF, J. BETTIS)	◆ GEORGE STRAIT (V) MCA 54563

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	47	54	4	<b>THE HARD WAY</b> J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
41	35	24	19	<b>OL' COUNTRY</b> M. WRIGHT (B. LAMOYN, H. HARDIN)	◆ MARK CHESNUT (V) MCA 54539
42	46	50	6	<b>I GUESS YOU HAD TO BE THERE</b> R. LANDIS (J. ROBBIN, B. CLOYD)	◆ LORRIE MORGAN (V) BNA 62415
43	42	46	13	<b>SOMEONE TO GIVE MY LOVE TO</b> T. BROWN (J. FOSTER, B. RICE)	◆ TRACY BYRD (C) (V) MCA 54497
44	48	49	9	<b>IF I HAD A CHEATIN' HEART</b> C. HOWARD (W. HOLYFIELD, A. TURNEY)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
45	61	—	2	<b>MONEY IN THE BANK</b> J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
46	32	20	16	<b>MENDING FENCES</b> J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
47	39	34	19	<b>LET THAT PONY RUN</b> P. WORLEY, E. SEAY (G. PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506
48	50	55	5	<b>WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK</b> ◆ CONFEDERATE RAILROAD B. BECKETT (S. CLARK, J. MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 82422
49	45	42	20	<b>ONCE UPON A LIFETIME</b> J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA (V) RCA 62428
50	62	—	2	<b>WHEN DID YOU STOP LOVING ME</b> T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (V) MCA 54642
51	51	56	4	<b>HEY BABY</b> R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	◆ MARTY STUART (V) MCA 54607
52	49	43	20	<b>PASSIONATE KISSES</b> J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 74795
53	56	62	4	<b>IF YOU'RE NOT GONNA LOVE ME</b> R. VAN HOY, D. ALLEN (D. ALLEN, R. VAN HOY, M. COLLIE)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
				<b>*** HOT SHOT DEBUT ***</b>	
54	NEW ▶		1	<b>THAT SUMMER</b> A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) 17324
55	58	69	4	<b>SOME GAVE ALL</b> J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 865 096
56	57	57	7	<b>WHAT MADE YOU SAY THAT</b> H. SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
57	52	39	16	<b>STANDING KNEE DEEP IN A RIVER (DYING OF THIRST)</b> B. MAHER (B. JONES, B. MCDILL, D. LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
58	53	52	13	<b>ROMEO</b> S. BUCKINGHAM, D. PARTON (D. PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
59	59	61	4	<b>MAYBE YOU WERE THE ONE</b> M. CLUTE, T. DUBOIS (H. MOORE, R. LANDIS)	◆ DUDE MOWREY (C) (V) ARISTA 1-2515
60	74	—	2	<b>CLEOPATRA, QUEEN OF DENIAL</b> P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
61	60	63	5	<b>MEMORY LANE</b> J. STROUD, B. GALLIMORE (J. DIFFIE, L. WILSON)	◆ TIM MCGRAW (V) CURB 1041
62	54	36	13	<b>NOW I PRAY FOR RAIN</b> J. STROUD (L. SATTERFIELD, G. TEREN)	NEAL MCCOY ATLANTIC ALBUM CUT
63	55	44	12	<b>LIKE A RIVER TO THE SEA</b> S. HENDRICKS, T. DUBOIS (S. WARINER)	STEVE WARINER (V) ARISTA 1-2510
64	67	—	2	<b>NEW WAY HOME</b> G. BALLARD (K. T. OSLIN)	K. T. OSLIN (C) RCA 62499
65	68	73	3	<b>GET IN LINE</b> D. COOK, D. WILSON (L. BOONE, C. WATERS, T. SHAPIRO)	◆ LARRY BOONE (C) (V) COLUMBIA 74913
66	66	68	3	<b>NOW YOU'RE TALKIN'</b> K. STEGALL (J. COLLINS, M. HEENEY)	◆ DIXIANA (V) EPIC 74936
67	63	60	6	<b>TAKE ANOTHER RUN</b> B. BANNISTER, P. OVERSTREET (P. OVERSTREET, D. SCHLITZ)	◆ PAUL OVERSTREET (V) RCA 62473
68	69	71	3	<b>PACK YOUR LIES AND GO</b> R. PENNINGTON (A. SYMS)	CELINDA PINK (C) (V) STEP ONE 458
69	73	—	2	<b>MORE WHERE THAT CAME FROM</b> S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON (C) (V) COLUMBIA 74954
70	64	58	12	<b>HONKY TONKIN' FOOL</b> R. LANDIS (A. BARKER)	◆ DOUG SUPERNAW (V) BNA 62432
71	NEW ▶		1	<b>HAUNTED HEART</b> B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	◆ SAMMY KERSHAW (C) (V) MERCURY 862 096
72	72	—	2	<b>FOOL TO FALL</b> J. CRUTCHFIELD (W. NEWTON, L. STEWART)	◆ PEARL RIVER LIBERTY ALBUM CUT
73	NEW ▶		1	<b>WALKIN'</b> J. BOWEN, J. CRUTCHFIELD (W. ROBINSON, T. NICHOLS)	◆ CLEVE FRANCIS LIBERTY ALBUM CUT
74	71	74	3	<b>ANY ROAD</b> H. SHEDD, J. SCAIFE, J. COTTON, B. CORBIN, D. HANNER (D. HANNER, B. CORBIN, K. HERRING)	CORBIN/HANNER MERCURY ALBUM CUT
75	70	67	5	<b>BACK WHEN</b> R. HALL (H. PRESTWOOD)	VERN GOSDIN (V) COLUMBIA 74905

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

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# COUNTRY CORNER



by Lynn Shults

**NO. 1 FOR THE SECOND** consecutive week is "Alibis," by **Tracy Lawrence**. Since Lawrence's breakthrough a little more than a year ago, Atlantic Records has scored with **Confederate Railroad** and **John Michael Montgomery**. Atlantic, under the leadership of **Rick Blackburn**, has had slow but steady growth in re-establishing itself in Nashville. Until now, the imprint is best remembered by Nashville insiders as **Willie Nelson's** transition label, between RCA and his 1975 explosion on Columbia. Atlantic was Nelson's home in 1973-74, after he left Nashville and returned to Texas, settling just outside of Austin. Tagged as a renegade, Nelson's musical style and personal lifestyle then were considered too liberal for the country music establishment. Nelson had five singles chart on the Atlantic label. "Bloody Mary Morning" and his duet with **Tracy Nelson**, "After The Fire Is Gone," peaked at No. 17 on Billboard's Hot Country Singles & Tracks chart. His first Columbia release, "Blue Eyes Crying In The Rain," hit No. 1 in the fall of 1975. His now-famous "Stardust" album was released in the spring of 1978, launching one of the most spectacular runs ever made by a country artist. After being written off by most people, Nelson is back in the hunt again. In a bold move, Columbia released his "Across The Borderline" (18-20) album without shipping a lead single. According to radio consultant **Steve Warren**, "Since the album hit the stores, I've been seeing requests across the nation. Listeners are saying, 'I wanna hear something from that new Willie album.'" **Jack Lameier**, Sony Music's VP of promotion, says, "We have heard from lot of people, and we are shipping 'Graeland' to radio as quickly as we can. And that should be within a week or so."

**THE MOST ACTIVE TRACK** on this week's Hot Country Singles & Tracks chart is "Money In The Bank" (61-45), by **John Anderson**. A close second is "When Did You Stop Loving Me" (62-50), by **George Strait**, followed by "That Summer" (debut-54), by **Garth Brooks**; "Tender Moment" (10-3), by **Lee Roy Parnell**; "I Love The Way You Love Me" (11-4), by **John Michael Montgomery**; "Tell Me About It" (43-35), by **Tanya Tucker & Delbert McClinton**; "Ain't That Lonely Yet" (13-10), by **Dwight Yoakam**; "No Future In The Past" (30-26), by **Vince Gill**; "Heartache" (33-27), by **Suzu Bogguss**; and "Love On The Loose" (34-28), by **McBride & The Ride**.

**FIVE NEW ALBUMS** make their debuts on the Top Country Albums chart. Leading the way is "Only What I Feel" (19), by **Patty Loveless**, followed by "Honky Tonk Attitude" (29), by **Joe Diffie**; "Toby Keith" (38), by **Toby Keith**; "Greatest Hits 1990-1992" (56), by **Tanya Tucker**; and "Ricky Lynn Gregg" (debut-72), by **Ricky Lynn Gregg**. Albums continuing to gain strength in a slow marketplace are "Life's A Dance" (9-7), by **John Michael Montgomery**; "Come On Come On" (11-10) by **Mary-Chapin Carpenter**; and "Read Between The Lines" (13-12), by **Aaron Tippin**.

**DO NEW ALBUM RELEASES** affect the country radio format? There are those who think they do. It only makes sense that strong product helps the sound of a station and that weak product forces radio to increase the rotations of recurrences in order to sustain tempo and other elements of a station's sound. Compared with the same week last year, retail sales were off by 12% on this past week's top 20 albums. This should change with the infusion of new album releases. Currently, there is no dominant seller, such as **Garth Brooks** or **Billy Ray Cyrus**. The door is open for someone with a new album to explode at radio and retail.

# Bernstein Center Set For Opening Day

NASHVILLE—Corporate and foundation leaders from around the country were set to meet April 30-May 1 here for the series of lectures, discussions, and performances that will launch the Leonard Bernstein Center For Education Through The Arts. Admission to the activities is by invitation only.

ABC-TV news anchor Peter Jennings will give the keynote address on the need for education reform at 8:15 a.m. April 30 at Vanderbilt Univ.'s Sarritt Cinema. He will be followed by Dr. Charles Fowler, of the National Cultural Resources Center, Washington, D.C., who will speak on "Why The Arts Are Needed In Educational Reform."

At 10 a.m., actress Lauren Bacall will introduce a series of performances illustrating "the art and genius of Leonard Bernstein." Performing will be the Nashville Symphony, the Metropolitan School Choir, Tennessee Dance, and the Sophisticats.

Afternoon activities will be held at Hospital Corp. of America's main auditorium. At 1 p.m., Dr. Scott Massey, founding president of the Leonard Bernstein Center, will offer remarks on the project.

Leonard Bernstein's Young Peoples' Concerts Video Workshop will be held from 1:30 to 2:30 p.m., with presentations by Dr. Edward Bilous, Juilliard School of Music; actor Eric Booth; Dr. Elizabeth Goldman, Peabody College; Dr. John Knowles, director of education for the Country Music Foundation; and Larry Scripp, Harvard Project Zero.

For the remainder of the afternoon, Jennings will moderate an art and education panel featuring Massey; former Secretary of Education Lamar Alexander; Dr. Richard Benjamin, director of Metro Nashville Schools; James Berk, president of the NARAS Foundation; Alexander Bernstein, founding

chairman of the Leonard Bernstein Center; Schuyler Chapin, executor of the Bernstein estate; pianist Lorin Hollander; Jim Ed Norman, president of Warner Bros. Records/Nashville; and Kristina Woolsey, Advanced Technology Group, Apple Computers.

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

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

## COUNTRY FAN CLUBS

(Continued from page 29)

anymore. Everybody's computerized."

Occasionally, an act itself will come to Johnson for guidance, she says. "I had a call from Sammy Kershaw a couple of years ago, shortly after Fan Fair. He said, 'I think I've got a label deal pinned down, and I want to set my fan club up. And I want to know what my responsibilities are. What do I need to know before I contact people to run it?' That was pretty smart of him."

Depending on the prominence of the artist, a fan club's membership can range from a few dozen to 50,000 or more.

## HOT COUNTRY RECURRENTS

1	—	—	1	WHAT PART OF NO	LORRIE MORGAN
2	1	1	5	QUEEN OF MEMPHIS	◆ CONFEDERATE RAILROAD
3	3	2	3	I WANT YOU BAD (AND THAT AIN'T GOOD)	◆ COLLIN RAYE
4	4	5	12	LIFE'S A DANCE	◆ JOHN MICHAEL MONTGOMERY
5	6	10	31	BOOT SCOOTIN' BOOGIE	◆ BROOKS & DUNN
6	2	3	3	CAN I TRUST YOU WITH MY HEART	◆ TRAVIS TRITT
7	5	4	4	ALL THESE YEARS	◆ SAWYER BROWN
8	7	6	5	LOOK HEART, NO HANDS	◆ RANDY TRAVIS
9	11	14	19	NO ONE ELSE ON EARTH	◆ WYNONNA
10	8	8	10	DON'T LET OUR LOVE START SLIPPIN' AWAY	◆ VINCE GILL
11	9	12	12	I CROSS MY HEART	◆ GEORGE STRAIT
12	10	7	6	JUST ONE NIGHT	◆ MCBRIDE & THE RIDE
13	12	11	19	SEMINOLE WIND	◆ JOHN ANDERSON

14	15	9	7	TOO BUSY BEING IN LOVE	◆ DOUG STONE
15	16	17	17	EVEN THE MAN IN THE MOON IS CRYIN'	◆ MARK COLLIE
16	14	16	13	I'M IN A HURRY (AND DON'T KNOW WHY)	◆ ALABAMA
17	17	15	9	WILD MAN	◆ RICKY VAN SHELTON
18	—	—	4	BOOM! IT WAS OVER	◆ ROBERT ELLIS ORRALL
19	13	13	5	IN A WEEK OR TWO	◆ DIAMOND RIO
20	20	23	9	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES)	◆ ALAN JACKSON
21	18	18	13	SURE LOVE	◆ HAL KETCHUM
22	19	19	3	DRIVE SOUTH	◆ SUZY BOGGUSS
23	23	20	16	WATCH ME	◆ LORRIE MORGAN
24	—	—	27	I FEEL LUCKY	◆ MARY-CHAPIN CARPENTER
25	—	—	16	JUST CALL ME LONESOME	◆ RADNEY FOSTER

◆ 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.

# Billboard **TOP COUNTRY ALBUMS**™

FOR WEEK ENDING MAY 8, 1993

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	49	BILLY RAY CYRUS ▲ <sup>6</sup> MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
2	3	2	19	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2
3	2	3	9	BROOKS & DUNN ▲ ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	2
4	4	4	5	DWIGHT YOAKAM REPRIS 45241*/WARNER BROS. (10.98/15.98)	THIS TIME	4
5	7	8	32	GEORGE STRAIT ▲ <sup>2</sup> MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
6	6	7	7	TRACY LAWRENCE ● ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	5
7	9	10	24	JOHN MICHAEL MONTGOMERY ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	7
8	5	5	9	DOLLY PARTON ● COLUMBIA 53199*/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
9	8	6	31	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1
10	11	11	43	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
11	10	9	89	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
12	13	13	59	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
13	12	12	137	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1
14	15	15	34	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
15	14	16	7	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	11
16	20	21	36	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
17	17	14	56	WYONNA ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYONNA	1
18	16	20	29	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
19	NEW ►		1	PATTY LOVELESS EPIC 53236*/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	19
20	18	17	5	WILLIE NELSON COLUMBIA 52752*/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
21	19	18	85	GARTH BROOKS ▲ <sup>9</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
22	22	22	29	LORRIE MORGAN BNA 66047* (9.98/13.98)	WATCH ME	17
23	21	19	208	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
24	26	25	52	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21
25	25	24	63	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
26	23	23	37	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
27	27	26	28	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	26
28	24	50	4	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	24
29	NEW ►		1	JOE DIFFIE EPIC 53002*/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	29
30	36	37	37	DOUG STONE EPIC 52436*/SONY (9.98 EQ/15.98)	FROM THE HEART	19
31	28	27	29	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
32	29	28	56	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
33	34	30	36	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
34	31	34	102	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
35	33	32	34	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
36	32	31	41	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
37	38	33	30	PAM TILLIS AR STA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
38	NEW ►		1	TOBY KEITH MERCURY 514421* (9.98 EQ/15.98)	TOBY KEITH	38
39	35	29	39	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	37	35	32	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
41	41	38	13	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
42	30	36	30	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
43	40	39	82	REBA MCENTIRE ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
44	45	51	26	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
45	46	47	35	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23
46	39	42	9	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	22
47	43	44	37	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
48	44	43	100	TRAVIS TRITT ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
49	42	40	7	HANK WILLIAMS, JR. CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	25
50	49	45	29	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
51	47	41	29	KATHY MATTEA MERCURY 512567* (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
52	48	46	24	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	46
53	50	48	16	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	38
54	53	54	35	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
55	61	62	42	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
56	NEW ►		1	TANYA TUCKER LIBERTY 81367* (10.98/15.98)	GREATEST HITS 1990-1992	56
57	51	60	52	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
58	60	49	106	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
59	54	53	129	DWIGHT YOAKAM ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
60	57	52	111	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
61	64	65	7	ROSANNE CASH COLUMBIA 52729*/SONY (9.98 EQ/15.98)	THE WHEEL	37
62	52	61	160	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
63	56	64	31	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
64	58	56	83	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
65	55	55	32	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
66	62	57	95	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
67	59	58	74	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
68	65	63	5	DEBORAH ALLEN GIANT 24485*/WARNER BROS. (9.98/15.98)	DELTA DREAMLAND	55
69	66	68	76	SAMMY KERSHAW ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
70	63	59	26	GEORGE JONES MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
71	RE-ENTRY		78	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98)	ALL I CAN BE	7
72	NEW ►		1	RICKY LYNN GREGG LIBERTY 80135* (9.98/14.98)	RICKY LYNN GREGG	72
73	68	67	89	HAL KETCHUM ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
74	74	69	132	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
75	72	71	246	THE JUDDS ▲ <sup>2</sup> CURB 8318*/RCA (9.98/15.98)	GREATEST HITS	1

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

# Billboard **Top Country Catalog Albums**™

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

FOR WEEK ENDING MAY 8, 1993



THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ <sup>4</sup> MCA 12 (7.98/12.98)	GREATEST HITS	103
2	11	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	43
3	16	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	91
4	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	103
5	3	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	103
6	9	DWIGHT YOAKAM ● REPRIS 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	60
7	2	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	101
8	10	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	88
9	8	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	86
10	12	HANK WILLIAMS, JR. ▲ <sup>2</sup> CURB 60193*/WARNER BROS. (9.98/13.98)	GREATEST HITS	90
11	5	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	11
12	7	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	48
13	6	VINCE GILL ● RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	102

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	GEORGE STRAIT ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	101
15	14	ALABAMA ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	102
16	17	ALABAMA ▲ <sup>3</sup> RCA 4939 (7.98/11.98)	ROLL ON	92
17	18	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	80
18	21	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	77
19	15	THE BELLAMY BROTHERS CURB 2146*/MCA (4.98/11.98)	GREATEST HITS VOL. III	8
20	20	PATSY CLINE DELUXE 5050*/IMG (4.98/8.98)	20 GOLD HITS	11
21	24	DWIGHT YOAKAM ▲ REPRIS 25372*/WARNER BROS. (9.98/13.98)	GUITARS, CADILLACS, ETC., ETC.	6
22	19	ANNE MURRAY ▲ <sup>4</sup> LIBERTY 46058* (7.98/12.98)	GREATEST HITS	101
23	22	DOLLY PARTON ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	9
24	23	THE JUDDS CURB 2278*/RCA (3.98/No CD)	COLLECTOR'S SERIES	81
25	—	K.D. LANG SIRE 25724*/WARNER BROS. (9.98/13.98)	SHADOWLAND	4

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



by Jeff Levenson

"IN EVERY ART, CREATORS REFLECT their environment," says Cuban pianist **Gonzalo Rubalcaba**, who is about to perform in the U.S. for the first time, after years of attempting to crack the cultural embargo between Cuba and the U.S. **Jazz at Lincoln Center** has got him, scheduled for May 14 at Alice Tully Hall in New York.

Over the course of three **Blue Note** albums (with a fourth, "Suite 4 y 20," about to be released) and tours in countries *other* than the U.S., Rubalcaba has distinguished himself as a jazzman with a special touch. He is a romantic who brings to his play an innate spirituality, borne, no doubt, from his religious upbringing and from the lofty teachings of mentor predecessors—**Thelonious Monk**, **Art Tatum**, **McCoy Tyner**, and **Bill Evans** among them.

Also, he holds decidedly unfashionable political views. He is not particularly critical of the policies of his homeland, nor does he plan to expatriate, as landsmen **Paquito D'Rivera** and **Arturo Sandoval** did. Music, he says, is beyond politics.

"It has gotten me in touch with my roots, my origins, my family relations," the 30-year-old virtuoso explains. "Music represents all of that for me. At the same time, I have played with some master musicians, many of them Americans, who have been favored by God. They possess the greatest talent in the world. They have given me support and insisted that I be faithful to the music. That is my mission, regardless of what country I live in."

**MORE:** This is Rubalcaba's first visit to the States as a performer. Last January he was granted a nonperformance visa to serve as a pallbearer at **Dizzy Gillespie's** funeral. (Gillespie had been the first American jazz musician he played with in Havana, nearly 12 years ago.) The young pianist, however, has traveled extensively; in recent years he has worked in Canada. This summer he is scheduled to return to the **Festival International De Jazz De Montreal**, July 2. The 11-day fest (July 1-11), a major blow-out in Canada—are more than a million visitors major enough for you?—is being underwritten, in the main, by tobacco folks **du Maurier Ltd.** The company also sponsors fests in Vancouver, Edmonton, Saskatoon, Toronto, and Halifax.

**MORE MORE:** In case the news of Rubalcaba inspires you to take up the piano, rest (or, rather, practice) assured that there's still time to begin learning the instrument (note that some keys are black, the others, white) and to enter yourself in a couple of high-profile show-downs where glory outweighs even the purse. The **Great American Jazz Piano Competition**, which kicks off the **Jacksonville Jazz Festival** each year, is slated for Oct. 14. Past winners have included **Marcus Roberts**, **Travis Shook**, and **Kenny Drew Jr.** You've got until deadline time, Aug. 6, to master your trills.

The **Thelonious Monk International Jazz Instrumental Competition**—my vote for the duke-out most deserving our industry's support and attention—is returning to a piano format this year. The dates are Nov. 21-22, the place is the John F. Kennedy Center For The Performing Arts in Washington, D.C. The panel of judges includes **Muhai Richard Abrams**, **Dave Brubeck**, **Herbie Hancock**, **Hank Jones**, **Marian McPartland**, and **Marcus Roberts** (yes, he, of Jacksonville fame, and the 1987 winner of Monk's match). Want to test your mettle? You've got until Aug. 20. Don't let me find out that you're playing golf instead. The half steps are between B and C, and E and F.

## JUNIOR REID WAGES VISA WAR

(Continued from page 11)

when a search of his house turned up the nub end of a "ganja spliff." "It wasn't even mine," asserts Reid. No charges were pressed against Reid, and he and his attorney are confident about his chances for obtaining a visa.

"I want to touch my fans in the U.S.," says the one-time member of hardcore reggae group **Black Uhuru**. He last toured with that group in the early '80s. Once his visa problems are resolved, Reid plans his first solo tour for the U.S.

On "Visa," Reid's frustration with fighting the nebulous and seemingly harsh immigration ruling was transformed into song. Unlike his previous solo albums (the award-winning "One Blood," and "Long Road"), "Visa" is predominantly self-produced, and was recorded at the artist's J.R. One Blood Recording Studio. Built in 1991, the facility houses the studio as well as a production company and distribution center.

"For the past couple of years, I've put my energy into producing others," says Reid, who estimates that "hundreds of recordings have gone out of the [One Blood] door," including **Ninjaman's** "School Pickney Sing Ting" album and the **Mighty Diamonds'** "Bus' Out." "But now," Reid adds, "I have to focus on myself."

### STRADDLING THE STYLE GAP

One of the first Jamaican artists to successfully straddle the style gap between reggae's singers and DJs (rappers), Reid earned serious dancehall respect with his popular unity anthem, "One Blood" ("the song that started the dancehall vibe in the U.S.," he notes). The international dancehall stir caused by the song led to predictions by reggae industry insiders that Reid would be the first artist from Jamaica to break in the U.S. The fact that others broke through first, Reid attrib-

utes to a combination of his visa problems and the "commercial push given to X-rated reggae."

A songwriter in the "conscious" tradition of **Marley**, who stays connected to the rhythm of the people by "keeping one foot in the dancehall," Reid believes "you don't have to sing [lewd lyrics] to be in the dancehall." Reid's frequent dancehall hits (he's currently on the Jamaican charts with "Gun Court") support that observation, as does his drawing power as a live act.

### MILITANT MESSAGE MUSIC

Reid calls his music "militant message music [tempered by] a sense of humor . . . people have to laugh—every song can't be militant."

The innovative Reid, who regularly pushes the borders of dancehall into esoteric territory with collaborators like the U.K.'s **Coldcut**, has never been willing to compromise his roots or risk his artistic integrity for mainstream success. "I have to always be in touch with my base," he states emphatically. "You can cross over, yes, but if you cross over too far, you come back soft. And Junior Reid's music has to be hard."

Reid believes the U.S. is now ready for that hard, uncompromising sound, and sees a U.S. tour as critical for his career. "The States is the key market, both for Junior Reid and for reggae as a whole," he says.

## Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	<b>JOE HENDERSON</b> VERVE 517 674	★★★ NO. 1 ★★★ 7 weeks at No. 1 SO NEAR, SO FAR
2	2	5	<b>JOE SAMPLE</b> WARNER BROS. 45209*	INVITATION
3	6	5	<b>JOSHUA REDMAN</b> WARNER BROS. 45242*	JOSHUA REDMAN
4	4	9	<b>LOU RAWLS</b> MANHATTAN 99548*/CAPITOL	PORTRAIT OF THE BLUES
5	9	5	<b>LYLE MAYS</b> GEFEN 24521*	FICTIONARY
6	5	9	<b>JOHN SCOFIELD QUARTET</b> BLUE NOTE 99586*/CAPITOL	WHAT WE DO
7	3	11	<b>ABBEY LINCOLN</b> VERVE 513 574*	DEVIL'S GOT YOUR TONGUE
8	11	5	<b>THE EARL KLUGH TRIO</b> WARNER BROS. 45158*	SOUNDS AND VISIONS
9	13	5	<b>AHMAD JAMAL</b> TELARC 83327*	CHICAGO REVISITED
10	15	3	<b>THE THELONIOUS MONK QUARTET FEAT. JOHN COLTRANE</b> BLUE NOTE 99786*/CAPITOL	LIVE AT THE FIVE SPOT
11	7	13	<b>BILLY TAYLOR</b> GRP 9692*	DR. T
12	8	11	<b>WYNTON MARSALIS</b> COLUMBIA 53324*	CITI MOVEMENT
13	20	3	<b>VANESSA RUBIN</b> NOVUS 63152*/RCA	PASTICHE
14	12	13	<b>BILLY CHILDS</b> WINDHAM HILL JAZZ 10144*	PORTRAIT OF A PLAYER
15	10	31	<b>TONY BENNETT</b> COLUMBIA 52965*	PERFECTLY FRANK
16	NEW ▶		<b>KENNY BARRON</b> VERVE 514 472*	SAMBABO
17	NEW ▶		<b>MULGREW MILLER</b> NOVUS 63153*/RCA	HAND IN HAND
18	16	7	<b>SCOTT HAMILTON</b> CONCORD 538*	WITH STRINGS
19	18	11	<b>JOHNNY GRIFFIN</b> ANTILLES 512 604*/VERVE	DANCE OF PASSION
20	NEW ▶		<b>BIRELI LAGRENE</b> BLUE NOTE 80251*/CAPITOL	STANDARDS
21	25	3	<b>SOUNDTRACK</b> HOLLYWOOD 61357*/ELEKTRA	SWING KIDS
22	14	21	<b>HARRY CONNICK, JR.</b> COLUMBIA 53172*	25
23	23	5	<b>AL GREY</b> CAPRI 74038*	FAB
24	17	11	<b>HENRY THREADGILL</b> AXIOM 514 258*/ISLAND	TOO MUCH SUGAR FOR A DIME
25	NEW ▶		<b>TONY WILLIAMS</b> BLUE NOTE 99031*/CAPITOL	LIVE IN TOKYO

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	7	<b>LEE RITENOUR</b> GRP 9697*	★★★ NO. 1 ★★★ 1 week at No. 1 WES BOUND
2	1	9	<b>KIRK WHALUM</b> COLUMBIA 46931*	CACHE
3	3	15	<b>RICHARD ELLIOT</b> MANHATTAN 98946*/CAPITOL	SOUL EMBRACE
4	4	21	<b>KENNY G</b> ARISTA 18646*	BREATHLESS
5	7	9	<b>STEVE LAURY</b> DENON 75283*/ALLEGRO	KEEPIN' THE FAITH
6	11	7	<b>TOM GRANT</b> VERVE FORECAST 517 657*/VERVE	THE VIEW FROM HERE
7	10	9	<b>RAY OBIEDO</b> WINDHAM HILL JAZZ 10142*	STICKS & STONES
8	NEW ▶		<b>MICHAEL FRANKS</b> REPRISE 45227*	DRAGONFLY SUMMER
9	5	11	<b>INCOGNITO</b> VERVE FORECAST 514 198*	TRIBES, VIBES & SCRIBES
10	12	5	<b>ACOUSTIC ALCHEMY</b> GRP 9698*	THE NEW EDGE
11	6	13	<b>YELLOWJACKETS</b> GRP 9689*	LIKE A RIVER
12	8	11	<b>NELSON RANGELL</b> GRP 9695*	TRUEST HEART
13	15	5	<b>SPECIAL EFX</b> JVC 2017*	PLAY
14	NEW ▶		<b>THE JAZZMASTERS FEATURING PAUL HARDCASTLE</b> JVC 2021* THE JAZZMASTERS	
15	9	21	<b>RONNIE LAWS</b> PAR 2015*	DEEP SOUL
16	16	5	<b>JACK DEJOHNETTE</b> MANHATTAN 99089*/CAPITOL	MUSIC FOR THE FIFTH WORLD
17	20	3	<b>WILTON FELDER</b> PAR 2018*	FOREVER, ALWAYS
18	14	15	<b>KEIKO MATSUI</b> WHITE CAT 77701*/UNITY	CHERRY BLOSSOM
19	13	29	<b>GEORGE DUKE</b> WARNER BROS. 45026*	SNAPSHOT
20	17	5	<b>ERIC LEEDS</b> PAISLEY PARK 45199*/WARNER BROS.	THINGS LEFT UNSAID
21	22	5	<b>JAZZ AT THE MOVIES BAND</b> DISCOVERY 77001* BODY HEAT, JAZZ AT THE MOVIES	
22	NEW ▶		<b>JEFF LORBER</b> VERVE FORECAST 517 998*/VERVE	WORTH WAITING FOR
23	24	3	<b>PHILLIP BENT</b> GRP 9694*	THE PRESSURE
24	25	5	<b>ROBERTO PERERA</b> HEADS UP 3018*	DREAMS & DESIRES
25	NEW ▶		<b>NORMAN CONNORS</b> MOJAZZ 7003*/MOTOWN	REMEMBER WHO YOU ARE

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## For Love Or Money? Indies Face The Odds; Gould Gold: CBC Acquires Pre-1955 Tapes

'IT'S THE MUSIC, STUPID': That's why so many indie classical labels endure financial battering trying to make it in a minority segment of the record industry, says **Jared Sacks**, head of Dutch label Channel Classics.

A surprising number of indie label principals either have been (or still are) practicing musicians, or just have a passion for the music that keeps them plugging away despite daunting commercial odds.

Sacks voiced his capsule analysis during a product presentation last week at a two-day Allegro Imports label conference in Lake George, N.Y. The "show and tell" exercise brought together executives of 25 labels, foreign and domestic, to interface with as many classical buyers from large and midsize retail chains across the country.

Just how can indies compete with the classical majors (and their indie peers) in the face of product glut and a sluggish market? Some tactics surfaced during the confab's most lively session, a free-for-all panel discussion that brought the conference to a close.

**Earl Rosen** of Marquis Records in Canada was moderator and chief inquisitor of a retailer panel made up

of **Rubin Meisel** of Torrence, Calif.-based Wherehouse; **Paul Tai** of Tower Records' New York branch; and **Rob Weatherall** of Streetside Records in Overland, Mo.

The panelists agreed that radio play is by far the most productive promotional medium for classical recordings, and that efforts to inform and service programmers be given top priority.

Collectively, National Public Radio has become the most important broadcast outlet, they said, outper-



by Is Horowitz

forming commercial classical stations in most areas. Tai, for instance, credits NPR play with much of the success of Harmonia Mundi's charting "An English Ladymass."

Allegro president **Joe Micallef** said he may invite radio reps to next year's conference, in view of attendee interest.

Point-of-purchase aids were

deemed of modest value by the retailers, except when an artist performs in the area. They viewed in-store play as much more productive.

Retailers complained they're rarely informed of artist appearances in time to exploit tie-in opportunities. In any case, they said advertising in program booklets is rarely productive unless keyed to specific discounts or supported by lobby sales.

And dealers offered little encouragement to those who believe crossover product could convert enough buyers to stem the erosion of the classical market. Still, said Weatherall, even one convert out of 100, his estimate, is to be welcomed. Meisel thought the conversion rate might be higher, perhaps as much as one in 20.

**NEW GOULD STANDARD:** CBC Records has acquired disc rights to pre-May 1, 1955, **Glenn Gould** performances resting in the Canadian Broadcasting Company's vaults.

The agreement was signed with the late artist's estate in mid-April, says label manager **Jana Gonda**.

On the cited cutoff date Gould signed an exclusive artist contract with Columbia Masterworks, the Sony Classical predecessor label.

It had generally been expected that the pre-1955 broadcast material would also feed SC's massive release of Gould recordings, now in progress.

Gonda says the first CBC Gould release, due next fall, will feature him on two discs, one a concerto performance with the Toronto Symphony under **Ernest MacMillan**, and the other a set of Beethoven sonatas. She estimates the CBC vaults will yield at least 10 discs of pre-1955 Gould material.

**PASSING NOTES:** Pickwick will produce its first American orchestral recording in July, when it tapes the Houston Symphony, led by **Cristoph Eschenbach**, in the Mozart wind concertos. **Walter Woyda**, chief of the U.K. label, says the orchestra's section principals will handle the solo parts. **Judith Sherman** will produce.

A new four-year contract with the Baltimore Symphony extends **David Zinman's** term as music director through the 1997-98 season. His most recent recording with the orchestra, this past March, was for Sony Classical, and featured **Yo-Yo Ma** as soloist in the Stephen Albert Cello Concerto, commissioned by the BSO, as well as Bloch's "Schelomo" and a transcription of Bartok's Viola Concerto.

U.K.-based Priory Records expects to complete its cycle of all 150 Psalms of David next year with Vol. 10. Upcoming, says label head **Neil Collier**, is a series of "Te Deum" and "Jubilate" settings by British composers.

**Sergiu Schwartz** will be recording the six Spohr Sonatas for Violin and Harp this summer for EMS. Sessions will be held in Belgium, following concert appearances in Switzerland and England.

## Top Classical Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	51	★★★ NO. 1 ★★★ GORECKI: SYMPHONY NO. 3 LONDON 4362672*	9 weeks at No. 1 UPSHAW, LONDON SINFONIETTA (ZINMAN)
2	2	27	IF YOU LOVE ME LONDON 4362672*	CECILIA BARTOLI
3	4	9	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502*/PHILIPS BROOKLYN PHILHARMONIC (DAVIES)	
4	3	21	TOUS LES MATINS DU MONDE VALDIS V4640*/HARMONIA MUNDI	JORDI SAVALL
5	5	137	IN CONCERT▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
6	6	5	SHORT STORIES NONESUCH 979310-2*/ELEKTRA	KRONOS QUARTET
7	9	5	THE REINER SOUND RCA 61250-2*	CSO/REINER
8	12	11	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080*	ANONYMOUS FOUR
9	7	53	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
10	11	35	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE
11	8	21	OPERA'S GREATEST MOMENTS RCA 61440*	VARIOUS ARTISTS
12	10	53	BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS	
13	14	7	DANCES FOR FLUTE RCA 60917*	JAMES GALWAY
14	13	27	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093* VLADIMIR HOROWITZ	
15	25	3	TRILOGY RCA 61228-2*	OFRA HARNOY
16	21	3	BERG: VIOLIN CONCERTO DG 4370932* MUTTER, CHICAGO SYMPHONY(LEVINE)	
17	15	31	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2*	KEITH JARRETT
18	24	3	TAVENER: THE PROTECTING VEIL VIRGIN 59052*	STEVEN ISSERLIS
19	NEW▶		HEAVY CLASSIX ANGEL 64769*	VARIOUS ARTISTS
20	20	25	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191* YO-YO MA, EMANUEL AX	
21	16	31	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI
22	18	11	AMERICAN ORIGINALS DG 4358642*	EMERSON STRING QUARTET
23	23	11	BEETHOVEN: VIOLIN CONCERTO EMI CLASSICS 54574* KENNEDY, NDR SYMPHONY (TENNSTEDT)	
24	19	61	PIECES OF AFRICA NONESUCH 79275-2*	KRONOS QUARTET
25	22	15	ENCORE! SONY CLASSICAL SK52568*	MIDORI

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	★★★ NO. 1 ★★★ ILLUSIONS LONDON 4367202*	9 weeks at No. 1 UTE LEMPER
2	3	29	THE KING AND I PHILIPS 4380072* HOLLYWOOD BOWL ORCHESTRA (MAUCERI)	
3	2	13	THE JULIET LETTERS WARNER BROS. 45180* ELVIS COSTELLO AND BRODSKY QUARTET	
4	5	5	KIRI SINGS KERN ANGEL 54527*	KIRI TE KANAWA
5	4	5	PAVAROTTI & FRIENDS LONDON 4401002*	VARIOUS ARTISTS
6	6	9	GALWAY AT THE MOVIES RCA 61326-2*	JAMES GALWAY
7	7	63	HUSH SONY MASTERWORKS SK 48177*	YO-YO MA/BOBBY MCFERRIN
8	8	7	THE CELTIC HARP RCA 61490*	THE CHIEFTAINS
9	9	55	DIVA! SILVA AMERICA SSD 1007*/KOCH INTERNATIONAL	LESLEY GARRETT
10	15	3	CHANSON D'AMORE RCA 61427-2*	THE KING'S SINGERS
11	10	15	THE IMPRESSIONISTS WINDHAM HILL 1116*	VARIOUS ARTISTS
12	14	29	SYMPHONIC TANGO TELDEC 9031769974*	ETTORE STRATTA
13	11	25	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621* THOMAS HAMPSON	
14	NEW▶		ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022*/KOCH INT'L LESLEY GARRETT	
15	12	9	AMERICAN PIANO CLASSICS TELARC 80112*	CINCINNATI POPS (KUNZEL)

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## Mercury Heats Up New York Crowd; Latin Awards Sweetner; RMM Releases

**A BRAZILIAN IN NEW YORK:** Mel Ilberman was duly impressed. So were Frank Welzer, George and Al Zamora, Aloysio Reis, and the rest of Sony's top international brass, who took in Daniela Mercury's electrifying set April 23 at the Ritz in New York.

Postconcert palaver among Sony executives invariably centered on the notion that Mercury could become an international star. Meanwhile, her latest album, "O Canto Da Cidade," not only has sold 850,000 copies in her native Brazil, but also has rung up a surprising 45,000 units in Argentina, where she made her first promotional jaunt last week.

In fact, Mercury's initial run of shows June 2-7 in Buenos Aires is preventing her from accepting an invitation to the annual musical blowout held each year at Montreux, Switzerland. The Bahian song



by John Lannert

stylist, however, is returning to the U.S. in October for a short swing that will cover 10 to 12 cities. Famous Artists is booking the tour.

One of the stops on her American trek likely will be New York, where the performer spent a week doing interviews and catching a few Broadway plays before her Ritz engagement. Mercury also admitted during an interview the day after her performance that she experienced terrific preshow jitters prior to

her first foreign concert.

"I felt very tense," said Mercury, "because of the fact I didn't know how I was going to communicate with the audience. There were many Brazilians and I didn't really know whether to speak in English or Portuguese."

Mercury hit few snags making herself understood in either language, thanks to the intensive English lessons she continues to take. Mercury noted, as well, that her music and talent for connecting with a crowd paved the way for a smooth set.

"The music I do has two forms of expression: The melody and rhythm and dance," she said. "It's very unique and very contagious and it makes communication easier. But if I were not a singer and only a dancer, I would still be able to communicate."

Studying English, remarked Mercury, has opened up a whole new artistic vista previously obstructed by undecipherable lyrics. Still, Brazil's hottest musical export emphasized that she is not ready to cut a record in English.

"Not that I'm closed to recording in English or even in Spanish," said Mercury. "Spanish is closer [to Portuguese], but it could be that some songs could be nicely translated into English. Translations are so important."

Truer words were never spoken.

**LATIN MUSIC CONFERENCE** Update: Producer/recording artist **Jellybean Benitez**, president of Jellybean Productions, has confirmed he will participate in the video panel of the Latin Music Conference, set for May 18-20 in Miami. Benitez currently is scouting for salsa and samba bands to appear in an upcoming Brian de Palma film called "Carlito's Way," starring Al Pacino and Sean Penn. In other conference news, Jive songstress **Angela Bofill** has canceled her showcase appearance due to a scheduling conflict.

**PREMIO LO NUESTRO UPDATE:** Karen/BMG superstar **Juan Luis Guerra** has been confirmed to appear as a presenter at "Premio Lo Nuestro." Guerra owns two nominations in the tropical/salsa category and one nod for video of the year. The video awardee is being selected by film directors **Jorge Ulla**, **Camilo Vila**, and **Luis Llosa**. BMG's silky Brazilian balladeer **José Augusto** also is booked as a presenter for the awards program. Label mate **Armando Manzanero** has replaced Sony's **Vicente Fernández** as the "Premio Lo Nuestro" Lifetime Achievement Award recipient.

**RMM'S SPRING PUSH:** RMM/Sony is releasing several promising albums, including "Motivos," by **Cheo Feliciano**, which was produced by **Luis "Perico" Ortiz**, and "Cuando Parar La Lluvia," by **Johnny Rivera**, with **Humberto Ramirez** at the studio helm, and "De Que Me Vale," from **Miles Peña**, a former singing mate of Sony Tropical's hot salsero **Ray Ruiz**.

**Tito Nieves'** new RMM salsa album contains **Anita Baker's** "You Bring Me Joy" and **Peabo Bryson's** "Can You Stop The Rain," featuring excellent backing vocal help from **James "D Train" Williams** and **Audrey Wheeler**.

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

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

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# Music Video

ARTISTS & MUSIC

## Stobaugh Riding Creative Wave New Surfers Clip An Animated Affair

BY DEBORAH RUSSELL

LOS ANGELES—"I'm 12 years old and I'm sitting in front of MTV," says director William Stobaugh. "What do I want to watch? What is cool?"

If Stobaugh (who hasn't been 12 years old for some time now) and Capitol Records have their way, video fans will be defining "cool" as the new Butthole Surfers clip, "Who Was In My Room Last Night?"

The high-powered visual onslaught features animation by artists Wes Archer and Tom Holleran, who took their inspiration from legendary underground comic book artist and fine-arts painter Robert Williams. Offbeat live action, featuring a hot-rod race with the Grim Reaper, melds with the cartoon to create the ultimate visual complement to the band's hardcore alternative madness.

"As a kid, I had a large comic book collection," says Stobaugh, who traces his desire to be an artist back to his early years as a fan of Williams' ZAP comics.

When he joined forces with Archer and Holleran, they agreed that "Who Was In My Room Last Night?" would be first and foremost a tribute to Williams, "the avatar of California cool."

Comic book aficionados familiar with the artist's tongue-in-cheek treatment of the male psyche via hot rods, busty women, and the surf/tattoo culture will recognize Williams' offspring in the clip, produced for Madderhatter Films.

"The beauty of animation," says Sto-

baugh, who currently works under the banner of his own Hero Productions, "is that you can get very conceptual with it. Traditionally, animation is used to sell cuteness, and it's nice to use it on a more artistic level and deal with themes like sex and death. When you deal in hardcore imagery with animation, you get your message across and it's not so objectionable. It doesn't come off as vulgar, but as more risque."

Stobaugh began conceptualizing the video in late 1992. He met with Williams and borrowed a number of photographs of unpublished work, which he took to New Orleans for a period of uninterrupted study. It was the first time he ever attempted to emulate another artist's style.

"I really had to get inside his head and analyze the themes in his painting. I even had dreams with [Williams'] images in there," Stobaugh says.

Directing and producing the work of the two animators, in addition to directing and producing the live-action sequences with the Butthole Surfers, required intense discipline and extensive preparation, says Stobaugh.

"The animation is no more important than the live action," he says. "Neither would have any meaning unless they worked together in a certain style."

First he took the song and broke it into measures, notes, and beats. "You figure out the visual rhythms of the song and design the animation to interact with or counterpoint the sound," he says. "Everything in the video should happen along with a musical cue."

Stobaugh scripted the clip, designed live-action storyboards, and collaborated with Holleran and Archer to create animation storyboards. The work was synthesized into an animatic, or "moving storyboard," so Capitol executives and the band could visualize the final product.

"The concept was so involved and time-consuming that unless I showed it as fully as possible, I would have all sorts of problems getting the support I needed," says Stobaugh.

By the time the actual shoot was scheduled, Stobaugh had nearly pre-edited the clip, so that most shots could be completed in one take. Sven Kirsten directed photography, and each action was so precisely planned that Stobaugh, who memorized the song, used a stopwatch to time each player's movements.

Makeup artist Jill Fink and stylist Danielle King created the surreal look of the live-action segments, outfitting the players in outrageous pompadours and garish costumes. Michael Schultz edited and Victoria Vallas produced with Stobaugh.

Williams, for his part, was flattered to be the inspiration for the video, Stobaugh says. (Williams' own hot rod is featured in the clip.) "He was quite enthusiastic about the whole thing. He kept saying, 'Do you think MTV really will show this?'"

To date, the video has been relegated to the late-night time slots at MTV, but it falls in the "breakin' out of the box" category at The Box, which is programmed by viewers.



The Butthole Surfers' new Capitol clip, "Who Was In My Room Last Night?," mixes live action with animation by Tom Holleran and Wes Archer, who drew the figures pictured at left. At right, Surfer Gibby Haynes and actress Therese Kablan race with the Grim Reaper in a clip from the video. (Photo: Dan Moretti)



## PRODUCTION NOTES

### LOS ANGELES

• **Matthew Rolston** directed Mica Paris' new Island video "I Wanna Hold On To You" with O Pictures producer **Jeffrey Adkins**.

• **Terence Trent D'Arby** is back in the video game with two new clips for Columbia. **Michel Gondry** of the French production company **Midi Minuit** directed "She Kissed Me." **Midi Minuit's Georges Bermann** executive produced in conjunction with the L.A.-based company **Palomar Pictures**. **Palomar's Anne-Marie Mackay** executive produced with producer **Ju-**

**lie Fong**. D'Arby's "Do You Love Me Like You Say" is a **Limelight** production directed by **Big TV!** **Jeremy Barrett** produced.

• **Paris Barclay** of **Black & White Television Inc.** lensed two videos for the A&M soundtrack to the **Gramercy Pictures'** film "Posse." **Barclay** and **DP Daniel Pearl** shot **Intelligent Hoodlum** performing "The Posse (Shoot 'Em Up)" on the **Universal Pictures** backlot with **Louis Barlow** producing. **Barclay** and **DP Arturo Smith** shot **Badd Boyz Of The Industry's** "One Night Of Freedom" at the Cha-

plin Stage at A&M. **Barlow** produced.

### NEW YORK

• **Paul Elledge** directed the new **Anthrax** video "Only" with producer **Ann Bieber** of **Mr. Big Productions**. The clip comes from the band's new **Elektra Entertainment** album "Sound Of White Noise."

• **Riviera Films** director **Chica Bruce** recently reeled "Ready Or Not" for **Tommy Boy** artist **Leshawn**. **Anghel Decca** directed photography and **Andrena Hale** and **Suzanne Coldwell** produced.

## Gill Vid Floors Viewers; BET Has The I.D. On MY

FLOORED: **Johnny Gill** may be the star, but the most valuable player in his pulsating new **Motown** video, "The Floor," is just that: the floor.

The clip, directed by **Julien Temple** for **Nitrate Films**, re-creates a teeming, smoky dance club featuring a multitiered dance floor. Surfaces constructed of plexiglass, mirrored glass, and latex rubber make for some interesting dance moves, not to mention camera angles.

"I wanted to 'explore the floor'; that's what the song is all about," says **Temple** between takes at the **Chaplin** soundstage on the **A&M Records** lot. "We're doing moves the kids can do in the clubs."

We doubt many clubs have a trampoline built into the dance floor, but who are we to argue? **Temple's** inanimate stage was brought to life by choreographers **Michael Brown** and **Taco**, who directed a tireless crew of talent (including **Oliver** from **Madonna's** "Truth Or Dare") in a series of high-energy, acrobatic moves.

**Gill**, clad from head to toe in green leather, spent much of his time offstage in the care of a masseuse, who tended to shin splints in one leg and the pulled muscle in the other. "I'm almost 27—that's over the hill," he joked.

If the upbeat, sexy dance clip is any indication, we'd bet **Gill's** fans will disagree. The video and single are set for release Tuesday (4).

MY MY: Viewers of **Black Entertainment Television** were the first to learn the identity of **Lotipac Records** artist **MY**, who doesn't appear in his mysterious, mostly instrumental, 90-second video "What's The Flavor."

On April 26, "Video Soul" viewers saw the full-length world premiere of **MY's** clip as well as **MY** himself. And surprise! He's really a superstar named **Marvin Young**, aka **Young M.C.**, who used the video to unveil his buffed-up, street image.

Upon broadcast of the full-length video, **BET** changed the chyron to reflect **Young M.C.'s** "true identity" and actual record label, **Capitol**, which is the mirror image of **Lotipac**. **Lionel Martin** of **Classic Concept Productions** directed the video. **Ralph McDaniels** produced.

MTV GOES TO THE MOVIES June 9 when the network airs its 1993 **MTV Movie Awards**. Categories range from best film and breakthrough performance to best kiss, best action sequence, and best villain. Nominees for best song in a film are **Boyz II Men's** "End Of The Road" from "Boomerang," **Whitney Houston's** "I Will Always Love You" from "The Bodyguard," **Sting & Eric Clapton's** "It's Probably Me" from "Lethal Weapon 3," **Peabo Bryson & Regina**

**Belle's** "Whole New World" from "Aladdin," and **Alice In Chains'** "Would?" from "Singles."

JAZZED: "Jazz Alley" of **Arvada, Colo.**, celebrated its first anniversary April 1, and closed the month with sweet syndication deals on the **Denver-based networks Showcase America** and **America's Entertainment Network**.

**Showcase America** reaches about 18 million homes in some 35 markets and will carry "Jazz Alley" Monday, Tuesday, and Thursday. **AEN**, which reaches more than 24 million homes in some 121 cities nationwide, will carry the show Monday-Thursday. The program is new to indie stations **WEYS** in **Key West, Fla.**, and **KPMD** in **Anchorage, Alaska**.

"Jazz Alley" can be seen in **Colorado** via the **UHF** channel **KUBD**, and on the cable carriers **TCI, Mile High**, and **Longmont**.

Executive producer **Ken Burgmaier** doesn't have much time to celebrate his growth. He's on the road reeling footage at back-to-back jazz festivals in **New Orleans, West Palm Beach, Fla.**, and **Cancun, Mexico**.

ON TOUR: **Seattle's Miramar Productions** is hitting the road with its platinum-plus longform video "Beyond The Mind's Eye," featuring music by **Jan Hammer**.

The label has launched a "Video On Tour" campaign and is showcasing the hi-tech, computer-animated visual odyssey on big screens at nightclubs, planetariums, and **IMAX** theaters in **Cleveland, Chicago, New York, L.A.**, and other major markets.

LOCAL YOKEL: The video promotion team at **Geffen** is editing a video profile of artist **Murray Attaway**, detailing his recent promotional tour using footage shot by such regional programmers as **Newark, N.J.-based Power Play** and **Denver-based The Music Link**. The video profile will be serviced to radio, retail, and, of course, regional video outlets to promote **Attaway's** single "Under Jets."

KEEP YOUR SHIRT ON: Or better yet, your underwear, says **Ted Terry**, a multicultural book publisher based in **L.A.** **Terry** called the **Eye** to report he was planning a boycott of **MTV** and **Virgin Records** regarding **Neneh Cherry's** video "Buddy X." In the clip, **Cherry** removes her underwear (on screen) and tosses it to a man across the room. Representatives at **MTV** and **Virgin** seemed unconcerned about such a protest, noting this was the first complaint they'd heard.

We admit we were a bit baffled by **Cherry's** action, too, but we're not losing any sleep over it. Perhaps more disturbing is **MTV's** coverage of those obnoxious **Spring Break** festivities!

# THE EYE



by Deborah Russell

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- 7 Janet Jackson, That's The Way...
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- 9 Stone Temple Pilots, Plush\*
- 10 Sting, If I Ever Lose My Faith In You
- 11 P.M. Dawn, Looking Through...
- 12 Duran Duran, Come Undone
- 13 Silk, Freak Me
- 14 V. Williams/B. McKnight Love Is
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- 16 Guns N' Roses, Dead Horse\*\*
- 17 Bon Jovi, In These Arms
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- 19 Midnight DJ, Truganini
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- 21 Tasmin Archer, Sleeping Satellite\*
- 22 Michael Jackson, Who Is It
- 23 Stereo MC's, Connected\*
- 24 Positive K, I Got A Man
- 25 Belly, Feed The Tree\*
- 26 Black Crowes, Bad Luck Blue...\*\*
- 27 Soul Asylum, Black Gold
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- 32 Depeche Mode, I Feel You
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- 36 Naughty By Nature, Hip Hop...
- 37 Jesus Jones, The Right Decision
- 38 Van Halen, Right Now
- 39 U2, Mysterious Ways
- 40 Queen, Bohemian Rhapsody
- 41 Alice In Chains, Would
- 42 Carmen Electra, Everybody Get...
- 43 Neneh Cherry, Buddy X
- 44 Eddie Murphy, Whatzupwitu
- 45 Goo Goo Dolls, We Are The Normal
- 46 George Michael, Somebody To...
- 47 Prince, Let's Go Crazy
- 48 Simple Minds, Don't You
- 49 Billy Idol, Cradle Of Love
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- 8 Sade, Kiss Of Life
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- 13 Levert, Good Ol' Days
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- 16 Snow, Informer
- 17 Regina Belle, If I Could
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- 20 Bobby Brown, That's The Way...
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- 22 Intro, Love Thing
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- 23 Patty Loveless, Blame It On...
- 24 Randy Travis, An Old Pair Of Shoes
- 25 John Anderson, Money In The Bank
- 26 Kentucky Headhunters, Dixiefied
- 27 Carlene Carter, Every Little Thing
- 28 Billy Ray Cyrus, Some Gave All
- 29 Lari White, What A Woman Wants
- 30 Tracy Lawrence, Aibis



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

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Frank Black, Los Angeles  
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Intelligent Hoodlum, The Posse  
Midnight Oil, Truganini  
New Born, Falling In Love  
U.N.V., Something's Goin' On  
Yo Yo, IBWin 'Wit My CREWin'

### BOX TOPS

- Duice, Dazzezy Duks  
Silk, Freak Me  
H-Town, Knockin' Da Boots  
Bloods And Crips, Bangin' On Wax  
Snow, Informer  
Whitney Houston, I Have Nothing  
2 Live Crew, Mega Mix  
Kid Rock, U Don't Know Me  
Ice Cube, It Was A Good Day  
Half Pint, Boom & Hydraulic  
2Pac, I Get Around  
House Of Pain, Who's The Man?  
Eazy E, Only If You Want It  
Deniz Leary, Asshole  
Shai, Comforter  
Paperboy, Ditty  
Geto Boys, Six Feet Deep  
Beatnuts, Reign Of The Tec  
Janet Jackson, That's The Way...  
Naughty By Nature, Hip Hop Hooray  
Wreckx-N-Effect, Wreckx Shop  
Onyx, Throw Your Guns In The Air  
Green Jelly, Three Little Pigs  
Run D.M.C., Down With The King  
Silk, Freak Me (Re-Mix)  
Redman, Tonight's Da Nite  
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Da Youngsta's, Crewz Pop  
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Duran Duran, Come Undone  
10,000 Maniacs, These Are Days  
Shai, Comforter  
SWV, I'm So Into You  
Whitney Houston, I Have Nothing  
Snow, Informer  
H-Town, Knockin' Da Boots  
Men At Large, So Alone



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Newark, NJ 07102

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PJ Harvey, 50 Ft. Queenie  
Radiohead, Creep  
E.Y.C., Get Some  
Anthrax, Only  
Gloria Estefan, Go Away  
David Bowie, Jump They Say  
Latma, Breaking Away  
Snow, Girl, I've Been Hurt  
Lenny Kravitz, Are You Gonna Go...  
TCF Crew, I Ain't The One  
Beatnuts, Reign Of The Tec  
Black 47, Maria's Wedding  
Monster Magnet, Twin Earth  
Gruntruck, Crazy Love  
7 Year Bitch, In Lust For You  
Midnight Oil, Truganini  
Marshall Tucker Band, Walk Outside...  
Dan Zeals, Mason Dixon Line  
Kentucky Headhunters, Dixiefied



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- La Tour, Hypnomania  
Cranberries, Dreams  
Aghan Whigs, Miles Iz Ded  
Anthrax, Only  
Midnight Oil, Truganini  
New Order, Regret  
Superchunk, Precision Auto  
Fluid, Mister Blameshifter  
Monster Magnet, Twin Earth  
Ultra Vivid Scene, Candida  
Deacon Blue, Your Town  
Radiohead, Creep



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Martina McBride, Time Has Come  
DeLeon Richards, When  
Arrested Development, Mr. Wendal  
Young Disciples, Apparently Nothing  
Kenny G, Forever In Love  
Twila Paris, Destiny  
Eric Champion, Resolution Time  
The Stand, Freeloove  
Restless Heart, When She Cries

- Freedom Of Soul, This Is Love  
White Heart, He's Returning  
Wayne Watson, It's Time  
Michael W. Smith, Place In This World  
Michael W. Smith, Somebody Love Me  
Brian Duncan, Love Takes Time  
Newsboys, I Cannot Get You  
DOC/Bride, God Gave Rock & Roll  
Rhythm & News, Lookin' For Love  
Petra, Whole World  
David Meece, All Is God's Creation  
Bruce Cockburn, Tree Falls  
In Reach, Faded Love



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Beatnuts, Reign Of The Tec  
Diamond/Neurotics, What You Heard  
Heavy D. & The Boyz, Truthful  
House Of Pain, Who's The Man  
Ice Cube, It Was A Good Day  
Intelligent Hoodlum, Shoot Em' Up  
Janet Jackson, That's The Way...  
L.L. Cool J, How I'm Comin'  
Lords Of Underground, Funky...  
Pete Rock/CL Smooth, Lots Of Lovin'  
Prince, Morning Papers  
Regina Belle, If I Could  
Run-D.M.C., Down With The King  
Silk, Freak Me  
TCF Crew, I Ain't The One  
Tina Turner, I Get Wrecked  
UNV, Something's Going On  
Whitney Houston, I Have Nothing



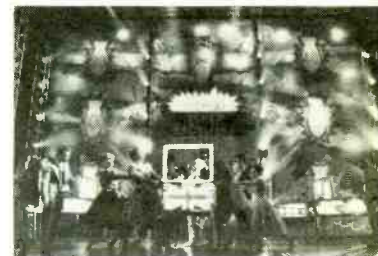
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Lee Roy Parnell, Tender Moment  
Nanci Griffith, Speed Of The Sound...  
Sandi Patti, Hand On My Shoulder  
Kathy Mattea, Standing Knee Deep...  
Toby Keith, Should've Been A Cowboy  
Jon Mitchell, Night Ride Home  
Tish Hinojosa, Closer Still  
Brooks & Dunn, Hard Workin' Man  
Marilyn Scott, You Don't Know Me  
Pat Metheny, The Longest Summer  
Nitty Gritty Dirt Band, Little Angel  
Lyle Lovett, The Church  
Guy Clark, Boats To Build  
Carlene Carter, Every Little Thing  
Mannheim Steamroller, Come...  
John Tesh, The Homecoming  
Mannheim Steamroller, Morning  
Garth Brooks, We Shall Be Free

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ON ★ STAGE

## THE WHO'S TOMMY Directed by Des McAnuff (St. James Theatre, New York)



Reports of the death of the Broadway musical were exaggerated after all. And if it took some vintage rock'n'roll to put a little fire back in its belly, well, what likelier catalyst for shaking things up?

As adapted by Pete Townshend and Des McAnuff from the Who's 1969 album "Tommy," this '90s PC version is, simply, a stunning piece of theater—a wholly delightful trinity of songs, story, and staging that manages to be spectacular without losing its way in a considerable spectacle that includes the likes of flying men and flaming pinball machines. Grounding the production is that tale of a deaf, dumb, and blind kid...

Though shifted ahead in time (it opens with the Second rather than First World War), the story is mostly as remembered from the album and the 1975 Ken Russell film, with the strong exception of the ending: 4-year-old Tommy witnesses his soldier-father kill his mother's lover. Traumatized—and later abused by his uncle and cousin—Tommy withdraws into himself. Eventually freed, he becomes a pinball god 'til his perspective tilts and he is toppled from grace. As rewritten here, Tommy returns home to his family, making peace with his demons and finding true healing. The ending may come off as treacly; still, it is sugar with an undeniable rush.

This is a small story, but one with vast reverberations in the buried pools of childhood dreams and fears. If the stage play's exposition of it is so literal as to muffle much of the hoped-for emotional resonance, Townshend's songs, spare and unsparring, help mitigate the effect.

Although there are some lyrical revisions of the cleaning-up variety, the songs are fairly faithful to their source. One new Townshend-penned song has

been added—"I Believe My Own Eyes"—a forgettable ballad given by way of character development to Tommy's parents, well-played and -sung by Marcia Mitzman and Jonathan Dokuchitz.

Two standout numbers go to the Lads—led by Anthony Barrile's edgy Cousin Kevin. Their "Pinball Wizard" and a mod-ified "Tommy Can You Hear Me?" are ones you hate to see end.

Tommy, clothed all in white, is played at different ages by three actors who often share the stage. Michael Cerveris (the adult) has a clear voice that is sweetly haunting on the recurring "See Me, Feel Me," yet powerful enough to carry the crucial "I'm Free."

Other notables are Paul Kandel as a wicked Uncle Ernie, and Cheryl Freeman, whose Gypsy is a big-voiced "Acid Queen" for the '90s—in other words and in a vivid example of the production's subtle shift, a pitiable junkie, stripped of any "mind-expanding" illusions.

The multimedia presentation also earns star billing. The opening war montage sets the spectacular tone for a blitz of visual magic, which runs the gamut from sleight-of-hand to the slightly off-kilter appearances of randomly shuffled images at the edges of the set.

"The Who's Tommy," its music resurrected from the '60s, may not be the rock messiah returned to rescue Broadway. It would be nice to believe, though, it augurs the coming. **MARILYN A. GILLEN**

## ON ★ SCREEN

### WHO'S THE MAN? Directed by Ted Demme (New Line Cinema)

By creating characters and then transferring them to the big screen, "Saturday Night Live" has served for two decades as a sort of minor league for Hollywood (e.g., the Blues Brothers, the Coneheads, Wayne & Garth). Now, with "Who's The Man?," MTV for the first time sends up two of its own, Doctor Dre and Ed Lover from "Yo! MTV Raps," to carry a motion picture comedy.

The duo is up to the task for the first 45 minutes but shortly runs out of material, and the movie later limps to a close.

Built on the premise of two bumbling Harlem barbers stumbling their way into the NYPD, "Who's The Man?" is directed by the creator of "Yo! MTV Raps," Ted Demme. He calls upon his performing friends to create an extended cast of hip-hoppers who stream across the screen in such rapid succession that locating them all becomes like a movie version of finding Waldo: There's Monie Love! Queen Latifah! House Of Pain! Flavor Flav!

All the cameo performances fall within the same acceptable range: None are noteworthy (unless you count Bushwick Bill's drunken tumble) and none are awful.

The film begins with promise as Dre and Lover do what they do best: trade quick verbal jabs and mumbled taunts while they cut their way out of jobs at Nick's neighborhood barbershop.

It's in those early scenes that the movie develops a quick, street-smart rhythm as barbs ricochet around Nick's small room full of locals.

But eventually the characters, and the movie, must venture outside Nick's as the two rookies team up to confront an evil developer. The problem is that the movie's tone abruptly shifts from a sly and witty comedy with a welcome hip-hop perspective to a subdued look at Harlem's decay. Spike Lee has shown in "Do The Right Thing" that comedy and urban drama can be fitted together, but director Demme doesn't have the goods to deliver that daring combo. More emphasis on the laughs would have proven a wiser strategy.

**ERIC BOEHLERT**

## Foreign-Product Share Slips In Japan U.S. Holds Spot As Top CD Exporter

■ BY STEVE McCLURE

TOKYO—Slip-sliding away—that's what seems to be happening to foreign music's share of the Japanese market.

An analysis of recently released import statistics for 1992, together with data for last year's licensed production of foreign repertoire in Japan, reveals that non-Japanese product couldn't match the growth rate set by domestic product last year.

Imports of compact discs into Japan in 1992 fell 8% in terms of quantity to 35.8 million units, but in wholesale value terms dropped only 0.6% to 22.39 billion yen (\$172.67 million), according to data provided by the Recording Industry Assn. of Japan.

The vast majority of prerecorded music imported into Japan comprises foreign repertoire, with consignment production of Japanese repertoire and imports of Japanese artists' overseas releases making up a small percentage of the import total. Exact figures for these categories are unavailable.

Licensed production of foreign repertoire by Japanese record companies in 1992 totaled 75.72 million units and was worth 106.56 billion yen (\$821 million) on a wholesale basis.

Imports of analog discs continued to decline, falling 9% to 3.38 million units and 11.3% in value terms to 2.19 billion yen (\$16.86 million).

As a result, 1992 imports of prerecorded music (excluding a small number of tapes, exact figures for which are unavailable) totaled 39.18 million units, down 8%, for a total value of 24.58 billion yen (\$189.55 million), down 1.7%.

This means 114.9 million units of foreign product, including imports, were distributed in Japan last year,

comprising 27.87% of the market in terms of quantity, compared with 1991's 121.65 million units, or 31.4%. Total wholesale value of foreign product, again including imports, dropped 5% to 131.14 billion yen (\$1.01 billion), or 26% of the market, down from 138.39 billion yen, or 29.18%, in 1991.

By contrast, in 1992 production of domestic product totaled 297.42 million units, up 11.8%, for a wholesale value of 371.69 billion yen, up 10.7%.

Industry sources say other reasons for foreign product's reduced market share is the relative lack of big foreign hits last year, an increasing emphasis on domestic repertoire by Japanese FM radio and the fact that songs by foreign artists rarely are used as TV drama or commercial themes. These days such "tie-ups" are vital in terms of record promotion in Japan.

They say a possible explanation for the 8% drop in the number of imports in 1992 is that changes to Japan's copyright law introduced in January 1992 rolled back the copyright protection period from 1978 to 1968. As a result, unauthorized—but previously legal—collections of music recorded in the '68-'78 decade can no longer be sold in Japan. Much of that product was imported into Japan from other Asian countries.

Tower Records' Far East GM, Keith Cahoon, says imports' marginal 0.6% decline in value reflects the low cost of such unauthorized material.

"It's hard for me to believe imports are declining when the foreign record chains here are continuing to open new stores," says Cahoon.

By country, the U.S. remained the top exporter of CDs and analog discs to Japan in 1992, with 14.25 million units imported into Japan,

down 16% from 1991. Value-wise, American imports were worth a total of 13.32 billion yen (\$102.72 million), down 4%.

Germany was No. 2 with 6.21 million units, up 40%, worth a total of 3.59 billion yen (\$27.65 million), up 5%; South Korea was in third place with 4.31 million units, up 29%, worth 469 million yen (\$3.61 million), up 12%; while Britain was in fourth place with 3.58 million units, up 8%, worth 3.59 billion yen (\$27.65 million), up 5%.

Meanwhile, exports of Japanese CDs and analog discs in 1992 fell 11% in quantity terms to 11.45 million units and 1% in wholesale value to 6.14 billion yen (\$47.33 million).

About 40% of imported product coming into Japan is handled by Japanese record companies' in-house import divisions, according to the RIAJ.



**Diplomatic Melody.** President Clinton's favorite saxman, Kenny G, played to guests at the U.S. Embassy in London as part of promotion for his forthcoming support slot on Michael Bolton's European tour. Pictured, from left, are Dennis Turner, Kenny G's manager; Diana Graham, managing director of Arista U.K.; Charles E. Courtney, minister for public affairs to the Embassy of the United States; Kenny G; and John Preston, chairman, BMG U.K.

## Germany's DSB Sells Classical Catalog Edel Co. Gets 2,000 Titles, Including Current Acts

■ BY ADAM WHITE

LONDON—One of Europe's larger independent classical music catalogs has changed hands in a deal that also signals the downsizing of the former East German state-owned record company.

Deutsche Schallplatten Berlin has sold its classical catalog of approximately 2,000 albums to German independent Edel Co. Music, Hamburg. The purchase price was not disclosed.

The repertoire was one of the primary assets of DSB, the private firm created out of the East German state record company in 1991, when it was privatized during reunification. Since then, DSB has been managed by former Sony Music Europe president Jorgen Larsen and shaped into an independent company handling classical, pop/rock, dance, folk, and children's repertoire in German-speaking territories and elsewhere.

Edel, which recently made a successful stock offering in Germany, claims to be the second-largest independent record company in that country. It specializes in TV marketing and compilations. Until its arrangement with DSB, the company had no classical catalog.

DSB's Larsen acknowledges the Edel deal—which he calls a "strategic" divestment—means DSB must operate on a smaller scale. While it was state-owned in East Germany, the company had a staff of 800. By July 1, DSB will have a staff of 40, Larsen says, down from 220 when it was acquired from the government. Some 40 staffers were laid off in March.

The seven employees in DSB's classical music department are not immediate casualties. "All those people will stay for the time being," says Larsen. As the catalog is transferred to its new owners, he hopes that Edel will employ most, if not all, of them.

The DSB classical line has been operated under the Berlin Classics imprint, with distribution by BMG Ariola, Mun-

ich. Larsen says Edel and BMG are working to maintain that arrangement.

Edel's president and CEO, Michael Haentjes, says the catalog opens up the possibility of competing with companies like Pilz at the midprice and budget level.

In addition to drawing from decades of recordings by East German performers and orchestras, Berlin Classics has a number of current-artist contracts, including that of conductor Ludwig Guettler, its best-selling artist. "That contract goes over to be negotiated between him and Edel," states Larsen.

There are a number of pre-DSB deals governing the repertoire's use overseas. Japan's Tokuma software company has licensed about a fifth of DSB's classical repertoire for that market and North America.

Edel's Haentjes is pleased with his purchase, which contains more than 80 digital recordings. "These are real quality recordings made for records, not radio," he says. All questions of ownership over co-productions with labels such as EMI, Philips, and Deutsche Grammophon have been resolved, says Haentjes.

"DSB did some excellent co-productions with, for example, the Gewandthaus Leipzig Orchestra. After unification [the rights to] these were divided up, but most of the interesting ones landed with the majors," he says.

While neither side would discuss terms, Edel says the rumored figure of \$3.24 million was "way off the mark."

DSB's most successful classical release has been a TV-merchandised concept package, "Klassik For Lovers," which has sold approximately 85,000 copies in the GSA territories, Holland, the U.K., and Australia.

Larsen refutes speculation that DSB is being completely dismantled, saying the company intends to function on a smaller, more realistic level in specific repertoire fields. Its artist roster includes U.K. rock band Ultravox, with a

comeback album, "Revelation."

Assistance in preparing this story was provided by Dominic Pride.

## EMI Belgium's 1-Track Mind

■ BY MARC MAES

BRUSSELS—With the May 10 release of the Radios' song "Non, Non, Rien A Change," EMI Belgium is combatting the decline in single sales with a new strategy, a one-track CD at the price point of 99 Belgium francs (\$3).

The song, a cover version of the '70s Les Poppys hit, is a track from the Radios' recent live album. EMI product manager Bart Cools believes the one-track CD can help push sales of the album from 40,000 to the 50,000 platinum mark.

"We want to add a new push to the single market and get the singles in the racks again under the psychological [price point] of 100 francs," says Cools. While the savings in production costs of the CD single is minimal, royalty and copyright costs are lower, he says.

Shipping the one-track single at a wholesale price of 57 francs (\$1.77), Cools says he has seen a "tremendous reaction from retailers and wholesalers. The initial shipment will be over 3,000 units."

EMI Belgium previously has pioneered other unique formats in the market, including the single-sided vinyl single in 1989 and the cassette single in 1990.

## U.K. Music Trade Fired Up For Mercury Prize's 2nd Year

■ BY THOM DUFFY

LONDON—In its second year, Britain's Mercury Music Prize is benefiting from an extended sponsorship commitment, increased prize money, a reduced entry fee, and the credibility resulting from the sales success of last year's inaugural award winner, Primal Scream's "Screamadelica" album.

After its selection last fall as the Mercury winner, "Screamadelica" sold an additional 25,000 copies.

British telecommunications company Mercury Communications has committed to an additional five-year sponsorship of the prize with \$30,000 per year in marketing support. The accolade goes to a release selected as best U.K. album of the

year by a panel of judges drawn largely from the U.K. music press and chaired by Simon Frith.

David Wilkinson, director of the Mercury Music Prize, opened the window for prize entries April 22, noting U.K. albums in all genres released between July 1, 1992, and June 30, 1993, are eligible. While the prize money has been increased \$7,500 to \$37,000, the entry fee has been reduced from \$300 to \$240. Entries must be made via record companies and received by June 4.

The short-list, including the 10 top contenders for the prize, will be announced July 22. The winning album will be named at the Mercury Music Prize presentation dinner in Sept. 8 in London.

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SWEDEN:** Here, as elsewhere in Europe, there are signs that the '90s could be turning into an unlikely mirror image of the '70s. No new **Abba** has emerged (yet), but acts like **Stonecake** (whose first single owed an obvious debt to **Paul McCartney's** early work), **Bubblegum Ride** (inspired by **Bowie, ELO, T. Rex**, etc.), and the newest melodic rock group **Foundation** are touting a modern brand of Anglo-American-influenced rock with a distinctly retro feel. By far the most successful is **Atomic Swing**, a long-haired, four-man group from the town of Mora-Orsa in the Dalarna region (often said to be culturally the most Swedish part of Sweden). The band has become such an overnight sensation that when sales of its debut album, "A Car Crash In The Blue" (Sonet), topped 50,000 (gold) within a month, the story rated a mention on national TV news. Atomic Swing was unknown when it released its debut single, "Stone Me Into The Groove," only last September. But the group has captured the imagination of a young and wildly enthusiastic audience thanks to a repertoire of catchy and splendidly crafted rock songs with a difference. The album, whose left-field, posthippie touch is reflected in titles like "Panicburgh City," "Mosquitos On Mars," and "The Weird Years Of Gentle Chill," is due for international release on Polydor, and more widespread success could be just around the corner.

KEN NEPTUNE

**IRELAND:** As well as making six albums with **Planxty**, virtuoso uilleann piper **Liam O'Flynn** has worked with **Kate Bush, Mark Knopfler, and John Cage**. According to O'Flynn, the title of his third solo album, "Out To An Other Side" (Tara)—from a line in a Seamus Heaney poem, "The Pitchfork"—sums up the "venturesome" nature of music. Released this month, the album was produced by symphonic composer **Shaun Davey** and features such guests as **Voice Squad** and **Sean Keane** of the **Chieftains**. Steeped in Irish history and tradition, it begins with "The Fox-chase," an epic series of impressions of the various stages of an 18th century fox hunt, said to be the work of a Tipperary piper, **Edward Keating-Hyland**, in 1799. "The Dean's Pamphlet" (1720), attributed to **Jonathan Swift**, proposed a boycott of English goods as a retaliation against laws that damaged Irish export trade. "Ar Bhruach Laoi" (By The Banks Of The Lee), a little-known song derived from the 18th Century "Aisling" ("Vision") poetry, in which a magical appearance of a beautiful woman symbolized an oppressed Ireland, is sung in the "Sean Nos" ("Old Style") by **Liam O'Maonlai** of **Hothouse Flowers**. "Gynt At The Gate" is from Davey's score for a Dublin Gate Theater production of Ibsen's "Peer Gynt," and "The Winter's End" is from the 1992 Royal Shakespeare Company's "A Winter's Tale."

KEN STEWART

**JAPAN/France:** Those Japanese masters of multicultural musical melange, known collectively as **Shang Shang Typhoon**, arrive in France this month in support of the mid-May release there of "Shang Shang Typhoon 3" (Columbia). The band performs May 23 at the Musiques Metisses festival in Angoulême, May 25 at the New Morning Club, Paris, and May 28 and 29 at the FERIA music festival in Nîmes. Columbia also is planning to release a special, five-song compilation of material from SST's three albums to introduce French music fans to the band, as well as a single, "Like A Flower, Like A Bird." The feeling at the band's Japanese label, Epic/Sony, is that SST has great potential in France, given that country's openness to "world" music and the cultural ties that have been forged in recent years by Franco-Japanese festivals such as Halou Vol. 2, staged in April 1992 at Tokyo's Club Quattro (Billboard, May 2, 1992). Meanwhile, Shang Shang Typhoon is finishing work on its as-yet-untitled fourth album, due for release in Japan June 23.

STEVE McCLURE

**Spain:** Ten up-and-coming acts performed at the country's only award ceremony for new groups that in most cases have never recorded. The unofficial 1993 ceremony was arranged by Madrid's **Sala Siroco**, whose owner, **David Novaes**, said, "There is a real need to encourage emerging new talent, and we hope the Premios Siroco serve as a trampoline for the winners." Oddly enough, the music itself borrowed heavily from established sounds such as soul, Anglo pop-rock, and acid jazz. The awards are clearly for little-known bands rather than for musical inventiveness. The winners were **Rio Arriba** (pop-rock), **La Esquina** (pop), the **Tiburones** (rock), **Los Sentidos** (talent), **Feroblues** (special), **Usura** (indie), **La Marabunta** (innovative), **Smart Dress** (soul), **Supriya Soul** (revelation), and **Jumentos** (entertaining).

HOWELL LLEWELLYN



## Consumer Group Mulls Dutch CD Prices But Many Retailers Refute Claims Of High Cost

BY WILLEM HOOS

**AMSTERDAM**—Saying the retail price of CDs in the Netherlands is too high, one of Holland's two national consumer organizations, **Konsumenten Kontakt**, has called for an inquiry into the pricing policies of the Dutch record industry.

The Dutch ministry of the economy subsequently has launched an investigation into the consumer group's complaint. Although the investigation is in "full swing," a ministry spokesman says it may take "weeks or months" fully review the issues involved.

KK researcher Erik Bijster says his findings show record companies "abuse" their economic power. "For that reason, the average prices of CDs in Holland are 17% higher than in Germany," he says.

The consumer group notes most CDs sold in the Netherlands feature

international acts and are manufactured outside the country. It argues that production costs therefore are no higher than in other European countries.

Full-price CDs in the Netherlands retail for 40-45 Dutch guilders (\$22 to \$25). KK calls for a decrease of 25% in the Dutch CD retail price.

Bjister says there hardly is any price competition between the various Dutch record companies. "It means the prices are being kept on an artificially high level."

The announcement of the consumer group's complaint April 21 prompted the Dutch ministry of economy to say it would discuss the matter with Dutch record executives shortly, raising questions about the impact on pricing of parallel imports and wholesale and retail discounts.

Ron Reemus, managing director of NVGD, the Dutch retail organization that represents more than 1,300 of Holland's 1,400 record outlets, says KK is not sufficiently informed about the Dutch music business.

Reemus also expressed amazement that a growing number of people in Holland apparently feel CD prices are too high. "So far I have not read

articles on the prices of bread, orange juice, and car tires," he says. "Maybe those prices also are high. Why is everybody so interested in CD prices? I really don't understand."

Paul Hertog, managing director of Sony Music Holland, disputes KK's complaint. "I think the a price of around 40 Dutch guilders for a full-price CD is very acceptable. In my opinion, it's absolutely impossible to decrease CD prices here." In fact, he says, the average price of a full-price CD album on Sony has dropped from 50 Dutch guilders [\$28] since the format was introduced 10 years ago.

Hertog also is chairman of the audio division of NVPI, the Dutch IFPI group, but said he could not comment in that capacity.

"I'm not happy about KK's campaign, to put it mildly," says Hans Breukhoven, president of Free Record Shop, Holland's leading retail chain with 103 outlets.

"I think that the campaign is exaggerated and one-sided," adds Breukhoven. "KK points out that CDs in Germany are cheaper than in Holland, but forgets to tell that other territories in Europe, like France and Scandinavia, have higher CD prices."

## Norway's Retail Group Sees Drop In Membership

BY KAI ROGER OTTESEN

**OSLO**—Dissatisfaction with Norway's leading retail trade group, the Assn. of Phonogram Retailers (FHF), has led to a drop in membership from 120 to 74 in the past year. Among key retailers to have handed in their membership cards are Oslo-based CD-Akademiet and Innova Musikk, with other resignations expected, industry sources say. The market's leading retail chain, Akers Mic, has never been a member.

"The membership fee we pay doesn't compare to what we gain as members of the organization," says Michael Riedl, managing director of CD-Akademiet. "We pay about 10,000 kroner [\$1,400] per year. The reason why I registered in the first place was that I generally feel one should have a kind of solidarity, but when you feel it doesn't gain much, I can't defend paying so much money and not receiving anything in return. FHF has arranged a lot of joint sales-promoting activities, but I'm not sure if that's the right thing to do. It should be more of an organization taking care of members' interests."

FHF managing director Berit Ohn acknowledges many of Riedl's sentiments while noting, "For two years, we have tried to work out a distribution agreement with the record companies where FHF members should be granted advantages. The labels withdrew from that agreement in November last year. At that point, [retailers] began to question the need for FHF when such an important agreement wasn't reached."

Mats Nilsson, who is chairman of the record company trade organization GGF, says the record labels ended joint discussions of pricing advantages with the FHF to avoid the suggestion of price-fixing. "What we

(Continued on next page)

## newsline...

**SOUTH KOREA'S** Hyundai Corp. is reported to have placed an order for CD manufacturing equipment in Europe. Sources say the industrial conglomerate will have capacity for 200 million CDs and 50 million MiniDiscs at a plant near Seoul. Hyundai is rumored to have ambitions to enter the music business.

**PINNACLE IS** the U.K. distributor of "Revelation," the new album by Ultravox, signed to Germany's DSB Records worldwide. Its U.K. release is being coordinated by indie Timbuktu Records, while the marketing campaign is directed by former Arista executive Tim Prior.

**WARNER MUSIC SWEDEN** has named Sanji Tandan as deputy managing director and director of marketing. He most recently was managing director of Magnet Records, a division of Warner Music U.K.'s EastWest Records. He previously worked with Warner Music Sweden as managing director of Metronome Records from 1990-91.

**JAPAN'S POLYDOR K.K.** has joined forces with production company Being to boost its domestic repertoire. The two will form a joint-venture label, B-Gran Records, whose roster will include such artists as Zard and newcomer Deen.

**POLYGRAM FRANCE** has signed a reciprocal distribution deal with Delta Video. From May 1, Delta is distributing PolyGram product to video clubs, and PolyGram will handle Delta's sell-through titles. Both will maintain their own sales forces. The combined force ranks third in France's video market.

**AUSTRIAN IFPI** says it is dissatisfied with the lack of music programming on cable TV networks there. Last year, some 80,000 households were connected, bringing total homes cabled in to more than 730,000, with capital Vienna having 314,000. MTV Europe is missing from the 19 English and German-language channels.

**MUSIC REPRESENTS** some 15% of the German sell-through video market, according to PolyGram Germany president Wolf-D. Gramatke. Last year, more than 2 million sell-through units were sold in Germany, with a market value of \$38 million. The key market is still the 20-30-year-old music fan, although the market is getting younger.

**SONY CORP.** plans to increase its monthly MiniDisc player production to 50,000 by this summer to cope with back orders. Most units produced will be portable.

**NORWEGIAN RETAILERS** could be connected to a PC-based stock info and POS reporting system this year, according to Mats Nilsson, chairman of label federation GGF. The IFPI national group in Norway has already stated it plans to follow Denmark in creating a POS-based chart. 20 Retailers are already connected to the system, which could be in 80 stores by the year-end.

## McGuinness Speaks Out Heads Rock Class Meet In Dublin

■ BY KEN STEWART

DUBLIN—U2 manager Paul McGuinness was a surprise speaker on the opening day of the recent Rock Class of '93 music seminar here, where he expressed concern with growing constraints on the creative freedom of young bands.

McGuinness hosted an impromptu Q&A session on band management immediately before U2 drummer Larry Mullen Jr. opened the five-day event, which gave showcase opportunities to 35 bands and included 70 speakers. Staged April 13-17, the event was a joint venture by Hot Press, the Irish music magazine, MusicBase, and the Rock School, which was established in 1989 at the Senior College Ballyfermot, located west of Dublin, the site of the seminar.

McGuinness said the extent to which some bands had lost artistic control to record companies surprised him greatly.

"To be told to go back and remix your single, redo your album, or that they don't like your art work is something that U2 would never have tolerated—and never did," he said. "I hear so much now that I really wonder whether there hasn't been a general weakening of the resolve of the creative side of the business. I would certainly recommend to groups that they should stick to their guns.

"What has happened in recent years—with the majors operating from London, anyway—is that the creative side has been slowed down enormously by the bureaucracy of A&R," said McGuinness. "Strong A&R characters who have emerged with very big salaries, big reputa-

tions, and big deals to live up seem to have slowed things down.

"At the beginning of a band's career, there should be a momentum and things should be happening all the time—not the Big Statement, then the Big Wait. It should be a series of very interesting things happening closer in time to each other, to my way of thinking."

With the recent expansion of Mother Records, with the backing of U2 and PolyGram, McGuinness said, "I will be looking for artists who can produce that sense of activity and momentum in the early part

*"The creative side has been slowed by the bureaucracy of A&R"*

of their career and will not be relying on the record company to do it for them."

Asked if he supported a mandatory domestic repertoire quota to combat the lack of sufficient plays for Irish music on Irish radio, McGuinness acknowledged being "always a little nervous of quotas."

"In the end," he said, "the best way of getting your music on the radio is that they want to play it. Radio will always be parasitic. They're not in the music business—they're in the advertising business."

The Rock School will release its first CD on the college's own label in June with tracks from three of its best bands of the year: Color Of The Sun, Dragonfly, and Eat Your Greens.

## Canadian Bookers Expand Scope Agencies Embrace Alternative, Country

■ BY LARRY LEBLANC

TORONTO—The Agency and S.F. Feldman & Associates, two major players in the \$30 million-\$35 million (Canadian) per annum booking scene here, have been aggressively expanding the scope of their rosters while seeking increased representation of international acts for here.

The two agencies are separate firms, but by representing each other's rosters in separate territories, they have a virtual monopoly of the Canadian booking scene. Vancouver-based Feldman handles territory west of Thunder Bay, Ontario, while Toronto-based The Agency covers the eastern portion of the country.

Together, the two book such top Canadian acts as Bryan Adams, Rush, Tom Cochrane, Barenaked Ladies, and the Tragically Hip, plus such headliners as the Pursuit Of Happiness, Crash Test Dummies, the Holly Cole Trio, Sarah McLachlan, Mae Moore, and Slik Toxic.

With the recent ascension of the alternative-styled Barenaked Ladies as a phenomenally successful recording act and major concert draw, Feldman and The Agency, already strong players in the alternative genre, have become even more aggressive in picking up newcomer fringe acts. The two agencies now represent such acts as Sloan, Pure, the Rheostatics, the Bourbon Tabernacle Choir, Thomas Trio & the Red Albino, Moxy Fruvous, Acid Test, Pure, Big Faith, Zen Bungalow, hHead, One, Lowest Of The Low, and Smalls.

"We regularly sign unmanaged acts now," says Steve Herman, national tour director at S.L. Feldman. "You almost want to get there before management is in place because if you're involved from

the grass roots, you'll be there forever."

"I've always paid close attention to the independent music scene, even though for the longest time it didn't make any money," says S.L. Feldman president Sam Feldman.

"The Barenaked Ladies is the greatest story of all," says Vinny Cinquemani, president of The Agency. "We now have them on a 70-city [Canadian] tour selling out coast-to-coast. [Their success] has made booking a little more intelligent. When we call up about a new act, based on our track record, people listen now.

"We've been booking Moxy Fruvous for many years," continues Cinquemani. "They're now teetering on 'gold' [50,000 units] with their independent record and have signed a major deal with Warner Music Canada. For the past few months, they've been doing good business for us doing concerts. We also have high hopes for Sloan, the Rheostatics, and Pure."

Another success story Cinquemani is particularly proud of is the Tragically Hip, which The Agency has represented for more than five years. Under agent Ralph James, The Agency is lining up an 11-date Canadian summer tour that also will include Midnight Oil and three other acts. Concert Productions International is promoting all the shows except the Montreal date, which will be co-promoted by MCA Concerts Canada and Fogel-Sabourin Productions.

"We've been working with the Tragically Hip since they were a baby band in Kingston," says Cinquemani. "Now, we're working on one of the greatest team efforts I've seen. The venues, in many cases, will be unconventional and may not have had shows for a long time."

Herman says the two Canadian booking agencies need to be creative with their bookings because of a lack of a solid

club network. In recent years, he notes, the Canadian club system has greatly deteriorated due to changes in drinking attitudes, taxation, and an owners' failure to service a more demanding clientele. "Who's going to go out to some sleazy joint where you can't get a seat?" he asks. "We're always trying to come up with new things and wondering where we can plug in our artists, and how can we make some money doing this."

"A lot of the things we're doing now are not that innovative," Cinquemani points out, noting the Agency is now setting up "all ages" summer shows for Nova Scotia alternative band Sloan.

Two years ago, the Agency and S.L. Feldman surprised most industry on-lookers here by expanding into the previously underdeveloped country sector. Today, the two firms dominate the field and oversee bookings for such domestic acts as Michelle Wright, Prairie Oyster, Patricia Conroy, Lisa Brokop, and George Fox. "The first act I signed was Michelle Wright," notes Cinquemani. "She had just signed with Arista so there was no story at that point except she had a great voice. Country has really become a legit part of our agency."

### MAPLE BRIEFS

**T**HE MULTIFACETED Music West 1993 Conference/Festival/Exhibition, to be held May 7-9 in Vancouver, will feature keynote addresses by Geffen recording artist Robbie Robertson, Warner Music Canada president Stan Kulin, artist manager Peter Jenner, and David Loiterton of MMMA Music Group Asia. Other industry figures slated for seminars are producers Steve Lillywhite, Steve Brown, and Shel Talmy.

**T**ORONTO indie rap label Hi-Bias Records, headed by Nick Fiorucci and Michael Ova, has made a worldwide licensing/distribution pact with BMG Music Canada. The first joint-venture release is Oval Emotion's single "Don't Make Me Wait."

### RETAIL GROUP

(Continued from preceding page)

recommended to our members to do was to strike individual deals with the retailers."

Other retailers now are questioning the value of FHF if market leaders such as CD-Akademiet are not members. "To be become a powerful organization, we need to have the largest stores beside us," concedes Ohn. "However, there is still a considerable part of Norway's retailers which want a retail association such as FHF. We also have new board members who are dedicating their souls to make everything work."

At GGF, Nilsson says the record companies would prefer to have one retail organization to work with, on matters other than pricing. "I hope such an organization will take care of retailers' interests toward authorities and suppliers."

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# HITS OF THE



# WORLD

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## EUROCHART HOT 100 5/1/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED BYTE
2	2	INFORMER SNOW EASTWEST AMERICA
3	3	ALL THAT SHE WANTS ACE OF BASE MEGA
4	5	OH CAROLINA SHAGGY GREENSLEEVES
5	15	WHAT IS LOVE? HADDAWAY COCONUT
6	4	SING HALLELUJAH DR ALBAN SWEMIX
7	6	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
8	8	YOUNG AT HEART BLUEBELLS LONDON
9	7	GIVE IN TO ME MICHAEL JACKSON EPIC
10	9	OPEN SESAME LEILA K COMA
1	1	<b>ALBUMS</b>
1	1	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
2	2	SOUNDTRACK THE BODYGUARD ARISTA
3	3	STING TEN SUMMONER'S TALES A&M
4	5	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
5	7	DAVID BOWIE BLACK TIE, WHITE NOISE ARISTA
6	4	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
7	6	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
8	11	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
9	9	ACE OF BASE HAPPY NATION MEGA
10	NEW	BRUCE SPRINGSTEEN IN CONCERT-MTV PLUGGED COLUMBIA

## AUSTRALIA (Australian Record Industry Assn.) 5/2/93

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	4	GIVE IN TO ME MICHAEL JACKSON EPIC
5	7	EASY FAITH NO MORE LIBERATION/FESTIVAL
6	5	HOUSE OF LOVE EAST 17 POLYDOR
7	8	TEARS IN HEAVEN/LAYLA (ACOUSTIC) ERIC CLAPTON WARNER
8	6	IF I EVER FALL IN LOVE SHAI MCA
9	9	MR. WENDAL/REVOLUTION ARRESTED DEVELOPMENT CHRYSALIS
10	13	BED OF ROSES BON JOVI PHONOGRAM
11	15	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
12	12	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
13	NEW	RUMP SHAKER WRECKX-N-EFFECT MCA
14	14	SLEEPING SATELITE TASMINE ARCHER EMI
15	11	IN THE STILL OF THE NITE BOYZ II MEN POLYDOR/POLYGRAM
16	17	MRS ROBINSON/RUDDERLESS LEMONHEADS WARNER
17	NEW	YOU DON'T TREAT ME NO GOOD SONIA DADA FESTIVAL
18	NEW	ORDINARY WORLD DURAN DURAN EMI
19	20	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS CURB/SONY
20	NEW	HEAL THE WORLD MICHAEL JACKSON EPIC
1	1	<b>ALBUMS</b>
1	1	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
2	2	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
3	NEW	AEROSMITH GET A GRIP GEFEN
4	3	ERIC CLAPTON UNPLUGGED WARNER MUSIC
5	4	KENNY G BREATHELESS ARISTA
6	9	WENDY MATTHEWS LILY 100ART/WARNER
7	7	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
8	6	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF CHRYSALIS
9	5	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
10	8	METALLICA METALLICA PHONOGRAM
11	11	SOUNDTRACK THE BODYGUARD ARISTA
12	20	JENNY MORRIS THE STORY SO FAR-BEST OF... WARNER
13	10	SONIA DADA SONIA DADA FESTIVAL
14	15	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
15	12	MICHAEL JACKSON DANGEROUS EPIC
16	NEW	PINK FLOYD DARK SIDE OF THE MOON EMI
17	14	DEEP FOREST DEEP FOREST COLUMBIA
18	16	THE SEEKERS SILVER JUBILEE ALBUM EMI
19	13	DAVID BOWIE BLACK TIE WHITE NOISE ARISTA
20	NEW	THE BLACK SORROWS BETTER TIMES COLUMBIA

## GERMANY (Der Musikmarkt) 4/20/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL THAT SHE WANTS ACE OF BASE METRONOME
2	2	WHAT IS LOVE HADDAWAY COCONUT
3	4	INFORMER SNOW EASTWEST
4	3	NO LIMIT 2 UNLIMITED ZYX
5	5	SING HALLELUJAH! DR ALBAN LOGIC
6	6	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE
7	9	SWEET HARMONY THE BELOVED EASTWEST
8	8	OPEN SESAME LEILA K COMA
9	7	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
10	15	BED OF ROSES BON JOVI JAMCO/POLYGRAM
11	12	P.O.W.E.R. OF A.MERICAN N.A.TIVES DANCE 2 TRANCE BLOW UP/INTERCORD
12	10	OPEN YOUR MIND USURA RCA
13	14	GIVE IN TO ME MICHAEL JACKSON EPIC
14	13	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
15	11	I FEEL YOU DEPECHE MODE MUTE

16	16	DEEP EAST 17 METRONOME
17	17	ORDINARY WORLD DURAN DURAN PARLOPHONE
18	18	BECAUSE THE NIGHT CO.RO ZYX
19	NEW	IN THE BEGINNING BEAUTIFUL WORLD WEA
20	NEW	I'M EASY FAITH NO MORE LONDON/METRONOME
1	1	<b>ALBUMS</b>
1	1	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
2	2	SOUNDTRACK THE BODYGUARD ARISTA
3	3	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
4	4	STING TEN SUMMONER'S TALES A&M
5	7	ACE OF BASE HAPPY NATION METRONOME
6	5	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
7	8	BON JOVI KEEP THE FAITH JAMCO/POLYGRAM
8	6	BONNIE TYLER THE VERY BEST OF COLUMBIA
9	10	MICHAEL JACKSON DANGEROUS EPIC
10	9	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
11	NEW	CAPTAIN HOLLYWOOD PROJECT LOVE IS NOT SEX BLOW UP/INTERCORD
12	11	MICK JAGGER WANDERING SPIRIT ATLANTIC
13	13	ABBA GOLD POLYSTAR
14	14	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
15	12	SOUNDTRACK GUTE ZEITEN SCHLECHTE ZEITEN ULTRAPOP
16	17	FURY IN THE SLAUGHTERHOUSE MONO SPV
17	NEW	BADESALZ DIWODASO COLUMBIA
18	19	PRINZEN KUSSEN VERBOTEN HANSA
19	16	DIE FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
20	15	ROD STEWART LEAD VOCALIST WARNER BROS

## JAPAN (Music Labo) 5/3/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	KIMIGA INAI ZARD B-GRAM
2	1	AIWO KATARUYORI KUCHIZUKUWO KAWASOU WANDS TOSHIBA/EMI
3	2	KONOMAMA KIMIWO UBAI SARITAI DEED B-GRAM
4	NEW	SHIAWASENI NARUTAMENI MIHO NAKAYAMA KING
5	3	AINO MAMANI WAGAMAMANI BOKUWA KIMIDAKEWO KIZUTUKENAI B'Z BMG/ROOMS
6	NEW	TAISETSUNA ANATA SEIKO MATSUDA SONY
7	NEW	KOIBITO MASAYUKI SUZUKI EPIC/SONY
8	NEW	SUBARASHI I HIBI UNICORN SONY
9	NEW	KANOJONO KOIBITO NORIYUKI MAKHARA WEA
10	4	YAH YAH YAH CHAGE & ASKA PONY CANYON
1	1	<b>ALBUMS</b>
1	1	WANDS TOKINO TOBIRA TOSHIBA/EMI

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	NEW	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
2	1	YOUNG AT HEART THE BLUEBELLS LONDON
3	9	I HAVE NOTHING WHITNEY HOUSTON ARISTA
4	3	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring MELANIE WILLIAMS ROBS
5	2	INFORMER SNOW EASTWEST AMERICA
6	6	U GOT 2 KNOW CAPPELLA INTERNAL
7	5	WHEN I'M GOOD AND READY SYBIL PWL INTERNATIONAL
8	4	REGRET NEW ORDER LONDON
9	15	EVERYBODY HURTS R.E.M. WARNER BROS
10	10	SHOW ME LOVE ROBIN S CHAMPION
11	11	WIND IT UP (REWOUND) THE PRODIGY XL RECORDINGS
12	8	OH CAROLINA SHAGGY GREENSLEEVES
13	7	DON'T WALK AWAY JADE GIANT
14	12	MR. LOVERMAN SHABBA RANKS EPIC
15	17	COME UNDONE DURAN DURAN PARLOPHONE
16	20	SING HALLELUJAH! DR ALBAN LOGIC ARISTA
17	14	DO YOU LOVE ME LIKE YOU SAY? TERENCE TRENT D'ARBY COLUMBIA
18	13	SLOW IT DOWN EAST 17 LONDON
19	24	U R THE BEST THING D:REAM MAGNET
20	NEW	SWEAT (A LA LA LA LONG) INNER CIRCLE MAGNET
21	NEW	I'M SO INTO YOU SWV RCA
22	NEW	BETTER THE DEVIL YOU KNOW SONIA ARISTA
23	22	ONLY TENDER LOVE DEACON BLUE COLUMBIA
24	18	NO LIMIT 2 UNLIMITED PWL CONTINENTAL
25	26	P.O.W.E.R. OF A.MERICAN N.A.TIVES DANCE 2 TRANCE LOGIC/ARISTA
26	25	SEVEN DAYS STING A&M
27	NEW	50 FT QUEENIE PJ HARVEY ISLAND
28	NEW	FOR TOMORROW BLUR FOOD
29	NEW	SHIPS (WHERE WERE YOU?) BIG COUNTRY COMPULSION
30	16	GO AWAY GLORIA ESTEFAN EPIC
31	23	GIMME SHELTER (EP) VARIOUS ARTISTS FOOD
32	32	UNTIL YOU SUFFER SOME (FIRE AND ICE) POISON CAPITOL
33	39	SOAPBOX (REMIX) LITTLE ANGELS POLYDOR
34	NEW	TONIGHT DEF LEPPARD BLUDGEON RIFFOLA
35	19	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
36	34	SWEET FREEDOM POSITIVE GANG PWL CONTINENTAL
37	NEW	GLAD ALL OVER THE DAVE CLARK FIVE EMI
38	38	WE GOT THE LOVE LINDY LAYTON PWL INTERNATIONAL
39	21	SHOTGUN WEDDING ROD STEWART WARNER BROS
40	29	TRUGANINI MIDNIGHT OIL COLUMBIA

2	NEW	AEROSMITH GET A GRIP MCA/VICTOR
3	NEW	HOUD DOG RIVER MMG
4	NEW	TUBE SAY HELLO SONY
5	2	ERI HARAMATSU SINGLE IS BEST PONY CANYON
6	NEW	THE TRABRYU ROAD MELDAC
7	NEW	LUNA SEA EDEN MCA/VICTOR
8	NEW	GEORGE MARTIN & THE LONDON PHILHARMONIC ORCHESTRA YOSHIKI PRESENTS-ETERNAL MELODY TOSHIBA/EMI
9	NEW	MASATOSHI ONO M ONO SONY
10	NEW	T-SQUARE HUMAN SONY

## FRANCE (Nielsen/Europe 1) 4/30/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ALISON JORDY SONY MUSIC
2	5	NO LIMITED 2 UNLIMITED SCORPIO/POLYGRAM
3	2	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
4	3	ONLY THE VERY BEST PETER KINGSBERY EPIC
5	12	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
6	4	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
7	8	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOLL/POLYGRAM
8	6	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA
9	10	UN AMOUR DE VACANCES CHRISTOPHE RIPPERT BMG
10	7	GIVE IN TO ME MICHAEL JACKSON EPIC
11	9	SWEET THING MICK JAGGER ATLANTIC
12	11	L'AUTRE FINISIERE LES INNOCENTS VIRGIN
13	15	HOUSE OF LOVE EAST 17 BARCLAY/POLYGRAM
14	NEW	I'M EVERY WOMAN WHITNEY HOUSTON RCA
15	NEW	PINOCCHIO PIN-OCCHIO FLAR/MUSIC/DISC
16	NEW	JE VEUX TE GRAVER JOHNNY HALLYDAY PHONOGRAM
17	NEW	ORDINARY WORLD DURAN DURAN EMI
18	NEW	EXTERMINATE SNAP ARIOLA
19	NEW	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC
20	13	HOPE OF DELIVERANCE PAUL McCARTNEY EMI
1	NEW	<b>ALBUMS</b>
1	NEW	PATRICA KAAS JE TE DIS VOUS COLUMBIA
2	5	JORDY POCLETTE SURPRISE SONY MUSIC
3	3	SOUNDTRACK THE BODYGUARD RCA
4	2	TYCOON STARMANIA EPIC
5	1	DEPECHE MODE SONGS OF FAITH AND DEVOTION VOGUE/BMG

6	4	MICHEL SARDOU BERCY '93 TREMA
7	6	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
8	9	POW WOW REGAGNER LES PLAINES... REMARK POLYGRAM
9	8	HELENE HELENE AB/BMG
10	7	STING TEN SUMMONER'S TALES POLYDOR
11	10	MICHAEL JACKSON DANGEROUS EPIC
12	12	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
13	11	LAURENT VOULZY CACHE DERRIERE ARIOLA
14	NEW	DAVID BOWIE BLACK TIE WHITE NOISE BMG
15	NEW	SADE LOVE DELUXE EPIC
16	13	B.O.F. ARIZONA DREAM PHONOGRAM
17	19	ERIC CLAPTON UNPLUGGED WEA
18	17	VANESSA PARADIS VANESSA PARADIS REMARK
19	14	MICK JAGGER WANDERING SPIRIT ATLANTIC/CARRERE
20	NEW	SUPREME N.T.M. 1993, J'APPUIE SUR... EPIC

## ITALY (Musica e Dischi) 4/26/93

THIS WEEK	LAST WEEK	SINGLES
1	1	SEI UN MITO 883 F.R.I
2	2	SI O NO FIORELLO F.R.I
3	3	IO NO JOVANOTTI F.R.I
4	4	I FEEL YOU DEPECHE MODE MUTE
5	7	TERAPIA RAMIREZ EXPANDED/DFC
6	5	OPEN SESAME LEILA K POLYDOR
7	6	ORDINARY WORLD DURAN DURAN PARLOPHONE
8	10	LITTLE BIRD ANNIE LENNOX RCA
9	10	SWEET HARMONY BELOVED EAST WEST
10	9	NO LIMIT 2 UNLIMITED ALA BIANCA/GOT IT
1	1	<b>ALBUMS</b>
1	1	STING TEN SUMMONER'S TALE A&M
2	5	VARI NON E' LA RAI RTI MUSIC
3	2	VASCO ROSSI GLI SPARI SOPRA EMI
4	3	PINO DANIELE CHE DIO TI BENEDICA CGD
5	4	MARCO MASINI T'INNAMORERAI RICORDI
6	9	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
7	9	DAVID BOWIE BLACK TIE WHITE NOISE SAVAGE
8	NEW	BRUCE SPRINGSTEEN IN CONCERT-MTV PLUGGED COLUMBIA
9	NEW	RAF CANNIBALI CGD
10	8	DURAN DURAN DURAN DURAN PARLOPHONE

## SPAIN (TVE/AFYVE) 4/17/93

THIS WEEK	LAST WEEK	SINGLES
1	2	NO LIMIT 2 UNLIMITED BLANCO Y NEGRO
2	1	I FEEL YOU DEPECHE MODE SANI RECORDS
3	4	SUBE-SUBE MARCHIN CLICK/BLANCO Y NEGRO
4	NEW	SIETE BESOS BERLIN MAX MUSIC
5	NEW	LOVE SONG FOR A VAMPIRE LADY VAMPIRE MAX MUSIC
6	NEW	I'M EVERY WOMAN WHITNEY HOUSTON ARIOLA
7	7	OPEN SESAME LEILA K MAX MUSIC
8	NEW	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLANCO Y NEGRO
9	NEW	I WILL ALWAYS LOVE YOU S. WASHINGTON MAX MUSIC
10	6	QUE DESCONTROL DC-3 FONOMUSIC
1	1	<b>ALBUMS</b>
1	1	EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI ODEON
2	3	ERIC CLAPTON UNPLUGGED WARNER
3	2	VARIOUS ARTISTS MAQUINA TOTAL 5 MAX MUSIC
4	4	SOUNDTRACK THE BODYGUARD ARIOLA
5	8	VARIOUS ARTISTS LO MEJOR DEL SUELO ARCADE ESPANA
6	6	KENNY G BREATHELESS ARIOLA
7	10	VARIOUS ARTISTS LO MAS DURO MAX MUSIC
8	5	DEPECHE MODE SONGS OF FAITH AND DEVOTION SANI RECORDS
9	9	ROSARIO DE LEY EPIC
10	NEW	STING TEN SUMONER'S TALES POLYGRAM IBERIC

## CANADA (The Record) 4/26/93

THIS WEEK	LAST WEEK	SINGLES
1	1	CAT'S IN THE CRADLE UGLY KID JOE MERCURY/PIG
2	2	HIP HOP HOORAY NAUGHTY BY NATURE ISBAV TOMMY BOY
3	5	THAT'S WHAT LOVE CAN DO BOY KRAZY NEXT PLATEAU/LONDON
4	4	DITTY PAPERBOY NEXT PLATEAU/LONDON
5	7	NO LIMIT 2 UNLIMITED QUALITY
6	3	ORDINARY WORLD DURAN DURAN CAPITOL/CEMA
7	8	THE RIGHT KIND OF LOVE JEREMY JORDAN GIANT/WEA
8	NEW	LOOKING THROUGH PATIENT EYES PM DAWN PLATEAU/PGD
9	6	I FEEL YOU DEPECHE MODE SIRE/WEA
10	NEW	A WHOLE NEW WORLD PEABO BRYSON & REGINA BELLE COLUMBIA/SONY
1	2	<b>ALBUMS</b>
1	2	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
2	1	ERIC CLAPTON UNPLUGGED REPRISE/WEA
3	3	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
4	4	SOUNDTRACK THE BODYGUARD ARISTA/BMG
5	7	SNOW 12 INCHES OF SNOW EASTWEST/WEA
6	6	DEPECHE MODE SONGS OF FAITH AND DEVOTION SIRE/WEA
7	9	THE CULT PURE CULT VERTIGO
8	8	STING TEN SUMMONER'S TALES A&M/PLG
9	5	COVERDALE PAGE COVERDALE PAGE GEFEN/UNI
10	10	BARENAKED LADIES GORDON SIRE/WEA

Hits Of The World is compiled at Billboard/London by Julie Boodhoo. Contact 71-323-6686, fax 71-323-2314/2316.

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# MUSIC PUBLISHING

A B I L B O A R D S P O T L I G H T



PAINTING BY TOM JAMES, WESTWOOD, N.J. / SHEET MUSIC COURTESY OF WARNER BROTHERS PUBLICATIONS, INC.

**At EMI,  
we don't just  
publish music.**

**We work it.**

**EMI MUSIC  
PUBLISHING**



# ALL AROUND THE WORLD, THEY'RE PLAYING OUR SONGS.

*But getting paid for them is no game.  
Major publishers talk about how business may be affected by the  
new delivery systems, technologies and markets.*

BY KEN TERRY

**N**EW YORK—With technology changing rapidly and new world markets developing, music publishers are facing challenges unlike any they've encountered before. Despite the myriad uncertainties ahead, however, they are decidedly optimistic about the opportunities unfolding before them.

Some of those opportunities lie in geographical regions that, until now, have produced relatively little publishing income. The Pacific Rim countries and, in the longer run, mainland China are seen as the nations with the most explosive growth potential. Further down the road, after they've put their economies on a sounder footing, Russia and Eastern Europe could also become major music markets.

Western Europe presents other problems to the multinational music publishers. Due to what they regard as the inefficiency and needless duplication of the European rights societies, the multinationals feel they have been shortchanged on mechanical royalties. Moreover, they say, the competition among European societies for central licensing contracts has cost them money, because some societies are discounting the rates established in an agreement covering most of Western Europe. That deal was struck last fall between BIEM, the association of continental rights societies, and IFPI, the international label trade body (Billboard, Oct. 3).

On the other hand, U.S. publishers are happy about the passage of the Audio Home Recording Act last year. While they do not expect much income from the home taping levy at first, they are glad that the principle has been accepted, at least for digital media. Some also cite the cooperation of all segments of the music industry in the law's passage as a hopeful sign.

"I think both the music publishers and the record side recognized the need for this protection," says Martin Bandier, president and CEO of EMI Music Publishing. "Without their cooperation and joint efforts, it never would have happened. I hope this is a lesson we all have learned about not being divisive and being a cohesive force to accomplish those things that are necessary to protect our artists, writers, composers, authors and so on."

The first test of that cooperative spirit may come when the recording industry again tries to obtain Congressional passage of a performance-right bill. When it is filed, the bill will probably cover only digital satellite and digital audio cable broadcasting. Yet broadcasters as a whole will fight the concept of paying labels and artists, and the record companies will need all the help they can muster.

Music publishers and songwriters already receive performance royalties through ASCAP, BMI and SESAC. But publishing executives fear that, if the new technologies spawn electronic home delivery of music, they will see a significant erosion of their mechanical revenues as fewer people shop in record stores. So, while they understand why the record companies need a performance right, they want their own interests to be considered in any performance-right bill.

"The whole point is the cutoff of mechanical income by virtue of digital broadcasting," says Irwin Robinson, president of Famous Music and chairman of the National Music Publishers' Assn. "So if there's a [performance right] bill of any kind, it has to be one that covers the publisher and writer as well."

Ed Murphy, president of the NMPA/Harry Fox Agency, also believes direct transmission of music to consumers could erode publishers' mechanical income "in a major way."

"If [digital cable radio services] broadcast entire albums or a number of cuts—more than one on a consistent, pre-advance notice basis—that could seriously damage our business," he says. When asked whether the publishers will try to work something out with the labels, however, he says only that they're "in an information-collection mode."

Les Bider, head of Warner/Chappell Music, agrees that "subscription digital radio will be a new way to deliver music to the consumer," but he sees it as a publishing issue mainly because it will affect the record companies. "I think the music community is going to have to get together on how this becomes licensed," he says. "And we're going to have to create a new right in this country that doesn't now exist in copyright law—a performance license for artists and record companies. If we don't deal with this now, it could adversely affect the record industry, which is a strong source of income for publishers and writers."

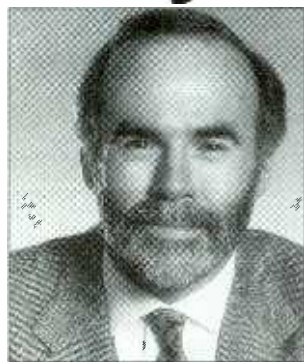
"[Electronic home delivery] will displace some retail sales, but not

everybody goes into record stores; the record industry needs an additional outlet to market its product," Bider continues. "If this becomes a new source of income, we will receive mechanical income. I look upon this as an additional outlet. I want to be compensated for it, but I want to see if there's a way it can grow."

Like Bider, EMI's Bandier sees no reason why labels and publishers should not cooperate. "If the record company is going to be paid for that electronic delivery, and if the artist is going to be paid, then the author, composer and publisher of that composition are going to be paid," he states. "So, if it's the sale of a record, or something in lieu of the sale of a record, that's part of an author/composer/publisher source of revenue. I couldn't imagine any legislation would be passed without giving account to [all five parties]."

Marvin Cohn, president of Sony Music Publishing, points out that, since the publishers have a performance right, the broadcasters will have to deal with them. But, if electronic delivery comes in, he adds,

## High LOW NOTES



Cohn



Cornish

**MARVIN COHN,  
PRESIDENT, SONY MUSIC PUBLISHING**

*A high note would have to include the reversal by the Court of Appeals in Tennessee of a district court decision that 2 Live Crew's parody use of "Pretty Woman" was a "fair use," not subject to a claim of copyright infringement. The court reaffirmed the Supreme Court ruling: "Every commercial use of copyrighted material is presumptively an unfair exploitation of the monopoly privilege that belongs to the owner of the copyright." The low note has evolved from a high note: the Home Audio Recording Bill. The industry coalition that worked so effectively to secure the bill's passage is now competing to control the distribution of those monies to the potential detriment of the bill's beneficiaries.*

**COLIN CORNISH  
PRESIDENT/CEO, POLYGRAM MUSIC  
PUBLISHING GROUP**

*The past year has been an exciting one for the music publishing industry, including the 12 percent increase in unit shipments from 1991 and the continuing strength of compact disc sales and the opportunities for greater sales expansion as the result of new formats such as Digital Compact Cassette and the MiniDisc. The threat to the rights of music publishers and others posed by new digital technologies has been alleviated by the Audio Home Recording Act. Another high note is passage of the Automatic Renewal Act that, although not completely doing away with the benefits of filing renewal registrations for copyrights, does protect copyright owners from losing their copyrights as the result of administrative oversights.*

publishers will have to negotiate a higher payment rate to compensate for lost mechanical income.

"As and when direct transmission of musical works is the predominant form of distribution, at that point, there's going to have to be a new payment scale—it'll have to be some kind of pay for play rather than a blanket license," agrees Nick Firth, president of BMG Music Publishing.

While all of this will be difficult to sort out, publishers are upbeat about the potential benefits of the new technologies. "I personally feel that the different types of [electronic] delivery systems might be an advantage for publishers," says John McKellen, president of MCA Music. "But change is very disturbing, and we've got to be extremely alert. In the face of all these new technologies, we have to do as much as we can to extend copyright protection."

Meanwhile, music publishers have plenty of other concerns. Foremost among them is how to maximize their revenues, which have been growing faster internationally than in the U.S. The consensus is that the Pacific Rim region exhibits the most growth potential. "That could very well be the next major world market," says Colin Cornish, president of PolyGram Music Publishing. "Within the next 20 years, the Asian countries could be the dominant force in world music."

Bandier of EMI also expects great things from Taiwan, Southeast Asia, the Philippines, Hong Kong and, eventually, China. "We're going to be investing in that region and believe that the next decade will see that as the largest growth area," he says.

The NMPA's Murphy believes progress is being made in the seemingly endless fight against Asian pirates, and he attributes much of the success thus far to the U.S. government's insistence on copyright protection as a quid pro quo for trade preferences. He cites China's recent adherence to the Berne Convention and new laws passed in Taiwan and Singapore.

Murphy concedes that these countries have yet to establish enforcement procedures to stop piracy and to regulate record imports and exports. But he says serious discussions are going on in Taiwan, for example, between government and private officials, and he is opti-

*Continued on page M-4*

## High LOW NOTES



Levy



Bider

**LEEDS LEVY,  
PRESIDENT, LEEDS ENTERTAINMENT**

*The bad news: In the face of the worst recession in our nation's history and flat record sales from a mature industry, the Beverly Hills Bar Assn. successfully sponsored SB 1459 (aka amendment to California Civil Code section 3423), which effectively mandates that all personal service agreements carry a minimum annual price tag of \$50,000. This puts a tremendous burden on independent record companies and music publishers, giving unfair comfort and advantage to the majors. What an idiotic piece of legislation. The good news is federal legislation giving copyright creators and owners royalties in connection with home taping by way of digital technology.*

**LES BIDER  
PRESIDENT/CEO, WARNER/CHAPPELL INC.**

*The high note of 1992 was the passage of the Audio Home Taping Act, which in the long run will benefit the music industry once we all agree on how to collect and distribute. The key note to the future is legislation that keeps up with technology. We still need more copyright protection here in the United States and around the world. Most of Southeast Asia understands the need for copyright protection and enforcement.*



mistic about the future.

While piracy has not lessened in the region, he says, "We've begun to identify the problems better. But this is an area of the world that's becoming very affluent and has a good gross national product, and many people can afford to buy records and are buying them. You have an audience that's growing in some parts of that area by 15 to 20 percent a year in terms of market share. So they have the ability to buy, as opposed to some of the Eastern Bloc countries, where there's lots of people but they don't have the economic means to purchase."

Besides trying to make Asia a friendlier place in which to do business, the NMPA is heavily involved in the dispute between the Anglo-American publishers and the Continental rights societies. Recently, the NMPA and the U.K. Mechanical Right Protection Society set up the European Music Rights Organization as a counterweight to the Continental groups (Billboard, Feb. 6). According to Murphy, EMRO could either become a new central licensing unit or could actually replace BIEM if enough labels chose to deal with it.

However, he says, the real purpose of EMRO is to force the

European societies to become more efficient, reduce their commissions, speed the flow of payments and stop making back-room deals with record companies. "If we can achieve that through the existing operation, that's the most desirable," says Murphy. "We have nothing but praise for what the societies have done for the past 40 years, but it's time for change."

Robinson of Famous doesn't believe EMRO should try to replace BIEM. "But there are some BIEM societies that have made agreements and done some things that have resulted in reduced royalties, and that's not the purpose of BIEM," he says. "So this is really a way to cure some of those ills."

Bandier, similarly, does not want to hurt the Continental societies but sees a need for change: "I'm in favor of them reducing their overheads and having a transparent society in which there are no deals that are made with manufacturers or users of musical product which violate the spirit and intention of the mechanical rates that people spend years negotiating."

Adds Bandier, "I think, in some ways, [the European societies] have become cumbersome, overburdened—and have put themselves in a position where the only way they think they can survive is by competing for central licensing deals, which unfortunately is to the detriment of authors, composers and publishers."

Even though Warner/Chappell has not yet joined EMRO, Bider agrees with his confreres on the situation in Europe. "The ball is really in the court of the European societies, and if they're going to try to dribble past us, we may have to block their shot," he declares. "We're going to have to take the steps necessary to protect our copyright." ■

**RALPH PEER II**  
CHAIRMAN/CEO, PEERMUSIC

*Obtaining legislation both in the United States and Japan for compensation for casual home copying has got to be a high note for the creative community, and our thanks are due to the National Music Publishers Assn. and the Copyright Coalition for their good work. However, if direct home distribution is to become a reality, our involvement in this has only just begun. All writers and publishers continue to be victimized by the ubiquitous controlled composition clause. Perhaps it is my imagination, but 1992 seemed to signal further escalation in their use. It is depressing that most record labels continue to deprecate the value of songwriting talent. It is a low point for the business that the record companies should use their marketing dominance to continue to erode the value placed on songwriter talent.*

**NICK FIRTH**  
PRESIDENT, BMG MUSIC PUBLISHING

*The high note is the continuing recognition of the value of copyrights, as witnessed by the voracious appetite of entertainment groups to purchase catalogs. The low note is that this focus has fueled inflationary bidding wars that have caused prices to become totally uneconomic. This inflationary spiral will no doubt come to an end, but only when a few fingers have been burned. Another good news/bad news point concerns the legitimate concern over European societies' efficiency and expenses. The bad news is that copyright owners are suffering excessive deductions through overblown expenses. The good news is that the whole system is being challenged, which should result in improved earnings.*

*In order that rap maintain its relevance as a reflection of urban life, it must not only point out the negatives. I do see the musical base for rap expanding in positive ways into the jazz and blues area and that rap itself has to follow suit. As a high note, I'm certainly pleased with the passage of the Audio Home Recording Act of 1992.*

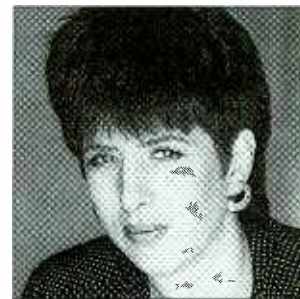
**HELENE BLUE**  
GENERAL MANAGER, MPL COMMUNICATIONS

*I've gained a lot of optimism in the last year or so with the number of established performers who made cover recordings in 1992, including Guns N' Roses, Natalie Cole, Tony Bennett, Harry Connick Jr., Barry Manilow, Vanessa Williams, Robert Palmer, Boyz II Men, Neil Diamond and Luther Vandross. On a low note, there is the continuing trend toward perpetuity licensing in film and TV and, additionally, the growing interest in direct performance licensing. These are serious negative aspects of the industry that may result in loss of ongoing income.*

# TOP POP SONGWRTIERS OF THE YEAR

This is a recap of the top pop songwriters during the eligibility period of March 20, 1992, to March 13, 1993. The list was compiled according to chart position and the number of weeks each song spent on the Hot 100 Singles chart. If a song has more than one songwriter, the points accumulated for each song are divided equally among the co-writers. The order in which information appears is SONGWRITER, "SONG TITLE"—recording artist—label—(co-writer—publisher, performing rights organization).

- DIANE WARREN**  
"SAVING FOREVER FOR YOU"—Shanice—Motown—(Realsongs, ASCAP)  
"IF YOU ASKED ME TO"—Celine Dion—Epic—(Realsongs, ASCAP/U.A., ASCAP/EMI April, ASCAP)  
"EVERYTHING CHANGES"—Kathy Troccoli—Reunion—(Realsongs, ASCAP)  
"NOTHING BROKEN BUT MY HEART"—Kathy Troccoli—



- Reunion—(Realsongs, ASCAP)  
"LOVE CAN MOVE MOUNTAINS"—Celine Dion—Epic—(Realsongs, ASCAP)  
"I WILL BE HERE FOR YOU"—Michael W. Smith—Reunion—(Co-writer M. W. Smith—O'Ryan, ASCAP/Reunion, ASCAP/Realsongs, ASCAP)  
"MISSING YOU NOW"—Michael Bolton—Columbia—(Co-writers M. Bolton, W. Afanasieff—Warner Chappell, BMI/Mr. Bolton's, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Wallyworld, ASCAP/Realsongs, ASCAP)

- BABYFACE**  
"END OF THE ROAD"—Boyz II Men—Motown—(Co-writers D. Simmons, L.A. Reid—Kear, BMI/Ensign, BMI/Greenskirt, BMI)  
"BABY-BABY-BABY"—TLC—LaFace/Arista—(Co-writers L.A. Reid, D. Simmons—Kear, BMI/Greenskirt, BMI)  
"GOOD ENOUGH"—Bobby Brown—MCA—(Co-writers L.A. Reid, D. Simmons—Kear, BMI/Greenskirt, BMI/Sony Songs, BMI)  
"HUMPIN' AROUND"—Bobby Brown—MCA—(Co-writers L.A. Reid, D. Simmons, B. Brown, Stylz—Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP)  
"LOVE SHOULDA BROUGHT YOU HOME"—Toni Braxton—LaFace/Arista—(Co-writers B. Watson, D. Simmons—Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI/Sony Songs, BMI)  
"SWEET NOVEMBER"—Troop—Atlantic—(Kear, BMI/Sony Epic/Solar, BMI)  
"GIVE U MY HEART"—Babyface/Toni Braxton—LaFace/Arista—(Co-writers B. Watson, D. Simmons, L.A. Reid—Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI)

- DARYL SIMMONS**  
"END OF THE ROAD"—Boyz II Men—Motown—(Co-writers Babyface, L.A. Reid—Kear, BMI/Ensign, BMI/Greenskirt, BMI)  
"BABY-BABY-BABY"—TLC—LaFace/Arista—(Co-writers

Continued on page M-6

## HIGH LOW NOTES



Bandier



McKellen



Peer



Firth

**MARTIN BANDIER**  
PRESIDENT/CEO, EMI MUSIC PUBLISHING

*1992 was an interesting year in which the high notes and low notes were essentially the same issue. While it became more apparent than ever that authors, composers and music publishers were suffering from a complex, overbearing and expensive European collection society structure, the initiative started by MCPS and the Harry Fox Agency toward establishing a new licensing and collection structure has made the existing European societies take notice of the flaws in their system. I believe that change is at hand. For the first time in all of my years in music publishing, there is a light at the end of the tunnel, which will benefit all.*

**JOHN MCKELLEN**  
PRESIDENT, MCA MUSIC

*The encouraging element present at a time of an unprecedented state of transition here and abroad—extremely complicated periods of adjustment involving new procedures, negotiations, determinations of jurisdiction, new licensing and royalty rates—is the rapidly increasing use of music and the obvious benefit to copyright owners. Publishers, however, must be vigilant and ensure that they are active parties to any resulting resolutions, and they must maintain a strong position to protect not only their own interests but also the interests of the creators. One unencumbered blessing was the enactment of the Automatic Copyright Renewal. I just regret, on a personal level, that this didn't happen 30 years ago because I would then have been able to avoid quite a few sleepless nights.*

## HIGH LOW NOTES



Robinson



Blue

**IRWIN ROBINSON,**  
CHAIRMAN/CEO, FAMOUS MUSIC

*As for a low note, I'm concerned that rap, which began as an important social commentary on today's urban problems, reached a point where many people were turned off by the violence of the lyrics. It was bad for the industry and bad for rap.*

*Diane Warren*

*A songwriter for all time.*





POP

Continued from page M-4

Babyface, L.A. Reid—Kear, BMI/Greenshirt, BMI)  
 "GOOD ENOUGH"—Bobby Brown—MCA—(Co-writers Babyface, L.A. Reid—Kear, BMI/Greenshirt, BMI/Sony Songs, BMI)  
 "HUMPIN' AROUND"—Bobby Brown—MCA—(Co-writers L.A. Reid, Babyface, B. Brown, Stylz—Kear, BMI/Greenshirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP)  
 "LOVE SHOULD A BROUGHT YOU HOME"—Toni Braxton—LaFace/Arista—(Co-writers B. Watson, Babyface—Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenshirt, BMI/Sony Songs, BMI)  
 "GIVE U MY HEART"—Babyface/Toni Braxton—LaFace/Arista—(Co-writers B. Watson, Babyface, L.A. Reid—Kear, BMI/Ensign, BMI/Greenshirt, BMI/Saba Seven, BMI)

4. L.A. REID

"End Of The Road"—Boyz II Men—Motown—(Co-writers Babyface, D. Simmons—Kear, BMI/Ensign, BMI/Greenshirt, BMI)  
 "BABY-BABY-BABY"—TLC—LaFace/Arista—(Co-writers Babyface, D. Simmons—Kear, BMI/Greenshirt, BMI)  
 "GOOD ENOUGH"—Bobby Brown—MCA—(Co-writers Babyface, D. Simmons—Kear, BMI/Greenshirt, BMI/Sony Songs, BMI)  
 "HUMPIN' AROUND"—Bobby Brown—MCA—(Co-writers

Babyface, D. Simmons, B. Brown, Stylz—Kear, BMI/Greenshirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP)  
 "GIVE U MY HEART"—Babyface/Toni Braxton—LaFace/Arista—(Co-writers B. Watson, Babyface, D. Simmons—Kear, BMI/Ensign, BMI/Greenshirt, BMI/Saba Seven, BMI)

5. SIR MIX-A-LOT

"BABY GOT BACK"—Sir Mix-A-Lot—DefAmerican—(PolyGram International, ASCAP/Mix-A-Lot, BMI)

6. CARL MARTIN

"IF I EVER FALL IN LOVE"—Shai—Gasoline Alley/MCA—(Gasoline Alley, BMI/Music Corp. Of America, BMI)  
 "COMFORTER"—Shai—Gasoline Alley/MCA—(Co-writers M. Gay, D. Van Rensalier—Music Corp. Of America, BMI/Gasoline Alley, ASCAP)

7. JERMAINE DUPRI

"JUMP"—Kris Kross—Ruffhouse/Columbia—(So So Def, ASCAP/EMI April, ASCAP)  
 "WARM IT UP"—Kris Kross—Ruffhouse/Columbia—(Co-writers Toni C., L. Parker—EMI April, ASCAP/So So Def, ASCAP/House Of Fun, BMI/Zomba, ASCAP/BDP, ASCAP)  
 "I MISSED THE BUS"—Kris Kross—Ruffhouse/Columbia—(EMI April, ASCAP/So So Def, ASCAP)

8. DOLLY PARTON

"I WILL ALWAYS LOVE YOU"—Whitney Houston—Arista—(Velvet Apple, BMI)  
 "ROMEO"—Dolly Parton—Columbia—(Velvet Apple, BMI)

9. ATTREL CORDES

"I'D DIE WITHOUT YOU"—P.M. Dawn—Gee Street/Island—(MCA, ASCAP)  
 "PAPER DOLL"—P.M. Dawn—Gee Street/Island—(MCA, ASCAP)

10. ARRESTED DEVELOPMENT

"TENNESSEE"—Arrested Development—Chrysalis—(EMI Blackwood BMI/Arrested Development, BMI)  
 "MR. WENDAL"—Arrested Development—Chrysalis—(EMI Blackwood, BMI/Arrested Development, BMI)  
 "REVOLUTION"—Arrested Development—Chrysalis—(EMI Blackwood, BMI/Arrested Development, BMI)

Ketchum—Foreshadow, BMI/Songs of PolyGram, BMI/MCA, ASCAP/Gary Burr, ASCAP)  
 "TOO BUSY BEING IN LOVE"—Doug Stone—Epic—(Co-writer V. Shaw—Gary Morris, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)

"WATCH ME"—Lorrie Morgan—BNA—(Co-writer T. Shapiro—Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP)

"IN A WEEK OR TWO"—Diamond Rio—Arista—(Co-writer J. House—Madwomen, BMI/MCA, ASCAP/Gary Burr, ASCAP)  
 "FASTER GUN"—Great Plains—Columbia—(Co-writer J. Sundrud—Red Quill, BMI/Morraine, BMI/MCA, ASCAP/Sony Tree, BMI)

4. ALAN JACKSON

"SHE'S GOT THE RHYTHM"—Alan Jackson—Arista—(Co-writer Randy Travis—Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sometimes You Win, ASCAP/All Nations, ASCAP)

"MIDNIGHT IN MONTGOMERY"—Alan Jackson—Arista—(Co-writer D. Sampson—Mattie Ruth, ASCAP/Seventh Son, ASCAP/Golden Reed, ASCAP/MCA, ASCAP)

"DALLAS"—Alan Jackson—Arista—(Co-writer K. Stegall—Mattie Ruth, ASCAP/Seventh Son, ASCAP/Warner-Tamblane, BMI)

"I'D SURRENDER ALL"—Randy Travis—Warner Bros.—(Co-writer Randy Travis—Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)

"TONIGHT I CLIMBED THE WALL"—Alan Jackson—Arista—(Mattie Ruth, ASCAP/Seventh Son, ASCAP)

"BETTER CLASS OF LOSERS"—Randy Travis—Warner Bros.—(Co-writer Randy Travis—Sometimes You Win, ASCAP/All Nations, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)

5. VINCE GILL

"TAKE YOUR MEMORY WITH YOU"—Vince Gill—MCA—(Benefit, BMI)

"DON'T LET OUR LOVE START SLIPPIN'" —Vince Gill—MCA—(Co-writer P. Wasner—Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI)

"I STILL BELIEVE IN YOU"—Vince Gill—MCA—(Co-writer J.B. Jarvis—Benefit, BMI/Inspector Barlow, ASCAP/Bug, ASCAP)

6. MIKE REID

"IN THIS LIFE"—Collin Raye—Epic—(Co-writer A. Shamblin—Alamo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP/Allen Shamblin, ASCAP)

"LOVE WITHOUT MERCY"—Lee Roy Parnell—Arista—(Co-writer D. Pfrimmer—PolyGram, ASCAP/Lodge Hall, ASCAP/BMG, ASCAP)

"MY STONGEST WEAKNESS"—Wynonna—Curb/MCA—(Co-writer N. Judd—Kentucky Sweetheart, BMI/Almo, ASCAP/Brio Blues, ASCAP)

"SOME KIND OF TROUBLE"—Tanya Tucker—Liberty—(Co-writers B. Maher, D. Potter—Almo, ASCAP/Brio, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP/Sheep In Tow, BMI)

"CALL HOME"—Mike Reid—Columbia—(Co-writer T. Seals—BMG, ASCAP/WB, ASCAP/Two Sons, ASCAP)

"KEEP ON WALKIN'" —Mike Reid—Columbia—(Co-writer A. McBroom—Almo, ASCAP/Brio Blues, ASCAP/McBroom, BMI)

"I GOT A LIFE"—Mike Reid—Columbia—(Co-writer R. Bourke—Almo, ASCAP/Brio Blues, ASCAP/PolyGram, ASCAP/Songs De Burgo, ASCAP)

"SOMETHING MOVING IN ME"—Darryl & Don Ellis—Epic—(Co-writer R. Bourke—PolyGram, ASCAP/Songs De Burgo, ASCAP/BMG, ASCAP)

"I'LL STOP LOVING YOU"—Mike Reid—Columbia—(Co-writer R. Byrne—Almo, ASCAP/Brio Blues, ASCAP/Fame, BMI/Bobworld, BMI)

7. TOM SHAPIRO

"WATCH ME"—Lorrie Morgan—BNA—(Co-writer G. Burr—Great Cumberland, BMI/Diamond Struck, BMI/In The Air, BMI/MCA, ASCAP/Gary Burr, ASCAP)

"IF THERE HADN'T BEEN YOU"—Billy Dean—Liberty—(Co-writer R. Hellard—Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP/Careers-BMG, BMI)

"IF YOUR HEART AIN'T BUSY TONIGHT"—Tanya Tucker—Liberty—(Co-writer C. Waters—Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)

"ONLY THE WIND"—Billy Dean—Liberty—Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP)

"AS LONG AS YOU BELONG TO ME"—Holly Dunn—Warner Bros.—(Co-writers H. Dunn, C. Waters—Careers-BMG, BMI/South Heart, BMI/Great Cumberland, BMI/Diamond Struck, BMI)

"I'LL START WITH YOU"—Paulette Carlson—Liberty—(Co-writers P. Carlson, C. Waters—Polly Girl, BMI/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)

Continued on page M-8

High FLOW NOTES



Renzer



Connelly



Lang

DAVID RENZER  
SENIOR VP/GENERAL MANAGER, ZOMBA MUSIC

Music publishers continued to move into the new era of the multi-media marketplace with many new potential opportunities for publishing. From the incredible worldwide success of music/film tie-ins (Bryan Adams/ "Robin Hood," Whitney Houston/ "The Bodyguard") to the growth of home-shopping and interactive video, music publishers are in a unique place as software rights owners and controllers. On a low-note, the controlled composition clause leaves U.S. publishers with one-half to one-third the mechanical royalties that are being paid in many foreign territories.

MICHAEL CONNELLY  
VP GENERAL MANAGER, CHERRY LANE MUSIC

One of the most encouraging trends to have developed has been the resurgence of singer/songwriter and acoustic-based music. With the success of programs such as MTV's "Unplugged" and VH-1's "Center Stage," along with continued growth of country music and an ever-expanding folk market, it's clear that music presented in a more natural setting can attain the same success as rock, rap and other harder forms of popular music.

MAXYNE LANG  
PRESIDENT, WILLIAMSON MUSIC

The past year was promising in that income sources were created that will provide tangible results in several areas. Though D.A.R.T. income for 1992-93 may be small, its contribution in future years will be significant. Another source of future income will be derived from the groundwork being laid in the Pacific Rim to develop that region's markets and to ensure that we are compensated for our properties. The preliminary discussion regarding the extension of copyright protection is very promising. Preserving our national treasures for as long as possible is a wonderful goal and one from which we all will benefit.

COMPILED & EDITED BY IRV LIGHTMAN

Top Country  
Songwriters Of  
The Year

This is a recap of the top country songwriters during the eligibility period of March 20, 1992, to March 13, 1993. The list was compiled according to chart position and the number of weeks each song spent on the Hot Country Singles & Tracks chart. If a song has more than one songwriter, the points accumulated for each song are divided equally among the co-writers. The order in which information appears is SONGWRITER, "SONG TITLE"—recording artist—label—(co-writer—publisher, performing rights organization).

1. RONNIE DUNN

"BOOT SCOOTIN' BOOGIE"—Brooks & Dunn—Arista—(Alfred Avenue, BMI/Sony Tree, BMI)

"NEON MOON"—Brooks & Dunn—Arista—(Sony Tree, BMI)

"HARD WORKIN' MAN"—Brooks & Dunn—Arista—(Sony Tree, BMI)

2. GARTH BROOKS

"SOMEWHERE OTHER THAN THE NIGHT"—Garth Brooks—Liberty—(Co-writer K. Blazy—Sophie's Choice, BMI/Major Bob, ASCAP/No Fences, ASCAP)

"PAPA LOVED MAMA"—Garth Brooks—Liberty—(Co-writer K. Williams—Sony Cross Keys, ASCAP/Major Bob, ASCAP)

"THE RIVER"—Garth Brooks—Liberty—(Co-writer V. Shaw—Gary Morris, ASCAP/Major Bob, ASCAP/Mid Summer, ASCAP)

"WHATCHA GONNA DO WITH A COWBOY"—Chris Ledoux—Liberty—(Co-writer M.D. Sanders—Major Bob, ASCAP/Mid-Summer, ASCAP)

"WE SHALL BE FREE"—Garth Brooks—Liberty—(Co-writer S. Davis—EMI Blackwood, BMI/Beartooth, BMI/Major Bob, ASCAP/No Fences, ASCAP)

"WHAT SHE'S DOING NOW"—Garth Brooks—Liberty—(Co-writer P. Alger—Bait And Beer, ASCAP/Forerunner, ASCAP/Major Bob, ASCAP/Mid Summer, ASCAP)

"THE OLD MAN'S BACK IN TOWN"—Garth Brooks—Liberty—(Co-writers L. Bastian, R. Taylor—Major Bob, ASCAP)

3. GARY BURR

"SURE LOVE"—Hal Ketchum—Curb—(Co-writer H.

# We're

# Hot

# to

# cool

1993-A Record Breaking year on the charts

Songs in the Top-Ten every week for over 6 months.

17 Songs on the Hot 100 in one month.

19 songs on the Hot R&B in one month.

Three weeks at #1 with Doug STONE and Randy TRAVIS

Gary BURR -NSAI Songwriter of the Year.

A share in 45 albums on the Top LP chart.

Gold Singles-"Erotica" by Madonna, "Real Love" by Mary J. Blige, "I'd Die Without You" by P.M. Dawn, "Love Is On The Way" by Saigon Kick.

Academy Award Nomination for "Run To You" from THE BODYGUARD soundtrack.

Platinum Singles-"Jump Around" by House of Pain, "If I Ever Fall In Love" by Shai.

New smash hits-"Looking Through Patient Eyes" by P.M. Dawn, "Livin' On The Edge" by Aerosmith.

Golden Globe nomination for "This Used To Be My PlayGround" from A LEAGUE OF THEIR OWN.

Record Breaking Soundtrack hits on "Boomerang", "Sister Act", "Honeymoon In Vegas", "Class Act", "CB-4".

MCA  
music publishing

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**COUNTRY**

Continued from page M-6



Ronnie Dunn

"HOW CAN I HOLD YOU"—Billy Dean—Liberty—(Co-writers C. Waters, B. Dean—Sony Cross Keys, ASCAP/Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, BMI/EMI Blackwood, BMI)

**8. MAC McANALLY**

"CAFE ON THE CORNER"—Sawyer Brown—Curb—(Beginner, ASCAP)  
 "ALL THESE YEARS"—Sawyer Brown—Curb—(Beginner, ASCAP)  
 "LIVE AND LEARN"—Sawyer Brown—Curb—(Beginner, ASCAP)  
 "THE TROUBLE WITH DIAMONDS"—Sawyer Brown—Curb—(Beginner, ASCAP)  
 "JUNK CARS"—Sawyer Brown—Curb—(Beginner, ASCAP)

**9. KOSTAS**

"LORD HAVE MERCY ON THE WORKING MAN"—Travis Tritt—Warner Bros.—(Songs of PolyGram, BMI)  
 "GOING OUT OF MY MIND"—McBride & The Ride—MCA—(Co-writer T. McBride—Songs of PolyGram, BMI/Seven Angels, BMI/Songs of McBride, BMI)  
 "CAN'T STOP MYSELF FROM LOVING"—Patty Loveless—MCA—(Co-writer Folkvord—Songs of PolyGram, BMI)  
 "SEND A MESSAGE TO MY HEART"—Dwight Yoakam—Reprise—(Co-writer K. Louvin—Songs of PolyGram, BMI/Tillis, BMI)  
 "TRUE CONFESSIONS"—Joy White—Columbia—(Co-writer M. Stuart—Songs of PolyGram, BMI/Hank's Cadillac, BMI)  
 "AIN'T THAT LONELY YET"—Dwight Yoakam—Reprise—(Co-writer H. House—Songs of PolyGram, BMI/Seven Angels, BMI/Madwomen, BMI/Sony Tree, BMI)

**10. TRAVIS TRITT**

"NOTHING SHORT OF DYING"—Travis Tritt—Warner Bros.—(Sony Tree, BMI/Post Oak, BMI)  
 "CAN I TRUST YOU WITH MY HEART"—Travis Tritt—Warner Bros.—(Co-writer S. Harris—Sony Tree, BMI/Post Oak, BMI/Edisto Sound, BMI)  
 "BIBLE BELT" (FROM "MY COUSIN VINNY")—Travis Tritt & Little Feat—Warner Bros.—(Sony Tree, BMI/Post Oak, BMI)

Braxton—LaFace/Arista—(Co-writers B. Watson, D. Simmons—Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI/Sony Songs, BMI)  
 "END OF THE ROAD"—Boyz II Men—Motown—(Co-writers D. Simmons, L.A. Reid—Kear, BMI/Ensign, BMI/Greenskirt, BMI)  
 "GOOD ENOUGH"—Bobby Brown—MCA—(Co-writers L.A. Reid, D. Simmons—Kear, BMI/Greenskirt, BMI/Sony Songs, BMI)  
 "BABY-BABY-BABY"—TLC—LaFace/Arista—(Co-writers L.A. Reid, D. Simmons—Kear, BMI/Greenskirt, BMI)  
 "HUMPIN' AROUND"—Bobby Brown—MCA—(Co-writers L.A. Reid, D. Simmons, Stylz—Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP)  
 "GIVE U MY HEART" (FROM "BOOMERANG")—Babyface/Toni Braxton—LaFace/Arista—(Co-writers B. Watson, D. Simmons, L.A. Reid—Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI)  
 "GOTTA LEARN MY RHYTHM"—Damian Dame—LaFace/Arista—(Co-writers L.A. Reid, D. Simmons—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)  
 "I DREAM I DREAM"—Jermaine Jackson—LaFace/Arista—(Co-writers L.A. Reid, D. Simmons—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)

**2. R. KELLY**

"HONEY LOVE"—R. Kelly & Public Announcement—Jive—(Willesden, BMI/R. Kelly, BMI)  
 "QUALITY TIME"—Hi-Five—Jive—(Willesden, BMI/R. Kelly, BMI)  
 "SLOW DANCE (HEY MR. DJ)"—R. Kelly & Public Announcement—Jive—(Co-writers T. Blatcher, M. Jefferson—Willesden, BMI/R. Kelly, BMI/Zomba, ASCAP/310 Jammin', ASCAP)  
 "DEDICATED"—R. Kelly—Jive—(Willesden, BMI/R. Kelly, BMI)



Babyface

"SHE'S GOT THAT VIBE"—R. Kelly—Jive—(Willesden, BMI/R. Kelly, BMI/Zomba, ASCAP/Barjosa, BMI)

**3. GERALD LEVERT**

"GAMES"—Chuckii Booker—Atlantic—(Co-writers C. Booker, C. J. Anthony—Count Chuckula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI)  
 "CAN YOU HANDLE IT"—Gerald Levert—EastWest—(Trycep, BMI/Willesden, BMI)  
 "SCHOOL ME"—Gerald Levert—EastWest—(Co-writer E. Nicholas—Trycep, BMI/Ramal, BMI/Willesden, BMI)  
 "MY KINDA GIRL"—Rude Boys—Atlantic—(Co-writer E. Nicholas—Trycep, BMI/Willesden, BMI)  
 "USE ME"—Men At Large—EastWest—(Co-writer M. Gordon—Trycep, BMI/Willesden, BMI)  
 "BABY HOLD ON TO ME"—Gerald Levert/Eddie Levert—EastWest—(Co-writer E. Nicholas—Trycep, BMI/Ramal, BMI/Willesden, BMI)  
 "SO ALONE"—Men At Large—EastWest—(Co-writers E. Nicholas, J. Little, E. Banks—Trycep, BMI/Willesden, BMI/Ramal, BMI)  
 "GO AHEAD AND CRY"—Rude Boys—Atlantic—(Co-writers E. Nicholas, J. Little—Trycep, BMI/Willesden, BMI/Ramal, BMI/Cleveland's Own, BMI/Rude News, BMI)  
 "GOOD OL' DAYS"—Levert—EastWest—(Co-writer M. Gordon—Trycep, BMI/Willesden, BMI)

**4. DARYL SIMMONS**

"LOVE SHOULDA BROUGHT YOU HOME"—Toni Braxton—LaFace/Arista—(Co-writers B. Watson, Babyface—Saba Seven, BMI/Kear, BMI/Ensign, BMI/Greenskirt, BMI/Sony Songs, BMI)  
 "END OF THE ROAD"—Boyz II Men—Motown—(Co-writers Babyface, L.A. Reid—Kear, BMI/Ensign, BMI/Greenskirt, BMI)  
 "GOOD ENOUGH"—Bobby Brown—MCA—(Co-writers Babyface, L.A. Reid—Kear, BMI/Greenskirt, BMI/Sony Songs, BMI)

"BABY-BABY-BABY"—TLC—LaFace/Arista—(Co-writers Babyface, L.A. Reid—Kear, BMI/Greenskirt, BMI)  
 "HUMPIN' AROUND"—Bobby Brown—MCA—(Co-writers L.A. Reid, Babyface, Stylz—Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP)  
 "GIVE U MY HEART"—Babyface & Toni Braxton—LaFace/Arista—(Co-writers B. Watson, Babyface, L.A. Reid—Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI)  
 "GOTTA LEARN MY RHYTHM"—Damian Dame—LaFace/Arista—(Co-writers L.A. Reid, Babyface—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)  
 "I DREAM, I DREAM"—Jermaine Jackson—LaFace/Arista—(Co-writers L.A. Reid, Babyface—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)  
 "CAN HE LOVE U LIKE THIS"—After 7—Virgin—(Co-writer L.A. Reid—Greenskirt, BMI/Kear, BMI/Sony Songs, BMI)

**5. DEVANTE SWING**

"COME & TALK TO ME"—Jodeci—Uptown—(EMI April, ASCAP/DeSwing Mob, ASCAP/Across 110th Street, ASCAP)  
 "I'M STILL WAITING"—Jodeci—Uptown—(EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP)  
 "ALL I SEE"—Christopher Williams—Uptown—(Co-writer C. Williams—EMI April, ASCAP/Across 110th Street, ASCAP/DeSwing Mob, ASCAP/Babydon, ASCAP)

**6. AL B. SURE!**

"RIGHT NOW"—Al B. Sure!—Warner Bros.—(Co-writer K. West—EMI April, ASCAP/DeSwing Mob, ASCAP)  
 "ALONE WITH YOU"—Tevin Campbell—Qwest/Reprise—(Co-writer K. West—Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)  
 "GOODBYE"—Tevin Campbell—Qwest/Reprise—(Co-writer K. West—Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)  
 "CAN'T HAVE MY MAN"—Alyson Williams—OBR—(Co-writer K. Dean—Al B. Sure!, ASCAP/Lanoma, ASCAP/EMI April, ASCAP/Kevin Dean, ASCAP)  
 "NATALIE"—Al B. Sure!—Warner Bros.—(Co-writer K. West—Al B. Sure!, ASCAP/EMI April, ASCAP/Willaire, ASCAP/Across 110th Street, ASCAP)

**7. ARRESTED DEVELOPMENT**

"TENNESSEE"—Arrested Development—Chrysalis—(Arrested Development, BMI/EMI Blackwood, BMI)  
 "MR. WENDAL"—Arrested Development—Chrysalis—(EMI Blackwood, BMI/Arrested Development, BMI)

Continued on page M-12

# Top R&B Songwriters Of The Year

This is a recap of the top R&B songwriters during the eligibility period of March 20, 1992, to March 13, 1993. The list was compiled according to chart position and the number of weeks each song spent on the Hot R&B Singles chart. If a song has more than one songwriter, the points accumulated for each song are divided equally among the co-writers. The order in which information appears is SONGWRITER, "SONG TITLE"—recording artist—label—(co-writer—publisher, performing rights organization).

**1. BABYFACE**

"SWEET NOVEMBER"—Troop—Atlantic—(Kear, BMI/Sony Epic/Solar, BMI)  
 "LOVE SHOULDA BROUGHT YOU HOME"—Toni

# Top Pop Songwriters

Diane Warren isn't just the hottest female songwriter in the business, she's the No. 1 pop songwriter regardless of gender. Warren has appeared on Billboard's top pop songwriter list every year since the survey was initiated in 1988 and has been in the top three for four consecutive years: No. 2 in 1990, No. 1 in 1991, and No. 3 in 1992. This year she recaptures the top spot by writing hits for Shanice ("Saving Forever For You"), Celine Dion ("If You Asked Me To," "Nothing Broken But My Heart") and "Love Can Move

Continued on page M-12



On the cover: Artist Tom James blends sight and sound by creating paintings that utilize musical scores. The compositions of sheet music accompanied by watercolor are available by commission, and each unique piece is custom designed as to song

title, colors and size. Based in Westwood, N.J., James has been honored with more than 200 awards.

Photo by Jean Deer.



# BIG NAMES.

---

# BIG RECORDS.

---

# SMALL PUBLISHING COMPANY?

---

THOUGH ZOMBA HAS GROWN TO BECOME ONE OF THE WORLD'S LARGEST AND MOST SUCCESSFUL INDEPENDENT PUBLISHING COMPANIES, WE STILL LIKE TO THINK OF OURSELVES AS A "SMALL" COMPANY. THAT WAY AS WE CONTINUE TO GROW ( AND BELIEVE US WE'RE GROWING AGGRESSIVELY) WE'RE ALWAYS THINKING OF HOW WE CAN HELP OUR SONGWRITERS, PRODUCERS, AND ARTISTS MAXIMIZE THEIR POTENTIAL. SO TAKE A CLOSE LOOK AT OUR CLIENTS BE THEY **POP, ROCK, R&B, RAP, ALTERNATIVE, OR COUNTRY**, AND OUR INVOLVEMENT IN HIT **SOUNDTRACKS** OR **TELEVISION** PROJECTS AND YOU'LL FIND SOME OF THE MOST SUCCESSFUL TALENT TODAY BENEFITING FROM ZOMBA'S UNIQUE SYNERGISTIC APPROACH. NAMES SUCH AS: TEDDY RILEY, BEN MINK, ANTHRAX, IRON MAIDEN, DEF LEPPARD, POISON, MUTT LANGE, THE WINANS, LEVERT, R.KELLY, CLIFTON "SPECIALIST" DILLON, A TRIBE CALLED QUEST, POSITIVE K, JAZZY JEFF & FRESH PRINCE, SONIC YOUTH, BABES IN TOYLAND, JOHN JARVIS, LONNIE WILSON, AND WAYNE PERRY AND TRACKS ON "BOOMERANG", "BOYZ N' THE HOOD", UPCOMING "MENACE II SOCIETY", AND "POETIC JUSTICE" SOUNDTRACKS AS WELL AS OUR RECENT DEAL WITH R. H . I. ENTERTAINMENT, PRODUCERS OF "LONESOME DOVE", AND THE UPCOMING "MAGIC JOHNSON STORY", AND MANY OTHERS TOO NUMEROUS TO MENTION.



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COUNTRY MUSIC CORPORATION OF THE YEAR

C PUBLISHER, 20 CONSECUTIVE YEARS



MUSIC PUBLISHER OF THE YEAR



Sony Music

P U B L I S H I N G



**Michael Bolton**

**Boyz II Men**

**Garth Brooks**

**Whitney Houston**

**Michael Jackson**

**Elton John**

**Madonna**

**Nirvana**

**Lisa Stansfield**

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**PUBLISHING WORLD**



**R&B**

*Continued from page M-8*

"REVOLUTION" (FROM "MALCOLM X")—Arrested Development—Qwest/Reprise—(EMI Blackwood, BMI/Arrested Development, BMI)

**8. L.A. REID**

"END OF THE ROAD"—Boyz II Men—Motown—(Co-writers Babyface, D. Simmons—Kear, BMI/Ensign, BMI/Greenskirt, BMI)

"GOOD ENOUGH"—Bobby Brown—MCA—(Co-writers Babyface, D. Simmons—Kear, BMI/Greenskirt, BMI/Sony Songs, BMI)

"BABY-BABY-BABY"—TLC—LaFace/Arista—(Co-writers Babyface, D. Simmons—Kear, BMI/Greenskirt, BMI)

"HUMPIN' AROUND"—Bobby Brown—MCA—(Co-writers Babyface, D. Simmons, Stylz—Kear, BMI/Greenskirt, BMI/MCA, ASCAP/Bobby Brown, ASCAP/Stylz, ASCAP)

"GIVE U MY HEART"—Babyface/Toni Braxton—LaFace/Arista—(Co-writers B. Watson, Babyface, D. Simmons—Kear, BMI/Ensign, BMI/Greenskirt, BMI/Saba Seven, BMI)

"I DREAM, I DREAM"—Jermaine Jackson—LaFace/Arista—(Co-writers Babyface, D. Simmons—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)

"GOTTA LEARN MY RHYTHM"—Damian Dame—LaFace/Arista—(Co-writers Babyface, D. Simmons—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)

**9. CARL MARTIN**

"IF I EVER FALL IN LOVE"—Shai—Gasoline Alley/MCA—(Gasoline Alley, BMI/Music Corporation Of America, BMI)

"COMFORTER"—Shai—Gasoline Alley/MCA—(Music Corporation Of America, BMI/Gasoline Alley, ASCAP)

**10. KYLE WEST**

"RIGHT NOW"—Al B. Sure!—Warner Bros.—(Co-writer Al B. Sure!—Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)

"ALONE WITH YOU"—Tevin Campbell—Qwest/Reprise—(Co-writer Al B. Sure!—Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)

"GOODBYE"—Tevin Campbell—Qwest/Reprise—(Co-writer Al B. Sure!—Al B. Sure!, ASCAP/Willaire, ASCAP/EMI April, ASCAP)

"CONFUSED"—Tevin Campbell—Qwest/Reprise—(Co-writer Al B. Sure!—Willaire, ASCAP/Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)

"NATALIE"—Al B. Sure!—Warner Bros.—(Co-writer Al B. Sure!—Al B. Sure!, ASCAP/EMI April, ASCAP/Willaire, ASCAP/Across 110th Street, ASCAP)

**Songwriters**

*Continued from page M-8*

Mountains") and Kathy Troccoli ("Everything Changes"). She co-wrote "I Will Be Here For You" with Michael W. Smith and collaborated with Michael Bolton and Walter Afanasieff on "Missing You Now." The team of Babyface, Daryl Simmons and L.A. Reid captures the next three spots. Although they missed last year's list, L.A. Reid and Babyface have been in the top three before—in 1989, 1990 and 1991. The hits that all three songwriters collaborated on include "End Of The Road" (the Boyz II Men song that was No. 1 on the Hot 100 for 13 weeks), "Baby-Baby-Baby" by TLC and "Good Enough" by Bobby Brown. Last September, Babyface, Reid and Simmons held down the top three spots on the Hot 100 as writers and producers.

The rest of the list is comprised of songwriters making their first appearance since the annual survey began. Sir Mix-A-Lot made it to No. 5 on the strength of one song: "Baby Got Back," which was No. 1 for five weeks. Carl Martin of Shai is No. 6; he wrote the group's first hit, "If I Ever Fall In Love," and co-wrote the follow-up, "Comforter." Jermaine Dupri is the mentor of Kris Kross, the teenage rappers he discovered in an Atlanta shopping mall, and he is No. 7, thanks to three Kris Kross tunes. He is the sole writer of "Jump" (No. 1 for 8 weeks) and "Warm It Up" and co-wrote "I Missed The Bus."

Dolly Parton's first writing credit on the Hot 100 was "Jolene" in 1974. Another tune she wrote that year has become an incredible success and has made her No. 8 this year. Whitney Houston's version of "I Will Always Love You" established a record by remaining No. 1 for 14 weeks. Parton would be No. 8 based on that song alone, but she gained some extra strength from her current Hot 100 hit, "Romeo." Attrel Cordes of P.M. Dawn places No. 9 based on two of his group's hits: "I'd Die Without You," from the film "Boomerang," and "Paper Doll," the follow-up to the 1991 No. 1 hit "Set Adrift On Memory Bliss." The group Arrested Development ranks No. 10 for writing three of their own hits. —Fred Bronson

**Top R&B Songwriters**

Babyface is the hottest R&B songwriter of the year, recapturing the position he enjoyed in 1990 and 1991. Last year he placed No. 11. The rebound is due in part to many of the hits he co-wrote with Daryl Simmons (No. 4) and his partner in LaFace Records, L.A. Reid (No.

8, up from No. 9 last year). In addition to collaborating on hits for Boyz II Men ("End Of The Road"), Bobby Brown ("Good Enough," "Humpin' Around"), TLC ("Baby-Baby-Baby") and Toni Braxton ("Love Shoulda Brought You Home"), Babyface wrote "Sweet November," a hit single for Troop. He also had a hit of his own, "Give U My Heart," a song from "Boomerang" that featured Braxton.

R. Kelly of R. Kelly & Public Announcement makes the list for the first time. He wrote "Honey Love," "Quality Time" (for the Hi-Five) and "Dedicated" and co-wrote "Slow Dance (Hey Mr. DJ)" and "She's Got The Vibe." Gerald Levert, who founded the group Levert with his brother Shaun and childhood friend Marc Gordon, ranks No. 3 this year. His many hits during the past 12 months include songs for Chuckii Booker, the Rude Boys and Men At Large, as well as "Good Ol' Days" for Levert, and his own hits, "Baby Hold On To Me" (a duet with his father, Eddie, a founding member of the O'Jays) and "School Me."

DeVante Swing of Jodeci places No. 5, up from No. 7 last year. His songs include "Come And Talk To Me," the No. 1 R&B single of 1992. Al B. Sure! had a strong year, ranking No. 6, while his cousin, Kyle West, is No. 10. Together, they co-wrote "Right Now" and "Natalie," as well as "Goodbye," "Alone With You" and "Confused" for Tevin Campbell. Al also co-wrote Alyson Williams' "Can't Have My Man" with Kevin Dean.

The group Arrested Development had a very good first year on the charts, and their songwriting efforts paid off with a No. 7 ranking for the year. The group is credited with their debut single, "Tennessee," as well as "Mr. Wendal" and "Revolution" from the soundtrack of "Malcolm X." Carl Martin of Shai debuts on the list at No. 9, thanks to writing two big hits for his group. —F.B.

**Top Country Songwriters**

Brooks and Dunn are No. 2 and No. 1, respectively, on the list of the year's top country songwriters. Of course, that's Garth Brooks and Ronnie Dunn. Dunn, who didn't take up songwriting until 1986, makes a spectacular debut on the list, ranking No. 1. He did it by being the sole writer of the three Brooks & Dunn songs to hit the Hot Country Singles & Tracks chart in the past year: "Boot Scootin' Boogie," "Neon Moon" and "Hard Workin' Man." Dunn performed "Boot Scootin' Boogie" as a solo artist before teaming up with Kix Brooks; the song was also recorded by Asleep At The Wheel before Brooks & Dunn released it.

The Brooks named Garth is the No. 2 country songwriter of the year, co-writing six of his own hits plus one for Chris LeDoux. Brooks, who also makes his debut on the annual listing of top songwriters, is one of six people in the Top 10 who doubles as a recording artist. This is the third year in a row that six of the Top 10 country songwriters are also recording artists.

Gary Burr ranks No. 3 this year. He achieved his high ranking with five songs recorded by five different artists: Hal Ketchum, Doug Stone, Lorrie Morgan, Diamond Rio and Great Plains.

Alan Jackson slips from No. 1 last year to No. 4 this year. He rocked the jukebox with four of his own hits, plus two co-written and recorded by Randy Travis. Vince Gill, who was No. 8 in 1991 and No. 5 last year, holds steady at No. 5 this year by writing one of his hits on his own and co-writing two more with others. Mike Reid, No. 3 in 1991, didn't place on the 1992 list. This year he's back, at No. 6. The former All-American football player from Penn State and star defensive tackle for the Cincinnati Bengals gave up his athletic career and moved to Nashville in 1980 to pursue music. In the past 12 months, he co-wrote hits for Collin Raye, Lee Roy Parnell, Wynonna, Tanya Tucker, and Daryl & Don Ellis, not to mention four chart hits for himself.

Tom Shapiro is No. 7; he co-wrote hits for Lorrie Morgan, Billy Dean, Tanya Tucker, Holly Dunn and Paulette Carlson. Mac McAnally ranks No. 8 with two Sawyer Brown hits to his credit, as well as three of his own. Kostas is No. 9, having written "Lord Have Mercy On The Working Man" for Travis Tritt and co-written hits for McBride & The Ride, Patty Loveless, Dwight Yoakam and Joy White. Tritt himself is No. 10. —F.B.

**NOW THAT ITS SHIP'S  
COME IN, COUNTRY  
PUBLISHING IS AWASH  
IN NEW REVENUE  
SOURCES. WHAT'S NEXT?**

**BY EDWARD MORRIS**

"I feel very strongly that we're going to see more diversification coming out of Nashville," observes Jerry Crutchfield, president of MCA Music. "But it's going to be different than it's ever been before. It's not going to be any fluff or surface or the contrived kinds of music like we used to have. I think that this strong traditional movement we've had for the last three or four years has taught us the

*Continued on page M-14*



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## COUNTRY PUBLISHING

Continued from page M-12

importance of musical integrity."

In January, Crutchfield returned to his old home base at MCA after three years as a VP at Liberty Records. He and all the other country music publishers surveyed agree that the industry is in superb economic health—with income up particularly sharply in mechanical and performance royalties.

Besides the jump in performances and mechanicals, publishers are also seeing royalty increases from cable TV uses. Movies and TV shows—as well as advertising—have begun incorporating country songs more widely and wisely than ever before. No longer is country limited to just "flavoring" rural and honky-tonk scenes.

Celia Froehlig, VP/GM of EMI Music, sees good news for songwriters and publishers in the fact that, for the first time, women artists are routinely selling at the platinum and platinum-plus levels. There are increased opportunities as well, she notes, in the proliferation of young artists who quickly sell records. As she sees it, "Traditional as well as more progressive [music] seems to work for the marketplace."

"We're still having luck with fairly traditional songs," says BMG Music's VP/GM Henry Hurt. Established in 1988, just as country music was hitting the big leagues, BMG has become one of the top players in Nashville. The company has re-signed a co-publishing deal with the prolific and award-winning Hugh Prestwood and has added the equally successful Bill and Sharon Rice to its writing staff.

With more people than ever listening to country music, the karaoke companies are licensing more country tunes for the ultimate consumers to sing along to. And since country dance clubs are thriving, producers of instructional dance tapes are turning with increasing frequency to publishers.

Tim Wiperman, senior VP/executive GM for Warner/Chappell, will soon return to the studio to produce sing-along tracks of 140 of his company's tunes for Nikkodo's karaoke systems. Kevin Lamb, VP of Maypop Music, reports that large corporations are licensing his songs for motivational tapes for in-house use.

Crutchfield says he also believes that, after years of excessively rosy predictions, country music will soon tap into the potentially lucrative international market. This will likely happen, he speculates, because superstar acts are now willing to forfeit a portion of their domestic touring income for the chance of establishing profitable followings abroad.

Acuff-Rose, now an Opryland Music property, has found the international market extremely receptive and profitable for years. Two Acuff-Rose songs showed up this year in London's Sunday Mail nationwide poll of the "All Time Top Ten Pop Songs." And last year, the BBC produced and aired a two-hour salute to Acuff-Rose's 50th anniversary. Opryland Music has also seen an increase in the use of its songs in movies and advertising, both here and abroad.

Warner/Chappell is in the process of setting up a series of joint publishing ventures. It owns half of WarnerSongs with Warner Bros. Records, and has plans for a similar deal with Atlantic Records.

PolyGram already has a joint venture with Crossfire Entertainment, an agreement that has lately led to the signings of Jamie Hartford, Daniel Tashian and Tom Littlefield.

While the publishers declined to give figures of how much income their most recent fiscal year represented over the one before, all report the increase was substantial. Sony Tree says its revenue for this year was 32 percent over that of the previous fiscal year. "Most," says senior VP/COO Donna Hilley, "was from higher domestic mechanical earnings."

Nashville publishers insist that their doors are wide open to skilled songwriters who do nothing but write, but there is a clear trend toward signing writers who can double as artists and producers.

Sony Tree has even made a big push toward developing its staff writers into active record producers. Hilley cites, for example, Don Cook, who produces double-platinum Brooks & Dunn (both of whom are Sony Tree writers) as well as the Mavericks and Shenandoah, and Wally Wilson, who produced Joan Baez's current album.

"We help [the writers] in every way we possibly can, to get that [producing] opportunity by allowing them to produce their own demos," Hilley says. "They've had experience in producing demos that have been copied all over town in records. A lot of times—more than people know—our demos have actually become the masters on the albums that are out there."

At the Warner/Chappell building, Wiperman has set up a separate "producers' enclave" for such writer-producers as Randy Scruggs, Josh Leo, Gregg Brown, Scott Hendricks and Steve Bogart.

Most of the publishers seem to have settled on the ideal size for their songwriting staffs and plan to keep them approximately at their present levels. Wiperman, who has just hired former RCA A&R administrator Barbara Behler as a professional manager, says his concern is less the size of his writing staff than the ratio of songpluggers to writers. He says he maintains a ratio of one pluggers for every five writers.

MCA is staffed at 14, including recently signed singer Mark Collie, and Crutchfield is looking to add "one or two more blue-chip writ-

ers." Sony Tree has the largest staff, with approximately 100 writers, 30 of whom are also major label recording acts. PolyGram weighs in with 75 writers, including Billy Ray Cyrus, Marty Stuart, Radney Foster and the Kentucky Headhunters.

EMI has 30 writers, among them recording acts Mary-Chapin Carpenter, Billy Dean, Guy Clark and Robert Ellis Orrall. BMG boasts 22 staff composers; Opryland Music has approximately 20, including Aaron Tippin and Skip Ewing; Maypop has 15 writers, including the company's owners, the founding members of the group Alabama; and Zomba has 11, one of the newest of whom is recent Grammy winner John Jarvis.

There has been a lull in catalog purchases lately, primarily because the major publishers have already bought most of the big country indies. Sony Tree, however, is moving toward the acquisition of Merle Haggard's Shade Tree collection, which is now tied up in Haggard's bankruptcy proceedings. And BMG recently bought the hit-rich catalogs of Bill and Sharon Rice when it signed them as writers.

## Not The Same Old Song Majors Respond To R&B Surge With Specialists And Talent Sweeps

BY JANINE McADAMS

For the past two years, R&B and rap music have become dominant forces on the pop charts. New artists—many of them writing and producing their own material—are broken every day, while the new hybrids of R&B, pop, jazz, classical and hip-hop they create are causing positive consumer reaction at radio and at retail. Without question, the record labels that specialize in urban music or that have cultivated urban record departments, staffed by African-American specialists, are benefiting from the boom and seeking new avenues of exposure for their acts.

In R&B, where songwriter-producers have become equally if not more important than the recording artists, it would stand to reason that the boom is spreading into the world of music publishing. But at publishing companies, while executives responded with optimism about the continuing development of new writing talent, opinions have diverged about the volume of talent development both on the creative and the executive side.

At the major publishers, such as Warner/Chappell, Rondor/Almo Irving, MCA Music, EMI Music, PolyGram Music and Famous Music, there have been significant efforts to expand the representation of R&B and rap music writers and, in most cases, to hire African Americans to work directly with those writers. Some of this expansion has only happened within the past two years.

"Publishing is the best-kept secret in the business," says Brenda Andrews, senior VP, creative, for Rondor/Almo Irving Music, who calls herself the "Rosa Parks of publishing" because of her pioneering efforts beginning in 1968, four years after the company's inception. "Blacks are just now beginning to understand the importance of it."

Andrews recently hired Eric Coles as creative director in New York and at press time was seeking to put a black manager in the publisher's London office to develop black writing talent in Europe. Almo Irving represents such writers as Howie Tee, Bryce Wilson, Wendell Willman and Foster & McLeroy.

"I've been here 10 years, and when I got started there was Brenda Andrews; there were very few black executives," says Rachelle Fields, senior VP, creative, for Warner/Chappell in Los Angeles, which represents a wealth of top writers, including Bernard Belle, Barry Eastmond, Eddie F, Bernard Edwards, Nile Rodgers, Nick Mundy, Siedah Garrett, Diane Quander, Evan Rogers & Carl Sturken, Eric Sadler, and Darryl Duncan, and recently signed the prolific team of L.A. Reid and Darryl Simmons. The company also administers the catalogs of Michael Jackson and Prince.

Fields believes that there are opportunities opening up for

Zomba has acquired producer Nelson Larkin's Blue Moon and Red Ribbons catalogs and has entered into a co-publishing venture with him. Larkin is producing Toby Keith and Becky Williams for Mercury Records.

Wiperman says he doesn't know if it's a full-fledged trend, but he says he thinks there may be a move toward publishers signing artists who have been dropped by labels and then helping them find new labels. This may be so, he says, because radio has so many young artists whose voices the listeners can't identify and it wants to return somewhat more recognizable ones.

Lamb sounded the only real note of alarm among the publishers surveyed, by raising the specter of royalties being lost to the rapid and unregulated improvements in digital recording and transmission.

"I think in the next five to 10 years," Lamb says, "we're going to see a major restructuring of the music business, both in publishing and in the marketing of recordings." ■

both black writers and black executives in publishing. "Brenda [Andrews] has a staff there; I have my staff," she says. "You need someone out on the streets to find out what's going on. There are people available all the time, and you have to have somebody out there diligently looking for that talent—being at the right places and knowing the right people."

At Warner/Chappell, acknowledged as one of the world's largest copyright-holders, Fields has helped identify and develop many fine writers with staff in both New York and L.A. Recently, Fields helped acquire the lucrative Mighty Three catalog that comprises the work of Gamble & Huff, Thom Bell & Linda Creed, and McFadden & Whitehead.

"People are just starting to get into publishing," agrees Robyn Roseman, creative director for the Paramount Pictures publishing arm, Famous Music, which hired her just three months ago to concentrate on developing their black music division. Roseman, a white woman with a long career in black music management, made her first coup for the label by quickly signing Queen Latifah's Flavor Unit to a full publishing agreement in March. Famous owns all of Paramount's movie and television

music, including "End Of The Road" and the "Boomerang" soundtrack, and the themes for "Cheers," "The Arsenio Hall Show" and the movie "Juice."

Deirdre Hall, senior VP, creative affairs, at Sony Music, who is white, says that one of the first things she did when she came to the publisher two and a half years ago was to hire a black creative manager in New York, Suzette Williams. "While I have good contacts in the R&B community, I felt it was important to bring other people into the publishing industry." Sony recently signed Babyface and also represents Walter Afanasieff, Keith Thomas, Pic Conley, Bobby Wooten and Christopher Williams, among others. A new completed Sony joint venture with Ruffhouse Records is Ruffhouse Music, devoted largely to developing urban-oriented acts.

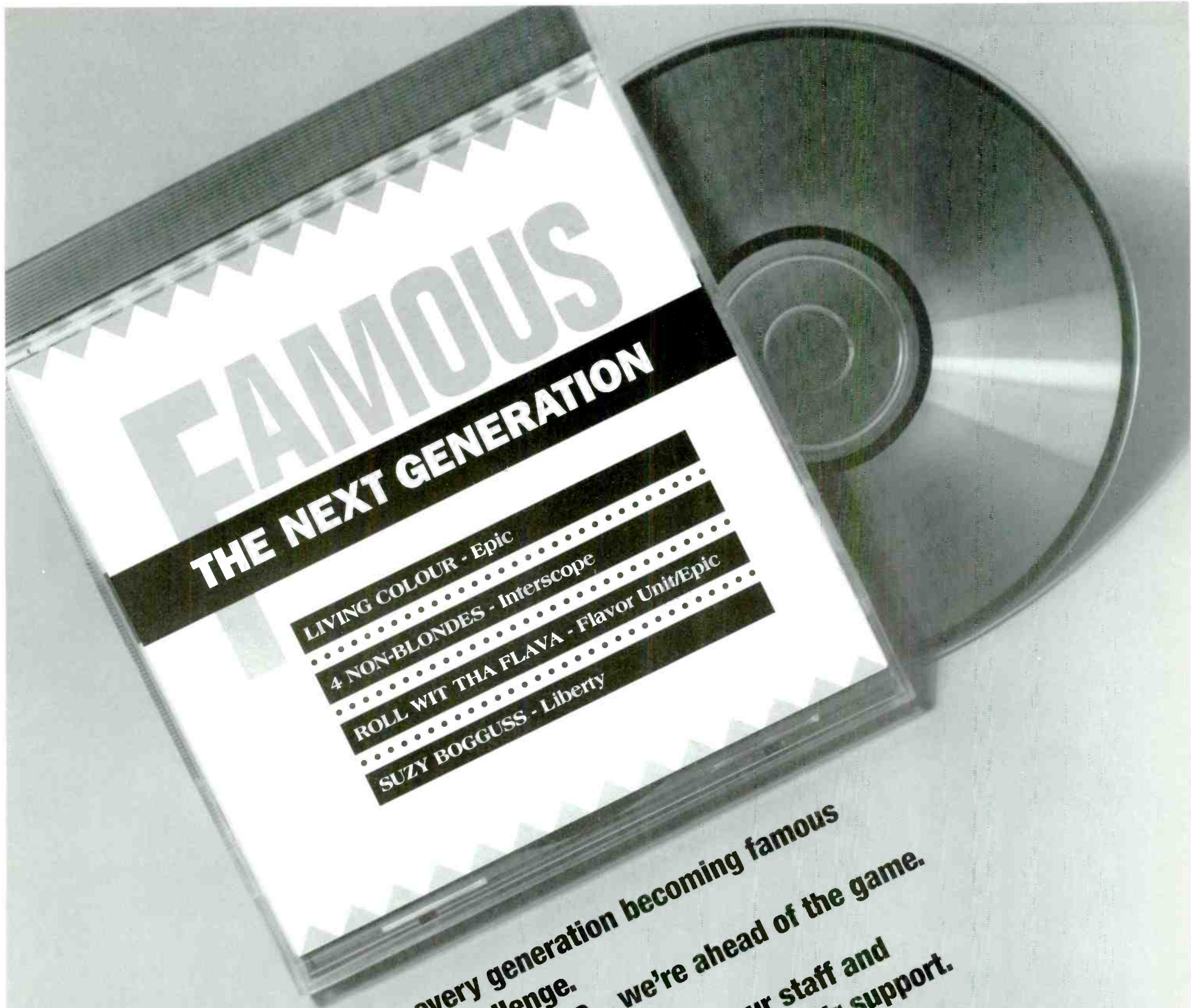
At MCA Music Publishing, James Jackson was recently upped to director of creative services, R&B music, from the post of creative manager. MCA has helped develop such new writer-producers as Vassal Benford and the Swedish eight-man outfit Solid Productions, Vassal Benford, Janice Dempsey and Troy Patterson.

"MCA has historically catered to black music, when you think about the whole MCA Entertainment Group and the acts they have had success with," says Jackson. "To have somebody really focus in [on black music at the publisher]—they never did that before. There have been blacks that worked for the company—

Continued on page M-16



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**R&B SURGE**

*Continued from page M-14*



Prince

Tita Gray, now at Capitol, was there before me. Carol Ware [MCA Music's VP of creative services] isn't black, but she's close considering she has great relationships throughout the black A&R community."

Jackson feels that, despite MCA's efforts to expand its activities in support of R&B and rap writers, the music publishing industry as a whole has not kept in stride with changes on the recording end. As an example, he cites the fact that rock and pop bands who write their own material still snag significantly larger advances and publishing deals than R&B/rap writers with similar credentials.

At Warner/Chappell, Fields disagrees, saying, "Years ago,

there'd be a tendency to give an R&B writer less of an advance than you'd give a pop writer, and that was because there are more pop stations than R&B stations. Now with the new and upcoming breed of artists and writers, they are demanding that they get the same advances as the pop writers. You can see what's happening on the pop charts: R&B and hip-hop are what's selling."

Zomba, the independent, British-owned publisher of such writer-artist-producers as Teddy Riley, Levert's Trelve productions, Positive K, Full Force, Linda & Cecil Womack, the Winans, R. Kelly and others, recently hired Tse Williams as creative manager in New York. According to president David Renzer, a new creative manager position in Los Angeles is being filled to expand the company's representation and development of black writers.

"Zomba has been operating in the U.S. for a little over 10 years," says Renzer. "We made a commitment to black and rap

music then with a label with a major distribution outlet, Whodini, in 1986. If you look at what we accomplished—with 17, 18 singles on the charts and 28 albums on the black albums charts—you see the caliber of talent we have here."

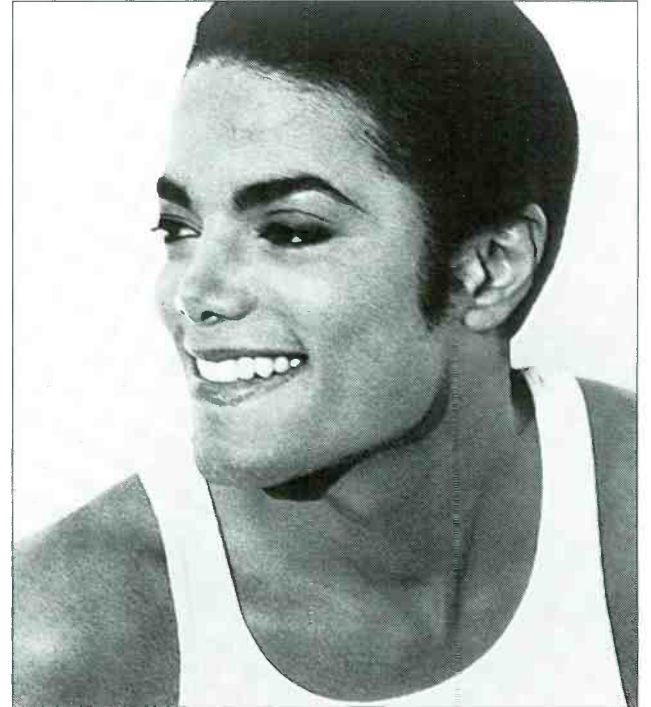
While Renzer is white, he points to the appointment of Williams and the small company's set-up, which includes access to the Zomba-owned Battery Studios complex in the same lower-Manhattan location as the publisher and the Jive label, and a newly built studio available at the Jive office in Chicago, as examples of the company's efforts to support both executive and creative talent. Williams is currently responsible for working with Salt N' Pepa, Mark Morales and Corey Rooney, the Misfits and Black Hand Productions.

At PolyGram Music Group, Kevin Hall was added to the West Coast location in January specifically to develop the company's R&B and hip-hop writer roster. "PolyGram has never had its own black music publishing division, and it's one of the largest publishers in the world," says Hall. "For [creative VP] Michael Sandoval to say to me, 'We want to do this in a big way, and we will use all our resources and all yours to get behind it in a big way,' is a major commitment." Hall, who has signed songwriter Vincent Herbert and is involved in the "Posse" and "Poetic Justice" soundtracks, also works with Dwayne Alexander out of the New York office. Because of the synergy that now exists between music, film and television for black artists, Hall adds, "PolyGram Music now has a division that is somewhat independent of what the rest of the company does. We own nine film companies, which is how we got to work with Mario van Peebles' 'Poetic Justice.' It's all our stuff."

In contrast to the major publishers, independents have to start from the ground up, often relying on the sheer talent of previously unknown writers to keep them afloat. "We're one of the few black independents that have done really well," acknowledges Larry Robinson, who runs 7-year-old Avatar Music in Los Angeles, which represents such writers as Kipper Jones, Vinx, Rex Salas and Moe Z Stewart. Robinson (a writer-producer who has produced Vanessa Williams and remixed for Prince and Portrait) adds that, while the efforts of black publishing veterans like Andrews and Fields have broken open the field for writers, most of the big publishing companies cannot offer the same services as independents.

"We're one of the only mini-majors in the business," he says. "But in the black music publishing arena, [the majors] are not developing new artists at all. They sign artists who are already successful and operate like banks."

There are a handful of independent black-owned publishers, such as the aforementioned Mighty Three, run by Gamble and



'King'

Huff in Philadelphia, Robinson's Avatar Music, Michael Jackson's massive and lucrative ATV Music, Jam & Lewis' Flyte Tyme Music and Berry Gordy's Motown treasury Jobete. None

*Continued on page M-18*

POLYGRAM MUSIC PUBLISHING

**POLYGRAM IS IN THE HOUSE!**



**WARNER/CHAPPELL MUSIC**



**THE MUSIC PUBLISHER THE WORLD TURNS TO.**



## R&B SURGE

Continued from page M-16

has been established as a co-venture with an entertainment conglomerate until this year. Midnight Music, recently established as a co-venture between PolyGram Label Group, Mercury Records and president Jocelyn Cooper is a rarity. Cooper, 28, was previously the East Coast director of creative services for Warner/Chappell and is the first black female to head a publishing entity of this caliber.

"I think it's a breakthrough for the industry," says Cooper, who is based at PLG's Worldwide Plaza headquarters in New York. "There have been many African Americans in publishing who have done some incredible work. But doing this, I think, takes it to another level. Ownership is something we should all strive for."

Avatar's Robinson agrees. "It's necessary within black music publishing that black folks should be in it," he says. "I don't think it was difficult to start the company at all; it was just a matter of giving the writers the opportunity to work their songs and get covers. You have to have money to acquire catalogs." Robinson adds that, because of lack of information and economic power, historically, black artists signed away their copyrights to others. "Black folks gotta own their own shit," Robinson declares.

Midnight Music's Cooper terms her new venture a "boutique publisher" that will have the resources of a major, but be able to develop new talent in a way that most of the majors cannot. "It was really set up to develop new songwriters," says Cooper. "It's difficult for larger publishing companies to develop new songwriters from the beginning. They usually sign songwriters who have had songs placed or are signed to a recording deal. What I will be doing is signing writers and, if they are interested in being artists, getting them a recording deal, hooking them up with col-

***The exposure for black writers and producers in the media is growing at a phenomenal pace, with the boom in films by black directors and the proliferation of soundtracks to accompany them.***

laborations, placing their songs and helping them to build."

Despite these examples of expansion and new activity, it is worth noting that the publishing arms of two major music companies—Sony Music and BMG Music—do not employ any black creative directors or managers, despite the recording companies' successes in the black music recording arena.

If there is one issue that unifies the industry, it is a growing dissatisfaction with the use of sampling by hip-hop writers. After three years of watching headline-grabbing infringement cases make paupers of successful rap artists, most publishing executives now strongly discourage the practice. One major, EMI Music, attempts to help its writers through an informal series of seminars on the creative and legal side of sampling and by encouraging them to use samples only from EMI's catalogs. The program is spearheaded by the pub's business affairs department in tandem with Claude Mitchell, EMI Music's director of creative services, who concentrates on R&B/rap.

At Famous, Roseman insists, "I'm not going to sign anyone who samples a lot."

MCA Music's Jackson agrees. "We definitely discourage it. It's too much of a headache, and there are ways to get around it."

"Sampling is a problem," says Warner/Chappell's Fields. "It's time-consuming because there are a lot of clearances to be gotten, a lot of paperwork to be done. By the time you're done, the percentage of the publishing that you end up with is so small that, if it's a large advance, you don't make your money back. It's not beneficial."

Zomba Music's Renzer adds, "One thing that has had an impact on writers and publishers in rap is the fact that a song may be a heavily sampled song. The people we're involved with are hip-hop producers, and as much as we are beating them over the head and saying, 'No sampling,' it's still a lot of what we do. It's meant headaches in certain cases, fighting to get the writers the best deal while working out the clearances."

A smaller issue for those who work with African-American writers is whether, in light of R&B's vast crossover appeal, their songs can be successfully exploited within more mainstream genres like television shows, commercials and films, and even be recorded by pop and rock groups. Many publishing execs feel that the exposure for black writers and producers in the media

is growing at a phenomenal pace, particularly with the boom in films by black directors and the proliferation of soundtracks to accompany them.

On the issue of placing songs with pop acts, there hasn't exactly been a rush on, says Warner/Chappell's Fields. "Bernard Belle might want to write for the Fine Young Cannibals, and that will work because we are a large company. Pop writers might want to collaborate with the R&B writers. It does happen, but it's not in abundance."

"The great thing about publishing is that the racism is not an issue, a songwriter can be purple," states Midnight Music's Cooper. "It doesn't matter where the song comes from as long as it's a great song." ■

### Writing Locally, Selling Globally

## When Hits Hit The Road, They Must Be Able To Travel

BY NIGEL HUNTER

"Have song, will travel" has always been the ideal for songwriters and music publishers to strive for—and never more so than now.

The massive investment required these days to launch, establish and sustain acts must achieve an international dimension to be totally cost effective and ultimately profitable. The U.S. and Japan remain two exceptions to this general rule, being markets of sufficient size and one language to



Adams



Turner

enable recoupment and healthy bottom lines for acts finding domestic acceptance and success.

The rising Hispanic element in American demographics may eventually change the pattern and the language recording policy, but the costs incurred in the U.S. by recording songs in English and Spanish should theoretically be compensated for in spades among the nations south of the border.

The European Common Market countries represent a potentially larger market than the U.S. or Japan, but are unlikely to prosper from that numerical fact in terms of the music industry because they have no single language or common culture. Nevertheless, Anglo-American songs have enjoyed a formidable hegemony over the years since 1945 among the European Community nations and beyond, for several reasons.

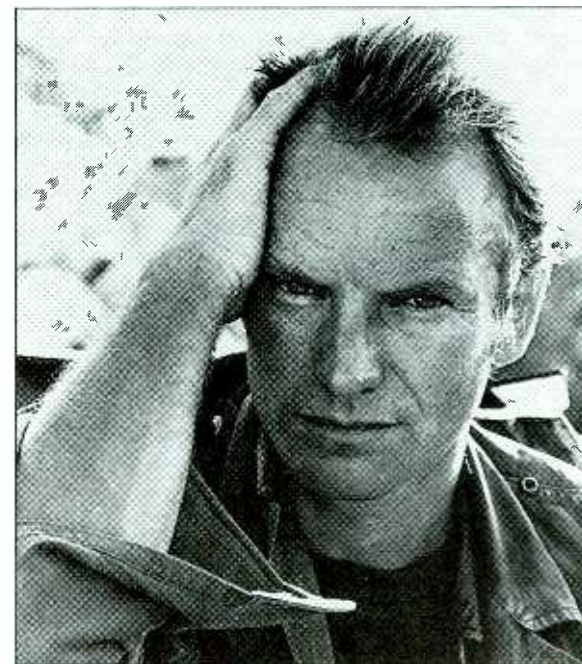
One is the superior quality of creativity and production techniques that distinguish Anglo-American material allied to skillful promotion and marketing campaigns that often transcend national frontiers in their efficacy. Another is the fact that English is now the preeminent communication and trading language in Europe.

Children now learn English as a second language from an early age in the schools of most EC countries, thereby facilitating the penetration of Anglo-American music on an even greater scale. Music has always been the universal language and if the song lyrics are in the other universal language, then the advantages can be immense.

This fortuitous fact has not bred any complacency among U.K. music publishers, however. They have long realized that the costs of developing the careers of writer-artists and the production of back-up videos, now considered de rigueur as part of the marketing process, can no longer be recovered from a solely domestic hit, except in very rare circumstances, because of the shrinking single and album markets. Their songs must travel and, despite the growing prevalence of the English language, the original words may be puzzling or unsuitable in some cultures.

"Sting's songs don't travel too well in their original form," admits Torquil Creevy, managing director of Bugle Songs. "They're probably too stylized and personalized. But we get lots of requests to do local covers of his songs, particularly in Sweden, Finland, Denmark and Italy. For instance, 'Mad About You' had Italian lyrics set to it by Zucchero. 'I'd Die For You' was also translated into Italian. It kept the gist of Sting's meaning but was a different treatment. Shinehead has done his 'Englishman In New York' as 'Jamaican In New York' with some lyric changes and a reggae dance beat."

Creevy finds that the French market invariably requires a



Sting

French lyric version. Bugle writer-artists who do well in Europe with their original recordings include Concrete Blond and Timbuk 3. Creevy notes that lyrics that rhyme are still considered important in several overseas markets.

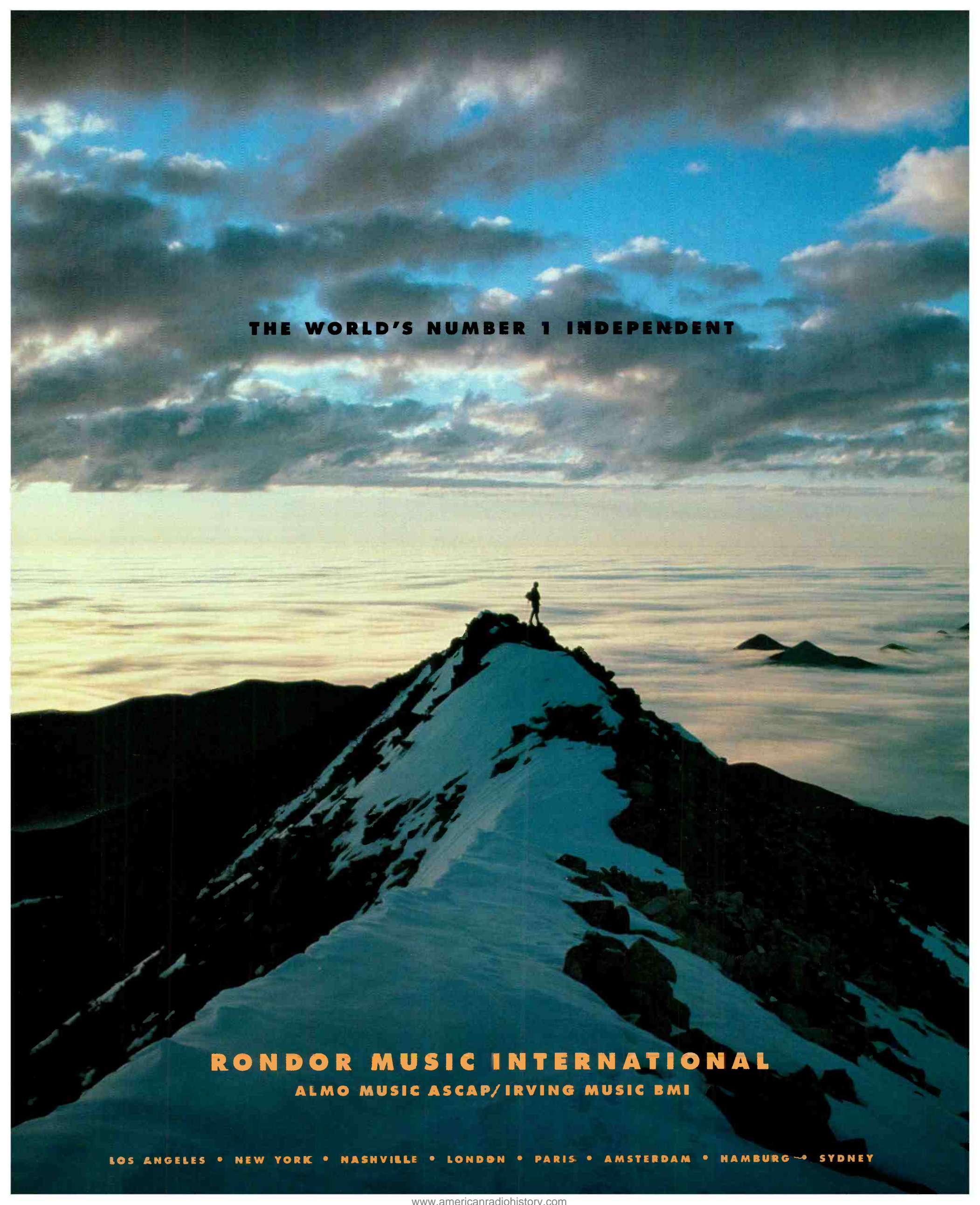
Martin Costello, managing director of Complete Music, draws attention to the potentially huge market awaiting Western music generally and Anglo-American in particular if and when the Chinese Curtain is fully opened to outside music and fully protected in terms of copyright. Complete acts are already having their work translated into Cantonese on a regular base.

"Translation opens up considerable markets in Hong Kong, Malaysia and Taiwan as well as China," Costello points out. "The Cantonese versions recorded by local acts usually try to follow the theme and plot of the original lyrics as far as possible." Acts whose songs have received the Cantonese treatment include 10,000 Maniacs ("Like The Weather"), Opus 3 ("It's A Fine Day") and Everything But The Girl ("The Road").

"It's A Fine Day" was also a huge hit in its original form," adds Costello. "France generally prefers translations or a different story set to the original tune. 'Brand New Life' by the Young Marble Giants was recorded there as 'Alice Dans La Lune' by Nicolas Sirkis, and Monochrome Set's 'Elmer Food' became 'Le Boum Boum' while their 'Jet Set Junta' was covered by Objets."

Costello observes that in some cases the public takes to the original rather than a translation or local lyric version. He cites "Infected" by The The, which sold 80,000 in Germany without a language change in addition to its triumphs in English-speaking territories like the U.S. (500,000), the U.K. (250,000) and Australia, where it went gold.

Continued on page M-20



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### GLOBAL

*Continued from page M-18*

Stuart Hornall, managing director of Rondor Music (London), focuses on the size of the European music market, with artists like Tina Turner and Dire Straits selling between 4 and 5 million units. He reckons Anglo-American repertoire accounts for about 75 percent of the European marketplace.

"But when I listen to new songs, I don't listen for Germany, France or anywhere else," comments Hornall. "The song itself is the thing, and it's ultimately up to the record companies as to what happens where in terms of releases and marketing. Our affiliates are very happy to do whatever they can with regard to translations or local lyric versions in their domestic markets."

"Naturally, their dream is to find something local that will hit big internationally, particularly in the U.S., the U.K. and Japan. I find the German and Dutch markets are closest in taste and response to Anglo-American material."

Rondor has a lengthening list of songs that have traveled successfully with the aid of linguistic alternatives. Bryan Adams' monster hit "Everything I Do (I Do It For You)" was translated into Finnish and into Spanish for Central and South America. Adams' "Some Things Never Change" got a French translation for that market.

Chris de Burgh's "Lady In Red" was translated or adapted into German, Spanish, Italian, Swedish, Danish and Finnish. Julie Gold's "From A Distance" got German and Italian translations or adaptations; Mark Knopfler's "Why Worry" gained German, Italian and Japanese versions; and the poignant "Tears In Heaven" by Eric Clapton and Will Jennings has been adapted or translated into Japanese and Cantonese.

Dick Leahy at Morrison Leahy Music finds that songs by George Michael from his Wham! days and his later solo efforts travel everywhere without language problems and pick up local language cover versions as well.

"Careless Whisper" was No. 1 in Brazil and was translated into Japanese," recalls Leahy. "Last Christmas" was a chart-topper in Japan, and I've heard some of George's songs being sung badly by an Egyptian band in English in Cairo.

"The language difficulty is receding fast, and even France is now making English a second language in its school curriculum. Foreign acts will be recording in English more and more, and English is set to become an equal first rather than a second language in a lot of territories." ■

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# MEETING THE GLOBAL CHALLENGES OF THE 21ST CENTURY

NMPA and its wholly owned licensing subsidiary, The Harry Fox Agency, Inc., have taken the lead in focusing on the legislative and economic issues facing music creators and copyright owners in the United States, Europe, Asia, and the Americas.

## UNITED STATES

- NMPA established the © Copyright Coalition, which was instrumental in the enactment of the Audio Home Recording Act
- NMPA is a founding member of the International Intellectual Property Alliance
- HFA continues to enhance its licensing, collection and audit procedures

## EUROPE

- HFA is an active member of BIEM, the worldwide umbrella association of mechanical rights organizations
- NMPA established the European Mechanical Rights Organization (EMRO) in partnership with the U.K.'s Music Publishers' Association
- NMPA founded the International Copyright Coalition

## PACIFIC RIM

- HFA is establishing an office in Singapore to serve the Pacific Rim
- NMPA is active in the reform/establishment of copyright protection in Taiwan, Singapore and China

## LATIN AMERICA

- NMPA is an active member of FLADEM, the Federation of Latin American Music Publishers



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## Mood Is Up As New Products Grab NAB Spotlight

■ BY MARILYN A. GILLEN

LAS VEGAS—There was no single strong audio buzz on the exhibit floor at this year's National Assn. of Broadcasters convention, but the pervasive hum of business being done was sweet music to the ears of those professional audio and video dealers in attendance.

"We've had four buyers without even asking the price," said a Sony rep of his company's new PCM-9000 Digital Master Disc Recorder, one of a lengthy list of products Sony unveiled at the April 18-22 conference here. For the record, the 'tag on the overwritable magneto-optical disc recorder, which can record up to 80 minutes of 20-bit data onto a single-sided disc, is about \$44,000.

Many other dealers also commented on a tangible sense of heightened spirits—or, as one pro-tape maker bluntly put it, "more

buying, less 'just-looking.'"

Other notable audio products on that long Sony list included the industry's first MiniDisc cart player and player/recorder, due in the fall, which Sony has targeted as eventually replacing conventional NAB cart machines in use by radio stations; and the PCM-E7700, the first transportable dual-DAT digital audio editing system, also due this fall.

Recording consoles and mixers made an impressive showing, with Solid State Logic, AMS-Neve, Otari, Sony, and Soundcraft among those touting their newest and brightest.

Solid State Logic, which took as its booth theme "audio in multiformat and multimedia program production," unveiled the latest addition to its Scenaria line of SSL digital products—the OmniMix Digital Surround Sound Audio/Video System. A big brother to the Scenaria System, which was introduced at last year's NAB and has since rung up \$7.5 million in orders, the OmniMix offers a larger control surface than Scenaria with more hard controls and a range of entirely new audio panning and spatial effects. An OmniMix frame extension and hardware expansion also is available for use by existing Scenaria owners.

SSL's G Plus series also made their American debuts, having been showcased earlier at AES in Berlin (Billboard, March 20). The G Plus series are enhanced versions of the SL4000, SL6000, and SL8000 G Series desks, which they replace, and offer numerous features formerly offered as chargeable options as standard.

Likewise taking its American bow was Sony's first foray into the large-frame digital-desk field, the DMX-S6000 Digital Audio Mixer. Designed for use with Sony 24- and 48-track DASH multitrack recorders, the console supports mixing to other digital recording formats. DMX-S6000 options range from 24 input channels with 24-track send/returns to a large 64-input frame with 48 individual send/returns.

AMS-Neve had perhaps the most impressive single display, anchored by the Capricorn all-digital desk. The company's Andrew Hills said interest was evident in the number of people coming by for a hands-on demo—and finding to their delight they got the hang of it pretty quickly. "The controls are immediately familiar to engineers," said Hills of the analog-like surface. "And at the same time, all the wonderful things are tucked inside."

Hills noted the U.S. market is some steps behind Europe in regard to the high-end Capricorn; while several dozen of the consoles already are installed abroad, only two have been sold as yet into the States.

Also at the AMS-Neve booth was the Logic 2 Digital Console with Digital Surround Sound Panning, making its U.S. debut. The Logic 1 also was on hand.

Otari was trumpeting the introduction of a midprice digitally con-



Solid State Logic's OmniMix system was among the products making their American bows at the National Assn. of Broadcasters convention in Las Vegas.

trolled console, the Concept 1 Audio Mixing Console. Priced at less than \$55,000 for 64 inputs, the Concept 1 boasts symmetrical dual-path architecture with 24-track buses, as well as 10 auxiliary buses. Both audio paths in each module have their own four-band equalizer and fader, al-

lowing for 64, 80, or 96 simultaneous automated mix channels with full EQ in the 32-, 40-, and 48-module main frames that are available. Dual-path VCA automation is standard (a dual-path Moving Fader option will be available later this year).

Otari also introduced a MADI op-

tion for its DTR-900 II 32-track digital multitrack.

In the sound-reinforcement arena, Soundcraft showed off its new Vienna family of consoles for remote truck/live production applications. The Vienna follows in the design footsteps of the Europa.

Also at the booth, JBL Professional introduced a new line of professional amplifiers—the MPA Series, which includes five models ranging from 275 watts per side to 1000 watts per side—and showed its recently introduced 4400A Series of studio monitors.

Portable mixers seemed even more so than usual, with a lightweight entry from JBL, among others.

Tape makers, meanwhile, touted new lines of audio- and videotape. 3M's 966 mastering tape, a lower-price cousin to the 996 (about 8% lower) was generating a great deal of interest, according to 3M's Jim Hoskins, who noted that "the open-reel market is holding up very well." Ampex's booth emphasized its DCT digital component systems and 700T tape cartridge. Maxell also highlighted its videotape line at this broadcast show.

Next week: More news from NAB.

### Audio System Explores Time & Space

LAS VEGAS—The latest sound in the effects arena comes from Spatializer Audio Laboratories, creator of a system designed "for the real-time placement and movement of individual sounds in three-dimensional space."

The Spatializer system is being offered for outright sale to recording studios at about \$8,500, with no license fee required, according to the Los Angeles-based company.

The complete system as demonstrated at the National Assn. of Broadcasters show April 18-22 here consists of two small units: a rack-mountable processor and an eight-station joystick portable controller for the real-time positioning of sounds via an engineer's "intuitive adjustments." The system connects to the signal flow through the patch bay.

A company representative said she could reveal no studio customers as yet, although announcement of some "major projects" that will make use of the system is rumored to be forthcoming.

No special decoding equipment is required in playback to hear the 3D effect, according to Spatializer.

Also said to be in the talking stages with unspecified consumer electronics manufacturers is a plan to include a chip, already developed, in home playback units. The chip would offer 3D-like sound on any audio or video recordings, regardless of whether they were recorded using the Spatializer process, the company says.

MARILYN A. GILLEN

## Looking Inside Sony's Studio Complex A Room-By-Room Rundown Of Facility's Gear

■ BY PAUL VERNA

NEW YORK—Sound and video technicians are nearly finished installing an army of state-of-the-art equipment in the various rooms of Sony Music's new 70,000-square-foot studio facility here (Billboard, May 1).

According to a Sony press release, all audio and video spaces in the new Sony Music Studios were designed by the Dallas-based Russ Berger Design Group and wired by Sony's Systems Integration Division and David Carroll Electronics.

Following is a partial list of specs in the various rooms.

- Main soundstage: Considered the "crown jewel" of the facility, the 270,000-cubic-foot room has a 40-foot ceiling with a 26-foot-high, three-wall Cyclorama; the room can be used for filming complete videos, taping and broadcasting TV programs, and audio recording of ensembles of virtually unlimited size; room is wired for 12 video cameras and 96 mike lines.

- Insert stage: A smaller version of the main soundstage, this room measures 17,600 cubic feet with a 16-foot ceiling and a three-wall Cyclorama; room is wired for five video cameras and 48 mikes.

- Rehearsal rooms: Two of these, each measuring 1,110 square feet, are provided for Sony artists to rehearse in.

- Mix room A (main mixing room, equipped for analog and digital mixing): Contains Solid State Logic 4096G console with 96 inputs and SSL's Ultimater Fader Automation System; Genelec 1035A monitors for far-field monitoring, ProAc, and Mastering Lab speakers for near-field needs; Sony PCM 3348 48-track digital recorders and

- 2-inch 24-track machines with Dolby SR for analog recording; mixdown gear including Studer A-820 analog two-track recorder, Sony PCM 7010 DAT recorder, Sony 1630 3/4-inch digital two-track, and 20-bit DASH X-20 digital recorder, and full complement of outboard gear.

- Studio B, a full-fledged recording studio with a sound room large enough to accommodate seven or eight musicians and an isolation booth: Contains customized Sony MXP-3056 56-input console featuring George Massenburg Fader Automation; Sony and API microphone pre-amps and channel equalizers; customized UREI 813 tri-amped monitors with TAD subwoofers and Dyne Audio tweeters and Bryston crossovers and amps; and full complement of outboard gear and mikes, including vintage tube models.

- Mix room C: Located next to video control room and main soundstage, room is used for mix-to-picture, recording from the main soundstage and insert stage, audio mixing, and live audio recording; uses same console, machine configuration, and outboard gear as Studio B; also has customized E.M. Long CRM 100/SS Five Channel Surround system, with ProAc Studio I MKII near-field monitors, Timeline Lynx Synchronization System, and 32-inch Sony monitor.

- Mastering room: Contains Neve DTC digital mastering console featuring Siemens Audio's Prism Series EQ units and custom-modified with Cello D-A converters; Sony CD Mastering System that includes DAE-3000 editor, PCM-1630 processor, and DMR-4000 recorders; Sonic Solutions hard-disc editing system with Sony CD writer that provides CD copy of final master; two Sony PCM 7010 DAT recorders; Scully disc-cutting lathe with Discomputer; Cello Stradivari Master monitor system with Cello Performance amplifiers; Tannoy DMT 12 monitor system; UREI analog limiters and GML equalizers; and Har-

- monia Mundi digital editor and Studer analog two-track machines modified with Cello playback electronics;

- Edit A and Edit B: Identical, on-line, digital video production and edit rooms—each of which contains a Sony DVS-8000C switcher; a pair of Sony DME-5000 video effects processors; a Sony BVE-9100 editor; a Chyron iNFiNiT character generator; a Sony DMX-E3000 audio mixer; and a Sony PCM 7030 DAT recorder.

- Production control room: Features similar equipment to Edit A and Edit B. Its Sony DVS-8000C switcher receives camera feeds from the main soundstage and insert stage.

- Camera shading room: Contains Sony BVE 9100, Sony MXP 390 audio mixer, and Chyron iNFiNiT character generator.

- Edit C: Linear, off-line editing suite that uses a Sony BVS-3200 analog switcher, six Sony BVW-75 in-room VTRs, Sony BVE-9100 editor, a Chyron iNFiNiT character generator, and Sony MXP-390 audio board.

- Edit D: Nonlinear, off-line editing suite featuring the Macintosh-based Avid 2500 system, which provides eight gigabytes of hard-drive storage, 16-bit audio, and magneto-optical backup. (All video suites utilize Tannoy DMT 12 speakers and Bryston power amps.)

- Animation room: Features Motion Products Manipulator 3000 Animation Stand.

- Video Central: Services on- and off-line video editing rooms A-D, animation room, TV production control room, main soundstage, and insert stage; most wire-intensive room in the facility, with 22 VTRs (expandable to 31), eight Sony D2 machines, eight Betacam, four 3/4-inch machines, two 1-inch machines, 20 VHS decks, and 20 3/4-inch machines for duplication; room also houses the routing system for the entire studio complex.

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

### U.K.

**NEVE HAS** installed the first Flying Faders Junior moving fader automation system into a 55 Series console at BBC Pebble Mill. Junior is an affordable and slimmed-down version of Flying Faders. It retains the same accuracy and speed and permits automation modes to be selected locally or globally. The system uses Microsoft Windows, a trackball, and a computer

keyboard.

**OTARI Deutschland** has appointed two service centers for its products in the U.K.: Thear Technology Ltd. in St. Albans and Leader Sound in Hatfield. Otari U.K. will continue to supply spare parts in the U.K.

**CITS STUDIOS'** biggest film sound-track session in Studio 1 this year so far was the music recording for Sylvester Stallone's "Cliffhanger" movie, directed by Renny Harlin. Ninety musicians from the London Philharmonic Orchestra played the music of

Trevor Jones straight to Sony 3348 locked to 24-track Dolby SR.

**THE BRITISH RECORD** Producers Guild has changed its name to Re-Pro—The Guild of Recording Producers, Directors, and Engineers—in a move to open membership to sound engineers and overseas applicants.

### GERMANY

**MONA MUSIC** and Powerplay Studios in Germany have bought the first two Trident 90 Series consoles. The 40-channel desks are fitted with Trident's own VCA automation package.

### FRANCE

**COOPERATIVE FILM** production company Copra Film has installed an SSL Scenaria production system at its Paris headquarters. This adds to the audio for video and film editing facilities already offered by four Screensounds and three SoundNet systems.

### PORTUGAL

**TOUCHDOWN STUDIOS** near

Munich in Germany has started the construction of its new resort studio complex in the Algarve. Slated to open before the end of the year, the two-studio site will additionally offer digital editing, CD preparation and mastering, audio for video edit suites, MIDI preproduction suites, and video editing facilities. The ground-breaking ceremony coincided with the appointment of Ed Evans, formerly of the Power Station in New York, as technical director of the studio group.

## Billboard.

STUDIO ACTION					
PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 1, 1993)					
CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SINGLES
TITLE Artist/ Producer (Label)	FREAK ME Silk/ K.Sweat T.H. (Keia/Elektra)	FREAK ME Silk/ K.Sweat T.H. (Keia/Elektra)	ALIBIS Tracy Lawrence/ J.Stroud (Atlantic)	LIVIN' ON THE EDGE Aerosmith/ B.Fairbairn (Geffen)	TOOK MY LOVE Bizarre Inc. Feat. Angie Brown/ A.Scott & Bizarre Inc. (Columbia)
RECORDING STUDIO(S) Engineer(s)	DOPPLER (Atlanta,GA) Peter Blaney	DOPPLER (Atlanta,GA) Peter Blaney	ELEVEN ELEVEN (Nashville) Lynn Peterzell	LITTLE MOUNTAIN (Vancouver,B.C) Ken Lomas	COMFORT'S PLACE (London, ENGLAND) Alan Scott
RECORDING CONSOLE(S)	SSL 4000E	SSL 4000E	Neve V Series III	SSL 6000E/G	SSL 4000E G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR90	Otari MTR90	Mitsubishi X-850	Studer A800 MK III	Studer A800/ Sony 3324
STUDIO MONITOR(S)	Augsperger	Augsperger	Yamaha NS10	Custom Westlake SM-1	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M 250	Sony 1610 DAT
MIXDOWN STUDIO(S) Engineer(s)	SOUNDTRACKS (New York) Keith Sweat Michael French	SOUNDTRACKS (New York) Keith Sweat Michael French	SOUNDSTAGE (Nashville) Lynn Peterzell	CAN AM (Los Angeles) Brendan O'Brien	COMFORT'S PLACE (London, ENGLAND) Alan Scott
CONSOLE(S)	SSL 4000E	SSL 4000E	SSL 4000E G Computer	SSL 4000E G Computer	SSL 4000E G Computer
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Sony JH24	Sony JH24	Mitsubishi X-850 With Apogee Filters	Studer A-820	Studer A800
STUDIO MONITOR(S)	UREI 813B	UREI 813B	Hidley/Kinoshita	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	HIT FACTORY Herb Powers	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	MASTERDISK Greg Fulginiti	THE EXCHANGE Mike
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA Manufacturing	Uni Manufacturing	Sony Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	WEA 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.

# newsline...

**IN NEWS OUT OF NAB**, the Electronics Industries Assn.'s Consumer Electronics Group and the National Assn. of Broadcasters jointly announced a national initiative to develop a new broadcasting service for the dissemination of high-speed data-based information services to the public.

EIA group VP Gary Shapiro made the announcement during his keynote address to the 1993 NAB Broadcast Engineering Conference in Las Vegas.

The two groups will form a National Data Broadcasting Committee to develop a voluntary technical standard for high-speed data broadcasting for NTSC TV stations. The NDBC will be open to any interested parties, operate under EIA guidelines for voluntary standard-setting, and be jointly administered by NAB and EIA.

"It is in our mutual interest to develop a standard to serve the public interest by providing information to consumers through a new product or feature allowing TVs to receive high-speed data transmissions," Shapiro said.

**IN OTHER NAB NEWS**, Gary Shapiro called on broadcasters to join the EIA in urging the FCC to set the 1996 Summer Olympics as the latest date for the first commercial broadcast transmission of high-definition television to U.S. consumers. "It is time for the electronics and broadcasting industries to stand up and demand a launch date for HDTV," he said in the keynote address.

**WHEN THE CURTAIN** rose on the first meeting of the Home Theater Industry Assn. April 15 in L.A., more than three dozen participants were on hand from the realms of audio and video hardware and software and allied trade organizations to outline the goals and structure of the organization, formed to promote the home theater concept to consumers and retailers through shows and education programs.

Elected acting director of the new organization was Ken Furst, formerly VP of marketing at Denon America. Furst will concentrate on recruiting new members into the organization, whose next meeting is tentatively set for the Summer CES show in Chicago.

One of the first activities of the group will be the "home theater promenade" at the upcoming Video Software Dealers Assn. show, July 11-14 in Las Vegas.



**READ ALL ABOUT IT:** Sony is taking its consumer electronics pitch to the pages of its own consumer magazine, Sony Style, which debuted April 21. The biannual publication combines feature stories with (of course) information on the complete line of Sony consumer products. The magazine's premiere issue took the theme "Sony On The Go," putting an emphasis on portable products, including the new MiniDisc unit; it also features various premium offers.

Hachette has been contracted to publish the magazine, which carries a cover price of \$4.95.

Sony says the publication can be ordered through the mail, and also will be offered to Sony's consumer electronics retailers as well as on selected newsstands in cities throughout the country through Hachette's distribution network.

**HARMAN INTERNATIONAL** Industries has completed its acquisition of Lexicon Inc., the Waltham, Mass.-based manufacturer of digital audio signal processing equipment and disc-based audio production systems. The deal, revealed in March, had been pending final approval by Lexicon's shareholders (Billboard, March 13). Lexicon thus joins JBL Professional, Soundcraft, DOD, and Harman Advanced Technologies as a member of the Harman Professional Group of companies.

Harman also has announced the appointment of Laurie Fincham as senior VP of engineering at its Infinity Systems division, which develops and manufactures loudspeakers.



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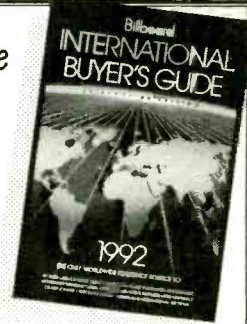
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## MCA Using TV To Generate A Buzz Label, Retail Team To Create Programs

■ BY DON JEFFREY

NEW YORK—At an informal meeting early last December in Los Angeles, two MCA Records executives got a clear message from a top retailer: Newspaper advertisements for a label's acts and releases were not creating the intended buzz and customer traffic.

Wherehouse's Entertainment's Jim Dobbe, VP of merchandise allocation, says he was looking for advertising that would be different—something "inspirational," according to MCA senior VP of sales Jonathan Coffino, who was present. The other MCA executive, senior VP of marketing Randy Miller, came up with the idea of promoting a group of MCA artists on television.

From that session, MCA's first infomercial was conceived: a TV program devoted entirely to the label's roster of artists and including advertising for music retailers. Unlike an earlier infomercial devoted to Arista artists, this one focused on a particular genre of pop music: R&B. Moreover, MCA made sure the program was written in such a way that viewers would be entertained by it and wouldn't perceive it as an infomercial.

Also, according to participants, it was the first time retailers teamed up with a label on such a venture.

Now MCA is carrying the concept of TV marketing even further. On May 31, its Uptown Records label will be the subject of the first "MTV Unplugged" segment devoted entirely to artists of a particular imprint.

The idea for that show was developed by Uptown Records president Andre Harrell, MTV, and Uptown director of video promotions Jodi Riddick. It features label artists Heavy D. & the Boyz, Jodeci, Mary J. Blige, Christopher Williams, and Father MC.

On June 1, the day after the show airs, an album, "MTV Uptown Unplugged," will be shipped. Prior to the show, the first single, a remake of Stevie Wonder's "Lately" by Jodeci, will be released. The promotional push for the album will include sale-pricing, sales contests, cassette samplers as bag stuffers, CD samplers for in-store play, signage, and videos. An MTV spokeswoman says it is the first

"Unplugged" segment that features a group of artists from one label.

For its own program, called "Jammin' With The Hits," MCA pulled together a group of its artists: Bobby Brown, Blige, Heavy D. & the Boyz, Father MC, Chante Moore, Jodeci, Shai, and Wreckx-N-Effect.

"We wanted cutting-edge-type programming," says Coffino. "We sent crews on the road with Bobby Brown and Mary J. Blige tours to get footage. These are concert tour [footage] that doesn't exist elsewhere. We did interviews as wrap-around pieces. And we took parts of [new] videos coming out." The show also included parts of a rehearsal in February for the Uptown MTV special. And, it had plugs for

MCA acts that are releasing records later this year, such as the Bobby Brown Posse.

"Jammin' With The Hits" debuted March 12 in five markets, including on independent TV station KCOP in Los Angeles following "The Arsenio Hall Show." It then ran in numerous other markets throughout the U.S. until its final airing April 24 in Buffalo, N.Y.

Besides plugging MCA acts, the TV show featured commercials for retailers. In each market, one music chain had all the ad spots. The retailers included Wherehouse Entertainment, Trans World Music Corp., Spec's Music & Movies, Super Club Music Corp., Nobody Beats The Wiz, Strawberries,

(Continued on page 49)



**Get Their Drift.** Capitol Records recently held a party at Michael's Loft in New York celebrating the release of the Devlins' new album, "Drift," out April 20. Pictured standing, from left, are Tracey Price, Tower Records, Yonkers; Tracey Cohen, Coconuts, New York; Colin Devlin; Bruce Halverson, Coconuts, New York; Rob Prisament, Tower Records, Yonkers; Peter Devlin; Barbara Schwartz, regional marketing director, Northeast, Capitol Records. In front, from left, are Brian Yahtzer, rock buyer, Nobody Beats The Wiz, and Dominic Pardiscia, CEMA sales representative.

## Hoboken's Pier Platters Aims To Rule Vinyl Niche

■ BY ED CHRISTMAN

HOBOKEN, N.J.—Others in the music industry may talk about niche marketing, but in all likelihood, they can take a lesson or two from Pier Platters, a taste-making alternative-rock retailer that takes that strategy to the nth degree.



RYAN

Pier Platters, based here, is among a dwindling breed of record stores: It specializes in vinyl. But unlike other merchants focusing on that format (rock

stores generally carry out-of-print titles and oldie singles and dance stores carry 12-inch singles), Pier Platters takes its specialization two levels further. Its forte is carrying new releases in vinyl, specifically 7-inch singles from indie labels.

"We can sell 100 copies of a hot new indie single," says Bill Ryan, co-owner of Pier Platters. His two stores carry some 2,500 7-inch titles, many of them current or catalog indie singles.

Overall, vinyl accounts for about 40%-45% of sales volume for Pier Platters, which is a two-store operation only because it can't fit all of its inventory in one outlet. Consequently, the operation is set up with its 400-square-foot Newark

Street vinyl store, which also carries some cassettes, and a 500-square-foot CD outlet, which opened in 1987, around the block on First Street.

"I would love to have one location, but due to the space situation in the area where I want to be, I can't do it," Ryan says. "There is no [area] store with enough square footage."

Pier Platters draws its customer base from Hoboken, the New Jersey suburbs,

and, to a smaller degree, New York—only 10 minutes away by car and train.

During the last 10 years, Hoboken, because of its easy access via the Lincoln Tunnel or New Jersey's PATH system, has become a less-expensive alternative to Manhattan life for young professionals as well as for rockers who flock to New York from other parts of the country.

Indeed, some music buffs describe Pier Platters as "the best store in New

York City." The only drawback, in Ryan's view, is it's hard to get New Yorkers to go to Hoboken. To most dyed-in-the-wool New Yorkers, Hoboken may as well as be in Kansas.

"We have our regulars from New York, but compared to the amount of music buffs living in New York, it's a very small amount," Ryan says. "We actually have an easier time getting tourists to come here."

Fortunately for Pier Platters, Hoboken has enough of its own music buffs to support the store. In addition to being home for many label employees and music industry wannabees, the area houses its fair share of musicians, from members of the dBs to Freedy Johnston and Yo La Tengo.

### PIER PARTNERS

Pier Platters opened its doors in 1982. At that time, three principals were involved: Ryan, Steve Fallon, and Tom Pendergast. At about the same time the store opened, Fallon, who also owns Maxwells, Hoboken's trend-setting alternative-rock club, started his own Coyote label, according to Ryan, and dropped out of Pier Platters to devote more time to the label. Pendergast is still involved with the store, doing some of the import buying as well as working in the store about a half-day each week. But he also

(Continued on page 60)



Pier Platters' mandate to carry indie alternative rock extends to having a section for albums from Australia and New Zealand. (Billboard Photo)

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# Tower Powers Expansion; A&M's Midnight Marketing

**MAKING TRACKS:** Tower Records, the West Sacramento, Calif.-based merchant, is busy preparing its next stage of merchandising: putting all its concepts under one roof. In late summer or early fall, Tower will open a 23,000-square-foot store in the Chicago suburb of Bloomingdale, Ill. The outlet will incorporate music, video, and books under one roof. Chain president **Russ Solomon** refers to the store as an "evolutionary prototype." Tower, which runs 15 book outlets, will have a full-blown book store inside the planned outlet, Solomon says. In order to accommodate the added concept, Solomon notes the store is larger than those the chain usually puts in a suburban location. The company also plans an outlet for Schaumburg, Ill.

Tower already has a 28,000-square-foot outlet in Chicago, and Solomon adds that the Schaumburg store ultimately will be the same size. At the outset, the additional space will not be available, he explains.

**Hedi Kim**, a veteran of Tower retailing wars who has spent the last eight years as a regional assistant based at the chain's lower Broadway store in Manhattan, will manage the Bloomingdale outlet.

In general, the second half of the year will be pretty busy for Tower. The company also plans to launch three stores in Atlanta, to join the one already in the market. Those stores will range in size, from 10,000 square feet to 14,000 square feet. Also in the South, a store will open in Alexandria, Va.

Another market where Tower will expand is the New York metropolitan area, where it will put a store in Massapequa, Long Island, and a third store in Manhattan on 87th Street and Third Avenue. Solomon also says it will open a store in New York's Rockland County.

In addition, Tower will open its third outlet in Honolulu and its first in New Mexico. The latter outlet will open in Blossum Hill, in the Santa Fe area.

Overseas this year, Tower will open its first in Hong Kong, its second outlet in Taiwan, and its 15th in Japan, in the town of Chiba.

And like other large merchants, Tower has begun pruning its portfolio of underperforming stores. It recently closed outlets in Panarama City and Roseville, in California.

**TRACK HEARS Philips** once again has sent feelers into the market to see whether likely candidates would be interested in buying **Super Club N.A.**, should the company decide to put the music and video retailer on the block. Although Philips is testing the market, it doesn't mean it definitely has decided to put the company up for sale. Last fall, it also tested the waters, and then didn't follow up. The follow-up, of course, would be the circulation of a "book" on Super Club. Stay tuned.

**PRICE WATCH:** Uni Distribution

has joined WEA, PGD, and CEMA on the minimum-advertised-price bandwagon. Effective July 1, it no longer will provide co-op ad dollars for titles that are advertised for sale under the following thresholds: \$11.81 for \$16.98 lists; \$10.84 for \$15.98; \$9.81 for \$13.99; \$8.87 for \$12.98; and \$7.81 for \$11.98.

**SELLING THE BLUES:** A&M Records recently enhanced the strategy of using midnight sales to sell a new album on release date. When **Blues Traveler** played Hammerjacks in Baltimore April 19, the Monday night before the Tuesday street date, **PolyGram Group Distribution** arranged for a local retailer to sell the band's "Save His Soul" album at the show. So when the band ended its show, the audience had

the opportunity to buy the album from Cantonsville, Md.-based **Record & Tape Traders**. According to **Craig Burton**, A&M's Northeast regional marketing

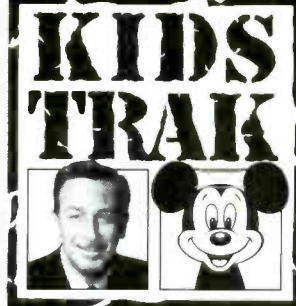
director, 180 copies of the album were sold at the show.

A&M liked the strategy so much it was repeated at a couple of subsequent shows, including one in Boston, where **Tower Records** came to a show to sell the album. Moreover, Burton says part of the arrangements in preparing for the upcoming H.O.R.D.E. tour, in which **Blues Traveler** will play, will be to set up kiosks with local retailers to sell albums of all the acts on the tour. The proposed lineup also includes **Big Head Todd & the Monsters**, **Widespread Panic**, and the **Samples**.

**ROCKING IN THE NEXT Generation:** Track hears that **Jordan Katz**, Arista's senior director of national field sales, recently added a new profession to his portfolio—midwife. On the morning of April 17, Katz's wife, **Ellen Schleifer**, went into labor, with the contractions coming faster than anticipated. So fast, in fact, that the midwife didn't get to the Katz/Schleifer home in time for the birth of **Evan Zak Schleifer-Katz**, who was delivered by the evidently multitalented Arista sales executive. Way to go.

**BMG UPDATE:** BMG Distribution has completed its management lineup in the company's D.C. branch. **Steve Taylor**, the new branch manager, is joined by **Ed Climie**, who will move from the Dallas branch, where he was a sales rep, to become Washington sales manager. Also, **Rob Mansfield**, previously a company sales rep serving the Denver area, will become marketing manager. In Los Angeles, **Jeff Ballenberg** will be the branch marketing manager. Ballenberg was the company's sales rep for **Wherehouse Entertainment**, and he will be replaced by **Rose Sokol**, who previously was a sales rep in the company's San Francisco sales office. Replacing Sokol is **Christi Schmidt**, who was a BMG Video sales assistant. Another new appointment is **Courtney Proffitt**, who has been named Phoenix sales rep.

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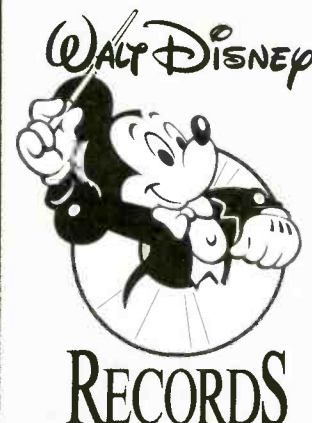
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customers will buy the CD or cassette."

"The *Snow White* soundtrack is back with score and song  
With heavy stock in their stores, they can't go wrong."

"To relive the movie in every way,  
while the video is not available to play."

"Soundtrack and audio stories for the summer are right for their customers to further enjoy *Snow White*."



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# TRANS WORLD HONORS EMPLOYEES, VENDORS

NEW YORK—Trans World Music Corp., the Albany, N.Y.-based operator of 653 music and video stores, recently held its awards dinner at the Rainbow Room in New York. At the dinner, Trans World presented awards to its employees as well as its music video and accessory vendors. The dinner was capped off by a performance from Atlantic artist Debbie Gibson.



John Burns, president, Uni Distribution, left photo, is holding the trophy Trans World awarded to Uni for music vendor of the year. Pictured, from left, are Eddie Gilreath, senior VP, marketing, Uni; David Roy, senior music buyer, Trans World; Joel Hoffner, VP, marketing, catalog development, Uni; Bob Higgins, president, Trans World; Burns; Rich Grobecker, regional branch manager, New England and Mid-Atlantic; Mike Khouri, regional sales manager, Northeast, Uni; Dave Weigand, regional sales marketing, MCA Nashville; Angelo Belli, Uni sales representative, Albany; Bob Schnieders, senior VP, branch distribution, Uni; and Rod Linnum, director, distributed labels, Uni. Pop singer Debbie Gibson, right photo, who performed at the Trans World dinner, is shown with the plaque Trans World gave her for sales of her albums. Shown, from left, are Nick Maria, senior VP, sales, Atlantic; Henry Droz, president, WEA; Gibson; and Bob Higgins, president, Trans World.

## MCA PROMOTION

(Continued from page 47)

The Musicland Group, Sound Warehouse, Rose Records, Harmony House, Best Buy, Camelot Music, National Record Mart, Cava's, Kemp Mill Music, and Streetside. Retailers did not pay any of the costs of production or air-time buy, but they supported the show with in-store promotions, videos, sales-incentive and consumer contests, and signage.

"Warehouse really permitted me to do this," says Coffino. "Jim Dobbe stepped so far out. He gave us the sale-pricing and the positioning for a month. He gave us signage."

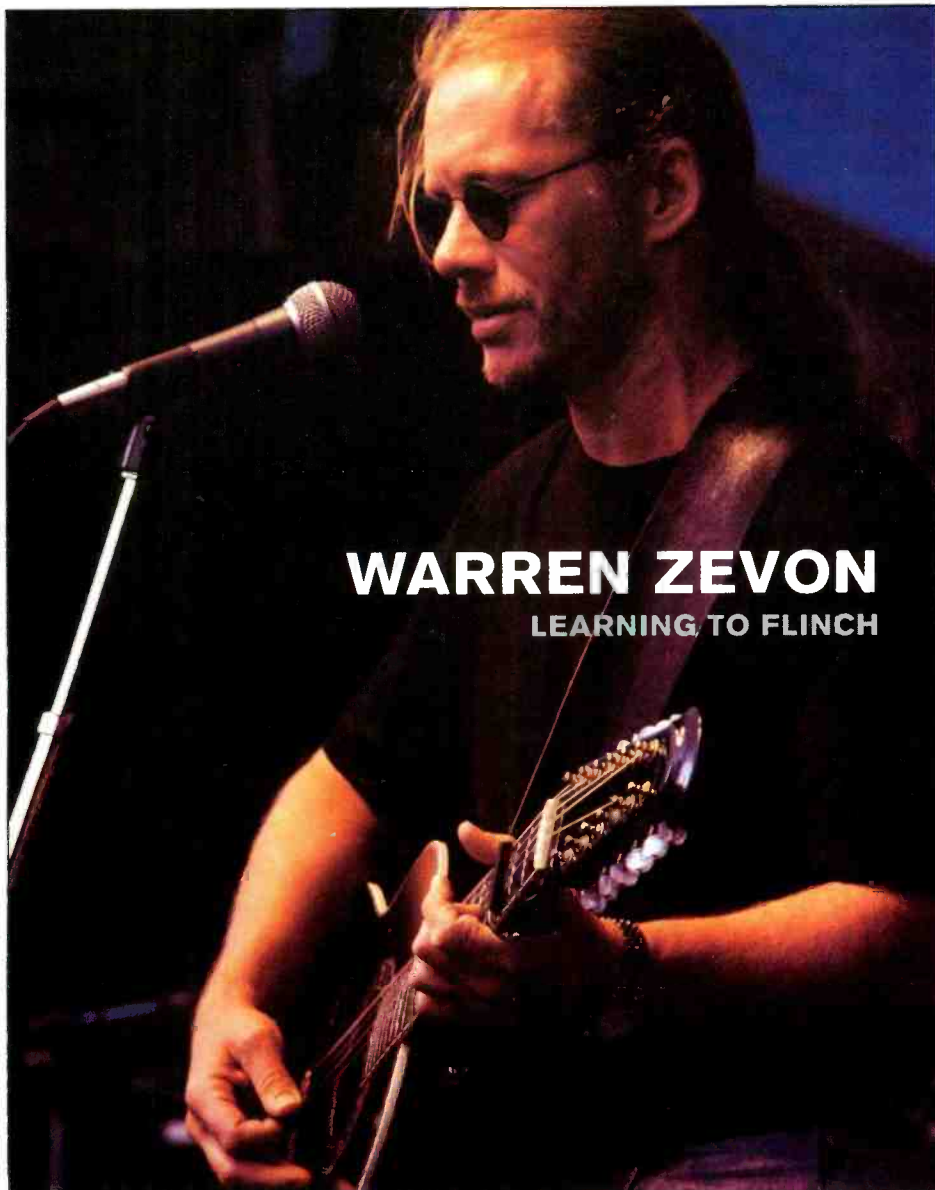
Coffino declines to disclose the program's cost, saying only "hundreds of thousands." It is estimated at between \$300,000 and \$400,000.

The factors dictating the selection of markets and the number of times the program ran in each were price, the lead-in shows, the popularity of R&B music in the market, and the kind of retail structure existing there.

"The goal was to generate sales by generating foot traffic," he adds. "We felt we could enhance that with our multiplatinum artists."

The results? "We think, depending on the artist and where we were in the life of an album, incremental sales were double figures, some pretty high double figures," Coffino says.

Another, similar show is planned for later this year.



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## Retailers Grapple With Post-Longbox Life Some Find New Opportunities During Transition

■ BY EARL PAIGE

LOS ANGELES—Life without the CD longbox is starting to come closer to reality to independent music retailers, and for the most part it's troubling.

On the other hand, as the U.S. industry switches over to a jewel-box-only retail environment there is great opportunity, panelists told a packed audience of retailers at the Abbey Road Distributors convention and trade show, April 22 in Long Beach, Calif.

For moderator Steve Boudreau, Abbey purchasing agent, and sev-

eral other suppliers on other panels, the feverish interest in the topic was a surprise. The seminar room was remote from the main convention floor, which was flooded with more than 1,200 attendees.

Independent retailers not only await the disappearance of the longbox but also the arrival of source tagging by manufacturers, which is the imbedded anti-theft signal in the package before it is sent to the store.

At the conference, attendees sought information not only on the matter of refixturing for the CD without longbox, but also about the

electronic article surveillance detection system that will be required to take advantage of the built-in theft prevention scheme.

As one example of new opportunities, Boudreau said, "Our volume in longbox keepers is incredible," mentioning the Alpha Enterprises' model 750 and Empak CF 120. Both are so-called "keepers" that are unlocked at the checkout counter, accessories for extending the size of the CD package to 6 inches by 12 inches and thus discouraging theft.

However, the audience soon learned that yet another keeper product, Sensormatic's Boomerang, is fast catching on, according to Steve Orbach, senior sales rep, who promised the first shipments soon.

Aside from Orbach, panelists were Patrick Sybilrud, national sales/product marketing manager at Empak; Mark Roberts, division manager for Alpha; Wayne Hibner,

*'Right now, the biggest competitor for fixture makers is the local carpenter'*

VP at J.D. Store Equipment; and Susanna Seirafi, marketing manager at Lift Display Inc.

Boudreau said the pre-Christmas opening of the Virgin Sunset Retail store here galvanized retailers in the West. "This was the first store of its size in the U.S. that was entirely jewel box. I got calls constantly from dealers wanting to know where they got their keepers," which are a European product that inspired Sensormatic's Boomerang.

### COST-CONSCIOUS

Many attendees wanted an estimate of cost to refixturing stores as the jewel-box era dawns. One estimate offered by Orbach ranged from \$9,000-\$10,000 for a 5,000-title inventory.

Stores now have the opportunity to look at their total layout philosophy, Hibner said, noting that J.D. sells fixtures and offers a blueprint service.

"Right now, the biggest competitor for fixture makers is the local carpenter," Hibner said of the rush to customize store redesigns.

As U.S. stores struggle with the longbox's disappearance, the European-based Lift system takes on new perspective, said Seirafi. New products will help Lift overcome its pricey reputation, she added.

Panelists agreed, basically, that there would be at least a two-year transition period. "I am getting the impression that the music manufacturers are holding up a little," said Roberts.

This is in contrast, he said, to industry sentiment that the endorsement by the National Assn. of Recording Merchandisers of an EAS system means quick progress.



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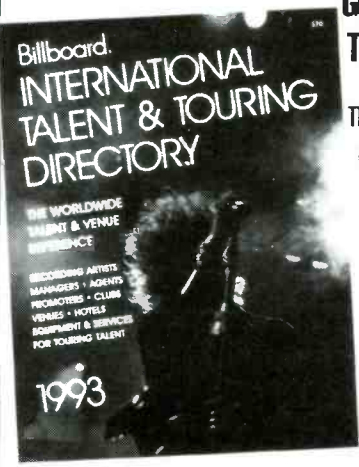
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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ► VINCE NEIL

Exposed  
PRODUCER: Ron Nevison  
Warner Bros. 45260

Neil's new crew has the muscle to power itself onto the rock charts in a big way. Along with Neil, who's in tip-top form vocally, the star of the show is Steve Stevens, in whose hands no guitar-based rock album can be anything less than outstanding. The meatiest chunks in this stew are "Sister Of Pain" and "Fine, Fine Wine," the first single and its similarly suggestive counterpart; power ballads "Can't Change Me" and "Forever"; and "You're Invited (But Your Friend Can't Come)," an earlier hit on the "Encino Man" soundtrack.

### ► PORNO FOR PYROS

PRODUCERS: Perry Farrell & Matt Hyde  
Warner Bros. 45228

Its name notwithstanding, the ex-Jane's Addiction leader's new outfit has neither the fire nor the erotic inclinations of the seminal L.A. postpunk group. Nevertheless, the material is in a similar enough vein—and Farrell's voice sufficiently distinct—to give fans of the disbanded Jane's a nostalgic jolt. Title track probably is the catchiest of the bunch; other highlights are first single "Cursed Female" (already a modern-rock hit) and its requisite other half, "Cursed Male."

### ► DAVID CROSBY

Thousand Roads  
PRODUCERS: Various  
Atlantic 82484

The veteran Crosby has recruited a truly heavyweight cast—Phil Collins, Graham Nash, Marc Cohn, Joni Mitchell, Andy Fairweather Low, John Hiatt, Don Was, and others too numerous to mention—for this ambitious record, modeled after Bonnie Raitt's "Nick Of Time" in its use of diverse songwriters and performers. Lead single is Crosby-Collins ballad "Hero," a collaboration that brings to mind "Another Day In Paradise"; other high points are the singer's confessional title cut, Paul Brady ballad "Helpless Heart," and lovely Crosby-Mitchell tune "Yvette In English."

### WORLD PARTY

Bang!  
PRODUCER: Karl Wallinger  
Chrysalis/Ensign 21991

Wallinger & company's latest is a typically tuneful engagement, offset by moments of cynicism and hilarity. McCartney-esque first single "Is It Like Today?" already has landed on alternative playlists, and other alternative (or possibly rock radio) candidates are candy-sweet "What Is Love All About?," funkfest "Give It All Away," and "All I Gave." Note also Wallinger's sonic experiments on the sample-infused "Radio Days" (featuring Bill Clinton and John Gielgud, among others).

### BOB GELDOF

The Happy Club  
PRODUCERS: Rupert Hine, Bob Geldof & Pete Briquette  
Polydor 314 519 132

The inimitable tunesmith, humanitarian, actor, and former Rat Geldof delights again with a superb songbook that folds together his Celtic roots, his acerbic observations on modern culture, and his ear for great pop music. Two tracks, "Room 19" and "My Hippy Angel," have been well-received in Britain and stand to enjoy the same fate here. Other standouts are "Attitude Chicken," a hilarious exhortation of PC idiosyncrasies; the happy-go-lucky title track; and "Roads Of Germany," a meditation on that country's past and present.

### RAGING SLAB

Dynamite Monster Boogie Concert  
PRODUCER: Brendan O'Brien  
Def American 45244

On its first album for the label, the onetime

postpunk and metal unit turns to hare-bones, Southern-tinged rock'n'roll in the vein of the Black Crowes. The results are less than thrilling, except on cuts that stray from the formula, like banjo tune "So Help Me" and ballad "Lynne," with superlative string work by John Paul Jones. Other tunes, like first single "Anywhere But Here" and anthemic, slide-oriented "Lord Have Mercy," may not blaze trails, but they have enough spunk to prick the antennae of album-rock programmers.

### ★ INSANE JANE

Each Finger  
PRODUCERS: Warren A. Bruleigh & Insane Jane  
Sky 5041

Atlanta band is onto something distinctively different on sophomore Sky release. Biggest problem may be a writer's inability to adequately describe quartet's sound—while vocalist Yellow is one of the most unique and potent distaff wailers around, and backup unit powered by guitarist Tom Branch packs a wallop, band can't be pinned to any single stylistic precedent. But anyone giving it a try will be reeled in by tracks such as "I'm Flying" and title cut. A mystifying and consistently engrossing debut.

### 311

Music  
PRODUCER: Eddy Offord  
Capricorn 42008

On its major-league debut, youthful, L.A.-based alternative-rock combo from Omaha, Neb., fuses heavy rock, funk, rap, and reggae in the style of Beastie Boys, Chili Peppers, Bad Brains, et al. Deep-cutting grooves support catchy riffs and melodies, especially on standout tracks "Freak Out," "Hydrophonic," and "My Stoney Baby." Presence of famed Yes producer Offord (whose work here is impeccable) improves group's chances of building on its grass-roots following.

### PETE MORTON

Mad World Blues  
PRODUCER: Gordon Jones  
Green Linnet 3080

Veteran folk singer/songwriter brings off his rock-tinged effort with style and confidence. Best are the Dylan-esque folk-rap of the title track, the lovely "Down To Earth," the breathless "Keys To Love," and such tuneful and sardonic topical songs as "Kurdistan" and "Songbird." Also includes Morton's version of traditional "John Barleycorn," which was introduced to most rock fans by Traffic.

### PAUL RODGERS

Muddy Water Blues/A Tribute To Muddy Waters  
PRODUCER: Billy Sherwood  
Victory Music 383 480 013

Purists may sniff at this Brit-blues homage to the late Chicago giant, but only the crankiest will complain about the results. Rodgers is in superlative voice here, and he

never oversings on a brace of numbers originated by Waters (and, in two cases, by the late Albert King, who receives secondary nod of his own). Singer receives support from a slew of star guitarists ranging from the expected (Waters protégé Buddy Guy) to the surprising (David Gilmour, Brian May). Album rock should go for this one.

### RON LEVY'S WILD KINGDOM

B-3 Blues And Grooves  
PRODUCER: Ron Levy  
Bullseye Blues 9532

You can't really beat the full-throated sound of a Hammond B-3, and keyboardist Levy takes full advantage of the instrument's special capabilities on all-instrumental blowout. Moods range from up-tempo funk-outs to midnight blues; on two tracks (appropriately titled "Chillin' Out" and "Defrostin'"), leader trades licks with the Ice Man, guitarist Albert Collins. A swinging number for organ aficionados of blues or jazz bents.

### JOHN MAYALL

Wake Up Call  
PRODUCERS: R.S. Field & Dave McNair  
Silvertone 41518

Brit blues vet holds forth handsomely on first Silvertone entry, which, as usual, features Mayall's ingratiating vocals, keyboards, and harp and one exceptionally hot band. Trump card here is guitarist Coco Montoya, who tears off one seamless solo after the other; guests include Mick Taylor, Mavis Staples, and label mate Buddy Guy. Hot tracks for blues lovers include duet with Guy "I Could Cry" and "Loaded Dice."

### ELLIOTT MURPHY

Unreal City  
PRODUCERS: Elliott Murphy, Ernie Brooks & Roger Robindore  
Razor & Tie 2811

Excellent singer/songwriter disastrously hung with "next Dylan" mantle in the '70s, now expatriated in Europe, disports himself with typical intelligence on first American release in several years. Current project is a direct-to-DAT affair that features backing by several fine sidemen, including ex-Modern Lover Brooks. "Sicily (Tropic Of Separation)," and "The Epicenter" are among strong numbers displaying Murphy's jaundiced wit and acute observations.

## R & B

### MOBB DEEP

Juvenile Hell  
PRODUCERS: Various  
4th & Bway 162 444 053

On this thumping debut, produced by Large Professor, DJ Premier, and others, shortest-in-charge MCs Prodigy and Havoc represent the interior and exterior of urban existence. Hard lives were the inspiration for hard jams like "Locked In Spofford," "Peer Pressure," and "Project Hallways." Current single is the libidinous "Hit It From The Back."

### TIM DOG

Do Or Die  
PRODUCERS: Various  
Ruffhouse/Columbia 53237

Artist made his mark last year with the venomous "Fuck Compton," the only truly compelling track on his debut album. On this follow-up, the Bronx hardcore rapper flexes with force and skill, but his musical production is too barebones and lackluster to compete. Even a duet with KRS-ONE, "I Get Wreck," isn't funky enough for mass appeal. But such tracks as "Skip To My Loot" (with Nice & Smooth's Smooth B) and "If Was A Cop" should make some noise in the underground.

## JAZZ

### GIL GOLDSTEIN/ROMERO LUBAMBO

Infinite Love  
PRODUCER: Gil Goldstein & Romero Lubambo  
Big World Music 2008

Brazilians Goldstein on piano and Lubambo

on guitar create an enjoyable jazz-nova set that also features vocalist/guitarist Toninho Horta. Standout tracks include the soft acoustic samba of "Luisa," as well as such expansive Latin jazz numbers as "The Phoenicians," "Valentine's Day," "Infinite Love," and "Jeca's Baiao."

### THE DIRTY DOZEN BRASS BAND

Jelly  
PRODUCER: Scott Billington  
Columbia 53214

Success of "Jelly's Last Jam" on Broadway has spurred any number of Jelly Roll Morton-related packages, but this is one of the best and most appropriate. Strutting New Orleans brass contingent runs its funky way through classic Morton compositions, with guests including pianist/vocalist Eddie Bo and octogenarian legend Danny Barker, who offers first-hand reminiscences of Storyville in Jelly Roll's heyday. As lively and entertaining as past Dirty Dozen efforts.

### ★ FRANK CARLBERG

Blind Drive  
PRODUCER: Frank Carlberg  
Accurate 4400

Challenging debut from this Boston-based progressive jazz pianist at times suggests the cubist tonalities of Paul Bley. Carlberg's acoustic trio swings impressively with the kinetic rhythms of the title cut and intriguing extended piece "Circus Suite." Covers include an angular blues-take of Herbie Nichols' "2300 Skidoo" and Monk's "Trinkle Tinkle," used as a springboard for Carlberg's melodic explorations.

## NEW AGE

### ► CIRQUE DU SOLEIL

Saltimbanco  
PRODUCER: Luc Gilbert  
RCA Victor 61486

Soundtrack to celebrated Montreal troupe's current production is a breathtaking musical creation of deliberately ambiguous origins, the aural equivalent of a trompe l'oeil. Singers vocalize phonetically,

## VITAL REISSUES™

BLIND WILLIE JOHNSON  
The Complete Blind Willie Johnson  
PRODUCER: Lawrence Cohn  
Columbia Legacy 52835

Texas country gospel bluesman Johnson may not be as well-known as Delta luminary Robert Johnson, but these 1927-1930 sides, originally issued by Columbia and Vocalion, are equal to the latter's in beauty and historical importance. The blind street singer's vocals exude gruff passion, and his bottleneck guitar work is powerful and affecting; set includes such masterworks as "Dark Was The Night—Cold Was The Ground," "It's Nobody's Fault But Mine," "If I Had My Way I'd Tear The Building Down," and other much-covered standards. Flawlessly remastered, with highly personal, insightful annotation by Samuel Charters.

### THELONIOUS MONK

Criss-Cross  
REISSUE PRODUCER: John Snyder  
Columbia Legacy 48823

The patriarch of bebop piano had reached a creatively fertile period with these 1962-63 quartet sessions featuring tenor man Charlie Rouse. Monk's spare, wildly inventive style is in free flight in a collection of remade originals that includes the classic "Rhythm-A-Ning," the bluesily poignant "Crepuscule With Nellie," and a previously unreleased early version of "Pannonica." Non-Monk compositions include "Don't Blame Me" and "Tea For Two," which is twisted in a typically marvelous Monkian makeover.

sounding by turns Italian, Celtic, Middle-Eastern, African, and Eastern-European, and keeping pace with the equally prismatic René Dupéré score. Tracks with the greatest potential at new age and world music channels are "Kaze," "Il Sogno Di Volare," and the instrumental title cut. Label is also releasing "Nouvelle Expérience," the music from the Cirque production of two years ago.

## WORLD MUSIC

MAHLATHINI  
King Of The Groaners  
PRODUCER: C.B. Maltwane  
Earthworks 2428

The high priest of township jive is heard at his peak on this compilation of classics recorded between 1972 and 1977. Simon Mahlathini Nkabinde's cavernous voice mates heartily with Gab Gehmaphalala and Nunu Laphoko's guitars and Mtabane Ndima's accordion for authentic, high-energy Soweto rockers. Essential for any world music connoisseur.

## LATIN

### ► RICKY MARTIN

Me Amarás  
PRODUCER: Juan Carlos Calderón  
Sony Latin/Sony 81044

Label is embarking on a major promotional push for young Puerto Rican balladeer who benefits greatly on this soothing pop album from Calderón's hyper-romantic yams and crisp production. Album's slew of potential smash ballads—title track "Ayúdame," "Ella Es," and "Eres Como El Aire"—are offset by "Que Día Es Hoy," a smart cover of Laura Branigan's 1984 pop smash "Self Control."

### SHELLY LARES

Apaga La Luz  
PRODUCER: Manny Guerra  
Manny/WEA Latina 13021

One of a clutch of new releases shipping under Manny's recently signed distrib pact with WEA Latina, this is another diverse package from the strong-voiced chanteuse from Texas. Album features several Tejano hits ("Solo Tengo Ojos Para Ti," "Mi Vida Eres Tú"), as well as inviting cumbias ("Ganas De Besarte," "Tantas Ilusiones") and pop ballads ("Ven A Mi," "Te Felicito").

## COUNTRY

### ► McBRIDE & THE RIDE

Hurry Sundown  
PRODUCERS: Steve Gibson, Tony Brown  
MCA 10787

Vocal trio adds a little muscle to its "country lite" formula, and comes up with its strongest album to date. Highlights include the refreshingly up-tempo debut single, "Love On The Loose, Heart On The Run," and nifty, cut-time shuffle of "Hangin' In And Hangin' On."

### ► TRACY BYRD

PRODUCERS: Keith Stegall, Tony Brown  
MCA 10649

Anyone covering Johnny Paycheck ("Someone To Give My Love To") can't be all bad, but on this debut Texas traditionalist Byrd comes pretty close. Despite tasteful production and a few nice vocal turns, Byrd doesn't quite overcome the "just-another-country-clone" factor.

## CLASSICAL

★ SCHUBERT: IMPROMPTUS, OPP. 90 & 142  
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## Kramer Has Strangelove For Soundtracks Musician's New Imprint To Focus On B Movies

**M**OTION PICTURE Sickness: **Kramer**, the eccentric musician (*Bongwater*, *Half Japanese*, *Shockabilly*) and indie label-mogul (New York's *Shimmy-Disc* and *KokoPop*) has started yet another imprint, and one that sounds like it's right up DI's trash-strewn alley.

**Strangelove**, the new label to be distributed by **Dutch East India**, will be devoted to soundtracks for rock'n'roll, sexploitation, B-movie, and blaxploitation movies. The first release, set tentatively for early this summer, will be the soundtrack for the **Russ Meyer T&A** sleazefest "Faster Pussycat! Kill! Kill!" **Tura Satana** fans, take note.

Announcing the creation of the company, the producer/musician/magnate says, "As a movie fan, I was always disappointed that so many Meyer and [Alfred] Hitchcock soundtracks were out of print or never in print and I wanted to do something about it... In the future, soundtracks to films like 'Reservoir Dogs' will be on Strangelove."

Strangelove also aims to issue the soundtracks of such other Meyer opuses as "Mondo Topless," "Lorna," and "Mudhoney." Other titles being tossed around include B horror epics such as "Daughter Of Horror" and "Dr. Cyclops"; recent oddities like the **Bobcat Goldthwaite** "comedy" "Shakes The Clown"; and, from the man who brought you "Plan 9 From Outer Space," the notorious **Edward D. Wood Jr.** masterworks "Jailbait" and "Orgy Of The Dead."

Somehow we don't think **Varese Sarabande** has to worry about competing for any titles.

**P**OETIC JUSTICE: In a move that brings joy to this postbeat, die-hard punk's heart, **East Side Digital** in Minneapolis has picked up the catalog of New York's **Giorno Poetry Systems** label.

The name of the company may sound high-falutin', but spoken-word connoisseurs and punk aficionados have been tracking the label for years. Established by poet **John Giorno** during the '60s, GPS was an

outgrowth of his "Dial-A-Poem" telephone service, in which listeners could check out some new verse for the cost of a telephone call. Giorno went on to produce 26 albums (many of them double sets) on his own label.

Inaugurating ESD's relationship with the label are two collections: "Cash Cow," a best-of including words and music by **William S. Burroughs**, **Debbie Harry**, **Patti Smith**, **Laurie Anderson**, **David Johansen** (in his **Buster Poindexter** guise), **Cabaret Voltaire**, **Diamanda Galas**, **Philip Glass**, and **Hüsker Dü**, among others; and "You're The Guy I Want To Share My Money With," a reissue of an al-



by Chris Morris

bum recorded by **Burroughs**, **Anderson**, and **Giorno** during their 1981 "Red Night" spoken-word tour. Great stuff, and there's more to come.

**D**ISNEY EN ESPANOL: Wondering where to get such hot **Disney** Read-a-long titles as "La Sirenita," "La Dama Y El Vagabun," or "Blanca Nieves Y Los Siete Enanos"?

Look no further—**Navarre Corp.** of Minneapolis has picked up exclusive U.S. distribution of **Walt Disney Records Spanish Audio**.

You may not have recognized the titles, if your Spanish is as poor as DI's, but the recordings above respectively translate as "The Little Mermaid," "Lady And The Tramp," and "Snow White And The Seven Dwarfs."

Navarre also will handle **Las Bandas Musicales**, Disney's Spanish-language theatrical soundtrack line. Included: "La Bella Y La Bes-

tia" ("Beauty And The Beast") and "Por Nuestros Ninos" ("For Our Children").

**A**LLIGATOR AT THE MOVIES: We haven't caught the picture yet, but DI is looking forward to **Robert Mugge's** video "Pride And Joy: The Story Of Alligator Records," the first feature film to be released by **BMG Video**, due May 25.

Mugge, whose last feature was the fantastic tour "Deep Blues," filmed a March 1992 concert at the **Chestnut Cabaret** in Philadelphia by a package of Alligator artists that included **Lonnie Brooks**, **Lil' Ed & the Imperials**, **Katie Webster**, **Koko Taylor**, and **Elvin Bishop**. The release of the film on video coincides with the release of a two-CD Alligator set culled from the tour.

Besides the music, we're especially looking forward to some candid footage of our old friend, Alligator founder **Bruce Iglauer**.

**I**NDIE INCURSION: Manager **Morey Alexander**, whose clients in recent years have included **Quality Records' Timmy T.** and Latino rapper **Kid Frost**, has started his own L.A.-based label, **Miracle Records**. Distributed via **INDI**, the label's first act is local rapper **Nic'ee Quikk**. Working with Alexander at the label will be A&R/artist management/production coordinator **Todd Alexander** and artist manager/promotion head **Mark Lampe**.

**V**ULGAR PLUG: Word that **Houston's Justice Records** has released the debut album by the pop-oriented band **Thrillcat** may not be news in itself. But it's incumbent upon us to note that the man behind the drum kit on the album is none other than **Doug Grober**, who in a past life toiled in **Billboard's** chart department in New York.

We hope that Doug will remember his former colleagues when the time comes to hand out those platinum albums. Need we add that stocking this album is recommended?

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
*** No. 1 ***				
1	1	<b>PINK FLOYD</b> ▲ <sup>12</sup> CAPITOL 46001 (9.98/15.98)	<b>DARK SIDE OF THE MOON</b> 4 weeks at No. 1	103
2	2	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>3</sup> TUFF GONG/ISLAND 846210/PLG (9.98/16.98)	LEGEND	92
3	3	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	103
4	4	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	80
5	7	<b>MEAT LOAF</b> ▲ <sup>7</sup> CLEVELAND INT'L 34974/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	103
6	12	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	101
7	5	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	103
8	6	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	103
9	8	<b>THE EAGLES</b> ▲ <sup>12</sup> ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	103
10	9	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	103
11	15	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101* (7.98/11.98)	GREATEST HITS	103
12	11	<b>MICHAEL JACKSON</b> ▲ <sup>21</sup> EPIC 38112* (9.98 EQ/15.98)	THRILLER	15
13	10	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	94
14	17	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	103
15	23	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	62
16	16	<b>ENYA</b> ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	58
17	18	<b>THE EAGLES</b> ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	101
18	13	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	88
19	20	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	89
20	22	<b>THE DOORS</b> ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	92
21	25	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	36
22	19	<b>GUNS N' ROSES</b> ▲ <sup>10</sup> Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	103
23	21	<b>JIMI HENDRIX</b> ▲ <sup>2</sup> REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	48
24	14	<b>PETER GABRIEL</b> ▲ <sup>3</sup> Geffen 24088* (9.98/13.98)	SO	5
25	29	<b>ELTON JOHN</b> ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	97
26	31	<b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	15
27	30	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	71
28	27	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	41
29	26	<b>ELTON JOHN</b> MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	22
30	34	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	103
31	32	<b>DEF LEPPARD</b> ▲ <sup>10</sup> MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	93
32	24	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> EPIC 40600* (9.98 EQ/15.98)	BAD	11
33	37	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	82
34	33	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446* (9.98/15.98)	ABBAY ROAD	27
35	35	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	99
36	42	<b>SADE</b> ▲ <sup>2</sup> EPIC 39581* (7.98 EQ/11.98)	DIAMOND LIFE	6
37	41	<b>THE POLICE</b> ▲ <sup>3</sup> A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	82
38	44	<b>RIGHTEOUS BROTHERS</b> ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	100
39	—	<b>SADE</b> ▲ <sup>2</sup> EPIC 42210* (5.98 EQ/9.98)	STRONGER THAN PRIDE	1
40	40	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	21
41	48	<b>THE BEATLES</b> ▲ <sup>7</sup> CAPITOL 46443 (14.98/26.98)	THE BEATLES	17
42	38	<b>METALLICA</b> ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	63
43	36	<b>CHICAGO</b> ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	94
44	45	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	61
45	28	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	103
46	43	<b>VIOLENT FEMMES</b> ▲ SLASH 23845*/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	38
47	—	<b>ELVIS PRESLEY</b> ▲ RCA 5196* (7.98/11.98)	GOLDEN RECORDS	24
48	39	<b>BON JOVI</b> ▲ <sup>9</sup> MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	43
49	50	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 8613* (13.98/16.98)	LIVE	25
50	—	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 16018*/AG (9.98/16.98)	BACK IN BLACK	82

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.

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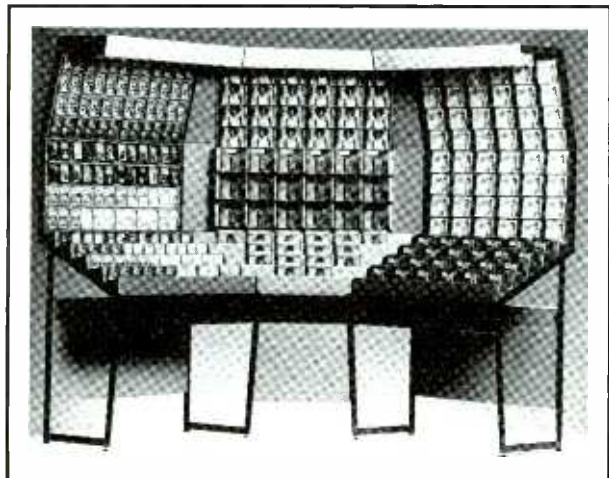
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# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS

By Seth Goldstein



**COAST-TO-COAST** HOST: Mohammed went to the mountain last week when representatives of the **East Coast Video Show** journeyed to Hollywood to try to enlist studio support for the Oct. 5-7 event at the Trump Taj Mahal in Atlantic City. It was ECVS's most ambitious attempt to answer the retailers' plaint, "Where are the studios?" Show director **Susan Reuter** organized an April 29 a.m. round-table of home video PR staffers at the Universal Hilton and a p.m. briefing session and cocktail party for executives considered "very important" to the show's future success. Studio participation at ECVS bordered on the non-existent before **Expocon Management Associates**, Trumbull, Conn., took control in 1991; since then, the company has succeeded in wooing **Buena Vista** and **FoxVideo** to repeat their 1992 appearance and signed **MCA/Universal** as a new exhibitor in a 20-by-20-foot booth. Other first-timers: **Rentrak**, in a 20-by-50-foot space featuring a display used at the **Food Marketing Institute** show in New Orleans; **Allied Artists Entertainment**; and **Central Park Media**. "We are double last year," says Reuter, mostly because "our effort started earlier." But the big game are the Los Angeles invitees, including **Len White**, **Orion Pictures**; **Andrew Kairey**, **MCA/Universal**; **Eric Doctorow**, **Paramount**; **Bob DeLellis**, **FoxVideo**; **Ann Daly**, **Buena Vista**; **Jim Cardwell**, **Warner**; **David Pierce**, **Columbia TriStar**; **David Bishop**, **LIVE**; and **George Feltenstein**, **MGM/UA**. On the indies list are **Joe Petrone**, **Prism**; **Gary Jones**, **Republic**; **David Bixler**, **Academy**; **Jeff Jenest**, **Playboy**; **Eric Parkinson**, **Hemdale**; **Betsy Wood Knapp**, **Wood Knapp**; **Diane Daou**, **AIP**; and **Roy Winnick**, **Best Film & Video**. At deadline, it wasn't known who would attend. ECVS hoped absent executives would send substitutes.

**V**IDBITS: **VSDA** executive VP **Don Rosenberg** reportedly has offered New Jersey employees jobs in the California headquarter. (Continued on page 57)

## Turbo Angles For Business Boost New Products Enter Multiformat Arena

BY CHRIS MCGOWAN

LOS ANGELES—TurboGrafx video games until now have lagged far behind industry leaders Nintendo and Sega in popularity, and have taken only a small share of the multibillion dollar North American market. But Turbo Technologies hopes the gap will narrow when it adds multiformat compatibility to its Turbo Duo CD-ROM/cartridge game system later this year.

In August, when Pioneer bows its **LaserActive** multiplayer, capable of playing laserdiscs, CDs, the hybrid LD-ROM disc, and CD-ROM titles from Sega and Turbo, both companies will benefit. Then, in the fall, Turbo will introduce the "Intelligent Link," an adaptor that will turn the Turbo Duo into a CD-ROM drive for Macintosh, Amiga, and IBM-compatible personal computers.

Los Angeles-based Turbo Technologies, a joint venture of NEC and Hudson Soft Company Ltd., introduced the \$299 Turbo Duo player last October in test markets, primarily in Los Angeles and New York. It was the industry's first integrated CD-ROM and cartridge system—Sega has until now sold its Sega CD and Sega Genesis units separately. The Turbo Duo is a stand-alone unit that plugs directly into television sets, as do other CD-based formats such as CD-I, CDTV, and Tandy VIS. It plays CD games,

TurboGrafx cartridge games, audio CDs, and CD+G titles.

The Turbo Duo currently is being sold in chains such as Toys 'R Us, Babbages, Electronics Boutique, and Virgin Megastore outlets. On May 6, a TV advertising campaign to push the format will begin in the U.S. and Canada. Since they were launched last October, more than 25,000 Turbo Duos have been sold in the test markets, according to Lou Moiani, Turbo Technologies VP of sales and marketing.

The Intelligent Link will bring the Turbo Duo on line with the vast universe of personal computers. It has an interface that will allow the Turbo Duo to be plugged into the SCSI port of personal computers, enabling it to read CD-ROM titles formatted according to High Sierra, ISO 9660, Amiga, and Macintosh standards.

Thus, users will be able to use the Turbo Duo as a stand-alone player to access TurboGrafx games, audio CDs, and karaoke CD+G titles, or they can hook up the unit to their Macintosh computers, for example, and use it to read CD-ROM titles formatted for the Mac.

There were more than 2 million CD-ROM drives estimated to be hooked up to Macs and PCs at the beginning of this year. But millions of other PCs do not have CD-ROM capability, and the Turbo Duo and Intelligent Link can be marketed as

a low-cost option to their owners.

"It will give us more exposure as a multi-use machine, and obviously it will give us access to additional software libraries on CD-ROM," says Moiani.

Indeed, there are several hundred CD-ROM titles currently available for Mac and IBM-compatible systems. In addition, Moiani says the Turbo Duo will be capable of reading many CD-ROM titles formatted for NEC's PC Engine system in Japan. As for accessing CDTV titles, "that has not been rectified yet," he says.

Moiani thinks the "Intelligent Link" will entice many customers who are on the fence about multimedia. "Maybe someone wants a CD-ROM drive to look at multimedia encyclopedias, but they can't justify the cost just for that. With this they can now have something that plays games, CD-ROMs, CDs, and CD+G. Now they can justify it."

The Turbo Duo system is hobbled by its relatively slow 800 milliseconds access time and 150 kilobytes/ (Continued on page 57)

## Simitar Cuts New Path With 'Health' Tapes

BY PETER DEAN

LONDON—Simitar's international subsidiary celebrates its third birthday this April in the only way it knows how—by releasing three self-produced, controversial "health education" videotapes.

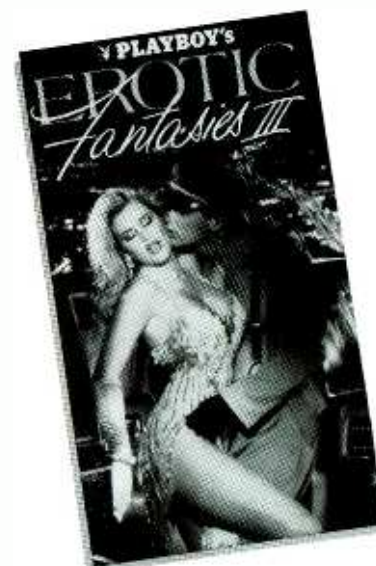
The cassettes chart new ground in U.K. censorship by addressing lesbians, young gay men, and young heterosexual audiences in explicit terms. They are a few of a dozen homegrown productions that Simitar Entertainment U.K. will be making this year, joining the company's growing catalog of oddball, controversial, and highly commercial projects. The company does "U.K. productions where only Americans dare to tread," as VP of international Tony Carne puts it.

The company's first production, "The Pride And The Passion," boasted a sleeve showing a soccer (Continued on page 55)



**Trollies Roadies.** PPI Entertainment's Trollies Live Tour 1993 appeared April 4 at the Newport Center Mall in Jersey City, N.J. In attendance were creative director David Hummer, VP Joseph Porrello, DJ Rock'N'Roll Trollie, sales VP George Bauman, and Olaf The Oak. They were near the start of a four-month journey that began at a Blockbuster store in Orlando and will end at the July VSDA convention in Las Vegas. Attendance has been averaging 600-1,000 fans a day. PPI picks up the six-figure cost of the tour in return for "prominent" displays of first "Trollies" videocassette in Suncoast, Musicland, K mart, Bradlees, and other chains. The title has sold approximately 400,000 units to date; PPI expects the second, due this spring, to open at 100,000 units.

## GOOD THINGS COME IN THREES.

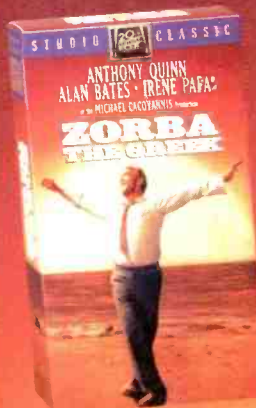


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# Top Video Sales™

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
1	1	150	<b>PINOCCHIO♦</b>	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	26	<b>BEAUTY AND THE BEAST</b>	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	3	6	<b>PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN</b>	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
4	4	8	<b>LITTLE NEMO: ADVENTURES IN SLUMBERLAND</b>	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
5	6	11	<b>DANCES WITH WOLVES</b>	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
6	5	55	<b>101 DALMATIANS</b>	Walt Disney Home Video 1263	Animated	1961	G	24.99
7	9	10	<b>BARNEY'S MAGICAL MUSICAL ADVENTURE</b>	The Lyons Group 98091	Various Artists	1992	NR	14.95
8	7	8	<b>LIVE: RIGHT HERE, RIGHT NOW.</b>	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
9	24	3	<b>THE LITTLE ENGINE THAT COULD</b>	MCA/Universal Home Video 80929	Animated	1993	NR	12.98
10	8	9	<b>SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO</b>	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
11	27	3	<b>BARNEY'S BEST MANNERS</b>	The Lyons Group 99021	Various Artists	1993	NR	14.95
12	10	12	<b>BARNEY IN CONCERT</b>	The Lyons Group	Various Artists	1992	NR	14.95
13	13	6	<b>PLAYBOY: INTERNATIONAL PLAYMATES</b>	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
14	11	29	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b>	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
15	26	11	<b>BARNEY GOES TO SCHOOL</b>	The Lyons Group 98061	Various Artists	1992	NR	14.95
16	12	31	<b>THE RESCUERS</b>	Walt Disney Home Video 1399	Animated	1977	G	24.99
17	15	10	<b>ROCK WITH BARNEY</b>	The Lyons Group 98081	Various Artists	1992	NR	14.95
18	14	22	<b>BEYOND THE MIND'S EYE▲</b>	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
19	18	6	<b>PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER</b>	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
20	20	24	<b>SISTER ACT</b>	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
21	16	11	<b>FRIED GREEN TOMATOES</b>	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
22	30	9	<b>GREEN JELLY: CEREAL KILLER</b>	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
23	17	7	<b>LAURA</b>	FoxVideo 1094	Dana Andrews Gene Tierney	1944	NR	19.98
24	19	13	<b>JFK: DIRECTOR'S CUT</b>	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
25	25	8	<b>MICHAEL JORDAN: AIR TIME</b>	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
26	<b>NEW▶</b>		<b>MCLINTOCK!</b>	MPI Home Video MP6022	John Wayne Maureen O'Hara	1963	NR	19.98
27	23	31	<b>ERIC CLAPTON: UNPLUGGED▲</b>	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
28	22	2	<b>THE MARK OF ZORRO</b>	FoxVideo 1663	Tyrone Power Basil Rathbone	1940	NR	19.98
29	21	40	<b>THE GREAT MOUSE DETECTIVE</b>	Walt Disney Home Video 1360	Animated	1986	G	24.99
30	31	76	<b>THE JUNGLE BOOK</b>	Walt Disney Home Video 0602	Animated	1967	G	24.99
31	29	12	<b>SWEATIN' TO THE OLDIES 2</b>	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
32	33	35	<b>WAYNE'S WORLD</b>	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
33	32	6	<b>STING: TEN SUMMONER'S TALES</b>	PolyGram Video 4400895673	Sting	1993	NR	19.95
34	35	12	<b>THE MUPPET MOVIE</b>	Walt Disney Home Video	The Muppets	1979	G	22.99
35	<b>RE-ENTRY</b>		<b>FANTASIA</b>	Walt Disney Home Video 1132	Animated	1940	G	24.99
36	38	3	<b>KEEP THE FAITH: AN EVENING WITH BON JOVI</b>	PolyGram Video 4400865153	Bon Jovi	1993	NR	19.95
37	<b>RE-ENTRY</b>		<b>PETER PAN</b>	Walt Disney Home Video 960	Animated	1953	G	24.99
38	<b>RE-ENTRY</b>		<b>PLAYBOY: SEXY LINGERIE V</b>	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
39	<b>NEW▶</b>		<b>GENESIS: THE WAY WE WALK IN CONCERT</b>	PolyGram Video 4400864973	Genesis	1993	NR	24.95
40	37	2	<b>THE PREMIERE COLLECTION ENCORE</b>	PolyGram Video 4400861533	Andrew Lloyd Webber	1993	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. ♦ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

## Imperial Introduces Its 'Nemesis'

BY JIM McCULLAUGH

LOS ANGELES—Imperial Entertainment expects to have its largest rental title ever with "Nemesis"—a futuristic sci-fi thriller with cyberpunk overtones, which drew several favorable reviews, including one from

the Los Angeles Times, when it opened theatrically. As a result, Imperial is projecting ambitious sales of 130,000 units, according to executive VP Sundip Shah.

Street date for the title is June 30, with a prebook date of June 14. "Nemesis" carries a suggested retail

price of \$94.95 for single units, \$360.76 for four packs, and \$696.13 for eight packs.

Shah says the movie will be treated as the supplier's first "triple A" release, backed by a \$1.5 million marketing campaign, the biggest in Imperial's history. Among the campaign's elements are spot television and radio, print, consumer magazines, and plentiful point-of-purchase material. In-store appearances by the movie's principal cast are also planned.

In another first for the company, key distributors and retailers will receive several thousand "Nemesis" kits containing a jacket, screener, and print materials. Shah figures "Nemesis" is worth the effort: No other Imperial release has cut as wide a swath in theatrical, home video, domestic TV, and syndication.

Imperial is scheduling a "Nemesis" sequel, and plans several other big-budget pictures over the next 18 months, including an as-yet-untitled Jean Claude Van Damme movie. In

(Continued on page 57)



Imperial is gunning for record sales for "Nemesis," which won critical kudos in its theatrical bow. Olivier Grunier takes aim as protagonist Alex Rain.

## SIMITAR CUTS NEW PATH WITH 'HEALTH' VIDEOS

(Continued from page 53)

player grabbing the testicles of another. It has also made videos which made stars out of male dancing troupe the London Knights, released the sex education series "The Essential Guide to Better Sex," and financed a semi-dramatized exposé of grumblings within the Royal Family titled "The Fall Of The House Of Windsor."

Its "Gay Men's Guide To Safer Sex" was the first tape of its type in the U.K. and recently picked up a trade Award of Excellence for its frank and honest treatment of a sensitive subject. In fewer than 12 months it has sold more than 40,000 copies.

Simitar sells and distributes classic features from the Jeff Aikmann collection, gay video label Pride, and the first release of newly formed Arthouse Productions. With worldwide sales of more than \$20 million, two-thirds of Simitar's profits are accounted for by international operations.

The company, controlling distribution in the U.S., Canada, the U.K., Germany, and Australia, hopes to set up in France within the next three months and is currently negotiating deals for Spain and Italy.

What distinguishes Simitar is its decision to embrace production, rather than head solely into the rights markets as have so many independents before it.

"You have to have product and there's two ways you can go about getting it—although they're one and the same thing," says Carne. "You acquire it, or you produce it, which is just acquiring it at a different stage. Traditionally, U.K. video companies have acquired finished programs, mainly American-based. It occurred to us, especially as the market tightened in the States and there were less independent production companies around, that the way to go about this was to acquire the idea and produce it ourselves.

"You then own it worldwide and you also own all media," Carne continues. "Video is one medium in a vastly growing multimedia world. If we take 'Fall Of The House Of Windsor,' for exam-

ple, we'll make more money out of TV—cable, satellite, terrestrial—than video because it has a longer life. We started in the U.K. because that's where the thought originated, but it's very much the strategy of the American company as well. Our own productions are as much protecting your downside as benefiting your upside."

In order for production to succeed, Carne believes the operation has to be kept small. In the U.S., Simitar has its own distribution setup and a staff of 30; in the U.K., there are five people.

"What it means is that we don't have

*'Commerciality has given us freedom to do something which morally is important'*

to release 10 titles a month to pay for the staff, so we're not out there chasing 20 films. We're also not chasing 20 production ideas at a time. The financing, therefore, comes out of our own cash flow.

"A lot of money in other production companies is keeping a London office open or a managing director's Aston Martin paid for," Carne says, "but all of ours is there on the screen."

Carne adds that his first production cost less than \$10,000. Independent producers come to him with ideas because he has a reputation for dealing with controversy and can distribute internationally—a crucial cog in the production wheel.

"We've got a willingness to look at a production with an international bias rather than, as some companies say, 'I'm not going to make enough money out of the U.K. so why bother?' We're less partisan."

Because of a loophole in British censorship laws, producers like Simitar can show sexually explicit scenes in the name of education, where the same scenes would be outlawed as entertain-

ment. "The Gay Men's Guide" evolved while Carne and producer Mike Esser were cutting 4 1/2 hours of "hard" U.S.-produced sex education into a 90-minute U.K. version.

"The industry is so lemming-like that I knew then that we had to have a sex-education tape like 'The Lovers Guide,' but I said to Mike, 'Let's do a gay one.' Within a week, we had a treatment and the involvement of the Terrence Higgins Trust."

The success of the "Guide" and the censor's green light have paved the way for the new education videos "Seriously Sexy" (co-hosted by Right Said Fred singer Richard Fairbrass), "In Safe Hands," and "The Lesbian Guide to Sexual Health."

"These tapes will take sex education videos into another dimension. So far the tapes in the U.K. have been sex education with a small 'e.' These are education with a large 'E,' although having said that, they're more erotic than the first tapes and less clinical. Basically, we're eroticizing safer sex."

In addition, Carne says the tapes may be able to help save lives. "I was primarily interested in the area from a commercial point of view, but the more you get involved with the HIV issue, the more impassioned you become. I firmly believe that health education is the next video angle, and yes, I do believe that they will be commercially successful, but the commerciality has given us freedom to do something which morally I think is important—so we've got the best of both worlds."

Simitar is not limiting itself to certain kinds of tapes, either. It currently is setting up a deal with an Italian/German production company to make 24 half-hour thrillers and 90-minute features, is experimenting with CD-ROM, and has recently concluded exclusive product deals with Virgin (for Malcolm X's real-life speeches) and WH Smith (for World War II footage from Russian production sources).

"We're always looking for a new angle all the time—something which will pull a title out from the crowd," Carne says.

## Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	13	<b>CEREAL KILLER</b> Zoo Records BMG Video 111036	Green Jelly	LF	16.98
2	<b>NEW</b>		<b>COMEDY CLASSICS</b> Curb Video 177703	Ray Stevens	LF	16.98
3	2	23	<b>LIVE</b> ▲ <sup>4</sup> PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
4	3	45	<b>THIS IS GARTH BROOKS</b> ▲ <sup>8</sup> Liberty Home Video 40038	Garth Brooks	LF	24.98
5	4	9	<b>LIVE: RIGHT HERE, RIGHT NOW.</b> Warner Reprise Video 3-38290	Van Halen	LF	29.98
6	22	4	<b>THE PREMIERE COLLECTION ENCORE</b> PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
7	5	4	<b>KEEP THE FAITH: AN EVENING WITH BON JOVI</b> PolyGram Video 4400865153	Bon Jovi	LF	19.95
8	<b>NEW</b>		<b>THE FREDDIE MERCURY TRIBUTE CONCERT</b> Hollywood Records Music Video 1780	Various Artists	LF	19.99
9	8	35	<b>UNPLUGGED</b> ▲ Warner Reprise Video 38311	Eric Clapton	LF	19.98
10	9	11	<b>I STILL BELIEVE IN YOU</b> MCA Music Video 10679	Vince Gill	SF	9.98
11	7	3	<b>THE WAY WE WALK IN CONCERT</b> PolyGram Video 4400864973	Genesis	LF	24.95
12	11	58	<b>MOONWALKER</b> ▲ <sup>8</sup> Ultimate Production SMV Enterprises 49009	Michael Jackson	LF	24.98
13	10	25	<b>BEYOND THE MIND'S EYE</b> ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
14	6	23	<b>A YEAR AND A HALF IN THE LIFE OF METALLICA</b> ▲ Elektra Entertainment 40148	Metallica	LF	34.98
15	16	19	<b>A YEAR AND A HALF: VOL. 2</b> ▲ Elektra Entertainment 40147	Metallica	LF	19.98
16	13	21	<b>THIS IS MICHAEL BOLTON</b> ▲ SMV Enterprises 19V-49159	Michael Bolton	LF	19.98
17	12	5	<b>LIVE AT RED ROCKS</b> PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
18	<b>RE-ENTRY</b>		<b>MICHAEL JACKSON: LEGEND CONTINUES</b> Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	LF	15.98
19	21	13	<b>FOR MY BROKEN HEART</b> ▲ <sup>2</sup> MCA Music Video 10528	Reba McEntire	SF	9.95
20	15	19	<b>A YEAR AND A HALF: VOL. 1</b> ▲ Elektra Entertainment 40146	Metallica	LF	19.98
21	14	23	<b>BILLY RAY CYRUS</b> ▲ <sup>6</sup> PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
22	17	67	<b>GARTH BROOKS</b> ▲ <sup>4</sup> Capitol Video 40023	Garth Brooks	LF	14.95
23	23	34	<b>REBA IN CONCERT</b> ● MCA Music Video 10380	Reba McEntire	LF	14.95
24	24	21	<b>BUILDING EMPIRES</b> ● EMI Home Video 33153	Queensryche	LF	19.98
25	19	25	<b>LIVE</b> A*Vision Entertainment 50346-3	AC/DC	LF	19.98
26	20	5	<b>TEN SUMMONER'S TALES</b> PolyGram Video 4400895673	Sting	LF	19.95
27	18	17	<b>USE YOUR ILLUSION: PARTS I &amp; II</b> ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
28	27	35	<b>X-TREME CLOSE-UP</b> ● PolyGram Video 440085395-3	Kiss	LF	19.95
29	25	2	<b>1991: THE YEAR PUNK BROKE</b> Geffen Home Video 39518	Sonic Youth	LF	19.98
30	29	25	<b>THEIR FINAL CONCERT</b> ▲ MPI Home Video 6351	The Judds	LF	19.98
31	28	129	<b>THE THREE TENORS IN CONCERT</b> ▲ <sup>8</sup> PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
32	26	3	<b>THE JOHN LENNON VIDEO COLLECTION</b> Capitol Video 40039	John Lennon	LF	14.95
33	31	17	<b>LIVE</b> ● A*Vision Entertainment 50358-3	Elton John	LF	24.98
34	33	45	<b>WE WILL ROCK YOU</b> MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98
35	39	16	<b>QUEEN'S GREATEST HITS</b> Elektra Entertainment 40144	Queen	LF	19.98
36	30	9	<b>THE LOVE BONE EARTH AFFAIR</b> PolyGram Video 4400863773	Mother Love Bone	LF	14.95
37	36	47	<b>LIVE AT THE EL MOCAMBO</b> ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
38	32	126	<b>\$19.98 HOME VID CLIFF'EM ALL!</b> ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
39	38	27	<b>ACHTUNG BABY</b> PolyGram Video 440085557-3	U2	LF	19.95
40	35	43	<b>SOUL AND PASSION</b> ● SMV Enterprises 19V-49122	Michael Bolton	LF	19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.

## Shopping At Abbey Road; Adult Fare On CD-ROM

**ADD VIDEO WHOLESALERS:** Despite continuing consolidation among traditional home video distributors, there are more and more retail outlets, says **Sam Ginsberg**, who runs the downtown Los Angeles will-call branch of **Abbey Road Distributors**.

The veteran wholesaler, headed by **Bruce Ogilvie**, has one entire wall devoted to home video at the Los Angeles facility. A "store for store owners," Abbey Road in L.A. allows dealers to push carts around the premises and fill their own orders.

According to Ginsberg, the stock is modest compared with the full array at the Abbey Road headquarters in Santa Ana, Calif. "We offer overnight delivery from there," he says, so that dealers can pick up goods the next morning. "Many will-call customers come here two, three times a week," he adds, noting the facility is open Saturdays, too.

While Abbey Road emphasizes audio product, the firm's annual dealer day April 22 in Long Beach offered another example of video expansion. New as an exhibitor was **Laserdisc Entertainment**, an adult-product supplier.

**Laserdisc Entertainment** operations VP **R. Andre Greene** claims there's considerable interest in adult fare on CD-ROM. "Rental will be no problem," he says, aware that most suppliers emphasize sales. Greene's view was echoed by **Robert Neason** of **Interotica**, who was at the Abbey Road gala touting the CD-ROM packages, which carry a \$69.95 list price.

**MORE WHOLESALE:** Home video growth in an entirely different direction is seen at **Allegro Corp.**, the Portland, Ore.-based classical and jazz distributor, first entering home video. It reps the **Proscenium** line of cassettes.

**AT THE MEETING:** Home video retailers continue to look at audio product, notes **Shelly Davine**, who heads the **Video Software Dealers Assn.** in Canada. On May 12, the **Southern Ontario Chapter** will feature a panel on the subject.

Speakers at the 2 p.m. gathering at **Astral Inc.** in Toronto will include **Greg Perry**, audio children's specialist with home video distributor **Shannock Corp.** Other speakers include **Nancy Lockhart**, COO of **Jumbo Video**, Canada's largest independent retail chain, and **Mike Denney** from the one-stop division of **Pindoff Records**.

VSDA's New England chapter kicks off its third annual forum, scheduled for May 26 at Bentley College in Waltham, Mass., with keynoter **Dana Hersey**, host of television's "Movie Loft." Also set: **Don Rosenberg**, VSDA's executive VP; **Rick Karpel**, VSDA director of regional chapters and government affairs; **Whit Browne**, human resource consultant; **Joe Cristoforetti**, **Strawberries**; **Will Espin**, **Multi Video**; **Danny Kopels**, president of **Skouras Pictures**; **Jake Lamb**, **Ingram Entertainment**; **Brian Lee**, business consultant; **Rosemary Atkins**, **Videosmith**; **Bart Story**, **Video Store**; and **Rich Thorward**, **Home Video Plus**.

The **Kansas City Chapter** holds a tailgate party 6 p.m. June 8 and then toasts the **Kansas City Royals** baseball team, all courtesy of **Buena Vista Home Video**.

**New Mexico** has scheduled the "Dude Ranch Hollywood Summer Roundup" May 16 at The Bishop's Lodge, Sante Fe. It's a chance for members to become "city slickers."

Several chapters are taking a look at topics outside home video. The **New York/New Jersey** group will meet May 19 at the Milford Plaza in Manhattan to explore video-game rentals. A general look at alternative profit items will be the theme for the **Eastern Ontario** meeting May 17 at Conrade's in Ottawa.

There's more: **Quebec** will host a roundtable discussion May 18 at the Holiday Inn, Montreal; **Southern Ohio** has a consumer panel set for May 13 at the Carousel Inn, Cincinnati; and **North Carolina** explores the time-honored issue of point-of-purchase at its meeting May 25 at the Embassy Suites Hotel in Greensboro.

**NAME OF THE GAME:** Video retailers who treat games like movies are in for a rude awakening, says **David Pomije**, president of **FuncoLand**, the 56-store Midwestern games chain.

Pomije hopes to have 100 units by this Christmas, with 12 in Detroit. "I have seen a lot of money lost by operators who fail to see how much games differ from movies," he cautions. Pomije knows about losing money and moving too fast. Funco is his second go-around. He filed for Chapter 11 protection in 1988 after an unsuccessful venture in the computer field.

FuncoLand stores have carved out a niche, he believes, in that they specialize in "previously played," or used, games. "Our average selling price is \$22," says Pomije, who adds that half the units

(Continued on page 59)



by Earl Paige

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ NO. 1 ★ ★ ★			
1	1	3	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
2	2	7	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
3	9	3	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
4	4	9	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
5	3	10	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
6	14	3	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
7	32	2	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
8	8	4	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
9	6	5	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
10	5	9	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
11	NEW ▶		THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
12	16	3	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
13	NEW ▶		HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
14	7	4	MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal David Paymer	1992	R
15	11	5	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
16	13	5	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
17	10	10	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
18	12	12	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
19	15	11	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
20	NEW ▶		THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	R
21	18	2	HUSBANDS AND WIVES	Columbia TriStar Home Video 51553	Woody Allen Judy Davis	1992	R
22	17	8	RAPID FIRE	FoxVideo 1978	Brandon Lee	1992	R
23	20	9	COOL WORLD	Paramount Pictures Paramount Home Video	Kim Basinger Gabriel Byrne	1992	PG-13
24	25	2	TRACES OF RED	Samuel Goldwyn HBO Video 90706	James Belushi Lorraine Bracco	1992	R
25	24	28	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G
26	19	29	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
27	NEW ▶		SARAFINA	Hollywood Pictures Hollywood Home Video 1595	Whoopi Goldberg	1992	PG-13
28	22	7	OF MICE AND MEN	MGM/UA Home Video 902693	John Malkovich Gary Sinise	1992	PG-13
29	28	7	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G
30	34	3	GAS FOOD LODGING	Columbia TriStar Home Video 92533	Brooke Adams Ione Skye	1992	R
31	26	6	INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R
32	NEW ▶		HUGH HEFNER: ONCE UPON A TIME	Playboy Home Video Uni Dist. Corp. PBV0733	Hugh Hefner	1993	NR
33	21	4	PURE COUNTRY	Warner Bros. Inc. Warner Home Video 12593	George Strait	1992	PG
34	37	26	BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR
35	30	11	MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans	1992	R
36	NEW ▶		EDEN	Playboy Home Video Uni Dist. Corp. PBV0910	Barbara Alyn Woods Jack Armstrong	1993	NR
37	31	6	WIND	Columbia TriStar Home Video 70733	Matthew Modine Jennifer Grey	1992	PG-13
38	23	13	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	R
39	NEW ▶		LOVE POTION #9	FoxVideo 1873	Tate Donovan Sandra Bullock	1992	PG-13
40	38	5	MEDITERRANEO	Miramax Films Touchstone Home Video 1593	Diego Abatantuono Claudio Bigagli	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.

**TURBO SEEKS BOOST**

*(Continued from page 53)*

second transfer rate, the two key measures of CD-ROM drive speed. Access time is one-third to one-quarter the speed of the fastest CD-ROM drives currently on the market, such as the Procom SiCD-DS and NEC MultiSpin 74. And the Turbo's transfer rate is about twice as slow as those two.

However, if the Intelligent Link retails for less than \$150, as Moiani predicts, then the total list price for the Duo and Link will be \$450 or less. Most fast CD-ROM drives are currently in the \$550-\$1,000 range.

Moiani notes the Turbo Duo isn't for the "true computer enthusiast, and for the casual user it's not a problem. It's a little slower, but most people would sacrifice some speed for the multi-use and lower price. That's the mass rather than the minority."

"It will definitely open some doors for us," he predicts.

**PICTURE THIS**

*(Continued from page 53)*

ters, expected to open in late summer. Those who don't accept will get severance packages if they stay through July 31. Chief aide **Rick Karpel** is considered likeliest to make the move... **Promotional Concepts** is hiring its first operations director to oversee manufacturing chores, including dubbing and print.

**IMPERIAL'S 'NEMESIS'**

*(Continued from page 55)*

addition, the company has an eye on the interactive market. It will begin to shoot footage applicable to CD-ROM titles. "We're looking at various [interactive] platforms," says Shah, "but we want to be in the forefront of that trend."

Imperial, he adds, also wants to exploit its catalog and characters for video games and interactive software. Shah is negotiating with a major toy company for a line of action figures.

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ENTERTAINMENT

## Image Has 'Hoffa' Times 2; 'Forever Young' Lives On Warner

**C**EMENT SHOES Not Included: Image will release two laserdisc editions of FoxVideo's "Hoffa" in July. The pan-scan version of the Danny DeVito film about Teamster boss Jimmy Hoffa will list for \$49.98, while the \$99.98 widescreen special edition will include an audio commentary by DeVito, storyboards, behind-the-scenes production footage, wardrobe sketches, production stills, and historical TV footage of Hoffa's turbulent career. David Mamet scripted and Jack Nicholson and DeVito lead the cast.

Also due from Image are Jean-Jacques Annaud's "Quest For Fire" (1981, \$49.98), April 28; "Used People," with Shirley MacLaine and Marcello Mastroianni (wide, \$39.98), and "Toys" with Robin Williams (wide, \$49.98), June 30.

**W**ARNER is bowing "Forever Young," with Mel Gibson and Isabel Glasser (wide, \$34.98) in June; the videocassette lists for \$94.99. And Warner Reprise will launch the Daniel Lanois documentary "Rocky World" (\$29.98), May 11. Lanois is a notable solo musician, his songs are rich with Cajun and New Orleans influences, and he has produced albums for U2, Peter Gabriel, the Neville Brothers, and Bob Dylan.

**P**IONEER TRIMS: Close on the heels of Image's recent staff cuts (Bill-

### LASER SCANS™

by Chris McGowan

board, April 3), Pioneer LDCA also is making some changes—look for the laserdisc distributor to release fewer minor titles from its various exclusive deals, and expect Pioneer inventory to be kept lean on everything other than blockbusters. Retailers best pay attention to preorder cutoff dates.

"In the past, the production department has been in the driver's seat as to what we released, and our goal was to keep our pressing plant running at or near capacity. But the business has changed," says David Wallace, Pioneer marketing manager. "With most of the studios having gone direct [with laserdisc], the market has pretty much turned around." One exclusive deal Pioneer lost in '92 was Columbia TriStar.

Continues Wallace, "So, we've made some adjustments to our budget, and the biggest transition is that we're going to become a sales-and-marketing-driven company for the first time.

"Before we'd make blanket deals, but now we're going to be more selective about what titles we release.

We're evaluating each title as to whether it can make us money, and we'll be a lot more sure about the product. When we choose to do a title, it'll come out the day it's been announced—barring uncontrollable acts of God. No one will be asked to buy the proverbial pig in the poke. I think that will have a positive impact."

Reducing inventory overstock has been a key consideration, adds Wallace. "It's bad to miss on either side—having too many copies in stock or not pressing enough. Now, on the C titles, we're not pressing any more than we have in preorder, so there will be more pressure on the retailer to make an ac-

curate estimation of what their needs are. On B titles, we'll press about 20% more than the preorders we have on the cutoff date. On A titles we'll press 30% more than we have on preorder."

Pioneer has also lowered its cash discount from 3% to 2% for retailers who pay within 30 days. "But there's no change in the number of titles we're distributing," says Wallace, "and we're still offering other discounts and promotions, and aggressively pursuing business."

**W**IDESCREEN UPDATE: MCA and Pioneer have released many A titles in both pan-scan and letterboxed

versions. That trend is likely to continue. Colleen Benn, director of business development operations for MCA/Universal Home Video, says sales for the label are divided "pretty evenly, 50-50" between the two formats on such titles. She adds that "it's not expensive" to put out both pan-scan and letterboxed editions "if you do both at the same time, when the initial transfer is being done for video."

At Tower Records/Video, the customers are more in favor of widescreen. Tower's laserdisc buyer, Cliff MacMillan, reports the chain orders about 60% letterboxed and 40% pan- (Continued on next page)

Billboard®

FOR WEEK ENDING MAY 8, 1993

## Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	1	9	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
2	21	3	THE LAST OF THE MOHICANS	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	R	39.98
3	18	27	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
4	12	27	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
5	6	3	THE PLAYER	New Line Home Video Image Entertainment ID2290LI	Tim Robbins Greta Scacchi	1992	R	39.99
6	2	7	SNEAKERS	Universal City Studios MCA/Universal Home Video 41431	Robert Redford Dan Aykroyd	1992	R	39.98
7	<b>NEW ▶</b>		PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R	29.98
8	5	9	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51226	Tom Hanks Geena Davis	1992	PG	39.95
9	<b>NEW ▶</b>		CONSENTING ADULTS	Hollywood Pictures Image Entertainment 1523AS	Kevin Kline Mary Mastrantonio	1992	R	39.99
10	<b>NEW ▶</b>		RESERVOIR DOGS	Live Home Video Pioneer LDCA, Inc. 68993	Harvey Keitel Tim Roth	1992	R	34.95
11	11	7	HONEYMOON IN VEGAS	New Line Cinema Image Entertainment 2288	James Caan Nicholas Cage	1992	PG-13	34.98
12	4	5	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13	29.98
13	3	5	UNLAWFUL ENTRY	FoxVideo Image Entertainment 1977-85	Kurt Russell Ray Liotta	1992	R	39.98
14	13	3	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 41461	Tom Selleck	1992	PG-13	34.98
15	7	5	CANDYMAN	Columbia TriStar Home Video 94636	Virginia Madsen Tony Todd	1992	R	34.95
16	14	3	MR. SATURDAY NIGHT	New Line Home Video Image Entertainment ID2289LI	Billy Crystal David Paymer	1992	R	39.99
17	8	7	20,000 LEAGUES UNDER THE SEA	Walt Disney Home Video Image Entertainment 1587	James Mason Kirk Douglas	1954	G	69.98
18	<b>NEW ▶</b>		UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
19	15	5	INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R	29.98
20	9	7	COOL WORLD	Paramount Pictures Pioneer LDCA, Inc. LV32356-WS	Kim Basinger Gabriel Byrne	1992	PG-13	34.95
21	10	7	MARY POPPINS	Walt Disney Home Video Image Entertainment 1588	Julie Andrews Dick Van Dyke	1964	G	69.98
22	24	71	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
23	16	3	RAPID FIRE	FoxVideo Image Entertainment 1978-80	Brandon Lee	1992	R	39.98
24	<b>NEW ▶</b>		HUSBANDS AND WIVES	Columbia TriStar Home Video 51556	Woody Allen Judy Davis	1992	R	34.95
25	17	9	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 41279	Meryl Streep Goldie Hawn	1992	PG-13	34.98

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

### THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Indecent Proposal (Paramount)	10,010,763	1,922 5,209	2	61,394,870
2	Who's the Man? (New Line Cinema)	4,533,392	954 4,752	—	4,533,392
3	The Sandlot (20th Century Fox)	3,921,922	1,764 2,233	2	17,898,022
4	Benny & Joon (MGM)	3,804,577	1,310 2,904	1	8,067,069
5	Indian Summer (Buena Vista)	3,368,711	1,047 3,217	—	3,368,711
6	The Dark Half (Orion)	3,250,883	1,563 2,080	—	3,250,883
7	Cop And a Half (Universal)	2,256,665	1,791 1,260	3	20,802,720
8	Boiling Point (Warner Bros.)	1,870,819	1,425 1,313	1	6,997,768
9	Adventures of Huck Finn (Buena Vista)	1,700,889	1,636 1,040	3	18,886,596
10	This Boy's Life (Warner Bros.)	1,519,678	773 1,966	2	1,764,711

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**LASER SCANS***(Continued from preceding page)*

scan of titles in both versions, but that "in the long run we'll sell more than 80% letterboxed, because the reorders are always letterboxed."

**M**ULTIMEDIA UPDATE: Prices are dropping on stand-alone multimedia players. The **Tandy VIS** system was on sale for \$399 in **Radio Shack** in April. Some 65 titles are available for the CD-ROM format, which uses a modified form of Windows software and plugs directly into the TV. Of the other stand-alone CD-based units, **CDTV** retails for \$599, **CD-I** lists for \$699, four models of **Sony's Data Discman** range between \$379 and \$549, the **Turbo Duo** and the **Sega CD** (which requires a hookup to a Sega Genesis system) retail for \$299, and **Panasonic** is expected to bow a **3DO** player at CES for about \$700.

**JAZZ LIVE:** Fans of America's greatest native art form should check out four recent **Home Vision** laserdisc releases, each priced at \$29.95: "Roy Ayers Live," "Kenny Drew Live," "A Tribute To Bill Evans," and "Roots: Salute To the Saxophone."

**MCA** has just launched "The Public Eye," with Joe Pesci (wide or pan-scan, \$34.98); "Winning," with Paul Newman (1969, wide, side 3 CAV, \$39.98); "Ladykiller," with Mimi Rogers (\$34.98); the World War I documentary "The Guns Of August" (1965, \$34.98); and horror tale "Brides Of Dracula" (1960, side 2 CAV, \$34.98).

**COLUMBIA TRISTAR** recently released "Hero" (\$34.95), starring Dustin Hoffman, Geena Davis, and Andy Garcia, and scripted by David Webb Peoples ("Unforgiven").

**STORE MONITOR***(Continued from page 56)*

sold are in the 16-bit format, which sell for about \$60 new.

Although Pomije cites industry figures that have video-game rentals at 15% of total video store gross, FuncoLand does not rent and never did.

"It can be confusing to the consumer and it would double the amount of our investment in internal operations," he maintains. While it might read that way, Pomije says his position wasn't influenced by **Nintendo's** antipathy toward rentals. In fact, Nintendo "has softened its stance against rental lately, and there's more support for rental," he claims. "Actually, when you think about it, we are in rental in a way. Because Funco buys so many games back it's kind of like a long-term lease or rental plan."

Pomije distinguishes between movies and games as follows: "When you think of a movie, it's essentially something you will enjoy only once. With a game, a player might use it 10 times. Some games require 250 hours of play time." As a result, "We encourage rental of new games to see if the consumer is going to like them, but once the decision is made, then they are better off buying it."

**AVision** welcomes two new arrivals to the family.



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THE ATLANTIC GROUP

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**"The Blue Sky Awards Music Videos: A Clean Air Celebration," MPI Home Video, 65 minutes, \$19.98.** The Blue Sky Music Awards are presented annually by the American Lung Assn. to celebrate videos that raise viewers' awareness of various environmental issues. This collection of clips, which displays the genre-busting group of nominees in last year's competition, is hosted by congenial, albeit slightly annoying, comedian Laura Kightlinger. Featured acts run the gamut from children's artist Raffi to alternative act Midnight Oil to funk-fusion band Fishbone, and the environmental themes in question are equally diverse. Because the clips are linked by topic rather than genre, this tape will be most appealing to those viewers with a broad palette of musical tastes. Interspersed among the clips are info-bytes about such topics as recycling, second-hand smoke, and radon testing. Like the videoclips they highlight, some are more interesting than others.

CATHERINE APPLEFELD

## CHILDREN'S

**"Garfield's Feline Fantasies," 35 minutes, \$9.98, "Garfield: His 9 Lives," 60 minutes, \$12.98, CBS/Fox Video.**



Children's favorite feline is up to his usual good-natured no good in these two Emmy-nominated adventures. "Feline Fantasies," a spy thriller in the Indiana Jones realm, finds Garfield and his best friend Odie continent-hopping in search of the Banana of Bombay. Beautiful women and other temptations abound, but our trusted hero holds firm to his path. In "His 9 Lives," he envisions his past, present, and future incarnations. Some of the more humorous segments reveal the sarcastic orange cat as Pharaoh's prized pet, a laboratory animal, and a space-age cat battling aliens. A fun way to fete Garfield's 15 anniversary!

C.A.

**"Encyclopedia Brown: The Case Of The Burgled Baseball Cards," Golden, 25 minutes, \$14.95.** Baseball cards are hotter than ever—and in this video they're really hot. "Who stole the cards" is the conundrum for E.B. in this collector's caper based on the Donald Sobol books. With three suspects and several well-laid clues, the young crime solver cracks the

case with a flourish at the end. And once again, Savage Steve Holand directs with a flourish. His comic touches include E.B.'s supersquare parents, a fish-deluded victim, and the casting of G. Gordon Liddy as one of the suspects. Amusing and solvable without being obvious, "Cards" is one good deal.

CATHERINE CELLA

**"Madeline In London," Golden, 25 minutes, \$12.95.** Another winner in Golden's line animating the children's classics by Ludwig Bemelmans. Once again narrated by Christopher Plummer, this story tells of Pepito's move to London and his invitation to Madeline and friends to visit. There, the little schoolgirl who's "big inside," sees the sights, rides a horse named Picadilly, and temporarily becomes a "crowned head." Then, in true English tradition, she trades in her chapeau for a deerstalker cap to solve a little mystery in the garden. Full of charming rhymes and amusing scenes, "Madeline In London" should please fans of all ages.

C.C.

**"Last Of The Red Hot Dragons," Family Home Entertainment, 28 minutes, \$9.98.** Take a "prehistoric wreck," drop him in today's animal kingdom, and what do you have? The makings of a sweet little animated story. Adopted as grandfather by a pair of young crocodiles, the draggin' dragon soon picks up steam. And his renewed powers of fire and flight figure in the rescue of ice-trapped Arctic animals. The story is simple enough for preschoolers and yet conveys good problem-solving and subtle messages in tolerance and cooperation. With cute and catchy art and music, "Red Hot" also adds good humor to the mix. Also available in Family Home Entertainment's Dinosaurs & Dragons promotion are "The Birthday Dragon" and reissues of "The Railway Dragon," "Epic: Days Of The Dinosaurs," "Dinosaur!," with Christopher Reeve, "It Zwibble: Earth Day Birthday," and "Adventures In Dinosaur Land."

C.C.

**"Fraggle Rock, Volumes 1-4," Jim Henson/Buena Vista Home Video, 50 minutes, \$12.99 each.** What's more fun than a barrel of monkeys? A gaggle of Fraggles! These "pinnacles of creation," fashioned by the inimitable Jim Henson, once captivated young cable viewers. Now their adventures are captured on video, in four volumes of two episodes each. The stories—also featuring such new Muppets as the tireless Doozers, amiable adversary Gorgs, and pooch Sprocket—tend to make their points lightly but well. And they're helped along with

upbeat music and touches of humor—hallmarks of all Henson's successes. What sets "Fraggle Rock" apart is its creation of a wholly original world, one that parents will enjoy visiting along with their children.

C.C.

## HEALTH/FITNESS

**"Dancin' Grannies: Mature Fitness," The Maier Group, 30 minutes, \$14.95.**



Say goodbye to high-impact aerobics. Put away that two-tiered step. This half-hour workout routine is based on the theory that slow and steady is the way more "mature" women can win the fitness race. One of three "Dancin' Grannies" titles, this video is geared toward beginners. Led by superfit granny Beverly Gemigniani, it combines cardiovascular and muscle-toning steps as well as exercises for breathing regulation and strength-building. Fun and straightforward.

C.A.

## DOCUMENTARY

**"Crusade In Europe," New Line Home Video, 60 minutes each, \$19.95 each/ \$119.70 set.** This six-volume series uses the personal memoirs of General Dwight D. Eisenhower to chronicle World War II, the "Crusade in Europe." Spectacular newsreel footage from the U.S. Army, Navy, Coast Guard, British War Office, and National Film Board of Canada adds to the authenticity and makes this program fascinating viewing



for any audience. Volume one documents Hitler's rise to power, as well as the attack on Pearl Harbor, and Eisenhower's appointment to head of operations in the European theater. Volume two continues with the conflict in Northern Africa and the showdown with German Field

Marshal Rommel. The assault on the European continent is the topic of volumes three and four, including the invasion of Italy, the Normandy landings, and the march through France. Volume five highlights Churchill's crossing of the Rhine, the battle for Berlin, and the Allies' ultimate victory. Finally, in volume six, the United Nations is created, the Four-Power Pact is signed, and an overview of the series is offered.

MARC GIAQUINTO

## INSTRUCTIONAL

**"Best Of Say It With Sign," Valient, 120 minutes, \$39.95.** An exhaustive compilation of four episodes culled from the "Say It With Sign" series, "Best Of" features the husband and wife team of Drs. Larry and Sharon Neuman Solow teaching, demonstrating, and even quizzing viewers on various signs. While the thought of learning to sign from scratch may seem daunting to beginners, the Solows make the proceedings easily understood by teaching signs in groups via stories (e.g., about family members going on vacation), through songs (e.g., signing the lyric to "On Top Of The World"), and through jokes. The two also



prove patient teachers, frequently repeating the signs and referring back to earlier parts of the program. Due to its long length and density of the subject matter, however, this video is best viewed in segments.

C.A.

## COMEDY

**"The Best Of Saturday Night Live: The Mr. Bill Show," Starmaker Entertainment, 50 minutes, \$14.95.** Add Mr. Bill to the list of '70s pop culture icons making a return this year. But instead of the two to three minutes of material, fans of "SNL" are used to viewing at one time, this video gives viewers almost a full hour of Mr. Bill shown in 19 back-to-back segments. Does Mr. Bill still have that magic after all these years? The answer is yes, with a proper viewing. A couple of segments at a time are still quite funny, but all 19 in a row is pushing it. One can only hear "He's going to be mean to me" so many times and not cheer for Sluggo and Mr. Hand. The best segments in this program are "Mr. Bill Shapes Up" and "Mr. Bill Goes To Jail." The production values are definitely as cheesy as ever.

BRYAN CURTIS

## PIER PLATTERS AIMS TO RULE VINYL NICHE

(Continued from page 47)

has other ventures to oversee, particularly his Bar/None label and Tomorrow management company.

Today, Ryan is responsible for most of the operation, which employs one full-time employee and seven part-timers.

His responsibility also includes making sure Pier Platters is way out in front on indie rock, which fuels the store's reputation as well as its annual take of about \$500,000 in revenue.

"I think we help break a lot of bands," Ryan says. "We were the first ones to stock lots of product here in the East when Minneapolis was hot. The same was true for Seattle, as it is right now for music coming from Raleigh-Chapel Hill. Our business is really to be one step ahead on the indie rock scene. We want to get ahead of what will be big."

In addition to a love of the music, Ryan says Pier Platters took its indie orientation because "it is totally impossible to compete against the chain stores in mainstream music."

On the other hand, although Pier Platters focuses on alternative music, the store does carry, for example, the latest albums from Bruce Springsteen, Whitney Houston, and Sting. "We don't carry a lot of their catalog, but we will order a couple of pieces on them when they come out with an album. Not too many people come here looking for their albums, although they may buy them when they are here for something else."

In contrast, the store's big seller is Sebadoh's new album, on Sub Pop. "It came out on Friday and we sold 20 pieces over the weekend," he notes.

As a result of Pier Platters' support for upcoming bands, as well as its reputation among music buffs, Ryan says touring artists in the area often stop by "if not to buy, then to say hello."

While new indie rock is the store's drawing card, many other genres are well represented at Pier Platters, including blues, soul, country, and jazz. Ryan says the only thing the store doesn't dabble in is classical, because "none of us know anything about it."

## CDS ON FIRST

At its First Street location, Pier Platters carries CDs and some used discs. The store emphasizes independent product. CDs comprise a larger percentage of sales because of the format's higher list prices, Ryan says.

The Newark Street store's vinyl stock comprises 2,500 singles that, at prices ranging from 99 cents to \$200 for a collectible, make up 40% of the store's vinyl

sales; and 5,000 vinyl albums, ranging from \$2.99 to \$50 or \$75. Of those 5,000, about 500 represent current titles, from indie and import labels. The remainder is mainly catalog indie titles and some major-label stuff.

The Newark Street vinyl store also carries some cassette titles, mainly major sellers from indie labels and alternative rock acts on major labels.

In addition to dividing inventory by genre, a section is devoted to albums from Australia/New Zealand.

Ryan says Pier Platters places so



Pier Platters' front window displays its hot movers—titles from Superchunk, the Lyres, and Sleepyhead. (Billboard Photo)

much of its faith in vinyl because so many people want it. "Hardly anyone carries it anymore [on new product]," he says. "If you want vinyl, you have to come here."

Looking ahead, Ryan says Pier Platters will focus on expanding a small mail-order business, computerizing the stores, and then considering expansion.

Pier Platters has been involved "seriously" in mail order for about three years, "but my main goal is to get better at that business." Currently, the company has a mailing list of about 1,000 people, but Ryan hopes to expand it through more advertising in alternative music magazines. On the retail side of the operation, Pier Platters is building its own point-of-sale system.

When that is done, Ryan says he may consider opening another store or two. He mentions Manhattan as one possible site. "Also," he adds, "people want me to open a store in North Carolina, but I don't know if it's feasible."

"My accountant is the one who wants me to expand. He wants us to open one or two more stores to get rid of some inventory. I am the poorest rich guy you have ever met. I am rich in inventory, poor in pocket change."



Pier Platters co-owner Bill Ryan and employee Ann Linden stand in front of the store's own hit wall. (Billboard photo)





**Princely Act.** When Prince recently came through New York, he passed along one of his custom-made guitars to WHTZ (Z100) to raffle off to a lucky winner. Gathered around the canary yellow ax, from left, are former promotion director Marty Wall; VP/director of operations and programming Steve Kingston; winner Teresa Karkota; APD/MD Frankie Blue; and Warner Bros. local promotion manager Al Carolonza.

## BBC Radio One May Switch To Commercial Study To Examine Possible Effects Of Transfer

BY MIKE MCGEEVER

LONDON—A feasibility study on the prospect of transferring national pop service BBC Radio One FM to the commercial radio industry has been commissioned by independent radio's regulatory body here, the U.K. Radio Authority.

The study will examine what impact a commercial pop network would have on the rest of the independent sector and whether such a move would boost commercial radio's lackluster 2.3% share of the total U.K. advertising pie.

In announcing the study, the authority threw its hat in the ring on the debate over the future of the license-fee-funded BBC, whose charter expires in 1996. The announcement of the study is part of a document released by the authority responding to the government Green Paper, published last year, which outlined the Department of National Heritage's recommendations for the BBC's future.

The judgment on the effect of adding a One FM-type service to the commercial sector rests on whether there would be a decisive and positive enough effect on total radio advertising revenue (which now stands at 139 million pounds or approximately \$91.5 million a year) to enable a commercial One FM and other commercial services to thrive.

Those who support the opposing viewpoint contend the strong competition from a One FM format would not increase the industry's slice of the advertising pie and, in fact, would drive down rates and threaten the viability of some services, according to the document.

The authority contends that the transfer of One FM's format to the commercial sector would produce a "quantum leap" in the share and reach of all commercial radio. The last RAJAR ratings survey showed the combined audience share of all commercial radio stations in the U.K. was 37.8%. One FM had a 22.4% share.

The authority maintains that the BBC should stick to producing programming such as drama, features, and documentaries that cannot be matched by the independent sector. Its chairman, Lord Chalfont, comments, "We have all admired a great deal of the BBC's work in the past, but with the continued development of the independent sector it is time for a fresh look at the distribution of roles and resources for the BBC."

Its privatized One FM would cost the equivalent of \$18.5 million a year to operate as opposed to the current \$24.3 million it costs license payers. The authority calculates the service would have to generate at least \$30 million in advertising revenue in order to be a viable proposition and provide a return to its investors. The service should be able to accomplish this, given its strong branding and format, Chalfont says.

However, the Assn. of Independent Radio Companies, commercial radio's lobbying body, dismisses the authority's "quantum leap theory." In response to the authority's document, the AIRC argues that a sudden expansion of all commercial radio listening from a 38% to a 70% share could result in irreversible damage to the industry, given the still uncertain economic climate.

In a statement by AIRC director Brian West, the association says the commercial radio sector is capable of further steady growth, "but only by seeking . . . to consolidate on the gains made in the number of services and listeners and translating those gains into real revenue growth before introducing new services."

The authority has outlined plans to advertise several new services, as well as a third national commercial outlet, in the next few years. Also, five new regional licenses covering large metropolitan areas are in the process of being advertised and awarded by the authority.

Meanwhile, the AIRC and the Radio Authority found common ground

## B'casters Discuss 'Radio's Plight' Duopolies Have NAB Attendees Optimistic

BY ERIC BOEHLERT

LAS VEGAS—Addressing radio broadcasters during the National Assn. of Broadcasters convention, interim FCC chairman James Quello, noting that 62% of radio stations currently do not make money, said, "I'm not too happy with radio's plight today." Quello quickly offered up some ways the government could step in and help the industry (e.g., freeze new FM license requests, tap in-band terrestrial DAB).

A similar sense of urgency tempered with determined optimism ran through much of the NAB's spring convention April 18-22 here, particularly among radio broadcasters who discussed duopolies and the state of ad sales and new technologies, such

as Radio Broadcast Data Systems.

In the minority among the sea of television broadcasters and hardware dealers at the convention, which topped 64,000 in attendance, radio

*'Can I really own four stations in the same market?'*

managers were forgiven if they felt a bit intimidated and dazzled by all the talk of reinventing electronic media through interactive CD-ROM, high-definition television, digital compression, and—a favorite of keynote speaker/Apple Computer CEO John Sculley—a revolutionary informational highway that would allow all Americans instant access to data as well as to each other.

### A REVOLUTION OF THEIR OWN

While all the futuristic buzz may have left some radio execs feeling a bit old fashioned, they were anxious to exchange ideas about their own

minirevolution: duopolies. Because the dual-ownership rules went into effect late last summer, this spring's gathering offered one of the first opportunities to look back on actual partnerships rather than discuss the deals in the abstract.

Virtually all the panelists present enthusiastically endorsed the deals.

"It's the single best thing to happen in my 23 years in radio," said Larry Wilson, president of Citadel Communications, which is involved in scores of duopolies. "I wake up at night and ask myself, 'Can I really own four stations in the same market?'"

One duopoly-related point that brought steady debate was whether the sales teams for newly paired stations should be combined into one.

As for the changes that managers of duopolies must deal with, Dana Horner, GM at KKAT Salt Lake City, summed it up this way: "You have no more time." Because station groups often move into one large facility, GMs suddenly have to oversee new, mundane duties like making sure  
*(Continued on page 63)*

## Spectrum Auction Speculation; FCC: EBS Improvement Tests

BY BILL HOLLAND

WASHINGTON, D.C.—Despite the efforts of Clinton administration bean counters to generate deficit-reducing funds from spectrum auctions, House Communications leaders plan to make sure broadcast spectrum is not included in any auction proposal.

Hill communications leaders, according to sources, are "having to play a game of 'don't mention cer-

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tain things'" with budget officials.

That means no mention of a carve-out in upcoming legislation for any new spectrum used for digital audio broadcasting in the traditional "localism" sense, run by owners that must meet public interest standards.

For example, at the April 22 hearing on spectrum auctions, the opening statement by Telecommunications Subcommittee chairman Edward J. Markey, D-Mass., contained not one word about a broadcast carve-out.

The omission apparently is intentional. "That's just so the budget people don't get excited," says one source. "Most members at this stage believe that broadcast spectrum requires different handling, and would make sure the FCC im-

plements those wishes. It's a little game they have to play."

### EBS TESTS SET FOR MD., COLO.

The FCC began a proceeding earlier this year to update the Emergency Broadcast System and now has suggested testing two of the proposed updated systems this summer in Colorado and Maryland.

The new system will include the recommendations from the National Assn. of Broadcasters and others that the two-tone warning signal, which many people find irritating, be eliminated and that all stations—AM and FM radio, TV, and cable—be tied in to one network (Billboard, March 6).

Public comments on the tests will be due this fall.

### NO COOK NOMINATION . . . YET

Three weeks after the town was buzzing with rumors that the White House had nominated Senate aide Antoinette Cook to be the FCC's first chairwoman, the administration is still mum on any announcement.

As staff counsel to the Senate Commerce Subcommittee, Cook also would be the FCC's first black chairwoman. She is best known as architect of the tough new cable legislation.

The delayed announcement—if it comes at all—may be due to the fact that Cook is pregnant and is due to deliver next month.

The White House had no comment.

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ► POSITIVE K Ain't No Crime (3:42)

PRODUCER: Jim Nice  
WRITERS: Positive K  
PUBLISHER: Step Up, BMI  
REMIXERS: Darryl Pittman, K-Def  
Island 6761 (c/o PGD) (cassette single)

Follow-up to the gold-certified "I Got A Man" has a similar combo of slick, radio-friendly production and streetwise rapping. Rumbling beats firmly support a smattering of horn and funk-guitar samples. Track is topped with an infectious "swing it over here, swing it over there" refrain, and occasional, off-the-cuff singing. Watch pop and urban radio pundits jump on this one instantly. From the fine "Skills That Pay Da Bills" album.

### ► TINA TURNER I Don't Wanna Fight (4:06)

PRODUCERS: Chris Lord-Alge, Roger Davies  
WRITERS: S. DuBerry, Lulu, B. Lowrie  
PUBLISHER: Chrysalis, ASCAP  
REMIXERS: The DARP SWAT Team  
Virgin 12775 (c/o CEMA) (cassette single)

Turner makes her Virgin debut with a shuffling pop/dance ditty that stylistically lands somewhere between her comeback hit, "Let's Stay Together," and Amy Grant's "Baby Baby." The track clearly is designed to fit into current top 40 mold, though Tina's distinctive and worldly vocal delivery gives it a necessary edge that sets it apart from the rest.

### ► NEW ORDER Regret (4:07)

PRODUCERS: Stephen Hague, New Order  
WRITERS: B. Sumner, P. Hook, S. Morris, G. Gilbert, S. Hague  
PUBLISHER: not listed  
REMIXERS: New Order  
Qwest/Warner Bros. 18586 (cassette single)

Venerable modern-rock group is back together and serving up the kind of post-punk/dance fodder that others are still trying to emulate. No. 1 status at alternative radio and early adds at top 40 hold great promise for a major pop crossover. Glossy arrangement and production by the act and Stephen Hague overflows with rock-edged guitars, pop synths, and butt-shaking beats. Song has a chorus that is tough to ignore—not that anyone apparently wants to.

### JOHN PAGANO The Best I Ever Was (3:36)

PRODUCER: Barry Mann  
WRITERS: B. Mann, A. Hamilton  
PUBLISHER: not listed  
MCA 2533 (c/o Uni) (cassette single)

Pagano's youth belies the rich, seasoned quality of this shimmering pop/R&B ballad. Lovelorn lyrics and crisp production are a perfect framework for John's stirring baritone range. Track builds to a necessarily dramatic climax without blowing out of proportion. A lovely addition to pop, urban, and AC formats. Check out Pagano's self-titled debut album.

### ★ SUNSCREAM Pressure US (3:43)

PRODUCERS: Sunscreen  
WRITERS: Sunscreen  
PUBLISHER: BMG, ASCAP  
Columbia 75069 (c/o Sony) (cassette single)

British rave band aims to build on radio interest generated by the previous "Love U More" with a tune that blends an anthemic chorus with attitudinal rapping and urgent instrumentation. Cut is an excellent showcase for front woman Lucia Holm's unusual voice and videogenic charm. Already packing dance floors, track is a natural for crossover and top 40 radio. A gem from the potent "O3" album.

### NEW BORN Falling In Love (3:48)

PRODUCERS: Kurt Shore, Kwame  
WRITER: not listed  
PUBLISHERS: Sanford Family/Brother Grimm/Got To Have It, ASCAP  
REMIXER: Larry Gold  
Relativity 0194 (CD single)

Kiddie rapper makes Kris Kross members look like old-timers. Soul

nugget from the '70s is foundation for charming rhymes about first love and wooing the girl of your dreams. Cute cut is quickly shaping up to be a top 40 breakthrough. Can they get any younger?

## R & B

### ► JOHNNY GILL The Floor (3:41)

PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: J. Harris III, T. Lewis  
PUBLISHER: Flyte Tyme, ASCAP  
Motown 2202 (c/o PGD) (cassette single)

Gill saunters back into public view with a bouncy funk throwdown from his new "Provocative" opus. Although there are moments when cut bears a remarkable resemblance to heyday hits by Alexander O'Neal, Gill's own deep and seductive style shines through and gives it the muscle to knock out the competition with a quick swipe. Chances for a top 40 crossover are good, but only after urban-ites push it to the top of the R&B charts.

### ★ FOLEY . . . If It's Positive (3:37)

PRODUCER: Foley  
WRITER: Foley  
PUBLISHERS: Foley's Music, ASCAP; Arrested Development/EMI-Blackwood, BMI  
Mojazz 631090 (c/o PGD) (cassette single)

And now for something totally different. Newcomer hides his cathartic vocal behind a veil of studio tricks on a spare, percussive tune that has support from a gospel choir. Moving, spiritual lyrics about facing life HIV-positive hit mighty hard, and are enhanced by an equally powerful rap by Arrested Development, leader Speech.

### FOUR SURE Innocent Girl (no timing listed)

PRODUCERS: Carlos "Budd" Ford, Livio "Anthony" Harris, Damon Thomas  
WRITERS: B. Ford, L. Harris, D. Thomas, Father MC  
PUBLISHERS: 2 Slow-U-Blow/Nine Yards, BMI; EMI-April/Across 110 St./Father MC/Raybellious, ASCAP  
Ruffhouse/Columbia 74871 (c/o Sony) (cassette single)

Male quartet, hailing from Kansas City, Mo., steps into the flurry of groups scurrying to become the next Boyz II Men. Chunky, jacked-up jam is engaging, if not completely familiar in its sound and structure. Act's considerable vocal chops and able rapping push song over the top, and render it a worthy urban contender.

### WALTER & SCOTTY I Want To Know Your Name (4:01)

PRODUCER: Al Johnson  
WRITERS: K. Gamble, L. Huff  
PUBLISHER: not listed  
Capitol 79706 (c/o CEMA) (cassette single)

Smooth and swaying track features a pleading vocal and slick instrumentation. Pretty much by-the-numbers, it practically implores R&B programmers to check it out.

## NEW & NOTEWORTHY

### GURU & DONALD BYRD Loungin' (4:39)

PRODUCERS: Guru, Donald Byrd  
WRITER: not listed  
PUBLISHER: not listed  
Chrysalis/ERG 04711 (c/o CEMA) (cassette single)

The traditional jazz and hip-hop genres are effectively brought together on a jam that links Gang-Starr lyricist Guru with legendary trumpeter Donald Byrd. First peek into the hotly touted "Jazzmatazz" project chugs along at a pace that manages to be hard and comfortable simultaneously. Guru is at his best here, droppin' rhymes with ease in front of a live band, while Donald Byrd proves he is as lively and hip as ever, deftly weaving his solos around the beats. A delightful entry that deserves widespread attention.

## COUNTRY

### ► CLINT BLACK WITH WYNONNA A Bad Goodbye (3:39)

PRODUCERS: James Stroud, Clint Black  
WRITER: C. Black  
PUBLISHER: Blackened Music, BMI  
RCA 62503 (c/o BMG) (7-inch single)

When you give two of the finest young vocalists in contemporary country music lyrics this direct, moving, and majestic, you get the magical performance we have here. It will not be at all surprising if the song soars into other formats. "A Bad Goodbye" has "single of the year" written all over it.

### ► REBA McENTIRE It's Your Call (3:08)

PRODUCERS: Tony Brown, Reba McEntire  
WRITERS: L. Hengber, S. Harrington-Burkhardt, B. Bunch  
PUBLISHERS: Startstruck Writers Group, ASCAP; Burch Brothers, BMI  
MCA 54496 (c/o Uni) (7-inch single)

McEntire manages to sound both resolute and resigned in this velvet-gloved ultimatum that a choice of lovers be made.

### ► JOY WHITE Cold Day In July (4:01)

PRODUCERS: Blake Chancey, Paul Worley  
WRITER: R. Leigh  
PUBLISHERS: EMI/Lion-Hearted, ASCAP  
Columbia 74952 (c/o Sony) (7-inch single)

With its bluesy, ironic moan and montage of stark, grainy images, this single should put White over the top.

### ► PALOMINO ROAD The Best That You Can Do (3:52)

PRODUCERS: Thom McHugh, Keith Follese, Chuck Howard  
WRITERS: K. Follese, R. Guilbeau, T. McHugh  
PUBLISHERS: Great Cumberland/Diamond Struck/Breaker Maker/Atlantic/Gibron/Kicking Bird, BMI  
Liberty 79666 (c/o CEMA) (CD promo)

The slow, deliberate tempo and vivid acoustic guitar touches add emotional weight to this discovery that a romantic breakup is going to be less catastrophic than the breaker expected it would be.

### ► DEAN DILLON Hot, Country, And Single (3:05)

PRODUCER: Garth Fundis  
WRITERS: D. Dillon, J. Northrup  
PUBLISHERS: Acuff-Rose, BMI; Milene, ASCAP  
Atlantic 5007 (7-inch single)

This up-tempo and whimsical portrait of a woman honky-tonker is made for the jukebox. It has the sound of a slogan to it.

### THE CACTUS BROTHERS Crazy Heart (2:14)

PRODUCERS: Allen Reynolds, Mark Miller  
WRITERS: P. Kirby, Tramp, G. Scruggs  
PUBLISHERS: Irving/Monkey Finger/Gary Scruggs, BMI  
Liberty 79669 (c/o CEMA) (CD promo)

The Cacti barrel at breakneck speed with this message of love out of control.

### JAN BEARD Lost My Baby Blues (3:00)

PRODUCER: M. Radford  
WRITERS: T. Street, D. Richardson  
PUBLISHERS: Silver Heart, BMI; Richardson-Gibbs, ASCAP  
A.M.I. 1966 (CD single)

Beard's lament throbs like a well-deserved headache. Contact: 615-822-7591

## DANCE

### COLD SENSATION Bang To The Rhythm! (4:50)

PRODUCER: Pat Krimson, Mr. Morane  
WRITERS: KC Waan, Krimson, Mr. Morane  
PUBLISHER: BE'S Songs  
REMIXERS: Pat Krimson, Mr. Morane, Neil Stainton  
Caroline 2527 (12-inch single)

Pop-drenched techno romp already has won the hearts of import hounds on a Belgian pressing. New mixes that explore house and regga rhythms should keep the momentum building in clubs—particularly in mainstream circles. Well-structured edit is stamped with crossover possibilities. Contact: 212-989-2929.

### OOMP! Ich Bin Du (6:18)

PRODUCERS: OOMP!  
WRITERS: R. Flux, D. Goi, Crap  
PUBLISHER: not listed  
Futurist/Machinery 86 (12-inch single)

Translated from German, title means "I Am You," which befits the hardcore,

ominous tone of this industrial workout. Smooth, electro-hip beats are tempered by coarse guitar riffing and guttural vocal chants. Best suited to alternative spinners and rave jocks in search of something a little different. Contact: 212-226-7272.

## AC

### ► KENNY G WITH PEABO BRYSON By The Time This Night Is Over (4:10)

PRODUCERS: Walter Afanasyeff, David Foster  
WRITERS: M. Bolton, D. Warren, A. Goldmark  
PUBLISHERS: Warner-Tamerlane/New Nonpareil, BMI; Realsongs, ASCAP  
Arista 2565 (c/o BMG) (cassette single)

The magic of Bryson's golden voice could take this glistening, quasi-jazz/R&B ballad from Kenny's quadruple-platinum "Breathless" album and place it on playlists at several formats. Kenny's pretty, fluid saxophone lines waft about prominently, though Bryson's charisma is what makes it all worthwhile.

### RICHARD ELLIOT Never Gonna Break Your Heart (3:20)

PRODUCERS: Cliff Downs, Ken Barken, Michael Black  
WRITER: C. Downs  
PUBLISHERS: Six Palms/Indian Rocks/On The Edge/Michael David Music, SESAC  
Manhattan 79701 (c/o CEMA) (cassette single)

Sweet, sax-laden ballad with vocal by Fred Johnson makes a strong play for the heartstrings. An immediately comfortable track that already has had success at adult alternative formats; this one should be a good fit for AC playlists

## ROCK TRACKS

### ► X Country At War (4:16)

PRODUCER: Tony Berg  
WRITER: J. Doe  
PUBLISHERS: Warner-Tamerlane/Faith, Hope & Charity, BMI  
Big Life/Mercury 861821 (c/o PolyGram) (CD single)

X's first studio effort since 1987 is a classic example of the controlled noise and soaring John Doe/Exene Cervenka harmonies that define X, and a perfect reason for album-rock programmers to get this band on the air. Track previews the forthcoming "hey Zeus!" album. CD single's additional tracks also will appeal to band's alternative fan base. "You Wouldn't Tell Me" has the band at its punk antics, while the Cervenka-penned "Drawn In The Dark" takes a different direction, with churchlike organ and quirky slide guitar.

### ★ LIVING COLOUR Nothingness (3:32)

PRODUCERS: Ron St. Germain, Living Colour  
WRITER: not listed  
PUBLISHER: not listed  
Epic 5151 (c/o Sony) (CD promo)

Band delves into its thoughtful side with this grand, memorable lament from the album "Stain." Sleek vocal takes top billing, and poignant fretless bass is a beautiful complement. The strength here is of a quiet, subtle class fit for a variety of formats. Listen up.

### BUDDY GUY FEATURING PAUL RODGERS Some Kind Of Wonderful (no timing listed)

PRODUCER: John Porter  
WRITER: J. Ellison  
PUBLISHERS: Crash Music/Dandelion Music, BMI  
Silvertone 42126 (c/o BMG) (CD promo)

Following Guy's recent wave of success, there seems no reason this hunka blues-bar rock shouldn't be a good fit for album rock playlists. Guitars are fierce, and back-and-forth vocals, tradeoffs between Guy and Rodgers, are fine. From the "Feels Like Rain" set.

### ★ THRILLCAT All Come True (3:58)

PRODUCER: Randall Hage Jamail  
WRITER: not listed  
PUBLISHER: not listed  
Justice 1301 (CD promo)

Band playfully tiptoes toward college radio with a fun, sugar-coated pop/rock ditty. Coy and boyish vocals, shuffling percussion, and a rockin' exchange of

electric and acoustic guitars add up to a refreshing, must-hear record. The right amount of promotional TLC and good distribution could transform this into a national hit. Contact: 713-520-6669.

### ★ CIRCUS OF POWER Mama Tequila (4:15)

PRODUCER: Thom Panunzio  
WRITERS: G. Sunshine, A. Mitchell  
PUBLISHERS: EMI-Virgin/Gator Rock, ASCAP  
Columbia 5008 (c/o Sony) (CD promo)

Hard-rock act has been toiling about for years, turning one cool record after the next. Alcohol-drenched jam from group's fine Columbia debut, "Magic & Madness," could be the ticket to success. Song swerves in and out of bluesy, Doors-like imagery, while sticking to a base of buzzing, metallic guitars and hard drums. A hot one for album-rockers.

### BEST KISSERS IN THE WORLD Broke My Knee (no timing listed)

PRODUCER: Jonathan Auer  
WRITERS: BKITW  
PUBLISHER: Crackpot, Inc.  
Crackpot 2066 (7-inch single)

A sticky hunk of pseudo-metal with bubblegum-rock leanings and better pop sense than production. Fun sounding in a retro sort of way. (Comes complete with giggly "Dear Diary" sleeve liner.)

### GRETA Rocking Chair (3:17)

PRODUCER: John Easdale  
WRITERS: J. Gordon, P. Plagens  
PUBLISHER: not listed  
Stardog 1032 (c/o PolyGram) (7-inch single)

Interesting single presents two sides to metal—the loud'n'heavy A side and its equal (if not superior) B side, "Insomnia," a coolly creepy track.

### SHUDDER TO THINK Hit Liquor (no timing listed)

PRODUCER: Ted Nicely  
WRITER: not listed  
PUBLISHER: Southern Songs Ltd.  
Dischord 76 (7-inch single)

Fuzzy noise, erratic rhythms, bursts of silence, and precise (almost prissy) vocals. Cool when all elements hang together, as they do in the chorus, less cool when they don't.

## RAP

### ► ICE-T I Ain't New Ta This (no timing listed)

PRODUCERS: DJ Aladdin, S.L.I., Ice-T  
WRITERS: DJ Aladdin, Ice-T  
PUBLISHERS: WB/Ammo Dump/Rhyme Syndicate, ASCAP  
Rhyme Syndicate/Priority 53824 (cassette single)

It's because Ice-T isn't new to this that folks expect more from him than most. Instead of just reminding us of how dope he is, how 'bout serving a little of what made him famous in the first place? Posturing jam will meet with approval on the strength of his history, but this is far from his best.

### ► BIG DADDY KANE How U Get A Record Deal (3:59)

PRODUCERS: Trakmasterz  
WRITERS: A. Hardy, A. Richburg, F. Pimentel, S. Barnes, J. Oliver  
PUBLISHERS: AZ/Cold Chillin'/WB, ASCAP; Trakmasterz, BMI  
Cold Chillin'/Reprise 6116 (c/o Warner Bros.) (maxi-cassette single)

Kane swaggers with the expected macho bravado on this preview of his new album, "Looks Like A Job For . . ." He works overtime to assert his superiority over wannabes by dissing other rappers—starting with former label mate Ice-T. His rhymes certainly are clever, and his phrasing is tops. It sure would be better spent on more meaty issues.

### ANT BANKS Late Nite \*\*\*\* (3:13)

PRODUCER: Ant Banks  
WRITERS: A. Banks, D. Edwards  
PUBLISHER: Zomba Enterprises, ASCAP  
Jive 42081 (c/o BMG) (cassette single)

Rap serves less as a song than as a platform for a gratuitous description of late-night television fantasies come true. The only thing missing here is the woke-up-it-was-only-a-dream ending.

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.

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★★★ NO. 1 ★★★	
1	1	2	12	I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON 2 weeks at No. 1
2	2	1	14	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
3	4	5	11	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
4	3	3	16	ANGEL SBK 50406/ERG	◆ JON SECADA
5	5	7	10	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	◆ GO WEST
6	8	8	17	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
7	6	6	14	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
8	7	4	14	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
9	9	10	12	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
10	10	12	11	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
				★★★ POWER PICK ★★★	
11	21	39	19	HAVE I TOLD YOU LATELY WARNER BROS. 18511	◆ ROD STEWART
12	13	15	8	WATER FROM THE MOON EPIC 74809	◆ CELINE DION
13	15	18	6	A SONG FOR YOU WARNER BROS. 18611	◆ RAY CHARLES
14	14	16	8	THE CRYING GAME SBK 50437/ERG	◆ BOY GEORGE
15	18	29	3	HERO ATLANTIC 87360	◆ DAVID CROSBY & PHIL COLLINS
16	11	9	25	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
17	16	17	12	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN
18	23	43	3	EVEN A FOOL CAN SEE WARNER BROS. ALBUM CUT	PETER CETERA
19	12	11	15	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
20	19	20	8	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	◆ BOY KRAZY
21	25	31	4	HARBOR LIGHTS RCA ALBUM CUT	◆ BRUCE HORNSBY
22	22	25	7	KISS OF LIFE EPIC 74848	◆ SADE
23	17	14	25	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
24	24	30	6	IF I COULD COLUMBIA 74864	◆ REGINA BELLE
25	26	32	8	WELCOME TO MY LOVE MANHATTAN 44892/CAPITOL	◆ RACHELLE FERRELL
26	28	34	4	CAN'T DO A THING (TO STOP ME) REPRISE 18604	◆ CHRIS ISAAK
27	37	—	2	MOMENTS OF LOVE POLYDOR ALBUM CUT/PLG	CATHY DENNIS
28	20	13	14	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
29	41	—	2	DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
30	42	44	4	THE BEST I EVER WAS MCA 54576	JOHN PAGANO
31	32	26	23	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
32	27	21	16	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
33	31	27	28	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
34	33	28	28	NEVER A TIME ATLANTIC 87411	GENESIS
35	35	37	33	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
36	29	19	20	NO MISTAKES MCA 54554	◆ PATTY SMYTH
37	39	35	26	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
38	36	38	27	FAITHFUL EMI 50411/ERG	◆ GO WEST
39	43	41	5	BED OF ROSES JAMBICO 864 852/MERCURY	◆ BON JOVI
40	30	24	18	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
41	50	—	2	SLEEPING SATELLITE EMI 50426/ERG	◆ TASMIN ARCHER
42	46	47	3	ALL THESE YEARS CURB ALBUM CUT	◆ SAWYER BROWN
				★★★ HOT SHOT DEBUT ★★★	
43	NEW ▶	1	1	THAT'S THE WAY LOVE GOES VIRGIN 12650	◆ JANET JACKSON
44	NEW ▶	1	1	LOST IN YOUR EYES ARISTA 1-2521	◆ THE JEFF HEALEY BAND
45	45	42	30	THE LAST SONG MCA 54510	◆ ELTON JOHN
46	40	36	22	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
47	38	23	10	HOW FAST FOREVER GOES ELEKTRA 64653	HOWARD HEWETT
48	NEW ▶	1	1	SOMEBODY TO LOVE HOLLYWOOD ALBUM CUT	◆ GEORGE MICHAEL AND QUEEN
49	49	—	2	THE WHOLE OF THE MOON PRIVATE MUSIC ALBUM CUT	JENNIFER WARNES
50	34	22	15	HOPE OF DELIVERANCE CAPITOL 44904	◆ PAUL MCCARTNEY

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



**Michelle Stevens**  
WPST Trenton, N.J.



IF YOU PROGRAMMED A TOP 40 station located between Philadelphia and New York, you might dream about your main Philly competitor flipping out of the format. You might also dream—if you were particularly imaginative—of a new Philly top 40 station signing on at the same frequency as the primary New York top 40 signal, thus effectively canceling each other out of your market.

For WPST Trenton, N.J., PD Michelle Stevens, dreams became reality when WEGX Philadelphia flipped to adult alternative WJJZ, and its replacement, WPLY (Y100), signed on at 100.3—the same frequency as New York powerhouse WHTZ (Z100). It was the best 19th anniversary gift the station could have received.

Having a 19-year heritage as a top 40 in the market has been advantageous to the station, according to Stevens, because “everyone in this market knows us and has grown up with the station.”

The heritage is also reflected in the music. Stevens says “we have very deep gold categories which we position as part of our heritage. . . songs that were big for this market we’ll go back to the late ’70s [for]. That helps to give PST a unique position as a CHR.”

Like the station, Stevens has some heritage in the market. A Trenton native, she started her broadcasting career in 1987 as a programming assistant at WPST. She has since climbed the ranks to MD, APD, and PD.

In addition to handling the midday shift, Stevens also hosts a Saturday night live broadcast from a club every week, and considers the experience a major part of the station’s research. “We’re in the clubs six nights a week,” she says. “Because we don’t have the budget for extensive research, I look at local retail, requests, [and] my research comes from being out on the streets and getting qualitative information.”

By having the opportunity to talk to listeners one on one, Stevens says WPST staffers can get a “psychographic profile” of the audience and also solicit feedback about what listeners think of the station. WPST also encourages listener feedback on a 24-hour comment line, which Stevens says she checks daily. “We have a very vocal, active audience,” she says. “Their comments count and we let them know that.”

Musically, the station is very mainstream and mass appeal with perhaps a bit more of an alternative flavor than similarly formatted stations. “In the industry we all talk about alternative music, but the listeners don’t know the categorization, they just know the music they like,” she says. “The R.E.M.s and INXSs and 4 Non Blondes are huge hits for us.”

The station is now approximately 70% current to 30% gold and Stevens says she is “aggressive” with new music.

Dance and urban records are added to the mix only when they become hits in the market and Stevens sees sales and club response.

“We keep a careful balance of rhythm and dance vs. alternative and rock and are careful to not go too far in either direction,” she says. “Dance will always be a smaller part of the mix than alternative and pop stuff [because] it’s a very white market.”

Here’s a recent afternoon hour: Tubes, “She’s A Beauty”; Bon Jovi, “In These Arms”; Joey Lawrence, “Nothin’ My Love Can’t Fix”; B-52’s, “Roam”; R.E.M., “The Sidewinder Sleeps Tonite”; Animation, “Obsession”; Positive K, “I Got A Man”; INXS, “Taste It”; Elton John, “Simple Life”; Level 42, “Something About You”; Spin Doctors, “Two Princes”; Aerosmith, “Livin’ On The Edge”; and George Michael, “Freedom ’90.”

With more than 60 signals coming into the market from its neighboring cities, Stevens says Trenton “is real ripe for a mainstream CHR playing the hits because everyone else is really [niche]. If you look at the radio around us, you have hot AC, churban, AOR, and classic rock. When you’re in a situation like that you have to be unique and have a niche, and we accomplish that by being localized, socially conscious, and community driven.”

In last spring’s Arbitron book, the market’s only survey, the station had dropped from a 7.8 in 1991 to a 5.7 just before Stevens took over as PD. She blames that dip on the station leaning a bit too far toward alternative. But she is expecting good news in this year’s book. “We’ve put a lot of effort into it and we’re a great team here so we’re all looking forward to this next book,” she says.

WPST is very lifestyle oriented in promotion and on-air content. Stevens calls it “a very foreground, active radio station” and says “we’re maximizing the strengths of CHR while minimizing the perceived negatives.”

Jocks are instructed to be very conversational in their presentation style while still maintaining a high energy level. “We don’t shout at our listeners. You can’t bond with a jock who’s yelling at you, but you can bond with a jock who’s talking to you,” says Stevens.

Because it doesn’t have the budget of its major market rivals, Stevens says WPST concentrates on “grass-roots marketing. . . We’re out on the streets seven days a week.”

In addition, Stevens says “a big part of marketing and promotions is the social consciousness of WPST.” That includes a recent AIDS charity auction and an involvement with every charity in the area.

To emphasize that social consciousness, the station runs sweepers that say “97.5 WPST with something you should know” followed by a quick fact about a subject like racism, AIDS, or drinking and driving.

PHYLLIS STARK

## BROADCASTERS DISCUSS ‘RADIO’S PLIGHT’ AT NAB

(Continued from page 61)

garbage is picked up, hedges are trimmed, and the receptionist has enough help to handle incoming calls that double or triple.

On the more serious side, Dennis Ciapura, executive VP of Noble Broadcasting, offered some tips for when it comes time to dismiss people whose jobs are suddenly redundant. Among his suggestions: Don’t spread terminations over a long period of time (that creates bad morale); and execute the dismissals promptly and decisively.

Most agreed that immediately bringing together the newly joined staffs for an out-of-station party is crucial in creating good will among the new team players.

### RADIO COULD GET GOBBLED UP

Along with talk of duopolies, trying to figure out how to improve radio’s sales picture is another convention staple. NAB Las Vegas was no different.

Radio Advertising Bureau chief Gary Fries told an audience that unless radio sales people shift their thinking from tactical (selling spots as a commodity) to strategic, radio “could get gobbled up.” Noting that that is not a new idea, he stressed, “We have to start doing something, not just talking about it.”

One potential advertising obstacle looms in the shape of a Congressionally proposed health warning that would have to be read at the end of every beer and liquor ad spot. Al-

though legislators and industry lobbyists insist the passage of that type of mandatory disclaimer is remote, Gordon Hastings, president of the national radio rep firm Katz, warned such a stipulation would mean fewer liquor ad dollars. That, in turn, he said, would cripple radio—particularly sports ad revenue, which depends heavily upon the breweries.

Radio executives did have some new technology of their own to show off at NAB. At the “Revenue Potentials of RBDS” panel, there seemed to be genuine enthusiasm for the possibility of broadcasting call letters as well as advertisers’ messages to listeners via electronic readouts attached to RBDS receivers, which are just now entering the marketplace.

# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 93 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	1	5	LIVIN' ON THE EDGE GET A GRIP	5 weeks at No. 1 ♦ AEROSMITH Geffen
2	2	2	8	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ Virgin
3	4	9	7	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
4	5	6	8	BLACK GOLD GRAVE DANCERS UNION	♦ SOUL ASYLUM Columbia
5	3	4	9	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER Atlantic
6	8	10	8	PLUSH CORE	♦ STONE TEMPLE PILOTS Atlantic
7	9	7	9	ROOSTER DIRT	♦ ALICE IN CHAINS Columbia
8	12	19	3	THE HUNTER MUDDY WATERS BLUES-A TRIBUTE TO MUDDY WATERS	PAUL RODGERS Victory/PLG
9	6	5	16	TWO PRINCES POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS Epic
10	7	3	11	PRIDE AND JOY COVERDALE/PAGE	♦ COVERDALE/PAGE Geffen
				★ ★ ★ AIRPOWER ★ ★ ★	
11	28	—	2	EAT THE RICH GET A GRIP	AEROSMITH Geffen
12	10	8	13	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	♦ STING A&M
13	11	11	20	BLACK TEN	PEARL JAM Epic
14	18	22	8	BROKEN HEARTED SAVIOR SISTER SWEETLY	♦ BIG HEAD TODD/MONSTERS Giant
15	16	18	10	RUNNING ON FAITH UNPLUGGED	♦ ERIC CLAPTON Duck/Reprise
				★ ★ ★ AIRPOWER ★ ★ ★	
16	34	—	2	SISTER OF PAIN EXPOSED	♦ VINCE NEIL Warner Bros.
17	14	13	8	SHAPE I'M IN ARC ANGELS	♦ ARC ANGELS DGC/Geffen
18	19	23	5	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
19	15	17	4	ANGRY TELL THE TRUTH	BILLY SQUIER Capitol
20	13	14	9	TONIGHT ADRENALIZE	♦ DEF LEPPARD Mercury
				★ ★ ★ AIRPOWER ★ ★ ★	
21	23	31	3	TRUGANINI EARTH AND SUN AND MOON	♦ MIDNIGHT OIL Columbia
22	17	12	13	DOWN ON ME JACKYL	♦ JACKYL Geffen
23	21	20	7	SILENCE IS BROKEN DON'T TREAD	♦ DAMN YANKEES Warner Bros.
24	24	27	7	CRYIN' THE EXTREMIST	JOE SATRIANI Relativity
25	25	30	5	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	♦ 4 NON BLONDES Interscope
26	29	32	3	HATRED (A DUET) PHOBIA	THE KINKS Columbia
27	20	15	10	LEAVE IT ALONE STAIN	♦ LIVING COLOUR Epic
28	26	24	14	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	♦ UGLY KID JOE Stardog/Mercury
29	36	37	4	EVERYBODY ANIMAL BAG	♦ ANIMAL BAG Stardog/Mercury
30	31	29	4	NOTHIN' TO LOSE ARCADE	♦ ARCADE Epic
31	22	16	12	SHE GOT ME SUNRISE ON THE SUFFERBUS	♦ MASTERS OF REALITY Chrysalis/Erg
32	32	34	4	IN THESE ARMS KEEP THE FAITH	♦ BON JOVI J&M/Mercury
				★ ★ ★ FLASHMAKER ★ ★ ★	
33	NEW	1	1	THE SIDEWINDER SLEEPS TONITE AUTOMATIC FOR THE PEOPLE	♦ R.E.M. Warner Bros.
34	37	—	2	HONEST TO GOD GILROCK RANCH	BRAD GILLIS Guitar Recordings
35	NEW	1	1	DOWN INCOGNITO PULL	WINGER Atlantic
36	30	25	15	DON'T TEAR ME UP WANDERING SPIRIT	♦ MICK JAGGER Atlantic
37	27	21	15	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	♦ R.E.M. Warner Bros.
38	39	40	4	HARBOR LIGHTS HARBOR LIGHTS	♦ BRUCE HORNSBY RCA
39	38	—	2	SMOKE SMOKE	♦ DRIVIN-N-CRYIN' Island/PLG
40	40	—	2	BAD LUCK BLUE EYES GOODBYE THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES Def American/Reprise

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1993, Billboard/BPI Communications.

## ALBUM ROCK RECURRENT TRACKS

1	2	4	18	JEREMY TEN	♦ PEARL JAM Epic
2	4	3	30	EVEN FLOW	♦ PEARL JAM Epic
3	1	—	2	PULL ME UNDER IMAGES AND WORDS	♦ DREAM THEATER ATCO/EastWest
4	7	6	11	HARD TO HANDLE SHAKE YOUR MONEY MAKER	♦ THE BLACK CROWES Def American/Reprise
5	3	1	16	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	♦ SPIN DOCTORS Epic
6	5	7	13	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	♦ GEORGE THOROGOOD EMI/Erg
7	—	—	21	ONE ACHTUNG BABY	♦ U2 Island/PLG
8	—	—	1	CARRY ON WAYWARD SON BEST OF KANSAS	KANSAS Epic
9	—	10	13	ALIVE TEN	♦ PEARL JAM Epic
10	—	5	10	HOTEL ILLNESS THE SOUTHERN HARMONY AND MUSICAL COMPANION	♦ THE BLACK CROWES Def American/Reprise

# Radio

## From Contest Stars To Prison Stripes Three Frequent L.A. Winners Indicted For Fraud

LOS ANGELES—Many radio contest winners have used fraudulent methods to win prizes in the past, but few have gone to the length that Los Angeles resident Kevin Lee Poulsen has, and few have been as successful.

The 27-year-old hacker allegedly worked his way into computer systems to rig contests on Los Angeles stations KIIS, KRTH, and KPWR (Power 106). He was indicted by a grand jury April 21 after a two-year investigation of his use of computers to allegedly seize control of the incoming phone lines leading to those radio stations.

Poulsen, who was featured on TV's "Unsolved Mysteries," got away with two Porsches from KIIS, \$20,000 from KPWR, and at least two trips to Hawaii and \$2,000 from KRTH. He was indicted on 19 counts of computer fraud, interception of wire communications, mail fraud, money laundering, and obstruction of justice and faces a maximum 100 years imprisonment and \$4.75 million in fines.

Poulsen's accomplices, Ronald Mark Austin and Justin Tanner Petersen, both of L.A., also were indicted. Both pleaded guilty April 21 to various charges, including computer fraud. Austin faces a maximum 25 years imprisonment and \$1.25 million in fines. Petersen faces a maximum 40 years imprisonment and \$1.5 million in fines.

Promotion and marketing managers at all three stations are understandably disheartened by the discovery that someone rigged their contests.

"It's sad to see that people will stoop to this level to win something," says KIIS VP of marketing Karen Tobin. "We work so hard to put together a really good promotion. To find out that this is what happened, it's just heart-rending."

"It's an unfortunate situation," agrees KPWR promotion director John Boyle. "It not only hurts other listeners, it hurts a promotion department because we want everyone to have an equal opportunity to win."

KRTH promotion manger Beverly Ward echoes Boyle's sentiments: "It saddens me because other people who do play honestly don't get the opportunity to win because of these hogs."

Poulsen used aliases with KIIS and KRTH to win his multiple prizes because those stations have rules that a contest winner can't win again for 30 days and one year, respectively. KPWR has no such rule.



by Carrie Borzillo

Unfortunately, all three station reps say there is not much they can do to safeguard their stations against professional contest winners.

"It's a very difficult thing to safeguard," says Boyle. "We didn't know it was happening until [the FBI] brought it to our attention."

Tobin says she's checking with the FBI and phone company to see if there is anything the station can do. She also is considering no longer having the jocks announce what call they are up to

during "call in and win" contests. Poulsen won the Porsches for being the 102nd caller in the station's "win a Porsche by Friday" promotion, and Tobin thinks knowing what call the station was up to may have helped him by letting him know exactly when to tie up the lines to get his call through.

As for stricter contest rules, Tobin says having too many rules discourages people. Additionally, it's nearly impossible to guard against a professional computer hacker, she points out.

"Unless the FBI tells us how to [prevent] this from happening, we can't do much," agrees Ward. "It's too difficult to set up your own traps. We just try to cross-reference names, addresses, and social security numbers in our computer to find out if someone is using an alias."

A release from the FBI states: "As (Continued on page 66)

# 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
				★ ★ ★ NO. 1 ★ ★ ★	
1	1	3	4	REGRET REPUBLIC	2 weeks at No. 1 ♦ NEW ORDER Qwest/Warner Bros.
2	10	26	3	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	♦ DEPECHE MODE Mute/Sire/Reprise
3	2	2	8	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	♦ LENNY KRAVITZ Virgin
4	3	5	5	CURSED FEMALE PORNO FOR PYROS	♦ PORNO FOR PYROS Warner Bros.
5	6	8	6	IS IT LIKE TODAY? BANG!	♦ WORLD PARTY Ensign/Chrysalis/Erg
6	4	9	4	TRUGANINI EARTH AND SUN AND MOON	♦ MIDNIGHT OIL Columbia
7	5	4	6	JUMP THEY SAY BLACK TIE WHITE NOISE	♦ DAVID BOWIE Savage
8	7	6	7	LOS ANGELES FRANK BLACK	♦ FRANK BLACK 4.A.D./Elektra
9	8	7	6	BEING SIMPLE PAIN MAKES YOU BEAUTIFUL	♦ THE JUDYBATS Sire/Warner Bros.
10	14	20	4	CREEP PABLO HONEY	♦ RADIOHEAD Capitol
11	16	22	5	PLUSH CORE	♦ STONE TEMPLE PILOTS Atlantic
12	13	17	7	THE RIGHT DECISION PERVERSE	♦ JESUS JONES SBK/Erg
13	24	25	3	CAN'T DO A THING (TO STOP ME) SAN FRANCISCO DAYS	♦ CHRIS ISAAK Reprise
14	19	19	4	LOVE IS STRONGER THAN DEATH THE DUSK	♦ THE THE Epic
15	25	—	2	METAL MICKEY SUEDE	♦ SUEDE Nude/Columbia
16	27	—	2	CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	♦ UB40 Virgin
17	20	18	7	COME UNDONE DURAN DURAN	♦ DURAN DURAN Capitol
18	9	1	11	I FEEL YOU SONGS OF FAITH AND DEVOTION	♦ DEPECHE MODE Mute/Sire/Reprise
19	21	12	15	FEED THE TREE STAR	♦ BELLY Sire/Reprise
20	NEW	1	1	STEP IT UP CONNECTED	♦ STEREO MC'S Gee Street/Island/PLG
21	29	—	2	MY NAME IS MUD PORK SODA	♦ PRIMUS Interscope
22	NEW	1	1	SHE KISSED ME SYMPHONY OR DAMN	♦ TERENCE TRENT D'ARBY Columbia
23	23	24	5	SWEET HARMONY CONSCIENCE	♦ THE BELOVED Atlantic
24	11	10	10	WE ARE THE NORMAL SUPERSTAR CAR WASH	♦ GOO GOO DOLLS Metal Blade/Warner Bros.
25	30	30	6	DRUMS OF HEAVEN EARTH AND SUN AND MOON	MIDNIGHT OIL Columbia
26	22	14	13	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	♦ STING A&M
27	17	11	11	LEAVE IT ALONE STAIN	♦ LIVING COLOUR Epic
28	26	—	2	THE SIDEWINDER SLEEPS TONITE AUTOMATIC FOR THE PEOPLE	♦ R.E.M. Warner Bros.
29	15	15	11	SLEEPING SATELLITE GREAT EXPECTATIONS	♦ TASMINE ARCHER SBK/Erg
30	12	13	14	START CHOPPIN WHERE YOU BEEN	♦ DINOSAUR JR. Sire/Warner Bros.

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

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## WINTER '93 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1993, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'92	Sp	Su	Fa	W	Call	Format	'92	Sp	Su	Fa	W
<b>WASHINGTON, D.C.—(7)</b>													
WPGC-FM	top 40/rhythm	8.8	8.6	8.9	9.3	8.6	WQAM	N/T	5	9	7	1.5	2.0
WMZQ-AM-FM	country	6.1	7.6	5.2	6.4	6.6	WAXY	oldies	1.9	1.6	1.5	1.1	1.6
WMAL	N/T	4.9	4.3	4.3	4.3	5.3	WCMQ-FM	spanish	2.0	1.8	3.3	2.0	1.3
WRQX	AC	3.9	4.4	4.6	4.6	5.3	WCMQ	spanish	9	1.1	8	1.1	1.0
WQAY	AC	5.0	5.4	4.3	3.9	4.3	WWFE	spanish	1.4	1.5	1.5	1.5	1.0
WKYS	urban	4.3	5.7	5.9	5.2	4.1	<b>ATLANTA—(12)</b>						
WJFK-FM	N/T	3.0	3.3	3.1	4.1	4.0	WVEE	N/T	12.4	13.4	11.9	12.1	11.1
WMJM	urban AC	4.0	3.0	4.8	3.8	3.5	WKHX-FM	country	6.2	5.0	8.3	8.7	9.0
WHUR	urban AC	2.9	3.8	3.8	3.0	3.4	WPCB	AC	7.0	6.6	6.7	8.6	6.9
WHDC-FM	album	4.0	3.6	4.1	3.9	3.4	WYAI/WYAY	country	6.7	5.8	6.5	6.4	6.7
WGMG	classical	2.9	2.9	3.8	3.7	3.3	WYLR	urban AC	3.6	3.9	5.7	5.5	6.1
WTOP	N/T	3.7	3.6	3.0	3.9	3.2	WSTR	top 40	4.2	4.9	4.0	3.6	3.9
WXTR	oldies	3.2	2.6	2.8	3.5	3.2	WSB-AM	N/T	6.3	5.7	5.3	5.4	5.8
WJZE	adult alt	1.1	2.8	1.8	2.7	3.0	WSB-FM	AC	8.5	7.0	6.6	7.4	5.8
WHFS	urban	2.9	3.0	3.1	2.8	2.9	WGST	N/T	4.6	5.7	5.9	4.7	5.2
WASH	AC	3.2	4.1	3.8	3.4	2.8	WKLS	album	6.1	6.4	5.5	5.6	5.0
WLTT	AC	3.0	2.6	2.6	2.1	2.6	WZGC	cls rock	4.2	4.3	4.7	4.0	4.6
WCRN	cls rock	3.3	2.5	2.9	2.4	2.1	WFOF	oldies	4.6	4.2	4.7	3.5	4.5
WWRC	N/T	2.1	1.3	1.4	2.1	1.9	WHNX	modern	6.3	4.6	4.0	4.9	4.0
WYCB	religious	1.4	7	7	1.4	1.9	WADQ	religious	2.6	2.4	3.1	3.0	3.4
WOL	N/T	1.7	2.0	2.0	1.5	1.5	WQXI	adult std	1.7	1.0	1.5	1.4	1.5
WAVA	religious	1.9	1.0	1.8	1.2	1.0	WCNN	N/T	1.5	1.2	1.1	1.0	1.1
WTEM	sports	4	—	6	9	1.0	<b>SEATTLE—(13)</b>						
WWDC	adult std	1.2	1.6	1.1	1.1	1.0	KIRO-AM	N/T	7.3	7.4	7.6	7.5	7.7
<b>DALLAS/FT. WORTH—(8)</b>													
KSCS	country	9.9	9.5	9.5	9.8	8.8	KMP5-AM-FM	country	9.0	7.8	8.4	7.7	7.6
KPLX	country	6.5	5.8	5.6	6.0	5.4	KBSG-AM-FM	oldies	5.3	5.2	5.4	5.6	5.6
KIMZ	urban	5.7	5.6	5.8	5.0	5.1	KUBE	top 40/rhythm	6.1	6.2	6.6	6.4	5.4
KVIL-AM-FM	AC	5.6	6.4	5.0	5.6	5.0	KOMO	AC	4.3	4.4	5.3	5.8	5.0
KODA-FM	urban	4.7	4.5	4.0	4.4	4.8	KRPM	country	3.8	4.0	4.4	4.9	4.8
WBAP	country	4.3	5.3	5.4	3.8	4.8	KISW	album	3.4	3.9	3.9	4.0	4.7
KYAG	country	3.1	4.1	5.1	4.1	4.5	KLSY	AC	3.6	4.5	5.3	3.7	4.5
KRLD	N/T	3.8	3.4	3.2	3.3	4.3	KVI	N/T	1.1	2.1	2.5	3.0	4.1
KTXQ	album	4.7	4.3	3.8	4.5	4.3	KING-FM	classical	4.1	3.7	3.2	4.6	3.8
KLVU	oldies	2.4	2.9	2.9	3.1	4.1	KZOK-FM	cls rock	3.7	4.3	3.5	3.7	3.5
KDMX	album	2.4	3.4	4.0	4.4	3.6	KNO2	modern	2.4	3.3	3.0	2.7	3.4
KHKS	top 40	2.5	3.1	3.5	2.3	3.4	KKRX	album	4.4	4.2	4.0	3.8	3.3
KZPS	cls rock	2.8	2.7	2.9	2.8	3.2	KPLZ	top 40/rhythm	5.1	4.7	3.7	4.2	3.1
KLIF	N/T	2.6	2.5	2.8	2.9	3.1	KING	N/T	2.9	2.8	2.1	3.2	3.0
KOAI	jazz	1.9	2.0	1.1	2.6	2.9	KLTX	AC	2.3	2.9	2.4	2.7	3.0
KLXK	AC	3.9	3.8	3.6	3.2	2.8	KMTT-AM-FM	AC	2.3	2.3	1.8	2.8	2.8
KEOL	top 40	3.5	3.1	2.7	3.1	2.7	KIXI	adult std	3.3	3.5	2.5	3.0	2.5
KLTY	religious	2.5	2.5	2.2	2.9	2.6	KEZX-FM	easy	3.4	2.5	3.3	2.1	2.4
WRR	classical	2.0	2.0	2.3	2.7	2.2	KUR	sports	2.3	1.8	1.3	1.9	2.1
KSNH	country	1.8	1.2	1.5	1.3	2.1	KWRM	AC	2.9	2.9	3.2	1.7	1.7
KDGE	modern	2.0	1.5	2.4	2.7	1.9	KIRO-FM	N/T	1.7	2.3	1.9	1.0	1.4
KAAM	adult std	2.0	1.6	1.8	2.3	1.6	KCMS	religious	1.7	2.2	2.0	1.3	1.2
KZDR	album	2.6	1.4	1.5	1.4	1.6	<b>MINNEAPOLIS/ST. PAUL—(17)</b>						
KESS	Spanish	1.8	2.4	1.9	1.6	1.5	WCCO	N/T	13.9	16.5	17.2	14.3	16.1
KQDA	urban	2.0	2.5	1.9	2.0	1.5	KECY	country	10.9	10.8	10.2	9.3	9.2
KHYN	religious	1.7	1.9	1.4	2.1	1.4	KQRS-AM-FM	album	8.4	9.3	8.4	7.8	7.9
KRYA-AM	Spanish	1.4	1.0	1.7	1.1	1.0	WLTE	AC	8.7	7.9	6.5	8.6	7.3
<b>BOSTON—(9)</b>													
WXKS-FM	top 40	5.8	6.9	7.5	7.0	7.8	KDWB	top 40	8.4	7.0	6.7	6.8	6.9
WBZ	N/T	5.9	6.3	6.6	7.4	7.3	KSTP-FM	AC	7.7	7.1	7.1	6.0	6.3
WMEX/WMX	AC	5.2	5.4	4.7	5.4	5.1	KTCJ/KTCZ	album	4.2	4.7	3.7	5.2	5.8
WBCH	album	5.4	5.3	5.4	5.3	5.0	KRXX	album	6.4	6.8	5.8	6.4	5.5
WRKO	N/T	7.4	5.5	6.7	5.5	4.8	KQOL	oldies	4.3	5.3	5.7	5.8	5.3
WODS	oldies	4.6	5.1	5.5	4.7	4.3	KSTP	N/T	3.3	3.9	3.4	4.3	4.7
WHDH	N/T	4.9	4.4	3.2	3.8	4.1	KJIO-FM	country	2.6	1.6	2.3	3.5	3.8
WZLW	top 40	5.9	4.8	4.9	4.5	4.0	KLBB	adult std	2.5	1.6	1.8	1.8	2.7
WSSH-FM	AC	4.3	5.0	4.0	4.2	3.9	KFAN	sports	7	1.0	1.1	2.0	1.4
WZLX	cls rock	4.4	3.5	3.6	3.5	3.8	<b>ST. LOUIS—(18)</b>						
WCLB	country	3.6	4.6	3.2	3.6	3.8	KMOX	N/T	18.7	19.0	17.5	15.3	17.3
WCRB	classical	4.3	2.7	2.8	2.4	3.3	KSHE	country	6.7	9.0	7.9	10.0	10.3
WBOS	AC	2.5	2.5	2.1	2.4	3.3	WILF	album	7.3	8.4	8.6	8.1	8.6
WYKS	adult std	1.9	2.1	2.5	3.8	3.1	KMMJ	urban	7.0	7.3	7.6	7.2	6.0
WFXN	modern	2.6	1.6	2.5	1.7	2.8	KEZK-FM	AC	4.8	4.2	4.6	6.0	5.7
WAAF	album	1.8	2.5	1.4	1.9	2.3	KSDJ	cls rock	5.2	5.4	4.9	5.0	5.4
WPLM-AM-FM	adult std	2.7	2.1	2.1	2.0	2.0	WKQB	top 40	4.8	3.6	4.8	5.0	5.4
WEJ	sports	2.4	1.8	1.9	2.1	1.8	KYAY	AC	5.1	5.6	4.7	5.0	5.3
WILD	urban	1.9	1.7	2.4	1.8	1.7	KLOU	oldies	4.8	3.4	4.0	3.3	3.5
WCDY	adult alt	1.5	2.0	2.0	2.5	1.6	WKXX	country	2.8	2.8	3.3	3.7	3.3
WCJY	album	1.6	2.0	1.3	1.2	1.6	WPTH	adult std	1.6	2.1	1.5	1.6	2.3
<b>HOUSTON—(10)</b>													
KILT-FM	country	8.7	8.1	8.5	8.8	7.4	WPHO	country	8.9	8.7	8.0	7.5	8.2
KIKK-FM	country	7.1	7.5	7.7	6.4	5.7	WBAL	N/T	7.2	9.5	10.2	7.7	7.7
KBXK	top 40/rhythm	4.7	4.6	5.1	5.2	5.0	WLIF	AC	7.1	7.3	7.2	7.1	7.2
KLOL	album	5.8	6.8	6.3	4.5	5.0	WYVY	urban	6.1	6.3	6.4	6.3	6.7
KHMX	AC	4.9	4.6	4.2	4.9	4.9	WYWX	AC	5.4	5.6	5.3	5.5	5.3
KRBO-FM	country	2.7	2.3	1.8	2.9	4.7	WQSR	oldies	5.7	5.3	5.9	5.7	5.2
KMIQ	urban	3.8	4.7	4.6	4.2	4.6	WCBM	N/T	4.3	2.8	2.5	3.2	5.1
KTRH	N/T	4.8	4.1	4.2	4.7	4.3	WERQ-FM	top 40/rhythm	4.6	4.7	4.2	4.9	4.0
KRBE-FM	top 40	4.6	5.1	4.1	4.4	4.2	WIYY	album	5.5	5.2	5.7	5.8	4.0
KHYS	urban AC	3.4	3.6	3.6	2.7	4.1	WHFS	modern	2.4	3.7	3.8	3.4	3.4
KQIE	AC	4.6	4.1	4.5	3.8	3.7	WWIN-FM	urban AC	2.7	3.1	3.0	3.4	3.1
KODA	AC	4.7	5.0	4.6	4.8	3.6	WVTH	N/T	2.6	2.4	1.8	3.0	2.8
KZFX	cls rock	3.3	3.2	3.8	3.3	3.6	WVRT	AC	2.8	3.2	3.7	2.4	2.7
KLDE	oldies	3.8	4.0	3.3	4.2	3.5	WCAO	religious	1.2	1.6	1.4	2.3	2.6
KSEV	N/T	1.5	2.0	1.7	2.0	2.8	WGRX	cls rock	1.9	1.7	2.2	2.3	2.2
KQKQ	Spanish	1.9	1.9	2.7	2.0	2.5	WRBS	religious	1.0	1.3	1.4	1.6	1.8
KLAT	Spanish	1.5	1.4	1.8	1.6	2.4	WPGC-FM	urban	1.8	1.7	1.8	1.3	1.7
KLTR	AC	3.5	2.7	2.9	3.2	2.4	WJFK-FM	N/T	6	7	1.1	2	1.4
KZKR	album	9	4	6	—	2.1	WWDC-FM	album	2.4	1.7	2.2	1.9	1.4
KPRC	N/T	2.2	3.6	2.7	2.5	1.9	WHUR	urban	1.0	9	1.5	1.1	1.3
KEYH	Spanish	1.8	1.1	1.3	1.2	1.5	WVGR	religious	1.9	6	7	8	1.1
KCOH	black	5	8	5	6	1.2	WGAY	AC	8	9	7	6	1.0

## Study Shows Listeners' Depth Perception; Philly Shuffle; KOME Puts Stern In Place

BY AN OVERWHELMING ratio of 10-to-1, radio listeners say they want more album depth from radio, according to a national music preference study conducted by Paragon Research.

The survey polled 400 listeners of all ages about the music they want to hear on the stations they listen to. Sixty-four percent of the respondents agreed with the statement "stations should play more than one or two songs from an album." Six percent disagreed, and the remaining 30% had no opinion.

In response to the statement "stations should play only the most popular songs from an album," 50% of the respondents disagreed and 17% agreed.

On the subject of familiarity, 36% of the respondents disagreed with the statement "stations should stop playing so many unfamiliar songs," while 19% agreed with the statement.

Women seem more likely to accept unfamiliar music. Only 17% agreed radio should play less unfamiliar music, as opposed to 21% of men who agreed. Overall, however, 21% of the respondents agreed and 30% disagreed that "stations should play more newer, less familiar music."

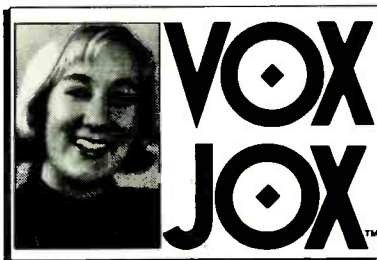
In other news, combined local and national radio advertising revenues were up 13% in March compared with the same month last year, according to the Radio Advertising Bureau. For the first quarter of this year, combined revenues were up 9% over that period in 1992, partly due to February's record-breaking 14% gain.

On the national level, March revenues were up 11% and first quarter revenues rose 6%. On the local level, March revenues were up 13% and first quarter revenues rose 10%.

In response to Clear Channel Communications' proposed purchase of WRNL/WRXL Richmond, Va., from Capitol Broadcasting, the owner of crosstown WMXB has petitioned the FCC claiming those two new stations, combined with crosstown WRVA/WRVQ, which Clear Channel already owns, would hover too closely to the 25% duopoly ratings cap. At the time of the deal, the four stations had a combined share of 24.7% and in the past

have exceeded the FCC's 25% barrier. Clear Channel senior VP Mark Mays says the stations' past shares should be of no interest to the commission.

Although Arbitron's plan for replacing 12-week survey periods with 18-week rolling average reports (Billboard, May 1) won't be put to a subscriber vote, the company is soliciting feedback from all sides and VP/communications Thom Mocarsky says, "We're not going to do this if it isn't good for radio." Despite speculation that the plan could be implemented as early as the fall book, Mocarsky says, "I don't see us implementing this before '94."



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

Meanwhile, KRAY Monterey, Calif., earned a page 5B notice in the winter Arbitron book for a "write it down" statement it aired approximately four times a day from November to January, according to Arbitron. The statement also made specific reference to a diary.

The National Radio Systems Committee has formed a digital audio broadcasting subcommittee to be chaired by Al Resnick of Capital Cities/ABC and Randall Brunts of Delco Electronics. The group voted unanimously to begin voluntary standard-setting for in-band, on-channel (IBOC) DAB systems in conjunction with the Electronic Industries Assn.

**PROGRAMMING: PHILLY'S EZ TO BE 'B'**  
AC WEAZ Philadelphia, which has been known since 1981 as "EZ 101," is now known as "B101.1" and has applied for the new calls WBMB. The station's slogan now is "all music, very little

talk." Morning man Bob Bateman is out. Midday host Don Dawson is filling in that shift for now and other jocks have been temporarily reassigned.

Phil West takes over as PD at WOMC Detroit. West replaces Don Daniels, now at KXOA-FM Sacramento, Calif., and arrives from the PD position at KCMO-FM Kansas City, Mo. KCMO APD Mike McCartney becomes acting PD... KKCJ Kansas City has dropped the syndicated "Country Coast To Coast" format and gone local.

Former KIIS Los Angeles PD Bill Richards has formed a partnership with consultant Guy Zapoleon. Steve Perun continues to be associated with the consultancy, but will concentrate on long-range projects. Richards will be based in Orlando, Fla. Zapoleon will continue to be based in Houston.

David Cooper from WAFX Bangor, Maine, joins WCGY Boston as PD, replacing Steve Becker... The Boston Herald reports that Greater Media is sending letters to potential clients, informing them that when the company closes on WCDJ, it will run commercial free until July 4. The paper also speculates that the station will simulcast Greater Media's WMJX at first, before flipping to country May 10.

At the new Tele-Media duopoly of WPRO-AM-FM/WLKW/WWLI Providence, R.I., Tele-Media's VP of corporate operations, Ira Rosenblatt, takes over as acting GM at all four stations. Former WWLI GM Carol Carson becomes associate GM. On the programming side, David Simpson, former WPRO-FM midday host, adds PD duties, replacing Paul Cannon. At WPRO-AM, station vet Arty Teft fills the long-vacant PD chair while 50-year morning veteran Salty Brine exits. His partner, Larry Kruger, remains.

Gannett's in-flight service, USA Today Sky Radio, inks Northwest as its third airline. The service already is available on 229 Delta and United planes.

KWEN Tulsa, Okla., PD Brad West joins KNIX Phoenix as PD, replacing R.J. Curtis, now at KXLA Los Angeles. Also, Jim Murphy exits the OM posts at the Real Country Net-

its "New York Yankees home run club," which listeners are encouraged to join by pledging money for every home run hit by the Yankees during the 1993 season... In an effort to encourage tri-state businesses to be more environmentally hip, modern-rock WDRE Long Island, N.Y., is searching for the most environmentally conscious business, which will receive a private concert from Elektra artist Billy Bragg.

KIIS and Segal of America presented the all-star "KIIS & Unite" charity concert to benefit the Pediatric AIDS Foundation April 24. The show featured Patty Smyth, Joey Lawrence, Toad the Wet Sprocket, Neneh Cherry, P.M. Dawn, Shai, Portrait, Boy Krazy, Jon Secada, and Jeremy Jordan. A silent auction also was held.

At the concert, the station debuted

KIIS-Vision, a multimedia presentation which combines visual images with music and audience participation. It gave the audience an opportunity to see what goes on behind the scenes at the station.

WOGL (Oldies 98) Philadelphia gathered radio greats from legendary former stations WIBG and WFIL to do air shifts during the "Oldies 98 Radio Greats Reunion." WIBG's "Wibbage Good Guys" and WFIL's "Boss Jocks," who once competed head-on in the ratings, united for the first time.

Pogs update: KSSK-FM Honolulu claims to have sold 10,000 of these weird little milk caps (Billboard, March 16) featuring morning men Michael W. Perry and Larry Price for \$1 each in less than six hours. The \$10,000 is being sent to President Bill Clinton to help offset the national debt.

## newslines...

**WILLIAM GRIMES** has been upped from president/COO to president/CEO at Multimedia Inc.

**JENNIFER McCANN** segues from the GM chair at WSSH Boston to the position of VP/GM Boston FM Operations for Atlantic Radio Corp., where she will oversee WBMX. John Laton, GM at Granum Broadcasting's WBOS Boston, becomes VP/GM at WBOS and WSSH following Granum's acquisition of WSSH for \$18.5 million.

**JACOR COMMUNICATIONS** has announced FCC approval of its transfer of control of the company to Zell/Chilmark Fund L.P. All outstanding, nonvoting stock has become voting stock, and Zell/Chilmark now owns 93.48% of the outstanding voting shares of the company.

work as well as KCWW Phoenix. He is replaced by Dave Nicholson, who previously was OM at WNOE-AM-FM New Orleans.

WCMF Rochester, N.Y.'s purchase of crosstown WRMM-AM-FM is final and WCMF PD Stan Main assumes programming duties for all three stations. (WRMM-FM's PD, Rick Love, recently left for KSRY/KSRI San Francisco.) Also, WRMM-AM has switched from simulcasting WRMM-FM to simulcasting WCMF and will change its calls to WCMF-AM.

Jones Satellite Network has terminated its negotiations to acquire Sports Entertainment Network... Album rock KPOI Honolulu and crosstown contemporary Hawaiian KINE-FM have dissolved their local marketing agreement, blaming incompatible formats.

WQDR Raleigh, N.C., PD Mark Richards exits for that job at WKHK Richmond, Va. Hank Matthews moves from WKHK to the PD chair at LMA partner WSVS Crewe, Va.

Baltimore's WHLP, the all-help-wanted ad station, has reverted to its previous adult standards format... KTRW Spokane, Wash., flips from traditional country to all-sports using programming from American Sports Network, Sports Byline USA, and CBS Radio Networks.

WWXX Biloxi, Miss., flips from country to a hybrid country/70s Southern rock format. Collins "The Diamond" Powell joins as OM/PD, replacing former PD Steve Martin, who exits. Powell was most recently in the club business and previously worked at crosstown WQID. Also, Kevin Kelly joins as APD. He was most recently PD at sister WVMI.

**PEOPLE: KOME MOVES STERN TO A.M.**

KOME San Jose, Calif., moves Howard Stern's syndicated show from evenings to mornings. Current morning hosts Jeff Blazy and Bob Lilley move to afternoons, replacing Frank Bennett, who exits. Also, the station picks up The Greaseman's syndicated show for evenings.

As expected, former KFMB-FM (B100) San Diego morning team Jeff Elliott and Jerry St. James joins crosstown KKLQ (Q106) for that shift, replacing DJ Walker, now at KWIN Stockton, Calif. Lisa Foxx segues from overnights to morning show sidekick at KHQT (Hot 97.7) San Jose, Calif.

WQEW New York morning man Neil Myers exits and has not been replaced... Former KDWB Minneapolis morning man Steve Cochran lands

that shift at WCKG Chicago, replacing Mitch Michaels, who exits.

At WMAL Washington, D.C., 29-year station vet Bill Mayhugh is out as host of the overnight shift. He had hosted the station's only remaining music shift. It is now all-talk. Rush Limbaugh reruns fill Mayhugh's old slot. Also, John Butler, from KFBK Sacramento, Calif., arrives as the new WMAL ND, taking over from Len Diebert. At KFBK, PD Betsy Brazil assumes Butler's duties.

WUSL (Power 99) Philadelphia night jock Stanley Evans moves to afternoons replacing Jo Jo Davis, who shifts to P/T. New hire Glenn "The Golden Boy" Cooper from KBXX Houston will handle nights... Local TV legend Sally Starr joins oldies WPGR (Geator Gold Radio) Philadelphia as host of a Sunday midday country oldies show.

Ted Randall has been named ND for ABC Radio Networks/Satellite Music Networks' 24-hour formats. He was previously ND at WAPI-AM-FM Birmingham, Ala. Also, ABC's senior VP for engineering, Kent Coughlin, retires after 35 years with the company. Joan Kessler joins ABC as director of merchandising. She is a former GSM at WBAP Dallas.

Debbie Vincent is the new late-night host on WENZ Cleveland. She comes from WRQK Canton, Ohio, which picks up Lisa Rodman from WZRH New Orleans to fill Vincent's midday slot... WIMJ Cincinnati afternoon jock Phil Lindsey adds music co-ordinator stripes.

KSEG Sacramento, Calif., P/T jock Justin Case moves to overnights, replacing Jennifer Wilde, now at KTHT Fresno, Calif. Jay Baker joins WZPL Indianapolis for the long vacant morning co-host position. He was previously morning man at WOFX Cincinnati.

KYIS Oklahoma City APD/MD Leanne Flask exits. PD Max Hayden assumes her duties... WNVZ (Z104) Norfolk, Va., afternoon jock Hollywood Harris moves to mornings where he is paired with Wayne Coy. Also, James Baker (aka Hollywood Harrison) joins for afternoons/production director from nights at KEWB Redding, Calif.

AC WMAG Greensboro, N.C., MD/evening host Cathy Reynolds exits for KTRR Ft. Collins, Colo., and has not been replaced. Send T&Rs to OM/PD Chuck Holloway... Sammy Mack joins WQHT (Hot 97) New York for weekends/swing. He was previously APD/MD at WQMG-FM Greensboro.

## PROMOTIONS AND MARKETING

(Continued from page 64)

[a] direct result of this investigation the FBI has aided in the development and implementation of new security protocols within the telephone companies. The FBI has developed and implemented new procedures which should eliminate the possibility of a recurrence of this sort." However, for security reasons, the FBI wouldn't elaborate on this new procedure.

### IDEA MILL: BRADY BUNCH CRUISE

WPLJ New York is sending 500 listeners on "The Brady Bunch Cruise" May 11. Barry Williams (Greg Brady), Susan Olsen (Cindy Brady), and Ann B. Davis (housekeeper Alice) will be joining listeners and station staffers on the cruise. The station previously hosted a "Gilligan's Island" reunion cruise.

WXRK (K-Rock) New York launched

# WINTER '92 ARBITRONS

(Continued from page 65)

Call	Format	'92	Sp	Su	Fa	W
WCKW-FM	album	3.7	3.6	3.4	3.1	4.2
WLTS	AC	4.2	3.6	4.0	5.1	4.2
WRHO	album	2.4	2.5	2.5	2.8	3.3
WBOB	religious	3.6	2.7	3.0	2.6	3.2
WBYU	adult std	4.2	3.4	4.2	3.9	2.7
WOLD	oldies	3.3	3.9	3.0	2.5	2.6
WYLD	religious	2.3	3.6	2.0	3.0	2.4
WVXZ	AC	3.5	3.1	3.9	3.2	2.2
WZRH	modern	4	4	6	—	2.0
KHOM	oldies	1.3	1.2	1.5	1.0	1.8
WSMB	N/T	1.1	.9	1.4	.9	1.5

## HARTFORD, CONN.—(40)

WTIC	AC	16.1	13.5	12.2	13.0	14.7
WRCH	AC	6.4	7.7	5.7	7.7	8.8
WTIC-FM	top 40	8.1	7.7	7.6	6.8	6.1
WVYZ	country	7.4	7.5	8.4	10.1	6.0
WZMX	AC	5.1	6.4	5.2	5.2	5.3
WCCF-AM-FM	album	5.4	4.2	4.7	5.7	5.1
WKSS	top 40/rhythm	4.1	5.1	5.6	4.7	5.1
WDRG-FM	oldies	5.6	4.5	5.8	4.3	5.0
WDRG	adult std	3.1	3.5	3.6	3.5	4.2
WHCN	album	6.5	4.7	6.7	4.3	4.2
WYSR	AC	3.7	3.7	3.5	3.0	3.1
WAGY-FM	album	2.2	2.9	2.9	3.0	2.7
WPOP	N/T	2.4	2.5	2.9	3.1	2.7
WFAN	sports	1.5	1.2	1.8	1.7	2.3
WPLR	album	1.3	1.9	1.5	1.6	1.6
WPKX	country	1.1	.7	1.1	.9	1.3

## BUFFALO, N.Y.—(41)

WYRK	country	9.6	11.3	10.9	10.5	9.8
WGR	N/T	5.9	5.5	5.3	7.5	9.3
WBEN	AC	8.4	7.1	7.6	8.2	8.7
WHTT-FM	oldies	6.1	8.2	6.6	8.2	7.1
WKSE	top 40	9.8	7.7	7.3	6.8	6.7
WJYE	AC	6.6	6.9	7.1	8.7	6.6
WBLK	urban	6.9	5.1	7.8	6.7	6.4
WUFX	album	5.9	6.9	7.0	5.2	6.2
WGRF	cls rock	6.4	6.5	6.7	6.7	5.7
WMIQ	AC	4.8	5.7	5.6	4.8	5.3
WECK	adult std	3.8	3.6	4.0	3.9	5.2
WBUF	AC	5.2	4.4	3.6	5.0	3.4
WNUC	country	1.9	1.7	1.4	1.0	1.2
WUFO	urban AC	9	9	1.1	1.0	1.1
WDCC	religious	1.2	1.1	1.0	.9	1.0
WWKB	N/T	.8	.9	1.0	.9	1.0

## MEMPHIS—(43)

WGKX	country	11.5	13.6	11.1	16.1	11.6
WHRK	urban	12.4	9.5	10.0	10.9	11.0
WDLA	urban AC	10.2	8.2	9.2	10.8	9.7
KJMS	urban	6.8	7.1	8.6	5.8	8.4
WRWR	AC	7.4	8.5	6.5	6.2	7.7
WMC-FM	AC	7.0	6.8	6.7	7.9	7.4
WEGR	album	10.3	10.5	9.8	8.4	7.2
WLOK	religious	4.5	5.6	5.2	6.1	5.2
WMC	N/T	4.9	4.4	5.0	4.7	5.1
WYKL	oldies	3.9	3.8	3.8	2.6	3.8
KFTH	urban AC	2.9	2.9	2.2	3.5	2.6
WGOY	country	1.5	1.8	.9	5	2.6
WCRV	religious	1.3	1.5	2.1	1.4	2.2
WBSP	religious	7	2.0	2.0	1.4	2.1
KWAM	religious	1.5	5	1.0	.8	1.2
WREC	adult std	2.3	2.2	1.9	2.0	1.2
WPLX	adult std	.4	—	.5	1.0	1.1

## NASHVILLE—(45)

WSIX	country	12.8	13.4	13.6	15.3	14.4
WSM-FM	country	11.6	11.0	11.0	13.4	11.4
WQOK	urban	8.4	6.7	8.7	6.8	7.2
WKDF	album	8.0	7.5	8.0	5.1	6.9
WYHY	top 40	7.1	9.7	9.0	6.2	6.1
WZYZ	AC	7.0	6.3	5.7	6.3	5.9
WLAC-FM	AC	6.7	4.8	5.4	5.0	5.5
WLAC	N/T	3.8	4.1	4.0	5.4	5.0
WGFY	cls rock	5.0	4.8	5.0	3.9	4.4
WSM	country	3.7	3.5	3.4	3.6	3.6
WRMX	oldies	3.6	4.0	4.3	4.0	3.1
WVOL	oldies	2.3	1.8	2.5	2.3	2.6
WRLT	album	1.0	2.0	1.8	1.5	2.3
WAMB-AM-FM	adult std	1.6	1.3	2.3	.7	1.8
WWTN	N/T	1.8	1.0	1.0	2.4	1.6
WBVR	country	1.2	2.6	1.6	1.9	1.5
WMOB	urban	1.7	1.9	1.0	1.7	1.4
WYCF	country	1.3	.8	.8	1.2	1.0

## ROCHESTER, N.Y.—(46)

WHAM	N/T	13.0	13.5	12.0	13.4	15.1
WBEE-FM	country	11.2	13.2	10.5	13.3	12.6
WCMF	album	14.8	16.3	15.3	15.1	12.5
WPXY-AM-FM	top 40	10.5	7.9	9.4	8.1	8.5
WVOR	AC	7.0	7.1	6.2	6.5	7.2
WRM-AM-FM	AC	6.9	6.6	6.2	7.3	6.7
WKXL	oldies	4.6	4.6	6.6	4.9	5.7
WDBX	urban	4.6	5.5	5.1	4.7	5.2
WBBF	adult std	4.3	3.8	3.7	4.0	3.5
WROJ	cls rock	4.7	2.2	3.6	3.2	2.6
WYLF	adult std	.6	—	.6	.7	1.9

## DAYTON, OHIO—(47)

WHKO	country	10.2	12.9	11.9	12.4	12.7
WTUE	album	8.1	8.8	6.8	7.1	7.3
WHIO	N/T	6.8	7.6	9.1	8.7	7.1
WROU	urban	7.2	4.6	8.8	5.8	6.7
WWSN	AC	5.7	5.8	7.9	6.1	6.3
WGTX	top 40	7.0	7.2	7.1	6.1	6.0
WAZU	cls rock	3.8	5.9	4.0	3.5	5.1
WLQT	AC	5.1	4.3	3.5	5.9	4.8
WLW	AC	4.3	5.9	5.4	5.6	4.6
WYMJ	oldies	3.2	4.0	3.4	4.2	4.5
WONE	country	5.0	3.6	2.8	2.7	4.1
WPFB-FM	country	3.0	2.9	2.6	3.2	3.2
WFCJ	religious	1.8	1.0	1.5	.8	1.9
WCLR	AC	2.2	2.0	2.2	2.5	1.7
WDAO	urban AC	2.1	1.9	1.4	2.9	1.5
WOFX	cls rock	1.1	1.3	1.1	2.0	1.3
WPFB	adult std	1.0	1.4	1.2	1.2	1.3
WKSJ	country	1.2	1.0	.8	1.1	1.1
WDJK	top 40	.7	1.1	1.2	1.1	1.0

## LOUISVILLE, KY.—(51)

WAMZ	country	21.4	18.4	22.0	20.5	17.1
WHAS	AC	14.6	12.7	12.3	12.9	15.8
WQMF	classic rock	7.5	8.5	7.4	9.9	12.2
WDJX-FM	top 40	8.5	9.5	10.0	8.2	8.2
WVEZ	AC	5.0	5.0	6.1	5.1	5.8
WGBZ	urban	5.9	5.4	7.2	7.6	5.5
WLRS	AC	4.8	5.9	4.8	4.8	5.0
WRKA	oldies	6.2	5.7	7.3	5.7	4.9
WKY	N/T	1.6	2.7	2.4	2.5	4.2
WAVG	adult std	5.0	5.8	2.9	3.7	3.4
WHKW	country	1.5	2.7	3.1	1.8	1.8
WLIO	urban AC	2.8	2.5	1.4	2.2	1.7
WLLV	religious	1.0	1.3	1.2	1.2	1.3

# 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.

### MAY

May 1-4, **National Assn. of Video Distributors Annual Convention**, Hyatt Grand Champions Hotel, Palm Springs, Calif. 202-872-8545.

May 3, **Music on Film Seminar**, presented by the L.A. chapter of NARAS, Chaplin Soundstage, A&M Records, Los Angeles. 818-843-8253.

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 Dailley, 212-388-8210.

May 6-8, **Second Annual Music Row Industry Summit**, Regal Maxwell House Hotel, Nashville. 615-269-7073.

May 7, **1993 Annual Copyright Law Update: Technology and Copyright**, presented by the law offices of King & Ballou, Loew's Vanderbilt Plaza Hotel, Nashville. 615-726-5485.

May 7-9, **National Christian Rap Conference**, Ramada Inn Hotel, Hammond, Ind. 219-885-3787.

May 9-12, **Food Marketing Institute Show**, McCormick Place, Chicago. 202-452-8444.

May 11, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 12, **World Music Awards**, Monte Carlo Sporting Club, Monte Carlo. 011-33-93-254-369.

May 12-16, **NAIRD Convention**, Hyatt Regency, Crystal City, Va. 609-482-8999.

May 13, **T.J. Martell Foundation Second Annual Chicago Music Golf and Tennis Classic**, Indian Lakes Country Club, Bloomingdale, Ill. Andrea Thompson, 312-280-1212.

May 13-15, **Undercurrents**, national music conference, Cleveland Convention Center, Cleveland. 216-241-5555.

May 15, **"How to Make It In the Music Business,"** presented by Jim Halsey, Executive Inn, Owensboro, Ky. 615-244-7900.

May 15-16, **Society of Professional Audio Recording Services (SPARS) 1993 Business/Technical Conference**, Hotel Macklowe, New York. 212-873-3795.

May 16-23, **T.J. Martell Foundation 1993 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 18-19, **BMI Pop Awards Dinner and BMI Motion Picture and Television Awards**, honoring songwriters, composers, and publishers, Regent Beverly Wilshire Hotel, Los Angeles. Stacy Nick, 310-289-6328.

May 20, **Billboard/Univision Latin Music Awards**, James L. Knight Center, Miami. Melissa Subatch, 212-536-5018.

May 22, **"Copyright and Publishing Demysti-**

**fied"/"Legal Aspects of the Music Industry In Plain English,"** two half-day seminars, Roosevelt Hotel, New York. 212-688-3504.

May 26-30, **Black Radio Exclusive (BRE) Convention**, Grand Hyatt, Washington, D.C. 213-469-7262.

May 27-June 1, **International Assn. of African American Music (IAAAM) 1993 Celebration**, Washington Renaissance Hotel, Washington, D.C.

215-664-1677.

### JUNE

June 2, **1993 Induction Ceremony and Awards Presentation for the benefit of The Songwriters' Hall of Fame Museum Fund**, Sheraton New York Hotel, 212-206-0621

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

## LIFELINES

### BIRTHS

Boy, Austin Lewis, to Michael Erlich and Lisa Frank-Erlich, April 12 in Los Angeles. He is a producer/artist with Imago Records and she is an A&R assistant at Columbia Records.

Boy, Trevor Adam, to Gary and Rhonda Casson, April 15 in New York. He is senior VP of business affairs for Elektra Entertainment.

Boy, Russell William, to Russ and Chris Martin, April 15 in Nashville. He is an independent recording engineer.

Boy, Evan Zak, to Jordan Katz and Ellen Schleifer, April 17 in Brooklyn, N.Y. He is national director of field sales for Arista Records.

Girl, Jamie Nadine, to Micheal and Darlene Smotherman, April 19 in Nashville. He is a songwriter and former backup singer for Roger Miller and Ray Stevens.

Girl, Emma Lee, to Steve and Robin Parry, April 20 in Philadelphia. He is a product information specialist at Disc Makers and guitarist for Medicine Show.

### MARRIAGES

Alan Grunblatt to Elissa Sherman, April 4 in Boca Raton, Fla. He is VP of marketing & promotion for Relativity Records.

Mark Guilbeault to Margaret Rosato, April 24 in Los Angeles. He is an engineer at Ocean Way Studios and she is

a publicist, formerly with Windham Hill.

Mark Parsons to Nadine Condon, April 17 in Louisville, Ky. She is an independent promotional consultant.

### DEATHS

Johnny Cymbal, 48, of an apparent heart attack, March 16 in Nashville. Cymbal was a performer and songwriter who made his initial breakthrough with his top 20 rendition of "Mr. Bass Man" in 1963. His other hit songs include "Mary In The Morning," "I'm Drinkin' Canada Dry," and "Doesn't Anybody Get High On Love Anymore." Recording under the pseudonym Derek, he sang the pop hits "Cinnamon" and "Back Door Man." He is survived by a son and daughter.

Bob Hardy, 62, of a heart attack, April 18 in Marine, Ill. Hardy co-anchored "Total Information AM" and hosted "Newsblock" on radio station KMOX in St. Louis, where he was been employed since 1960. He broadcast an award winning series live from Eastern Europe and a special link from Saudi Arabia. In addition to his wife, Rita, he is survived by his children, Sandy and Bob Jr.

Steve Douglas, 55, of heart failure, April 19 in Los Angeles. Douglas, who died during a recording session with Ry Cooder, had a career as a saxophonist that began with high school friend Phil Spector and included early stints with Ritchie Valens and Duane Eddy & the Rebels, with whom he played a solo on their classic "Peter Gunn." As a session

musician, he played on numerous hits including "Da Doo Ron Ron" and "Be My Baby," and worked with Spector as a member of "Phil's Regulars" (with Sonny Bono, Glen Campbell, and Leon Russell). Douglas has toured and/or recorded with a long list of venerable performers, including Dion, Frank Sinatra, the Beach Boys, Bob Dylan, B.B. King, Barbra Streisand, Stevie Wonder, Eric Clapton, Jefferson Starship, and John Fogerty. Douglas' film credits include Elvis Presley's "Girls, Girls, Girls" and the soundtracks to "One Flew Over The Cuckoo's Nest" and "Fast Times At Ridgemont High." He is survived by his wife, Jeanette, daughter, Pamela, his mother, and a sister.

Jimmy Bee, 59, of a heart attack, April 22 in Los Angeles. Bee had a varied career in the industry that included success as an artist, executive, and artist manager. He sang with the Flairs and appeared at the Apollo. In the '60s, he worked with Rene Hall and Billy Williams. Some of the artists Bee worked as a promotion executive were the Bee Gees, Quincy Jones, the Whispers, Melba Moore, the Brothers Johnson, Johnny Guitar Watson, and Gladys Knight & the Pips. One of Bee's most recent projects was management of MCA recording artist Mahogany Blue. Donations may be sent to: Jimmy Bee Scholarship Fund, c/o Betty Washington Bee, P.O. Box 7479, Culver City, Calif. 90233.

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

## GOOD WORKS

### WOMEN WITH AIDS BENEFIT:

Women For Women Inc. is hosting a benefit concert for women living with AIDS May 9 at the Masonic Auditorium in San Francisco. Scheduled to perform are Maia Amada, David Angel, Liona Boyd, Lita Ford, Warren Hill, Lisa Lisa, Mitsou, C.C. Peniston, Michael Pritchard, Vonda Shepard, Joe Lynn Turner & Jeff Watson, Steve Walsh Scott Williams, Daphne Zuniga and, via satellite, Tanya Tucker and Billy Dean. In addition, the following have made public-service announcements: Paula Abdul, Loni Anderson, Liona Boyd, Lita Ford, Joan Jett, Lisa Lisa, Mitsou, Burt Reynolds, and John Tesh. Women For Women Inc. is a nonprofit venture

# Rod Stewart Finds Reason To Believe In 'Unplugged' Concept

BY CRAIG ROSEN

LOS ANGELES—Rod Stewart and Stiefel-Phillips Entertainment are such firm believers in the "Unplugged" concept that they not only have given Warner Bros. the OK to release an album, but Stewart will hit the road with an acoustic tour, tentatively set to kick off in August.

Stewart's "Unplugged... and seated," set for a May 25 release, should have a substantial buzz surrounding it when it hits the stores. MTV and Westwood One Radio Networks will simulcast the Stewart "Unplugged" on Wednesday (5). Stewart is set to appear on "Late Night With David Letterman" April 29. He also is scheduled to appear on the "Today Show" and "Good Morning America" prior to the album's release.

Warner Bros. already is working two tracks—"Have I Told You Lately" at top 40 and AC, and "Cut Across Shorty" at album rock. "Have I Told You Lately," from the 1991 album "Vagabond Heart," has been a sleeper hit at AC over the past few months. This week, the "Unplugged" version is No. 48 with a bullet on the Hot 100 Singles chart and No. 11 on the Hot Adult Contemporary list.

According to Arnold Stiefel of Stiefel-Phillips Entertainment, Stewart will launch an "Unplugged... and seated" tour to support the album in August. Stewart has tentative plans to play 75 dates in amphitheaters and arenas, where he will perform in the round, through early December.

Stewart says there are plans to take the same setup used in the "Unplugged" session, including a string section and backing vocals, on the road. "It will be a challenge for me to see if I can keep that intimacy," Stewart says. "It will also be a challenge for me to sit down for an hour-and-a-half."

Stiefel says complete details of the tour will be announced at the end of May.

Unlike Eric Clapton's "Unplugged"—which Warner/Reprise decided to release five months after the initial broadcast—Stewart went into the TV taping with plans to record an album.

Further, Stewart's performance on the show was not designed to promote a previously released album. "This was a premeditated career move," explains Stiefel, who manages Stewart with partner Randy Phillips.

Yet Stewart and Stiefel are not overly concerned with accusations that they are jumping on the "Unplugged" bandwagon. "After the success that Eric had with the show and the album accolades that followed, the bloom might be off the rose," Stiefel admits. Yet he adds that Stewart's performance is much different than Clapton's.

Stewart concurs: "His album you put on while you're having your dinner. It's amazing the amount of people's houses I've been to and they put it on, and it's like Muzak. My album is not like that. It's got fast songs on it."

Mixed by Pat Leonard, "Unplugged... and seated" features 15 tracks taped Feb. 5 in Los Angeles: "Hot Legs," "Tonight's The Night," "Handbags & Gladragrs," "Cut Across Shorty," "Every Picture Tells A Story," "Maggie May," "Reason To Believe," "People Get Ready," "Have I Told You Lately," "Tom

Traubert's Blues," "The First Cut Is The Deepest," "Mandolin Wind," "Blues Shuffle," "Stay With Me," and "Having A Party."

Stewart's former Faces bandmate Ron Wood joins Stewart on a number of tracks, including the four songs originally recorded on Stewart's 1971 breakthrough album "Every Picture Tells A Story," which features Wood on guitar and bass.

Stewart says Wood "was a natural choice" for the "Unplugged" guest spot. He notes that the two are still

## LABELS, MTV KEEP PLUGGING AWAY

(Continued from page 1)

plugged" album by Neil Young.

If the Clapton, Carey, and Arrested Development albums maintain their sales and the upcoming releases make the chart, there could be six "Unplugged" titles on The Billboard 200 by mid-June. (Capitol's Paul McCartney "Unplugged [The Official Bootleg]," which was released in a limited edition, peaked at No. 14 in 1991.)

Meanwhile, Sony has issued Bruce Springsteen's "In Concert: MTV Plugged" in Europe. The album entered at No. 4 on Music Week's album chart April 24.

However, going "Unplugged" doesn't necessarily mean success. In late 1992, Columbia released "Unplug It In: Acoustic EP" by Eddie Money. The release was recorded at two live dates at clubs in Texas and was not affiliated with MTV, but attempted to plug into the "Unplugged" phenomenon with its title. "Unplug It In" failed to crack The Billboard 200.

Thus far, Arrested Development's "Unplugged" has fallen far short of the others' chart success. The album peaked at No. 60, and this week it stands at No. 73 after five weeks on The Billboard 200; its current slot is 45 positions below the group's debut album "3 Years 5 Months & 2 Days In The Life Of..."

Is the public experiencing an "Unplugged" overdose?

For their part, MTV representatives maintain they are not in the record business (although the channel does receive an unspecified portion of the proceeds from the sales of "Unplugged" product), and their primary concern remains the TV show.

Says Van Toffler, senior VP of programming enterprises and business development for MTV, "We're trying to analyze each project a little more extensively and not flood the marketplace and keep this wonderful franchise for MTV sacred for the years to come."

Retailers seem to appreciate the "Unplugged" phenomenon. There has even been talk of some retailers setting up "Unplugged" sections.

"You and I are the only people who haven't released an 'Unplugged' album," jokes Al Wilson, senior VP of merchandising for the 138-store Strawberries chain based in Milford, Mass. "There are a lot of them, but they've been very helpful to the industry, and 'glut' has a negative sense. I still feel that most of the artists have done well with them—Mariah Carey did well, Eric Clapton did well. Arrested Development has not performed well... But Rod Stewart is coming out, I expect that one to do extremely well, and the Springsteen 'Plugged' import should also do well."

Kevin Sechrist, owner of the three-

"great mates" and he was impressed with Wood's performance. "Woody's got a pretty good memory," Stewart says.

On the "Unplugged" album, before launching into a reading of "Reason To Believe," Stewart says, "We haven't done this together since we recorded it 22 years ago. Most of the band weren't born. My wife was only 1."

In one of the set's more emotional moments, Stewart dedicates his rendition of Van Morrison's "Have I Told

you Lately" to his wife, supermodel Rachel Hunter. Stewart can be seen weeping as he sings the tender ballad. "I broke down toward the end of it," he says. "Half way through, I thought of her and the baby, and I just cracked up."

Stewart's cover of Tom Waits' "Tom Traubert's Blues" has not appeared on an album, save for the European compilation "Lead Vocalist," which was released in February. "The chap who runs the British part of Warner Bros. played it to me for a

unit, Atlanta-based Atlanta Compact Disc, says of the "Unplugged" releases, "I think there is an element of overkill. Just like with the boxed set, there are artists that 'Unplugged' doesn't work for. But for other artists it can be a natural." He too describes the forthcoming Rod Stewart "Unplugged" as "a can't miss."

George Balicky, VP at 102-unit, Carnegie, Pa.-based National Record Mart, agrees that "Unplugged" releases have added up to good business, but are "overdone."

Representatives from the various labels releasing "Unplugged" product say they are not concerned about a bandwagon effect. As for the artists, they seem to be mixed in their enthusiasm for the concept.

As Clapton announced from the stage at the Grammy Awards in February, originally he opposed the release of the "Unplugged" album.

Reprise senior VP/director of promotion Rich Fitzgerald says, "There was a concern we were oversaturating the artist," since Clapton was involved in a number of projects at the time, including the "Rush" soundtrack, and the late 1991 release "24 Nights."

When album rock stations started playing the "Unplugged" version of "Layla," culled from the Westwood One simulcast of the MTV program, Reprise decided to release the album.

According to Fitzgerald, Young's management suggested Reprise release his "Unplugged." After a New York taping of the show was scrapped, Young performed in Los Angeles, during the same weekend as tapings for Rod Stewart and the Uptown label showcases.

"We wanted to be sure we were releasing it for the right reasons," Fitzgerald says of the Young album. "We had to think, 'Should we really do this?'"

## WORD ACCEPTING WARNKE RETURNS

(Continued from page 10)

alliance.

After the book came out, Warnke gained considerable fame and income speaking as a reformed Satan-worshipper. He parlayed that fame into a lucrative recording and touring career that enabled him to establish his ministry. He signed with Word in 1975, and the company subsequently released a total of 13 of his albums and two videos.

Soon after "Cornerstone" published its accusations, Word president Roland Lundy issued a statement that said, in part, "In response to recent allegations of the integrity of Mike Warnke's ministry, Word Inc. met with Mike and conducted follow-up on the areas in question. In-

formation the company received reinforces our confidence in his ministry."

A month later in another announcement, Word modified its stance. It noted that a Lexington, Ky., newspaper had published an article assailing "the business ethics and financial integrity" of Warnke Ministries (headquartered in Burgin, Ky.). Consequently, the announcement continued, "Mike Warnke and Word Inc. have jointly determined to suspend the sale and promotion of all Warnke products and allow full return privileges pending the resolution of questions surrounding this matter."

On April 5, Word issued yet another

According to Fitzgerald, Young's performance swayed the label to release it as an album. "It's a wonderful piece of music," he says. "That's the motive behind it."

He continues, "In our minds, we're not thinking that lightning will strike twice," he adds. "The artist, the management, and the company feel that this is a quality record. That is why we are releasing it, and we will do the best marketing and promotion campaign we can and we'll see what happens."

### CATALOG IS KEY

Uptown CEO/founder Andre Harrell says certain artists are better suited for "Unplugged" releases: "When a new artist does it with just one album, it's not such a big deal, but if someone with enough catalog like Clapton does it, it can be huge. It's like a greatest hits done a whole other way, so it's brand new again."

While none of Uptown's artists has a particularly deep catalog, Harrell got around that obstacle by showcasing several of his acts on a single "Unplugged" release. Also, many of the acts perform cover versions of soul classics; the first single from "Uptown Unplugged" is Jodeci's rendition of Stevie Wonder's "Lately."

Harrell says, based on sales of previous albums, the artists featured on "Uptown Unplugged" have a "combined 10 million base and they are all singing their greatest hits." Yet he stops short at predicting how well the "Uptown Unplugged" will sell.

He does note, however, that the label will promote the release heavily. "We are going to work this record like it's a motion picture," he says.

Columbia VP/GM Fred Ehrlich says, "There may be a time where we might reach a saturation point [of "Unplugged" product], but I'm not sure that we have reached that yet."

joke," Stewart says of the Waits tune. "And I loved it. [Waits] is such an underestimated lyricist. He paints so many wonderful pictures within his songs. I don't know what the song is about, but it's a tremendous song."

Inspired by the "Unplugged" experience, Stewart says he is considering mostly acoustic instrumentation on his next studio set, due some time next year. Says Stewart: "Everybody seems to think ['Unplugged'] is one of the best things that I have done in 10 or 12 years."

Nonetheless, the label has no plans to release the Springsteen title in the U.S. Ehrlich says the album was released only "as a memento" of Springsteen's European tour.

Lindsey Williams, senior director of rap music for EMI Records Group, says the company issued the Arrested Development album because it captured the group in a unique setting: "They had live instruments on stage and it had a very cool, Afro centric vibe."

At EMI, the focus continues on "3 Years..." The label is working the album's recently released fourth single, "Natural." The label does plan to send 1,000 vinyl albums of "Unplugged" to rap and R&B radio stations. The album features seven instrumentals and the inscription "Power to Vinyl" on the back cover.

While MTV undoubtedly has benefited from the success of Clapton and Carey, it isn't necessarily dismayed by the slower start for Arrested Development. "To us, Arrested Development is the most successful new artist in a long time," says MTV creative director/executive VP Judy McGrath.

Meanwhile, MTV continues to move forward with "Unplugged." Shows featuring Soul Asylum, Midnight Oil, 10,000 Maniacs, and a spoken-word installment with Henry Rollins and others were recently taped in New York, and are set to air the first week in June as part of an "Unplugged Week."

Referring to the performances by Soul Asylum and Midnight Oil, Columbia's Ehrlich says, "At this point in time we're not planning on ['Unplugged' releases], but we are not ruling it out either."

Assistance in preparing this story was provided by Paul Verna in New York.



## BILLY'S IDOL SETS HI-TECH TONE FOR NEW SET

(Continued from page 1)

single, and six hi-tech videos.

The high-concept release takes its inspiration from the William Gibson novel "Neuromancer," a space opera credited with introducing the term "cyberspace" into the English language. Idol read the novel and met Gibson in 1988, after which he began formulating ideas for music and lyrics based on this imaginary universe in which electronically traded information is the most valuable currency known to man.

The term cyberpunk is used to describe an underground science-fiction-oriented movement that incorporates technology and art in unorthodox ways. The music is characterized by quasi-techno beats and spacey, atmospheric effects and samples combined with rebellious live instrumentation.

"I got turned on to this whole futuristic world that was being predicted," says Idol, who admits he was computer-illiterate a few years ago. "And then I saw that the future was imploding into the present and that 'cyberspace' wasn't just a scientific prediction, but a reality. It drove me wild, really."

Idol has spent the past few years exploring his own corner of "cyberspace," communicating with other like-minded "cyberpunks" via the hip, on-line service known as the WELL. His album is the musical manifestation of that exploration.

"The thing I loved about Jim Morrison and the Velvet Underground was that they took you into another world you may not have experienced before," says Idol. "This is what's affecting my life, and I want to give it back to my fans immediately."

The multigenre "Cyberpunk" album is filled with hard-edged rock'n'roll dance music (including a track called "Neuromancer") produced in 10 months in Idol's home studio with producer/mixmaster Robin Hancock. They used a common home-studio array of Apple Macintosh computer with a sample-to-disc recording system that programs samples and records live instruments onto a hard disc. The material was manipulated using Pro Tools software, then taken to a commercial recording studio and downloaded onto 48-track digital for further mixes and overdubs.

Idol's band includes guitarist Mark Younger-Smith, bassist Doug Wimbash, and drummer Tal Bergman. "We cut out the middle man producer/engineer who isn't part of the band and brought in [Hancock], who could use computers and sampling machines, but still capture the rage of rock'n'roll."

The computer, however, did not dominate the production of "Cyberpunk," Idol stresses. "This album is about warm-blooded people, and it's made by warm-blooded people. It's great that the computer can take the rage of rock 'n' roll and make it more poignant, more focused."

Focus is the buzzword at Chrysalis these days, as the marketing machine gears up for the "Cyberpunk" street date.

The two-tiered campaign kicked off underground in mid-April when a 12-inch vinyl disc, including four dub remixes of the Velvet Underground cover "Heroin," sans vocals, shipped to clubs in a white sleeve with no artist identification.

"We wanted to get clubs into the groove without knowing who [the artist] was," says Fran Musso, VP of product development at EMI Records

# Computer Age Dawns On Music Biz

BY DEBORAH RUSSELL

LOS ANGELES—As on-line computer services such as Prodigy, CompuServe, GEnie, America On-Line, the WELL, and the PAN Network become increasingly commonplace, the music industry is looking to use these services as a means of communication.

"Eventually there will be a computer in every home, and I want to be there when it happens," says Bruce Hartley, coordinator of media and artist relations at Mercury Records.

Hartley has compiled a questionnaire and distributed it to more than 400 contacts in the music industry to determine the feasibility of communicating externally via on-line services and electronic mail.

He foresees a time when press releases, tour itineraries, artist biographies, and even press conferences will be generated around the world by computer.

He estimates 70% of the survey responses he has received have been positive, but notes a tiny percentage of respondents "have no idea what I'm talking about."

Some companies already have enlisted computers in promoting and publicizing their artists. Imago Re-

ording Co. artist David Thomas, front man for the group Pere Ubu, is a self-described "hardware geek," who regularly communicates with his U.K.-based band mates via electronic mail.

As band historian, Thomas oversees a hefty database detailing Pere Ubu's career. For the April 6 release of the band's new album, "Story Of My Life," he copied the data onto floppy disc and provided it to the Imago publicity staff.

The database features graphics and audio samples (including a spoken pronunciation of Pere Ubu), and also contains information equivalent to about 30 printed pages.

"We loved it so much that we asked if we could duplicate it and send it out," says Sandy Sawotka, Imago director of publicity.

Thus, Imago created the "Story Of Pere Ubu" accessible to users of the Macintosh computer system.

Imago distributed 1,000 discs at a cost of approximately \$1.25 apiece, Sawotka says. The label is providing the material to journalists, retailers, and radio personnel who need information about the band.

"It's just so practical," says Thomas. "It's ecologically sound, and it's much more efficient and entertaining."

Group. "We wanted to get away from any preconceived notions people may have had about Billy."

The "Heroin" release, not technically the first major single from the album, is designed purely to incite a buzz in the club and alternative marketplace for the official single release of "Shock To The System." That single will be released June 1 with a traditional mass-market campaign that targets mainstream radio, video, and retail outlets.

"We're brewing a grass-roots excitement as opposed to going directly to mainstream outlets," says Jeff Panzer, VP of video at EMI Records Group. "We just thought it would be a natural way to get things off the ground, as opposed to going over the

top and hyping it like mad. We wanted to let it take its natural course instead of hitting people over the head."

In late April, clubs were serviced with a second 12-inch disc, pressed on white vinyl, and featuring dub and vocal mixes, as well as Idol's name. Press, retail, and alternative radio received a promotional CD-5 of the vocal mixes, which were packaged with a computer disc detailing Idol's biography, lyrics, anecdotes, and trivia regarding the "Cyberpunk" album, and general information about the cyberpunk movement. The disc can be played on a color Macintosh and incorporates graphics, music, and spoken word samples.

The official version of the "Heroin" single, released April 26 with

Ecology, efficiency, and entertainment also were the thinking at BrainDance Development, which created "The Daily Tripper," an electronic dayplanner/personal management system supplemented with more than 100 digitized images and trivia bits regarding the Grateful Dead. The database also includes two limited-motion quicktime "movies" and 27 seconds of music.

"There are lots of Grateful Dead fans who are into computers," says BrainDance's Susana Millman. "This is a fun, ecological way to organize your life without paper."

BrainDance is selling the \$69 package through Grateful Dead Merchandising's mail-order division. The fully automated database is compatible with Macintosh hardware and operates with the Filemaker Pro program. BrainDance is preparing an IBM-compatible version that operates with Windows software.

Tommy Boy Records released Information Society's biography on computer disc about four years ago. At that time, the disc was perceived as a novelty by most, but the wider acceptance of computer technology may allow for a greater number of such hi-tech experiments in the future.

Idol's name on it, was timed to coincide with the first of six versions of its video counterpart.

Brett Leonard, director of the virtual-reality thriller "Lawnmower Man," directed the "Heroin" clips using a new form of technology dubbed "blendo." Footage culled from disparate sources is fed into a computer workstation and manipulated, linked, layered, and edited in real time to sync with the music. Subsequent variations of the clip, edited to different audio versions mixed by the Overlords and Tony Garcia, will hit underground clubs in three-week intervals.

The unorthodox video treatment is just another manifestation of the cyberpunk ethos, says Idol. Production on the six clips totaled about \$40,000

altogether, and Idol shot much of the footage with his own Hi-8 camera.

Leonard is now shooting Idol's follow-up video for "Shock To The System," a cyberfantasy set for May 24 release. Idol portrays a man-machine ("not a stretch for me"), equipped with prosthetics designed by technowizard Stan Winston.

The single and video for "Shock To The System" are a bit more traditional than "Heroin," will be worked to top 40, album rock, alternative, and college radio outlets, as well as national video outlets. Idol is scheduled to host MTV's "120 Minutes" and the network's "Alternative Nation" upon the single's release.

Mainstream radio, video, retail, and press personnel will be serviced with a promotional single in a digipak that includes the interactive computer bio-disc. A special commercial edition of the album in a digipak will include the bio-disc. Chrysalis produced about 15,000 of the specialty titles, which carry a suggested list price of \$19.98.

The label will release a video single June 29. The \$9.98 title will include "Shock To The System," one of the "Heroin" videos, footage on the making of the clip, and interviews with Leonard and Winston.

In addition, Chrysalis plans to tie in with various computer stores to further promote "Cyberpunk." While details are still being finalized, Musso says the label will ship copies of the bio-disc for in-store demonstrations. Posters and point-of-purchase displays in computer stores will promote the Idol album.

In addition, Musso says, Chrysalis likely will market the album via on-line computer networks such as the WELL. Idol's WELL mailbox number is printed on "Cyberpunk" album artwork.

Yet another extension of the campaign could include a line of comic books and computer games featuring Idol's cyberpunk alter ego.

The multi-faceted campaign sets the stage for Idol's extensive arena tour, which kicks off in Europe this summer. The U.S. tour is set to bow in October, and it is likely the high-concept live show also will incorporate interactive elements compatible with the whole cyberpunk philosophy.

## SMALL RETAILERS THREATEN MAJORS IN USED-CD FLAP

(Continued from page 8)

can't put a significant dent in WEA's and CEMA's business by reducing my ordering. . . ." both letters have been widely circulated, and other small chains are joining in. In fact, label executives say they perceive a minirevolution brewing among taste-making retailers. One says the issue has become "a political hot potato."

The moves come on the heels of persistent rumors that small retailers may file a class-action suit against WEA, CEMA, or any other major that institutes an anti-used-CD policy.

National sales executives at labels in the WEA and CEMA family already are feeling the impact. Says one, "The retailers are pissed. They have stopped reporting to the trades." That executive says the retailers that are angry are the ones that labels count on to help build developing artists, adding, "We are totally slitting our own throats."

The moves against used CDs by WEA and CEMA appear to have been prompted by large chains like

Wherehouse Entertainment and Hastings Books, Music & Video getting into the used-CD business. Consequently, most independent retailers and small-chain executives feel they are victims in a war between the majors and the large chains.

For example, Kathy Shedd, GM at Minnesota-based Down In The Valley, says, "It's somebody else's war and we are paying. I feel like they are treating us as the enemy. But we will not yank used CDs to make the record companies happy."

Instead, she is in the process of eliminating all marginally selling titles from CEMA and WEA.

Like executives at The Record Exchange and Manifest, Shedd also says she is reducing her buying on CEMA and WEA titles. "My purchase order on Janet Jackson is nowhere near what it should be because I can't advertise it."

Other retailers report that their orders for Virgin's upcoming Jackson album, which CEMA now is solicit-

ing, have been cut way back, with some saying the order is one-third of what it would have been with advertising.

Don Van Cleave, owner of two-unit Magic Platter in Birmingham, Ala., says he, too, will stay in the used-CD business and instead adopt strategies similar to those of The Record Exchange and Manifest in fighting WEA and CEMA.

Steve Hyland, the owner of Down In The Valley, adds, "Who are the labels to tell us what we can sell? I just don't understand [them]. I am waiting for the fallout to find out who will band together. I think there is a legal fight here."

In addition to sending an open letter to the industry, The Record Exchange's Rosenberg also has printed up a questionnaire/petition that carries a big headline: "I Want My Used CDs!" The questionnaire asks consumers to answer a number of questions on used CDs and is addressed to Paul Smith, president of Sony Music

Distribution.

Although Sony has yet to announce an official policy on used CDs, at the recent National Assn. of Recording Merchandisers convention, it was the only other major saying it was going to crack down on used CDs. Sony executives were unavailable for comment. Nor could CEMA or WEA executives be reached.

Roman Kotrys, owner of Repeat The Beat, a one-stop in Dearborn, Mich., says he likes The Record Exchange petition so much that he is having 20,000 copies of it printed, which he will circulate among his accounts. In addition, "We are trying to work a deal with the Metro Times, which is the alternative music newspaper here, whereby we place this petition in it."

He adds that many retailers "are making a big stink on this issue. The labels themselves are very unhappy about it. How long can the distribution companies continue to afford to fight the used CD business?"

# Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 123 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)
<b>★ ★ NO. 1 ★ ★</b>				
1	1	16	<b>FREAK ME</b>	SILK (KEIA/ELEKTRA) 2 weeks at No. 1
2	3	16	<b>LOVE IS</b>	V. WILLIAMS/B. MCKNIGHT (GIANT)
3	2	17	<b>I HAVE NOTHING</b>	WHITNEY HOUSTON (ARISTA)
4	4	2	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)
5	5	21	<b>DON'T WALK AWAY</b>	JADE (GIANT)
6	6	8	<b>LOOKING THROUGH PATIENT EYES</b>	P.M. DAWN (GEE STREET/ISLAND/PLG)
7	7	14	<b>TWO PRINCES</b>	SPIN DOCTORS (EPIC)
8	9	13	<b>I'M SO INTO YOU</b>	SWV (RCA)
9	8	19	<b>INFORMER</b>	SNOW (EASTWEST)
10	10	19	<b>COMFORTER</b>	SHAI (GASOLINE ALLEY/MCA)
11	19	6	<b>WEAK</b>	SWV (RCA)
12	11	15	<b>HIP HOP HOORAY</b>	NAUGHTY BY NATURE (TOMMY BOY)
13	12	15	<b>NUTHIN' BUT A "G" THANG</b>	DR. DRE (DEATH ROW/INTERSCOPE)
14	21	7	<b>WHO IS IT</b>	MICHAEL JACKSON (EPIC)
15	14	12	<b>IF I EVER LOSE MY FAITH IN YOU</b>	STING (A&M)
16	18	14	<b>ANGEL</b>	JON SECADA (SBK/ERG)
17	13	21	<b>I'M EVERY WOMAN</b>	WHITNEY HOUSTON (ARISTA)
18	17	18	<b>THAT'S WHAT LOVE CAN DO</b>	BOY KRAZY (NEXT PLATEAU/LONDON)
19	22	10	<b>DEDICATED</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
20	15	28	<b>MR. WENDAL</b>	ARRESTED DEVELOPMENT (CHRYSLIS)
21	16	19	<b>ORDINARY WORLD</b>	DURAN DURAN (CAPITOL)
22	25	20	<b>DITTY</b>	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
23	33	7	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT)
24	36	5	<b>COME UNDONE</b>	DURAN DURAN (CAPITOL)
25	23	9	<b>THE CRYING GAME</b>	BOY GEORGE (SBK/ERG)
26	38	9	<b>NOTHIN' MY LOVE CAN'T FIX</b>	JOEY LAWRENCE (IMPACT/MCA)
27	43	2	<b>HAVE I TOLD YOU LATELY (LIVE)</b>	ROD STEWART (WARNER BROS.)
28	32	10	<b>LOVE U MORE</b>	SUNSCREAM (COLUMBIA)
29	24	15	<b>BED OF ROSES</b>	BON JOVI (JAMBCO/MERCURY)
30	37	16	<b>I'M GONNA GET YOU</b>	BIZARRE INC./ANGIE BROWN (COLUMBIA)
31	34	7	<b>LOVE DON'T LOVE YOU</b>	EN VOEGUE (EASTWEST)
32	30	11	<b>SIMPLE LIFE</b>	ELTON JOHN (MCA)
33	29	7	<b>CONNECTED</b>	STEREO MC'S (GEE STREET/ISLAND/PLG)
34	31	8	<b>BUDDY X</b>	NENEH CHERRY (VIRGIN)
35	44	3	<b>KNOCKIN' DA BOOTS</b>	H-TOWN (LUKE)
36	39	10	<b>IT WAS A GOOD DAY</b>	ICE CUBE (PRIORITY)
37	35	18	<b>FOREVER IN LOVE</b>	KENNY G (ARISTA)
38	36	3	<b>WHO IS IT</b>	MICHAEL JACKSON (EPIC)
39	31	17	<b>REBIRTH OF SLICK</b>	DIGABLE PLANETS (PENDULUM/ELEKTRA)
40	34	14	<b>I'M EVERY WOMAN</b>	WHITNEY HOUSTON (ARISTA)
41	35	13	<b>THE RIGHT KIND OF LOVE</b>	JEREMY JORDAN (GIANT)
42	48	3	<b>LET'S GO THROUGH THE MOTIONS</b>	JOCELI (UPTOWN/MCA)
43	39	10	<b>TAP THE BOTTLE</b>	YOUNG BLACK TEENAGERS (SOUL/MCA)
44	45	5	<b>ALIBIS</b>	TRACY LAWRENCE (ATLANTIC/AG)
45	41	12	<b>THAT'S WHAT LOVE CAN DO</b>	BOY KRAZY (NEXT PLATEAU/PLG)
46	51	4	<b>DEEPER</b>	BOSS (DJ WEST/CHAOS/COLUMBIA)
47	64	3	<b>I'LL NEVER GET OVER YOU</b>	EXPOSE (ARISTA)
48	67	2	<b>COME UNDONE</b>	DURAN DURAN (CAPITOL)
49	55	3	<b>I LOVE THE WAY YOU LOVE ME</b>	JOHN MICHAEL MONTGOMERY (ATLANTIC)
50	44	14	<b>HEAL THE WORLD</b>	MICHAEL JACKSON (EPIC)
51	42	9	<b>SHE'S NOT CRYIN' ANYMORE</b>	BILLY RAY CYRUS (MERCURY)
52	57	4	<b>TYPICAL REASONS</b>	PRINCE MARKIE DEE (COLUMBIA)
53	72	2	<b>PASSIN' ME BY</b>	THE PHARCYDE (DELICIOUS VINYL/AG)
54	49	7	<b>FUNKY CHILD</b>	LORDS OF UNDERGROUND (PENDULUM)
55	50	8	<b>GOOD OL' DAYS</b>	LEVERT (ATLANTIC/AG)
56	59	5	<b>IF I COULD</b>	REGINA BELLE (COLUMBIA)
57	43	12	<b>HAT 2 DA BACK</b>	TLC (LAFACE/ARISTA)
58	46	7	<b>TARZAN BOY</b>	BALTIMORA (SBK/ERG)
59	47	22	<b>7</b>	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
60	53	7	<b>EASY</b>	FAITH NO MORE (SLASH/REPRISE)
61	—	1	<b>BAD BOYS (THEME FROM "COPS")</b>	INNER CIRCLE (BIG BEAT/AG)
62	54	3	<b>WRECKX SHOP</b>	WRECKX-N-EFFECT (MCA)
63	52	11	<b>SWEET THING</b>	MARY J. BLIGE (UPTOWN/MCA)
64	71	2	<b>WHOOT, THERE IT IS</b>	95 SOUTH (WRAP/ICIBAN)
65	58	14	<b>KNOCK-N-BOOTS</b>	WRECKX-N-EFFECT (MCA)
66	66	9	<b>I SEE YOUR SMILE</b>	GLORIA ESTEFAN (EPIC)
67	61	11	<b>DEDICATED</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
68	—	1	<b>SIX FEET DEEP</b>	GETO BOYS (RAP-A-LOT/PRIORITY)
69	69	7	<b>IF I EVER LOSE MY FAITH IN YOU</b>	STING (A&M)
70	60	32	<b>RUMP SHAKER</b>	WRECKX-N-EFFECT (MCA)
71	—	2	<b>CAN HE LOVE U LIKE THIS?</b>	AFTER 7 (VIRGIN)
72	56	10	<b>BAD GIRL</b>	MADONNA (MAVERICK/SIRE/WB)
73	65	10	<b>I FEEL YOU</b>	DEPECHE MODE (SIRE/REPRISE)
74	—	1	<b>EVERY LITTLE THING U DO</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
75	75	4	<b>HONEY DIP</b>	PORTRAIT (CAPITOL)

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

## TOP 40 RADIO RECURRENT MONITOR

1	—	1	<b>THE RIGHT KIND OF LOVE</b>	JEREMY JORDAN (GIANT)
2	1	6	<b>RHYTHM IS A DANCER</b>	SNAP (ARISTA)
3	2	8	<b>DO YOU BELIEVE IN US</b>	JON SECADA (SBK/ERG)
4	—	1	<b>A WHOLE NEW WORLD</b>	P. BRYSON/R. BELLE (COLUMBIA)
5	—	1	<b>I GOT A MAN</b>	POSITIVE K (ISLAND/PLG)
6	3	14	<b>END OF THE ROAD</b>	BOYZ II MEN (BIV 10/MOTOWN)
7	8	6	<b>IF I EVER FALL IN LOVE</b>	SHAI (GASOLINE ALLEY/MCA)
8	5	4	<b>7</b>	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
9	6	13	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
10	10	4	<b>HERE WE GO AGAIN!</b>	PORTRAIT (CAPITOL)
11	4	2	<b>SWEET THING</b>	MARY J. BLIGE (UPTOWN/MCA)
12	9	22	<b>JUST ANOTHER DAY</b>	JON SECADA (SBK/ERG)
13	7	15	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)
14	12	39	<b>MY LOVIN' (YOU'RE NEVER...)</b>	EN VOEGUE (EASTWEST)
15	11	7	<b>SAVING FOREVER FOR YOU</b>	SHANICE (GIANT)
16	13	25	<b>BABY-BABY-BABY</b>	TLC (LAFACE/ARISTA)
17	20	7	<b>NEVER A TIME</b>	GENESIS (ATLANTIC)
18	19	7	<b>FAITHFUL</b>	GO WEST (EMI/ERG)
19	17	10	<b>RUMP SHAKER</b>	WRECKX-N-EFFECT (MCA)
20	21	18	<b>PEOPLE EVERYDAY</b>	ARRESTED DEVELOPMENT (CHRYSLIS)
21	14	11	<b>I'D DIE WITHOUT YOU</b>	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
22	16	9	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
23	18	6	<b>WHEN SHE CRIES</b>	RESTLESS HEART (RCA)
24	22	24	<b>ALL I WANT</b>	TOAD THE WET SPROCKET (COLUMBIA)
25	—	18	<b>TENNESSEE</b>	ARRESTED DEVELOPMENT (CHRYSLIS)

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

## HOT 100 A-Z

87	ALIBIS	(Sony Tree, BMI/Thanxamillion, BMI) HL
21	ANGEL	(Estefan, ASCAP/Foreign Imported, BMI) CPP
52	BAD BOYS (THEME FROM COPS)	(Mad House, BMI)
33	BED OF ROSES	(Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
43	BUDDY X	(EMI Virgin, BMI/Tricky Track, BMI) HL
92	CANDY EVERYBODY WANTS	(Christian Burial, ASCAP)
17	CATS IN THE CRADLE	(Story Songs, ASCAP) CPP
55	COME IN OUT OF THE RAIN	(Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radido, BMI) WBM/HL
13	COME UNDONE	(Publisher Pending) HL
32	COMFORTER	(Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
25	CONNECTED	(EMI Virgin, ASCAP/Harrick, BMI/Longitude, BMI) WBM/HL
16	THE CRYING GAME	(FROM THE CRYING GAME) (Southern, ASCAP) CPP
40	DAZZEY DUKS	(Gigilo Chez, BMI/Alvert, BMI)
37	DEDICATED	(Willesden, BMI/R.Kelly, BMI) CPP
85	DEEPER	(World Life, ASCAP/Longitude, BMI) WBM
10	DITTY	(Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
7	DON'T WALK AWAY	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
23	DOWN WITH THE KING	(Protoons, ASCAP/Rush-Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI April, ASCAP/Catalog, ASCAP) CPP
80	EVERY LITTLE THING U DO	(Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP/Sony Tunes, ASCAP/Babydon, ASCAP) CPP/WBM
39	FOREVER IN LOVE	(Kenny G, BMI/EMI Blackwood, BMI/Kuzu, BMI) HL
1	FREAK ME	(Keith Sweat, ASCAP/E/A, ASCAP/Saints Alive, BMI) WBM
77	FUNKY CHILD	(Marley Marl, ASCAP/EMI, ASCAP) WBM
96	GIVE HIM A LOVE HE CAN FEEL	(Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
84	GOOD OL' DAYS	(Willesden, BMI/Trycep, BMI) CPP
88	HAT 2 DA BACK	(EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM/HL
48	HAVE I TOLD YOU LATELY	(Essential, BMI/Rightsong, BMI) HL
90	HERO	(Hidden Pun, BMI/Hit & Run, BMI/Philip Collins, PRS/Stay Straight, BMI)
14	HIP HOP HOORAY	(T-Boy, ASCAP/Naughty, ASCAP)
67	HOW I'M COMIN'	(Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM
59	I FEEL YOU	(Grabbing Hands, ASCAP/EMI, ASCAP/EMI Blackwood, BMI) WBM
68	IF I COULD	(WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
20	IF I EVER LOSE MY FAITH IN YOU	(Blue Turtle, ASCAP) HL
36	I GOT A MAN	(Step Up Front, BMI/Conducive, BMI/Rhythm Planet, BMI/Bigone, ASCAP/Willesden, BMI) CPP
5	I HAVE NOTHING	(FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM
47	I'LL NEVER GET OVER YOU	(GETTING OVER ME) (Realsongs, ASCAP) WBM
94	I LOVE THE WAY YOU LOVE ME	(Gary Morris, ASCAP/Taste Auction, BMI)
26	I'M EVERY WOMAN	(FROM THE BODYGUARD) (Nick-O-Va, ASCAP) CPP
51	I'M GONNA GET YOU	(Schnozza, PRS/House Of Fun, BMI) WBM
8	I'M SO INTO YOU	(Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
3	INFORMER	(Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
72	IN THESE ARMS	(Polygram Int'l, ASCAP/Bon Jovi, ASCAP/Aggressive, ASCAP/Moon Junction, ASCAP)
70	I SEE YOUR SMILE	(Foreign Imported, BMI/Estefan, ASCAP) CPP
91	IT'S MY LIFE	(Misty/Swemix)
18	IT WAS A GOOD DAY	(Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
49	I WILL ALWAYS LOVE YOU	(FROM THE BODYGUARD) (Velvet Apple, BMI) CPP
78	KISS OF LIFE	(Angel, PRS/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
12	KNOCKIN' DA BOOTS	(Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
86	LA LA LOVE	(Flyte Tyme, ASCAP/Eye B.C.R. & I, BMI/Brunswick, BMI) WBM
65	LET'S GO THROUGH THE MOTIONS	(FROM WHO'S THE MAN?) (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM
24	LIVIN' ON THE EDGE	(Swag Song, ASCAP/MCA, ASCAP/Beef Puppet, ASCAP) HL
9	LOOKING THROUGH PATIENT EYES	(MCA, ASCAP) HL
93	LOST IN YOUR EYES	(Almo, ASCAP)
44	LOVE DON'T LOVE YOU	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
4	LOVE IS	(FROM BEVERLY HILLS, 90210) (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM
38	LOVE U MORE	(BMG, ASCAP) HL
73	MAN ON THE MOON	(Night Garden, BMI/Unichappell, BMI) HL
58	MORE AND MORE	(ICM, ASCAP/Edition, ASCAP/Get Into Magic, ASCAP/WB, ASCAP) WBM
45	THE MORNING PAPERS	(Controversy, ASCAP/WB, ASCAP) WBM
29	MR. WENDAL	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
83	NO ORDINARY LOVE	(Silver Angel, ASCAP/Sony Tunes, ASCAP/Playhard, ASCAP) HL
19	NOTHIN' MY LOVE CAN'T FIX	(Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI) CPP
6	NUTHIN' BUT A G THANG	(Ain't Nuthin' Goin' Dn But Fu-ckin', ASCAP/Sony Songs, BMI) HL
30	ORDINARY WORLD	(Copyright Control) HL
81	PASSIN' ME BY	(Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI) WBM
61	REBIRTH OF SLICK	(COOL LIKE DAT) (Wide Grooves, BMI/Giro, BMI/Warner-Tamerlane, BMI)
76	REGRET	(Vitalturn, ASCAP/WB, ASCAP) WBM
50	RHYTHM IS A DANCER	(Hanseatic, ASCAP/Songs Of

# 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)
<b>★ ★ NO. 1 ★ ★</b>				
1	1	10	<b>FREAK ME</b>	SILK (KEIA/ELEKTRA) 2 weeks at No. 1
2	—	1	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)
3	2	16	<b>INFORMER</b>	SNOW (EASTWEST/AG)
4	3	14	<b>NUTHIN' BUT A "G" THANG</b>	DR. DRE (DEATH ROW/INTERSCOPE/AG)
5	4	21	<b>DITTY</b>	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
6	9	5	<b>KNOCKIN' DA BOOTS</b>	H-TOWN (LUKE)
7	5	13	<b>I'M SO INTO YOU</b>	SWV (RCA)
8	7	8	<b>DOWN WITH THE KING</b>	RUN-D.M.C. (PROFILE)
9	12	9	<b>THREE LITTLE PIGS</b>	GREEN JELLY (ZOO)
10	8	9	<b>IT WAS A GOOD DAY</b>	ICE CUBE (PRIORITY)
11	6	11	<b>CATS IN THE CRADLE</b>	UGLY KID JOE (STARDOG/MERCURY)
12	10	10	<b>I HAVE NOTHING</b>	WHITNEY HOUSTON (ARISTA)
13	11	17	<b>DON'T WALK AWAY</b>	JADE (GIANT)
14	14	10	<b>LOVE IS</b>	V. WILLIAMS/B. MCKNIGHT (GIANT)
15	13	14	<b>HIP HOP HOORAY</b>	NAUGHTY BY NATURE (TOMMY BOY)
16	18	5	<b>LIVIN' ON THE EDGE</b>	AEROSMITH (GEPFEN)
17	17	14	<b>COMFORTER</b>	SHAI (GASOLINE ALLEY/MCA)
18	25	7	<b>THE CRYING GAME</b>	BOY GEORGE (SBK/ERG)
19	15	12	<b>TWO PRINCES</b>	SPIN DOCTORS (EPIC)
20	24	18	<b>DAZZEY DUKS</b>	DUICE (TMR/BELLMARK)
21	19	25	<b>I WILL ALWAYS LOVE YOU</b>	WHITNEY HOUSTON (ARISTA)
22	20	10	<b>NOTHIN' MY LOVE CAN'T FIX</b>	JOEY LAWRENCE (IMPACT/MCA)
23	16	19	<b>I GOT A MAN</b>	POSITIVE K (ISLAND/PLG)
24	22	6	<b>LOOKING THROUGH PATIENT EYES</b>	P.M. DAWN (GEE STREET/ISLAND/PLG)
25	26	12	<b>SO ALONE</b>	MEN AT LARGE (EASTWEST/AG)
26	21	14	<b>BED OF ROSES</b>	BON JOVI (JAMBCO/MERCURY)
27	—	1	<b>WEAK</b>	SWV (RCA)
28	40	3	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT/AG)
29	33	5	<b>CONNECTED</b>	STEREO MC'S (GEE STREET/ISLAND/PLG)
30	23	21	<b>A WHOLE NEW WORLD</b>	P. BRYSON/R. BELLE (COLUMBIA)
31	27	9	<b>ROMEO</b>	DOLLY PARTON (COLUMBIA)
32	29	15	<b></b>	

THE DEBUT SINGLE

TINA

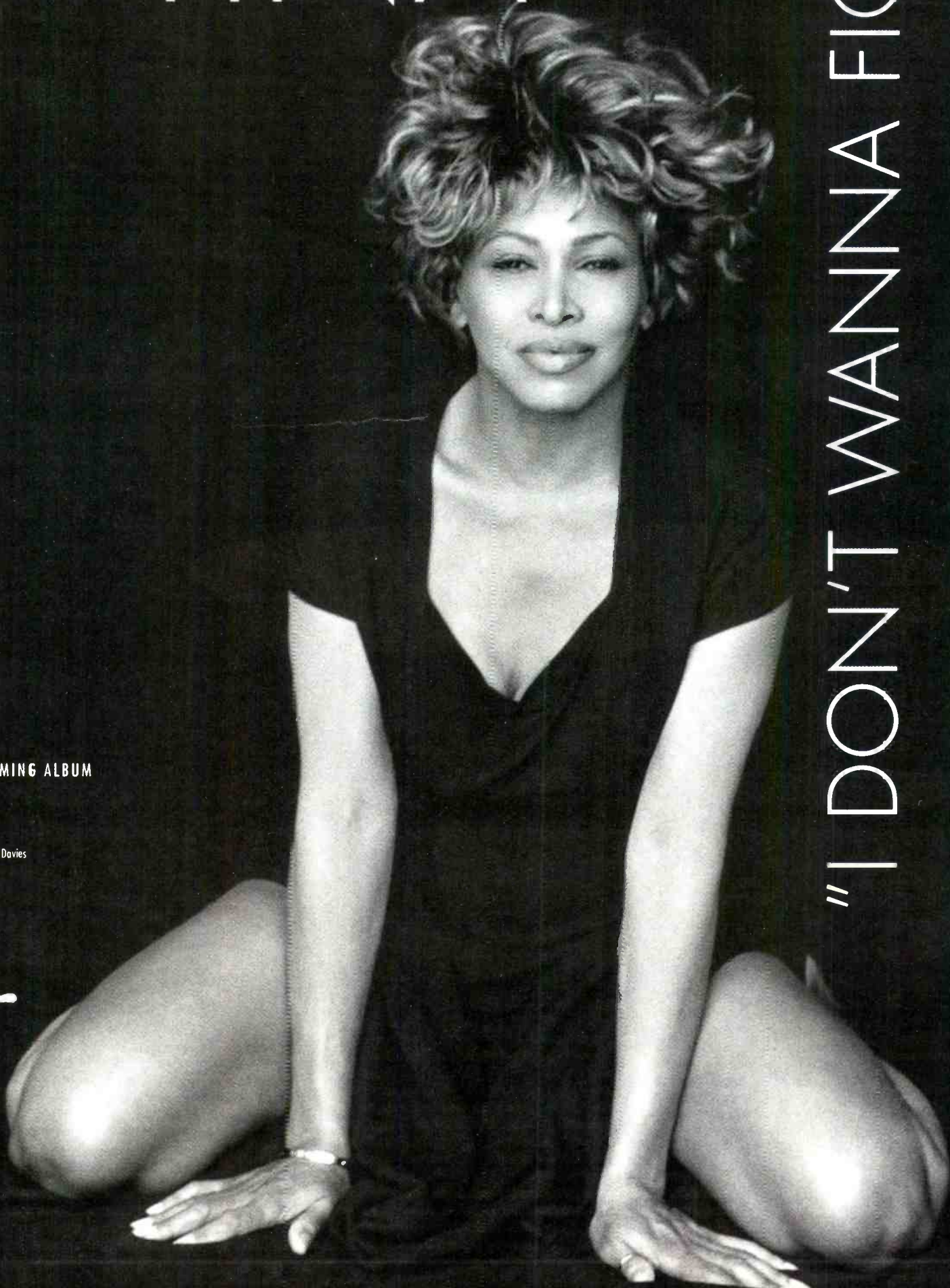
"I DON'T WANNA FIGHT"

FROM HER FORTHCOMING ALBUM

Produced by Chris Lard-Beale and Roger Davies  
Roger Davies Management

Virgin

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THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTREAM	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	13	TWO PRINCES EPIC 5 weeks at No. 1	SPIN DOCTORS
2	2	10	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
3	3	9	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
4	4	6	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
5	6	12	DON'T WALK AWAY GIANT	JADE
6	10	5	WHO IS IT EPIC	MICHAEL JACKSON
7	5	11	IF I EVER LOSE MY FAITH IN YOU A&M	STING
8	7	14	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
			★★★ AIRPOWER ★★★	
9	29	2	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
10	14	6	FREAK ME KEIA/ELEKTRA	SILK
11	11	7	THE CRYING GAME (FROM "THE CRYING GAME") SBK/ERG	BOY GEORGE
12	8	14	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
13	13	9	INFORMER EASTWEST	SNOW
14	19	7	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
15	9	12	ANGEL SBK/ERG	JON SECADA
			★★★ AIRPOWER ★★★	
16	25	3	COME UNDONE CAPITOL	DURAN DURAN
17	16	8	LOVE U MORE COLUMBIA	SUNSCREAM
18	20	5	THE MORNING PAPERS PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
19	24	3	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
20	12	19	ORDINARY WORLD CAPITOL	DURAN DURAN
21	15	15	BED OF ROSES JAMBICO/MERCURY	BON JOVI
22	23	5	BUDDY X VIRGIN	NENEH CHERRY
23	17	13	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
24	18	9	SIMPLE LIFE MCA	ELTON JOHN
25	32	2	I'M SO INTO YOU RCA	SWV
26	21	15	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
27	36	2	SOMEBODY TO LOVE HOLLYWOOD	GEORGE MICHAEL & QUEEN
28	22	16	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
29	26	21	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
30	37	3	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER
31	31	3	LIVIN' ON THE EDGE GEFEN	AEROSMITH
32	33	5	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
33	<b>NEW</b>		HAVE I TOLD YOU LATELY WARNER BROS.	ROD STEWART
34	34	5	COMFORTER GASOLINE ALLEY/MCA	SHAI
35	27	13	MAN ON THE MOON WARNER BROS.	R.E.M.
36	<b>NEW</b>		I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
37	28	19	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
38	<b>NEW</b>		SILENCE IS BROKEN WARNER BROS.	DAMN YANKEES
39	38	2	TELL ME WHAT YOU DREAM RCA	RESTLESS HEART FEATURING WARREN HILL
40	<b>NEW</b>		BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	15	FREAK ME KEIA/ELEKTRA 11 weeks at No. 1	SILK
2	11	2	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
3	2	12	I'M SO INTO YOU RCA	SWV
4	8	5	WEAK RCA	SWV
5	3	14	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
6	4	20	DON'T WALK AWAY GIANT	JADE
7	5	19	COMFORTER GASOLINE ALLEY/MCA	SHAI
8	6	14	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
9	9	10	DEDICATED JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
10	7	18	INFORMER EASTWEST	SNOW
11	10	8	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
12	12	16	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
13	13	19	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
14	14	9	IT WAS A GOOD DAY PRIORITY	ICE CUBE
			★★★ AIRPOWER ★★★	
15	20	2	KNOCKIN' DA BOOTS LUKE	H-TOWN
16	15	7	SO ALONE EASTWEST	MEN AT LARGE
17	18	7	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
18	17	19	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
			★★★ AIRPOWER ★★★	
19	23	3	SHOW ME LOVE BIG BEAT	ROBIN S.
20	16	21	I GOT A MAN ISLAND/PLG	POSITIVE K
21	19	22	SWEET THING UPTOWN/MCA	MARY J. BLIGE
22	21	5	LA LA LOVE PERSPECTIVE/A&M	BOBBY ROSS AVILA
23	22	7	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
24	26	5	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
25	25	5	WHO IS IT EPIC	MICHAEL JACKSON
26	28	23	HERE WE GO AGAIN! CAPITOL	PORTRAIT
27	<b>NEW</b>		GIRL U FOR ME KEIA/ELEKTRA	SILK
28	<b>NEW</b>		MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
29	30	9	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
30	35	3	DAZZEY DUKS TMR/BELLMARK	DUICE
31	33	15	I'M GONNA GET YOU COLUMBIA	BIZARRE 'NC FEATURING ANGIE BROWN
32	36	2	THAT'S THE WAY LOVE IS MCA	BOBBY BROWN
33	34	4	DOWN WITH THE KING PROFILE	RUN-D.M.C.
34	29	4	BUDDY X VIRGIN	NENEH CHERRY
35	<b>NEW</b>		SIX FEET DEEP RAP-A-LOT/PRIORITY	GETO BOYS
36	<b>NEW</b>		TYPICAL REASONS COLUMBIA	PRINCE MARKIE DEE & SOUL CONVENTION
37	<b>NEW</b>		DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
38	37	3	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
39	38	2	FALLING IN LOVE RELATIVITY	NEW BORN
40	39	2	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 1250 detections (mainstream) or 500 detections (rhythm) for the first time.



## Billboard

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
MAY 8, 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
1	NEW	1	1	<b>AEROSMITH</b> GEFEN 24455* (10.98/16.98) 1 week at No. 1	<b>GET A GRIP</b>	1
2	1	1	23	<b>SOUNDTRACK</b> ▲ <sup>7</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
3	2	2	23	<b>KENNY G</b> ▲ <sup>3</sup> ARISTA 18646* (10.98/15.98)	BREATHLESS	2
4	3	3	45	<b>SPIN DOCTORS</b> ▲ <sup>5</sup> EPIC 47461* (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
5	4	4	35	<b>ERIC CLAPTON</b> ▲ <sup>5</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
6	6	7	19	<b>DR. DRE</b> ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
7	NEW	1	1	<b>PRIMUS</b> INTERSCOPE 92257/AG (10.98/15.98)	PORK SODA	7
8	5	5	14	<b>SNOW</b> ▲ EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	5
9	7	8	18	<b>SILK</b> ▲ KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
10	9	12	25	<b>SADE</b> ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
11	8	6	7	<b>STING</b> A&M 0070* (10.98/16.98)	TEN SUMMONER'S TALES	2
12	12	22	7	<b>LENNY KRAVITZ</b> VIRGIN 86984* (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
13	13	23	16	<b>SWV</b> ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	13
14	10	9	5	<b>DEPECHE MODE</b> SIRE/REPRISE 45243*/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
15	15	16	71	<b>PEARL JAM</b> ▲ <sup>4</sup> EPIC 47857* (10.98 EQ/15.98)	TEN	2
16	16	15	9	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	3
17	14	14	49	<b>BILLY RAY CYRUS</b> ▲ <sup>6</sup> MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
18	11	11	4	<b>L.L. COOL J</b> DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
19	18	18	19	<b>REBA MCENTIRE</b> ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
20	17	21	9	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	9
21	25	35	18	<b>STONE TEMPLE PILOTS</b> ● ATLANTIC 82418*/AG (9.98/15.98)	CORE	21
22	21	20	49	<b>JON SECADA</b> ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	15
23	19	13	6	<b>COVERDALE/PAGE</b> GEFEN 24487* (10.98/15.98)	COVERDALE PAGE	5
24	29	47	6	<b>GREEN JELLY</b> ZOO 11038* (9.98/13.98)	CEREAL KILLER SOUNDTRACK	24
25	20	17	74	<b>MICHAEL JACKSON</b> ▲ <sup>5</sup> EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
26	23	24	18	<b>SHAI</b> ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
27	26	25	5	<b>DWIGHT YOAKAM</b> REPRISE 45241*/WARNER BROS. (9.98/15.98)	THIS TIME	25
28	22	19	56	<b>ARRESTED DEVELOPMENT</b> ▲ <sup>2</sup> CHRYSALIS 21929*/ERG (9.98/13.98) 3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF . . .		7
29	30	26	9	<b>DURAN DURAN</b> CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7
30	31	32	5	<b>P.M. DAWN</b> GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM. . . ?	30
31	24	10	24	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6
32	33	33	32	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
33	32	30	7	<b>TRACY LAWRENCE</b> ● ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	26
34	NEW	1	1	<b>SOUNDTRACK</b> UPTOWN 10794/MCA (9.98/15.98)	WHO'S THE MAN?	34
35	38	—	2	<b>CHRIS ISAAK</b> REPRISE 45116*/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	35
36	34	31	7	<b>GETO BOYS</b> RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
37	35	38	5	<b>LEVERT</b> ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	35
38	37	40	30	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
39	27	27	33	<b>UGLY KID JOE</b> ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
40	44	50	16	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	40
41	28	28	9	<b>DOLLY PARTON</b> ● COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
42	40	41	23	<b>ICE CUBE</b> ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
43	41	44	4	<b>ONYX</b> JMJ/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	31
44	39	37	11	<b>DIGABLE PLANETS</b> ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)		15
45	36	29	31	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1
46	NEW	1	1	<b>GEORGE MICHAEL &amp; QUEEN</b> HOLLYWOOD 61479*/ELEKTRA (8.98/10.98)	FIVE LIVE	46
47	42	36	25	<b>BON JOVI</b> ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
48	60	171	3	<b>H-TOWN</b> LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	48
49	NEW	1	1	<b>MIDNIGHT OIL</b> COLUMBIA 53793* (10.98 EQ/15.98)	EARTH & SUN & MOON	49
50	43	45	89	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
51	47	67	3	<b>YANNI</b> PRIVATE MUSIC 82106* (10.98/15.98)	IN MY TIME	47
52	52	43	25	<b>GLORIA ESTEFAN</b> ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
53	46	52	3	<b>BRUCE HORNSBY</b> RCA 66114* (10.98/15.98)	HARBOR LIGHTS	46
54	48	56	13	<b>PAPERBOY</b> NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	48
55	45	34	5	<b>ICE-T</b> RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	14

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	49	53	30	<b>10,000 MANIACS</b> ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
57	54	46	8	<b>CLANNAD</b> ATLANTIC 82409*/AG (10.98/15.98)	ANAM	46
58	50	54	39	<b>MARY J. BLIGE</b> ▲ <sup>2</sup> UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
59	53	48	57	<b>EN VOGUE</b> ▲ <sup>3</sup> EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
60	64	59	43	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
61	57	49	74	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
62	51	51	22	<b>WRECKX-N-EFFECT</b> ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
63	78	81	10	<b>REGINA BELLE</b> COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	63
64	59	73	12	<b>BELLY</b> SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	59
65	58	57	16	<b>JADE</b> GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
66	55	42	9	<b>VAN HALEN</b> WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5
67	91	80	32	<b>QUEEN</b> ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
68	68	68	75	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
69	77	78	45	<b>AARON TIPPIN</b> ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
70	80	109	6	<b>4 NON BLONDES</b> INTERSCOPE 92112*/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	70
71	63	65	25	<b>SOUL ASYLUM</b> ● COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	51
72	56	39	3	<b>DAVID BOWIE</b> SAVAGE 50212* (10.98/15.98)	BLACK TIE WHITE NOISE	39
73	62	60	5	<b>ARRESTED DEVELOPMENT</b> CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	60
74	61	55	102	<b>BOYZ II MEN</b> ▲ <sup>5</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHHARMONY	3
75	65	61	30	<b>MICHAEL BOLTON</b> ▲ <sup>3</sup> COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
76	72	64	26	<b>NEIL YOUNG</b> ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
77	73	69	138	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
78	67	70	35	<b>BOBBY BROWN</b> ▲ <sup>2</sup> MCA 10417 (10.98/15.98)	BOBBY	2
79	70	62	50	<b>ANNIE LENNOX</b> ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
80	76	66	58	<b>K.D. LANG</b> ▲ SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUA	18
81	66	58	29	<b>R.E.M.</b> ▲ <sup>2</sup> WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
82	69	89	8	<b>NANCI GRIFFITH</b> ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
83	71	63	61	<b>TLC</b> ▲ <sup>2</sup> LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH. . . ON THE TLC TIP	14
84	87	85	34	<b>VINCE GILL</b> ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
85	82	86	7	<b>SAMMY KERSHAW</b> MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	57
86	75	77	30	<b>PETER GABRIEL</b> ▲ GEFEN 24473* (10.98/15.98)	US	2
87	84	71	9	<b>SOUNDTRACK</b> SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	60
88	94	105	7	<b>BLOODS &amp; CRIPS</b> DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	88
89	74	75	10	<b>JOEY LAWRENCE</b> IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	74
90	90	94	39	<b>HOUSE OF PAIN</b> ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
91	NEW	1	1	<b>PAUL RODGERS</b> MUDDY WATERS BLUES: A TRIBUTE TO MUDDY WATERS VICTORY 480013*/PLG (10.98 EQ/15.98)		91
92	86	74	11	<b>MICK JAGGER</b> ● ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
93	83	84	4	<b>LORDS OF THE UNDERGROUND</b> PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
94	85	82	43	<b>SOUNDTRACK</b> ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
95	89	83	31	<b>JACKYL</b> GEFEN 24489* (9.98/13.98)	JACKYL	81
96	98	92	7	<b>D.J. MAGIC MIKE</b> MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
97	103	106	36	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
98	96	110	17	<b>CHRISTOPHER WILLIAMS</b> UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
99	92	87	27	<b>SOUNDTRACK</b> MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
100	97	79	56	<b>WYNNONNA</b> ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYNNONNA	4
101	99	91	44	<b>ELTON JOHN</b> ▲ MCA 10614* (9.98/15.98)	THE ONE	8
102	95	103	29	<b>ALAN JACKSON</b> ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
103	93	88	28	<b>PRINCE AND THE NEW POWER GENERATION</b> ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)	♀	5
104	88	76	27	<b>SOUNDTRACK</b> GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
105	NEW	1	1	<b>PATTY LOVELESS</b> EPIC 53236* (9.98 EQ/15.98)	ONLY WHAT I FEEL	105
106	79	—	2	<b>BRYAN FERRY</b> REPRISE 45246*/WARNER BROS. (10.98/15.98)	TAXI	79
107	81	72	3	<b>BLUES TRAVELER</b> A&M 0080* (10.98/15.98)	SAVE HIS SOUL	72
108	100	90	5	<b>WILLIE NELSON</b> COLUMBIA 52752* (10.98 EQ/15.98)	ACROSS THE BORDERLINE	75
109	111	119	7	<b>STEREO MC'S</b> GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED	109

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	101	97	85	GARTH BROOKS ▲ <sup>3</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
(111)	118	153	3	INTRO ATLANTIC 82463*AG (9.98/15.98)	INTRO	111
112	106	98	56	DEF LEPPARD ▲ <sup>3</sup> MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
(113)	119	116	14	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	103
114	108	96	43	SOUNDTRACK ▲ <sup>2</sup> LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
115	110	104	11	PAUL MCCARTNEY ● CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
116	104	101	105	MICHAEL BOLTON ▲ <sup>5</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
117	109	100	75	U2 ▲ <sup>4</sup> ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	1
118	117	120	15	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	101
119	105	107	10	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
120	116	114	28	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
121	120	108	166	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
122	114	99	41	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
123	123	122	115	ENIGMA ▲ CHARISMA 86224*/VIRGIN (9.98/13.98)	MCMXC A.D.	6
124	102	93	56	KRIS KROSS ▲ <sup>4</sup> RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
125	107	95	8	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	41
(126) NEW	▶	1	1	WORLD PARTY ENSIGN/CHRYSALIS 21991*/ERG (10.98/15.98)	BANG!	126
(127) NEW	▶	1	1	AARON NEVILLE A&M 0086* (10.98/16.98)	GRAND TOUR	127
128	126	166	4	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	126
129	112	113	26	AC/DC ▲ EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
130	129	128	154	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
131	115	102	157	GARTH BROOKS ▲ <sup>4</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
132	121	115	8	LIVING COLOUR EPIC 52780* (10.98 EQ/16.98)	STAIN	26
133	128	138	23	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	105
134	122	117	27	MADONNA ▲ <sup>2</sup> MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
(135) NEW	▶	1	1	DA YOUNGSTA'S EASTWEST 92245*/AG (9.98/15.98)	THE AFTERMATH	135
136	134	124	96	BONNIE RAITT ▲ <sup>4</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
137	113	111	10	POISON ● CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16
138	127	127	63	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
139	124	125	37	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
140	139	140	27	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
(141)	142	—	2	SOUNDTRACK MCA 10795* (10.98/15.98)	INDECENT PROPOSAL	141
142	136	134	18	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
(143)	161	199	7	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	139
(144)	157	163	59	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
145	133	126	18	DREAM THEATER EASTWEST/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
146	140	141	11	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
147	125	—	2	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	125
(148)	183	—	3	THE JERKY BOYS SELECT 61495*/AG (10.98/15.98)	THE JERKY BOYS	148
149	145	139	56	CELINE DION ▲ EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
150	130	121	84	GUNS N' ROSES ▲ <sup>4</sup> GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
151	131	112	46	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
152	132	129	83	NIRVANA ▲ <sup>4</sup> DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
(153) NEW	▶	1	1	JOE DIFFIE EPIC 53002* (9.98 EQ/15.98)	HONKY TONK ATTITUDE	153
154	141	146	15	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
(155)	160	200	24	THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	143	132	47	MARIAH CAREY ▲ <sup>2</sup> COLUMBIA 52758* (7.98 EQ/13.98)	MTV UNPLUGGED EP	3
157	149	142	71	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
158	135	159	18	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
(159)	181	179	71	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
160	152	154	128	MADONNA ▲ <sup>3</sup> SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
161	147	136	44	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
162	137	151	61	PANTERA ● EASTWEST/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
163	158	165	4	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	158
(164)	168	192	3	TASMIN ARCHER SBK 80134*/ERG (10.98/15.98)	GREAT EXPECTATIONS	164
165	148	137	84	GUNS N' ROSES ▲ <sup>4</sup> GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
166	154	145	5	ANT BANKS JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	123
167	151	150	34	AFTER 7 ● VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
168	138	131	12	MEN AT LARGE EASTWEST 92159/AG (9.98/13.98)	MEN AT LARGE	122
169	163	152	88	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
170	164	156	46	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
171	144	130	3	SUGAR RYKODISC 50260* (7.98/10.98)	BEASTER	130
172	150	155	50	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)		1
(173)	174	177	54	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
(174)	180	182	30	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
175	146	148	83	RED HOT CHILI PEPPERS ▲ <sup>3</sup> WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
176	156	118	75	SOUNDTRACK ▲ <sup>2</sup> WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
177	172	168	164	THE BLACK CROWES ▲ <sup>3</sup> DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
178	153	147	29	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
179	159	149	56	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
180	176	158	37	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
181	162	172	84	OZZY OSBOURNE ▲ <sup>2</sup> EPIC 46795 (10.98 EQ/15.98)	NO MORE TEARS	7
182	171	167	102	ALAN JACKSON ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
183	175	162	34	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
184	179	175	199	MICHAEL BOLTON ▲ <sup>4</sup> COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
185	155	123	5	SOUNDTRACK SBK 89016*/ERG (10.98/15.98)	TEENAGE MUTANT NINJA TURTLES III	123
186	169	144	23	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME I	35
187	182	187	8	GO WEST EMI 94230*/ERG (10.98/15.98)	INDIAN SUMMER	154
(188) RE-ENTRY	3	3	3	HOTHOUSE FLOWERS LONDON 28350*/PLG (9.98 EQ/15.98)	SONGS FROM THE RAIN	156
189	190	—	5	FRANK BLACK 4.A.D. 61467*/ELEKTRA (10.98/15.98)	FRANK BLACK	117
190	173	160	41	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
191	165	143	7	D.J. MAGIC MIKE MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	107
192	191	—	2	GIN BLOSSOMS A&M 54039* (9.98/13.98)	NEW MISERABLE EXPERIENCE	191
193	187	186	113	NINE INCH NAILS ● TVT 2610* (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
194	196	164	30	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMeward LOOKING ANGEL	82
195	184	—	10	POSITIVE K ISLAND 14057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	168
196	186	188	5	BUTTHOLE SURFERS CAPITOL 98798* (9.98/13.98)	INDEPENDENT WORM SALOON	154
197	189	185	7	BUDDY GUY SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN	145
(198) RE-ENTRY	74	74	74	VAN HALEN ▲ <sup>2</sup> WARNER BROS. 26594* (10.98/15.98)	FOR UNLAWFUL CARNAL KNOWLEDGE	1
199	177	169	13	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER	85
200	193	—	2	RAGE AGAINST THE MACHINE EPIC 52959* (9.98 EQ/13.98)	RAGE AGAINST THE MACHINE	193

### TOP ALBUMS A-Z (LISTED BY ARTISTS)

- |                                  |                          |                        |                             |                            |   |                                     |                           |
|----------------------------------|--------------------------|------------------------|-----------------------------|----------------------------|---|-------------------------------------|---------------------------|
| 2Pac 119                         | Bobby Brown 78           | Enya 68                | Michael Jackson 25          | Men At Large 168           | Poison 137                              | CB4 125                             | TLC 83                    |
| 4 Non Blondes 70                 | Butthole Surfers 196     | Gloria Estefan 52      | Alan Jackson 102, 182       | Metallica 50               | Portrait 142                            | The Crying Game 87                  | Toad The Wet Sprocket 161 |
| AC/DC 129                        | Mariah Carey 156         | Bryan Ferry 106        | Jackyl 95                   | George Michael & Queen 46  | Positive K 195                          | Honeymoon In Vegas 180              | Travis Tritt 97           |
| Aerosmith 1                      | Mary-Chapin Carpenter 60 | Kenny G 3              | Jade 65                     | Midnight Oil 49            | Primus 7                                | Indecent Proposal 141               | Tanya Tucker 178          |
| After 7 167                      | Mark Chesnutt 179        | Peter Gabriel 86       | Mick Jagger 92              | John Michael Montgomery 40 | Prince And The New Power Generation 103 | The Last Of The Mohicans 99         | U2 117                    |
| Alabama 139                      | Clannad 57               | Genesis 186            | The Jerky Boys 148          | Chante Moore 118           | Queen 67, 144                           | Singles 94                          | Ugly Kid Joe 39           |
| Alice In Chains 38               | Eric Clapton 5           | Geto Boys 36           | Elton John 101              | Lorrie Morgan 120          | R.E.M. 81                               | Sister Act 151                      | Van Halen 66, 198         |
| John Anderson 138                | Confederate Railroad 133 | Vince Gill 84          | Sammy Kershaw 85            | Van Morrison 130           | Rage Against The Machine 200            | Teenage Mutant Ninja Turtles II 185 | VARIOUS ARTISTS           |
| Ant Banks 166                    | Coverdale/Page 23        | Green Jelly 24         | Lenny Kravitz 12            | Naughty By Nature 16       | Bonnie Raitt 136                        | Who's The Man? 34                   | Today's Hit Country 147   |
| Arrested Development 28, 73      | Cypress Hill 157         | Go West 187            | Kris Kross 124              | Willie Nelson 108          | Aaron Neville 127                       | Spin Doctors 4                      | Vanessa Williams 169      |
| Regina Belle 63                  | Billy Ray Cyrus 17       | Nanci Griffith 82      | L.L. Cool J 18              | Aaron Neville 127          | Nine Inch Nails 193                     | Stereo MC's 109                     | Christopher Williams 98   |
| Belly 64                         | D.J. Magic Mike 96, 191  | Guns N' Roses 150, 165 | k.d. lang 80                | Nirvana 152                | Restless Heart 140                      | Rod Stewart 159                     | World Party 126           |
| Big Head Todd & The Monsters 143 | Da Youngsta's 135        | Joey Lawrence 89       | Tracy Lawrence 33           | Onyx 43                    | Paul Rodgers 91                         | Doug Stone 174                      | Wreckx-N-Effect 62        |
| The Black Crowes 172, 177        | Depeche Mode 14          | Denise Leary 199       | Lemonheads 158              | ORIGINAL LONDON CAST       | Sade 10                                 | Stone Temple Pilots 21              | Wynonna 100               |
| Clint Black 190                  | Joe Diffie 153           | Madonna 134, 160       | Annie Lennox 79             | Phantom Of The Opera       | Jon Secada 22                           | George Strait 32                    | Yanni 51                  |
| Frank Black 189                  | Digable Planets 44       | Paul McCartney 115     | LeVert 37                   | Highlights 121             | Shai 26                                 | Sugar 171                           | Trisha Yearwood 183       |
| Mary J. Blige 58                 | Dinosaur Jr. 146         | Reba McEntire 19       | Living Colour 132           | Ozzy Osbourne 181          | Silk 9                                  | The Sundays 155                     | Dwight Yoakam 27          |
| Bluets & Crips 88                | Celine Dion 149          | Megadeth 122           | Lords Of The Underground 93 | Pantera 162                | Snow 8                                  | SWV 13                              | Neil Young 76             |
| Blues Traveler 107               | Dr. Dre 6                | Ice Cube 42            | Patty Loveless 105          | Paperboy 54                | Soul Asylum 71                          | Tasmin Archer 164                   | Young Black Teenagers 163 |
| Michael Bolton 75, 116, 184      | Dream Theater 145        | Ice-T 55               | Dolly Parton 41             | Pearl Jam 15               | SOUNDTRACK                              | Temple Of The Dog 170               |                           |
| Bon Jovi 47                      | Duran Duran 29           | Intro 111              | Beauty & The Beast 176      | The Pharcyde 128           | Aladdin 31                              | 10,000 Maniacs 56                   |                           |
| David Bowie 72                   | En Vogue 59              | Madonna 134, 160       | Beverly Hills, 90210 104    | P.M. Dawn 30               | Boomerang 114                           | Pam Tillis 194                      |                           |
| Boyz II Men 74                   | Enigma 123               | Paul McCartney 115     | The Bodyguard 2             |                            |   | Aaron Tippin 69                     |                           |
| Brooks & Dunn 20, 61             |                          | Reba McEntire 19       | Boomerang 114               |                            |   |                                     |                           |
| Garth Brooks 45, 77, 110, 131    |                          | Megadeth 122           |                             |                            |   |                                     |                           |

## VIDEO RETAILERS TROUBLED BY TCI, CAROLCO PPV VENTURE

(Continued from page 1)

guered Carolco delivers, PPV will present a new and unexpected threat to theatrical exhibitors and the home video industry.

"I can't imagine any sane executive in Hollywood wanting to tamper with its main revenue source," says Blockbuster Entertainment senior programming VP Ron Castell, pointing to \$4.1 billion in home video revenues returned to the studios last year. PPV generated less than \$100 million, he notes. Video Software Dealers Assn. executive VP Don Rosenberg doubts consumers "will go for it in the numbers they're looking for," and then chides Carolco for turning its back on retail. "Look at the money that home video has put in Carolco's pockets," he says, "and not only for the big movies."

Retailers have reason to worry, according to Volpe, Welty analyst Lee Isgur. "It should hurt home video in those markets where TCI is. If it's successful, it's going to eat into other windows. A PPV audience is much more closely aligned with a rental or a purchase audience than the theatrical audience would be."

VSDA's biggest concern is off-the-

air copying, which has already turned PPV "into an incredible piracy issue," says Rosenberg. "The system to prevent it has to be foolproof." The threat could be assuaged if TCI, which reaches about 13 million cable homes, can encode the movies to prevent home taping.

Hardware manufacturer General Instrument says it is building the copy protection code, originally created by Macrovision for videocassette duplication into the DigiCipher 2 system designed for scrambled PPV transmissions, and should have a full-production model ready to deliver to TCI next year. However, TCI hasn't decided whether it will use Macrovision; a spokeswoman says no anticopying vendor has been selected.

Some observers say the cable giant may not have much choice. "As far as I know, Macrovision is the only game in town," says Marc Tayer, new business development director for General Instrument. Macrovision's one known competitor, Cambridge, Mass.-based Eidak, went out of business in March. "We're in the process of selling the patents and technology" of an anticopying system never

used commercially, says former Eidak operations director Bill Perlman, hired as a consultant to complete the shutdown. Potential buyers include Eidak investors TCI and Scientific Atlanta, a manufacturer of cable and satellite systems.

None of this figures into the big-picture thinking of PPV suppliers. Rick Blume, president of Action Pay-Per-View, says TCI should have "considerable channel space" on which to promote a Carolco movie and help support industry-wide momentum. The cable giant is moving ahead with plans to introduce a system capable of carrying up to 500 channels (Billboard, Feb. 6) and is planning a 100-city rollout of a national fiber-optic highway sometime in 1993.

"Companies are making joint ventures, they're building new divisions, they're hiring new people, they're raising capital," says Blume. "We're finally seeing the financing catch up with technology."

Jim Heyworth, president/CEO of Viewer's Choice, which reaches 21 million homes, says news arrives "when the number of PPV subscribers" and channels are increasing.

Some industry sources believe all the exposure will create a mountain of publicity for the movies, which will translate into higher ticket sales and video revenues. The most immediate and obvious beneficiary of the deal is Carolco, which obtains a badly needed source of investment in the face of another bout with bankruptcy.

TCI's \$90 million investment, a 10%-20% stake in Carolco, gives the producer enough cash flow to continue to make movies. Each of the four films TCI receives will be shown on PPV up to three times the weekend before the feature hits the theaters. Estimates of the cost to the consumer range from \$20-\$40 a viewing. Lela Cocoros of TCI says, "We have not priced it. But it will be comparable with special-event PPV programming"—about \$25.

LIVE Home Video, whose parent company is nearly 50%-owned by Carolco and which has depended on Carolco's movies as a major source of revenues, is directly affected by the agreement. Its current output deal allows it to release on video all Carolco movies for which principal photography is begun before August 1995. Carolco plans to make three to six titles a year, leaving LIVE the option not to acquire the video rights to the four chosen for PPV. But, on the other hand, they are likely to be those that bring in big grosses.

"We weren't part of the discussions," says David Mount, president of LIVE Entertainment. "In this case, it was a matter of trying to get Carolco restructured and back into making films. It's clearly in our best interest that Carolco be restructured and begin making films again." He points out another advantage to the PPV showings: "I think the extra advertising and promotion surrounding them will benefit other channels of distribution."

But Blockbuster's Castell disagrees. "Poppycock," he says. "The theatrical release creates buzz." He adds, "TCI's been talking about this for a long time. They couldn't line up any majors, so they went for an independent." J. Roger Faherty, chairman of New York-based Graff Pay-

Per-View Inc., comments, "I can't see the major studio agreeing to put its movies on PPV first. But the independent needs financing. PPV distribution prior to theater helps the independent producer a lot."

Although Mount says he is "not sure what the impact will be on video," he doubts the studios would slaughter the cash cow. Citing "Terminator 2," Carolco's \$200 million theatrical hit title, which went through LIVE, Mount figures the 700,000 cassettes sold into the rental market generated 70 million turns at retail. In addition, LIVE repriced the title for sell-through and moved another 1.7 million units. "If you add up all the viewings of 'T2,' the impact of 2 million-3 million households signing up for pay-per-view is pretty minuscule compared to other distribution."

Assistance in preparing this story provided by Earl Paige in L.A.

## Joint-Venture Interactive Device To Bow In '94

NEW YORK—A digital cable converter that will allow consumers to interact with their television sets and receive video-on-demand and a variety of new services is expected to be on the market next year, according to its developers.

Three major companies have announced plans to integrate their technologies to produce the device that will go into the home and be the brains of the so-called "smart TV."

General Instrument Corp., a major manufacturer of products for the cable and satellite industries, will provide the circuitry for compression and graphics and make the machines. Intel Corp., the world's largest computer chip maker, will supply its 32-bit microprocessor, which will give the converter box the power of a personal computer. And Microsoft Corp. will supply its Windows operating system for the software programs.

The initial units will include an analog and a digital converter. Their anticipated price is \$200-\$300. The cable companies will pay for the devices and then install them in homes. Consumers' monthly cable rates would be increased.

A General Instrument spokesman says the first units will be tested at the beginning of 1994 and may be on the market by the end of the first quarter.

One of the first applications is expected to be an on-screen electronic guide that would enable consumers to search for programs, say for movie titles, by subject matter.

A prototype of the converter was demonstrated at a recent entertainment industry conference in New York (Billboard, April 10). Using the En Vogue video and song "Free Your Mind," Microsoft engineers showed how a TV viewer at home could call up the song's lyrics, obtain information about the CD, purchase the recording, and order tickets for the group's concert tour.

DON JEFFREY

## 'ALADDIN' TO TEST DISNEY PIPELINE

(Continued from page 1)

their warehouse club subsidiaries.

The title could give Disney better control over retail pricing, which has been subjected to vigorous distributor competition in the past and complaints from video dealers that have lost sales to the deep discounters. Suggested list for "Aladdin" is \$24.99.

"It's conceivable that they can do those numbers," says John Thrasher, video merchandise manager at the Sacramento, Calif.-based Tower chain. "I'm astounded that the movie continues to grow. It reminds me of the first 'Home Alone' phenomenon."

Like other wholesale and retail observers, Thrasher thinks Disney's continuing efforts to sell more accounts direct, including the warehouse clubs, will expand the marketplace for "Aladdin." Still playing theatrically, the animated movie has just soared over the \$200 million mark at the box office, while the soundtrack album has sold 3 million units.

Last year, Disney was able to establish a new industry sell-through platform, moving 20 million-21 million copies of "Beauty And The Beast." Released Oct. 29, 1992, the "Beauty" feat was all the more impressive because the tape was competing with the largest fourth-quarter assortment of sell-through titles in the history of the home video business: "Sister Act," "Hook," "Wayne's World," "Batman Returns," "Rock-A-Doodle," "Fern Gully: The Last Rainforest," and "Beethoven."

At an April 26 press conference at Disney's Burbank studio lot, Bill Mechanic, president of international theatrical and worldwide video, claimed there "is room in the market for a 30 million-unit seller." Among the factors that give "Aladdin" a real shot at that number, say observers, are less title competition, the continuing growth of the sell-through market, the fact that the movie has grossed nearly \$50 million more than "Beauty," the multimillion-dollar marketing and ad campaign tied in with Pizza Hut and Colgate, and Disney's continuing effort to sell direct to more accounts (Billboard, May 1).

Combined marketing impressions

will be more than 4 billion, say sources.

Meanwhile, video-game giant Sega is planning a simultaneous release of an "Aladdin" video game cartridge with the videocassette (Billboard, May 1). A source close to Sega and Disney says there is "serious dialog about co-promotional and co-marketing efforts between Disney and Sega. With the Sega release, there will be an even higher 'Aladdin' consumer and retail consciousness when the two products hit."

The cassette may face little competition in the market. "There will be nothing near the 13 major [video] sell-through titles in the market this Christmas as there was last year," says Amy Innerfield, home video analyst with New York-based Alexander & Associates. Thus far, the major

competition will be the July 27 sell-through release of FoxVideo's "Home Alone 2: Lost In New York," backed by a \$16 million ad campaign.

The only other potential rivals for consumer dollars, Innerfield adds, are MCA/Universal's much-anticipated, Steven Spielberg-directed "Jurassic Park" and Columbia's "Last Action Hero" with Arnold Schwarzenegger. If both these summer releases live up to the hype, they could be slotted into the second-half schedule, along with New Line Home Video's "Teenage Mutant Ninja Turtles 3: Lost In Time" and Disney's own "Homeward Bound," coming in August at \$22.99.

"The lack of competition," raises two issues, Innerfield says. "Without a lot of other titles, people will gravi-

(Continued on next page)

## JVC TURNS UP HEAT ON DUPLICATORS

(Continued from page 8)

plans to refile a revised set of claims by the June 13 deadline that he says will add the detail the court seeks. This time, he expects to name major duplicators like Rank Video Services American and Technicolor Video Services as examples of JVC's attempt to "monopolize" the business. "They want to leave out the little guys," Shulman maintains, "and make it economical" for the dominant duplicators.

Neither Rank nor Technicolor belong to AVDA, whose 35 members represent 65% of the nontheatrical trade, according to association president Bill Schubart, principal owner of Resolution Inc. in South Burlington, Vt. "The organization has a legal defense fund open to any member," says Schubart.

JVC agrees it is "intensifying its enforcement program," says New York-based consultant Larry Finley, who oversees JVC's licensing activities in the U.S. "We're serving notice on everyone engaged in custom loading for duplication and for blank tape purposes."

For the past five years, the compa-

ny has waged a trade advertising campaign that never minced any words about the legal importance of a license.

Another lawsuit, against WRS in Pittsburgh, is also pending. Neither WRS nor Vaughn is licensed; neither was available for comment at deadline. Finley estimates he has signed 44 duplicators, with another 25 to go.

Licensing quarrels are the reason for AVDA's formation, according to Diamond sales and marketing director Sandra Embrey-Milrad. She acknowledges JVC "is trying" to decertify Diamond, which is represented by Shulman. Among AVDA's goals, Milrad adds, is reducing royalty payments.

Schubart, who agreed to terms two years ago after JVC filed suit, claims litigation "is not the thrust of the organization." Although discussed, it's just "one of seven or eight agendas" that include more technical subjects such as high-speed duplication, he says.

But while the association has no role in the JVC-Vaughn fight other

than providing assistance from its legal defense fund, "people are interested in the outcome," says Schubart. "If AVDA has any goal, it is to respect intellectual copyrights and to assure itself they're applied evenly and fairly, and not to create a competitive advantage."

Nevertheless, at least one duplicator decided not to join AVDA because he objected to Vaughn's use of the dues and the association's "mixed agenda." Members, many of whom are JVC licensees, pay initiation fees on a sliding scale of \$2,500-\$7,500 and annual dues of \$750-\$1,500.

At present, Shulman appears to be the focus of whatever controversy surrounds AVDA. He is said to have told JVC licensees they did not have to pay royalties, pending outcome of Vaughn's counterclaims. About a half-dozen reportedly took his advice, although most had second thoughts after JVC threatened to pull its licenses; several are putting money into escrow accounts. Diamond was the only one to stay the course, according to sources. Shulman denies he gave specific advice.



## U.K. BUZZ PRECEDES DEBUT ALBUM BY VERVE

(Continued from page 1)

its move south to the London club scene less than two years ago, capturing the accolades of critics with a sound that combines spacey and entrancing guitar jams with sharply structured rock'n'roll drama. Charismatic front man Richard Ashcroft has been compared with the likes of Bono and Jim Morrison in his dark intensity and manic stage presence. His vocals are complemented by guitarist Nick McCabe, bassist Simon Jones, and drummer Peter Salisbury.

"Verve are without a doubt the best new band I've encountered in a long while," wrote Steve Sutherland in *Melody Maker*, following one of the several London shows last year that ignited interest in the band. "If you need it spelled out for you, they're 'Badman' Stone Roses charged with the intensity of 'Boy-era U2.'"

As the Verve track "Slide Away" is

promoted to modern-rock radio in the U.S., the American release of its debut album, "A Storm In Heaven," is set for June 15. It will be followed by buzz-building showcase dates in July and possible appearances by Verve on some of this summer's Lollapalooza tour stops, says Keith Wood, head of Vernon Yard.

An alternative-oriented imprint set up in New York last fall by Virgin Records (Billboard, Oct. 12), Vernon Yard has chosen Verve as its inaugural release. The album will be distributed in the U.S. by CEMA, the distribution company owned by Virgin's parent, EMI.

### 'INDIE SENSIBILITY'

"What we're going to try to do is bring an indie sensibility to this major-distribution machine," says Wood. "We're going to work hard to make certain we've got the best of both

worlds."

On the strength of a demo recorded for 60 pounds (\$90), Verve first made the rounds of the British record labels and publishers, securing a publishing deal with Virgin Music in mid-'91. The band then was signed to Hut Records, an independently distributed U.K. label owned by Virgin. "A Storm In Heaven" is slated for June release on Hut in the U.K.

Hut managing director David Boyd recalls one of the first times he saw the band, at the King's Head pub in the southwestern London neighborhood of Fulham. "The singer was climbing the monitors," he says. "I knew within two songs what they had."

Hut released three singles by the band in the U.K., which were subsequently compiled as an EP for U.S. release, distributed through Caroline Records. Vernon Yard's Wood, who formerly was president of Caroline, notes the EP has helped seed the U.S. alternative market for the arrival of Verve's debut album. "With the EP we were distributing through Caroline, we could go more directly to all the mom-and-pop stores, which are

really the front-line with a band such as Verve," says Wood.

John Best and partner Phil Savage have taken on management of Verve. Their company previously has served as publicists for other hot British acts, most notably Suede. The opportunity to develop Verve's career beyond the duration of a press campaign motivated the move, says Best. And he cautioned the band, for example, about becoming musically indulgent after it released a flowing 10-minute track, "She's A Superstar," as its second U.K. single last summer.

### 'MUSICALLY MATURE'

At the same time, Best notes the band members are all in their early 20s and "they're unbelievably musically mature."

That musical maturity shines through on "A Storm In Heaven" as the guitar-driven material shifts with sonic touches uncommon on the British indie music scene: horns on "Already There" and "The Sun, The Sea," flute on "Virtual World," and accordion on "See You In The Next One (Have A Good Time)."

Recorded at the Sawmills Studio in Cornwall, "A Storm In Heaven" was produced by John Leckie with an aim toward capturing Verve's live sound better than its singles have yet to date.

"[Verve has] changed producers, management, and attitude," says Best, looking ahead to the band's prospects in the U.S. market. "[The band is] coming over to do showcases in July because, basically, [the group's] just got to get out and play."

Wood says he didn't know quite what to expect when he first saw Verve perform last summer. "I'm pretty cynical about all the hype that goes down in the music business," he says, "but they were just so extraordinary."

Seeking a way to highlight Verve's edgy, atmospheric style, Wood says Vernon Yard plans to showcase the band in a now-abandoned synagogue on Manhattan's Lower East Side, "rather than putting them in a regular New York club."

After this summer's brief showcase tour, and the possible Lollapalooza dates, Verve is due to return to the U.S. in the fall for a full tour.

## BETWEEN THE BULLETS



by Geoff Mayfield

**GRIPPING DEBUT:** It had been widely anticipated throughout the industry that **Aerosmith** would debut at No. 1 on *The Billboard* 200 with "Get A Grip" and, indeed, the title was the consensus top seller among record stores while chalking up a strong first-week showing with rackjobbers. Sales topped 170,000 units, the largest one-week total the chart has seen since the March 13 issue, when Grammy exposure moved **Eric Clapton** to the top slot with more than 207,000 units. Despite the fact that rock acts tend to see sales decline in an album's second week, Aerosmith has a good shot at holding No. 1 next week. The soundtrack from "The Bodyguard," at No. 2, trails by a 41% margin, and its sales fell 11% from the previous week. Further, none of the new releases that hit stores April 27 appear to be serious challengers for the No. 1 slot.

**WEAK AND STRONG:** With the exception of Easter week, business for the still-young second quarter and much of the first quarter has been soft, and this week's charts are no exception. Volume of sales on *The Billboard* 200 is up about 1% over the previous week but, taken out of context, that figure is misleading, because the 11 titles that debut on the chart this week represent new sales. To illustrate how soft business is, 157 of the 200 albums on the chart sold fewer units than they did in the prior week. Similarly, business on *Top Country Albums* falls by 5%, despite the debut of five new titles. Volume also drops on *Top R&B Albums*, *Top Pop Catalog Albums*, and *Top Singles Sales*.

**FEATS:** With the high debut by **Primus** at No. 7 (see *Heatseekers*, page 17) and **Dr. Dre** holding at No. 6, *Interscope* has two albums in the top 10. Not bad for a label that charted its first album a short two years and two months ago... **Lenny Kravitz** wins the *Top 20 Sales Mover* for the second straight week (No. 12). As noted here last week, his April 17 "Saturday Night Live" stop seems to have stirred this surge. But, the biggest gain on the chart belongs to **H-Town** (60-48), which wins the *Power Pick* for a second consecutive week.

**BACK PAGES:** There's a **Queen** surge going on, and it has everything to do with the debut of the "Five Live" EP, at No. 46, by **George Michael** and **Queen**. MTV ran a special that featured interviews with Michael and Queen guitarist **Brian May** April 20, the new title's street date, and VH1 followed with a Queen weekend, April 23-25. Consequently, Queen titles buzz on *The Billboard* 200 (91-67 and 157-144) and on *Top Music Video* (Nos. 34, 35, and 50). The latter chart also sees a high debut for the all-star "**Freddie Mercury** Tribute Concert" longform... Despite his high-profile tour and the kind reaction his new material receives at his concerts, the recent **Paul McCartney** album continues to fall (No. 115). But, the sales drop on "Off The Ground" has leveled since his U.S. dates began, and a look at *Top Pop Catalog Albums* shows that **Beatles** titles have been on the rise. "Sgt. Pepper's Lonely Hearts Club Band" and "The Beatles" (commonly known as "The White Album") have been on the rise for the last two weeks. "A-bey Road" declines slightly after posting a 45-33 jump last week.

**TOMORROW:** The highest drama on next week's chart will be the battle for *Top Debut*, and both contenders come from Warner Bros. At press time, **Vince Neil's** solo debut is slugging it out with that of **Perry Ferrell's** new band, **Porno For Pyros**, and it looks like a close race. It appears a cinch that both will debut in the top 20; slots in the top 10 are a distinct possibility.

## TOUGH TALK ON PIRACY PROMPTS ACTION

(Continued from page 8)

Poland, Brazil, and Argentina. And, on the cultural barriers front, where U.S. entertainment industries face percentage quotas of their products, Kantor may even target some of the European Community nations.

In the Bush and Reagan administrations, problem countries negotiated with a USTR that had, for political reasons, mostly bark and little bite. Able to pledge and promise their way out of sanctions, the countries did little or nothing in the way of increased protection and enforcement—and wound up year after year on the priority list for U.S. Trade Special 301 provision.

This is no longer the case, say industry officials.

"I think it's clear this time that this administration is going to be very aggressive and means to use every tool it can," says Neal Turkewitz, VP, international, at the Recording Industry Assn. of America. "It's a high priority because U.S. intellectual property is at the crossroads of administration policy for open foreign markets and the creation of hi-tech jobs at home."

Also facing the administration are other U.S. trade and domestic political policy pressures that foreign countries now have factored in to

what Turkewitz terms "a surprising turnaround" since the election, in new enforcement actions by several of the countries.

Clinton faces a stiff challenge with his health-care reform programs and has been defeated in his recently presented budget and domestic stimulus package on the Hill.

Also, on April 26, Leon Panetta, director of the Office of Management and Budget, said the proposed trade agreement with Mexico and Canada did not have enough votes in Congress for ratification and was "dead" for the time being.

The administration, say officials here, now must play even more on its strengths, and one of them is action on countries designated under the trade act's Special 301 provision.

Further, under pressure from Congress, which is considering placing stiff, non-negotiable compliance time-tables in the trade act, the administration has made it clear to foreign negotiators here in the last few months that it fully intends to use its trade retaliation muscle to bring violators to the bargaining table (*Billboard*, March 13).

## DISNEY'S 'ALADDIN' TO TEST PIPELINE

(Continued from preceding page)

tate even more toward 'Aladdin.' " However, she adds, a lack of hot releases may stop some consumers from coming into stores. "But the sell-through market has been growing, there are more and more active sell-through VCR households. That trend is continuing."

One wholesale executive says he believes part of Disney's "strategy" in going direct to the wholesale clubs is to "bring some price stability to the sell-through market. Everyone is concerned about price bastardization. Retailers don't want to compete with dealers who are willing to lose \$1 to \$1.50 per tape. Who wants to compete with K mart at \$14.87 or Montgomery Ward at \$15.99? And the wholesale clubs are under \$14."

"I think Disney is looking to do direct business with the wholesale clubs in order to try to firm up the price. My guess is that they want to convince the wholesale clubs that they don't have to sell the product at such low prices," he continues.

In addition to a single cassette, Disney also will offer a deluxe "Aladdin" collector's edition, and a kid's video and activity kit, priced at \$99.99 and \$34.99, respectively. The deluxe edition will contain a videocassette, a "making of" collector's book, an exclusive, sequentially numbered litho-

graph, and a CD of the score. Only 35,000 will be produced.

A laserdisc will be held back until 1994. When released, it will be the real thing, not a "work in progress" as was released last year for "Beauty And The Beast."

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Marty Willson-Piper	Krash McKinney
Greg Smith	Dow Brain
Craig Cooper	Brad Young
Three Man Island	Tom Paul
Jeannette Katt	Kai Turnbull

### Current & upcoming releases:

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<b>Oscar Nominee:</b> "Run to You" (Whitney Houston/ Bodyguard Soundtrack)	"Where Does That Leave Me" (Joey Lawrence)
"But I Love You" (Miki Howard)	"Lucky Man" (Dave Koz)
"As If We Never Met" (Chante Moore)	"Moment of Weakness" (Kim Chriswell)
"So Help Me God" (Ray Charles)	"Your Love Is All I Know" (Chris Walker)
"I Just Had to Hear Your Voice" (Oleta Adams)	
"Go On" (Marky Mark)	

### New Talent:

Sugar La Las	Annapurna
Mariachi Los Camperos	

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# The Billboard Bulletin...

EDITED BY IRV LICHTMAN

### ASCAP COMMISSIONS INTERNAL STUDY

What is described as a five-month "objective, in-depth look" at the total operation of ASCAP in a "changing environment" has been set in motion with the hiring by the performing right society of management consultant firm **Booz Allen & Hamilton**, along with the creation of a subcommittee of ASCAP's board to be headed by publisher board member **Jay Morgenstern**. "Now is an excellent time to take a fresh look at the business and prepare for the new and challenging world, here and abroad, that it faces ahead," says ASCAP president **Morton Gould**. Managing director **Gloria Messinger** cites a need to deal with "... rapidly changing technologies, market fragmentation, shifting revenues, and the increasing complexity of monitoring usage, licensing, collecting, and distributing royalties."

### SONY USED CD POLICY?

At press time, **Sony Music Distribution** was said to be on the verge of joining **WEA** and **CEMA** in the manufacturers' fight against the growing used-CD business. Details of Sony's policy were unavailable, but sources said its purpose would be to discourage accounts from being in that business.

### GEORGE TAKES 'TOMMY' TO STUDIO

When **Pete Townshend's** "Tommy" was introduced in 1969 by the **Who**, **George Martin** was busily producing albums by another group of

note, the **Beatles**. **Martin**, however, is to tackle the producer chores of **RCA Victor's** original Broadway cast album of "Tommy," which has opened to generally upbeat reviews. The sessions take place May 9-10 at the **Hit Factory** in New York.

### MCA GLOBAL GROWTH UNDER LARSEN

**MCA Music Entertainment Group** is mapping a major international program, said to be a project under the aegis of **Jorgen Larsen**, former president of **Sony Music Europe**. This would involve the opening of its own affiliates in at least a dozen nations. **MCA** now has overseas labels only in the U.K., Germany, Japan, and Canada. Its global license/distribution ties with **BMG** are thought to run through 1994.

### DEAN TO RUN WARNER U.K. UNIT

**Mark Dean** is soon to be named head of **Warner Music's** U.K. pop-dance label, **Magnet Records**. **Dean's** **Innervision** imprint launched **Wham!** in 1982, and he later worked for **MCA Records** in the U.S. He takes the post as singles by two **Magnet** acts move into the British top 20: **D:ream**, which **Sire** is picking up for American release, and **Inner Circle**... **Steven C. Beer** has left the New York law firm of **Frankfurt, Garbus, Klein & Selz** to join **Laurence H. Rudolph** in the formation of a partnership, **Rudolph & Beer**, with a client roster that includes **Gerald Austin** and **Milira**, on **Motown Records**, and **Turbo B/SNAP** on **Polydor Records**.

### BARD LINKS WITH GERMAN RETAILERS

U.K. retailer group **BARD**, already aligned with U.S. trade group **NARM**, has gone one step further through links with a German indie store group, **GDM**, which has a membership of about 400 stores. **BARD** secretary general **Bob Lewis** met **GDM** top brass **Bodo Bochnig** and **Heinz Stroh** April 26 in Cologne. Initial talk covered source tagging, release schedules, packaging, and **EAS** numbering conventions. More meets are planned at **PopKomm** in August in Cologne.

### SUE OVER BEATLES RAP ALBUM PLANS

A company with plans to produce an album of **Beatles** songs performed in a rap format (**Bulletin**, May 1) has brought a \$76 million damage suit in U.S. district court in New York against **Michael Jackson**, his **Beatles**-rich publishing firm, **ATV Music**, and his legal counsel, the law firm of **Manatt, Phelps & Phillips**, claiming the defendants violated a contract allowing for rap interpretations of **John Lennon** & **Paul McCartney** songs. The plaintiffs are New York-based **57/Sunset Entertainment Inc.** and its owner, **Eric Kloper**. The issue appears to center on how much change can be made in the songs' lyrics, which might require **ATV Music's** approval. **Lee Phillips** of **Manatt, Phelps & Phillips** said at press time he had not seen the complaint but, based on background knowledge, the charges have "no merit whatsoever."

## Aerosmith's Strong 'Grip'; 'Five' Alive

**AEROSMITH** GETS A GRIP on The Billboard 200 by entering the chart at No. 1. "Get A Grip" thus is both the group's highest-debating album and highest-charting album ever. "Rocks" was the previous high-water mark for the group from Boston. That Columbia album peaked at No. 3 in 1976. "Pump" was Aerosmith's highest-charting Geffen album until now; it went to No. 5 in 1989. That album was also the band's highest-debating album until now; it entered the chart at No. 23 the week of Sept. 30, 1989. "Get A Grip" is the first No. 1 album

for the Geffen company since "Nevermind," by **Nirvana**, on sister label **DGC**, topped the chart Jan. 11, 1992. The last album released on Geffen to peak at No. 1 was "Use Your Illusion II" by **Guns N' Roses**.

In the U.K., "Get A Grip" debuts at No. 2 behind "The Album" by **Cliff Richard**. It's the seventh chart-topper for **Richard** in 31 years, and his first No. 1 album of new material since 1963.

**THAT'S THE WAY LOVE MOVES:** **Janet Jackson's** newest single, "That's The Way Love Goes," zooms from No. 14 to No. 2 in its second week on the Hot 100. That's the highest position a single has achieved in its second week since "Let It Be" by the **Beatles** moved from No. 6 to No. 2 the week of March 28, 1970. In the last 23 years, two singles have reached No. 3 in their second week on the chart: "Black Or White" by **Michael Jackson** moved from No. 35 and "Erotica" by **Madonna** jumped from No. 13.

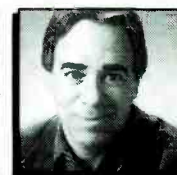
"That's The Way Love Goes" is **Janet's** 14th top 10 single. If it displaces "Freak Me" by **Silk** next week, it will be her sixth No. 1 single.

And on the Top R&B Singles chart, **Jackson** takes an

amazing leap to No. 1 in her second chart week. That's the fastest an R&B single has moved to No. 1 since the days when the **Best Sellers** chart consisted of 15 positions. The fastest-rising No. 1 song of the '80s was "When Doves Cry," by **Prince**, which topped the chart in its fourth week, according to **Rob Durkee** of "American Top 40."

**A DIFFERENT CORNER:** The "Five Live" EP by **George Michael & Queen** enters The Billboard 200 at No. 46 but in the U.K., where EPs qualify for the singles chart, the disc debuts on the top 75 at No. 1. It's the 14th charity single to top the U.K. chart since "Do They Know It's Christmas?," by **Band Aid**, went to No. 1 in December 1984. "Five Live" is the first single to enter the British chart at No. 1 since "Abba-esque" by **Erasure** in June 1992. That four-song disc was also an EP that charted on The

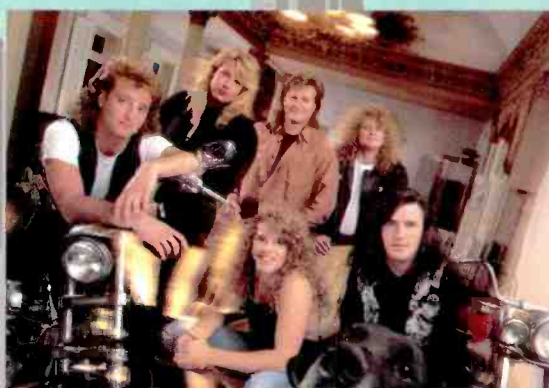
Billboard 200.



by Fred Bronson

**JUST ANOTHER CHART WEEK:** **Jon Secada** is only the second artist after **Queen** to have two singles accumulate 30 weeks or more on the Hot 100, according to **Christopher Arndt** of **Kinderhook**, N.Y. **Secada** did it with "Just Another Day" (38 weeks) and "Do You Believe In Us" (30 weeks). **Queen** had extended runs with "Another One Bites The Dust" (31 weeks) and "Bohemian Rhapsody" (41 weeks in two chart runs). **Secada** breaks the record previously held by **Andy Gibb** as the artist with the most combined chart weeks for their first two singles. **Secada** is the champ with 68 weeks; **Gibb** had a combined total of 60 weeks thanks to "I Just Want To Be Your Everything" (31 weeks) and "(Love Is) Thicker Than Water" (29 weeks).

# LITTLE TEXAS



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