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FOLLOWS PAGE 38

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 1, 1993

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## Country Road More Crowded This Year Big Biz Expected; Some Fear Overkill

BY PETER CRONIN and EDWARD MORRIS

NASHVILLE—With more than 200 country acts touring this summer—including 20 or so arena-level acts—the season is shaping up to be profitable and, perhaps, record-breaking.

Still, there are fears among agents

and promoters that the country marketplace will reach a saturation point as too many artists in too short a time vie for a finite audience.

Among the headliners on the circuit are Reba McEntire, George Strait, Vince Gill, Brooks & Dunn, Hank Williams Jr., Dolly Parton, Billy Ray Cyrus, Dwight Yoakam, Ricky

Van Shelton, Alan Jackson, Clint Black, Wynonna, Alabama, the Statler Brothers, Travis Tritt, Marty Stuart, and Kenny Rogers. Randy Travis is taking 1993 off, and Garth Brooks will not begin touring until early August.

Early reports from this year's concert trail are encouraging. In recent weeks, the package of McEntire/Brooks & Dunn/Larry Stewart has had sellouts or near sellouts in several 9,000-12,000-seat venues. The Gill/Mary-Chapin Carpenter bill has repeatedly packed arenas in the 9,000-seat range. And Jackson and the Budweiser Rock 'N' Country Tour (Tritt/Trisha Yearwood/Little Texas) have each been drawing crowds of from 6,000 to 11,000, depending on the market.

(Continued on page 72)

## Sony Establishes Colossal N.Y. Studio For Own Acts

BY PAUL VERNA

NEW YORK—Sony Music is set to open a colossal multimedia studio complex May 10 on Manhattan's

West Side, at the former site of the Fox movie soundstages.

Unlike other label-run recording facilities, the new Sony Music Studios will not be rented to outside clients. The building is intended solely to serve the needs of Sony's artists and staff, allowing them to pursue all their audio and video activities—from writing, rehearsing, and recording to editing, mixing, and mastering—in a fully integrated environment.

"We want to be the only company in the world to provide this kind of facility to nurture and develop our art-

(Continued on page 75)



MOTTOLA

### IN THE NEWS

#### Alpert & Moss Leave A&M After 31 Years

PAGE 6

#### Hendrix's Father Sues Over Catalog Rights

PAGE 10

## Local Talent, Radio Create New Rocky Mountain High

BY ERIC BOEHLERT

NEW YORK—A handful of recently signed major-label artists, open-minded local clubs, a burgeoning supply of adventurous commercial radio stations, and an unusually receptive fan base are sparking a musical rebirth in the Rocky Mountain region.

Such Colorado-based acts as Big Head Todd & the Monsters, the Samples, and the Fluid are at the forefront of the area's first push into the national spotlight since Firefall's "Just Remember I Love You" climbed the

charts with a different kind of sound in the summer of '77.

"The music scene is healthier now than in recent memory," says Mark Bliesener, manager of hometown heroes Big Head Todd & the Monsters. The band's current single, the thundering "Broken Hearted Savior," is enjoying heavy airplay across the country and is No. 18 with a bullet on the Album Rock Tracks chart.

John Hayes, PD at modern rock KTCL, Fort Collins, Colo., agrees the

(Continued on page 66)



BIG HEAD TODD

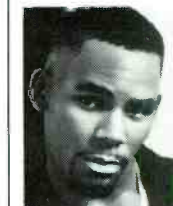


THE SAMPLES

## Kelly's 'Dedicated' Hits Pop Audience

BY JANINE McADAMS

NEW YORK—Jive Records has



R. KELLY

succeeded beyond expectations in establishing new R&B artist R. Kelly. His platinum debut album, "Born Into The '90s," hasn't stopped spewing out R&B hits since its January 1992 release.

(Continued on page 85)

## WEA, Sony Lead '93 Market Share

BY ED CHRISTMAN

NEW YORK—WEA and Sony continue to be the dominant U.S. music distributors in the first quarter of 1993, according to market-share data from SoundScan. The data—which take into account unit sales of all formats and music genres—also indicate a surprisingly strong showing by independent distributors, who collectively took the third-largest piece of the market-share pie. Meanwhile, BMG Distribution surged forward to take fourth place.

The data, supplied to Billboard for the first time, will be the basis of a regular market-place analysis feature in Billboard. As a companion to this information, Billboard continues to publish a separate chart-share analysis for The Billboard 200, Top R&B Albums, and Top Country Albums charts (see page 52).

In achieving a 14.5% share of the market, the indie distribution sector had the strongest gain in the first quarter of '93. The performance re-

(Continued on page 52)

### POPULAR • UPRISINGS

#### Stereo MC's Return To Top Heatseekers Spot

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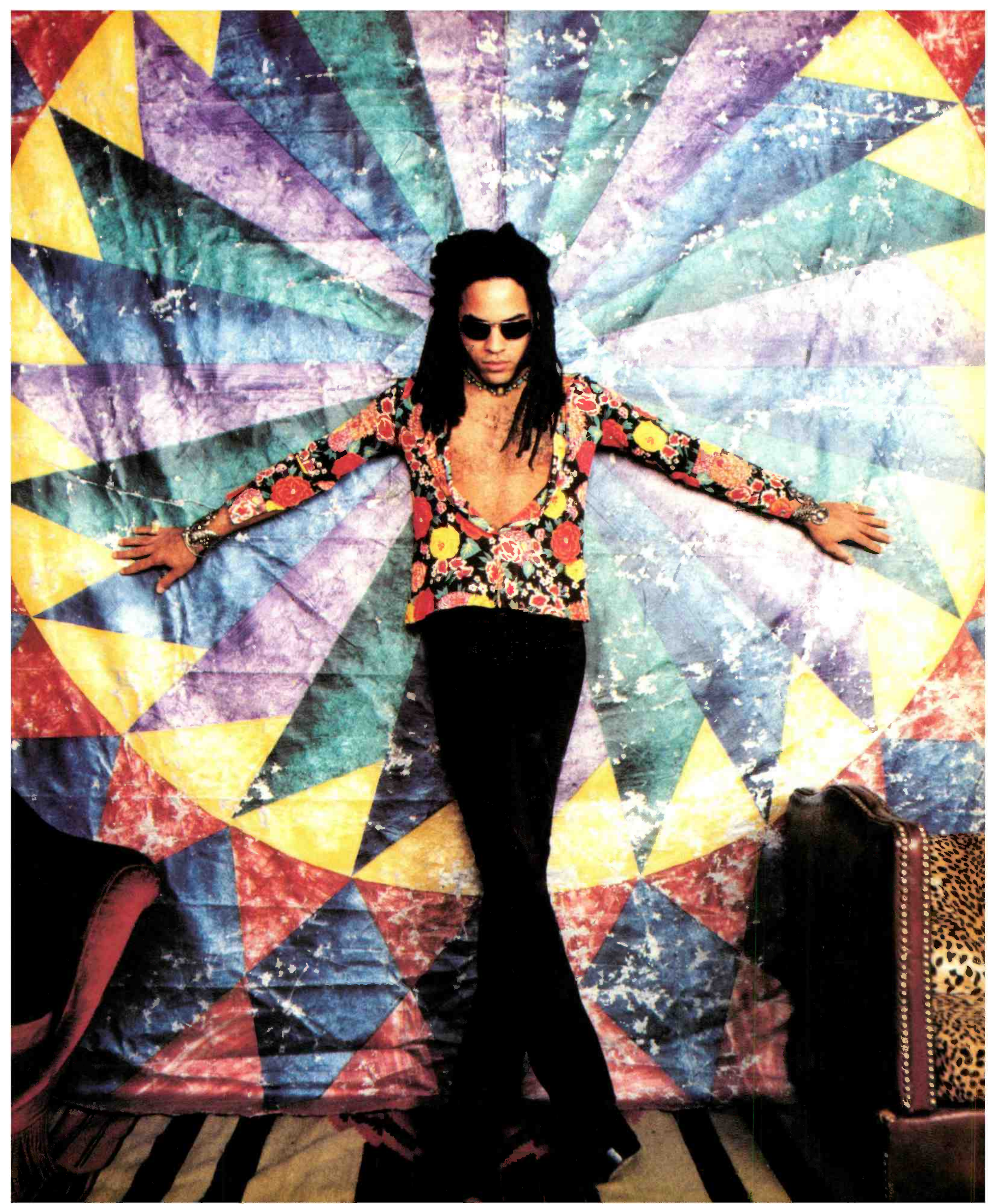
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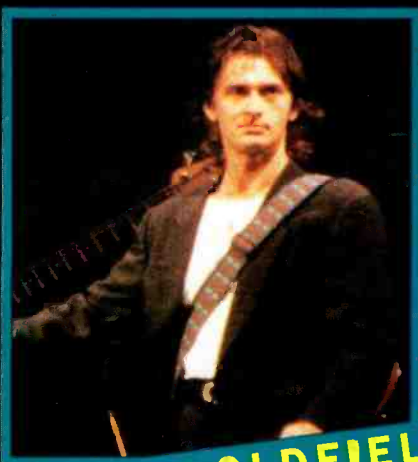
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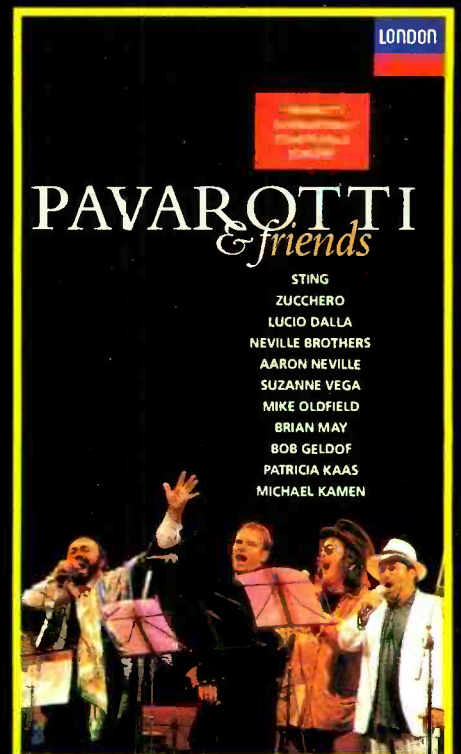


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# Winter Arbs Tell Significant Radio Stories

## KLAX Holds Tight, Stern Takes A Tumble

■ BY PHYLLIS STARK

NEW YORK—In the fall Arbitron ratings, Spanish station KLAX Los Angeles made headlines with its dramatic worst-to-first story. In the latest winter ratings, the station proved that feat was no fluke by rising nearly two full share points (5.3-7.2) with its mix of ranchero, banda, and tropical music.

In New York, the biggest story was the dramatic tumble of nationally syndicated morning man Howard Stern and his flagship station, classic rock WXRK (K-Rock). The station, which underwent a program director change at the end of the ratings period, was down from third to ninth place overall (4.4-3.8). Stern dipped 8.5-7.7, but had enough of a lead over the competition that he was able to retain the top spot in morning drive.

Chicago's top story was the loss suffered by N/T WGN, which topped the market in the fall but fell two share points (8.5-6.5) in the winter, moving the station into second place behind urban WGCI-FM (7.6-7.4).

Other significant New York stories were the return of some good news for ailing album rocker WNEW, which posted a healthy 2.9-3.5 rise, and the strong debut of new adult standards outlet WQEW (.2-1.4). The market's other winter book debut, N/T WBBR, did not show up in the ratings.

The top two stations in New York, urban WRKS (6.5-5.8) and AC WLTW (5.2-5.3), held on to their places, while oldies WCBS-FM moved from sixth to third place with a 4.2-4.8 rise. That bumped urban WBS down to fourth place, although the station was flat at 4.4. All-news WINS (3.6-4.0) and talker WOR (3.3-4.0) tied for fifth, bumping rival talker WABC (4.2-3.8) out of the top five.

In New York's increasingly close three-way top 40 war, WHTZ (Z100) emerged the victor with a 3.6-3.8 gain. Close behind were top 40/rhythm WQHT (Hot 97) and adult-leaning WPLJ, which tied at 3.7. Z100 and WPLJ were in the top 10 in morning drive. Z100 was up 4.0-4.2, and WPLJ rose 3.2-3.3.

Country WYNY was off a disappointing 2.7-2.4 in the 12-plus ratings.

### L.A. TOP FIVE

Following KLAX, the rest of the top five in Los Angeles was composed of AC KOST (5.1-5.5), top 40/rhythm KPWR

(5.1-5.0), N/T KFI (3.7-4.3), and top 40 KIIS (4.2-4.3).

Also of note in Los Angeles was album KLOS' 3.2-3.8 rise, and oldies KRTH's 4.4-3.7 fall.

Album KQLZ's experiment with a more modern-rock sound was unsuccessful, evidenced by the station's 1.7-1.4 drop. That station recently flipped to an AC format as KXEZ.

In contrast to the rise of KLAX, two of the market's other Spanish stations were off significantly. KLVE dipped a full point (3.4-2.4), and KTNQ was off

2.8-2.2. In mornings, KLVE was off 4.4-3.1, and KTNQ was off 3.3-2.2.

KLAX again led the pack in mornings, where it was up 4.4-6.5. Stern and his L.A. affiliate, KLSX, were up 6.0-6.3 in mornings. KIIS' Rick Dees was up 4.7-5.5.

In addition to WGCI-FM and WGN, Chicago's top five stations were country WUSN (5.7-6.2), top 40/rhythm WBBM-FM (4.6-5.0), and AC WLIT (3.7-4.6).

For complete ratings information, see listings on page 69.

# German Music Market Grows Despite Local Economic Woes

■ BY WOLFGANG SPAHR

HAMBURG—The German music marketplace—Europe's largest—defied this country's economic woes when it grew by 2.5% in retail value last year to 5 billion German marks (\$3.2 billion), according to figures released April 22 by the Federation of the Phonographic Industry (BPW).

"Faced with alarming news from many areas of industry and the economy, the record market as a whole has proved to be a solid economic factor," said BPW president Thomas Stein when he released the figures in Hamburg.

Last year's growth appears to be rolling into 1993, with initial first-quarter retail sales figures showing a rise of 4% in value over the first quarter of 1992.

The dropoff in singles sales has been halted, said Stein, but vinyl LPs are becoming a niche market and cassette sales have started to fall.

The CD now holds almost 76% of the market value. Yet the incremental growth in CD units was not enough to offset decline in the other two longplay formats, resulting in an overall 9.7% decline in total album unit sales.

"Especially in children's product, the sales fall-off was caused by increasing interest in computer games," Stein said a 40% increase in children's video sales compensated for some losses in the audio market.

In contrast to the postunification growth between 1989-91, last year's increase came almost entirely from the former West Germany. Demand from the new eastern states fell from 1991 levels. While the region has 20% of the population, it makes up only 12% of BPW's turnover.

Stein, also BMG Ariola president for Germany, Switzerland, and Austria, noted that the German market was hurt by Europe's monetary crisis.

Direct imports have rocketed by an estimated 25%, and the federation believes the import market to be worth some \$250 million.

Sales of illegal and unauthorized product also increased drastically, to a level of \$119 million, said the federation.

Here are other key points from BPW's figures, based on members' sales to retail and mail order:

- Total album sales were down 9.7% to 186.4 million units.
- CD sales were up 20.8% to 125.9 million units.
- Cassette sales declined 29.1% to 55.6 million.
- LPs had a bad year, falling 79.4% to only 4.9 million units.
- Singles sales experienced a turnaround, increasing 5.1% to 26.7 million units.

Exchange rates used were at current rates of \$1 equals 1.58 marks.

## THIS WEEK IN BILLBOARD

### TEAM RHINO

A far cry from the trickle-down structure found at some companies, Rhino Records' marketing setup dictates synergistic teams to work high-priority projects. Among the recent Rhino recordings that have benefited from the plan are the "Blues Masters" collection and the "DiY" punk series. Jim Bessman has the score. **Page 45**

### 'DINOSAURS' ENTERS AD ERA

In a marketing first, PBS Home Video plans to call Brontosaurus-size attention to its documentary series "Dinosaurs" via on-screen ads to be shown before two of this summer's hotly anticipated movies. Jim McCullaugh reports. **Page 53**

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# Disney Goes Direct To Price Clubs

## Another Blow For Video Distributors

BY SETH GOLDSTEIN  
and EARL PAIGE

NEW YORK—Once again, Disney's Buena Vista Home Video is outflanking the wholesale establishment, and in plenty of time for the fall selling season.

The studio, according to several industry sources, has begun delivering direct to the warehouse clubs previously serviced by video distributors, extending a strategy that emerged a year ago when Buena Vista announced K mart had been granted a shortcut. Wal-Mart and Toys 'R' Us buy direct as well.

Handleman Co., which racks K mart, was the loser then; this time, according to trade sources, it's pri-

marily East Texas Distributing in Houston and Video Products Distributors, based in Sacramento, Calif. The two have been the most aggressive in seeking price club business, although other wholesalers, including WaxWorks/VideoWorks, have pitched and sold those accounts.

Now Buena Vista apparently has cut them out, minus the fanfare that surrounded the K mart deal. "I'm surprised to hear this," says Peter Busch, merchandising VP for Musicland Group in Minneapolis. Sam's Wholesale Club, owned by Wal-Mart, started buying from the studio in September, says a spokesman, who describes the relationship as "a much more practical form of communication and supply."

Costco and Price Club reportedly just are getting underway at a combined 200 locations, and K mart's Pace Membership Warehouse is considering a proposal from the studio that would add another 120 stores. If all four sign on, Disney will reach more than 500 of approximately 650 outlets. The number continues to grow, although trade reports indicate same-store revenues have flattened; Sam's, the largest warehouse club, expects to open a record 60-65 doors this year for a total of 275.

Disney's shift could hurt distributors on two counts. "Right now, you have some who are literally living off the rebates," claims Ted Engen, president of Minneapolis-based Video Buyers Group. "If they can no longer adjust, we're going to lose some more distributors." Wholesalers also lose the ability to "make money on the float," the time between the clubs paying their bills and Disney getting paid, says one. The float "certainly doesn't hurt," says another.

Warehouse clubs have always drawn ambivalent responses from video retailers. On the one hand, few can match club hit-title prices that are often \$1 less than what distributors pay. On the other, retailers who want to stock their shelves are among the clubs' most avid buyers of new releases. "It's been a dramatic trend over the past three or four

(Continued on page 84)

# 'Aladdin' Set For Simultaneous Releases From Sega, Disney

BY JIM McCULLAUGH

LOS ANGELES—Video-game giant Sega, underscoring the increasing synergy among different home-entertainment product lines, reportedly is set to stage a simultaneous release this fall of its "Disney's Aladdin" Genesis 16-bit game with Walt Disney Home Video's "Aladdin" cassette. It's the first time Sega has worked with a motion picture studio's feature-film division to create and develop a video game.

A Sega "Aladdin" CD-ROM game also is in development for release during the first quarter of 1994.

The 16-bit game, expected to sell in the \$50-\$60 range, can be played on an estimated 8 million Sega Genesis consoles in U.S. households.

The Sega Genesis cartridge will be a team effort of Disney Software and Virgin Games. Disney Software is an operating unit of Disney Consumer Products. Sega, however, will be the retail marketer and distributor of the game.

A team of more than 10 Disney animators, many of whom worked on the feature film "Aladdin," are in the process of creating original animation for the Sega video game.

The Sega cartridge uses a new proprietary development technology from Virgin Games, say Sega sources.

Says Shinobu Toyoda, Sega executive VP, "Disney's Aladdin" will be one of the most amazingly visual games ever produced because of the animation provided by Disney's talented staff of professional cel animation artists combined with the technology, game design, and programming expertise brought to us by Virgin Games."

There are also video games in the works based on other theatrical blockbusters. Sources close to Columbia TriStar Home Video, for example, say a commercial for the "Bram Stoker's Dracula" video game will be on the June 23 release of the "Bram Stoker's Dracula" home video.

Sony is the parent company of both Columbia Pictures, the film's distributor, and Sony Imagesoft, its video game division.

There will be "Bram Stoker's Dracula" games issued for the Sega CD, Sega Genesis, Sega Game Gear, Super Nintendo, and eight-bit Nintendo platforms.

Game design elements, as well as original footage, were actually developed for the "Dracula" games on the movie's production set. That same kind of development is occurring on such other upcoming Sony movies as Columbia's "Last Action Hero," starring Arnold Schwarzenegger, and

(Continued on page 84)

## New-Act Surge Adds To Warner's 1st-Qtr. Profits

NEW YORK—Although Warner Music Group's sales rose only 4% in the first quarter, hit recordings by less expensive newer acts helped boost operating profit 13.4% from a year ago.

For the three months ended March 31, revenues for the music unit of Time Warner Inc. climbed to \$795 million from \$764 million a year ago. Operating profit jumped to \$160 million from \$141 million.

"Music is strong because of new acts and the carry-through from

(Continued on page 84)

# Blockbuster 1st Quarter For Blockbuster

## Strong Vid Rentals Boost Profits, Revenues By 50%

BY DON JEFFREY

NEW YORK—With video rentals strong in the first quarter, Blockbuster Entertainment Corp. reports increases of more than 50% in both profits and revenues.

For the three months that ended March 31, net profit rose 52.6% to \$39.2 million from \$25.6 million in the first quarter of '92. Revenues jumped 54% to \$391 million from \$253.9 million in the same period last year. Sales for stores open at least one year rose a healthy 6.8%.

"Same-store sales were driven by strong rental transactions during the quarter," says Gregory Fairbanks, CFO of the Fort Lauderdale, Fla.-

based company.

Craig Bibb, analyst with PaineWebber, asserts, "Same-store sales were a lot better than expected, mainly driven by rentals."

Gary Wirt, VP at investment firm The Chicago Corp., speculates, "It's possible that a \$3 rental is a pretty good value in economic times that are not real robust."

Revenues from all of Blockbuster's company-owned and franchised video stores as well as its Sound Warehouse and Music Plus music stores amounted to \$608.6 million, 36.3% higher than in last year's first quarter.

As of March 31, Blockbuster operated 3,170 video stores, of which 1,141

# The 'A' & 'M' In A&M To Exit After 31 Years

BY CRAIG ROSEN

LOS ANGELES—Although parent company PolyGram has yet to confirm the impending departure of A&M chairman Jerry Moss and co-chairman Herb Alpert, sources confirm their imminent exit and say it will not affect the label's day-to-day operation.

Some industry observers, however, view Moss and Alpert's departure from A&M—the label they established more than 30 years ago—as part of a continual changing of the guard brought on by corporate buyouts and the graying of top executives.

"There will be no changes except for emotional ones," says a source. "Their departure won't have anything to do with the way A&M markets, promotes, and sells records."

The A&M logo first appeared in 1962 on a single called "The Lonely Bull" by "the Tijuana Brass featuring Herb Alpert." Alpert and Moss originally had tagged their imprint Carnival Records but discovered someone already had laid claim to that name. To this day, the A&M logo still sports Alpert's trademark—the silhouette of a trumpet.

It's unclear if Alpert—who has topped the Billboard album chart

five times during his career—will continue to record for the label he co-founded.

While lawyers negotiate Alpert and Moss out of the remaining two years of their five-year pact with PolyGram, sources say the duo already has begun packing their belongings at A&M and will relocate to the La Cienega Boulevard headquarters of their publishing company, Rondor Music, formerly known as Almo/Irving. Alpert and Moss have held offices at Rondor's headquarters, but until now, they have remained unused.

PolyGram purchased all of A&M's assets, with the exception of the publishing company, for \$500 million in October 1989. Included in the deal were A&M's repertoire and artist contracts, back catalog, music video arm, and real estate holdings such as the famed A&M Studios and the Chaplin Soundstage. At the time, PolyGram said A&M would continue to operate autonomously under Alpert and Moss (Billboard, Oct. 21, 1989).

Approximately six months after the sale, Gil Friesen resigned as president of A&M, ending his 25-year tenure at the label (Billboard, April 4, 1990). At the time, Moss as-

(Continued on page 86)



**Hope-Full.** Alain Levy, president/CEO of PolyGram, third from left, who will receive the 1993 "Spirit Of Life" award at the City Of Hope's dinner in Los Angeles Sept. 30, is shown at a kickoff luncheon April 20 at 21 in New York. Pictured, from left, are Al Cafaro, president/CEO, A&M Records; Bruce Resnikoff, senior VP/GM, special markets and products, MCA Music Entertainment Group; Levy; Ed Eckstine, president of Mercury Records; Scott Goldman, senior industry director, City Of Hope; Zach Horowitz, executive VP of MCA Music Entertainment Group.

# McLean Set To Take Reins At Britain's PRS

BY DOMINIC PRIDE

LONDON—A film distribution director, Edward McLean, is set to become CEO of Britain's Performing Right Society May 10.

The society has been without a CEO since Michael Freegard resigned last November over the now-abandoned \$12 million PROMS database system.

McLean joins the society from film distributor United International Pictures, where he was the U.K.-based CFO since 1986. Before that he was CFO and COO for Cinema International Corp. from 1983-85.

The move was ratified by the general council of PRS April 21. Chairman Wayne Bickerton told Billboard, "His background in the entertainment business is very appealing to the Performing Right Society. Ed understands what we are doing here."

McLean's strong background in management information and communications systems was among the influential factors in his appointment, says Bickerton, who has been acting as CEO since January.

A Canadian by birth, McLean, 47, now has dual British/Canadian nationality.

Two weeks ago, PRS announced plans to abandon the PROMS system after an independent assessor submitted his report to the council. Two members of the information technology department were fired after the report was given to the council.

PRS also has said songwriters likely will bear the cost of PROMS.



## LEISURE &amp; ARTS

## Remastering Magic: A Miles Davis Classic Reborn

By ROXANE ORGILL

On March 2, 1959, Miles Davis arrived at Columbia Records' 30th Street studios in Manhattan having sketched the day's compositions only hours before. His sextet recorded three numbers that day, and two more on April 6. In every case, the first complete performance was used on the album. The sessions were a minor miracle of spontaneity, even in jazz terms, especially when one considers how surprising the music was. Instead of building his tunes on major and minor chords, Davis organized the music around ancient Greek scales called modes.

"Kind of Blue" turned into a classic studied by every jazz player and treasured by every jazz enthusiast since. What a disappointment, then when the LP was remastered as a CD in 1987 by Sony, which by now owned Columbia Records, and the result was cold, dull and distant, a mere shadow of the original.

Last fall, Mark Wilder remixed and remastered the album at Sony Music's New York studios using a revolutionary new process, and Sony attached an equally radical price tag of \$30. It's part of a series on the Legacy label called MasterSound CDs — others include Dave Brubeck's "Time Out," Billy Joel's "52nd Street," Janice Joplin's "Pearl" and the original "West Side Story." The word is that these high-end disks are for audiophiles only, and that listeners with less than \$25,000 of equipment need not bother. Well, the word is wrong. A good, basic system and a keen pair of ears are all that's needed to hear the difference. "Kind of Blue" is reborn on MasterSound, in more ways than one.

For starters, Sony has dispelled a dark cloud of error that hung over the album from the start. The original jacket text reversed the titles "All Blues" and "Flamenco Sketches," and continued the blunder in Bill Evans's liner notes, leading to much confusion. Producers of the first CD got the titles right, but missed the error in the liner notes. The new CD reprints Evans's notes verbatim, but with a clarifying note by the reissue producer, Amy Herot.

More importantly, Sony has solved the pitch mystery. Trumpet players who tried to learn the tunes off the album found that the notes on side one weren't playable on their instrument. Now we know why: The music on side one was a quarter tone higher than the music on side two.

Two tape recorders were running at the 1959 sessions — a master and a backup, or safety. At the first session, the master machine ran slow, and when the tape was mixed at the right speed, the pitch climbed a quarter tone. Incredibly, the mistake got by everyone, even Davis. It continued in the first CD because the engineers could not find the original tapes. Sony's archives, including all Columbia Records tapes, have since been catalogued by computer, and for the new CD, engineers could retrieve both master and safety tapes. They used the safety, which had run at the correct speed, to make the new disk.

The new process used by Sony in making the MasterSound disk is called super bit mapping, and it is the latest answer to the vexing problem of CD remastering. To make a compact disk, the engineer must convert conventional analog tape to a 20-bit digital recording (a bit is the basic unit of electronic information). CD players, however, can only read 16 of the 20 bits. The solution has been to lop off the last four bits, a process called truncation. Less commonly, engineers truncate and then add a little noise to cover the loss, something called dithering. The lost bits (nos. 17-20, which engineers call the "least significant bits") contain no actual music, but they do convey such qualities as ambience and reverberation decay. This is why listeners complain that CDs sound unnatural, hard-edged or harsh.

One way to solve this problem would be to build a CD player with 20-bit resolution, but that's several years down the road. Until then, there is super bit mapping. This dodge keeps all 20 bits, but hides the last four in the 16th, using complex signal processing to provide the extra information. The byproduct, noise, is then pushed out of sensitive hearing range.

Sound like mumbo jumbo?

The proof is in the hearing.

The big difference is in sound quality; it's warmer, clearer and roomier. There is

a physical sense of space around the instruments: You feel you can place them in a room, the piano back in the corner; the drums right up close, maybe even too close, and the horn players — Davis, John Coltrane on tenor sax and Julian Adderley on alto sax — out front.

More astonishing is the detail. You can hear Jimmy Cobb's brushes drawing circles on the head of the drum, the clicking of saxophone keys as Coltrane or Adderley run silently through a solo, Paul Chambers's fingers thumping and sliding on the bass fingerboard. Whereas the LP and the old CD put the spotlight on the solos, the new CD emphasizes ensemble. Put on earphones, and you can hear how Evans's piano chords give a push to the soloists, how Cobb's crisp stick work on the cymbals adds sizzle to Davis's cool horn.

Super bit mapping also helps to take some of the chill off that horn, which is appropriate. Davis had left the mellow "cool" school of jazz behind by this point and was heading into new territory. His playing on "Kind of Blue" is spare but fervent. That can be heard clearly once

just two types of scales, major and minor. For "Kind of Blue," Davis turned to modes. He was hardly the first modern composer to do so: Beethoven, Debussy and Vaughan Williams used modes on occasion; the modal sound can also be heard in Slavic folk song, Negro slave tunes and traditional Japanese music.

In "So What," the best-known cut on "Kind of Blue," Davis assigned his players only the notes of the Dorian mode in D (the piano's white keys from D to D), and in the bridge, the Dorian mode in E-flat, the same scale a half-step up.

Imagine what it was like for Evans, Coltrane, Adderley, Chambers and Cobb to show up for a recording session and have to throw out what they had been doing since they first took up their instruments. Suddenly they had to improvise in a mode instead of a major or minor scale, and that made them shift their focus from harmony to melody. In most jazz before this moment, a soloing musician would improvise a short melody over a succession of rapidly changing chords, fitting the notes of the melody to the notes of the harmony. Davis asked his men to construct long, involved melodies with virtually no regard for harmony. The harmony, reduced to one or two chords, became insignificant.

The players had to do all this with no rehearsal. Davis disdained preparation; he believed that if a musician were forced to respond to a new situation, he might go far beyond what he thought he could do. Which is of course what happened on "Kind of Blue."

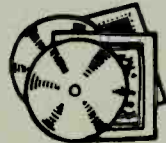
The Sony MasterSound CD makes it possible to imagine the excitement in the Columbia studios on those two spring days in 1959. For the first time, we can begin to hear what Evans meant when he wrote in the liner notes: "You will hear something close to pure spontaneity."

\* \* \*

To order any Legacy MasterSound CD, call 1-800-338-7834.

Ms. Orgill is a free-lance writer in Hoboken, N.J.

## On Disk



"Kind of Blue"

again on the MasterSound disk, and so can the revolutionary mood in the room that Davis caused by making his players embark with him on a radical new adventure in jazz form.

Davis wasn't the first jazzman to go modal. The pianist and arranger George Russell had written a practical treatise, "The Lydian Concept of Tonal Organization," and Coltrane was probably already exploring those ancient scales. But Davis plunged ahead and turned the experiment into a landmark album and a new sound that would have many imitators.

Modes are scales, orderly arrangements of notes, which are the foundation of all melody and harmony. Most of jazz and Western classical music is built upon

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# Commentary

## Conflict Of Interest Causes Concern

■ BY LEONARD M. MARKS

A series of recently filed cases in Los Angeles and New York has raised issues regarding the propriety of entertainment lawyers representing both sides of negotiations. A common question presented by these cases is whether attorneys will aggressively advance the interests of their performer-clients when their practice is beholden to the entertainment companies or their executives, with whom they must negotiate on the entertainer's behalf.

Such conflicts of interest in representing clients with opposing objectives necessarily impact upon a lawyer's obligations to provide undivided loyalty to each and all of his clients. Indeed, the ethical rules prohibiting lawyers from representing conflicting interests derive from the Biblical maxim "no man can serve two masters."

While lawyers have traditionally been barred from representing conflicting interests in litigated matters, the rules limiting dual representation of multiple parties with divergent interests also extend to nonlitigated matters, including negotiations, unless all of the parties give full informed consent to the dual representation. Before such consent, there must be complete disclosure by the lawyer to the client of all information, risks, and potential problems and a waiver by the client.

A lawyer, for example, could not represent the buyer and seller of a home unless both clients understood that the lawyer was representing parties with differing objectives and, nevertheless, expressly agreed to the representation. Some commentators and courts have questioned, even if both parties agree, whether a lawyer can ever represent opposing interests without violating the

requirement that he give undivided loyalty to each client.

The problem is particularly acute in the recording industry because lawyers sometimes represent performer-clients in negotiations with record companies to which they are on retainer. As the number of record companies has declined, the lawyer's dependency on an existing record company's continued



**'Entertainers have been sold a bill of goods'**

**Leonard M. Marks is a senior partner at Gold, Farrell and Marks, New York.**

good will has correspondingly increased. Despite their required allegiance to the performer-client, lawyers cannot help being influenced by the realities that the careers of many rock stars are short-lived, while the record companies have a legally perpetual existence, and will thus be looked upon as a continuing source of future business.

The lawyer purportedly negotiating on behalf of the artist, while dependent on the record company, may be consciously or unconsciously disinclined to rock the boat to force the best possible deal for his client. Moreover, record companies are aware of their inherent power over their retained lawyers, who are unlikely to insist aggressively on too many points for the performer or shop him to a rival company, and would never threaten to sue on his or her behalf, regardless of the conduct or accountings of the record company. The record company executives, who are

also frequently individual clients of the lawyer, thus have subtle power over the performer.

Entertainers have been sold a bill of goods that lawyers who have a cozy relationship with the record label are well situated to obtain the most wonderful deal for them because of the congenial negotiating atmosphere. Such performers fail to recognize that there is an inherent adversarial aspect in all negotiations and that a lawyer cannot be expected to go to the mat for the performer on a disputed point if the attorney is dependent upon the record company for future business, or, indeed, his livelihood.

There are, however, potential remedies available to dissatisfied performers. In recent years, business clients have increasingly brought malpractice claims against their lawyers based upon the attorney's simultaneous representation of conflicting interests. The object of these claims is frequently to recover the damages resulting from the breach of the lawyer's duty of undivided loyalty, and representation of conflicting interests. Damages sought may include the difference between the result obtained by the violating attorney and what could have been obtained had the client been represented by an attorney not laboring under divided loyalties. In addition, where a conflict of interest is established, courts have ruled that the lawyer must forfeit his fees. Performers may also seek to terminate or renegotiate existing recording deals if they were the product of conflicts of interest.

The safest course for performers, entertainment lawyers, and record companies is to avoid conflicts of interest entirely and to make certain that entertainment lawyers represent each client zealously and separately within the bounds of the law, and give each client their undivided loyalty and fidelity.

### LETTERS

**NEW FORMATS SEND MIXED MESSAGE**

Don't the record labels ever stop to consider the message they are sending to the public with DCC and MiniDisc? First, they told the public CDs were the ultimate music carrier. Now they are saying, "Hey, look what we just invented, please rebuy everything again." People are just plain giving up on music purchases as part of their already strapped lifestyles. To a growing segment, radio is good enough to get them by these days. They can no longer depend on their current format of choice to be there for them down the road.

With a front-row seat here at retail we get to see the results of all the alleged "research" that the labels conduct when they get these harebrained ideas. I guess we're supposed to convince customers they need this added expense to their already stretched entertainment dollar. The only real winners in this sham are the labels. They force us to carry inventory on a new format that collects dust until they admit they're wrong. Meanwhile, our dollars are tied up with these better mousetraps.

Wake up people! If the industry really needs more business, why not try some-

thing really radical: Lower the prices for CDs. Not 25-year-old catalog titles, but recent front-line releases. Money, not technology, motivates the buying public nowadays. Retailers have figured this out. It's time labels listened to us for a change. The proliferation of used-disc stores should tell them something about pricing and the consumer. They can't afford the music they want now, they're not going to suddenly find it just because someone has a new trinket to sell them.

It's time to quit jerking the public around. You took their vinyl away and shoved discs down their throats. Where is the logic in throwing two more formats at them when so many titles have yet to be released on CD?

Corky J. Carrel

Owner

Corky's Records

Mission, Kan.

**ENVIRONMENTALLY FRIENDLY PRINTING**

There has been a great amount of attention focusing on the jewel-box-only CD format. The reduction of waste products has made it a hot issue with environmentalists.

The lower amount of waste product is a welcome move for those of us concerned with the viability of current waste removal technology.

One of the great missed opportunities for everyone involved has been the implementation of the new, environmentally friendly process of waterless printing. The printing industry historically has been an overlooked area in the record business, as well as one of its biggest polluters. We do not have to be as polluting as we once were.

Technically speaking, fountain solutions, which are used in running traditional presses, are releasing harmful emissions into the atmosphere. The newly perfected process of waterless printing does not use any fountain solutions whatsoever.

With this process, the entire community of record companies and its vendors have an unusual opportunity to reduce the amount of environmentally harmful emissions we produce as well as increase profits and quality at the same time.

Kevin Green

Merchants Press Inc.

Poughkeepsie, N.Y.

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



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# Artists & Music

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

## Bob Mould's Taming Of The 'Beaster' Rykodisc Deal Is Sweet Music For Sugar

■ BY CRAIG ROSEN

LOS ANGELES—Bob Mould has had it both ways and, frankly, he prefers the independent route.

As the leader of punk power trio Hüsker Dü, Mould went from independent SST to Warner Bros. As a solo artist, he was signed to Virgin. Now, as a member of Sugar, Mould has found a happy medium at Salem, Mass.-based indie Rykodisc and is experiencing the biggest success of his decade-plus career.

"Beaster," Sugar's second re-



SUGAR: Malcolm Travis, David Barbe, and Bob Mould.

lease, entered The Billboard 200 last week at No. 130 with a bullet

and the Heatseekers chart at No. 4. In the U.K., where Sugar is signed to Creation, the shortform album entered Music Week's album chart at No. 3.

Sugar's entry on The Billboard 200 is noteworthy considering that its acclaimed debut album, "Copper Blue," spent 28 on Heatseekers but never cracked The Billboard 200.

"Because of the size of our company, we are better prepared to serve an artist of Bob's stature,"

(Continued on page 30)

## NMPA Chief Ed Murphy Is 2nd Keynoter At Latin Meet

MIAMI—Ed Murphy, president/CEO of the National Music Publishers Assn./Harry Fox Agency, has been confirmed as a second keynote speaker for Billboard's fourth annual International Latin Music Conference, to be held May 18-20 at the Downtown Hyatt here.

Murphy will deliver a 15-minute speech May 20 that will focus on the Harry Fox Agency's participation in the Latino market. A 15-minute question and answer segment follows Murphy's discourse.

Producer/manager Emilio Estefan already has been announced as the other keynoter (Billboard, March 27). The conference will include two awards ceremonies: "Premio Lo Nuestro A La Música Latina," Billboard's Latin Music Awards, and

ASCAP's inaugural "El Premio ASCAP," which will honor publishers and ASCAP-member songwriters based on their performances on Billboard's Hot Latin Tracks chart.

Several artist showcases are planned; Jive's Angela Boffill is the latest artist confirmed to perform during the opening-night showcase.

There also is a full schedule of panels. Newly confirmed participants include, for the business affairs panel, Tony Parodi, president, Acme Productions; Jorge Pino, VP of international, William Morris Agency; and Catherine Schindler, Latin division manager, West Coast, Peer Music. Tima Surlmelioglu, producer, Southern Cross Productions, has been added to the music video panel, while Alba Eagan, national promotions manager, BMG U.S. Latin, and Cynthia Hudson, VP, director of programming and production for Telemundo, are set to appear on a panel about Latin music and television.

The conference will conclude with the live broadcast of "Premio Lo Nuestro A La Música Latina." Nominees scheduled to perform on the program—presented by Billboard and Spanish-language network Univision—include Ana Gabriel, Gloria Trevi, La Mafia, Los Temerarios, Jerry Rivera, Gilberto Santa Rosa, Café Tacuba, Banda Machos, Angela Carrasco, and El General.

Mexican ranchero superstar Vicente Fernandez will receive the Lifetime Achievement Award. Fellow countryman Armando Manzanero, whose Latino smash, "Somos Novios," became the English-language top 10 hit "It's Impossible" for Perry Como in 1971, is scheduled to pick up a special composer's award.

Among other nominees set to present trophies on the show are Rivera, Carrasco, Santa Rosa, La Mafia, Café Tacuba, Selena, Oscar D'León, Paulina Rubio, Alvaro Torres, Bachata Magic, and Luis Enrique.

For further information about the conference, contact Melissa Subatch at 212-536-5018 or Angela Rodriguez at 305-441-7976.

## Janet, Wynonna Dire Straits Top May Releases

■ BY LARRY FLICK

NEW YORK—Janet Jackson's hotly touted Virgin debut is among the key albums slated to hit the street in May, along with new releases by such heavy-hitters as Wynonna, Rod Stewart, Dire Straits, and Anthrax.

Other notables with new music this month are Run-D.M.C., New Order, and David Crosby.

Jackson's "janet," due May 18, is her first album since 1990's mega-platinum smash "Rhythm Nation 1814" and her first since inking a multimillion-dollar deal with Virgin in 1991. The set, which teams the singer once again with producers Jimmy Jam and Terry Lewis, is preceded by the single "That's The Way Love Goes," which is rapidly racking up adds at several radio formats (Billboard, April 24). Jackson will soon make her motion-picture debut

(Continued on page 34)

## Al Hendrix Suit Lays Claim To Son Jimi's Legacy

■ BY CHRIS MORRIS

LOS ANGELES—Charging a web of fraud and malpractice, and seeking to reconfirm what he claims is his ownership of his son's musical legacy, Jimi Hendrix's father has sued his longtime attorney and the foreign investment companies that purportedly were granted rights to the late guitarist's valuable masters and copyrights.

Named in James A. "Al" Hendrix's suit, filed April 16 in U.S. Dis-

trict Court in Seattle, are the senior Hendrix's former attorney, Leo Branton Jr.; Branton's wife Geraldine; Bella Godiva Music Inc.; the Panamanian corporation Presentaciones Musicales, S.A.; Interlit B.V.I., a Virgin Islands-based company; and the Netherlands corporations Auteursrechtenmaatschappij B.V. (ARM) and Muziekrechten Elber B.V. (Elber).

On April 19, Branton filed a suit in U.S. District Court in L.A.

(Continued on page 72)



Come Together. Paul McCartney, left, is joined by fellow former Beatle Ringo Starr at the Earth Day Concert For The Environment April 16 at the Hollywood Bowl. The appearance was McCartney's first at the venue since the Beatles performed there in 1965. Proceeds from the Earth Day concert will go to People For The Ethical Treatment Of Animals, Greenpeace, and Friends Of The Earth. (Photo: Vinnie Zuffante/Star File)

## Berman Takes Upbeat Tack At Trade-Provisions Hearing

■ BY BILL HOLLAND

WASHINGTON, D.C.—Accentuating the positive at a hearing on the effectiveness of U.S. trade policy's Special 301 retaliatory provisions, Jay Berman, president of the Recording Industry Assn. of America, told law makers on Capitol Hill April 16 that the provisions are working in many cases.

But Berman also told the members of the Senate Finance subcommittee on international trade that Special 301 works best if the U.S. does not back away from imposing trade sanctions if nations stall on pledges to increase piracy and counterfeiting enforcement and market access.

The trade provision, designed to

serve as a strong unilateral tool to persuade nations to upgrade intellectual property protection laws and enforcement, has served in the past few years as a strong enough threat to force some nations to increase copyright protection, but has failed to convince others to comply.

The U.S., for other political reasons, has allowed some nations, such as Thailand, to continue their no-enforcement policies even though they have been on lists for possible retaliation for several years and have reiterated pledges to upgrade protection.

Berman took the soft line at the hearing because while RIAA has seen some results in nations such as Paraguay, under the leadership of

(Continued on page 84)

## Baez Performs In 2 War-Torn Ex-Yugo Cities

■ BY THOM DUFFY

LONDON—Offering a musical message of hope to a region ravaged by civil war, Joan Baez gave recent concerts in the former Yugoslavian cities of Sarajevo and Zagreb at the invitation of refugee-aid organizations.

During performances, "You could hear shelling and you knew how vital it was that you just kept on going," says Baez, who returned to the U.S. April 17 after the weeklong trip. "The reaction I felt from people was one of overwhelming gratitude, that they haven't been forgotten. Thank you for coming; you've brought us life."

A veteran activist, Baez has downplayed her political involvement in recent years as she focused on her musical career and the recording of her current Virgin Records album, "Play Me Backwards."

Baez interrupted a U.S. tour in support of the album to perform in the Balkan region. Concerts postponed in Seattle, and Portland and Eugene, Ore., have been rescheduled for late August.

The singer was accompanied by her guitarist, Paul Pesco, and another longtime colleague, Lionel Rosenblatt, president of Refugees International. Rosenblatt has spent recent weeks in Bosnia working with the United Nations High Commission for Refugees on the disbursement of a \$50 million donation to the U.N. agency by U.S. philanthropist George Soros, founder of the Open Society Fund of Bosnia-Herzegovina.

Baez received the invitation to perform from Refugees International and Soros' organization.

Her performances included an open-air concert in the town square of Zagreb, a television broadcast in Sarajevo, and an impromptu singing encounter with a cellist at a bakery on the streets of Sarajevo. Pesco shot video footage of the trip, which Baez says she hopes can be transmitted back to audiences in Bosnia.

(Continued on page 84)



## Rap Shows Banned At Six Flags After Brawl

■ BY CARRIE BORZILLO

LOS ANGELES—The Time Warner-owned Six Flags theme parks banned rap concerts at all seven locations after a melee broke out April 17 at Six Flags Magic Mountain in Valencia, Calif.

The trouble started when hundreds of angry teenagers couldn't get into the park to attend a concert by La Face/Arista trio TLC and Next Plateau/FFRR artist Paperboy.

Fighting broke out at approximately 1 p.m., when the park closed because it reached 25,000-person capacity. Windows inside the park were broken and merchandise was stolen from the park's stores. Shots were reportedly heard, but there were no re-

ports of gunshot injuries.

Three hundred deputies and 150 California Highway Patrol officers were called to the scene. A total of 900 officers were at the park between 1 p.m. and 2 a.m.

After TLC and Paperboy's 7 p.m. concert, more fighting broke out at the park. After the park closed early at 8:30 p.m., the 9 p.m. concert was canceled, and violence, vandalism, and looting spread from the park to neighboring restaurants, hotels, and gas stations.

After overnight repairs, the park reopened Sunday morning.

Six Flags Magic Mountain spokeswoman Ann Brackbill denies reports that the park oversold tickets to the  
(Continued on page 85)



**Dapper Duice.** Bellmark's Duice sports the latest additions to its wardrobe, the pair of Popular Upstarts T-shirts awarded for reaching No. 1 on Billboard's March 20 Heatseekers chart with its "Dazzezy Duks" album. Duice's L.A. Sno, left, and Creolo-D, right, flank Geoff Mayfield, Billboard's associate director of charts/retail. (Photo: Glenn Waggoner)

## Sedona Sues Zoo, Maglia Over Joint Venture

■ BY CHRIS MORRIS

LOS ANGELES—Sedona Recording Co. filed a suit against Zoo Entertainment and its president Lou Maglia April 14 in Superior Court here, claiming Zoo fraudulently breached a 1990 joint-venture agreement with the company.

The suit seeks damages of \$7 million in each of five causes of action and exemplary and punitive damages of \$10 million.

According to the court action, Zoo entered a joint-venture arrangement in September 1990 with SRC, founded in 1988 by Tim O'Brien. The agreement provided for funding of SRC by Zoo of \$3 million over a five-year period, plus monthly operating expenses of \$50,000. O'Brien was to have control of the venture's day-to-day operations.

Between 1990 and 1993, SRC developed several artists, including the Northern California alternative act Cause & Effect, which scored the top 40 entry "You Think You Know Her" last year. The suit claims the group's album "Another Minute" sold more than 200,000 units.

SRC alleges Zoo breached the agreement by failing to make any serious effort to market and promote the Cause & Effect album after it sold 50,000 units, and that Zoo promotion staffers told certain unidentified radio stations that the group "was not one of Zoo's priority matters." (Maglia denied this allegation in a letter that has been included as an exhibit in SRC's suit.)

SRC also maintains the joint venture was "seriously and continuously hampered by the generally chaotic and incompetent manner in which Zoo was run, and, more particularly, in the manner in which Maglia has run Zoo."

The complaint alleges Zoo "has lost approximately \$40 million to \$45 million" during its two-and-a-half years  
(Continued on page 78)

## Finders Keepers: Court Rules Buyer Owns Sony Tapes

■ BY JEFFREY JOLSON-COLBURN

LOS ANGELES—A New Jersey man who came into possession of thousands of forgotten and unreleased master tapes, including recordings by Bob Dylan, Frank Sinatra, Roy Orbison, Simon & Garfunkel, and Carl Perkins won his battle with Sony Music over ownership of the tapes.

Record producer Clark Enslin said he got the tapes from a couple who paid \$50 for a storage room full of apparent junk at a Nashville warehouse auction.

A federal bankruptcy judge in New Jersey recently cleared the way for release of some 2,800 tapes when he dismissed a lawsuit, filed by Sony, that called for Enslin to return the tapes to Sony.  
(Continued on page 78)

## ASCAP Honors Film & TV Music Writers Foliart, Frederick Win For 'Roseanne,' 'Full House'

■ BY DEBORAH RUSSELL

LOS ANGELES—Dan Foliart, Jesse Frederick, Judy Hart Angelo, Gary Portnoy, Alan Menken, and the late Howard Ashman were multiple winners at the 1993 ASCAP Film & Television Awards dinner, held April 21 at the Beverly Hilton Hotel here.

Foliart took honors for the themes for top-rated TV shows "Home Improvement" and "Roseanne," while Frederick was honored for the themes for "Full House" and "Hangin' With Mr. Cooper." Each composer won a third award for most-performed TV themes.

Double-winners Angelo and Portnoy, writers of the "Cheers" theme, were honored in the top-rated TV show and most-performed TV theme categories.

In addition, Ashman and Menken (whose share is not licensed by ASCAP) won awards for most-performed song from a motion picture for "Beauty And The Beast," published

by Walt Disney Music Co., from "Beauty And The Beast," and for the score (songs) from "Aladdin," one of the top box-office films of 1992.

This year's black-tie fete also honored composer Maurice Jarre with the Golden Soundtrack Award. Jarre's more than 200 credits include the Academy Award-winning scores to "Passage To India," "Doctor Zhivago," and "Lawrence Of Arabia," all directed by Sir David Lean, with whom Jarre collaborated for 28 years.

Participating in the tribute were Sony Pictures Entertainment chairman Peter Guber, producer of "Gorillas In The Mist," and Mace Neufeld, producer of "No Way Out" (both scored by Jarre), ASCAP president Morton Gould, and composers Henry Mancini and Elmer Bernstein. A videotaped message from producer Stanley Jaffe also was shown.

Additional recipients of the awards for most-performed songs in motion pictures were "The Best Things In Life Are Free" by Michael Bivins,

Ronald DeVoe, Jimmy Jam, and Terry Lewis, published by Beledat Music, Biv Ten Publishing, Burbank Plaza Music Inc., and Flyte Tyme Tunes, from "Mo' Money"; and "This Used to Be My Playground" by Madonna and Shep Pettibone, published by Bleu Disque Music Co. Inc., MCA Music Inc., ShepSongs, WB Music Corp., and Webo Girl Publishing Inc., from "A League Of Their Own."

Also picking up awards for scores of the top box-office films were Tim Rice (a PRS member, licensed through ASCAP) for "Aladdin"; James Horner for "Patriot Games"; Wojciech Kilar (a ZAIKS member, licensed through ASCAP) for "Bram Stoker's Dracula"; Graeme Revell (an APRA member, licensed through ASCAP) for "The Hand That Rocks The Cradle"; J. Peter Robinson for "Wayne's World"; and Marc Shaiman for "Sister Act."

Others honored for the most-performed TV themes included Bill Conti  
(Continued on page 75)

## EXECUTIVE TURNTABLE

**BILLBOARD.** Amanda Guest is named marketing/sales representative for Billboard in Melbourne, Australia. She is founder of a marketing and management firm managed by Honeyfarm Recording Studios and has sold radio air time for Channel 7 in Melbourne.

**RECORD COMPANIES.** Richie Gallo is promoted to senior VP of sales and distribution for A&M Records in Hollywood, Calif. He was VP of sales.

**Bril Flint** is named VP, strategic planning, for EMI Records Group North America in New York. He was senior director of worldwide strategy and planning for EMI Music.

**Kathleen Hale** is promoted to VP, special markets and products, for MCA Records in Los Angeles. She was senior director, special markets and products.

**Randy Gerston** is named VP of A&R for Lightstorm Music in Santa



GUEST



GALLO



FLINT



HALE



GERSTON



Savage



COOPER



FISH

Monica, Calif. He was director of A&R for Arista Records in L.A.

Mercury Records names **Daniel Savage** director of marketing and **Cheryl Tyrrell** marketing manager in N.Y. They were, respectively, director of market research and product development, PGD, and director of product management, Geffen Records. Mercury Records in Nashville appoints **Mike Lawler** manager of A&R and **Michael Powers** regional promotion manager in Detroit. They were, respectively, a professional musician/producer and regional pop

promotion manager for A&M.

**Jerry Follis** is appointed national director of sales for Digital Compact Classics in Los Angeles. He was West Coast regional marketing director for Arista Records.

Arista Records promotes **Gary Imhoff** to associate director of international artist development and publicity and **Nicholas Manville** to manager, international artist development and publicity. They were, respectively, manager, international artist development and publicity, and coordinator of international production and

sales.

**DISTRIBUTION.** WEA appoints **Debbie Hanna** to field sales manager/special projects in Los Angeles and **Mtume Salaam** to replace her as sales representative in New Orleans. Salaam was a record sales manager for Tower Records.

**PUBLISHING.** Mason Cooper is named president of Cimarron Music Publishing in Nashville. He was a music publisher and songwriter in Los Angeles.

**Robyn Rosman** is appointed cre-

ative director for Famous Music Publishing in Los Angeles. She was an artist manager.

**RELATED FIELDS.** Rick Fish is promoted to senior VP of Live Entertainment in San Francisco. He retains his responsibilities as VP of A&R for Winterland Productions.

**Chris Roslan** is named account executive for Dassinger Creative Services in Montclair, N.J. He was publicity manager for Continuum Records.



# Causes & Effects Of Midnight Oil

## New Set Revolves Around World Events

BY MELINDA NEWMAN

NEW YORK—As lead singer Peter Garrett loomed over the audience at an April 18 Earth Day concert here, he noted that Midnight Oil has a reputation for being a “terminally serious band appearing at the right places for the right things.”

Certainly the members of the Aus-

tralian group dedicate a good portion of their professional and personal time to causes, whether it be playing an impromptu concert in front of Exxon headquarters following the Valdez oil spill or Garrett sitting on Greenpeace International’s board. However, they never sacrifice the melody for the message on their latest album, “Earth And Sun And

Moon,” out April 20 on Columbia.

The record is hardly awash in sappy love songs; world events still dictated much of the script. “My Country” was influenced by Contragate; first single “Truganini” compares today’s socioeconomic woes with those possibly experienced by the song’s namesake, the last Van Dieman’s Land aboriginal, who died in 1876; “Tell Me The Truth” is about General Electric; but the album’s compelling attraction is the stripped-down, thunderous music.

“We just wanted a fresh approach—to cut the bullshit, to make a record without the crap,” says Garrett. Even though Midnight Oil is  
(Continued on page 16)



**Hitching A Ride.** Robyn Hitchcock, second from right, meets with A&M label staffers following his L.A. showcase to highlight material from the artist’s new album, “Respect.” Shown, from left, are Jill Glass, executive director of marketing; Scott Carter, national director of college promotion; Jeff Suhy, national director of alternative promotion, Hitchcock, and Jay Huguen, alternative promotion coordinator.



**MIDNIGHT OIL:** Jim Moginie, Martin Rotsey, Peter Garrett, Rob Hirst, and “Bones” Hillman.

# Neville’s Latest Release Is A Stylistic ‘Grand Tour’

BY CHRIS MORRIS

LOS ANGELES—Aaron Neville’s new A&M album, “The Grand Tour,” couldn’t be more appropriately titled.

The New Orleans-based vocalist, who enjoyed a top 10 hit with “Everybody Plays The Fool” from his 1991 album “Warm Your Heart,” travels a

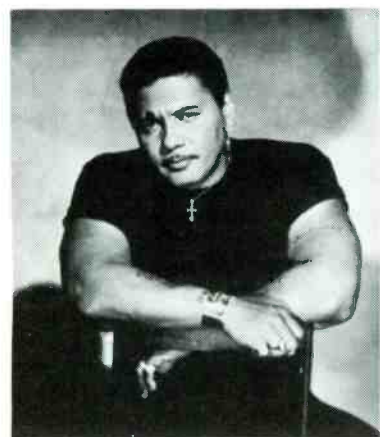
striking stylistic breadth on the new record.

While the album’s first single is “Don’t Take Away My Heaven,” penned by pop writer Diane Warren, the rest of the material ranges far and wide.

The title track was a No. 1 country hit for George Jones in 1974. Neville also performs Bob Dylan’s “Don’t Fall Apart On Me Tonight”; “The Song Of Bernadette,” co-authored by Leonard Cohen and Jennifer Warnes; the standard “These Foolish Things”; the Originals’ 1970 hit “The Bells” (co-written with Marvin Gaye); the Stylistics’ 1972 R&B smash “Betcha By Golly, Wow”; Aretha Franklin’s “Ain’t No Way”; and Chuck Berry’s “You Never Can Tell.” The album concludes with a devout reading of “The Lord’s Prayer” (see “They’re Playing My Song,” page 16).

Neville says, “I did want to get a chance to stretch out a little bit. It gave me a chance to show different sides of me.”

He and producer Steve Lindsey, who has worked with artists as diverse as  
(Continued on page 15)



AARON NEVILLE



Tom Jones

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# Jeff & Mike’s Excellent Adventure Does Big Star Turn; Joel, Gorby Together Again

FROM SMALL IDEAS, BIG (STAR) THINGS COME: Jeff Breeze and Mike Mulvihill of KCOU, Univ. of Missouri’s college radio station, were sitting around several weeks ago wondering who should play at the university’s Spring Fest. Like many before them, they thought they’d try to organize a Big Star reunion; however, this time the idea worked.

Alex Chilton and Jody Stephens, original members of the seminal ’70s pop outfit, were set to play a free concert Sunday (25) on the Columbia campus. They were to be joined by Ken Stringfellow and Jon Auer of the Posies, who replace the late Chris Bell and Andy Hummel, whereabouts unknown.

“The first person we contacted was Jody Stephens, who’s working down at Ardent Studios in Memphis,” says Mulvihill, who admits to being a little dazed that he and Breeze pulled the whole thing off. Stephens thought it was a great idea, but he had no idea how to get in touch with Chilton, with whom he hadn’t spoken in more than a decade. Mulvihill pursued his own contacts and says he “harassed them into giving me Alex’s number. I called him at home and explained the idea.”

Once Chilton agreed, Mulvihill and Breeze began coming up with a list of possible players to round out the band. “We went down a list of everyone we would want to consider to fill in for Chris Bell,” Mulvihill says. “When the idea of Jon Auer came up, Jody recommended bringing Ken along because he liked the idea of people who already knew each other.” Additionally, Stephens and Auer had played together before.

Also on the pair’s wish list as possible replacements was Matthew Sweet. Although he was unavailable, he mentioned the project to his label, Zoo Records. Next thing Mulvihill knew, Zoo called, interested in recording the concert for possible summer release. Last week, the label flew the makeshift band members to Seattle for rehearsal, “which from all accounts went well,” Mulvihill says.

Big Star’s set includes a dozen of its songs, a few tunes from Bell’s solo record, as well as a pair from Chilton’s solo outings, some Posies tunes, and one or two well-selected covers.

“I’m surprised this has taken on such a life of its own,” Mulvihill says. “Jeff and I expected there to be some interest in it, but we had no idea the extent of the interest.” He’s already following the first rule of the music business: Get a good lawyer. “We already had a great one because the radio station’s had some run-ins with the FCC.” Mulvihill, who is completing his junior year at Mizzou, says

the whole experience has made him a lot more excited about pursuing a career in the industry.

Zoo’s live record will follow Rykodisc’s 1992 reissue of two Big Star albums and a compilation of Bell’s material, called “I Am The Cosmos,” as well as Stax’s reissue of the band’s first two records.

**BILLY AND GORBY: TOGETHER AGAIN:** On April 16, Billy Joel and Mikhail Gorbachev announced a benefit concert, to be taped June 23, which

will raise funds for the worldwide immunization of children. The concert, dubbed “Together For Our Children—M.U.S.I.C. (Musicians Unite With Stars To Immunize Children)” is being partially coordinated through the former Soviet leader’s Gorbachev Foundation USA, a San Francisco-based thinktank that will address issues from health care to conversion of military bases to civilian use. In addition to Joel, confirmed per-

formers include Phil Collins, Graham Nash, Nirvana, and Bonnie Raitt. More participants will be added to the bill. The show, at L.A.’s Universal Amphitheater, will be broadcast in the U.S. June 25 via distributor All-American Television. RadioVision will handle distribution throughout the rest of the world. The show is being produced by L.A.-based F.Y.I.

**THIS AND THAT:** Start shopping for that perfect wedding gift (anything in gold or platinum should do). Mariah Carey and Sony Music president Tommy Mottola have set a wedding date of June 5. The nuptials will take place at Manhattan’s St. Thomas Episcopal Church. We’re sure your invitation is in the mail... Private Music artist Leo Kottke is in the studio with producer Rickie Lee Jones working on a new album that will feature vocals from both Kottke and Jones... Capricorn has signed Boston-based the Swinging Steaks. The band is in Minneapolis recording its debut with producer Gary Katz... David Lee Roth was arrested for allegedly purchasing a \$10 bag of marijuana during a drug roundup in New York City’s Washington Square Park, April 16. His management has no comment... Violent Femmes drummer Victor DeLorenzo has left the band. Former BoDeans drummer Guy Hoffmann will fill his shoes during VF’s upcoming spring tour... Warren Zevon is getting his kicks recording the theme song and additional music for NBC’s new fall series, a remake of “Route 66.” Though Zevon continues to record for Giant, the program’s soundtrack will come out on a Sony-affiliated label.



by Melinda Newman



## Wendy James: Now's The Time For Her Debut

■ BY JIM BESSMAN

NEW YORK—She got the title from a line in Bob Dylan's "The Lonesome Death Of Hattie Carroll," but everything else on Wendy James' solo debut, "Now Ain't The Time For Your Tears," came from Elvis Costello.

Opening for Costello at a festival in Ireland in 1991 with her former band, Transvision Vamp, the British singer developed a strong identification with the career iconoclast. Later that year, with encouragement from Costello's frequent drummer Pete Thomas, she sent him a letter.



JAMES

"I wrote it in Washington, D.C., just before the band's final tour, and presumed I wouldn't get any response," says James, who'd barely met Costello previously, yet nevertheless vented to him her own career displeasure and plea for help. She received word two weeks later that not only had Costello received her missive, he'd already written her an entire album's worth of material.

"We finished the tour and I received his demos, and it was even more dumbfounding to get a demo tape from one of your favorite artists who'd written your own album for you! And on top of that," she adds, "I actually liked the songs."

So did the folks at DGC/Geffen, who signed James without knowledge of the Costello tapes.

"It's one of the most unusual projects in pop music," says the label's marketing head, Robert Smith. "It's unmistakably the work of Elvis Costello, but the songs are really a good background of who [James] is: a unique crossover between an alternative artist and British pop star."

Not to mention an artist who also has caused quite a stir back home for prima donna behavior and posing, including a notoriously busty, blonde bombshell *Face* magazine cover shot. But as James makes clear, "Now Ain't The Time For Your Tears" is an intentionally clean break with the past.

"In the last 18 months I've worked with people I'd never met before in my life," says James, whose Chris Kimsey-produced album features drummer Thomas along with Terence Trent D'Arby bassist Cass Lewis and Dylan and Van Morrison sideman Neil Taylor on guitar. "I didn't want to work with anyone from the past because this is a new beginning and I wanted to broaden my horizons and work myself very hard."

She purposely avoided input from Costello. "If he said, 'I think the bass line should go like this,' his influence would be so large it wouldn't be a Wendy James album but an Elvis Costello album that Wendy James sings," she says. "But he was the first person I gave the cassette to, and he was proud and happy ... Even

(Continued on next page)

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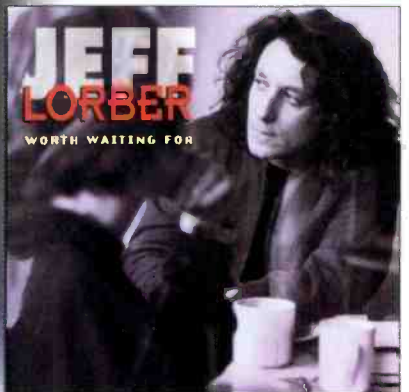
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## ARTISTS IN ACTION

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*Radio City Music Hall, New York*

**A**T this March 16 warm-up gig for a national tour, Naughty By Nature made its entrance onto a smoke-filled Radio City Music Hall stage that was bathed in strobe lights. After the smoke cleared, the Tommy Boy group performed tracks from its two albums, including "O.P.P.," "Guard Ya Grill," "Ghetto Bastard," and its latest entry in the rap race, the catchy urban anthem "Hip Hop Hooray." It had the audience on its

feet, waving and shouting "Hey! ... Ho!" to the beat.

Although Naughty's Treach and Vinnie Brown delivered with their usually amazing tone and flow, the frenzied moments during "Hip Hop Hooray" proved the most exciting part of a set that suffered from a lack of organization and thought. It was a wrong move to spotlight the little-known Rotten Razkals less than halfway through the set. And surprisingly, cameos by Queen Latifah, Heavy D., and Flavor Flav during the crew cut "Roll Wit Tha Flava" didn't really get the crowd going as much as one would've expected.

*(Continued on next page)*

## Clubs, Labels Lead Britain's Blues Boom Genre Dodges Recession, Nabs New Commitments

■ BY PAUL SEXTON

**LONDON**—A wave of key record releases, artists signings, and live concerts has recently confirmed the continuing strength of Britain's 12-bar boom in the blues.

Virgin Records' blues imprint, Pointblank, which has emerged unscathed from the recessionary cutbacks suffered by other record companies, recently posted sellout notices every night for a 10-night blues festival showcasing its artists at the Borderline club here.

Other British labels, including Silvertone and This Way Up, are demonstrating a continuing commitment to the format, while "Muddy Water Blues: Tribute To Muddy Waters," the

new album by English blues devotee and former Free and Bad Company vocalist Paul Rodgers, was released April 20 in the U.S. on PLG's Victory Music. The album boasts a stellar lineup of guest guitarists, including Jeff Beck, David Gilmour, Richie Sambora, and Slash. The lead track from the album, "The Hunter," debuted as a "Flashmaker" at No. 19 last week on the Billboard Album Rock Tracks chart. The album is set for U.K. release on London Records in June.

"There's more of a reverence for the blues in Europe," says Mike Kappus of the San Francisco-based Rosebud Agency, which books John Lee Hooker, Robert Cray, Albert Collins, John Hammond, and others. "There was always this difference," says Kappus. "People in Europe would know the discography better than the artist did. One of the major factors is that you have a few people like Andrew Lauder [of This Way Up] and John Wooler [of Pointblank] investing in blues and giving it a shot, backing it up with advertising and tour support."

Lauder formerly was managing director of Silvertone, which released

Hooker's internationally acclaimed album, "The Healer," which gave a kick-start to the legendary bluesman's career. Lauder signed other "roots" artists such as Buddy Guy, the late Willie Dixon, and J.J. Cale, to Silvertone, which is distributed worldwide by BMG.

He brought a similar A&R policy with him to This Way Up, his PolyGram-distributed label. New signee Otis Rush currently is finishing up his first studio album in some 18 years for September release, working with Guy's producer, John Porter. A U.S. label for that release is not yet set.

Silvertone has placed each of Guy's last two albums, "Damn Right I've Got The Blues" and the current "Feels Like Rain" in the top 50 on the U.K. albums chart. The label also has signed British blues bastion and starmaker John Mayall. Mayall's "Wake Up Call" album, released worldwide April 5, features guest appearances by Collins, Mavis Staples, and ex-Bluesbreaker and Rolling Stone Mick Taylor. On April 19, Silvertone released "Another Generation Of The Blues," the debut album by Hooker's daughter, Zakiya Hooker.

Silvertone GM Andy Richmond says that his company, and the blues scene in general, is still feeling the benefit of Hooker's resurgence. "Our Price Records [the U.K. retail chain] told me that 'The Healer' was responsible for creating their blues section. They never had one before."

Richmond also points out that albums by artists such as Hooker, Guy, and Mayall have an unusually long shelf life. "Something like the new Buddy Guy, we might ship 25,000 [in the U.K.] and grow to 50,000-60,000 sales over nine to 12 months."

This Way Up's Lauder acknowl-  
*(Continued on page 42)*



PAUL RODGERS

### SHAPING THE FUTURE OF LATIN MUSIC

## PREMIO LO NUESTRO A LA MUSICA LATINA

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

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### NOW'S THE TIME FOR WENDY JAMES' DEBUT

*(Continued from preceding page)*

though our music is different, our experience is very similar in terms of the emotional turmoil it takes to survive the music business."

The first single is "London's Brilliant," but James says "Basement Kiss"—which presents a character easily hurt by others—hits especially close to home.

"It's nice somebody considers me vulnerable, when so many consider me tough," she says of the songwriter. "This album has allowed me to show different facets of my personality rather than 'girl with an attitude'—which more often than not is accurate—but nobody is just one thing."

Adds Smith, "She came off as a very sexy U.K. pop star, but her artistic underpinnings were ignored." Thus, DGC prefers not to "hype"

James' album while gearing it toward alternative radio. As for future projects, 27-year-old James, who spent nine years and three albums with Transvision Vamp but was unable to contribute her own songs, says she's now writing her own material.

"It's a moth into a butterfly story," she says. "I know I'm a songwriter now, and I have great confidence in my life."

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### FOR THE RECORD

Julianna Raye is the correct spelling of the Warner Bros. artist featured in an April 17 story. Her name had been incorrectly spelled.



## Happy 100th To That Great Writer, What's-His-Name

**NOT TOO MANY KNOW HIS NAME:** For lovers of the golden age of popular song, the day before Christmas this year will have extra meaning. On that day, Dec. 24, the world's most unheralded great writer of pop melodies would have celebrated his 100th birthday. He comes as close as anyone to having 100 successful songs to his credit, but it's unlikely that his milestone year will be celebrated with any kind of the hoopla accorded to the likes of **Jerome Kern** in 1985 or **Irving Berlin** in 1988, or **Cole Porter** in 1991.



by Irv Lichtman

It's unlikely that he will receive tributes, reissues of recorded material, or perhaps the TV special or two that might come the way of such near-future centennial birthday babies as **Oscar Hammerstein** or **Larry Hart** (1995), **Ira Gershwin** (1996) or **George** himself (1998) or, to move into the next century, **Richard Rodgers** (2002).

It's not that his main music publisher, **Warner Bros. Music**, won't be trying to give this man's centennial its proper due. The difficulty will be to create excitement about a man who, despite dozens of hit movie songs, seemed to lack "marquee value," much like another great melodist, **Harold Arlen**. Some hold the view that composers and lyricists who've not dominated the musical theatre for long periods of time, or who have had many partners, lose out on public identity. For almost all of his career, our unheralded hero of song wrote for films, while Arlen did not have consistent success on Broadway.

Whatever his public persona, this songwriter—has the reader guessed it's **Harry Warren**?—stands tall in the annals of songwriting and probably ranks among the top five money-makers at ASCAP. Because of this, anyone, even those with tin ears, knows "42nd Street," "Lullaby Of Broadway," "I Only Have Eyes For You," "Jeepers Creepers," "I Found A Million Dollar Baby," "You'll Never Know," "On The Acheson, Topeka, And The Sante Fe."

Want the Harry Warren melody trail to continue? What about "You're My Everything," "We're In The Money," "That's Amore," "September In The Rain," "You Must Have Been A Beautiful Baby," "Lulu's Back In Town," "The More I See You," "There Will Never Be Another You," "At Last," "A Gal In Kalamazoo," and "I Had The Craziest Dream"?

Among 10 nominations for Oscars for best song, Warren and his lyricists won three: "Lullaby Of Broadway" (Al Dubin), "You'll Never Know" (Mack Gordon), "On The Acheson, Topeka, And The Sante

Fe" (Mack Gordon).

In his tome "The Melody Lingers On—The Great Songwriters And Their Movie Songs," **Roy Hemming** writes of Warren, "... no movie composer has come close to matching both his prolificacy and durability. [His songs] still have much to say for all decades and all generations."

Warren, whose lyric partners also included **Ira Gershwin**, **Johnny Mercer**, and **Leo Robin**, wrote scores or had at least one song in almost 100 movies.

Despite all these hits, membership in The Songwriters Hall of Fame and constant exposure on TV and home video of his movie songs, Warren, who died in 1981 at age 87, is not a household name, although his great songs continue to give households a great deal of pleasure.

**THE NOVELLOS:** The best of Britain's songwriters and publishers will be honored May 1 in London when the **British Academy of Songwriters, Composers and Authors** and the **Performing Right Society** present the 38th annual **Ivor Novello Awards** at London's Grosvenor House Hotel. Nominated in the category of best music and lyrics are "The Disappointed" by **Andy Partridge** of **XTC**; "Tears In Heaven" by **Eric Clapton** and **Will Jennings**; and **Annie Lennox's** solo hit, "Why."

In the category of best contemporary song, established by **BASCA** as pop writing toward more rhythmic styles, and away from dependence on melody and lyric, the nominees are "Would I Lie To You" by **Peter Vale** and **Mick Leeson**; "Stay" by **Marcy Detroit**, **Siobhan Fahey**, and **Dave Stewart**; and "Friday I'm In Love" by **Cure** members **Robert Smith**, **Simon Gallup**, **Porl Thompson**, **Boris Williams**, and **Perry Bamonte**.

Awards will be presented for songwriter of the year; best-selling song; most-performed song; international hit of the year; best radio or TV theme; best film song or theme; outstanding contribution to British music; international achievement, and lifetime achievement.

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

1. **Extreme**, III Sides To Every Story
2. **Garth Brooks**, Best Of
3. **Robben Ford**, Blues And Beyond
4. **Rolling Stones**, Singles
5. **Collin Raye**, In This Life.

Assistance in preparing this column was provided by **Thom Duffy** in London.

## CIRCUS THERAPY

In order to truly appreciate **Proper Grounds'** assaulting **Maverick** debut, "Downtown Circus Gang," it helps to subscribe to the belief that music is therapy.

According to Sean "Sandman" Kennedy, the band's front man and primary songwriter, the album is filled with cathartic material that explores some of the darker moments of his life. "Writing and recording some of these songs helped me cope and understand things that have happened to me," he says. "Music can help you get over things, and think about the way you're living. I hope these songs will have that kind of effect on people."

Perhaps the most jarring moment on "Downtown Circus Gang" occurs on first single, "Jezebel." Amid a storm of slicing neo-psychedelic guitars and urgent drums, Kennedy recalls the drug-induced suicide of a lost love. His vocal is, by turns, melancholy and maniacal. He has yet

to perform the song on stage—something he admits to dreading.

"Because ['Jezebel'] is the story of a person I knew and an extremely emotional situation I went through, it'll be hard to get up there and re-live it every night. Hopefully, it won't be in vain."

The roots of **Proper Grounds** can be traced to 1990, when Kennedy started exploring the Los Angeles hip-hop scene with partner **DJ Slang**. Over the course of two years, musicians came and went until **Guy Oseary** [now head of **A&R** at **Maverick**] introduced Kennedy to guitarist/producer **Danny Saber**. "Danny solidified the focus [of **Proper Grounds**] into a harder rock sound," Kennedy says. "But we were able to do so without sacrificing the rawness that comes from hip-hop."

After a couple of demos and six live rehearsals, the band was brought to the attention of **Madonna**, who had just launched her **Warner**

**Bros.**-distributed **Maverick**. "It wasn't any big thing," Kennedy says. "We met with **Madonna**, and she said, 'All you have to do is blow me away.' So I said, 'OK, we will blow you away.'"

And they did. Although "Downtown Circus Gang" is starting to generate media interest partially due to the band's connection to **Madonna**, Kennedy firmly refuses to discuss the controversial pop diva. "We don't want to use her juice. We need to stand on our own. Success isn't worth much if you get it on someone else's coattails."

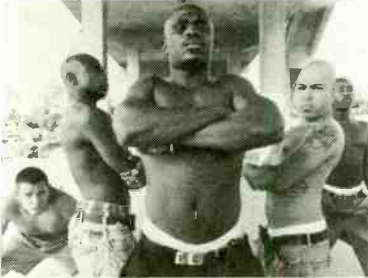
To that end, **Proper Grounds** will aim to prove themselves during a lengthy tour of the U.S., which is slated to begin shortly. **LARRY FLICK**

## REAL SPIEL

How many crew members does a major-label band need to take on tour with it? If you believe **Mike** (Continued on next page)

## ARTISTS IN ACTION

(Continued from preceding page)



**PROPER GROUNDS:** DJ Slang, Madball, Sandman, Frank X, and Scarecrow.

More kinetic and consistent was **Run-D.M.C.'s** supporting set. Frankly, the band upstaged the headliner. From **DJ Jam Master Jay's** opening words ("This ain't no muthafuckin' movie!") to the end, where **Run** dedicated the group's performance to **God**, **Run-D.M.C.** entertained. The band did classics like "Rock Box" and "Run's House," but it also dropped two new songs, including fast-climbing hit "Down

With The King," which features **Pete Rock & C.L. Smooth**. When that duo came out to do their verses, they inspired applause.

Opening acts **Wreckx-N-Effect**, **SWV**, and **Apache** performed mostly blasé sets—the crowd got into **SWV's** "I'm So Into You"—with **Wreckx** rendering two versions of the now played-out hit "Rump Shaker." **HAVELOCK NELSON**



Reviews highlighting critically admired new acts.

## STARCLUB

Club Lingerie, Hollywood

The band **Starclub** is well aware the '60s may never actually leave us, not even two decades after that era came to an official close. So the source of the quartet's jangly **Rickenbacker** guitar work was obvious enough at this showcase performance, which focused on material from **Starclub's** self-titled debut album on **Island**. Some smooth vocal harmonies and an upbeat pop sound often recalled the early **Byrds** or the "Rubber Soul"-era **Beatles**. And a couple of the guys even had the right haircuts.

These Brits also came well-dressed for the part, with singer/guitarist **Owen Vyse** dressed in leather pants and a silk (or was it rayon?) shirt open to a sweaty navel. But the band can claim some contemporary influences, too. That came through on the catchy "Hard To Get," which is enjoying some airplay on modern-rock radio. By contrast, the sharp, echoing guitar intro to "Forever" couldn't do much to enliven an otherwise weak ballad. There was a general lack of movement on the small stage, except when lead guitarist **Steve French** went into the usual guitar solo choreography. Still, even some of the slower moments of the 45-minute set were injected with some excitement whenever the band glided into one of its euphoric pop grooves.

**STEVE APPLEFORD**

## NEVILLE'S LATEST IS STYLISTIC 'GRAND TOUR'

(Continued from page 12)

R&B singer **Alexander O'Neal**, jazz vocalist **Diane Schuur**, and singer/songwriter **Cohen**, collaborated on selecting the album's repertoire. "We got together in preproduction and talked about songs. It was like a coincidence thing, because we were coming up with some of the same songs, like 'Betcha By Golly, Wow' and 'The Bells.' I had never heard the **Dylan** song before—**Steve** brought that to me."

**Neville** sees nothing incongruous in his cover of the **Jones** country hit: "I had been hip to **George Jones**, because my brother **Art** was a big **George Jones** fan. **Art** made tapes for me to listen to... If you'd known me when I was a kid, man, I was going to the movies and seeing **Roy Rogers** and **Gene Autry** and all those cats, and I was a big **Hank Williams** fan. I learned how to yodel and all that. I was a cowboy. It's all linked somewhere. **George Jones'** singing is a form of the blues, really."

According to **Neville**, the album was a calculated attempt to broaden the public's perception of his work: "I didn't want to be called an R&B singer all of my life, you know. I can sing a little bit of everything. I even sing 'Mickey Mouse' [the TV show theme, which **Neville** cut on **Hal Willner's** album of **Disney** music, "Stay Awake"]."

The album reunites **Neville** with **Linda Ronstadt**, with whom he shared a No. 2 hit, "Don't Know Much," from **Ronstadt's** 1989 album "Cry Like A Rainstorm—Howl Like The Wind." Of

their duet on "The Song Of **Bernadette**," he says, "The first person that come out of my mind was **Linda Ronstadt**, because I like singing with her. I called her and asked her if she'd do it, and she said she'd be delighted."

**A&M** director of product development **Marcel Pastor** says that while "CHR and AC are still the core directions we're going in at this time" and several tracks will go to adult alternative, the wealth of styles on "The Grand Tour" opens new radio possibilities for the album.

"Even some quiet storm stations will pick up something," **Pastor** says. "We're even talking about releasing the title track to country... Country's opened up, and **Aaron** does have some recognition in that marketplace."

**Neville** will receive TV exposure beginning **Tuesday (27)** with the first airing of his half-hour "Center Stage" special on **VH1**. The show will be repeated the same day and rebroadcast **May 2**.

**Pastor** says that **PBS**, whose **Chicago** affiliate **WTTW** co-produces "Center Stage" with **VH1**, will air an hourlong version of the **Neville** special, probably to coincide with **PBS** pledge drives in **May**.

On **June 17** in **San Diego**, the **Neville Brothers** begin a tour of major and medium-sized U.S. markets. **Neville** says the group's performances will spotlight songs from "The Grand Tour."



## MUSIC PUBLISHING

### THEY'RE PLAYING MY SONG

Powered by lead singer Russell Thompkins' falsetto, the Stylistics scored five top 10 hits between 1971 and 1974, with Thom Bell and Linda Creed's "Betcha By Golly, Wow" peaking at No. 3 in March 1972. Aaron Neville wraps his angelic voice around that soulful classic on his new album, "The Grand Tour."

Edited By Peter Cronin

"I love everything [the Stylistics] did," says Aaron Neville. "That singer's got a pretty voice. I don't know how old a cat he is, but we probably listened to a lot of the same people. I grew up listening to the Flamingos and the Spaniels and Clyde McPhatter—all those doo-wop groups. We came up in this housing project, and my brother Art and a fellow named Junior Gordon had a doo-wop group. It always fascinated me, the higher cat doin' what I call 'ism,' the top part, makin' all those little sounds. My brother and I were living in New York in the early '70s when I first heard ["Betcha By Golly, Wow"], and we'd walk down the street harmonizing it. It's one of the prettiest songs ever. I love it. I've been wanting to record it, but I just had to wait for the right time. When I got together with my producer, Steve Lindsey, to talk about songs, that was one that both of us were thinking about. The words really turned me on. They brought me back and made me feel like a child again. It was a joy recording it. Just singing along with the band, it was like 'Wow, this is me singing 'Betcha By Golly, Wow,' one of my all time favorite songs.' It was like a thrill."



NEVILLE

"Betcha By Golly, Wow" is published by Warner-Tamerlane (BMI).

## ARTIST DEVELOPMENTS

(Continued from preceding page)

Watt, bassist and spiritual leader of FIREHOSE, the answer is zero.

Watt books the tours, drives the van, and personally handles postgig merchandise sales for what may be the world's most self-sufficient band. He explains that by handling such details itself, the San Pedro, Calif., trio has never required a penny of tour support from Columbia or the band's previous label, SST.

"We make \$9 of every \$10 on the road," Watt says, noting that in the members' six years together, FIREHOSE has logged more than 800 shows. "Most bands tour to promote records. We make records to promote tours."

The "li'l ol' band from Pedro" currently is promoting its 'Cuda Bake tour (which will take it to all 48 continental states in just eight weeks) with an appropriately titled new album, "Mr. Machinery Operator." Produced by Dinosaur Jr.'s J. Mascis, the band's sixth outing (and third Sony release) took 170 hours of studio time to make—something of a record for FIREHOSE.

"That's twice as long as we've ever taken," Watt says, laughing. "We usually do records like gigs in front



FIREHOSE: Ed Crawford, Mike Watt, and George Hurley.

of mikes. We used to even record in order so we wouldn't have to spend money editing."

In keeping with the band's low-key image, Columbia's senior director of product marketing, Peter Fletcher, has developed several promotional strategies he hopes will "add to the image of Watt as a folk hero." For starters, Sony is distributing "Pedrospiel," a "basic Mike Watt glossary," designed to give laymen an entry into the bassist's personal language, and an offbeat interview disc-cum-bass-player's round-table with the Red Hot Chili Peppers' Flea, Primus' Les Claypool, and the Meat Puppets' Cris Kirkwood.

"Mike can take care of himself start to finish," says Fletcher. "He gives us a tour booked six months in advance, drops the album package on my desk. What we do is add point-of-sales materials and we like to amplify what he's already done creatively." For Fletcher, that means altering the usual in-store appearance routine to accommodate a no-downtime schedule. This tour, he has arranged a passel of postgig in-stores.

"They do all the selling themselves—all we have to do is get the record in the stores and they'll do the rest," says Jim Dunbar, Columbia's East Coast A&R director. "If Sony didn't exist, they'd still make their living."

Watt sums up his dedication to the working-man's approach simply. "If you own the key shop in your town, how much bigger do you have to get—do you need to open one on every block? If the dream's small enough for the tent, you can keep it alive." DAVID SPRAGUE

## THE CAUSES & EFFECTS OF MIDNIGHT OIL

(Continued from page 12)

hardly considered a hi-tech band, its members felt their last studio album, 1990's "Blue Sky Mining," was a little too dependent on studio wizardry.

Additionally, as the band compiled material for 1991 live album "Scream In Blue" (a record that Garrett jokes marks "the end of the Oils' Jurassic period and the beginning of the Paleolithic era"), the group realized "when the band's just blaring, it's something we like. So when we went back into the studio, we wanted to blare as well."

To that end, the Oils took a demo facility in an industrial part of their Sydney hometown, and turned it into a studio professional enough to suit their needs, but still grimy enough to keep everyone else away.

"We wanted to find our own little grunge hole," Garrett says. "You can hear that the record is genuinely spontaneous. Some of it is improvising, some of it is first takes. The vocal on 'Drums Of Heaven' is the guide vocal we did before they even finished building the studio. The windows weren't in, there were bits of concrete everywhere, and [co-producer] Nick Launay just threw up a microphone."

"We didn't want to go back to some hi-tech studio that serves daiquiris at four o'clock in the afternoon on Friday and you go to the toilet and you're standing next to some rock legend," says bassist "Bones" Hillman.

Although the band members record for a multinational corporation, it has retained the control it has had since its early days, when its albums came out on its own independent label. Someone from Sony Australia may come around and listen to a few tracks, but Garrett stresses, "We have never received an ounce, a bite, a word, a whisper about what we ought to do or ought not to do, and we'd never expect to."

The band made that clear when it signed with the record company several years ago. "Coming over to Columbia was always a big step for us as an independent-minded band, and part of it was predicated on the basis that Oils is Oils; what you see is what you get," Garrett says. "Our deal works in a different way to how most people's arrangements work in that it has more of our own underwriting and control in it."

That control extends not just over the creative aspects of the record but to the packaging of the album as well. The CD booklet is printed on recycled paper; and the band asks that it be used elsewhere, such as on retail posters. "We just ask the label wherever they can to use recycled paper and [other environmentally safe methods]. We're not going to force them. There are a lot of anomalies on the business of producing a record, but you do everything within your reach," Garrett says. "Midnight Oil, Belly, or anyone else isn't going to transform the industry overnight. All

the decisions eventually get made in the boardroom, but we exercise as much leverage as we've got, if not more."

Carrying the politically correct mantle isn't always easy. "You can't be 100% politically, ideologically, ecologically, musically, spiritually, socially correct," says Garrett. "You can only do it on your own level."

However, as he learned from experience when an extremely conservative Australian politician tried to brand the band members as hypocrites when they removed a tree from their office property, people are watching their every move. "You can't chop a tree down even if it destroys the plumbing, is landing on the neighbor's kids, you've got permission, and are going to plant three others afterward," Garrett says.

The band will continue trying to do the right thing as they start an 18-month world tour this summer. A

tour sponsorship is obviously out of the question; venue sponsorships give the band enough trouble. "Where we can, we cover up the [signage] or we'll not play some of those places, but sometimes if the only place is the Bud Hall, you might want to say something about it," Garrett says. "Some people are like, 'What's all the fuss about?,' but we're just naive idealists."

Despite their fame and high ideals, the members of Midnight Oil have managed to stay down to earth—in part because their fellow countrymen keep them there. "If I pulled up to a nightclub in a stretch limo with a walking stick and my butt hanging out of my leather pants, that would be the end of it," Hillman says. "You couldn't buy a pint of milk anymore, you'd have to retire."

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		BOXSCORE TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL MCCARTNEY	Sam Boyd Silver Bowl Univ. of Nevada, Las Vegas Las Vegas	April 14	\$1,002,625 \$32.50	30,850 sellout	Bill Graham Presents Evening Star Prods.
ELTON JOHN	Montreal Forum Montreal	April 13-14	\$866,142 \$50/ \$32.50	30,452 two sellouts	Donald K. Donald Prods.
LIZA MINNELLI	Civic Opera House Chicago	April 15-18	\$553,613 \$80/ \$55/ \$45/ \$37.50	10,330 four sellouts	Jam Prods.
BOBBY BROWN	Sydney Entertainment Centre Sydney	April 18-19	\$485,986 \$44.60	17,987 21,400, two shows, one sellout	Frontier Touring Co.
GUNS N' ROSES BRIAN MAY	ARCO Arena Sacramento, Calif.	April 3	\$382,500 \$22.50	17,000 sellout	Bill Graham Presents
CLINT BLACK / WYNNONNA MICHAEL JOHNSON	America West Arena Phoenix	April 17	\$363,425 \$25/ \$20	17,450 sellout	Pro Tours
MAGNETO	National Auditorium Mexico City	March 27-28	\$359,167 (975,030 Mexican pesos) \$44.44/ \$9.52	16,215 19,804, two shows	Canto Nuevo
PRINCE & THE NEW POWER GENERATION	Bill Graham Civic Auditorium San Francisco	April 10-11	\$353,110 \$27.50	12,718 two sellouts	Bill Graham Presents
JON ANDERSON & FRIENDS	National Auditorium Mexico City	April 2	\$312,010 (975,030 Mexican pesos) \$57.60/ \$48/ \$25.60/ \$16	9,019 9,902	OPKON
GUNS N' ROSES BRIAN MAY	Memorial Coliseum Portland, Ore.	April 1	\$259,718 \$24	11,543 sellout	Bill Graham Presents Entertainment Consultants

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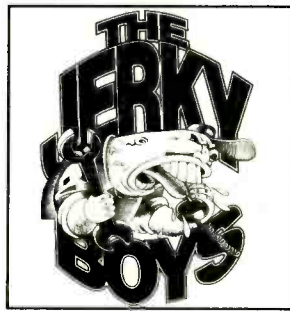
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**All The Rage.** A 9% sales gain over the previous week moves Rage Against The Machine 22-14 on Heatseekers. That increase allows the band's self-titled outing to debut on The Billboard 200. Strongest sales to date are in the Pacific region,

where Rage ranks fourth among Heatseeker titles. The album also moves 22-11 in the Middle Atlantic, 12-8 in Mountain stores, and 25-23 in the Northeast region. Now coming off a tour with House Of Pain, the band will be on Lollapalooza's main stage in June.



**Phone Fun.** Radio announcer Don Imus once released an album of on-air phone pranks, but the crank calls taped by the anonymous Jerky Boys could not be broadcast over the air. Their bawdy album is a fast seller in Northeast and Middle Atlantic markets. The project, which received publicity from MTV News, re-enters The Billboard 200.



**Big Introduction.** INTRO is one of two R&B rookie acts that graduates from Heatseekers after a one-week stay. The Atlantic act, which has roots in Detroit and New York, hits the top 25 on Top R&B Albums, and is also making progress on The Billboard 200, where a 31% sales gain moves its self-titled debut album 153-118.

**GRADUATES THREE: H-Town, 4 Non Blondes, and INTRO** all graduate from the Heatseekers chart this week.

H-Town, the first vocal act to chart for the Luke label, actually leaves as a result of progress on two charts. It moves 171-60 on The Billboard 200 and wins the week's Power Pick with a whopping 161% increase over its previous week sales. But, even if it had not moved so handsomely on that chart, it would have left the Heatseekers pack anyway because it also jumps 26-9 on Top R&B Albums.

Also cooking on Top R&B Albums is Atlantic's INTRO, which moves 33-22 on that list. Like H-Town, INTRO leaves Heatseekers after just a one-week stay.

Interscope's 4 Non Blondes post a 20% gain, good for a 109-80 jump on The Billboard 200. The quartet has seen double-digit increases in all but a couple of the seven weeks it has appeared on Billboard's album charts.

Acts are removed 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.

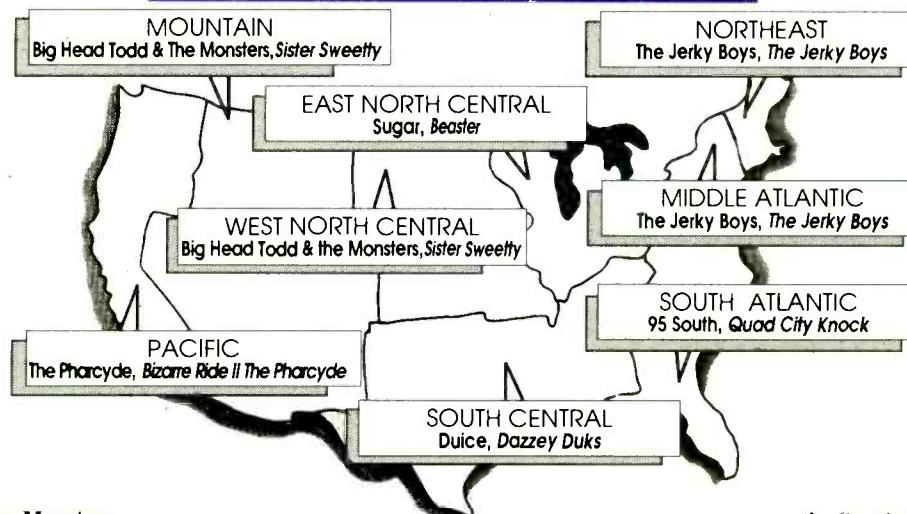
**LATE NIGHT WITH HEATSEEKERS:** Two Heatseeker acts were on "Late Night With David Letterman" within two nights of each other. Black 47 played April 14, while Big Head Todd & the Monsters appeared April 16. The latter sees a 10% gain, good for a 199-161 vault on The Billboard 200.

**REALLY KEEN:** Sugar Hill's Robert Earl Keen will have two songs—"Daddy Had A Buick" and "Corpus Christi Bay"—featured in a new Peter Bogdanovich film, "The Thing Called Love," slated for July release. The Paramount movie, starring River Phoenix and Samantha Mathis, will feature musicians Trisha Yearwood, K.T. Oslin, and Webb Wilder.

Meanwhile, Keen will be seen on the May 10 and July 5 episodes of The Nashville Network's "Texas Connection" and the May 29 edition of TNN's "American Music Shop."

Sugar Hill says Keen's "A Bigger Piece Of The Sky" album has been rolling big numbers at Austin, Texas, superstore Waterloo Records and Houston's Cactus Records & Tapes. Chains that have brought in the title include Sound Warehouse, Camelot Music, Disc Jockey, Super Club, and Wee Three.

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Big Head Todd/Monsters, Sister Sweetly	1. The Jerky Boys, The Jerky Boys
2. Tool, Undertow	2. Stereo MC's, Connected
3. Gin Blossoms, New Miserable Experience	3. Young Black Teenagers, Dead Enz Kidz...
4. Butthole Surfers, Independent Worm...	4. Sugar, Beaster
5. Stereo MC's, Connected	5. Buddy Guy, Feels Like Rain
6. dada, Puzzle	6. Positive K, Skills Dat Pay Da Bills
7. Sonia Dada, Sonia Dada	7. Shawn Colvin, Fat City
8. Rage Against The Machine, Rage Against...	8. Tim Dog, Do Or Die
9. Frank Black, Frank Black	9. Frank Black, Frank Black
10. Arcade, Arcade	10. The Mighty Mighty Bosstones, Ska-Core...

**UPRISING UPDATES:** Last week, Popular Uprisings told you Tool would be on the second half of the Lollapalooza tour. We were half right. In fact, Tool will be on board throughout Lollapalooza's run, playing on the second stage during the first half of the tour. July 10 marks the date Tool moves to the main stage... Rite-Off

Records' the Badlees are working a third single, "Just One Moment," from its "Diamonds In The Coal" set. The indie label says the song is scoring airplay in some mid-Atlantic markets; the band also is playing four May dates in New York, New Jersey, and Pennsylvania markets. Meanwhile, the band is starting production on its next album, set for an Aug. 24 release... Capricorn's Billy Burnette will perform during a June 9 Warner Bros. showcase at the International Country Music Fan Fair in Nashville. A summer tour is also in the works... Def American's the Jayhawks are headlining a 28-date tour that started April 22. Dates are in the Midwest, Northeast, Middle Atlantic, and Southeast, plus three stops in Canadian markets... Virgin's the Wallflowers have been scoring newspaper ink. The band, led by Jakob Dylan, was recently profiled in Minneapolis' Star Tribune, the San Francisco Chronicle, the Seattle Times, and the Los Angeles Times.

**SORRY, RIGHT NUMBER:** It is very New York, purposely crude, definitely immature, and it's the No. 1 selling Heatseeker album in the Northeast and Middle Atlantic regions. The title in question is "The Jerky Boys," a collection of prank phone calls. "This is outselling music titles," says Select president Fred Munao. "Stores that have taken it in have sold through their initial shipments and some who reordered it have sold it through again."

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

## BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	11	STEREO MC'S	CONNECTED
2	2	14	DUICE	DAZZEY DUKS
3	8	7	THE PHARCYDE	BIZARRE RIDE II THE PHARCYDE
4	4	2	SUGAR	BEASTER
5	7	11	YOUNG BLACK TEENAGERS	DEAD ENZ KIDZ DOIN' LIFETIME...
6	13	8	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
7	12	4	TASMIN ARCHER	GREAT EXPECTATIONS
8	15	3	THE JERKY BOYS	THE JERKY BOYS
9	16	17	POSITIVE K	SKILLS DAT PAY DA BILLS
10	11	4	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
11	10	6	BUDDY GUY	FEELS LIKE RAIN
12	14	6	FRANK BLACK	FRANK BLACK
13	18	11	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE
14	22	4	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE
15	5	2	ARCADE	ARCADE
16	34	2	95 SOUTH	QUAD CITY KNOCK
17	—	1	TIM DOG	DO OR DIE
18	17	11	SUNSCREEN	03
19	19	22	BASS OUTLAWS	ILLEGAL BASS
20	35	3	NANA MOUSKOURI	FALLING IN LOVE AGAIN...

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	20	22	DADA	PUZZLE
22	—	6	SACRED REICH	INDEPENDENT
23	21	26	RADNEY FOSTER	DEL RIO, TX 1959
24	24	15	MARK COLLIE	MARK COLLIE
25	27	32	SCREAMING TREES	SWEET OBLIVION
26	28	3	PRINCE MARKIE DEE/SOUL CONVENTION	FREE
27	—	1	JEREMY JORDAN	TRY MY LOVE
28	25	2	TOOL	UNDERTOW
29	36	10	WHITE ZOMBIE	LA SEXORCISTO: DEVIL MUSIC VOL. 1
30	—	6	RACHELLE FERRELL	RACHELLE FERRELL
31	29	4	BLACK 47	FIRE OF FREEDOM
32	40	6	L.A. STYLE	L.A. STYLE
33	38	3	WALTER BEASLEY	INTIMACY
34	31	9	INFECTIOUS GROOVES	SARSIPPIUS' ARK
35	39	5	FLOTSAM & JETSAM	CUATRO
36	26	8	MARTHA WASH	MARTHA WASH
37	30	25	SHAWN COLVIN	FAT CITY
38	33	4	WIDESPREAD PANIC	EVERYDAY
39	—	1	BIG BUB	COMIN' AT CHA
40	23	2	SAVATAGE	EDGE OF THORNS





**Emotin' With Moten.** EMI Records signee Wendy Moten is all smiles backstage after a successful appearance on "The Tonight Show," performing her single, "Come In Out Of The Rain" from her debut album. She is congratulated by PolyGram Music Publishing Group executives. Shown, from left, are Michael Sandoval, VP of creative; Moten; and president Colin Cornish.

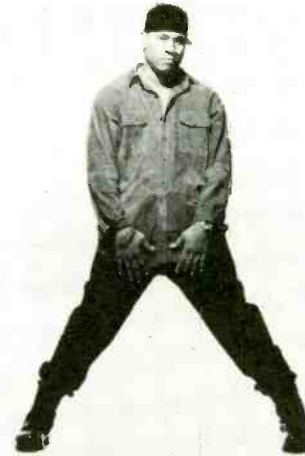
## L.L.'s 'Dome' Is A Shot At The Top New Set Revels In Roughness, Romance

BY HAVELOCK NELSON

NEW YORK—When L.L. Cool J delivers "Funkadelic Relic," a track on his new "14 Shots To The Dome," released by Def Jam March 26, he isn't speaking about himself.

"I'm not a relic personally," he assures, "but [past hits] like 'I Need A Beat,' 'I Need Love,' 'I'm Bad,' and 'Mama Said Knock You Out' definitely are. I name them in that cut. To me, [RIAA gold and platinum sales] awards are like trophies. Funkadelic relies."

The former James Todd Smith may have slipped from favor a few years ago—he got booted from the stage at a Harlem rally in 1989—but the rapper ultimately regained his audience. As another title on "14 Shots" proclaims, he's a "Soul Survivor." Bubbling over with confidence and devoid



L.L. COOL J

of self-doubt, he says about his career's brief negative slope, "When you have fans, it's like having a relationship with people who support you. You get into arguments, but you always rectify them. With that little misunderstanding, we sat down at the round-table, then I came up with 'Mama Said Knock You Out.'"

That album, supervised by hardcore technician Marley Marl in 1990, transformed the public's opinion about Cool J and sold more than 2 million units. It spawned the hit singles "Around The Way Girl," "The Boomin' System," and the title track. This time, the platinum-plus performer really didn't need a comeback, but he labored long and strategized strenuously over "14 Shots To The Dome," whose title refers to the number of songs it contains and where they're aimed—the top.

"I recorded anywhere from 30 to 40 songs," says Cool J, who worked mostly with Marl but also with Bobcat and Q.D. III. "I wanted to make something that was flavorful and funky. I felt the songs I narrowed the

album down to matched my mood right now and felt good together."

From its belligerent cover shot to blistering cuts like "Buckin' Em Down" and first single "How I'm Comin'," "14 Shots" is built firmly on roots rap; L.L. indulges in gun talk and bragging on the order of "[I'm] the baddest rapper ever born," but he doesn't stop there. He gets romantic on "Back Seat," "Stand By Your Man," and "Pink Cookies In A Plastic Bag Getting Crushed By Buildings," and addresses serious social concerns such as crime, racism, homelessness, and AIDS on "Diggy Down." "All We Have Left Is The Beat," meanwhile, describes the plight of black men, and "Crossroads" (a "hip-hopera" where a hard backbeat is layered with strings, horns, and a choir) speaks about Armageddon and judgment day. It is easily the chanciest cut on "14 Shots," which sounds heavyweight yet light. And at a time when hardcore rap is advancing, "14 Shots" has no sticker.

"The English language has plenty of [other words]. 'How I'm Comin'' sounds real aggressive with no profanity. For me to curse all through my record would be ridiculous."

If the album's leapfrog from No. 83 to No. 1 on Billboard's Hot R&B Albums chart its second week out is any indication, L.L. is moving ahead full steam. "Our marketing strategy for '14 Shots' was to put forth L.L.'s piece of work in every media way," says Angela Thomas, Columbia's VP of product management. "Aside from having him do loads of press, of course we kicked in a lot of advertising and things like that."

These include radio and TV spots on local and national outlets, snipes, billboards in urban communities like Harlem, and large subway-station ads around New York City.

Following a performance at Bill Clinton's presidential inauguration in

(Continued on page 23)

## Bobby Brown: Boss Business Project Label Looks To Make A Name For Itself With 'One'

**BOSSTOWN BABIES:** He's been talking about it for quite some time, but superstar **Bobby Brown** definitely means business. His Triple B Records, a joint venture with MCA, has fired its first salvo squarely at the Hot R&B Singles chart: "Drop It On The One," an up-to-the-minute, positive swing track loaded with a variety of new artists from a forthcoming compilation album, dubbed the "B. Brown Posse," due May 27. The track features balladeer **Harold Travis**; vocal diva **DeDe O'Neal**; husky-voiced femme rapper (and Brown sibling) **Coop B**; chameleon rapper **Stylz**, who can flow reggae-style and in Spanish; male-female duo **Smoothe Sylk**, made up of **Pia** and **KB**; and Brown himself. The album also includes individual tracks by each of the new artists.

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by Janine McAdams

ago to ensconce himself in the "BBB"-emblazoned red leather chair of the president's office. Smith's easygoing demeanor and sweet smile encourage the artists' devotion; his workaholic ethic and family-style philosophy for nurturing long-term careers guarantee it.

"I'm really trying to educate the artists and let them know this is a business," says Smith, adding that he has already instituted a series of workshops at Bosstown with Spelman College students to groom the artists for the music biz. "And the better informed they are, the easier they are to deal with because then they work with me." And for the most part, the artists we met seem to have a grasp of the basics: what their personal goals are, how to express and com-

port themselves, and the importance of having to give in order to get back.

Smith notes that the fledgling label has the total support of MCA, particularly from execs **Ernie Singleton** and **A.D. Washington**. After "Down On The One" (which slipped off the Hot R&B Singles chart last week due to a barrage of new singles), Smith plans to release "Bounce," a rap single featuring Stylz, and "Where Does Love Go," a ballad by Travis, around May 18. Finishing up their solo projects are Smoothe Sylk, whose album is expected in June and includes covers of **Donny Hathaway & Roberta Flack's** "The Closer I Get To You" and **Hall & Oates'** "One On One"; and Travis, whose solo set is expected later in the summer. Stylz, the 18-year-old from Roxbury, is completing tracks with an array of producers: **Sir Jinx**, the **Lench Mob**, **Erick Sermon**, **Chad Elliott** (who is responsible for tracks by the other artists), and **Donny Wahlberg** (of **New Kids On The Block**). Coop B and O'Neal are slated for '94.

So with Brown's name on the door, how much is he involved in day-to-day operations? "Bobby is so busy, but he calls in all the time and gives his ideas about the projects," says Smith. "We incorporate his ideas with the artists, he listens to stuff on the phone, we Fed Ex him all the tapes. We want him to get more involved in the

(Continued on page 23)



**My Kind Of H-Town.** H-Town, the new vocal trio on Luke Records, invaded New York recently to film its first music video under the direction of Lionel C. Martin of Classic Concepts. The clip is for the trio's first single, "Knockin' Da Boots," from its forthcoming debut album, "Fever For Da Flavor." Record company president Luther Campbell joins in the fun. Shown, from left, are Martin, Dino, GI, and Shazam of H-Town; and Campbell.



# 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)
1	1	1	<b>★ ★ NO. 1 ★ ★</b>	
1	1	1	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN) 1 week at No. 1
2	1	17	<b>FREAK ME</b>	SILK (KEIA/ELEKTRA)
3	2	17	<b>I'M SO INTO YOU</b>	SWV (RCA)
4	3	18	<b>SO ALONE</b>	MEN AT LARGE (EASTWEST)
5	4	15	<b>I HAVE NOTHING</b>	WHITNEY HOUSTON (ARISTA)
6	12	5	<b>WEAK</b>	SWV (RCA)
7	6	18	<b>COMFORTER</b>	SHAI (GASOLINE ALLEY/MCA)
8	5	24	<b>DON'T WALK AWAY</b>	JADE (GIANT/REPRISE)
9	7	15	<b>DEDICATED</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
10	11	13	<b>KISS OF LIFE</b>	SADE (EPIC)
11	8	21	<b>SWEET THING</b>	MARY J. BLIGE (UPTOWN/MCA)
12	9	15	<b>NUTHIN' BUT A "G" THANG</b>	DR. DRE (DEATH ROW/INTERSCOPE)
13	23	5	<b>KNOCKIN' DA BOOTS</b>	H-TOWN (LUKE)
14	10	22	<b>I'M EVERY WOMAN</b>	WHITNEY HOUSTON (ARISTA)
15	17	16	<b>HIP HOP HOORAY</b>	NAUGHTY BY NATURE (TOMMY BOY)
16	19	11	<b>IF I COULD</b>	REGINA BELLE (COLUMBIA)
17	13	12	<b>SWEET ON U</b>	LO-KEY? (PERSPECTIVE/A&M)
18	18	5	<b>THAT'S THE WAY LOVE IS</b>	BOBBY BROWN (MCA)
19	16	25	<b>MR. WENDAL</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
20	15	5	<b>WHO IS IT</b>	MICHAEL JACKSON (EPIC)
21	27	20	<b>LOVE NO LIMIT</b>	MARY J. BLIGE (UPTOWN/MCA)
22	20	12	<b>HONEY DIP</b>	PORTRAIT (CAPITOL)
23	21	11	<b>IT'S ALRIGHT</b>	CHANTE MOORE (SILAS/MCA)
24	22	7	<b>EVERY LITTLE THING U DO</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
25	24	11	<b>IT WAS A GOOD DAY</b>	ICE CUBE (PRIORITY)
26	28	11	<b>LOSE CONTROL</b>	SILK (KEIA/ELEKTRA)
27	25	11	<b>GOOD OL' DAYS</b>	LEVERT (ATLANTIC)
28	26	12	<b>CAN HE LOVE U LIKE THIS</b>	AFTER 7 (VIRGIN)
29	29	6	<b>LOVE DON'T LOVE YOU</b>	EN VOGUE (EASTWEST)
30	34	6	<b>GIVE HIM A LOVE HE CAN FEEL</b>	TENE WILLIAMS (PENDULUM/ELEKTRA)
31	30	8	<b>BABY BE MINE</b>	BLACKSTREET (MCA)
32	36	8	<b>YOU'RE THE LOVE OF MY LIFE</b>	SYBIL (NEXT PLATEAU/LONDON/PLG)
33	37	8	<b>I CAN'T STAND THE PAIN</b>	LORENZO (ALPHA INTERNATIONAL/PLG)
34	35	4	<b>ABC-123</b>	RECHELLE (ATLANTIC)
35	31	14	<b>LOVE THANG</b>	INTRO (ATLANTIC)
36	40	7	<b>DOWN WITH THE KING</b>	RUN-D.M.C. (PROFILE)
37	32	14	<b>NEVER DO YOU WRONG</b>	STEPHANIE MILLS (MCA)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	38	10	<b>TELLIN' ME STORIES</b>	BIG BUB (EASTWEST)
39	45	3	<b>I WANT TO KNOW YOUR NAME</b>	WALTER & SCOTTY (CAPITOL)
40	39	19	<b>SHOOP SHOOP</b>	MICHAEL COOPER (REPRISE)
41	41	9	<b>DITTY</b>	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
42	49	10	<b>TYPICAL REASONS</b>	PRINCE MARKIE DEE (COLUMBIA)
43	51	7	<b>SEND FOR ME</b>	GERALD ALSTON (MOTOWN)
44	50	4	<b>DAYDREAMING</b>	PENNY FORD (COLUMBIA)
45	52	6	<b>LET ME BE THE ONE</b>	INTRO (ATLANTIC)
46	33	14	<b>HAT 2 DA BACK</b>	TLC (LAFACE/ARISTA)
47	43	7	<b>MARY, MARY</b>	HI-FIVE (JIVE)
48	48	2	<b>LET'S GO THROUGH THE MOTIONS</b>	JODECI (UPTOWN/MCA)
49	42	17	<b>LOVE MAKES NO SENSE</b>	ALEXANDER O'NEAL (TABU/A&M)
50	60	20	<b>IT HURTS ME</b>	JACCI MCGHEE (MCA)
51	47	14	<b>INFORMER</b>	SNOW (EASTWEST)
52	53	5	<b>ONE WOMAN</b>	JADE (GIANT/REPRISE)
53	55	5	<b>THE THINGS THAT WE ALL DO...</b>	NONA GAYE (THIRD STONE/ATLANTIC)
54	44	19	<b>REBIRTH OF SLICK</b>	DIGABLE PLANETS (PENDULUM/ELEKTRA)
55	62	4	<b>IN THE MIDDLE</b>	ALEXANDER O'NEAL (TABU/A&M)
56	57	18	<b>DAZZEY DUKS</b>	DUICE (TMR/BELL MARK)
57	46	8	<b>I SHOULD HAVE LOVED YOU</b>	CHUCKI BOOKER (ATLANTIC)
58	72	2	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT)
59	54	20	<b>CRAZY LOVE</b>	CECE PENISTON (A&M)
60	—	1	<b>SOMETHING'S GOIN' ON</b>	U.N.V. (MAVERICK/SIRE/WARNER BROS.)
61	58	4	<b>WRECKX SHOP</b>	WRECKX-N-EFFECT (MCA)
62	—	1	<b>CRY NO MORE</b>	II D EXTREME (GASOLINE ALLEY/MCA)
63	56	6	<b>HOW I'M COMIN'</b>	L.L. COOL J. (DEF JAM/COLUMBIA)
64	61	3	<b>THE MORNING PAPERS</b>	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
65	67	4	<b>TRUTHFUL</b>	HEAVY D. & THE BOYZ (UPTOWN/MCA)
66	73	5	<b>DOLLY MY BABY</b>	SUPER CAT (COLUMBIA)
67	—	1	<b>SO CLOSE</b>	DINA CARROLL (A&M)
68	66	5	<b>PETE OF LOVIN'</b>	PETE ROCK & C.L. SMOOTH (ELEKTRA)
69	68	2	<b>LOVE ME DOWN</b>	TISHA (CAPITOL)
70	64	2	<b>WHAT 'CHA GONNA DO?</b>	SHABBA RANKS/QUEEN LATIFAH (EPIC)
71	—	1	<b>WHOOT, THERE IT IS</b>	95 SOUTH (WRAP/ICHIBAN)
72	59	12	<b>WELCOME TO MY LOVE</b>	RECHELLE FERRELLE (MANHATTAN)
73	75	2	<b>SIX FEET DEEP</b>	GETO BOYS (RAP-A-LOT/PRIORITY)
74	—	1	<b>WHATZUPWITU</b>	EDDIE MURPHY (MOTOWN)
75	—	3	<b>LOVE ME OR LEAVE ME ALONE</b>	BRAND NUBIAN (ELEKTRA)

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

## R&B RADIO RECURRENT MONITOR

1	—	1	<b>GET AWAY</b>	BOBBY BROWN (MCA)
2	2	9	<b>LOVE'S TAKEN OVER</b>	CHANTE MOORE (SILAS/MCA)
3	3	8	<b>GAMES</b>	CHUCKI BOOKER (ATLANTIC)
4	1	3	<b>REMINISCE</b>	MARY J. BLIGE (UPTOWN/MCA)
5	4	4	<b>HERE WE GO AGAIN!</b>	PORTRAIT (CAPITOL)
6	5	4	<b>QUALITY TIME</b>	HI-FIVE (JIVE)
7	6	9	<b>I GOT A THANG 4 YA!</b>	LO-KEY? (PERSPECTIVE/A&M)
8	8	9	<b>LOVE SHOULD HAVE BROUGHT YOU...</b>	TONI BRAXTON (LAFACE/ARISTA)
9	9	5	<b>HAPPY DAYS</b>	SILK (KEIA/ELEKTRA)
10	12	13	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)
11	7	7	<b>BABY I'M FOR REAL/NATURAL HIGH</b>	AFTER 7 (VIRGIN)
12	10	4	<b>MAKE LOVE 2 ME</b>	LORENZO (ALPHA INT'L/PLG)
13	11	4	<b>GIVE IT UP, TURN IT LOOSE</b>	EN VOGUE (EASTWEST)

14	14	17	<b>AIN'T NOBODY LIKE YOU</b>	MIKI HOWARD (GIANT/REPRISE)
15	19	9	<b>ALL I SEE</b>	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
16	15	11	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
17	21	15	<b>PEOPLE EVERYDAY</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
18	22	10	<b>RUMP SHAKER</b>	WRECKX-N-EFFECT (MCA)
19	20	6	<b>NO RHYME, NO REASON</b>	GEORGE DUKE (WARNER BROS.)
20	13	9	<b>IF I EVER FALL IN LOVE</b>	SHAI (GASOLINE ALLEY/MCA)
21	24	18	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)
22	18	8	<b>NO ORDINARY LOVE</b>	SADE (EPIC)
23	17	4	<b>I GOT A MAN</b>	POSITIVE K (ISLAND/PLG)
24	23	17	<b>THERE U GO</b>	JOHNNY GILL (LAFACE/ARISTA)
25	—	18	<b>END OF THE ROAD</b>	BOYZ II MEN (BIV 10/MOTOWN)

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

36	<b>BABY BE MINE (FROM CB4)</b>	Zomba, BMI/Donril, ASCAP/Street Rose, ASCAP CPP
37	<b>CAN HE LOVE U LIKE THIS</b>	(Greenskirt, BMI/Kear, BMI/Sony Songs, BMI)
38	<b>CAN'T GET ANY HARDER</b>	(Virgin, ASCAP/Cole, ASCAP/Civiles, ASCAP/Duranman, ASCAP/Leaders Of The New School, BMI)
39	<b>COMFORTER</b>	(Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL
40	<b>CREWZ POP</b>	(Naughty, ASCAP)
41	<b>CRY NO MORE</b>	(Not Listed)
42	<b>DAYDREAMING</b>	(Springtime, BMI)
43	<b>DAZZEY DUKS</b>	(Gigilo Chez, BMI/Alvert, BMI)
44	<b>DEDICATED</b>	(Willesden, BMI/R.Kelly, BMI) CPP
45	<b>DEEPER</b>	(Word Life, ASCAP/Windswep Pacific, ASCAP/Longitude, BMI/Frsthtngtany, ASCAP) WBM
46	<b>DITTY</b>	(Next Plateau, ASCAP/Cisum Ludes, ASCAP/Saja, BMI/Troutman, BMI)
47	<b>DOLLY MY BABY</b>	(Wild Apache, ASCAP/Hancock, BMI/Zomba, ASCAP)
48	<b>DONT WALK AWAY</b>	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL
49	<b>DOWN WITH THE KING</b>	(Protoons, ASCAP/Rush Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U, ASCAP) CPP
50	<b>EVERY LITTLE THING U DO</b>	(Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP) CPP/WBM
51	<b>FREAK ME</b>	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Saints Alive, BMI) WBM
52	<b>FUNKY CHILD</b>	(Marley Marl, ASCAP/EMI April, ASCAP) WBM
53	<b>GAMES</b>	(Count Chukula, BMI/Trycep, BMI/Black Satin, BMI/Big Giant, BMI/Warner-Tamerlane, BMI/Willesden, BMI) WBM/PPP
54	<b>GET AWAY</b>	(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
55	<b>GIVE HIM A LOVE HE CAN FEEL</b>	(Four Feathers, BMI/Last Sound, ASCAP/Third Coast, ASCAP)
56	<b>GOOD OL' DAYS</b>	(Trycep, BMI/Willesden, BMI) CPP
57	<b>HAT 2 DA BACK</b>	(EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM/HL
58	<b>HIP HOP HOORAY</b>	(T-Boy, ASCAP/Naughty, ASCAP)
59	<b>HONEY DIP</b>	(WB, ASCAP/O/B/O Itself, ASCAP/Unit 4, ASCAP/Hee Bee Dooit, ASCAP) WBM
60	<b>HOW I'M COMIN'</b>	(Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM
61	<b>I CAN'T STAND THE PAIN</b>	(Pejjo, BMI/Walter Simmons, BMI)
62	<b>IF I COULD</b>	(WB, ASCAP/Spinning Platinum, ASCAP/EMI Blackwood, BMI/ATV, BMI/Music Corp. Of America, BMI) HL/WBM
63	<b>IF YOU BELIEVE</b>	(Last Song, ASCAP/Third Coast, ASCAP)
64	<b>IF YOU EVER LOVED SOMEONE AND LOST</b>	(Julorae, BMI)
65	<b>I GOT A MAN</b>	(Step Up Front, BMI/Conducive, BMI/Rhythmic Planet, BMI/Bigone, ASCAP/Willesden, BMI) CPP
66	<b>I HAVE NOTHING</b>	(FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's, BMI) WBM
67	<b>I'M EVERY WOMAN</b>	(FROM THE BODYGUARD) (Nick-O-Vai, ASCAP) CPP
68	<b>I'M SO INTO YOU</b>	(Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
69	<b>INFORMER</b>	(Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL
70	<b>IN THE MIDDLE</b>	(Big Giant, BMI/Coffey, Nettlesbey, BMI/Warner-Tamerlane, BMI)
71	<b>I SHOULD HAVE LOVED YOU</b>	(Big Giant, BMI/Count Chukula, BMI)
72	<b>IT'S ALRIGHT</b>	(EMI Blackwood, BMI/Chante' 7, BMI/Geffen, ASCAP/MCA, ASCAP) WBM
73	<b>IT WAS A GOOD DAY</b>	(Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL
74	<b>I WANT TO KNOW YOUR NAME</b>	(Warner-Tamerlane, BMI) WBM
75	<b>KISS OF LIFE</b>	(Angel, ASCAP/Sony Music UK, PRS/Sony Tunes, ASCAP) HL
76	<b>KNOCKIN' DA BOOTS</b>	(Pac Jam, BMI/Saja, BMI/Troutman, BMI) WBM
77	<b>LET'S GO THROUGH THE MOTIONS</b>	(FROM WHO'S THE MAN?) (EMI April, ASCAP/DeSving Mob, ASCAP/Back To The Ghetto, ASCAP) WBM
78	<b>LOOKING THROUGH PATIENT EYES</b>	(MCA, ASCAP) HL
79	<b>LOTS OF LOVIN'</b>	(Ness, Nitty & Capone, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP)
80	<b>LOVE DON'T LOVE YOU</b>	(Two Tuff-Enuff, BMI/Irving, BMI) CPP
81	<b>LOVE IS</b>	(FROM BEVERLY HILLS, 90210) (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Pressmancherryblossom, ASCAP/Chekerman, BMI) WBM
82	<b>LOVE MAKES NO SENSE</b>	(Avante Garde, ASCAP/New Perspective, ASCAP)
83	<b>LOVE ME DOWN</b>	(MCA, ASCAP/Britiff, ASCAP)
84	<b>LOVE ME OR LEAVE ME ALONE</b>	(Def Jam, ASCAP)
85	<b>LOVE NO LIMIT</b>	(WB, ASCAP/Ness, Nitty & Capone, ASCAP/Stone Jam, ASCAP)
86	<b>LOVE'S TAKEN OVER</b>	(EMI Blackwood, BMI/Chante' 7, BMI/EMI April, ASCAP) WBM
87	<b>LOVE THANG</b>	(Frabensha, ASCAP/MCA, ASCAP/Frank Nitty, ASCAP/Velle, ASCAP/Ness, Nitty & Capone, ASCAP/Warner Bros., ASCAP/Geffen, ASCAP/Eddie Brickell, ASCAP) WBM
88	<b>MARY, MARY</b>	(Zomba, ASCAP/4MW, ASCAP) CPP
89	<b>THE MORNING PAPERS</b>	(Controversy, ASCAP/WB, ASCAP) WBM
90	<b>MR. WENDAL</b>	(EMI Blackwood, BMI/Arrested Development, BMI) WBM
91	<b>NEVER DO YOU WRONG</b>	(MCA, ASCAP/Geffen, ASCAP/Music Corp. Of America, BMI/Geffen Again, BMI/Duboc, BMI/Rodsons, ASCAP/Almo, ASCAP) CPP
92	<b>NUTHIN' BUT A G THANG</b>	(Ain't Nuthin' Goin' On But Fu-ckin', ASCAP/Sony Songs, BMI) HL
93	<b>ONE WOMAN</b>	(Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI)
94	<b>PASSIN' ME BY</b>	(Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI)
95	<b>REBIRTH OF SLICK</b>	(COOL LIKE OAT) (Wide Grooves, BMI/Gliro, BMI)
96	<b>REMINISCE</b>	(Stone Jam, ASCAP/WB, ASCAP/Ness,

# 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)
1	1	9	<b>★ ★ NO. 1 ★ ★</b>	
1	1	9	<b>FREAK ME</b>	SILK (KEIA/ELEKTRA) 6 weeks at No. 1
2	3	5	<b>KNOCKIN' DA BOOTS</b>	H-TOWN (LUKE)
3	2	13	<b>NUTHIN' BUT A "G" THANG</b>	DR. DRE (DEATH ROW/INTERSCOPE/AG)
4	7	7	<b>DOWN WITH THE KING</b>	RUN-D.M.C. (PROFILE)
5	6	14	<b>I'M SO INTO YOU</b>	SWV (RCA)
6	5	8	<b>IT WAS A GOOD DAY</b>	ICE CUBE (PRIORITY)
7	4	16	<b>INFORMER</b>	SNOW (EASTWEST/AG)
8	8	14	<b>DITTY</b>	PAPERBOY (NEXT PLATEAU/FFRR)
9	9	15	<b>SO ALONE</b>	MEN AT LARGE (EASTWEST/AG)
10	12	25	<b>DAZZEY DUKS</b>	DUICE (TMR/BELL MARK)
11	10	13	<b>HIP HOP HOORAY</b>	NAUGHTY BY NATURE (TOMMY BOY)
12	11	9	<b>I HAVE NOTHING</b>	WHITNEY HOUSTON (ARISTA)
13	13	13	<b>COMFORTER</b>	SHAI (GASOLINE ALLEY/MCA)
14	16	3	<b>DEEPER</b>	BOSS (DEF JAM/COLUMBIA)
15	14	18	<b>DON'T WALK AWAY</b>	JADE (GIANT/REPRISE)
16	20	8	<b>GOOD OL' DAYS</b>	LEVERT (ATLANTIC)
17	19	7	<b>TYPICAL REASONS</b>	PRINCE MARKIE DEE (COLUMBIA)
18	15	22	<b>I GOT A MAN</b>	POSITIVE K (ISLAND/PLG)
19	18	5	<b>HOW I'M COMIN'</b>	L.L. COOL J. (DEF JAM/COLUMBIA)
20	36	7	<b>WRECKX SHOP</b>	WRECKX-N-EFFECT (MCA)
21	23	10	<b>FUNKY CHILD</b>	LORDS OF UNDERGROUND (PENDULUM)
22	26	3	<b>WHOOT, THERE IT IS</b>	95 SOUTH (WRAP/ICHIBAN)
23	24	9	<b>LOVE IS</b>	V. WILLIAMS/B. MCKNIGHT (GIANT)
24	17	18	<b>MR. WENDAL</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
25	31	2	<b>WHO IS IT</b>	MICHAEL JACKSON (EPIC)
26	51	3		



# Billboard TOP R&B ALBUMS

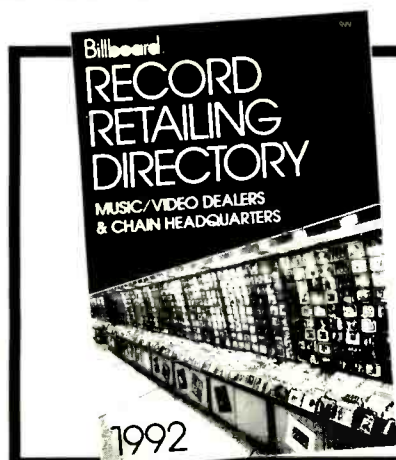
FOR WEEK ENDING MAY 1, 1993

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
<b>*** No. 1 ***</b>						
1	3	3	18	DR. DRE ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98) 6 weeks at No. 1	THE CHRONIC	1
2	2	2	22	SILK ▲ KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
3	6	7	25	SWV ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	3
4	5	8	24	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
5	4	4	22	SOUNDTRACK ▲ 7 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
6	8	6	4	LEVERT ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	6
7	1	1	4	L.L. COOL J DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
8	7	5	6	GETO BOYS RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
9	26	—	2	H-TOWN LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	9
10	9	11	22	KENNY G ▲ 3 ARISTA 18646* (10.98/15.98)	BREATHLESS	2
11	10	9	3	ONYX RAL/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	9
12	11	10	9	NAUGHTY BY NATURE TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	1
13	14	16	10	DIGABLE PLANETS ● PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
14	13	15	17	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
15	12	14	13	SNOW ▲ EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	12
16	20	19	9	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	14
17	16	17	23	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
18	23	23	16	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
19	18	18	38	MARY J. BLIGE ▲ 2 UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
20	15	13	3	LORDS OF THE UNDERGROUND PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
21	24	28	6	BLOODS & CRIPS OANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	21
22	33	—	2	INTRO ATLANTIC 82463*/AG (9.98/15.98)	INTRO	22
23	25	24	28	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	20
24	19	20	71	MICHAEL JACKSON ▲ 9 EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
25	27	25	9	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
26	21	21	55	ARRESTED DEVELOPMENT ▲ 2 CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
27	17	12	4	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	9
28	22	22	3	ANT BANKS JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	22
29	31	27	4	P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
30	29	32	12	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	26
31	30	29	41	MEN AT LARGE EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
32	38	41	16	THE PHARCYDE DELICIOUS VINYL 92222*/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	32
33	28	30	22	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
34	35	35	34	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
35	45	65	5	95 SOUTH WRAP 8117*/ICHI/BAN (9.98/15.98)	QUAD CITY KNOCK	35
36	32	26	7	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	13
37	34	31	34	BOBBY BROWN ▲ 2 MCA 10417 (10.98/15.98)	BOBBY	1
38	37	33	14	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
39	40	39	9	KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	18
40	39	36	56	EN VOGUE ▲ 2 EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
41	43	51	21	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
42	36	34	6	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
43	49	49	24	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
44	54	42	27	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
45	41	37	59	TLC ▲ 2 LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOHHH...ON THE TLC TIP	3
46	42	38	4	ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	38
47	56	46	4	JOE SAMPLE WARNER BROS. 45209* (10.98/15.98)	INVITATION	43

48	46	45	42	SOUNDTRACK ▲ 2 LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
49	52	55	14	PRINCE MARKIE DEE AND THE SOUL CONVENTION SOUL CONVENTION 48886/COLUMBIA (9.98 EQ/15.98)	FREE	47
50	47	40	27	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	8
51	44	50	14	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
52	64	58	27	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
53	NEW ▶	1	1	TIM DOG RUFFHOUSE 53237*/COLUMBIA (9.98 EQ/15.98)	DO OR DIE	53
54	68	73	15	BIG BUB EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
55	48	44	64	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
56	58	48	10	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
57	59	62	7	WALTER BEASLEY MERCURY 512592* (9.98 EQ/13.98)	INTIMACY	57
58	55	47	11	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
59	51	43	11	ABOVE THE LAW RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
60	50	53	100	BOYZ II MEN ▲ 4 MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
61	71	63	9	KIRK WHALUM COLUMBIA 46931* (10.98 EQ/15.98)	CACHE	42
62	57	54	28	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
63	53	56	18	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
64	67	68	9	B-LEGIT THE SAVAGE SIC WID IT 712* (9.98/15.98)	TRYIN' TO GET A BUCK	41
65	61	59	39	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
66	62	61	29	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
67	60	52	6	D.J. MAGIC MIKE MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	40
68	63	66	23	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
69	66	57	10	APACHE TOMMY BOY 1068* (9.98/14.98)	APACHE AIN'T SHIT	15
70	65	60	28	REDMAN RAUCHAOS 52967/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
71	79	71	41	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
72	69	64	8	MARTHA WASH RCA 66052* (9.98/15.98)	MARTHA WASH	42
73	72	77	82	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
74	70	70	38	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
75	83	85	97	JODECI ▲ 2 UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1
76	74	79	7	INCOGNITO TALKIN LOUD 514 198*/VERVE FORECAST (9.98/13.98)	TRIBES, VIBES & SCRIBES	74
77	76	74	52	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
78	77	67	21	STEPHANIE MILLS MCA 10690 (10.98/15.98)	SOMETHING REAL	22
79	86	81	24	POSITIVE K ISLAND 514057*/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	50
80	78	78	12	KING TEE CAPITOL 99354* (9.98/13.98)	THA TRIFLIN' ALBUM	17
81	80	72	4	NORMAN CONNORS MOJAZZ 7003*/MOTOWN (9.98/13.98)	REMEMBER WHO YOU ARE	70
82	81	90	10	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	81
83	84	76	43	PETE ROCK & C.L. SMOOTH ELEKTRA 60948* (10.98/15.98)	MECCA AND THE SOUL BROTHER	7
84	99	—	4	RODNEY O & JOE COOLEY PSYCHOTIC 51101 (9.98/15.98)	F-K NEW YORK	84
85	82	82	86	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
86	75	75	55	KRIS KROSS ▲ 4 RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
87	73	69	11	MICHAEL COOPER REPRISE 26686*/WARNER BROS. (9.98/15.98)	GET CLOSER	56
88	88	96	11	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	56
89	96	—	2	ALEXANDER O'NEAL TABU 53833*/EPIC (10.98 EQ/16.98)	GREATEST HITS...THIS THING CALLED LOVE	89
90	87	93	3	RAY CHARLES WARNER BROS. 26735* (10.98/15.98)	MY WORLD	87
91	92	92	40	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
92	85	89	29	COMPTON'S MOST WANTED ORPHEUS 52984*/EPIC (9.98 EQ/15.98)	MUSIC TO DRIVEBY	20
93	93	86	23	PATTI LABELLE MCA 10591* (10.98/15.98)	PATTI LABELLE LIVE!	18
94	95	80	30	CHUCKII BOOKER ATLANTIC 82410*/AG (9.98/15.98)	NIICE N' WILD	13
95	97	—	43	SUPER CAT COLUMBIA 52435 (9.98 EQ/13.98)	DON DADA	37
96	100	94	40	TOO SHORT ● JIVE 41467 (10.98/15.98)	SHORTY THE PIMP	11
97	89	88	23	GETO BOYS RAP-A-LOT 57183*/PRIORITY (9.98/15.98)	GETO BOYS THE BEST UN-CUT DOPE	31
98	94	87	43	N2DEEP ● PROFILE 1427* (9.98/14.98)	BACK TO THE HOTEL	29
99	RE-ENTRY	6	6	COMMON SENSE RELATIVITY 1084 (9.98/14.98)	CAN I BORROW A DOLLAR	70
100	NEW ▶	1	1	SUGA T SIC WID IT 713* (9.98/14.98)	IT'S ALL GOOD	100

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



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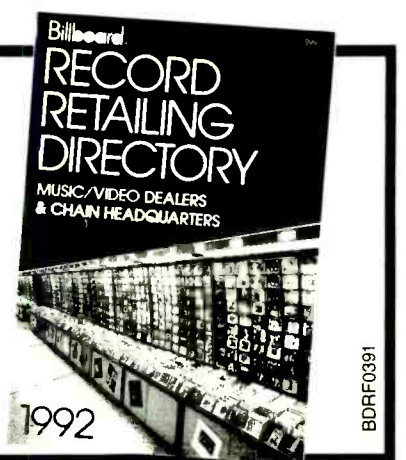
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## ARTIST DEVELOPMENTS

## INTRO-Duction

"Innovative New Talent Reaching Out": For Atlantic Records trio INTRO, these are not only the words behind its moniker but a perfect description of the group.

With the current proliferation of "real" vocal groups in the hip-hop/R&B marketplace, and the inevitable comparisons to the best of those groups (Jodeci, Boyz II Men, and Shai), the question becomes: What sets INTRO apart?

"We're introducing a new sound. Everything is realistic," says Detroit native Kenny "G-Love" Greene, the group's lead singer and vocal arranger, who, with Clinton "Buddy" Wike and Jeff Sanders, makes up INTRO. Greene, who wrote or co-wrote all but one of the 11 tracks on the group's self-titled debut (and also wrote three on Mary J. Blige's platinum set), notes that whether singing about love or relationships, "we're like a mirror to our audience, and that's the goal: To stay accessible to them."

"Love Thang," the first single, was released Jan. 28 and was immediately embraced by urban radio. Catching on first in New York, a street vibe spread to Atlanta and Washington, D.C. In addition to a strong lead vocal by Greene, the track features a pulsating midtempo groove with a sample of Edie Brickell & the New Bohemians' 1989 pop hit "What I Am." It currently is rising from last week's position, on the Hot R&B Singles chart. The album, released April 6, sold 100,000 units in its first week.

The marketing plan for INTRO is to capitalize on the group's high street credibility. Richard Nash, Atlantic senior VP, promotions and marketing, black music division, stresses the importance of local video outlets. "Although national outlets are important, the local video shows are closer to the younger audience," he says, "they also generate more of a buzz for that audience." Nationally, the "Love Thang" clip is in medium rotation on The Box, and in heavy rotation on BET's "Video

Soul."

A national promotional tour, which began April 12, will continue through the end of May. Nash notes the promo tour will include stops at urban and college radio stations and at record pools in major markets. Discussions are under way for a tour with on-fire acts SWV, Silk, and Wreckx-N-Effect. A spot on Dr. Dre's highly anticipated "Chronic" tour also is a possibility.

Eddie "D.J. Eddie F" Ferrell, DJ/producer for Heavy D. & the Boyz, discovered INTRO when the group sang a cappella for him outside a club in 1990. Soon after, he signed the act to his Untouchables Entertainment company. Ferrell, who executive-produced the set with Nash and director of A&R Kevin Woodley, thinks the trio's time has come. "They're real—there's nothing fake about them," he says. "They reflect

the flavor of the street."

Recording the album at Ferrell's Playground studio in New Jersey and at Axis in New York, INTRO benefited from production by several Untouchables producers, including Dave "Jam" Hall, Kenny "K-Smoove" Kornegay, Nevelle Hodge, and Darren "Piano Man" Whittington. Having started as club DJs, these producers bring a strong urban street feel to the project.

With a well-rounded debut that features seamless mid- and up-tempo tracks (such as the second single, "Let Me Be The One," being remixed for release May 27) and excellent ballads (such as the extended erotica of "Come Inside" and the contemporary cover of Stevie Wonder's "Ribbon In The Sky"), "they're perfect proof that hip-hop/street music is still the ground-breaking flavor," says Ferrell.

D.J. MARIUS

## RHYTHM AND BLUES

(Continued from page 18)

production, but that's difficult. This summer we're going to do a tour—Bobby and all of his artists—so we're gonna start rehearsals for that."

Near putting Triple B on the musical map, Smith is excited and proud. "I'm proud of my artists—they're hanging in there and being real patient," he says. "And I'm proud of having open communication with MCA—that's so important."

**PEACE IN THE VALLEY:** The verdict in the federal case against the L.A.P.D. officers in the Rodney King beating trial has come down two days before this writing: two convicted, two acquitted. Los Angeles is silent, perhaps relieved, and still downtrodden from the aftereffects of last year's uprising. We await the records likely to address this event.

**TIDBEATS:** We love the smooth, sensual swing of Janet Jackson's

"That's The Way Love Goes," first single from her Virgin debut, "Janet." And Sister J looks fierce in the video directed by her longtime love, **Rene Elizondo**. Hollywood Records proudly points out that **Boo-Yaa T.R.I.B.E.** members **Samoan Godfather** and **Kobra Konvict** have cameos in the production. We know you can't miss them... The New York-based label Pockettown unveils its first act, female trio **Nuttin Nyce**, May 15 via the single "In My Nature." **Michael Jefferson**, co-writer of the **R. Kelly** single "Slow Dance (Hey Mr. DJ)" and a co-founder of the defunct Bust It Records, has been appointed GM of Pockettown... Belated congratulations to **After 7**, a longtime favorite of ours, on reaching gold with its Virgin album, "Takin' My Time." With time, the album may match the success of the group's platinum self-titled 1989 debut... Next week: coverage of the Impact Super-summit VI in Atlantic City, N.J.

## L.L.'S 'DOME' IS A SHOT AT THE TOP

(Continued from page 18)

January (which aired as part of a Quincy Jones/HBO special), listening parties in Chicago and Los Angeles a week before the album's release, "surprise" plugs at various awards shows, and an appearance on "The Arsenio Hall Show," Cool J held court at one of HMV's Manhattan outlets, where he signed albums for about 3,000 consumers during a two-hour stint. "That was our big New York event," says Thomas.

Cool J, moreover, got involved in WRKS New York's annual Easter egg hunt (which he has participated in the last four years), and taped "Soul Train" and "Friday Night Videos" as well as "Yo! MTV Raps," "MTV News," and an upcoming MTV Rockumentary to air sometime in May.

Currently on a promo tour of Eur-

ope—which began April 12 and will run through Sunday (25), visiting Sweden, London, Germany, and Paris—Cool J is hoping all his efforts and activities pay off big. "I'd like to sell 20 million in a clip," he says. "I'd love to blow up and just take it to another level. That's important. I'm striving for that belt, to reach that point where I can say, 'Yeah, I made it.' That'll be the day I get into the coffin."

The second single being prepared from "14 Shots To The Dome" is "Pink Cookies In A Plastic Bag Being Crushed By Buildings." Cool J says, "That's what making love is like to me. It's a visual, mental, and emotional thing. Each sentence just vibrates in your ear and it opens you up for more things. You know what I'm saying?"



**EastWest Direction For Motorjam.** EastWest Records America celebrates its A&R venture with Motorjam Records. The label, owned by Steve Salem and David Eng, will serve as an additional repertoire source, and already has taken its signee Snow to the top of the Hot 100. Shown standing, from left, are Wendy Goldstein, senior director of A&R, EastWest Records; Sylvia Rhone, chairman/CEO, EastWest; and Merlin Bobb, senior VP of A&R, EastWest. Seated, from left, are Motorjam principals Eng and Salem.

Billboard®

FOR WEEK ENDING MAY 1, 1993

## Hot Rap Singles™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	6	*** NO. 1 *** <b>DOWN WITH THE KING</b> (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C. 1 week at No. 1
2	1	2	7	<b>IT WAS A GOOD DAY</b> (C) (T) PRIORITY 53817	◆ ICE CUBE
3	3	4	9	<b>FUNKY CHILD</b> (C) (M) (T) PENDULUM 64672/ELEKTRA	◆ LORDS OF THE UNDERGROUND
4	6	14	4	<b>HOW I'M COMIN'</b> (C) (T) DEF JAM 74811/COLUMBIA	◆ L.L. COOL J
5	7	10	6	<b>TYPICAL REASONS</b> (C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA	◆ PRINCE MARKIE DEE
6	9	11	6	<b>PEACE TREATY</b> (M) (T) EASTWEST 96098*	◆ KAM
7	8	9	8	<b>BORN 2 B.R.E.E.D.</b> (C) (M) (T) (X) WARNER BROS. 18691	◆ MONIE LOVE
8	13	19	4	<b>ROLL WIT THA FLAVOR</b> (M) (T) (X) FLAVOR UNIT 74897/EPIC	◆ THE FLAVOR UNIT MC'S
9	4	7	8	<b>CROOKED OFFICER</b> (C) (T) RAP-A-LOT 53818/PRIORITY	◆ GETO BOYS
10	11	17	7	<b>I GET WRECKED</b> (M) (T) (X) RUFFHOUSE 74857/COLUMBIA	◆ TIM DOG
11	18	20	5	<b>BOW WOW WOW</b> (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
12	5	1	11	<b>TIME 4 SUM AKSION</b> (M) (T) RAL/CHAOS 74794/COLUMBIA	◆ REDMAN
13	17	18	6	<b>LOVE ME OR LEAVE ME ALONE</b> (C) (M) (T) ELEKTRA 64661	◆ BRAND NUBIAN
14	20	23	3	<b>WRECKX SHOP</b> (C) (M) (T) MCA 54531	◆ WRECKX-N-EFFECT
15	22	22	4	<b>TICK TOCK</b> (C) (T) WRAP 138/CHIBAN	◆ KILO
16	23	25	3	<b>OFF &amp; ON</b> (C) (T) MAD SOUNDS 2199/MOTOWN	◆ TRENDS OF CULTURE
17	14	16	10	<b>FLIP DA SCRIPT</b> (C) (M) (T) (X) ROWDY 5002/ARISTA	◆ DA KING & I
18	15	8	12	<b>NUTHIN' BUT A "G" THANG ▲</b> (C) (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
19	25	—	2	<b>DEEPER</b> (M) (T) DEF JAM/CHAOS 74737/COLUMBIA	◆ BOSS
20	10	6	13	<b>THROW YOUR GUNZ</b> (M) (T) RAL/CHAOS 74766/COLUMBIA	◆ ONYX
21	27	—	2	<b>CREWZ POP</b> (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S
22	28	27	3	<b>LOTS OF LOVIN</b> (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH
23	19	5	12	<b>GET THE POINT</b> (C) (M) (T) RUFFHOUSE 74884/COLUMBIA	◆ C.E.B.
24	21	15	12	<b>HIP HOP HOORAY</b> (M) (T) (X) TOMMY BOY 554*	◆ NAUGHTY BY NATURE
25	12	12	9	<b>BREAKER 1/9</b> (C) (T) RELATIVITY 1139	◆ COMMON SENSE
26	29	—	2	<b>GUNSHOT</b> (M) (T) FREEZE 50032*/MOONROOF	◆ KENNY DOPE
27	NEW ▶	1	1	<b>PASSIN' ME BY</b> (C) (T) DELICIOUS VINYL 98434/ATLANTIC	◆ THE PHARCYDE
28	16	13	8	<b>SALLY GOT A ONE TRACK MIND</b> (C) (T) CHEMISTRY 864 850/MERCURY	◆ DIAMOND/NEUROTICS
29	NEW ▶	1	1	<b>TRUTHFUL</b> (C) (M) (T) (X) UPTOWN 54593/MCA	◆ HEAVY D. & THE BOYZ
30	26	26	5	<b>ILL STREET BLUES</b> (M) (T) (X) COLD CHILLIN' 2000*	◆ KOOL G RAP & D.J. POLO

○ 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.



Atlantic staffers join new group INTRO at the WEA Urban Street Univ. program (WUSUP) at The City club in New York. Standing, from left, are producer/manager D.J. Eddie F; Lynne Poole, R&B promotion manager; Kenny Greene, INTRO; Van James, national promotion director, black music; Buddy Wike, INTRO; and Sharon Washington, manager of publicity, black music; Kneeling, from left, are Jeff Sanders, INTRO, and Richard Nash, senior VP, black music division.



## Janet's Jazzy Return; Sinking In Waves Of Rave

**ON THE BEAT:** It is a pleasure to welcome **Janet Jackson** back to the club fold with "That's The Way Love Goes," the first single from her upcoming **Virgin** debut, "janet."

Producer/mixer **C.J. Mackintosh** does an admirable job of transforming the languid original tune (which is an essential romantic journey) into a pillowy peak-hour houser. Jackson's warm and sensual vocal wafts lightly over the groove, and is complemented by pads of jazzy keyboards and atmospheric string fills. "C.J.'s R&B Mix" exists more for radio play, though club jocks who dabble in urban and acid-jazz fare will find this version a cute way to ease into an evening.

Though details behind "janet." are still under tight wraps, we hear **Virgin** already is pondering mixers for the next single, "If," which should be out in early summer.

Speaking of **Virgin**, the label has another gem with "Stand Above Me," by a familiar act currently existing under the name **Liberator**. For hints on its true identity, contact **Virgin** dance music honcho **Rick Squillante** (word has it that a prize will go to anyone who guesses correctly).

In the meantime, allow "Stand Above Me" to invade your body and whisk you away to a place somewhere between trance/techno and disco. The beat drives are hard'n'heavy, and are coated with frothy synths and a catchy melody. Loads o' fun.

**Love Boutique** is making quite a splash overseas right now with "I'm Coming Up" (**Debut**, U.K.)—and with good reason. You can almost feel rays of sunshine radiating from your speakers, seconds after the needle hits the vinyl. It's a happy

ditty, with rollicking house piano lines pop beneath techno-colored synths and smiley, angelic female vocals. With at least one mix created for each possible format, we dare you to try and sit this one out. It is *beyond* fierce!

Producers **Rodney Harris** and **Richard LaMotte** are the masterminds behind "I Got The Love," by **Can't Stop**, a promising new act on the equally intriguing new **Nylon Records** (New York). Singer **Priscilla** stretches her sweet alto over a soulful, midtempo house beat that's rife with jiggly rolls of retro-funk guitars and subtle string sweeps. Five mixes are designed to fit into a number of moods, ranging from deep underground and urban/R&B to dancehall and hip-hop. Our only quibble is with the disposable rapping during the break; unless it takes the song to a fresh creative level, why bother? That notwithstanding, this is a buried treasure well worth seeking out.

If underground buzzing is a true indication of mainstream success, then look for "Queenie" by **Ethyl Meatplow** to steamroll its competition nationwide. The song is a wildly dishy affair that jams as many expletives into a caustic alternative/dance arrangement as humanly possible. East Coast DJs have been serving **Marc "MK" Kinchen's** stark house version with astonishing regularity. Ravers and industrialists are attended with edgy remixes by the act and **Roli Mosimann**. One for the runway... you better work, girls!

And while you're sashaying across the room, listen closely for "The Devil Made Me Buy This Dress" by **I.M.T.** (Miss Girl, Brentwood, N.Y.). Consider this a darker, more confrontational side of the recent



by **Larry Flick**

sate of "drag-disco" recent. This time, a Euro-influenced trance beat is fueled by ominous synths and deep, disjointed chatting about transsexuality and sex-change operations. The record manages to employ high camp and forboding vibes almost simultaneously. Realness personified. *Deep.*

**D-Influence** is poised for its first (and long-deserved) U.S. hit with "No Illusion" (**EastWest**), one of several soulful pearls on the debut set "Good 4 We." The ever-busy **MK** underscores the track with an elastic, deep-house bass line that is accessible to current trends, but wisely does not sacrifice the song.

**CeCe Rogers** takes his first post-**Atlantic** bow on New Jersey indie **Kaleidoscope Records** with "It's Gonna Be Alright." It's an intense, spiritual house workout that melds his distinctive belting style into a slammin' arrangement of rousing vocal chants, disco-conscious horns, and tingling organ fills. This one will leave you on your knees, raising your

time, it was a cool idea for labels to gather the better rave cuts of the moment for a compilation album. These sets were a great way to alert mainstream minds to a significant underground culture and offer diehards a bunch of their faves all in one sonically strong format. Not surprisingly, sales were healthy.

And then a slew of money-grubbing folks ran amok with the concept. In one recent week, we received no less than 13 rave compilations, with most containing mediocre cuts and cheesy graphics. Once again, a commercially viable part of dance music is being bled to the last drop. The sad part is how many of clubland's citizens are willing participants.

The poor quality of music on these compilations is doing serious damage to the creative profile (and perhaps the longevity) of the techno/rave genre. At its best, techno music is invigorating and refreshing—and at its worst, it can be excruciating. Sussing out the worthwhile material is becoming increasingly difficult and tedious. One of the primary purposes of a compilation is to offer lots of meaty tracks by developing acts. Many of these compilations miss that mark by miles.

Of course there are exceptions. The A&R folks at **Moonshine Records** in Los Angeles have an impressive knack for digging up potent material for the label's seemingly endless array of sets, including the just-released "Hit The Deck, Volume One." Also worth attention is "Techno/Retro-Disco" on **Thump Records** (Walnut, Calif.), which places new hard-hitters like "Malorca" by **Lewis Lovebump** alongside keyboard-driven oldies such as "My Forbidden Lover" by **Tapps**.

And finally, **Esoteric Records** in London weaves together unusual and artistically satisfying tracks by interesting U.S., U.K., and European acts on "Club Class." Perhaps what makes this album work far more than its competition is the decision to integrate house, trance, and hi-NRG vibes. A highly potent and essential collection.

**TID-BEATS:** A&M Records in the U.K. has just picked up **Lonnie Clark's** delicious house treat, "Rushing," which was first heard at the **Winter Music Conference** in March via New York's **Nervous Records**. In fact, it makes its debut on **Billboard's** Club Play chart at No. 35 this week. A&M's U.S. arm does not plan to pick up Clark here—a decision that should be reconsidered... Famed disco act **K.C. & the Sunshine Band** is putting the finishing touches on its comeback album on **ZYX Records**. The first single will be a megamix of old favorites, including "Shake Your Booty," "Get Down Tonight," and "Boogie Shoes," among others. Also featured on the 12-inch is a rendition of **Fleetwood Mac's** classic rocker "Don't Stop"... Industry newcomer **Ellen Hanken** has replaced **Ray Caviano** as na-



**Goin' Higher.** Strictly Rhythm belter **Butch Quick** recently wrapped up a U.S. club trek in support of his debut single, "Higher," which is quickly picking up healthy club play. He has just entered the studio to write and record the follow-up, which should be out during the summer. (Photo: Chris Ross)

tional director of retail and radio promotion at **Micmac Records** in New York. Among her first projects is "Accelerator," by **Hippie Culture**. No word yet on where **Caviano** will turn up... Congrats to **Philip Mataragas** on his promotion to associate director of contemporary music/A&R at **Relativity** in New York. He was national club and retail promotion manager for the label. His first signing is "You Look Good" by **Johnny P.**, which is due out shortly... **Salsoul's** series of newly remixed oldies continues with **Freddy Bastone's** tasty house reconstruction of "Love Sensation," by **Loleatta Holloway**. The 12-inch also has **Tom Moulton's** previously unavailable mix and **Shep Pettibone's** highly revered original version... Hot unsigned pick of the week is "Summer Trip," a steamy deep-house twirler by the **Sellout Brothers** (aka Atlanta-based club DJ **Wayne Arnold** and **Das Wright**). The duo lays a plethora of appetizing vocal loops and grinding organ solos over a thick bass line. Circulating on cassette, the track is supported by a festive and NRGetic raver, "Dance For Me." Ripe for picking.

**PARTING GLANCES:** We're sad to report that respected DJ and retailer **David Owens** has succumbed to complications resulting from AIDS. He died April 16, at the age of 32.

Owens was co-owner, with **Eric Lopez**, of **E.D.'s Gourmet Record Shop** in Atlanta for more than four years. His reputation as one of Atlanta's top club jocks was fueled by regular gigs at numerous venues, including **Backstreets** and the **Eagle**. Owens also operated the **Dance Beat Record Pool**. His good humor and kind nature will be sorely missed.



**Who's Raving Who?** Arista pop/techno act **L.A. Style** has just signed a deal with **Famous Artists Agency** to book its first U.S. tour. The road jaunt will begin in May at the **China Club** in Chicago. Meanwhile, the label continues a club and radio push behind the single "I'm Raving," which advances to No. 10 on **Billboard's** Maxi-Singles Sales chart. Pictured, from left, are **Jerry Ade**, **Famous Artists**; **F/X**, **L.A. Style**; **Bibi**, **L.A. Style**; **Dirk Paternoster**, **Famous Artists**; **David Zedeck**, **Famous Artists**; **Toetie**, **L.A. Style**. Kneeling is **J.M. Knopper**, **L.A. Style**.

**Billboard. Dance Breakouts**  
FOR WEEK ENDING MAY 1, 1993  
**CLUB PLAY**

1. REGRET NEW ORDER QWEST
2. BUDDY X NENEH CHERRY VIRGIN
3. QUEENIE ETHYL MEATPLOW CHAMELEON
4. WIND IT UP THE PRODIGY ELEKTRA
5. SWEET HARMONY THE BELOVED ATLANTIC

**MAXI-SINGLES SALES**

1. SWEET LULLABY DEEP FOREST EPIC
2. WIND IT UP THE PRODIGY ELEKTRA
3. LOOKING THROUGH PATIENT EYES P.M. DAWN GEE STREET/ISLAND
4. TYPICAL REASONS PRINCE MARKIE DEE & SOUL CONVENTION COLUMBIA
5. CATCH ME BETTY BOO SIRE

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

hands to the sky. Can't wait for a full-length album.

Although **Baby Heather** is admittedly directing her energy toward the teen sector with the perky "Give It Up" (**Simon Sex**, Philadelphia), she and remixer **Andrew Komix** do serve one hearty house version that is a nifty choice for pop and hi-NRG programs. The beats are thick, and her voice is put to good use.

**ENUFF Z'NUFF:** Once upon a



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>CLUB PLAY</b> COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
<b>★★★ No. 1 ★★★</b>					
1	1	4	8	TOOK MY LOVE COLUMBIA 74862 2 weeks at No. 1	◆ BIZARRE INC FEATURING ANGIE BROWN
2	2	3	9	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.
3	4	6	8	I FEEL YOU SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
4	5	7	8	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
5	8	11	5	FEVER MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
6	10	12	6	I CAN'T GET NO SLEEP CUTTING 273	MASTERS AT WORK FEATURING INDIA
7	7	9	8	CAN'T GET ANY HARDER SCOTTI BROS. 75352	◆ JAMES BROWN
8	13	16	6	INDEPENDENCE SBK 19777/ERG	◆ LULU
9	15	21	4	WHO IS IT EPIC 74406	◆ MICHAEL JACKSON
10	11	14	7	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
11	6	1	10	BORN 2 B.R.E.E.D. WARNER BROS. 40641	◆ MONIE LOVE
12	3	2	10	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
13	12	5	9	LITTLE BIRD ARISTA 1-2522	◆ ANNIE LENNOX
14	16	18	7	JAMAICAN IN NEW YORK ELEKTRA 66339	◆ SHINEHEAD
15	18	24	5	MORE AND MORE A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
16	22	28	4	WAKE UP EVERYBODY REPRISE 40759/WARNER BROS.	◆ NICK SCOTTI
17	26	33	4	SWEET LULLABY EPIC 74919	◆ DEEP FOREST
18	24	27	4	BOW WOW WOW IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
19	9	8	9	BOSS DRUM EPIC 74898	◆ THE SHAMEN
20	30	—	2	PRESSURE US COLUMBIA 74916	◆ SUNSCREEN
21	14	10	9	ENJOY LIFE EIGHT BALL 9207	◆ WAVE
22	21	23	7	NO LIMIT RADIKAL 12389/CRITIQUE	◆ 2 UNLIMITED
23	28	44	3	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	UTAH SAINTS
24	32	45	3	JUMP THEY SAY SAVAGE 50034	◆ DAVID BOWIE
25	19	15	9	I WANNA BE SOMEONE ATLANTIC 85791	CLUB Z
26	20	17	11	GUILTY OF LOVE DEF AMERICAN 40725/WARNER BROS.	D.O.
27	23	19	11	FOREVERGREEN EPIC 74433	◆ FINITRIBE
28	35	46	3	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
<b>★★★ Power Pick★★★</b>					
29	43	—	2	PHOREVER PEOPLE EPIC 74898	THE SHAMEN
30	37	47	3	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
31	29	34	5	EXTERMINATE! ARISTA 1-2545	◆ SNAP FEATURING NIKI HARIS
32	42	—	2	JUST A DREAM MCA 54595	◆ DONNA DELORY
33	17	13	12	GIVE IT TO YOU RCA 62434	◆ MARTHA WASH
34	45	—	2	GO AWAY EPIC 74843	◆ GLORIA ESTEFAN
<b>★★★ Hot Shot Debut★★★</b>					
35	NEW ▶	1	1	RUSHING NERVOUS PROMO	LONI CLARK
36	25	25	11	HIP HOP HOORAY TOMMY BOY 554	◆ NAUGHTY BY NATURE
37	41	—	2	ELEVATOR UP AND DOWN ZYX 6668	INTERACTIVE
38	27	29	6	L.S.D. BOLD! 2001	THE TRIPP
39	34	39	4	FUNKY CHILD PENDULUM 66330/ELEKTRA	◆ LORDS OF THE UNDERGROUND
40	44	—	2	TYPICAL REASONS COLUMBIA 74865	◆ PRINCE MARKIE DEE & SOUL CONVENTION
41	NEW ▶	1	1	GIVE HIM A LOVE HE CAN FEEL PENDULUM 66326/ELEKTRA	◆ TENE WILLIAMS
42	46	—	2	DO YOU NEED SOME? MERCURY 862 009/PLG	◆ MIND BOMB
43	36	30	10	NUTHIN' BUT A "G" THANG DEATH ROW 53819/INTERSCOPE	◆ DR. DRE
44	NEW ▶	1	1	JUNGLE BILL SMASH 880 003/PLG	◆ YELLO
45	NEW ▶	1	1	I LIFT MY CUP PULSE 8 12394/RADIKAL	◆ GLOWORM
46	NEW ▶	1	1	FUNKY GUITAR ZYX 6881	TC
47	40	42	5	I WORK HARD TO LOVE YOU NO TT-US 0003/APOLLO	KAREN ANDERSON
48	38	31	11	INFORMER EASTWEST 96112/ATLANTIC	◆ SNOW
49	31	22	12	IT'S MY LIFE ARISTA 1-2492	◆ DR. ALBAN
50	33	20	14	LOVE U MORE COLUMBIA 74807	◆ SUNSCREEN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>MAXI-SINGLES SALES</b> COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
<b>★★★ No. 1 ★★★</b>					
1	1	3	5	FEVER/BAD GIRL (M) (T) (X) MAVERICK/SIRE 40793/WARNER BROS. 2 weeks at No. 1	◆ MADONNA
2	3	7	8	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	ROBIN S.
3	5	6	7	FAITH (IN THE POWER OF LOVE) (T) (X) EPIC 74887	ROZALLA
4	7	8	8	IT'S MY LIFE (M) (T) (X) LOGIC 1-2492/ARISTA	◆ DR. ALBAN
5	8	9	6	BOW WOW WOW (M) (T) IMMORTAL 74852/EPIC	◆ FUNKDOOBIEST
<b>★★★ Hot Shot Debut★★★</b>					
6	NEW ▶	1	1	WHO IS IT (M) (T) (X) EPIC 74406	◆ MICHAEL JACKSON
7	10	13	8	I'M SO INTO YOU (M) (T) (X) RCA 62452	◆ SWV
8	13	18	4	ROLL WIT THA FLAVA (M) (T) (X) FLAVOR UNIT 74897/EPIC	◆ THE FLAVOR UNIT MC'S
9	9	10	8	BORN 2 B.R.E.E.D. (M) (T) (X) WARNER BROS. 40641	◆ MONIE LOVE
10	12	16	7	I'M RAVING (M) (T) (X) ARISTA 1-2525	◆ L.A. STYLE
11	6	4	8	I FEEL YOU (M) (T) (X) SIRE 40767/WARNER BROS.	◆ DEPECHE MODE
12	2	1	11	GIVE IT TO YOU (T) (X) RCA 62434	◆ MARTHA WASH
13	4	2	9	I'M EVERY WOMAN (M) (T) (X) ARISTA 1-2520	◆ WHITNEY HOUSTON
14	17	28	4	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	◆ THE SHAMEN
15	15	22	6	DOWN WITH THE KING (T) (X) PROFILE 7391	◆ RUN-D.M.C.
16	14	17	7	CAN'T GET ANY HARDER (T) (X) SCOTTI BROS. 75352	◆ JAMES BROWN
17	18	21	5	WRECKX SHOP (M) (T) (X) MCA 54532	◆ WRECKX-N-EFFECT
18	22	31	5	TOOK MY LOVE (T) (X) COLUMBIA 74862	◆ BIZARRE INC FEATURING ANGIE BROWN
19	21	26	6	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	MASTERS AT WORK FEATURING INDIA
20	28	41	3	MORE AND MORE (M) (T) (X) A 25028/IMAGO	◆ CAPTAIN HOLLYWOOD PROJECT
21	23	27	7	FUNKY CHILD (M) (T) PENDULUM 66330/ELEKTRA	◆ LORDS OF THE UNDERGROUND
22	11	5	12	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW/INTERSCOPE 53819/AG	◆ DR. DRE
23	19	15	12	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	◆ NAUGHTY BY NATURE
24	29	42	3	HOW I'M COMIN' (T) DEF JAM 74810/COLUMBIA	◆ L.L. COOL J
<b>★★★ Power Pick★★★</b>					
25	32	43	3	WAKE UP EVERYBODY (T) (X) REPRISE 40759/WARNER BROS.	◆ NICK SCOTTI
26	20	11	16	INFORMER (M) (T) EASTWEST 96112/AG	◆ SNOW
27	NEW ▶	1	1	REGRET (T) (X) QWEST 40760/WARNER BROS.	◆ NEW ORDER
28	26	23	8	PHANTOM OF THE OPERA (T) (X) ZYX 6677	HARAJUKU
29	25	25	9	THROW YA GUNZ (M) (T) RAL/CHAOS 74766/COLUMBIA	◆ ONYX
30	31	40	3	NO LIMIT (M) (T) (X) RADIKAL 12389/CRITIQUE	◆ 2 UNLIMITED
31	30	37	5	NEVER DO YOU WRONG (M) (T) (X) MCA 54579	◆ STEPHANIE MILLS
32	NEW ▶	1	1	GO AWAY (T) (X) EPIC 74843	◆ GLORIA ESTEFAN
33	38	—	2	YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU/LONDON 857 065/PLG	◆ SYBIL
34	16	12	9	LITTLE BIRD (M) (T) (X) ARISTA 1-2522	◆ ANNIE LENNOX
35	NEW ▶	1	1	JUMP THEY SAY (M) (T) (X) SAVAGE 50034	◆ DAVID BOWIE
36	NEW ▶	1	1	EVERY LITTLE THING U DO (T) (X) UPTOWN 54613/MCA	◆ CHRISTOPHER WILLIAMS
37	37	44	11	CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG	◆ STEREO MC'S
38	40	45	3	LOVE ME THE RIGHT WAY (T) LOGIC 62447/RCA	◆ RAPINATION & KYM MAZELLE
39	39	—	2	INDEPENDENCE (T) (X) SBK 19777/ERG	◆ LULU
40	36	32	15	DITTY (M) (T) (X) NEXT PLATEAU/FFRR 350 012	◆ PAPERBOY
41	41	—	2	EXTERMINATE! (M) (T) (X) ARISTA 1-2545	◆ SNAP FEATURING NIKI HARIS
42	24	14	14	TAP THE BOTTLE (M) (T) SOUL 54536/MCA	◆ YOUNG BLACK TEENAGERS
43	49	—	2	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	◆ THE PHARCYDE
44	34	36	16	DON'T WALK AWAY (M) (T) (X) GIANT 40669/WARNER BROS.	◆ JADE
45	50	—	2	IT'S ALRIGHT (M) (T) SILAS 54577/MCA	◆ CHANTE MOORE
46	33	33	21	SUPERMODEL (YOU BETTER WORK)/HOUSE OF LOVE (M) (T) (X) TOMMY BOY 542	◆ RUPAUL
47	NEW ▶	1	1	WHERE I'M FROM (M) (T) (X) PENDULUM 66318/ELEKTRA	◆ DIGABLE PLANETS
48	46	46	5	DAZZEY DUKS (T) TMR 3089/BELLMARK	◆ DUICE
49	27	19	13	LOVE U MORE (T) (X) COLUMBIA 74807	◆ SUNSCREEN
50	42	47	6	IF YOU BELIEVE (T) I.D. 1015/RCA	CHANTAY SAVAGE

○ 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.

INTERACTIVE SARAH WASHINGTON HARAJUKU K. C. & THE SUNSHINE BAND BASSBUMPERS PAUL PARKER DOUBLE YOU LIBERATION  
NETWERK CO.RO FEAT. TALESA INTERACTIVE SARAH WASHINGTON HARAJUKU K. C. & THE SUNSHINE BAND BASSBUMPERS PAUL PARKER  
**THAT'S ZYX THAT'S HOT**  
DOUBLE YOU LIBERATION HARAJUKU K. C. & THE SUNSHINE BAND BASSBUMPERS PAUL PARKER DOUBLE YOU LIBERATION  
THE N... BASSBUMPERS PAUL PARKER DOUBLE YOU LIBERATION NETWERK CO.RO FEAT. TALESA  
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NET... WASHINGTON HARAJUKU K. C. & THE SUNSHINE BAND BASSBUMPERS PAUL PARKER  
DO... TALESA INTERACTIVE SARAH WASHINGTON HARAJUKU K. C. & THE SUNSHINE BAND



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## MCA Hopeful Byrd Will Fly High Artist Gathers Speed With Club Tour

BY EDWARD MORRIS

NASHVILLE—In spite of a tepid response from radio, MCA Records is so convinced that newcomer Tracy Byrd has the makings of a superstar it is making an expensive, across-the-board push on his behalf. It involves television, radio, retail, and print promotion, as well as booking the 26-year-old Texan for a three-month-long series of dance club performances.

The singer's self-titled debut is due in stores Tuesday (27).

MCA is now working Byrd's second single from the album, "Someone To Give My Love To" (a 1972 top five hit for Johnny Paycheck). It stands at No. 42 this week on the Hot Country Singles & Tracks chart.

So far, Byrd has been struggling for radio acceptance with small success. "That's The Thing About A Memory," his first single, peaked at No. 71 on the chart, and "Someone To Give My Love To" has been rising with agonizing slowness.

Even so, the label remains optimistic. The cassette single of "Someone To Give My Love To" has sold an encouraging 53,000 copies. And Walt Wilson, MCA's senior VP of marketing and sales, reports that initial orders for the album have soared from the original goal of 60,000 units to 150,000.

Wilson says the mounting enthusiasm for Byrd was particularly evident at the recent Handleman Co. convention in Orlando, Fla.

"Almost every sales rep [who stopped at the MCA booth at the convention] brought up the fact that they were getting demand on Tracy Byrd," Wilson asserts. "If you're talking about sales reps who call Wal-Mart and K mart, generally you would assume that consumers [at these stores] would not be the type to go up and ask for a specific piece of product. So if they're saying they got demand, there must have been pretty significant demand for it to relay all the way up."

According to Wilson, the inquiries about Byrd came from all parts of the country. "It was the same kind of reac-

tion we would have gotten if Tracy's first single had gone top five," he says.

Wilson contends that Country Music Television, The Nashville Network, and Byrd's club appearances were all instrumental in building Byrd's popularity. "There's no question that the CMT play made a tremendous impact, and in areas where there's no CMT, TNN made a difference as well."

From Jan. 11 through April 15, MCA ran 150 15-second teaser spots focusing on Byrd's image. The first two series of spots simply showed various shots of Byrd, followed by the tag-line, "To be continued." The third series took elements from the first two and said, "Finally, the album you've been waiting for: 'Tracy Byrd.'"

This campaign built on CMT's already extensive "Sneak Peak" airplay of the "Someone To Give My Love To" music video in December, well before the single shipped.

Since Feb. 16, Byrd has been performing on a dance club tour through major markets in Texas, Oklahoma, California, Minnesota, Wisconsin, Illinois, and Ohio. The last leg, ending Wednesday (28), takes him to cities in Alabama, Florida, and Georgia.

Byrd's routine in each club is to mingle with the audience as he sings three to four songs to prerecorded album tracks. He follows each performance with an autograph session. In the mid-April segment of the tour, however, the River Saloon in Cincinnati booked him to do five nights in a row with his own band.

Abilene Boots, Country America magazine, and MCA are underwriting the costs of the tour. A radio station in each market serves as official sponsor. Byrd also visits country radio stations along the tour route. Each club is sent a lifeline standup of Byrd to promote his appearance there.

John Day, MCA's retail coordinator, and Wynn Jackson, president of Country Club Enterprises, handled the club bookings.

To promote the cassette single, MCA sent it along with a flier to 3,500 retail stores and dance clubs. Radio stations were cued into Byrd via a se-

ries of four postcards featuring photos of the singer. In March, Byrd performed on the "New Faces Show" at Country Radio Seminar.

In record stores, Wilson says, "We actually put up displays a month early for Tracy. Camelot, for example, had a display starting the last week in March—a big, beautiful blowup of the poster, and a sign that said 'Tracy Byrd in stores April 27.'"

Besides all this exposure, Byrd has been featured on various video and syndicated radio programs and in trade and consumer magazines. His album is in Country America's "Touch Tunes" program, which enables consumers to preview the album by telephone.

Byrd has just completed the music video for this third single, "Holdin' Heaven."



**Tips For Tippin.** Director Jon Small, right, sets up a scene for RCA Records artist Aaron Tippin during the filming of "My Blue Angel," the singer's current music video. Listening in is Tippin's love interest in the minidrama.

## Ethics Seminar: Words Will Never Hurt? NARAS Panel Examines Censorship Vs. Sales

**T**OURNAMENT OF WORDS: The Nashville chapter of NARAS, the recording academy, assembled a panel of commentators the other day to discuss the subject "Ethics Vs. Earnings." But despite the grand title, the thing everyone talked about—and sometimes with considerable vigor—was words. What do words do to or for people, and how can you know?

Pondering this largely imponderable puzzle were NARAS president and CEO **Michael Greene**; **Danny Goldberg**, senior VP of Atlantic Records; **Bob DeMoss**, from the Focus On The Family organization; **Hedy Weinberg**, executive director of the Nashville division of the American Civil Liberties Union; **Moses Dillard**, executive director of New Freedom Music; and **W. Robert Thompson**, an attorney and professor of ethics at Vanderbilt Univ. **Jim Blumstein**, professor of law at Vanderbilt, moderated.

Specifically at issue was the question of whether record companies ought to limit the forms of expression their acts use even if they can sell more records without such limitation. Yes, maintained DeMoss and Thompson. No, said the others.

Weinberg scorned censorship as "a quick fix." Brandishing a copy of a 25-year-old **Dave Brubeck** album that is still selling, Thompson declared, "Long-term income is in art, and not in some form of puerile activism that's disguised as art." DeMoss said he was convinced by the records he hears that "this country hates its children." Goldberg assured DeMoss that he was second to no one in his regard for children, and added that in matters of disagreement over expression, "criticism is appropriate; black-listing is inappropriate." He drew the first applause from the audience when he proclaimed, "We can clamp down on the rap, but we can't clamp down on the pain."

Dillard wondered if there wasn't some racism afoot when there was such an uproar over Ice-T's "Cop Killer" and such bland acceptance several years back of "I Shot The Sheriff." Of course, he noted, the latter song was by a white group. The rough language of rap should surprise no one, Dillard suggested, since it may arise from those whose "whole world view comes from a five-block area and what they see on television . . . We need those expressions.

Otherwise, we would not know what's going on around the corner."

DeMoss said it was ludicrous for anyone to believe that words and images don't affect action when the whole advertising industry is built on the opposite premise. Someone might have pointed out to him that there's a substantial difference between affecting action and determining action. Someone might have noted that the most cunning and expensive ad campaigns move only a small percentage of the target audience in the desired direction. Someone might have said—and demonstrated it by the civility of

most people we encounter—that free speech tends to grind down excesses rather than sharpen them.

**M**AKING THE Rounds: EMI Music Publishing has moved to temporary quarters at 10 Music Circle, East, while its regular office at 35 Music Square, East, is being expanded and renovated. Plans are for the operations to be

"back home" by September . . . Catch the new Miller Lite TV commercial that features chart rivals **Clint Black** and **Alan Jackson** on the same screen. Miller is sponsoring both artists in separate tours this year . . . Former booking agent **Lee Smith** has set up Musician's Biz to provide clerical and other services to musicians who are on the road for extended stays . . . **Billy Burnette** will be on the Capricorn Records show at Fan Fair this year. But he won't be working with his old buddies in **Fleetwood Mac**. Burnette turned down an offer from the group, with which he toured in 1987, to continue his pursuit of a country music . . . **Ronnie McDowell** was cited for his contributions to music by the Tennessee General Assembly April 12.

Sony Tree's **Donna Hilley** notes—with understandable pride—that eight of the top 20 songs on this week's Hot Country Singles & Tracks chart are from her company . . . "I've written a lot of love songs riding home on the subway," says New Yorker **Victoria Shaw**, whose songwriting credits include "The River," "I Love The Way You Love Me," and "Too Busy Being In Love." Shaw called to applaud Scene for its recent references to the lack of Northerners in country music. Shaw recently signed to Warner Bros. Records. "Country music knows no boundaries," she proclaims.



by Edward Morris

## Former Hard Rock CEO Takes Nashville To The Country Club

NASHVILLE—Jock Weaver, former president/CEO of Hard Rock International, says he will soon open a diversified entertainment company here that will take its lead from the successes of the Hard Rock Cafe chain.

To be called The Nashville Country Club, the operation will begin as a country-music-themed restaurant and bar and expand into merchandising and other activities as its clientele suggests.

The founding shareholders, in addition to Weaver, are Prab Nallamilli, a former Hard Rock executive and veteran restaurateur, and Flood, Bum-

stead, McCready & Sayles, a Nashville financial and business management firm.

A spokeswoman for Weaver says his company is looking into three possible Nashville sites and that groundbreaking for the facility should start "within a matter of months."

Weaver says the advice of his securities counsel prevents him from discussing the initial costs of establishing the entertainment enterprise.

Since the Hard Rock company was sold in 1988, Weaver has owned and operated Heritage Trust Co., a venture capital corporation, in Hickory Valley, Tenn.



# Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING MAY 1, 1993

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	5	11	ALIBIS J.STROUD (R.BOUDEAUX)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87372
★ ★ ★ NO. 1 ★ ★ ★ 1 week at No. 1					
2	1	3	12	SHE DON'T KNOW SHE'S BEAUTIFUL B.CANNON,N.WILSON (B.MCDILL,P.HARRISON)	◆ SAMMY KERSHAW (C) (V) MERCURY 864 854
3	7	11	11	HEARTS ARE GONNA ROLL A.REYNOLDS,J.ROONEY (H.KETCHUM,R.SCAIFE)	◆ HAL KETCHUM CURB ALBUM CUT
4	6	8	13	TONIGHT I CLIMBED THE WALL K.STEGALL,S.HENDRICKS (A.JACKSON)	◆ ALAN JACKSON (V) ARISTA 1-2514
5	5	4	13	HARD WORKIN' MAN D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2513
6	8	10	14	BORN TO LOVE YOU D.COOK (M.COLLIE,D.COOK,C.RAINS)	◆ MARK COLLIE (V) MCA 54515
7	2	1	11	THE HEART WON'T LIE T.BROWN,R.MCINTIRE (K.CARNES,D.T.WEISS)	◆ REBA MCENTIRE & VINCE GILL (V) MCA 54599
8	3	2	15	NOBODY WINS S.FISHELL,R.FOSTER (R.FOSTER,K.RICHEY)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2512
9	9	14	14	MY BLUE ANGEL E.GORDY,JR. (A.TIPPIN,K.WILLIAMS,P.DOUGLAS)	◆ AARON TIPPIN (V) RCA 62430
10	12	17	9	TENDER MOMENT S.HENDRICKS,B.BECKETT (L.R.PARNELL,R.M.BOURKE,C.MOORE)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-2523
11	10	16	8	I LOVE THE WAY YOU LOVE ME D.JOHNSON (V.SHAW,C.CANNON)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
12	11	18	10	MADE FOR LOVIN' YOU D.JOHNSON (C.PUTMAN,S.THROCKMORTON)	◆ DOUG STONE (V) EPIC 74885
13	14	15	8	AIN'T THAT LONELY YET P.ANDERSON (KOSTAS,J.HOUSE)	◆ DWIGHT YOAKAM (C) (V) WARNER BROS. 18590
14	15	23	5	TELL ME WHY T.BROWN (K.BONOFF)	◆ WYNONNA (C) (V) CURB 54606/MCA
15	17	19	9	YOU SAY YOU WILL G.FUNDIS (B.N.CHAPMAN,V.THOMPSON)	◆ TRISHA YEARWOOD (V) MCA 54600
16	19	20	14	I'D RATHER MISS YOU J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN)	◆ LITTLE TEXAS (V) WARNER BROS. 18568
17	22	28	13	T-R-O-U-B-L-E G.BROWN (J.CHESNUT)	◆ TRAVIS TRITT (V) WARNER BROS. 18588
18	23	27	9	ALRIGHT ALREADY S.HENDRICKS,L.STEWART (B.HILL,J.B.RUDD)	◆ LARRY STEWART (V) RCA 62474
19	25	30	7	HONKY TONK ATTITUDE B.MONTGOMERY,J.SLATE (J.DIFFIE,L.BOGAN)	◆ JOE DIFFIE (V) EPIC 74911
20	28	40	4	HOMETOWN HONEYMOON J.LEO,L.M.LEE,ALABAMA (J.LEO,J.PHOTOGLIO)	◆ ALABAMA (V) RCA 62495
21	26	31	6	TROUBLE ON THE LINE R.SCRUGGS,M.MILLER (M.A.MILLER,B.SHORE)	◆ SAWYER BROWN (V) CURB 1043
22	21	24	12	HIGH ROLLIN' D.JOHNSON (D.GIBSON,B.MILLER)	◆ GIBSON/MILLER BAND (V) EPIC 74856
23	27	34	9	SHOULD'VE BEEN A COWBOY N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (C) (V) MERCURY 864 342
24	29	35	5	BLAME IT ON YOUR HEART E.GORDY,JR. (H.HOWARD,KOSTAS)	◆ PATTY LOVELESS (V) EPIC 74906
25	13	6	13	LEARNING TO LIVE AGAIN A.REYNOLDS (S.DAVIS,D.SCHLITZ)	◆ GARTH BROOKS (V) LIBERTY 56973
26	16	9	16	WHEN MY SHIP COMES IN J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 62429
★ ★ ★ AIRPOWER ★ ★ ★					
27	32	42	5	OH ME, OH MY, SWEET BABY M.POWELL,T.DUBOIS (M.GARVIN,T.SHAPIRO)	◆ DIAMOND RIO (C) (V) ARISTA 1-2464
28	18	7	16	SHE'S NOT CRYIN' ANYMORE J.SCAIFE,J.COTTON (B.R.CYRUS,T.SHELTON,B.CANNON)	◆ BILLY RAY CYRUS (C) (V) MERCURY 864 778
29	35	39	8	JUST AS I AM S.BUCKINGHAM (L.BOONE,P.NELSON)	◆ RICKY VAN SHELTON (V) COLUMBIA 74896
30	40	51	4	NO FUTURE IN THE PAST T.BROWN (V.GILL,C.JACKSON)	◆ VINCE GILL (V) MCA 54540
31	30	25	16	IT'S A LITTLE TOO LATE J.CRUTCHFIELD (P.TERRY,R.MURRAH)	◆ TANYA TUCKER (C) (V) LIBERTY 44915
32	20	13	15	MENDING FENCES J.LEO,RESTLESS HEART (A.BYRD,J.ROBINSON)	◆ RESTLESS HEART (V) RCA 62419
33	37	44	6	HEARTACHE J.BOWEN,S.BUGGUSS (L.GEORGE,I.ULZ)	◆ SUZY BOGGUSS (V) LIBERTY 56972
34	38	45	6	LOVE ON THE LOOSE, HEART ON THE RUN S.GIBSON,T.BROWN (KOSTAS,A.L.GRAHAM)	◆ MCBRIDE & THE RIDE (V) MCA 54601
35	24	12	18	OL' COUNTRY M.WRIGHT (B.LAMOYN HARDIN)	◆ MARK CHESNUTT (V) MCA 54539
36	41	54	5	SOMEBODY ELSE'S MOON G.FUNDIS,J.HOBBS (P.NELSON,T.SHAPIRO)	◆ COLLIN RAYE (V) EPIC 74912
37	31	22	18	HEARTLAND T.BROWN (S.DORFF,J.BETTIS)	◆ GEORGE STRAIT (V) MCA 54563
38	33	33	20	WHAT PART OF NO R.LANDIS (W.PERRY,G.SMITH)	◆ LORRIE MORGAN (V) BNA 62414
39	34	26	18	LET THAT PONY RUN P.WORLEY,E.SEAY (G.PETERS)	◆ PAM TILLIS (C) (V) ARISTA 1-2506

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	47	55	4	AN OLD PAIR OF SHOES K.LEHNING (J.FOSTER,A.MASTERS,J.MORRIS)	◆ RANDY TRAVIS (V) WARNER BROS. 18616
41	45	49	7	A LITTLE BIT OF HER LOVE S.MARCANTONIO,R.E.ORRALL,J.LEO (R.E.ORRALL,L.WILSON)	◆ ROBERT ELLIS ORRALL (V) RCA 62475
42	46	47	12	SOMEONE TO GIVE MY LOVE TO T.BROWN (J.FOSTER,B.RICE)	◆ TRACY BYRD (C) (V) MCA 54497
43	51	65	3	TELL ME ABOUT IT J.CRUTCHFIELD (B.LABOUNTY,P.MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
44	48	58	4	I WANNA TAKE CARE OF YOU J.BOWEN,B.DEAN (B.DEAN,J.K.JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
45	42	36	19	ONCE UPON A LIFETIME J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.J.MYERS)	◆ ALABAMA (V) RCA 62428
46	50	57	5	I GUESS YOU HAD TO BE THERE R.LANDIS (J.ROBBIN,B.CLOYD)	◆ LORRIE MORGAN (V) MCA 62415
47	54	66	3	THE HARD WAY J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
48	49	53	8	IF I HAD A CHEATIN' HEART C.HOWARD (W.HOLYFIELD,A.TURNEY)	◆ RICKY LYNN GREGG LIBERTY ALBUM CUT
49	43	41	19	PASSIONATE KISSES J.JENNINGS,M.C.CARPENTER (L.WILLIAMS)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 74795
50	55	59	4	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B.BECKETT (S.CLARK,J.MACRAE)	◆ CONFEDERATE RAILROAD (V) ATLANTIC 87422
51	56	69	3	HEY BABY R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY)	◆ MARTY STUART (V) MCA 54607
52	39	21	15	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) B.MAHER (B.JONES,B.MCDILL,D.LEE)	◆ KATHY MATTEA (V) MERCURY 864 810
53	52	43	12	ROMEO S.BUCKINGHAM,D.PARTON (D.PARTON)	◆ DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
54	36	29	12	NOW I PRAY FOR RAIN J.STROUD (L.SATTERFIELD,G.TEREN)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
55	44	32	11	LIKE A RIVER TO THE SEA S.HENDRICKS,T.DUBOIS (S.WARNER)	◆ STEVE WARNER (V) ARISTA 1-2510
56	62	74	3	IF YOU'RE NOT GONNA LOVE ME R.VAN HOY,D.ALLEN (D.ALLEN,R.VAN HOY,M.COLLIE)	◆ DEBORAH ALLEN GIANT ALBUM CUT/WARNER BROS.
57	57	60	6	WHAT MADE YOU SAY THAT H.SHEDD,N.WILSON (T.HASELDEN,S.MUNSEY,JR.)	◆ SHANIA TWAIN (C) (V) MERCURY 864 992
58	69	—	3	SOME GAVE ALL J.SCAIFE,J.COTTON (B.R.CYRUS,C.CYRUS)	◆ BILLY RAY CYRUS (C) (V) MERCURY 865 096
59	61	67	3	MAYBE YOU WERE THE ONE M.CLUTE,T.DUBOIS (H.MOORE,R.LANDIS)	◆ DUDE MOWREY (C) (V) ARISTA 1-2515
60	63	70	4	MEMORY LANE J.STROUD,B.GALLIMORE (J.DIFFIE,L.WILSON)	◆ TIM MCGRAW (V) CURB 1041
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
61	NEW ▶	—	1	MONEY IN THE BANK J.STROUD,J.ANDERSON (J.JARRARD,B.DIPIERO,M.SANDERS)	◆ JOHN ANDERSON (C) (V) BNA 62507
62	NEW ▶	—	1	WHEN DID YOU STOP LOVING ME T.BROWN,G.STRAIT (M.HOLMES,D.KEES)	◆ GEORGE STRAIT (V) MCA 54642
63	60	63	5	TAKE ANOTHER RUN B.BANNISTER,P.OVERSTREET (P.OVERSTREET,D.SCHLITZ)	◆ PAUL OVERSTREET (V) RCA 62473
64	58	56	11	HONKY TONKIN' FOOL R.LANDIS (A.BARKER)	◆ DOUG SUPERNAW (V) BNA 62432
65	59	52	12	WHAT A WOMAN WANTS R.CROWELL,L.WHITE,S.SMITH (L.WHITE,C.CANNON)	◆ LARI WHITE (V) RCA 62420
66	68	—	2	NOW YOU'RE TALKIN' K.STEGALL (J.COLLINS,M.HEENEY)	◆ DIXIANA (V) EPIC 74936
67	NEW ▶	—	1	NEW WAY HOME G.BALLARD (K.T.OSLIN)	K.T. OSLIN (C) RCA 62499
68	73	—	2	GET IN LINE D.COOK,D.WILSON (L.BOONE,C.WATERS,T.SHAPIRO)	◆ LARRY BOONE (C) (V) COLUMBIA 74913
69	71	—	2	PACK YOUR LIES AND GO R.PENNINGTON (A.SYMS)	◆ CELINDA PINK (C) (V) STEP ONE 458
70	67	72	4	BACK WHEN R.HALL (H.PRESTWOOD)	◆ VERN GOSDIN (V) COLUMBIA 74905
71	74	—	2	ANY ROAD H.SHEDD,J.SCAIFE,J.COTTON,B.CORBIN,D.HANNER (D.HANNER,B.CORBIN,K.HERRING)	◆ CORBIN/HANNER MERCURY ALBUM CUT
72	NEW ▶	—	1	FOOT TO FALL J.CRUTCHFIELD (W.NEWTON,L.STEWART)	◆ PEARL RIVER LIBERTY ALBUM CUT
73	NEW ▶	—	1	MORE WHERE THAT CAME FROM S.BUCKINGHAM,D.PARTON (D.PARTON)	◆ DOLLY PARTON (C) (V) COLUMBIA 74954
74	NEW ▶	—	1	CLEOPATRA, QUEEN OF DENIAL P.WORLEY,E.SEAY (P.TILLIS,B.DIPIERO,J.BUCKINGHAM)	◆ PAM TILLIS (C) (V) ARISTA 1-2552
75	66	61	14	TRUE CONFESSIONS B.CHANCEY,P.WORLEY (KOSTAS,M.STUART)	◆ JOY WHITE (V) COLUMBIA 74845

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

## HOT COUNTRY RECURRENTS

1	1	1	4	QUEEN OF MEMPHIS B.BECKETT (D.GIBSON,K.LOUVIN)	◆ CONFEDERATE RAILROAD ATLANTIC
2	3	—	2	CAN I TRUST YOU WITH MY HEART G.BROWN (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT WARNER BROS.
3	2	—	2	I WANT YOU BAD (AND THAT AIN'T GOOD) G.FUNDIS,J.HOBBS (J.LEAP)	◆ COLLIN RAYE EPIC
4	5	2	11	LIFE'S A DANCE D.JOHNSON (A.SHAMBLIN,S.SESKIN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
5	4	5	3	ALL THESE YEARS R.SCRUGGS,M.MILLER (M.MCANALLY)	◆ SAWYER BROWN CURB
6	10	9	30	BOOT SCOOTIN' BOOGIE S.HENDRICKS,D.COOK,B.TANKERSLEY (R.DUNN)	◆ BROOKS & DUNN ARISTA
7	6	4	4	LOOK HEART, NO HANDS K.LEHNING (T.BRUCE,R.SMITH)	◆ RANDY TRAVIS WARNER BROS.
8	8	6	9	DON'T LET OUR LOVE START SLIPPIN' AWAY T.BROWN (V.GILL,P.WASNER)	◆ VINCE GILL MCA
9	12	12	11	I CROSS MY HEART T.BROWN,G.STRAIT (S.DORFF,E.KAZ)	◆ GEORGE STRAIT MCA
10	7	3	5	JUST ONE NIGHT S.GIBSON,T.BROWN (T.MCBRIDE)	◆ MCBRIDE & THE RIDE MCA
11	14	11	18	NO ONE ELSE ON EARTH T.BROWN (S.LORBER,S.HARRIS,J.COLUCCI)	◆ WYNONNA CURB
12	11	14	18	SEMINOLE WIND J.STROUD,J.ANDERSON (J.ANDERSON)	◆ JOHN ANDERSON BNA
13	13	8	4	IN A WEEK OR TWO M.POWELL,T.DUBOIS (J.HOUSE,G.BURR)	◆ DIAMOND RIO ARISTA

14	16	15	12	I'M IN A HURRY (AND DON'T KNOW WHY) J.LEO,L.M.LEE,ALABAMA (R.MURRAH,R.VANWARMER)	◆ ALABAMA RCA
15	9	7	6	TOO BUSY BEING IN LOVE D.JOHNSON (V.SHAW,G.BURR)	◆ DOUG STONE EPIC
16	17	16	16	EVEN THE MAN IN THE MOON IS CRYIN' D.COOK (M.COLLIE,D.COOK)	◆ MARK COLLIE MCA
17	15	10	8	WILD MAN S.BUCKINGHAM (S.LONGACRE,R.GILES)	◆ RICKY VAN SHELTON COLUMBIA
18	18	13	12	SURE LOVE A.REYNOLDS,J.ROONEY (H.KETCHUM,G.BURR)	◆ HAL KETCHUM CURB
19	19	—	2	DRIVE SOUTH J.BOWEN,S.BOGGUSS (J.HIATT)	◆ SUZY BOGGUSS LIBERTY
20	23	17	8	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K.STEGALL (A.JACKSON,R.TRAVIS)	◆ ALAN JACKSON ARISTA
21	22	20	6	WALKAWAY JOE G.FUNDIS (V.MELAMED,G.BARNHILL)	◆ TRISHA YEARWOOD MCA
22	21	18	9	SOMEWHERE OTHER THAN THE NIGHT A.REYNOLDS (K.BLAZY,G.BROOKS)	◆ GARTH BROOKS LIBERTY
23	20	19	15	WATCH ME R.LANDIS (T.SHAPIRO,G.BURR)	◆ LORRIE MORGAN BNA
24	—	25	16	SHAKE THE SUGAR TREE P.WORLEY,E.SEAY (C.HARTFORD)	◆ PAM TILLIS ARISTA
25	24	—	2	MY STRONGEST WEAKNESS T.BROWN (N.JUDD,M.REID)	◆ WYNONNA CURB

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



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	48	<b>BILLY RAY CYRUS</b> ▲ <sup>6</sup> MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
2	3	3	8	<b>BROOKS &amp; DUNN</b> ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	2
3	2	2	18	<b>REBA MCENTIRE</b> ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	2
4	4	4	4	<b>DWIGHT YOAKAM</b> REPRIS 45241* (10.98/15.98)	THIS TIME	4
5	5	5	8	<b>DOLLY PARTON</b> ● COLUMBIA 53199*/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
6	7	6	6	<b>TRACY LAWRENCE</b> ● ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	5
7	8	8	31	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
8	6	7	30	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1
9	10	11	23	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	9
10	9	9	88	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
11	11	10	42	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
12	12	12	136	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	1
13	13	16	58	<b>AARON TIPPIN</b> ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
14	16	13	6	<b>SAMMY KERSHAW</b> MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	11
15	15	15	33	<b>VINCE GILL</b> ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
16	20	17	28	<b>ALAN JACKSON</b> ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
17	14	14	55	<b>WYONNA</b> ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYONNA	1
18	17	19	4	<b>WILLIE NELSON</b> COLUMBIA 52752*/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
19	18	18	84	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
20	21	21	35	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
21	19	20	207	<b>GARTH BROOKS</b> ▲ <sup>4</sup> LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
22	22	22	28	<b>LORRIE MORGAN</b> BNA 66047* (9.98/13.98)	WATCH ME	17
23	23	24	36	<b>ALABAMA</b> ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
24	50	46	3	<b>VARIOUS ARTISTS</b> K-TEL 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	24
25	24	23	62	<b>JOHN ANDERSON</b> ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
26	25	28	51	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21
27	26	26	27	<b>RESTLESS HEART</b> RCA 66049* (9.98/15.98)	BIG IRON HORSES	26
28	27	27	28	<b>TANYA TUCKER</b> ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
29	28	25	55	<b>MARK CHESNUTT</b> ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
30	36	31	29	<b>ALVIN &amp; THE CHIPMUNKS</b> ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
31	34	38	101	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
32	31	35	40	<b>CLINT BLACK</b> ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
33	32	37	33	<b>TRISHA YEARWOOD</b> ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
34	30	30	35	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
35	29	29	38	<b>CHRIS LEDOUX</b> ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
36	37	40	36	<b>DOUG STONE</b> EPIC 52436*/SONY (9.98 EQ/15.98)	FROM THE HEART	19
37	35	39	31	<b>RANDY TRAVIS</b> ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
38	33	34	29	<b>PAM TILLIS</b> ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
39	42	33	8	<b>THE KENTUCKY HEADHUNTERS</b> MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	22

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	39	42	81	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
41	38	36	12	<b>BILLY DEAN</b> SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
42	40	32	6	<b>HANK WILLIAMS, JR.</b> CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	25
43	44	45	36	<b>RICKY VAN SHELTON</b> ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
44	43	44	99	<b>TRAVIS TRITT</b> ▲ <sup>2</sup> WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
45	51	51	25	<b>DIAMOND RIO</b> ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
46	47	43	34	<b>SAWYER BROWN</b> CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23
47	41	41	28	<b>KATHY MATTEA</b> MERCURY 512567* (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
48	46	47	23	<b>RADNEY FOSTER</b> ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	46
49	45	52	28	<b>SUZY BOGDUSS</b> LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
50	48	48	15	<b>MARK COLLIE</b> MCA 10658* (9.98/15.98)	MARK COLLIE	38
51	60	65	51	<b>LITTLE TEXAS</b> WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
52	61	49	159	<b>DOUG STONE</b> ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
53	54	56	34	<b>COLLIN RAYE</b> ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
54	53	60	128	<b>DWIGHT YOAKAM</b> ● REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
55	55	62	31	<b>RANDY TRAVIS</b> ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
56	64	68	30	<b>HAL KETCHUM</b> CURB 77581* (9.98/13.98)	SURE LOVE	36
57	52	59	110	<b>VINCE GILL</b> ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
58	56	58	82	<b>BILLY DEAN</b> ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
59	58	57	73	<b>TRACY LAWRENCE</b> ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
60	49	53	105	<b>LORRIE MORGAN</b> ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8
61	62	61	41	<b>MARTY STUART</b> ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
62	57	64	94	<b>TRISHA YEARWOOD</b> ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
63	59	54	25	<b>GEORGE JONES</b> MCA 10652* (9.98/15.98)	WALLS CAN FALL	24
64	65	50	6	<b>ROSANNE CASH</b> COLUMBIA 52729*/SONY (9.98 EQ/15.98)	THE WHEEL	37
65	63	55	4	<b>DEBORAH ALLEN</b> GIANT 24485*/WARNER BROS. (9.98/15.98)	DELTA DREAMLAND	55
66	68	66	75	<b>SAMMY KERSHAW</b> ● MERCURY 510161* (9.98 EQ/13.98)	DON'T GO NEAR THE WATER	17
67	66	63	99	<b>DIAMOND RIO</b> ▲ ARISTA 8673* (9.98/13.98)	DIAMOND RIO	13
68	67	67	88	<b>HAL KETCHUM</b> ● CURB 77450* (9.98/13.98)	PAST THE POINT OF RESCUE	6
69	72	71	163	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
70	74	75	80	<b>ALABAMA</b> ● RCA 61040* (9.98/13.98)	GREATEST HITS VOL. 2	10
71	RE-ENTRY	23		<b>VARIOUS ARTISTS</b> K-TEL 6063 (7.98/12.98)	TODAY'S HOT COUNTRY	50
72	71	74	245	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
73	73	—	159	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 26094* (9.98/13.98)	COUNTRY CLUB	3
74	69	72	131	<b>MARY-CHAPIN CARPENTER</b> ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
75	70	73	77	<b>SUZY BOGDUSS</b> ● LIBERTY 95847* (9.98/13.98)	ACES	15

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING MAY 1, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12 (7.98/12.98)	GREATEST HITS	102
2	2	<b>REBA MCENTIRE</b> ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	100
3	3	<b>GEORGE STRAIT</b> ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	102
4	4	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	102
5	5	<b>ALVIN &amp; THE CHIPMUNKS</b> CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	10
6	12	<b>VINCE GILL</b> ● RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	101
7	10	<b>RAY STEVENS</b> ● MCA 5918* (4.98/11.98)	GREATEST HITS	47
8	7	<b>DOLLY PARTON</b> ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	85
9	9	<b>DWIGHT YOAKAM</b> ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	59
10	8	<b>GEORGE JONES</b> ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	87
11	14	<b>RAY STEVENS</b> CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	42
12	11	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	89
13	6	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	100

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170 (9.98/13.98)	GREATEST HITS	101
15	16	<b>THE BELLAMY BROTHERS</b> CURB 2146*/MCA (4.98/11.98)	GREATEST HITS VOL. III	7
16	15	<b>REBA MCENTIRE</b> ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	90
17	17	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 4939 (7.98/11.98)	ROLL ON	91
18	19	<b>GEORGE STRAIT</b> ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	79
19	21	<b>ANNE MURRAY</b> ▲ <sup>2</sup> LIBERTY 46058* (7.98/12.98)	GREATEST HITS	100
20	18	<b>PATSY CLINE</b> DELUXE 5050*/IMG (4.98/8.98)	20 GOLD HITS	10
21	22	<b>REBA MCENTIRE</b> ▲ MCA 42134 (4.98/11.98)	REBA	76
22	—	<b>DOLLY PARTON</b> ● COLUMBIA 44384*/SONY (5.98 EQ/9.98)	WHITE LIMOZEEN	8
23	—	<b>THE JUDDS</b> CURB 2278*/RCA (3.98/No CD)	COLLECTOR'S SERIES	80
24	24	<b>DWIGHT YOAKAM</b> ▲ REPRIS 25372*/WARNER BROS. (9.98/13.98)	GUITARS, CADILLACS, ETC., ETC.	5
25	23	<b>DAVID ALLAN COE</b> COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	19

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



# COUNTRY CORNER



by Lynn Shults

**NO. 1 FOR THE** second time on Hot Country Singles & Tracks with "Alibis" (4-1) is **Tracy Lawrence**. The song was written by **Randy Boudreaux** and produced by **James Stroud**. Lawrence exploded onto the scene with his first single, "Sticks And Stones," hitting No. 1 Jan. 25, 1992. He then scored two top fives and one top 10 with the remaining single releases from his gold album "Sticks And Stones" (58-59). "Alibis" (7-6), his second Atlantic set, debuted at No. 7 on Top Country Albums March 27 and has been nestled inside the top 10 ever since. The past 18 months have been a whirlwind of activity for Lawrence, but being in the limelight is old news for his producer. A native of Shreveport, La., Stroud heads up Giant Records' Nashville operation and produces Lawrence, **Clint Black**, **John Anderson**, **Dennis Robbins**, and a forthcoming **Doug Stone** project for Epic Records. Prejudice against "outsiders" was evident, Stroud says, when he settled in Nashville to make a living as a session musician in 1981. He had established his reputation as one of the best drummers to come out of the South, cutting his teeth working many R&B and rock sessions at Malaco studios in Jackson, Miss., and in the legendary Muscle Shoals studio in Alabama. He also plied his trade as a live musician, as part of tour bands backing the **Pointer Sisters**, **Randy Newman**, and others. "When I came to Nashville, I came to be a player, to make a living," says Stroud. The stigma of being a rock drummer took some time to overcome, as the local musical community was uncertain that his talents were applicable to country tracks. A trust finally began to evolve and, as Stroud tells it, "Two things happened. First of all, I learned to play a little more country. Second, country, at that time, was having a lot of crossover success. I played on a lot of crossover hits by **Ronnie Milsap**, **Kenny Rogers**, **Lee Greenwood**, and others. Those records that were country/pop fit my style of playing as well as the country radio format." As for anticipating the rise of Nashville and country music, Stroud says, "I knew we had the potential, but I never thought we could get as far as we have gotten. I thought the market was too small because that's what we were always told. But a lot of us always felt Nashville had the players, the songwriters, and the record company personnel to make it happen. It was people in New York and L.A. that didn't believe it. But now that has changed."

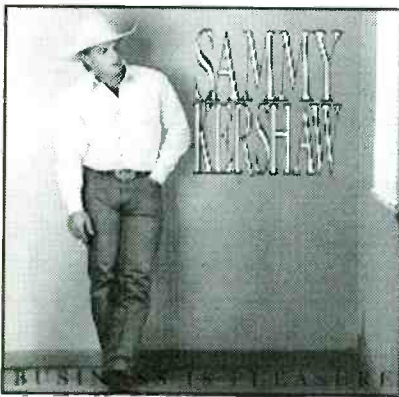
**THE MOST ACTIVE TRACK** for the third consecutive week is "Hometown Honeymoon" (28-20), by **Alabama**, followed by "Tender Moment" (12-10), by **Lee Roy Parnell**; "Blame It On Your Heart" (29-24), by **Patty Loveless**; "No Future In The Past" (40-30), by **Vince Gill**; "Tell Me About It" (51-43), by **Tanya Tucker** and **Delbert McClinton**; "The Hard Way" (54-47), by **Mary-Chapin Carpenter**; "Honky Tonk Attitude" (25-19), by **Joe Diffie**; "Made For Lovin' You" (11-12), by **Doug Stone**; "Hey Baby" (56-51) by **Marty Stuart**; and "I Love The Way You Love Me" (10-11), by **John Michael Montgomery**.

**ALBUM SALES WERE** well off the pace, as the industry experienced a slow week in overall sales. Special note must be made of Montgomery's "Life's A Dance," which climbed one notch to No. 9.

## HOT! HOT! HOT! COUNTRY

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# Country ARTISTS & MUSIC

## VH1 Adds Country Countdown To Weekend Program Lineup

NASHVILLE—The VH1 division of MTV Networks has added a second country music program to its lineup. "VH1 Country Countdown," a 60-minute show, debuted April 23. It will air Fridays at 4 p.m., Eastern time, and again Saturdays at 9 p.m.

The series joins "This Is VH1 Country," which premiered in 1989, and is broadcast Sundays from 7-9 a.m.

Lyle Lovett hosts the first two episodes. Each show counts down the top 10 country videos as determined by radio airplay, chart activity, and

album sales.

In addition to playing the top videos, the show will include segments such as "Hot Pick Of The Week," "Country Classics" (videos not currently in rotation), and "Nashville Notes" (a country music news update). Most shows also will feature an acoustic performance by the host artist.

VH1 also will feature Wynonna Judd performing selections from her new album, "Tell Me Why," on an upcoming edition of its "Center Stage" series.

## Waylon's Latest Is Country Ode To Kids

NASHVILLE—"Cowboys, Sisters, Rascals, & Dirt," Waylon Jennings' album for children, will be released on the Ode 2 Kids label May 25. Jennings wrote as well as recorded the collection of kid-oriented country songs.

Available on cassette (priced at \$8.98) and CD (\$13.98), the album is packaged with a booklet that contains all the lyrics and a story, "Useless (The

Little Horse That Didn't Grow)."

Howard Frank, VP of Ode 2 Kids, says the album will be sold in retail and mass-merchandise stores, both in the children's and regular record sections. It will be marketed by Rincon Children's Entertainment and distributed by BMG KIDZ.

The album will also be sold in children's stores and book stores.

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

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

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# THE INDEPENDENT

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

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

- 1 Pack Your Lies & Go  
Celinda Pink (SOR)
- 2 Look Who's Needing Who  
Clinton Gregory (SOR)
- 3 In Other Words  
Gene Watson (Broadland)
- 4 Breakin' My Heart  
Cimmaron (Alpine)
- 5 Cold Chill In The Air  
David Chamberlain (Country Int.)
- 6 When Opportunity Knocks  
Steve Valdez (S B B)
- 7 Hard Way To Make An Easy Living  
Bellamy Bros. (Bellamy Bros.)
- 8 Copenhagen  
Geezinslaws (SOR)
- 9 Story Of 3 Little Words  
Julino Allan (Soundwaves)
- 10 Wish I Had Never Laid Lies  
Tim Tesch (DoorKnob)

Compiled By "The Holiday Music Group"  
"Coming On Strong"  
"Party Of One" Bo Harrison  
"The Water Lilly" Stanley, Hall, Marshall  
"Garth Brooks Has Ruined My Life" Tim Wilson  
"Dancin' To The Radio" Penny Dehaven

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

Some Of Our Sources This Month  
WELA, WJJC, KHOL, KVOO, WVMR, KBTO, TABC, WNRG, WHAK, WHEE, WHTL, KWRE, WIXX

For a Copy Of The Reports Used To Compile This Report Contact: The Holiday Music Group  
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## TAMING THE 'BEASTER': RYKO'S PLANS FOR THE NEW SUGAR RELEASE

(Continued from page 1)

says Rykodisc president Don Rose. "The majors are very good at maximizing a platinum artist. Where we can really give them some competition is in the middle ground."

"Copper Blue," released in autumn 1992, is now approaching 300,000 units in sales, making it Ryko's best-selling title by a new artist.

According to Rose, Mould deserves "a great deal of the credit for being our partner in directing the marketing plans. He came in with a great deal of experience... and he knows where he can go."

Rose discounts the possibility that Sugar's rise can be attributed, at least partially, to a change in the musical climate that has allowed alternative acts such as Nirvana to experience commercial break-

throughs.

However, Mould notes that things have changed since the mid-'80s, when Hüsker Dü drew critical raves and enthusiastic crowds but didn't sell a lot of records.

"The times have caught up with the music I make. That's a scary thought," Mould says. "I think the concept of aggressive guitar music with a good amount of noise, a good amount of melody, and a good amount of intelligence is a combination that is meeting with a little bit more curiosity and a little bit more acceptance than it was in 1985."

SST, the California indie that released four Hüsker Dü albums between 1983 and 1985, "took it as far as they could," Mould says. Hüsker Dü's two releases for Warner Bros.

reached only a marginally larger audience.

After Hüsker Dü split, Mould went solo, signing to Virgin. His first solo effort, the acoustic-flavored 1989 album "Workbook," became a favorite at the label, but the follow-up, the more abrasive "Black Sheets Of Rain," left many at Virgin cold. After a tour to support that album, Mould left the label and split with his manager.

It was during a 10-month solo tour in 1991 that Mould came to the conclusion that he would act as his own manager (Billboard, Sept. 12, 1992), and that an independent label would best suit his needs.

Mould signed to Ryko as a solo artist, but eventually hooked up with ex-Human Sexual Response

and Zulus drummer Malcolm Travis and ex-Mercyland bassist David Barbe to form Sugar.

### LOYAL CULT FOLLOWING

To build a buzz on Sugar, Ryko sought to capitalize on Mould's past by tapping into the loyal cult following he developed as a solo artist and a member of Hüsker Dü. The label issued a special promo-only edition of "Copper Blue" with a second disc titled "Life Before Sugar," featuring material from Mercyland, the Zulus, Mould's solo outings, and Hüsker Dü.

In the promo set's liner notes, Ryko summed up the marketing points it was attempting to drive home: "Sugar is a great band with an incredible history. [But] Sugar isn't just Bob Mould with a different name; it's the sum of its parts."

In the summer of 1992, before that album's release, the band was showcased at the New Music Seminar in New York, and hit small clubs around the country.

Three singles were released from the album—"Helpless," "Good Idea," and "If I Can't Change Your Mind"—all of which received substantial play at college and modern-rock radio.

Ryko also focused on retail, releasing a limited-edition version of "Copper Blue" in a copper case with original artwork, and creating contest promotions with mom-and-pop accounts.

### AGGRESSIVE LIVE SHOWS

The band toured the U.S. and Europe last year, and Mould attributes the impressive out-of-the-box performance of "Beaster" to the fans who have caught the live performances. "[The shortform album] completes the picture of what Sugar is, at least as a recorded entity," he says. "The live shows are a lot more aggressive than 'Copper Blue.'"

Although much of the material included on "Beaster" was created during the "Copper Blue" sessions, Mould says the two works are decidedly different: "What was coming up from those sessions were three or four distinct sides. One was the acoustic-based, fairly upbeat stuff

that is on 'Copper Blue.' Another side was the darker, aggressive guitar stuff that was on 'Copper Blue,' then there was this 'Beaster' stuff, which, sonically, is more of a theme-oriented piece."

In order to remain true to the theme concept, Ryko has no plans to release a single from "Beaster."

While Mould says the label won't be "giving up on radio, we're going to put most of our chips on tour and retail support."

The band kicks off a 16-city tour, taking it into midsized venues, Tuesday (27) in Iowa City.

To drum up interest in "Beaster," Ryko mailed the industry a series of postcards on consecutive Mondays in anticipation of the shortform album's release.

The label also issued a promo-only edition of the album in a maroon leatherette booklet, with the CD, the set of postcards, and a booklet penned by Mould explaining the origins of the project.

### MODERN-ROCK SUPPORT

Modern-rock KROQ Los Angeles was a huge supporter of "Copper Blue," programming three tracks from the album but, thus far, has yet to add a track from "Beaster." KROQ MD Gene Sandbloom notes "Beaster" is a harder record, but he says that is not the reason the station isn't playing it yet. "Right now, the playlist is just too crowded, but we're looking forward to playing it," he says.

About "Copper Blue," April Cota, manager of the 13-unit Chatsworth Calif.-based Tempo's Hollywood store, says it was "slow at first, but it picked up with all the airplay it had." As for "Beaster," she says, "I've had a lot of people ask about it, but it's not blowing out the door yet."

Ryko marketing director John Hammond notes just how far the band has come: "When 'Copper Blue' came out, we felt the need to sticker the album 'Sugar is Bob Mould, Malcolm Travis, and David Barbe.' 'Beaster' doesn't even say 'Sugar' on the [album art], so we put on a sticker that only says, 'Sugar: The new short-form album...'"

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# Top Latin Albums

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	41	<b>JON SECADA</b> ▲	JON SECADA	SBK 98845/CAPITOL-EMI LATIN
	2	2	19	<b>ANA GABRIEL</b>	THE BEST	GLOBO 80871/SONY
	3	3	37	<b>CHAYANNE</b>	PROVOCAME	SONY LATIN 80831/SONY
	4	4	21	<b>PAULINA RUBIO</b>	LA CHICA DORADA	CAPITOL-EMI LATIN 42750
	5	5	65	<b>ALVARO TORRES</b>	NADA SE COMPARA...	CAPITOL-EMI LATIN 42537
	6	6	21	<b>RICARDO MONTANER</b>	LOS HIJOS DEL SOL	RODVEN 2995
	7	8	39	<b>CRISTIAN</b>	AGUA NUEVA	MELODY 9056/FONOVISIA
	8	7	73	<b>LUIS MIGUEL</b> ●	ROMANCE	WEA LATINA 75805
	9	12	17	<b>BRAULIO</b>	ENTRE EL AMOR Y EL DESEO	SONY LATIN 80866/SONY
	10	17	17	<b>DANIELA ROMO</b>	DE MIL COLORES	CAPITOL-EMI LATIN 80767
	11	13	3	<b>RICARDO ARJONA</b>	ANIMAL NOCTURNO	SONY LATIN 80966/SONY
	12	9	19	<b>GLORIA TREVI</b>	ME SIENTO TAN SOLA	ARIOLA 3391/BMG
	13	10	11	<b>RAUL DI BLASIO</b>	EN TIEMPO DE AMOR	ARIOLA 3466/BMG
	14	—	1	<b>LOS FANTASMAS DEL CARIBE</b>	CARAMELO	RODVEN 3015
	15	14	59	<b>LOS BUKIS</b>	QUIEREME	FONOVISIA 9040
	16	21	21	<b>EDNITA NAZARIO</b>	METAMORFOSIS	CAPITOL-EMI LATIN 42709
	17	24	9	<b>THALIA</b>	LOVE	MELODY 9059/FONOVISIA
	18	25	3	<b>VIKKI CARR</b>	BRINDO A LA VIDA...	SONY LATIN 80942/SONY
	19	15	27	<b>JON SECADA</b>	OTRO DIA MAS SIN VERTE	SBK 80646/CAPITOL-EMI LATIN
	20	18	11	<b>ALEX BUENO</b>	TERNURAS	J&N 80899/SONY
	21	11	29	<b>GIPSY KINGS</b>	LIVE	ELEKTRA 61390
	22	16	5	<b>LISSETTE</b>	CANTA LO SENTIMENTAL	SONY LATIN 80960/SONY
	23	—	61	<b>RICARDO MONTANER</b>	ULTIMO LUGAR	RODVEN 2864
	24	—	13	<b>LUNNA</b>	YO QUE TE ADORE	CAPITOL-EMI LATIN 42611
	25	—	27	<b>BACHATA MAGIC</b>	BACHATA MAGIC	RTP 80820/RODVEN
TROPICAL/SALSA	1	1	47	<b>JERRY RIVERA</b>	CUENTA CONMIGO	SONY TROPICAL 80776/SONY
	2	3	17	<b>REY RUIZ</b>	REY RUIZ	SONY TROPICAL 80848/SONY
	3	6	21	<b>TONY VEGA</b>	APARENTEMENTE	RMM 80915/SONY
	4	2	3	<b>MARC ANTHONY</b>	OTRA NOTA	SOHO SOUNDS 80958/SONY
	5	4	23	<b>LOS SABROSOS DEL MERENGUE</b>	SIN FRONTERA	M.P. 6076
	6	5	7	<b>WILFRIDO VARGAS</b>	ITINERARIO	RODVEN 3005
	7	7	23	<b>GILBERTO SANTA ROSA</b>	A DOS TIEMPOS...	SONY TROPICAL 80895/SONY
	8	8	9	<b>EDDIE SANTIAGO</b>	INTENSAMENTE	CAPITOL-EMI LATIN 42755
	9	9	41	<b>OLGA TANON</b>	SOLA	WEA LATINA 77478
	10	10	5	<b>GRUPO WAO</b>	PA' TO' EL AÑO	SONY TROPICAL 80976/SONY
	11	13	17	<b>JUAN LUIS GUERRA Y 4.40</b>	AREITO	KAREN 3456/BMG
	12	11	17	<b>COCOBAND</b>	EL AROLLADOR	KUBANEY 325
	13	—	53	<b>TITO ROJAS</b>	TITO ROJAS	M.P. 6061
	14	19	3	<b>ORQUESTA GUAYACAN</b>	CON EL CORAZON ABIERTO	RMM 80983/SONY
	15	16	21	<b>MAYRA Y SELINES</b>	MAYRA Y SELINES 18.75	PARADISC 3305/BMG
	16	15	27	<b>XAVIER</b>	PARA SIEMPRE	CAPITOL-EMI LATIN 42665
	17	12	9	<b>ZONA ROJA</b>	PURA CANDELA	CANDELA 003/TTH
	18	—	25	<b>TONO ROSARIO</b>	RETORNO A LAS RAICES	PRIME 3392/BMG
	19	22	5	<b>RAMON ORLANDO</b>	EXITOS DEL MAESTRO	KUBANEY 352
	20	14	9	<b>JOSE ALBERTO</b>	LLEGO LA HORA	RMM 80897/SONY
	21	—	1	<b>SARABANDA</b>	A GOLPE DE MAREA	PLATANO 5008
	22	25	11	<b>RAULIN ROSENDO</b>	SALSA SOLAMENTE SALSA	KUBANEY 276
	23	—	21	<b>WILLIE GONZALEZ</b>	PARA USTEDES EL PUBLICO	M.P. 6036
	24	18	29	<b>CANA BRAVA</b>	NO ME FALTES NUNCA	PLATANO 5002
	25	—	1	<b>ANTHONY SANTOS</b>	LA BATALLA	PLATANO 5009
REGIONAL MEXICAN	1	1	47	<b>SELENA</b>	ENTRE A MI MUNDO	CAPITOL-EMI LATIN 42635
	2	2	21	<b>LA MAFIA</b>	AHORA Y SIEMPRE	SONY DISCOS 80925/SONY
	3	5	17	<b>ALVARO TORRES</b>	HOMENAJE A MEXICO	CAPITOL-EMI LATIN 42758
	4	6	37	<b>MAZZ</b>	LO HARE POR TI	CAPITOL-EMI LATIN 42593
	5	3	43	<b>VICENTE FERNANDEZ</b>	QUE DE RARO TIENE	SONY DISCOS 80809/SONY
	6	4	21	<b>BANDA MACHOS</b>	CON SANGRE DE INDI	FONOVISIA 9069
	7	9	23	<b>BRONCO</b>	POR EL MUNDO	FONOVISIA 3032
	8	8	21	<b>JOAN SEBASTIAN</b>	BANDIDOS DE AMORES	MUSART 843/BALBOA
	9	11	33	<b>BANDA MACHOS</b>	CASIMIRA	FONOVISIA 5161
	10	7	23	<b>TEXAS TORNADOS</b>	HANGIN' ON BY A THREAD	WARNER 45058
	11	10	45	<b>ALEJANDRO FERNANDEZ</b>	A. FERNANDEZ	SONY DISCOS 80770/SONY
	12	13	31	<b>LOS HURACANES DEL NORTE</b>	CON NUEVOS...	SONY DISCOS 80847/SONY
	13	12	5	<b>PEPE AGUILAR</b>	RECUERDAME BONITO	MUSART 821/BALBOA
	14	18	3	<b>GRUPO LABERINTO</b>	ES BANDA	RODVEN 7113
	15	16	7	<b>CHARANDA BAND</b>	ALLA EN EL RANCHO GRANDE	RODVEN 3016
	16	15	61	<b>EMILIO NAVAIRA</b>	UNSUNG HIGHWAYS	CAPITOL-EMI LATIN 42626
	17	25	61	<b>LOS TEMERARIOS</b>	MI VIDA ERES TU	AFG SIGMA 3002
	18	17	85	<b>ANA GABRIEL</b>	MI MEXICO	SONY DISCOS 80605/SONY
	19	23	25	<b>TIERRA TEJANA BAND</b>	PRENDE EL RADIO	RODVEN 2969
	20	19	15	<b>JUAN VALENTIN</b>	QUE LASTIMA	CAPITOL-EMI LATIN 42760
	21	21	3	<b>FAMA</b>	COMO NUNCA	SONY DISCOS 80835/SONY
	22	—	21	<b>LOS YONICS</b>	VOLVERE A CONQUISTARTE	FONOVISIA 9047
	23	—	7	<b>LITTLE JOE</b>	QUE PASO?	RODVEN 2976
	24	—	1	<b>LALO Y LOS DESCALZOS</b>	PURO ZACATECAS	WEA LATINA 90817
	25	—	1	<b>TECNOBANDA</b>	BULE BULE	WEA LATINA 92105

# Artists & Music

## Argentinian Artists Gain Recognition; Rubalcaba In U.S.; King's Spanish Cut

**WHAT IS HIP?** Argentina, that's what. A recent trip to Buenos Aires only confirms what the *porteños* already know, which is to say, the country's home-grown talent is among the best in Latin America or Spain.

True, several Argentinian recording artists (Charly García, Soda Stereo, María Marta Serra Lima, Raúl di Blasio, and Pablo Ruiz) have made their mark lately in Latin America. Certainly Roberto Livi, Alejandro Vezzani, Bebú Silveti, and Gustavo Santolalla also have favorably demonstrated their wares as songwriters or producers.

But nowadays there is a varied abundance of artists, as well as a couple of independent record labels, that deserve to be heard outside of Argentina.

In fact, two of the most exciting Argentinian record labels—Radio Tripoli Discos and Oid Mortales—are prosperous and well-organized independents. Radio Tripoli boasts an eclectic rock and blues roster that aims mostly for a national audience, although "17 Caramelos" by young rock quintet Martes Menta probably could make a dent internationally.

Oid Mortales, meanwhile, already is making noise in the U.S. with the techno single "Do The Rave Stomp" by DJ Deró (See Single Reviews, April 10). Distributed in the U.S. by ZYX Music,



by John Lannert

"Do The Rave Stomp" is but one of a handful of a quirky, wonderful dancefloor productions, led by albums "Verano '93" and DJ Deró's "Volumen 1"—a club compilation featuring a superb Spanish-language cover of K.W.S.' "Please Don't Go." The label, incidentally, takes its name from the first two words of Argentina's national anthem.

A third upstart, independent Barca Discos, is tiny, yet the label landed its first ACE award in March when its flagship act Vilma Palma E Vampiros won the new-artist category. The septet's hit, "La Pachanga," was one of the biggest summer smashes in Argentina.

Other ACE winners who merit an international look are a trio of superb, sophisticated performers: Warner's Fito Páez, EMI's Patricia Sosa, and BMG's Sandra Mihanovich. "92," the reunion record from Sony's venerable Argentinian rock quartet Serú Girán, is probably too left field for Mexico and the U.S., but is fabulous, nonetheless.

By contrast, mainstream foreign success could be realized by the latest albums from BMG's traditional crooner Victor Heredia, Sony's expressive pop/folk chanteuse Julia Zenko, and Warner's young pop/rockers Diego Torres and Fabian Gallardo. Sweet-voiced thrush Claudia Brant, whose smooth, eponymous Warner album at times recalls label mate Presuntos Implicados, could slide easily onto any pop station in Latin America.

Unquestionably, Argentina's geographical remoteness and Eurocentric musical posture may limit the commercial potential of many of its acts. On the other hand, the country's unique musical environment also has become a fertile proving ground for some of the most happening artists you may have never heard of.

**RUBALCABA MAKES U.S. Debut:** Magnificent Cuban pianist Gonzalo Rubalcaba is finally set to make his stateside premiere May 14 at Alice Tully Hall in New York. Rubalcaba is one of the few contemporary Cuban artists to perform in the U.S. since Irakere toured stateside in the late '70s.

Rubalcaba will perform with both his Havana-based quartet, plus longtime musical cohorts Charlie Haden and

(Continued on next page)

## Alex

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# Hot Latin Tracks™

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

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

# Artists & Music

## LATIN NOTAS

(Continued from preceding page)

**Jack DeJohnette.** In addition, Rubalcaba is scheduled to lecture at the Juillard School during the week prior to his concert. Blue Note will release Rubalcaba's fourth album for the label, "Suite 4 Y 20," during his U.S. visit.

**CAROLE OTRA VEZ:** Singer/songwriter extraordinaire **Carole King**, whose Spanish-language hit "Corazón," reached No. 37 on Billboard's Hot 100 nearly 20 years ago, has cut another Latino single. The track is titled "Te Daria La Vida," the Spanish-language counterpart to "Lay Down My Life," which is featured on King's new album, "Color Of Your Dreams" (Rhythm Safari). A label spokesperson says "La Vida" will not be available on the album, unless it becomes a hit... Elsewhere, a new, Los Angeles-based Chicano rapper named **Latin Prince** is due to ship his debut "Multiple Vibes" in mid-May on actor **Michael Douglas'** Third Stone imprint. Four Spanish-language tracks are featured on the album, including the Spanish-language take of the leadoff single, "With My House," due out this week. John Brown, VP of contemporary music, says he plans to first break Latin Prince (nee **Oswaldo Azevedo**) in Hispanic countries outside the U.S., "and then we'll cross him into the pockets of urban Latin U.S. and eventually take him to dance." San Marino Entertainment will handle the promotion for the King and Latin Prince projects.

**SONY CERTS SEVEN:** Sony Discos Inc.—still the only label in the U.S. Latino market to use independent auditors to certify its album sales—has cited seven albums as gold (50,000 units sold), platinum (100,000 units sold), and double-platinum (200,000 units).

Certified gold are "Ricky Martin"; "Piel De Hombre," José Luis Rodríguez; and "Alejandro Fernández." Platinum kudos have been awarded to RMM/Sony albums "Sin Fronteras," by Orquesta De La Luz, and "The Mambo King," by Tito Puente, plus Sony Tropical record "A Dos Tiempos De Un Tiempo," by Gilberto Santa Rosa. Jerry Rivera's monster hit "Cuenta Conmigo" has garnered a double-platinum award.

**MISCELLANEA:** Mariachi Sol De Mexico and Mariachi Las Perlas Tapatias will be among the mariachi outfits performing at the fourth annual Mariachi USA Festival, slated to be held June 26 in Los Angeles... **Moleque De Rua**, Sony Brasil's superb, adolescent rap'n'samba crew from São Paulo, is slated to embark on a six-month tour of Europe in May. Sponsored by French cultural outfit **Maison Des Enfants Du Monde**, the continental trek will feature an official reception with French president François Mitterand. In addition, the 11-piece band will offer lectures explaining how it builds and plays curious percussion instruments made of PVC tubing, shoes, cans, and any other kind of trash the members collect from a poor and violent *bairro* the band calls home—Vila Santa Catarina... The third edition of the Midwest Tejano Awards are set to take place June 11 in Toledo, Ohio... Sertaneja singer/songwriter **Roberta Miranda**, Brazil's best-selling female artist, has just released her latest album on Continental, which also is her last for the label. Miranda has sold 5 million albums during five years and is embarking

on a Spanish-language career, possibly with Continental's most ardent suitor—Warner... William Morris has inked BMG rockers **Maldita Vecindad** and **Caifanes** for a 12-date U.S. tour that kicks off May 7 in San Diego... Brazilian promoter **Felix Marín**, who already has organized tours for **Titãs** and **Paralamas**, has booked PolyGram's hot axé act **Banda Beijo** for a Latin American tour that commences in May and includes a stop in Miami.

**RELEASE UPDATE:** It is reissue time with BMG coming out with sparkling compendiums from **Tito Puente** ("Tambó" with **Doc Severinsen**), **Beny Moré** ("Mata Siguaraya"), **Lucho Gatica** ("40 Años Cantándole Al Amor"), **Los 3 Diamantes** ("En Serenata"), **Xiomara Alfaro** ("Lo Mejor, Vol. 2"), and **Los 3 Reyes** ("Los 3 Reyes")... Musart/Balboa also has released "Un Año Más," a marvelous two-disc greatest-hits set from ranchero icon **Pedro Infante**... Also out is another exquisite album from Brazilian singer/composer **Dory Caymmi**, titled "Kicking Cans" (Qwest/Warner Bros.). Among the heavyweights making solo appearances on Caymmi's record are **Branford Marsalis**, **Herbie Hancock**, **Ricardo Silveira**, and **Dave Grusin**... Houston's

Crystal nightclub is garnering scattered dancefloor attention for its recently released salsa record, "Orquesta Crystal De Houston Texas" (AB).



Merengue group **Fuera de Liga** recently became one of the first acts to sign a record deal with NRT Records, a new associated label of MP. On hand for the ceremony, from left, are **Eddi Romualdo Rivera**, group member; **Tony Moreno**, president, MP; **Tony Nuñez**, group member; **Radames Nazario**, manager; **Pablo Juan García** (seated), **Julio "Gunda" Merced**, musical director, MP; and **Ricardo Javier Ramos**, group member.

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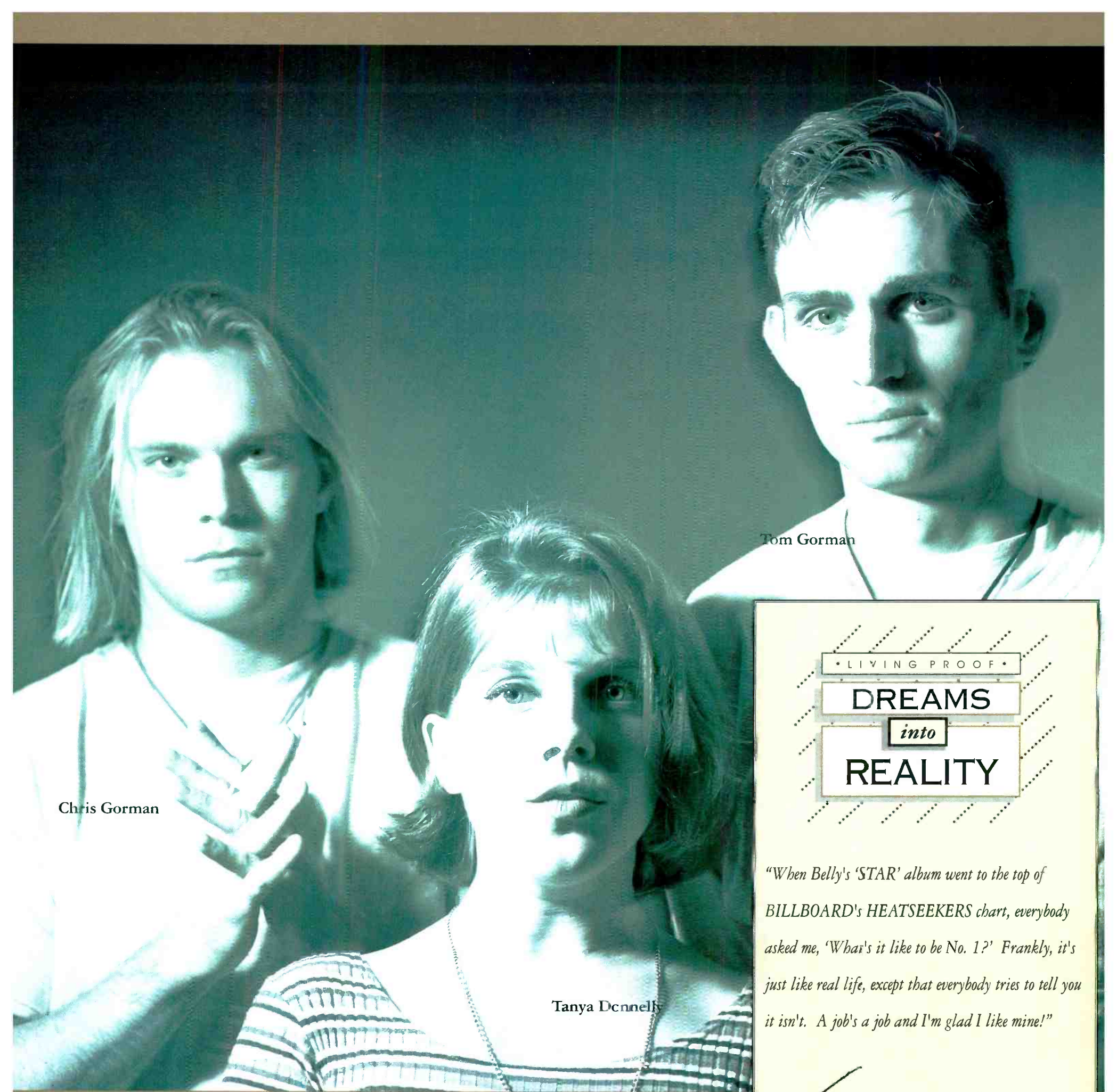
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Tanya Donnelly, Belly, 1993

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# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	21	<b>D.C. TALK</b> FOREFRONT 3002*/STARSONG	15 weeks at No. 1 FREE AT LAST
2	2	33	<b>MICHAEL W. SMITH</b> ● REUNION 0071*/WORD	CHANGE YOUR WORLD
3	3	41	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1328*	GREAT ADVENTURE
4	5	5	<b>CARMAN</b> SPARROW 1339*	ABSOLUTE BEST
5	4	19	<b>TWILA PARIS</b> STARSONG 8252*	HEART THAT KNOWS YOU
6	6	27	<b>4 HIM</b> BENSON 2960*	THE BASICS OF LIFE
7	11	79	<b>MICHAEL ENGLISH</b> WARNER ALLIANCE 4104*/SPARROW	MICHAEL ENGLISH
8	30	3	<b>GUARDIAN</b> PAKADERM 2517*/WORD	MIRACLE MILE
9	9	21	<b>STEVE GREEN</b> SPARROW 1348*	HYMNS: A PORTRAIT OF CHRIST
10	7	7	<b>PHIL KEAGGY</b> MYRRH 6954*/WORD	CRIMSON & BLUE
11	8	15	<b>OUT OF THE GREY</b> SPARROW 1344*	THE SHAPE OF GRACE
12	12	41	<b>RON KENOLY</b> INTEGRITY 044*/SPARROW	LIFT HIM UP WITH RON KENOLY
13	10	23	<b>BRYAN DUNCAN</b> MYRRH 6953*/WORD	MERCY
14	18	25	<b>NEWSBOYS</b> STARSONG 8251*	NOT ASHAMED
15	<b>NEW▶</b>		<b>ACAPPELLA</b> WORD 9393*	SET ME FREE
16	14	29	<b>WAYNE WATSON</b> DAYSPRING 4232*/WORD	HOW TIME FLIES
17	15	57	<b>RAY BOLTZ</b> DIADEM 2094*/SPECTRA	MOMENTS FOR THE HEART
18	13	9	<b>PHILLIPS, CRAIG &amp; DEAN</b> STARSONG 8256*	PHILLIPS, CRAIG & DEAN
19	25	347	<b>AMY GRANT</b> ▲ MYRRH 3900*/WORD	THE COLLECTION
20	16	23	<b>PETRA</b> STARSONG 8266*	PETRAPHONICS
21	<b>NEW▶</b>		<b>HOSANNA! MUSIC</b> INTEGRITY 807*/SPARROW	GOD WITH US
22	17	41	<b>SUSAN ASHTON</b> SPARROW 1327*	ANGELS OF MERCY
23	40	115	<b>STEVEN CURTIS CHAPMAN</b> SPARROW 1258*	FOR THE SAKE OF THE CALL
24	19	7	<b>PHIL KEAGGY</b> MYRRH 6965*/WORD	REVELATOR
25	22	23	<b>JOHN P. KEE &amp; NEW LIFE COMMUNITY CHOIR</b> TYSCOT 1403*/SPECTRA	WE WALK BY FAITH
26	24	41	<b>WHITE HEART</b> STARSONG 8247*	TALES OF WONDER
27	27	131	<b>MICHAEL W. SMITH</b> ● REUNION 0063*/WORD	GO WEST YOUNG MAN
28	38	3	<b>PHIL DRISCOLL</b> WORD 4228*	THE PICTURE CHANGES
29	20	75	<b>CARMAN</b> ● BENSON 2809*	ADDICTED TO JESUS
30	<b>RE-ENTRY</b>		<b>D.C. TALK</b> FOREFRONT 2682*/BENSON	NU THANG
31	23	39	<b>VERN JACKSON</b> TBN 0001*	HIGHER THAN I'VE EVER BEEN
32	34	31	<b>MICHAEL CARD</b> SPARROW 1321*	THE WORD: RECAPTURING
33	39	23	<b>PRAY FOR RAIN</b> VIREO 2202*/SPARROW	PRAY FOR RAIN
34	31	3	<b>MIKE PURKEY</b> TBN 0004*	LET'S HAVE CHURCH
35	37	69	<b>PETRA</b> DAYSPRING 48859*/WORD	UNSEEN POWER
36	36	3	<b>KEITH BROWN</b> STARSONG 8275*	THIS SIDE OF HEAVEN
37	21	5	<b>RACHEL RACHEL</b> DAYSPRING 4579*/WORD	YOU OUGHT TO KNOW BY NOW
38	33	35	<b>RAY BOLTZ</b> WORD 52991*	SEASONS CHANGE
39	28	23	<b>VARIOUS ARTISTS</b> WARNER ALLIANCE 26980*/SPARROW	HANDEL'S MESSIAH A SOULFUL ...
40	29	23	<b>WHITE CROSS</b> STARSONG 8249*	HIGH GEAR

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



by Bob Darden

IT'S A SHAME that Dove voters missed what Grammy voters noticed—that the **Newsboys** are the best new band in contemporary Christian music, and "Not Ashamed" (Star Song) was one of 1992's best releases. Heck, here it is May 1993 and it is *still* one of the year's best releases.

**Peter Furler** is a pleasant fellow—as are all the Australian-born 'Boys. He co-produced "Not Ashamed" with **Steve Taylor** and the end result is little short of magical.

"I think we're real happy in the sense that this is the first album that sounds like a 'band' album," Furler says. "We had a little more time to work on it. We didn't have a big budget, but it just goes to show you what you can do when you get a little bit more time. There's never too much time you can spend on a recording."

"This feels like our first album. It feels like now we can go from here. We've never had that before. There are a few things we've never had before. We've never worked with somebody like Steve Taylor, where halfway through it we were all thinking, 'This is a great sound—let's do this again!' Normally, within two weeks, I'm thinking, 'What are we going to do next time?,' and we're only a quarter of the way through the album."

Reportedly, "Not Ashamed" cost less than \$10,000—an unbelievably low figure. More miraculously, the group's previous release, "Boys Will Be Boyz," cost only \$3,800.

And somehow, here's Christian music that's good enough to stand toe to toe with that of the best mainstream bands. Furler reluctantly agrees with that as-

essment: "The best example was that we recently played a couple of club shows in Los Angeles—those venues are how we started—and the people who heard us were blown away because we hadn't been doing that sort of thing and we'd forgotten. Sometimes you get out of reality in Christian music. But we came back, and we played our normal show and the management of the place went home and got their cameras."

"We didn't have any other bands to look at in rural Australia, so we just try to be original. And when you're original, doing your own little action, people notice. I can only say all of this because that's what people have told us."

The Newsboys have been opening for **Carman** on his current tour and receiving equally laudatory notices from mainstream critics. Even the tough Dallas critics said the 'Boys were making music that was comparable to anything currently heard on top 40 radio.

"On our last album, I thought maybe one or two songs could have been played on the radio," Furler says, "particularly 'One Heart.' If we'd had a bit more money to spend on it and produced it better, it could have done that. It's a kind of universal sort of song."

"But on this album, we've got several crossover sort of songs. I think there's probably three or four. The reason why I say that is that while we recording it and mixing it in **Bobby Brown's** studio in Atlanta, the majority of the people mixing us down were from the mainstream industry. We were there the same time as **Kris Kross** and **Bobby Brown**. A lot of people were getting to hear stuff and they were freakin' out," he continues.

"This engineer, who had done a lot of **James Brown's** stuff, a lot of different people, said, 'Man, you've got a smash album here. You need to get this out to the normal industry. You can't hide this in your little Christian cup, in your little culture.' He was freakin' out. He said, 'I've gotta take this back to England, I've gotta show people.'"

## JANET, DIRE STRAITS, ANTHRAX LEAD NEW-RELEASE PACK

(Continued from page 10)

in John Singleton's summer release, "Poetic Justice." Look for a world tour to be launched in autumn.

Country star Wynonna aims to top the million-selling success of her 1992 debut album with "Tell Me Why" on Curb/MCA, May 11. Tony Brown was at the production helm for the album, which includes a Mary-Chapin Carpenter composition, "Girls With Guitars," and a guest vocal by Lyle Lovett. The title cut goes to radio shortly.

Add Rod Stewart to the lengthening list of artists translating appearances on MTV's "Unplugged" series into albums. Stewart's "Unplugged ... And Seated" is in stores May 24, and is preceded by a rendition of the Van Morrison composition "Have I Told You Lately," which currently is climbing the Hot 100. Guitarist Ron

Wood guests on the Warner Bros. set, produced by Patrick Leonard.

Also in the live arena, Warner Bros. issues Dire Straits' "On The Night" May 11. The set is a chronicle of the band's 1992 world tour, and is produced by Guy Fletcher, Neil Dorfsman, and Mark Knopfler.

Elektra brings the noise May 14 with Anthrax's "The Sound Of White Noise." The band handled production chores with Dave Jerden. Look for a world tour to kick off in early summer. In the meantime, the single "Only" goes to album-rock radio Monday (26).

Profile delivers legendary rap duo Run-D.M.C.'s first album in two years, "Down With The King," May 14. The title track already is a hit at top 40 and urban radio, thanks in part to cameos by Neneh Cherry, P.M. Dawn, and Salt-N-Pepa. EPMD and Pete Rock are among the hip-hop luminaries participating on the album.

Venerable alternative/dance act New Order has re-formed after a lengthy break (and a batch of side projects). On May 11, the act's "Republic" will be issued on Qwest/Warner Bros. The band produced with Stephen Hague. "Regret" is starting to make waves at club level.

Other acts hanging on the alternative tip in May include Fishbone, "Give A Monkey A Brain & He'll Swear He's The Center Of The Universe" (Columbia, May 25); PJ Harvey, "Rid Of Me" (Island, May 4);

and the Waterboys, "Dream Harder" (Geffen, May 25).

Enduring singer/songwriter David Crosby moves to Atlantic for his latest solo recording, "Thousand Roads." Slated for release May 5, the album boasts a wide array of guests, including Phil Collins, Joni Mitchell, Graham Nash, Marc Cohn, and John Hiatt. Collins duets on the first single, "Hero," which is making inroads at AC and album-rock radio.

The field of rock releases this month also includes new sets by the Hooters, "Out Of Body" (MCA, May 11); Danzig, "Thrall: Demonsweatlive" (Def American, May 11); Kiss, "Alive 3" (Mercury, May 11); and Winger, "Pull" (Atlantic, May 14).

Also May 14, urbanites will be served Pendulum diva-in-waiting Tené Williams' eponymous debut, which has tunes produced by Steve "Silk" Hurley, among others. Also, British soul siren Vivienne McKone makes her U.S. bow with a self-titled collection on Island, May 18.

Finally, '70s pop/AC star Air Supply returns May 25 with "The Vanishing Race." The Giant/Reprise release was produced by Umberto Gatica, and will be preceded shortly by the single "Goodbye."

Assistance in preparing this story was provided by Terri Horak in New York and Carrie Borzillo in Los Angeles.

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by Lisa Collins

**S**OMETHING TO TALK ABOUT: BeBe Winans initiated an "artist only" rap session titled "Let's Talk" during the recent GMA Week festivities in Nashville. A host of gospel luminaries were in attendance, including Amy Grant and Bobby Jones. One of the key issues discussed was competition. "I think artists have been divided by record companies, or publications will say this is the one, or here's your competition," Winans says. "All that has built walls, but the session was unbelievable. There was prayer, there were tears, and we learned how we're all just the same." Winans (teamed with producer Brown Bannister) hopes to initiate more such rap sessions with artists across the country.

First, he'll have to find time to do his next album. "They want something out in September. I don't know if we're going to make that, but we're gonna do our best." In the meantime, Winans has been concentrating his efforts on producing. Namely, his younger sister Debbie and the Clark Sisters. He hopes to have the Clark Sisters out in September. He believes the top-notch production coupled with their spiritually riveting vocals will give the gospel industry even more to talk about.

**WARREN GETS THE CALL FOR 'SISTER ACT II':** "Handel's Messiah—A Soulful Celebration" showcased the talent of producer Mervyn Warren (formerly of Take Six). Along with being a member of Take Six, he was responsible

for defining its phenomenal sound. But after striking out on his own as a producer, Warren says he "had to work at getting away from the image of being a vocal arranger exclusively. For the first year, people asked if I would do a cappella arrangements and I refused. I wanted to make a mark at doing other things." Today, Warren says he hasn't looked back. "What I'm doing now is allowing me to create." And with the success of "Soulful Celebration," he's getting more than his share of offers. He currently is at work in Los Angeles on some very contemporary gospel interpretations for Disney's upcoming "Sister Act II," due in August. (The sequel features Goldberg in an inner-city school, where she transforms a bunch of rowdy kids into a talented gospel choir.) Assisting in the selection and coordination of the choir is Ricky Dillard... In other movie news, Daryl Coley will be featured in the upcoming soundtrack for Robert Townsend's "Meteor Man," due from Motown in July.

**BRIEFLY:** Christian hip-hoppers have launched the inaugural "Hip-Hop For Jesus, A National Christian Rap Conference." The summit is slated to take place May 7-9 in Hammond, Ind. For more information, contact 219-88J-ESUS... April 19-23 in Tulsa, nationally known televangelist Carlton Pearson held his annual AZUZA Conference, a gathering of ministries concentrating on the signs and wonders of God. It was to mark the site of a singing party to celebrate his new recording pact with Warner Alliance.

**THE LAST WORD:** "Whatever the verdict, enough is enough" was the heady message Rev. Edward Jenkins put across in his latest offering from Bellmark Records. The four-cut cassette, centering on the Rodney King beating trial, was in essence a sermon from the Perris, Calif.-based pastor of the Bibleway Missionary Baptist Church—a sermon Jenkins felt was too strong for any record company. Al Bell accepted the challenge. The timing, however, is off. Los Angeles has found its own relief.

## Top Gospel Albums

			Compiled from a national sample of retail store and one-stop sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE	
			★★ NO. 1 ★★		
1	1	27	JOHN P. KEE & NEW LIFE COMMUNITY CHOIR TYS-COT 1403*/SPECTRA	WE WALK BY FAITH	21 weeks at No. 1
2	3	17	REV. CLAY EVANS SAVOY 7106*/MALACO	I'M GOING THROUGH	
3	2	35	THE ANOINTED PACE SISTERS SAVOY 14812*/MALACO	U KNOW	
4	4	25	GEORGIA MASS CHOIR SAVOY 7102	I SING BECAUSE I'M HAPPY	
5	7	19	TM MASS YOUTH CHOIR TM 2001*	SEND YOUR ANOINTING	
6	6	59	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 48784*/EPIC	MY MIND IS MADE UP	
7	5	41	DARYL COLEY SPARROW 1234*	WHEN THE MUSIC STOPS	
8	9	11	DR. C. G. HAYES/COSMOPOLITAN CHURCH OF PRAYER CHOIR SAVOY 7107*/MALACO	I'LL NEVER FORGET	
9	8	69	SHIRLEY CAESAR WORD 48785*/EPIC	HE'S WORKING IT OUT FOR YOU	
10	13	11	TRI-STATE MASS CHOIR PARADISE 27008*	GOIN' BACK	
11	10	29	MELVIN WILLIAMS BLACKBERRY 2203301211/MALACO	IN LIVING COLOR - "LIVE"	
12	11	9	DOROTHY NORWOOD MALACO 4457*	BETTER DAYS AHEAD	
13	14	5	D.F.W. MASS CHOIR SAVOY 7109*/MALACO	ANOTHER CHANCE	
14	16	7	VANESSA BELL ARMSTRONG JIVE 42129*	SOMETHING ON THE INSIDE	
15	12	21	RUBY TERRY MALACO 4455* "LIVE" WITH THE SOUTHWEST LOUISIANA MASS CHOIR		
16	18	25	CALVIN BERNARD RHONE CGI 514161111/SPECTRA	IT'S IN THE PRAISE	
17	21	7	MICHAEL FLETCHER SOUND OF GOSPEL 196*	MICHAEL FLETCHER LIVE	
18	15	49	REV. JAMES MOORE MALACO 6009	LIVE IN DETROIT	
19	26	3	BISHOP JEFF BANKS AND THE RIVALRY SAVOY 7108*/MALACO	HE'S ALL OVER ME	
20	27	5	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL 204*	PURE GOLD	
21	19	69	REV. T. WRIGHT/CHICAGO INTERDENOMINATIONAL MASS CHOIR SAVOY 14804/MALACO	I'M GLAD ABOUT IT	
22	20	33	REV. ERNEST DAVIS, JR.'S WILMINGTON CHESTER MASS CHOIR AIR 10180	STAND STILL UNTIL HIS WILL IS CLEAR	
23	22	27	MARVIN WINANS SELAH 7509*/SPARROW	PERFECTING CHURCH	
24	17	81	MISSISSIPPI MASS CHOIR MALACO 6008	GOD GETS THE GLORY	
25	39	3	THE WILLIAMS BROTHERS BLACKBERRY 5437*/MALACO	THE BEST OF AND MORE "LIVE"	
26	24	51	WILLIE NEAL JOHNSON & THE NEW KEYNOTES MALACO 6010	THE COUNTRY BOY GOES HOME	
27	29	5	KENNETH MARTIN AND VOICES IN PRAISE SOUND OF GOSPEL 202*	A MORE EXCELLENT PRAISE	
28	33	47	THE RICHARD SMALLWOOD SINGERS SPARROW 1283*	TESTIMONY	
29	28	25	REV. R.L. WHITE JR. & MT. EPHRIAM BAPTIST CHURCH MASS CHOIR FAITH 1992*	THERE IS A FOUNTAIN	
30	NEW		TRI-CITY SINGERS GOSPO-CENTRIC 2117*/SPARROW	A SONGWRITER'S POINT OF VIEW	
31	23	11	THE GOSPEL MUSIC WORKSHOP OF AMERICA BENSON 0056*/A&M	DAWN OF A NEW ERA	
32	35	13	PH FACTOR WORD 53175*/EPIC	PH FACTOR	
33	NEW		MARY FLOYD BORN AGAIN 999*	GOD IS ABLE	
34	34	5	LUTHER BARNES AND THE SUNSET JUBILAIRE AIR 10182*	ENJOYING JESUS	
35	31	41	THE JACKSON SOUTHERNAIRES MALACO 6012	LIVE AND ANOINTED	
36	32	47	THE NEW YORK RESTORATION CHOIR SAVOY 14811/MALACO	THANK YOU JESUS	
37	37	89	YOLANDA ADAMS TRIBUTE 0946*/SPECTRA	THROUGH THE STORM	
38	25	49	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 8535*/A&M	FOCUS ON GLORY	
39	NEW		EVELYN TURRENTINE-AGEE CGI 8536*	IN GOD'S OWN TIME	
40	38	31	SANDRA CROUCH SPARROW 1325*	WITH ALL MY HEART	

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

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BENSON GOSPEL



## Jazz BLUE NOTES



by Jeff Levenson

**O**N A WISTFUL DAY when impresario George Wein reminisced about his humble beginnings as a pianist, working in Boston alongside a host of jazz greats, the likes of which included trombonist Miff Mole, he also announced the lineup for this year's edition of the JVC Jazz Festival in New York.

Actually, Wein's allusion to Miff Mole reminded some of us that colorful monikers are in very short supply among today's young studs. This generation's Roy Hargrove, Stephen Scotts, and Josh Redmans carry handles that are acceptable by contemporary standards, I suppose, but they don't hold a spit valve to the Zoots, Pee Wees, Bixes, Mezzes, Muggsys, Cleanheads, and Lockjaws of yesteryear (alas, Miff, we will remember you).

There's mighty good reason for Wein's nostalgic waxings. He's closing in on 40 years, doing this festival shuffle (his first was in Newport, R.I., in 1954), and I'm sure it's getting harder each time out, keeping the customers satisfied. What with the deaths of stalwart draws Dizzy and Miles and Sarah and Dexter and Billy (Gillespie, Davis, Vaughan, Gordon, and Eckstine, for those suffering cultural vapor lock), Wein is left with the daunting task of maintaining—make that *creating*—a tradition whose practitioners were once abundant and prized for their marketability. He's trying hard to ensure that the *whom*, for whom the bell tolls, is not the *what* of the festival itself.

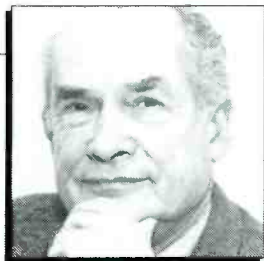
So, what's in store for this year's New York rite of spring, Wein's centerpiece among his schedule of 25-plus blowouts throughout the States and abroad? A trimmed-down fest, running June 18-26, formulaic in its mix of warm-glow tributes, proven attractions, and boo-'em-while-they're-hot performers, with a special emphasis on vocalists.

Those singers include diva Betty Carter, who will perform opposite baritone saxophonist Gerry Mulligan at Carnegie Hall on opening night; and Anita O'Day, Cassandra Wilson, and Marano & Monteiro, also on opening night, at Town Hall; Celia Cruz boogies with Tito Puente, at Carnegie June 19; Lena Horne, making her festival debut, fronts the Duke Ellington Orchestra, honoring the memory of Billy Strayhorn at Avery Fisher Hall June 20; Jimmy Scott, still reeling from a career-reviving record, performs at the World Financial Center June 23; Cleo Laine and Mel Torme join forces at Carnegie, also June 23; and Brazilian songster Gilberto Gil closes the fest at Avery Fisher June 26.

In the tribute department, Wein celebrates his own 45 years as a player, working with the Newport All-Stars at Town Hall, June 21; Candid Records remembers the music of Charlie Parker and Thelonious Monk, also at Town Hall, June 22; the late Art Blakey gets a night, thanks to a number of ex-Messengers, at Avery Fisher, June 23; and Birdland, the legendary haunt, will be saluted by George Shearing and the Count Basie Orchestra at Carnegie, June 25.

Gone are the afternoon piano recitals, which almost always provided a much-needed respite from the week's cram-it-all-in craziness. Also gone is the feeling that the JVC Jazz Festival in New York is the hum of the jazz solar system, featuring astral performers who could light the skies with their music and their character. A transitional period, perhaps—for the fest? For all of us? Obviously, until guys with names like Miff, Mezz, and Muggsy come along.

## Classical KEEPING SCORE



by Is Horowitz

**G**OING ON RECORD: There's lots of chamber music on Sony Classical's recording agenda this spring, concentrating largely on the central repertoire.

Late April sessions in New York's Manhattan Center will find an all-star ensemble headed by Isaac Stern performing string quintets by Schubert, Boccherini, and Brahms. The other players are violinist Cho-Liang Lin, violists Jaime Laredo and Michael Tree, and cellists Yo-Yo Ma and Sharon Robinson. Steven Epstein is producer.

The Juilliard Quartet will be in Troy, N.Y., the second week in May to record the three string quartets by Brahms, with Gary Schultz as producer. At about the same time, in Austria, pianist Stefan Vladar and the Artis Quartet are scheduled to cut piano quintets by Schumann and Brahms under the supervision of producer Georges Kadar.

Somewhat off the beaten track are works for baritone and string quartet by Barber and Schoeck. The former's "Dover Beach," and the latter's "Notturmo" will be recorded for Sony in Berlin by baritone Andreas Schmidt and the Berlin Philharmonia Quartet. The producer will be Cord Garben.

The same April-May time frame will see the Mozart Serenade for 13 Winds ("Gran Partita") recorded by members of the Berlin Philharmonia conducted by Zubin Mehta. A divertimento for winds will round out the program. Michael Haas, who recently left London/Decca for Sony, will produce.

On the orchestral side add Bartok's Piano Concerto No. 2, to be recorded by Yefim Bronfman and the Los

Angeles Philharmonic under Esa-Pekka Salonen. The other two Bartok piano concertos will be taped early next year. Schultz is project producer.

Producer Wolf Erichson will add more Haydn to the label's Vivarte series when he records Symphonies Nos. 45-47 in Toronto with Bruno Weil and Tafelmusik. And the "Organ" Symphony will be the centerpiece of an all-Saint-Saens recording with Lorin Maazel and the Pittsburgh Symphony in mid-May, with Epstein producing. Anthony Newman will overdub organ at a later session.

Soprano Lucia Popp, meanwhile, will be documenting her current thoughts on Strauss's "Four Last Songs," with Michael Tilson Thomas and the London Symphony Orchestra under the control-room stewardship of David Mottley. Popp recorded the pieces some years back for EMI.

And Sony's microphones and cameras will be at the ready in London's Royal Albert Hall Saturday (1) to capture a live concert by the Berlin Philharmonia under Bernard Haitink. To be released only on home video, the program will include Stravinsky's "Sacre du printemps," Mozart's Violin Concerto No. 3, with Frank Peter Zimmermann as soloist, and Tchaikovsky's "Romeo & Juliet." Haas is audio producer, with Brian Large handling video.

**P**ASSING NOTES: Philharmonia Virtuosi, the chamber orchestra conducted by Richard Kapp, has been signed to a three-disc agreement by BMG Classics. The deal does not affect Kapp's Essay label, which will continue to record the orchestra, as well as other artists and groups. Among special releases due on Essay is a five-CD boxed set holding the complete solo piano works of Balakirev. Performer is Alexander Paley... West Coast importer and distributor Allegro Corp. takes its first flyer in home video via a deal with Proscenium Entertainment, the New Jersey firm headed by Glenn Smith... The Chamber Music Society of Lincoln Center has commissioned works from John Corigliano, Charles Wuorinen, and Bright Sheng for its 25th anniversary season, which starts next October.

# the Medialine

## Pulitzers Pass Pop Writers; Onyx Backs Down Editors

BY ERIC BOEHLERT

**A**UTHOR, AUTHOR: On the eve of this year's Pulitzer Prize awards for journalism, two things were certain: The Los Angeles Times would win a prize for its coverage of that city's riots (that, from the big-prizes-go-to-big-stories theory); and a pop music writer would not take honors in the criticism category. Both forecasts proved true.

While some past winners have occasionally written about pop music, no one has ever been honored specifically for their pop criticism, according to Bud Kliment, assistant administrator of the Pulitzer Prize Office. (Traditionally, book, television, and classical music writers pick up the laurels.) This year Leonard Pitts of the Miami Herald did manage to become one of two finalists for his pop music writing.

In all, 105 writers had their work entered by editors in the criticism category. Among those in the music field (pop, classical, etc.) were Richard Dyer, Boston Globe; Robert Hilburn, Los Angeles Times; Greg Kott, Chicago Tribune; Jory Farr (finalist in 1990), The Press-Enterprise, Riverside, Calif.; David Hinckley, New York Daily News; Jon Pareles, New York Times; Andrew Adler, Louisville Courier-Journal; Scott Duncun, Orange County Register; Andrew Pincus, Berkshire Eagle, Berkshire, Mass.; Tim Page, Newsday; Cliff Radcliff, Cincinnati Enquirer; John Garelick, Boston Phoenix; Leighton Kerner, Village Voice; Wynne Delacoma, Chicago Sun-Times; and Michael Corcoran, Dallas Morning News.

**G**ET ME COPY: The success of

Onyx's new album has some copy editors at newspapers and magazines scratching their heads. The quandary: Whether to print the phonetically spelled album title, "Bacdafucup."

A spokesperson at Onyx's publicity firm, Set To Run, says consumer magazines such as Nerve and Entertainment Weekly, along with Billboard and other trades, have gone ahead and used the name. But at dailies, where editors must be conscious of a broader and potentially more easily offended readership, caution is prevailing.

More than 150 papers pick up Billboard's charts off BPI's Entertainment News Wire. When the Onyx album first made its appearance, News Wire managing editor Donald Gallagher immediately tagged the item to notify local editors about the title. "That's standard procedure," he says, "to flag potentially offensive material."

Newsday, for one, took heed of the warning and inserted "New Release," in place of "Bacdafucup."

**D**ON'T FEAR THE REEFER: Does anyone else think it's a wee bit hypocritical for MTV to blur the marijuana leaves that pop up on shirts and caps during Dr. Dre's "Nuthin' But a 'G' Thang" clip (Billboard, April 10)? The network's concern about drug use, particularly among the young, is honorable, but since when did MTV opt to protect viewers from society's evils?

Some would argue that teen-age sex poses just as great a threat as drug use, but the network has no problem airing clip after clip of strip-tease material. And coming in the wake of its embarrassingly raunchy Spring Break programming, MTV's pot position seems particularly weak.

## IN PRINT

**THE ROLLING STONES ALBUM:  
30 YEARS OF MUSIC AND  
MEMORABILIA**  
By Geoffrey Giuliano  
(Viking Studio Books, \$30)

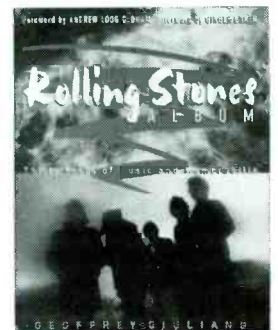
Legal precepts aside, any new Rolling Stones books at this point in time are guilty until proven innocent of simply repackaging what readers have long since bought into. Why preach? We can sing chorus and verse of the canon.

That said, Geoffrey Giuliano acquits himself nicely here largely because of fine packaging. His complete-history-of-the-Stones narrative, while pleasingly told with attention to anecdotal incidents and a refreshingly non-Mick-centric focus, has been nonetheless oft told. Package it with the accompanying pictorial-history-of-the-Stones' product, however, and this latest entry easily earns a place on groaning coffee tables.

From apparel to Zippo lighters, bootlegs to label-blessed boxes, single sleeves to song sheets, "The Rolling Stones Album" presents an exhaustive collection of Stones artifacts, each with a story to tell. The controversial, the purely commercial, the withdrawn, the

rare, the forgotten, the promotional, the damn-I-wish-I'd-kept-that—all and more are laid out for examination. Even the covers of those other albums on Rolling Stones Records (Kracker, Chris Jagger) are included for good measure, as are the Stones' solo efforts.

With an introduction by Andrew



Loog Oldham and an afterword by Ginger Baker, "The Rolling Stones Album" is a vivid testament to a career.

MARILYN A. GILLEN



# Music Video

ARTISTS & MUSIC

## No Trick To Creating Yello Vids Meier Challenges Clip-Making Conventions

BY DEBORAH RUSSELL

LOS ANGELES—It takes a certain eye to look upon the light reflected on a shiny black folder and see an incredible image bursting out of a menacing black sky.

That eye belongs to Dieter Meier, one half of the Swiss duo Yello, and the creative force behind the group's music video catalog, which dates back some 14 years. He describes his goals as a director while he manipulates his Smash Records press kit under the harsh glare of a fluorescent bulb.

"You just take part of this as your frame and blow it up to fit in a [movie-sized] screen," he says, unlocking all sorts of cosmic possibilities. "You can construct the most incredible images with no tricks at all."

Meier's latest video exploits are captured in the clip "Jungle Bill," featured on the new Smash compilation "Essential Yello." The album retrospective details Meier's seven-album collaboration with partner Boris Blank, and "Jungle Bill" captures his continuing quest to challenge the conventional boundaries of the pop video genre.

The clip traces the adventures of two macho jungle explorers who turn out to be nothing more than the toys of a little girl.

"When you just try to give a key to your music with visuals, it can get quite boring," says Meier, whose early creative roots are steeped in experimental film making. Music was a natural outgrowth of his film work, and the group Yello literally was born of the necessity to create soundtracks for Meier's movies.

"[Blank] and I have always created words and music together," says Meier, describing the development of the duo's distinctive visual style. "The two elements together, in a kind of dialectical way, should create a new synthesis."

Meier has some 20 videos to his directing credit, including Yello's most commercial American hit, "Oh Yeah," as well as "The Race" and "Bostich." In addition, the artist has reeled a handful of successful videos for other



YELLO: Dieter Meier and Boris Blank.

artists, including the German bands Alphaville and Trio, but says he prefers shooting clips to back his own material.

"I don't like to direct for other people because then you are responsible for a piece of promotion and this person's career," he says. "You wind up censoring yourself and self-censorship is very bad."

On the other hand, creating a clip for Yello, whether it receives airplay or not, is "my cup of tea," he says. His choice to direct the group's clips is motivated by the fact that he finds the job of musician, director, cameraman, and star to be "funny, entertaining, and a joy."

"It's not that I don't trust another director," Meier says. "I just like to do it myself."

And what he does is observe the world as a montage of surreal images, which are his for the taking. Just as his partner Blank collects myriad audio samples to incorporate in the group's postmodern, techno recordings, Meier

keeps an ongoing record of ideas with which he can experiment in the short-form video realm.

Example: When his host offers a generic seat in a colorless conference room, Meier is the only person to notice a subtle diversity among seemingly identical chairs. "I wonder what this means?" he muses to himself.

The comment offers a tiny sliver of insight into this artist's creative vision. His signature style usually juxtaposes a fast and furious collage projected on a rear screen, against offbeat and humorous action, which unfolds in the foreground. Meier may manipulate a series of single frames, choreographing individual movements to meld visual images with specific notes or beats.

The meticulous process can be time consuming and unconventional, but Meier, a man who says he is not obsessed with his own mainstream success as a recording artist, is content to operate outside the stereotyped aesthetics that have come to define the parameters of mainstream video airplay.

"I am under the impression that people like to see new images and cool inventions," Meier says. "The nice thing is that video is over very quickly, and you can take it in as just a visual sensation that ends after three minutes. Nevertheless, no one takes chances any more."

Meier, to be sure, is one artist who will continue to take chances. His clips generally cost between \$50,000 and \$120,000 and he notes that he adores such American film makers as Martin Scorsese and Francis Ford Coppola.

Currently, Meier and Blank are re-

(Continued on next page)

## PRODUCTION NOTES

### LOS ANGELES

- Duran Duran's latest video, "Come Undone," is a Nitrate Films production directed by Julien Temple. William Coleman, Kirstin Syme, and Amanda Pirie produced the Capitol Records shoot. Dave

Phillips, Simon Archer, and Mike Valentine directed photography on location in L.A. and London.

- Anton Corbijn is the eye behind Depeche Mode's latest Sire/Reprise clip, "Walking In My Shoes."

- Sean Penn directed David Crosby's new Atlantic video, "Hero," featuring Phil Collins.

### NEW YORK

- Gary Gray directed Rumpelstiltskin's "Attitudes" for RCA. Craig Fanning executive-produced for F.M. Rocks. In addition, director Philip Owens directed Atlantic's Giovanni video "Void The Temptation," featuring model Lib Tyler. Fanning executive-produced for F.M. Rocks.

### OTHER CITIES

- Director George Seminara is the eye behind the Ramones' latest Radioactive video, "Touring," lensed in various locations around the world.

- Moving Pictures director Jim Gabour shot "One Love," the first single from Black Uhuru's upcoming Mesa Records release. March Kingsdorf produced the Jamaica- and New Orleans-based clip.

## The Greening Of VH1; Labels In Local Motion

EARTH SUMMIT: VH1 president Ed Bennett joined a panel of environmental activists who spoke on the campus of UCLA April 15 in conjunction with **Concerts for the Environment**. Bennett was in L.A. to promote CFE's National Earth Day concert, sponsored by VH1 and headlined by Paul McCartney.

Approximately 500 students attended the **Environmental Education Forum**, sponsored by the UCLA Environmental Coalition. The big draw likely was panelist Natalie Merchant of **10,000 Maniacs**, but a great deal of attention actually was focused on Bennett.

He told students that when a VH1 sales executive asked him to edit one of the network's "World Alert" promotions to avoid offending McDonald's (a VH1 sponsor whose containers were pictured floating in a polluted water scene), he refused and left it in. McDonald's, Bennett noted, didn't pull its advertising.

When students asked whether Bennett had ever rejected an advertiser based on its environmental policies, he said he once literally threw Dow Chemical out of his office.

PROMOTION Commo-tion: Viewers of Dave Balaban's Belleville, N.J.-based video show "The Music Machine" will get something extra when they buy product by select Columbia, Chaos, and Def Jam artists at three Compact Disc World stores in Totowa, Union, and Menlo Park, N.J.

Balaban and Columbia created "The Music Machine Club" in early April, enlisting the show's viewers to call in for a free membership card that nets an incentive—a poster, T-shirt, cap, or mug—every time they purchase music by "The Music Machine Club" featured artists.

"My intent as a programmer is to show how powerful a video show can be in directing viewers into the record store," says Balaban.

The debut promotion is running with Soul Asylum, Suede, FIREHOSE, Sunscreen, Inclined, and Shawn Colvin. Balaban plays the clips and tells club members to go to Compact Disc World, where the albums are tagged and the freebies are waiting.

Initial feedback is strong, and Balaban has filled about five sheets with the names of viewers seeking membership in "The Music Machine Club."

Michelle Fuentes, coordinator of video promotions at Columbia, says the label is committed to the promotion for at least six months. "Local video cannot be ignored," she says.

"The Music Machine" reaches a potential audience of 750,000 viewers via N.Y.'s Manhattan Cable and Paragon Cable and N.J.'s Suburban Cable. A sample playlist from the weekly, half-hour show includes clips by Bon Jovi,

Flowerhead, SWV, and Stereo MC's.

CANNED MUSIC: Tom Sodeur of Manchester, N.H.-based alternative video show "New Music Now" is working with local retailer Relax Music to collect food for the Manchester Soup Kitchen.

"New Music Now" viewers who bring a nonperishable food item to Relax receive a discount on any music purchase. The promotion runs through the first week of May.

"I'm trying to get something going in the community," Sodeur says. "Alternative music doesn't have to be all esoteric, underground, and slinky. It should be something people can respond to in a positive way."

The half-hour "New Music Now" airs weekly on Manchester's ABC affiliate WMUR-TV, which reaches about 700,000 people in New Hampshire, Maine, Vermont, and Massachusetts. Sodeur plays clips by Elvis Costello, Jesus Jones, Robyn Hitchcock, and Digable Planets, among others.

REEL NEWS: Jon Baum, formerly a directors' representative at GPA Films, has created N.Y.-based Public Pictures with directors George Seminara, Karen Bellone, Duke Crawford, and Nick Morris ...

Squeak Pictures signed director Kim Watson and directors' representative Sheira Rees-Davies ... L.A.-based production company The Underground is representing U.K.-based director Michael Geoghegan for videos in the U.S. Earlier this year, the Underground formed a partnership with Island Pictures ... L.A.'s Hero has signed director Louis Marciano.

In label news: Sergio Silva Jr. is now national manager of video at A&M ... Herb Agner is the new national video coordinator at Warner/Reprise in Nashville.

On screen: MTV kicks off its debut "Alternative Nation" tour June 9 in Memphis. Lineup: Spin Doctors, Soul Asylum, and Screaming Trees ... Dale Lawrence recently reeled the 100th installment of his San Diego-based show "Music Underground" ... Dante Moratto will shoot the 300th installment of his Albany, N.Y.-based "Rock Rap" in August.

A PLEA FOR HELP: The Eye is attempting to compile a comprehensive database detailing video production companies and their rosters. You can help by submitting a current list of your company's directors to me at 5055 Wilshire Blvd., 7th Floor, Los Angeles, Calif. 90036. Fax: 213-525-2394/2395.

OPS: The Eye called Prince's new tune "Pheromone" by the wrong name last week. (So, we had a little sinus trouble ...) The track is the new opener for BET's "Video LP" show.

# THE EYE



by Deborah Russell



Great Adventure. Steven Curtis Chapman's Sparrow video "The Great Adventure" was named shortform video of the year at the Gospel Music Assn.'s Dove Awards ceremony April 1. Shown accepting the award, from left, are Chapman; Nancy Knox, who produced the clip for Sparrow Home Video; and Greg Crutcher, director.



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- 1 Aerosmith, Livin' On The Edge\*\*
- 2 Spin Doctors, Two Princes
- 3 Dr. Dre, Nuthin' But A "G" Thing
- 4 Ugly Kid Joe, Cat's In The Hat
- 5 Positive K, I Got A Man
- 6 Van Halen, Dreams\*\*
- 7 Guns N' Roses, Dead Horse\*\*
- 8 Janet Jackson, That's The Way... I Have Nothing
- 9 Whitney Houston, I Have Nothing
- 10 Green Jelly, Three Little Pigs
- 11 P.M. Dawn, Looking Through...
- 12 Def Leppard, Tonight
- 13 Soul Asylum, Black Gold\*
- 14 Jade, Don't Walk Away
- 15 Lenny Kravitz, Are You Gonna Go...
- 16 Sting, If I Ever Lose My Faith In You
- 17 Stereo MC's, Connected\*
- 18 Stone Temple Pilots, Plush
- 19 Silk, Freak Me
- 20 Shai, Comforter
- 21 Michael Jackson, Who Is It
- 22 Belly, Feed The Tree\*
- 23 Bon Jovi, In These Arms
- 24 Arrested Development, Mr. Wendal
- 25 House Of Pain, Jump Around
- 26 Black Crowes, Bad Luck Blue ...\*\*
- 27 Depeche Mode, I Feel You
- 28 Janet Jackson, Love Never...
- 29 Duran Duran, Come Undone
- 30 Naughty By Nature, Hip Hop...
- 31 Neneh Cherry, Buddy\*
- 32 Naughty By Nature, O.P.P.
- 33 New Order, Regret
- 34 Bon Jovi, Bed Of Roses
- 35 Snow, Informer
- 36 Janet Jackson, Miss You Much
- 37 Red Hot Chili Peppers, Under The...
- 38 Poison, Until You Suffer Some
- 39 Arrested Development, Tennessee
- 40 Salt-N-Pepa, Let's Talk About Sex
- 41 En Vogue, My Lovin'
- 42 Wreckx-N-Effect, Rump Shaker
- 43 Duran Duran, Ordinary World
- 44 Alice In Chains, Rooster
- 45 Prince, The Morning Papers
- 46 V. Williams/B. McKnight, Love Is
- 47 Carmen Electra, Everybody Get...
- 48 Coverdale Page, Pride And Joy
- 49 L.L. Cool J, How I'm Comin'
- 50 Arrested Development, People...


- 1 Run-D.M.C., Down With The King
- 2 Lo-Key?, Sweet On U
- 3 Levert, Good Ol' Days
- 4 Whitney Houston, I Have Nothing
- 5 Portrait, Honey Dip
- 6 Chante Moore, It's Alright
- 7 Sade, Kiss Of Life
- 8 Ice Cube, It Was A Good Day
- 9 Regina Belle, If I Could
- 10 Blackstreet, Baby Be Mine
- 11 Digable Planets, Where I'm From
- 12 Silk, Freak Me
- 13 Shai, Comforter
- 14 Intro, Love Thing
- 15 Lords Of Underground, Funky...
- 16 Paperboy, Ditty
- 17 Pete Rock & C.L. Smooth, Lots...
- 18 L.L. Cool J, How I'm Comin'
- 19 Pharcyde, Passin' Me By
- 20 Najee, All I Ever Ask
- 21 Men At Large, So Alone
- 22 Stephanie Mills, Never Do You...
- 23 P.O.V., Anutha Luv
- 24 Christopher Williams, Every Little...
- 25 Commodores, Everything...
- 26 Janet Jackson, That's The Way...
- 27 After 7, Can He Love U Like This
- 28 Walter Beasley, If You Ever...
- 29 Flavor Unit MC's, Roll Wit Tha Flava
- 30 R. Kelly, Dedicated

- 1 Brooks & Dunn, Hard Workin' Man
- 2 Tracy Lawrence, Alibis
- 3 Dwight Yoakam, Ain't That Lonely...
- 4 John Anderson, Money In The Bank
- 5 Mark Chesnut, Ol' Country
- 6 Travis Tritt, T-R-O-U-B-L-E
- 7 Mark Collie, Born To Love You
- 8 Lari White, What A Woman Wants
- 9 Toby Keith, Should've Been A...
- 10 Dolly Parton, Romeo
- 11 Larry Stewart, Alright Already
- 12 Patty Loveless, Blame It On Your...
- 13 Randy Travis, An Old Pair Of Shoes
- 14 Clint Black, When My Ship Comes...
- 15 Garth Brooks, We Shall Be Free
- 16 Aaron Tippin, My Blue Angel
- 17 Pam Tillis, Let That Pony Run
- 18 Rodney Foster, Nobody Wins
- 19 Kathy Mattea, Standing Knee...
- 20 Tracy Byrd, Someone To Give My...
- 21 Joy White, True Confessions
- 22 Restless Heart, Mending Fences
- 23 Doug Stone, Made For Lovin' You
- 24 Reba McEntire/V. Gill, The Heart...
- 25 Lee Roy Parnell, Tender Moment
- 26 George Jones, Wrong's What I Do...
- 27 Tim McGraw, Memory Lane
- 28 Paul Overstreet, Take Another Run
- 29 Sammy Kershaw, Haunted Heart
- 30 Pearl River, Fool To Fall

- 1 Eric Clapton, Running On Faith
  - 2 Whitney Houston, I Have Nothing
  - 3 Sting, If I Ever Lose My Faith In You
  - 4 V. Williams/B. McKnight, Love Is
  - 5 Jon Secada, Angel
  - 6 Clannad, Harry's Game\*
  - 7 Dwight Yoakam, Ain't That Lonely...
  - 8 Chris Isaak, Can't Do A Thing
  - 9 Elton John, Simple Life
  - 10 Go West, What You Won't Do For
  - 11 Boy George, The Crying Game
  - 12 Boy Krazy, That's What Love Can...
  - 13 Garth Brooks, We Shall Be Free
  - 14 Prince, The Morning Papers
  - 15 Bon Jovi, Bed Of Roses
  - 16 Paul McCartney, Hope Of...
  - 17 Don Henley, The Boys Of Summer
  - 18 Sade, Kiss Of Life
  - 19 Carole King, Lay Down My Life
  - 20 Paul Simon, You Can Call Me Al
  - 21 Wendy Moten, Come In Out Of...
  - 22 Aaron Neville, Don't Take Away...
  - 23 Steve Winwood, Higher Love
  - 24 John Lennon, Imagine
  - 25 Carmen Electra, Everybody Get...
  - 26 David Bowie, Jump They Say
  - 27 A-Ha, Take On Me
  - 28 George Harrison, Got My Mind...
  - 29 Eric Clapton, Tears In Heaven
  - 30 Duran Duran, Ordinary World
- \* Indicates Five Star Video

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Bobby Brown, That's The Way Love Is  
Cop Shoot Cop, \$10 Bill  
Debbie Gibson, Shock Your Mama  
Eddie Murphy, Whazupwitu  
Ice-T, I Ain't New Ta This  
Inner Circle, Bad Boys  
Iron Maiden, Fear Of The Dark  
Jack Wagner, It's My Baby Too  
Janet Jackson, That's The Way Love...  
Jodeci, Let's Go Through The Motions  
Lorenzo, I Can't Stand The Pain  
Michael Jackson, Who Is It  
New Order, Regret  
Nu Colours, Fallin' Down  
Onyx, Slam  
P.O.V., Anutha Luv  
Pretenders, I'm Not In Love  
Redman, Tonite's Da Nite  
Sam-N-The-Swing, Sweetfour  
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TCF Crew, I Ain't The One



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Adrian Legg, Kiss Curl  
Clannad, Harry's Game  
Silk, Freak Me  
Chris Mars, Public Opinion  
En Vogue, Love Don't Love You  
Johnny Winter, Don't Take Advantage  
Enuff Znuft, Right By Your Side  
Lorenzo, I Can't Stand The Pain  
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Buckwheat Zydeco, Hey Good Lookin'  
Billy Idol, Heroin  
Vertical Hold, Seems Your Much...



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Dr. Dre, Nuthin' But A "G" Thing  
Grand Pupa, Check It Out  
Ice Cube, It Was A Good Day  
L.L. Cool J, How I'm Comin'  
Lords Of Underground, Funky...  
Monie Love, B.R.E.E.D.  
Naughty By Nature, Hip Hop Hooray  
Pete Rock/CL Smooth, Lots Of Lovin'  
Positive K, Ain't No Crime  
Prince, Morning Papers  
Prince Markie Dee, Typical Reason  
Redman, Time For Some Action  
Regina Belle, If I Could  
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Nanci Griffith, Speed Of The Sound...  
Sandi Patti, Hand On My Shoulder  
Kathy Mattea, Standing Knee Deep...  
Toby Keith, Should've Been A Cowboy  
Brooks & Dunn, Hard Workin' Man  
Buddy Guy, Some Kind Of Wonderful  
Nitty Gritty Dirt Band, Little Angel  
Steven Green, Praise Medley  
Lorrie Morgan, I Guess You Had...  
Lee Roy Parnell, Tender Moments  
John Tesh, The Homecoming  
Buckwheat Zydeco, Hey Good Lookin'  
Susan Ashton, Here In My Heart  
John McEuen, Return To Dismal...  
Beth Nielson Chapman, All I Have  
Patty Loveless, Blame It On Your Heart  
Mark Collie, Born To Love You


- 1 Reba McEntire/V. Gill, The Heart...
  - 2 Rodney Foster, Nobody Wins
  - 3 Garth Brooks, We Shall Be Free
  - 4 Little Texas, I'd Rather Miss You
  - 5 Kathy Mattea, Standing Knee...
  - 6 Restless Heart, Mending Fences
  - 7 Dolly Parton, Romeo
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  - 11 Aaron Tippin, My Blue Angel
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  - 13 Brooks & Dunn, Hard Workin' Man
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  - 16 John Michael Montgomery, I Love...
  - 17 Randy Travis, An Old Pair Of Shoes
  - 18 Doug Stone, Made For Lovin' You
  - 19 Larry Stewart, Alright Already
  - 20 Kentucky Headhunters, Dixie Fried
  - 21 Dean Dillon, Hot, Country & Single
  - 22 Joe Diffie, Honky Tonk Attitude
  - 23 Suzy Bogguss, Heartache
  - 24 Confederate Railroad, When...t
  - 25 Marty Stuart, Hey Baby!
  - 26 Patty Loveless, Blame It On...t
  - 27 Dixiana, Now You're Talkin' t
  - 28 Tim McGraw, Memory Lane
  - 29 John Anderson, Money In...t
  - 30 Mark Chesnut, Ol' Country
  - 31 Clint Black, When My Ship...
  - 32 Lorrie Morgan, I Guess You Had...t
  - 33 Shania Twain, What Made You Say...
  - 34 M.C. Carpenter, Passionate Kisses
  - 35 Nitty Gritty Dirt Band, Little Angel
  - 36 Tracy Byrd, Someone To Give My...
  - 37 Lari White, What A Woman Wants
  - 38 Toby Keith, Should've Been A...
  - 39 Doug Supernaw, Honky Tonkin'...
  - 40 Ricky Lynn Gregg, If I Had A...
  - 41 George Jones, Wrong's What I...
  - 42 Robert Ellis Orrall, A Little Bit...
  - 43 John Brannen, Moonlight &...
  - 44 Cleve Francis, Walkin'
  - 45 Paul Overstreet, Take Another Run
  - 46 Sammy Kershaw, Haunted Heart
  - 47 Pearl River, Fool To Fall
  - 48 Larry Boone, Get In Line
  - 49 Marty Brown, It Must Be The Rain
  - 50 Deborah Allen, If You're Not...
- † Indicates Hot Shots



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Arrested Development, Natural  
10,000 Maniacs, Candy Everybody...  
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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**AMERICANA**  
TELEVISION NETWORK, INC.

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## Real Music: An 'Eleventh Hour' Earth Day Vid

LOS ANGELES—Earth Day International and the Sausalito, Calif.-based independent label Real Music kicked off an environmental media blitz April 22 with the worldwide release of the Mars Lasar video "The Eleventh Hour."

The clip is the title track to the Australian keyboardist/composer's current album and is the first in a series of media projects developed by Earth Day International, a nonprofit organization sanctioned by the United Nations. The release of "The Eleventh Hour" on Earth Day 1993 was timed to represent an urgent catalyst for environmental reform, says Gary Herbertson, executive director of Earth Day International.

The musical collage juxtaposes panoramic views of the Earth's natural wonders with the devastation wrought by man's carelessness.

The clip, which is the first official Earth Day International video, was serviced to mainstream music video outlets April 22, and will be distributed to a network of some 3,000 community and environmental organizations worldwide throughout the year.

"Music video is one of the most powerful ways we can communicate our message," says Herbertson. "At Earth Day International we confront the realities of the earth, but we also present the beauty, the hope, and the potential for the earth. And that's what this video says for us."

Lasar created the evocative, instrumental video with film maker Sam Nicholson. Peter Theodoss edited. Earth Day International and Real Music collaborated to adapt the video to open and close with environmental messages from the late anthropologist Margaret Mead; Maurice Strong, secretary general of the 1992 Earth Summit; the Union of Concerned Scientists; and Earth Day International's Herbertson.

Stargate Films produced the video in association with Real Music. Editing and postproduction were provided by Kappa Video in Burbank, Calif.

"The Eleventh Hour" is one of 16 social, political, and environmental "sound stories" about the world on Lasar's album. This particular track, says Lasar, "seemed really relevant to Earth Day International and this is the perfect opportunity to see my work used in a positive way."

DEBORAH RUSSELL

## YELLO VIDEOS

(Continued from preceding page)

...cording a new album, tentatively titled "Zebra," which Meier describes as a chronicle of the urban "native" at the end of the 20th century.

"The videos will have a lot of aspects of the metropolis, but with a twist of irony," he says, "like a crazy animal farm traveling through Manhattan."

In addition, Meier is wrapping a full-length, fantasy feature titled "Once Upon A Dream," which charts the odyssey of a boy lured into an underground world, from which music is his only escape.

When he's not busy traveling between his recording studio in Zurich and his film office in L.A., Meier helms an English record label, Solid Pleasure, which is named after Yello's 1980 debut album. He often can be found acting in European films, as well.



(formerly Green Jello)

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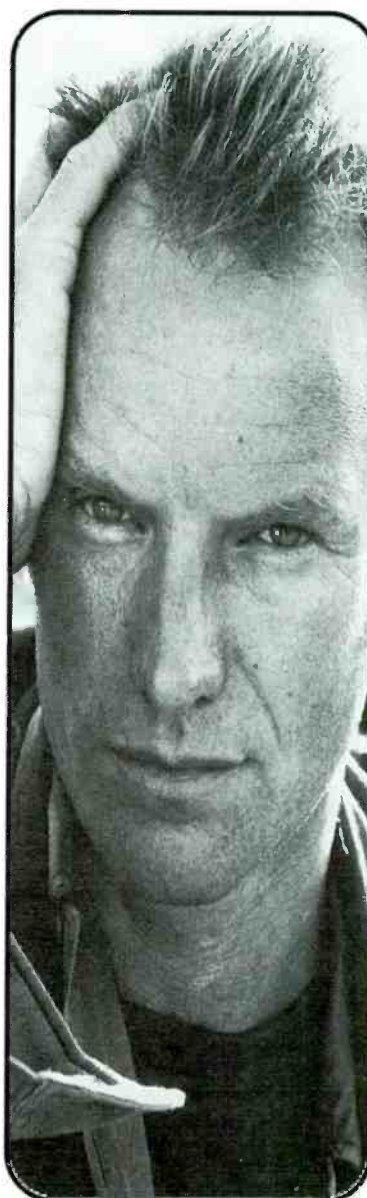


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ARRESTED DEVELOPMENT



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# coming attractions



## SPRING BRINGS A FRESH CROP OF MUSIC VIDEOS

BY Brett ATWOOD

Spring may be considered off-season for sell-through music video, but the major suppliers have hopes of a healthy spring sales flurry.

Warner Reprise Video has just hatched a batch of fresh spring product.

"Van Halen Live: Right Here, Right Now," coinciding with the Top 5 album of the same name, features performances from the recent "For Unlawful Carnal Knowledge" tour. "Video Croissant," a 45-minute offering from Faith No More, includes live performances as well as backstage footage and interviews.

"Rocky World," the debut video release from acclaimed artist and record producer Daniel Lanois, is now in stores. The one-hour video documentary features collaborations with Peter Dinklage, U2, Bob Dylan and Aaron Neville.

Elvis Costello's recent album with the Brodsky Quartet, "The Juliet Letters," is now accompanied by both video and laser longforms. The definitive Erasure video collection, "Pop! The First 20 Hits," is a 76-minute compilation spanning the technopop duo's career. A live concert video of the band's Phantasmagorical Tour is tentatively planned for a summer release.

Set for a possible May/June release on Warner Reprise Video are both live and video hit compilations from Dire Straits. "Rod Stewart Unplugged" is also tentatively set for a May/June release.

Def American Visuals has issued the first of three longforms by industrial performance-art extremists Survival Research Labs. "The Will To Provoke" chronicles their high-tech, socio-destructive experiments in music and art.



Spinal Tap



Harry Connick Jr.

Hollywood Records Music Video took "The Freddie Mercury Tribute Concert" to stores on April 20, a full year after the live event at London's Wembley Stadium. The video features such superstars as Guns N' Roses, Metallica, George Michael and Elton John.

Rhino Home Video, which has a distribution arrangement with A\*Vision Entertainment, will unleash three new videos this month. "Dr. John's New Orleans Swamp" and "Blues Summit: A Tribute To Muddy Waters" will be available May 19. "The ARMS Concert," a benefit concert for Ronnie Lang and the Artists For Research Into Multiple Sclerosis, features Eric Clapton, Jeff Beck and a host of others.

V.I.E.W. Video, also distributed through A\*Vision, has an active spring release schedule. "Hooked On Queen" links classic Queen songs performed by the Royal Philharmonic Orchestra to action sports footage. "Dizzy Gillespie: A Night in Chicago" showcases the jazz master's final recorded performance. "The Best Of The Sounds Of The '70s" compiles classic performance footage from such hitmakers as Sonny and Cher, and Ike and Tina Turner. "A Tribute To Charlie 'Bird' Parker" combines never-before-seen archive footage with new interpretations of various Parker compositions. Also planned for release are "Toshiko Akiyoshi And Her Big Band: Strive For Jive," "Classical Masters And Rising Stars," and "Beethoven Symphony No. 9: Choral."

Capitol Video issues "The John Lennon Video Collection" on May 6. The video includes 19 Lennon solo tracks, including six new videos comprised from Yoko Ono's personal archives.

The EMI Records Group has two Arrested Development titles on its spring release schedule. Already out is "Eyes As Hard As A Million Tombstones," an hour-long video compilation featuring the recent hits "People Everyday" and "Mr. Wendal." Late May is the tentative release date for an "Arrested Development Unplugged" video.

Sony Music Video Enterprises (SMV) is readying a blitz of product for the

Continued on page LF-4

# big-name artists and innovative marketing drive sales of longform music videos

By DEBORAH Russell

blockbuster artists continue to drive the bulk of the longform music video business. Titles by chart-topping megastars pushed shipments and dollar figures out of the slump that plagued the industry in 1991.

Year-end statistics released by the Recording Industry Assn. of America indicate that music video shipments in 1992 rose 24.6 percent from 1991, with total shipments reaching 7.6 million units. Multi-platinum-certified artists ranging from Garth Brooks to Metallica account for much of that surge, but industry leaders have learned that one needs more than album chart success to launch and nurture a thriving home video.

As competition for the consumer's dollar intensifies, label executives continue to hone their marketing strategies to maximize a longform's sales potential.

Liberty Home Video, for example, treated Garth Brooks' video release "This Is Garth Brooks" like a major audio release, says Bob Freese, the company's VP of sales and marketing. The label took the live tracks "Friends In Low Places" and "The Thunder Rolls" and released them on a promotional CD to country radio a month prior to the video's June 1992 release. The CD was stickered with information regarding the home video, and radio DJs naturally promoted the concert video as they programmed the live tracks.

The Brooks longform, ranked as 1992's fifth-best seller, has logged more than 41 weeks on Billboard's Top Music Videos chart and has been certified platinum eight times.

Brooks is joined on the video charts by PolyGram Video's Billy Ray Cyrus title "Live," which has been certified platinum four times. PolyGram seized the artist's rising star last year and released the live home video just four months after releasing his eponymous video debut, which had leapt to No. 1 in its third week on the Top Music Videos chart.

"Timing is a very key issue," says Allan Golden, national director of sales at PolyGram Video. "We had to capitalize on his remarkable success as a true phenomenon. The sales on the video titles seemed to help prolong



Arrested Development

sales on the album, as well."

Warner Reprise Video experienced the opposite effect in the wake of the 1993 Grammy Awards, as Eric Clapton's home video "Unplugged" surged in sales following the artist's sweep at the February awards ceremony. The platinum-certified video, which has been on the chart for more than 31 weeks, climbed to No. 2 after Warner Reprise kicked in a post-Grammy marketing blitz tied to the artist's multi-platinum album.

EMI Home Video is following a similar tack in the release of the Chrysalis longform "Eyes As Hard As A Million Tombstones" by Arrested Development. The group's visibility, enhanced by recent wins at the Grammy Awards and the Soul Train Awards, should inspire healthy sales out of the box, says Bruce Harris, director of catalog development and marketing at EMI Records Group. In fact, the title debuted at No. 14 on the Top Music Videos chart April 10.

The impact of visibility is not lost on

retailers. PolyGram's Golden says he hopes retailers will rack Sting's new home video "Ten Summoner's Tales" with its album companion of the same name. The simultaneous video/album releases include the same songs performed in the same order. All of the material on the title is exclusive to home video, and the label released a separate clip for the track "If I Ever Lose My Faith In You" to broadcast in music video outlets. "Ten Summoner's Tales" debuted at No. 4 on the Top Music Videos chart April 10.

Industry leaders agree that in-store placement of video product is a crucial element in consumer awareness. "One of our biggest problems is we're in areas that are buried deep in the store," says Vic Faraci, senior VP of marketing at Warner Reprise Video. "Pull the video out front and put it with the audio."

EMI Home Video gave retailers no choice when it released the 1991 Queensryche title "Operation Live-

Continued on page LF-5



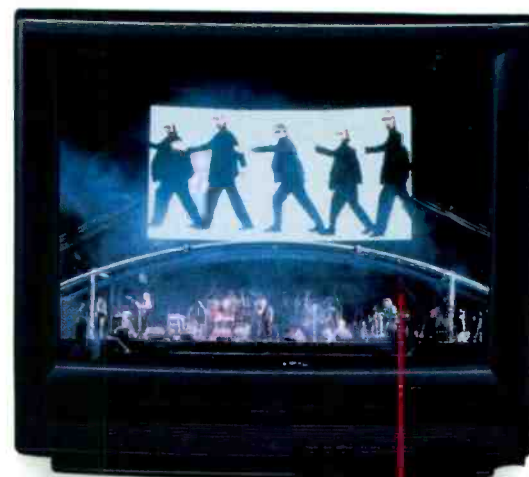
# Pause! Don't Miss the Hits!



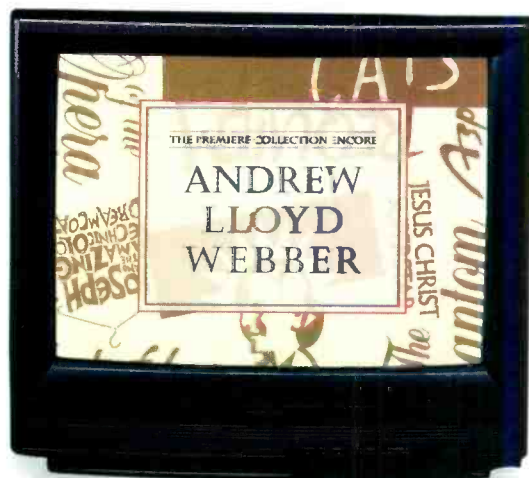
**Bon Jovi**  
Keep The Faith  
An Evening with Bon Jovi



**Sting**  
Ten Summoner's Tales



**Genesis**  
Live - The Way We Walk  
In Concert



**Andrew Lloyd Webber**  
The Premiere Collection Encore

Stop! Get out of **rewind!**

And **fast-forward** to the music of PolyGram

Video. From the multi-platinum Billy Ray Cyrus and

the award-winning

U2 to our next

generation of video

giants-- just press



**play**

and the hits are

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PolyGram Video.



**Paula Abdul**  
Under My Spell



**The Moody Blues**  
A Night At Red Rocks  
with The Colorado Symphony Orchestra



**Diana Ross**  
The Lady Sings... Jazz & Blues, Stolen Moments



**Pavarotti & Friends**  
Charity Gala Concert



**PolyGram Video. The Vision of Music.**



**PHILIPS**



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**attractions**

Continued from page LF-2

spring. Harry Connick Jr.'s "Paramount Big Band Concert," in-store May 4, captures the highlights of his 15-night stand of sold-out shows at Madison Square Garden in 1991. "Metalworks '73-'93," a comprehensive Judas Priest docu-concert that tracks 20 years of the popular metal band, is expected May 4.

Late spring or early summer is the expected release date for a video based on Bob Dylan's 30th Anniversary Concert, which featured live sets from Eric Clapton, Neil Young, George Harrison and others. Other upcoming SMV projects include Neil Diamond's "The Christmas Special" and a Billy Joel longform based on his forthcoming "River Of Dreams" album.

Already out from Columbia Music Video is the James Taylor longform, "Squibnocket," in which 15 songs are performed in an old barn near Squibnocket, Mass.

Scotti Bros. Entertainment is readying "Survivor: Greatest Hits," featuring 12 videos, for May 25.

MPI Home Video is in the midst of its largest promotional and marketing campaign ever for "The Return Of Spinal Tap." The sequel to the popular cult comedy, released March 31, features footage from the band's recent "Break Like The Wind" tour. "The Blue Sky Awards Music Videos: A Clean Air Celebration," compiled by the American Lung Association, spotlights such environmentally conscious artists as The Grateful Dead, Talking Heads and Midnight Oil.

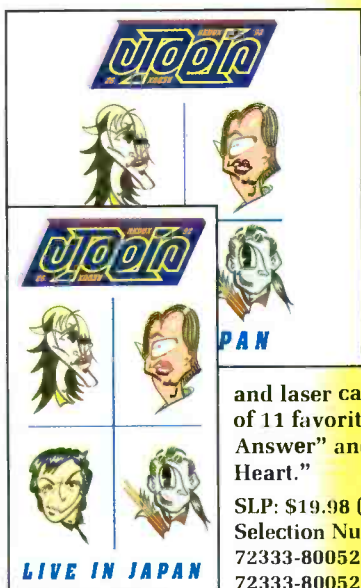
PolyGram Video is unleashing some impressive movers in its second quarter. "Andrew Lloyd Webber: The Premiere Collection Encore," highlighting the extensive work of one of Broadway's most successful composers, includes selections from "The Phantom Of The Opera" and "Joseph And The Amazing Technicolor Dreamcoat," among others. Genesis' "The Way We Walk In Concert" is the video equivalent of the band's two recent live albums.

PolyGram hopes to cash in on the current worldwide Abba revival with the April 20 release of "Abba 'Gold' Greatest Hits," a video that features everything from "Dancing Queen" to "Waterloo." The Who's "The Kids Are Alright," with additional footage, is due in early summer; "Under My Spell," a Paula Abdul concert shot in Japan, is tentatively set for a late May release.

Four Utopia video collections are on the PolyGram release slate. Available May 11, "Utopia—Redux '92: Live In Japan" captures 11 performances from a recent show at Gotanda Kani Hall in Tokyo. "The Ever Popular Tortured Artist Effect/Videosyncracy" is Todd Rundgren's solo offering, with 26 songs in video form.

PolyGram Video recently released a batch of classical videos as well. The

# OUR STARS CAN REALLY HUM A FEW BARS...



**UTOPIA**  
"Redux '92:  
Live In Japan"

May, 1992—Todd Rundgren and Utopia reunited on stage for the first time since 1985.

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Selection Number:  
72333-80052-3 (VHS)  
72333-80052-6 (LASER)



**TODD RUNDGREN**  
"The Ever Popular  
Tortured Artist Effect"  
Special Edition includes  
the "Videosyncracy"  
collection

The 82-minute, 23-song video autobiography, featuring songs like "Hello It's Me" and "Initiation" is available at retail for the first time.

As a bonus, the special edition videocassette and laser contains the 11-minute, 3-song Videosyncracy collection.

SLP: \$19.98 (VHS) • \$29.98 (LASER)  
Selection Number:  
72333-80051-3 (VHS)  
72333-80051-6 (LASER)

## COMING MAY 25



**UTOPIA**  
"A Retrospective  
1977-1984"

The early days of the much loved group chronicled in a 70-minute collection of live performances, music videos and rare footage. Experience Utopia as you travel from "The Magic Dragon Theater" to "I Just Want To Touch You."

SLP: \$19.98 (VHS) • \$29.98 (LASER)  
Selection Number:  
72333-80053-3 (VHS)  
72333-80053-6 (LASER)



**UTOPIA**  
"Live At The Royal  
Oak"

Feel the magic of 12 performances including "One World" and "Time Heals" plus behind-the-scenes views of the Detroit, 1981 concert on the 60-minute videocassette and laser.

SLP: \$19.98 (VHS) • \$29.98 (LASER)  
Selection Number:  
72333-80054-3 (VHS)  
72333-80054-6 (LASER)

## ESSENTIALS FOR TODD RUNDGREN AND UTOPIA FANS



# Longform

music video

only existing recording of "The Ghost Of Versailles" with music by John Corigliano is out through Deutsche Grammophon Video. Philips Video Classics issued "Vienna Boys' Choir Sing Mozart At The Chapel Of The Hofburg, Vienna," Hector Berlioz's "Symphonie Fantastique Op. 14" and "New Year's Concert 1993" with Ricardo Muti and the Vienna Philharmonic Orchestra. London Home Video issued "The Essential Sutherland" and Alexandre Borodin's "Prince Igor" opera.

Sting's "Ten Summoner's Tales," released in association with A&M Home Video, features Sting performing his latest material live at his estate in the English countryside.

Motown Home Video's "Diana Ross: The Lady Sings...Jazz & Blues," released in association with PolyGram Diversified Entertainment (PDE), hit the streets on April 20.

BMG Video released "Glenn Miller: America's Musical Hero" on April 6 and also has issued "Les Paul: The Living Legend Of Electric Guitar."

MCA Video plans to issue a Patti Loveless greatest-hits compilation on May 11, which will feature seven Loveless classics, including "Don't Toss Us Away" and "Chains."

GRP Video, which is distributed through MCA, recently released "The Return Of The Brecker Brothers," and a live Rippingtons video is planned for a late June release.

Earlier in the year, Geffen Home Video released "1991: The Year Punk Broke." Directed by Dave Markey, the video features performances by Sonic Youth, Nirvana and Dinosaur Jr. Coming soon from Geffen is a pair of Guns N' Roses videos. The first release is tentatively titled "The Making of F@\*!ing Videos Part 1: Don't Cry," and the second will focus on the making of "November Rain."

With this strong longform release schedule, retail should enjoy some serious sales heat. So get out your VCRs and get into the shade. The spring spree has begun. ■

## marketing

Continued from page LF-2

crime" as a CD/video set. The release was packaged in an elaborate box with an extensive booklet. The set retailed for about \$40, and EMI Home Video released the specialty package during the fourth quarter to attract holiday sales. The title is up to about 200,000 units, says EMI's Harris.

Other labels, such as Elektra Entertainment and Geffen Video/Uni Dist., experimented with creative packaging and pricing in 1992. Elektra coupled Metallica's two-part "A Year And A Half In The Life Of Metallica" as one combined set priced at \$34.98, or as two individual units priced at \$19.98 per tape. In addition, edited versions of

Continued on page LF-6



### PRIDE AND JOY The Story of Alligator Records

See, hear and feel the best of the Blues, captured live during the Alligator Records 20th Anniversary Concert. This house-rockin' show features white-hot performances by greats like Koko Taylor, Elvin Bishop, Katie Webster and Lil'

Ed Williams. It also offers an intriguing, behind-the-scenes look at the world of Chicago Blues, and the key people who were central to its rise.

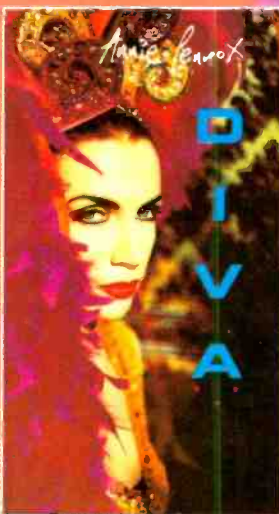
SLP: \$29.98 (VHS) • \$39.98 (LASER)

Selection Number:

72333-80046-3 (VHS)

72333-80046-6 (LASER)

COMING MAY 25



### ANNIE LENNOX Diva

1993 Grammy® Winner—  
Best Longform Video  
1993 Rolling Stone Reader's  
Poll—Favorite Female Artist

Over the past decade, as half of Eurythmics and now as a solo artist, the image explorations of Annie Lennox have been among the most enthralling visions the music video medium has ever presented.

*Diva* is the home video companion to Annie Lennox's critically acclaimed *Platinum Plus* solo debut album. *Diva* features 8 compelling music

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Selection Number: 07822-15719-3 (VHS)

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...THEY MAKE MUSIC  
LOOK AS GOOD  
AS IT SOUNDS.



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**marketing**

Continued from page LF-5

the individual tapes are also on the market. Collective sales on the five different configurations total close to 400,000 units, and the two-tape package debuted at No. 1 in March, and remained in the top five 19 weeks later. All three videos charted simultaneously.

Guns N' Roses' "Use Your Illusion" home videos are packaged and priced in much the same way. Its three configurations also charted simultaneously, with the double package performing best. MCA's Steve Galloway, VP of longform music video, would not reveal sales figures, but the package set and "Part I" recently were certified gold.

Another key factor that has changed in recent years is the impact of TV exposure on home video product, says Golden. In the past, he says, if material from a home video was broadcast on the air, it was the "kiss of death." But PolyGram experienced the opposite effect when cable outlets and public broadcasting stations embraced "The Three Tenors In Concert," which has been certified platinum eight times and has spent more than 125 weeks on the Top Music Videos chart.

But Columbia's Jay Krugman, VP of marketing, East Coast, notes it is best to add footage exclusive to video when one is dealing with product that can be seen for "free" on television. Sony Music Video's Mariah Carey concert included additional clips from the artist's previous album, and the video version of the broadcast special "This Is Michael Bolton" included 40 extra minutes that were not aired on television.

MCA's Galloway says he hopes Glenn Frey's current longform "Strange Weather: Live In Dublin" will experience its own sales increase following a forthcoming special to be broadcast on the Disney Channel. "We'll capitalize on [the exposure] by working with Disney's marketing people to develop some cross promotions," he says.

One company that need not worry about receiving cross promotional backup from Disney is Buena Vista Home Video, whose "Sing Along Songs" video series includes some of the most successful music longform titles on the children's market. The 10 titles in the series have sold well into the double-digit millions, says Buena Vista Home Video's director of public relations Steve Feldstein.

Most of the titles reflect classic Disney films, from "Mary Poppins" to "Beauty And The Beast." In the case of "Beauty" and "Aladdin," the sing-along music videos actually hit the streets before the home video release of the films, offering the consumer the first chance to own a piece of those particular features. ■

**MUSIC WITH A BEAT... AT UNBEATABLE PRICES.**

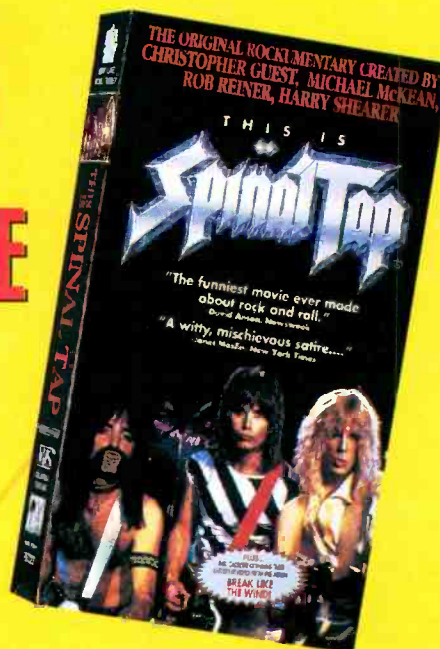
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From the ancient Baths of Caracalla in Rome, the world's three greatest tenors prepare for the most successful concert in history. Featuring the vocal genius of José Carreras, Plácido Domingo and Luciano Pavarotti.

VHS #75933  
**NOW \$19.95**



**This Is Spinal Tap - 25th Anniversary Edition**

Rob Reiner takes you on tour with Britain's loudest heavy metal band, Spinal Tap, in this hilarious behind-the-scenes mock rockumentary. Stars Rob Reiner, Harry Shearer, Christopher Guest and Michael McKean.

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**Pump Up The Volume**

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**NEW AT \$14.95**



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**Kid Creole and the Coconuts**

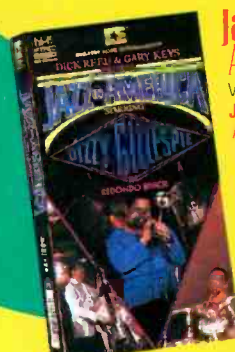
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**NEW AT \$14.95**



VHS #1232  
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**NEW AT \$14.95**



**Jazz in America**

VHS #1221  
JAZZ IN AMERICA:  
D. GILLESPIE  
VHS #1222  
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MAX ROACH  
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**NOW \$14.95 EACH**



**Lee Aaron Live**

VHS #1226  
Was \$19.95

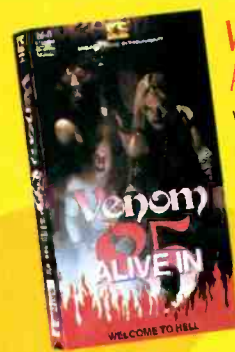
**NEW AT \$14.95**



**Magnum Live**

VHS #1227  
Was \$19.95

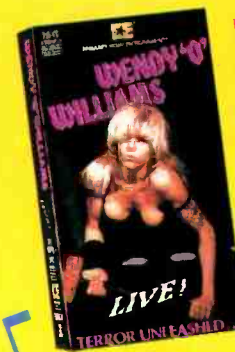
**NEW AT \$14.95**



**Venom Live**

VHS #1228  
Was \$19.95

**NEW AT \$14.95**



**Wendy O' Williams Live!**

VHS #1230  
Was \$19.95

**NEW AT \$14.95**



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We Shut Down A Nuclear Reactor.

# WHAT'S NEXT?

## Stop Sellafield

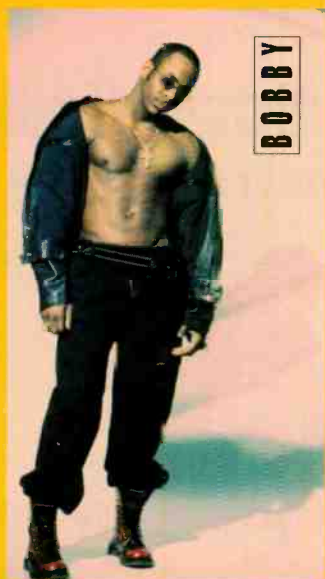
— the Radioactive Records concert video featuring U2, Public Enemy, B.A.D. II and Kraftwerk —  
advocated the closing of the Sellafield nuclear power plant.



GUESS

WHAT?

Well, now that we've saved the earth, it's time to celebrate...



BOBBY

### Bobby Brown Bobby MCAV-10819

Spanning his groundbreaking solo career, this 75-minute production features Bobby's breakthrough hits, concert performances and all the videos from his current multi-Platinum album *Bobby*. Essentially his first-ever greatest hits collection, this is for anyone who's ever jammed to Bobby Brown — and that's only a few million fans or so.



Mary J. Blige

411  
videos

### Mary J. Blige 411 Videos UPTV-10820

Her multi-Platinum debut *What's The 411?* sent this 'round-the-way girl up the charts and to one award reception after another. Now, this compilation of her hits — including "Reminisce," "Real Love," "Sweet Thing" (live) and "Love No Limits" — plus exclusive interview footage deliver the much-demanded 411 on the Queen of Hip Hop Soul.



### Shai Video Personification I GASV-10821

When this quartet tested the airwaves, it was love at first sound: "If I Ever Fall in Love" became an overnight No. 1 hit. This video cassette features both the *a capella* and remix versions of that smash track plus the hits "Comforter" and "Baby I'm Yours" from their Double Platinum album *If I Ever Fall in Love*.



CAROLINE ALLEY



WRECKX-N-EFFECT

Hard Or Smooth Videos

### Wreckx-N-Effect Hard Or Smooth Videos MCAV-10817

Move It — that's what the video "Rump Shaker" is making millions do nationwide. With this collection, fans don't have to wait for that No. 1 hit to rear up on TV. They also get "Wreckx Shop," "Knock-N-Boots" and "My Cutie" from the multi-Platinum album *Hard Or Smooth*. With Aqil Davidson, Markell Riley and New Jack King Teddy Riley, it's proof of perpetual motion.





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## Dutch Trade Hopes Campaign Will Jump-Start Music Sales

■ BY WILLEM HOOS

AMSTERDAM—Faced with continuing sales decline, the Dutch music business has hit back with a six-week promotion and marketing campaign to generate store traffic.

The campaign, which began April 14, is organized by CPG, the Dutch Foundation for Collective Promotion of Soundcarriers, which acts on behalf of the local record industry, retail business, and Holland's authors rights society, BUMA/STEMRA.

Last year, sales in the Dutch market dropped by some 11% (Billboard, Feb. 27) and the market has shown little sign of recovery.

Costing some \$380,000, (700,000 Dutch guilders), the campaign is titled "Het Feest van de Oren," which, freely translated, means "Joy to the Ears." The main aim of the campaign is to generate more shop traffic through a series of incentives.

Target group are consumers between 20 and 40, which CPG believes normally have most money to spend on leisure pursuits such as buying CDs.

According to CPG's managing director, Jan Gaasterland, the spring campaign is unique in the history of the Dutch music business.

More than 95% of the Dutch record industry supports the spring campaign, which will benefit from follow-up campaigns in the coming years.

Eight record companies have supplied a total of 12 tracks for a promotional CD, which is sold during the campaign at a retail price of just 5 guilders (\$2.78). The CD, with a total playing time of 61 minutes, is for sale in 1,305 out of the total of 1,400 Dutch record retail outlets.

Large retail chains such as Free Record Shop and department store V&D are playing their part in the campaign, although Gaasterland

points out that Virgin's Megastore in downtown Amsterdam has shown no interest in the project.

The CD features nine international acts (Elvis Presley, Dina Carroll, Joe Cocker, Sinead O'Connor, John Lee Hooker, Bryan Ferry, Billy Ray Cyrus, Crowded House, and Paco Pena) and five Dutch acts (the Nits, Roots Syndicate, Laura Fygi, Herman van Veen, and Andres van Duin).

Gaasterland expects that during the campaign some 500,000 to 600,000 copies of the promotional CD will be sold. At the start of the campaign Dutch retailers have already ordered more than 300,000 copies.

### BUILDING A DATABASE

Consumers who buy the promotion CD are given 30 free vouchers, entitling them to discounts from the artists albums.

The total value of the vouchers is \$208 (375 guilders), enabling customers to buy up to 30 CDs with discounts varying from 7 guilders to 50 guilders.

Consumers who buy one or more of the discount CDs are asked to fill in a form with their name and address. CPG hopes that the Dutch record retailers will build up address files as soon as possible.

"Mailing in general and direct marketing in particular could be of great help to the music retail business in the near future," says Gaasterland.

Retailers have received free display material to make the CPG spring campaign and the promotional CD as successful as possible. During the campaign advertisements will be placed in Dutch national daily newspapers. The campaign will be supported with more than 400 radio commercials of 20 seconds each. They will be transmitted on Radio 3 (Holland's national pop and rock radio network), and four Dutch commercial satellite/cable radio stations; Radio North Sea National (Dutch name: Radio Noordzee Nationaal), Radio 10 Gold, Radio 538 and Sky Radio. Television commercials will be shown by Dutch national public broadcasters as well as by RTL-4, Holland's first and so far only commercial satellite-to-cable-TV station.

CPG's idea of generating store traffic through discount coupons has been tried and tested over several years, but the campaign has never been mounted over six weeks or in the spring. The current sales drive is modelled on a yearly 10-day event, normally held in the fall.

CPG is actively involved in promoting sound-carrier sales throughout most of the year, with campaigns designed to maximize music sales in the lead up to Mother's Day, Valentine's Day, and other occasions where gifts are purchased. It has linked up with the Dutch post office to enable customers to send CDs as a gift by post.

Other recent campaigns have focused on French repertoire and classical music, and the organization is about to actively promote the two-track CD single.



Artists, executives, and government leaders were on hand for a six-hour celebration to mark the opening by Sony Music Australia of its new compact disc and cassette manufacturing plant, the fourth and largest such facility in Australia. Gathered inside the plant, from left, are Sony artist Rick Price; Alan Griffiths, Australian minister for industry, technology & regional development; artist Tommy Emmanuel; Michael P. Schulhof, chairman of Sony Music Entertainment, artists Margaret Urlich and Daryl Braithwaite; and Denis Handlin, managing director/CEO of Sony Music Australia.

## Sony Upbeat Down Under But Co. Urges Copyright Reform

■ BY GLENN A. BAKER

SYDNEY—The Sony Corp. views Australia as "a cornerstone of economic growth in the Asian region" and is prepared to match its words with continued investment, according to Sony Software president Michael Schulhof.

But the multinational's investment is conditioned on Australia returning to the kind of copyright protection for which it was once renowned. That was the message Schulhof repeatedly delivered to Australian political figures during his early-April visit to Sony's new \$23 million (Australian) (U.S. \$16.5 million) CD plant in Sydney (see photo, above).

Schulhof emphasized that his primary concern that Asian piracy would be encouraged by a weakening of Australia's resolve. "The concern I've expressed to government," he told Billboard, "is that Australia must take a leadership role in the protection of intellectual property rights. The prospect of other parts of Asia capitalizing on possibilities for piracy is a frightening thought. "Australia has to take a lead for two reasons," he continued. "One, because industrial development depends on it and two, because this country seems to encourage creativity in a very important and influential way."

"Sony Australia has international success with artists like Midnight Oil, Daryl Braithwaite, and, in the past, Men At Work. But there are artists more fragile in terms of their international audience: Margaret Urlich, Rick Price, Jon Stevens, Tommy Emmanuel, Things Of Stone And Wood," continued Schulhof. "They are all capable of being merchandised and supported not only in the English-speaking countries, but in Europe and Asia as well. I'm willing to make the investment to carry their music outside the Australian territory. But in return, I need to know that my investment has a chance of being protected and recouped."

Schulhof said he was cautiously optimistic about the future of intellectual property rights, and had invested in a CD plant in the belief that government would continue its efforts.

Australian industry body ARIA  
(Continued on page 40)

## Discoplay Back To Mail Order

■ BY HOWELL LLEWELLYN

MADRID—Discoplay, the retailer that brought the megastore concept to Spain, closed its outlets in mid-April, recording heavy losses.

Founder and owner Alberto Canil closed the 26,000-square-foot store in the center of Madrid, plus two other stores in outlying towns.

Discoplay will now concentrate on mail-order sales, which already constitute 80% of its business. It also will keep open two small retail outlets on the outskirts of Madrid, "which don't cost us money," says Canil.

"We did our sums wrong, and the failure is ours," comments Canil candidly. "The megastore opened in December 1991, and we began our expansion one minute before Spain's economic crisis started. The four-story Megastore alone lost more than \$1.75 million in the first year."

Other factors played their part, says Canil. "Multinationals cut our credit, we didn't get enough finance, and our economic base remained fragile. Now we'll take refuge in the mail-order side of things as we have 2 million clients in Spain, of which 800,000 are regulars."

Talks with Virgin Retail broke down in February after the two sides could not agree on a price for Virgin acquiring the city-center  
(Continued on page 42)

## Final Spin For 45s In France

■ BY PHILIPPE CROCC

PARIS—The 7-inch vinyl single will reach the end of its 42-year life span in France, when member companies of industry body SNEP stop manufacturing the format May 3.

The decision follows an agreement with French retailers, and is chiefly due to the massive decline in sales of the format, first introduced in 1951.

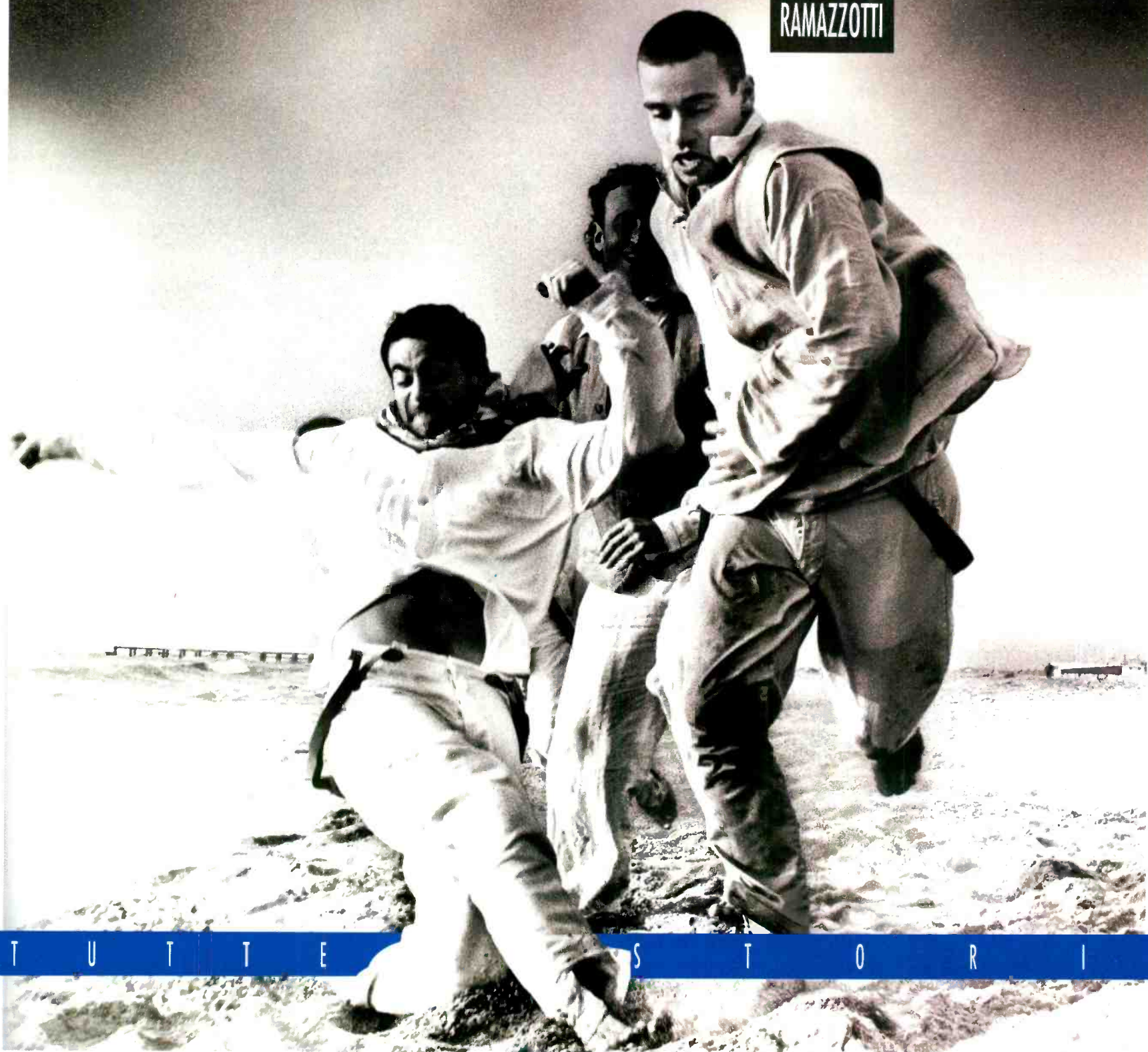
From sales of 60 million units in 1985, the industry has seen the market decline to just 6 million last year. This year projected sales are no more than 2 million.

In an official statement, SNEP's secretary general, Bertrand Delcros, said, "The industry recognizes the importance of short-format carriers, and, given the growth of two-track cassette and CD singles, has decided to discontinue manufacture of the vinyl single. It is anticipated that this  
(Continued on page 42)



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# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SOUTH AFRICA:** Violinist Kolwane Mantu is campaigning to turn township teenagers away from bubblegum pop and toward classical music. Mantu, whose father used to play trombone in a brass band, was born in Alexandra township and learned to play on a battered violin his dad kept at home. In between working as a music teacher in Soweto, forming a string quartet, and taking up a scholarship at the Royal Northern College of Music in Manchester, England, Mantu convened the **African Youth Ensemble** in 1981. After a long and difficult search for a permanent place to teach and rehearse the AYE in Soweto, Mantu ended up setting up "school" in a row of toilet stalls in the Diepkloof Community Hall. In 1991, the **Transvaal Chamber Orchestra**, for which Mantu plays second violin, donated 10 violins to the project, finally enabling the AYE to perform in public. It has since played at music festivals and art galleries, and has attracted international attention. Last year, the **Japanese Hamamatsu Baroque Ensemble** donated strings, music stands, sheet music, and a tape recorder. But the school still is confined to its makeshift accommodation in the toilets.

ARTHUR GOLDSTUCK

**GREECE:** Composer Yannis Markopoulos has announced a public-awareness campaign to make the nation more appreciative of its traditional musical roots.



For more than 15 years, Markopoulos, a Cretan by birth and temperament, successfully has been arranging folk themes into modern orchestral formats, earning a place in the top rank of national composers. His new album, "The Song Of The Greeks" (FM Records), features live excerpts from two concerts he conducted in November 1991 in Athens. Involving a total of 220 artists from all parts of the Greek world, these performances were

devoted to "demotic" music, a form that stretches back to ancient Greek times and remains one of Europe's oldest musical traditions. Although demotic music remains a basic entertainment in mountainous areas and on the islands of Greece, its share of domestic repertoire sales has been declining in recent years, a trend Markopoulos is attempting to halt.

JOHN CARR

**NORWAY:** **Somebody's Darling** is an Oslo-based duo featuring Tine Valand and Liz Tove Vespestad. Thanks to their country-girl looks and close harmony sound the two women have become affectionately known as either "Double Emmylou Harris" or "The Everly Sisters." For its self-titled debut on Sonet Grammofon, the pair has teamed up with producer/bassist **Dusty Wake-man**, (Dwight Yoakam, Tish Hinojoso). The album is a happy, twangy affair with the duo's country vocal style being enhanced by the fiddle and steel guitar playing of **Fats Kaplin**. For the most part, Valand and Vespestad write their own (English-language) lyrics and music, but the album also features a handful of covers, including a version of "That's Why I Wear Black," written by Steve Wynn of the Dream Syndicate.

KAI ROGER OTTESEN

**MOROCCO:** With its blend of Islamic and African cultures, this is a country with a hybrid musical character. Its unique quality is reflected in the self-created, eclectic style of **Hassan Erraji**. Born in Marrakesh, Hassan lost his sight at the age of 6, after which he immersed himself in music, learning the art of traditional singing and a variety of stringed, wind, and percussion instruments. Although based in Belgium for much of his career, Erraji's new album, "Makhaba" (Riverboat), his third, is infused with the sights, sounds, and rhythms of the Arabic world. It is a mature collection of songs, rooted in the spiritual tonalities of the Sufis (mystical Muslim sect), and offering fresh interpretations of familiar tunes borrowed from various local traditions. Playing most of the instruments himself—oud (Arab lute), darbouka (vase-shaped hand drum), nay (bamboo flute), violin, etc.—Erraji also adds cool jazz sounds with the help of bass and saxophone players. But despite his enthusiasm and the variety of his talents, Erraji's singing lacks originality and direction, and on this album his improvisations, especially on his main instrument, the oud, fall short of the magic of his live performances.

MUHAMMAD HIJAZI

**NETHERLANDS:** A special album aimed at fostering better understanding between children of different ethnic backgrounds is to be released May 26. Featuring the pupils of two primary schools singing songs written partly in Dutch and partly in Arabic, "Samen Leven, Samen Zingen" (Living Together, Singing Together) is the brainchild of **Mohamed Benchakhchakh**, a composer, musician, and painter of Moroccan extraction who lives and works in The Hague. The album was produced by **Winston Scholsberg**, drummer and manager of pop/dance group **Super & the All Stars** (Pulse, Jan. 23).

WILLEM HOOS



## International

### Aussie Awards Are Independent-Minded

BY GLENN A. BAKER

**SYDNEY**—The seventh Australian Record Industry Awards, the ARIAs, once again highlighted the dominance of independent labels in development of Australia's domestic talent.

The 3½-hour ceremony, staged April 14 before an audience of 5,000 at the Sydney Entertainment Centre (2½ hours of which were televised nationally on the 9 Network), was a night of victory for such cutting-edge labels as rooArt, Mushroom, ABC, Emerald City, Hot, Spiral Scratch, and Picture This. Among them, the independents received 16 of the 24 awards.

The night's multiple winners included Canadian-born Wendy Matthews, who received awards for best female artist, best single, and highest-selling single for her rooArt record "The Day You Went Away"; the quirky quartet Frente!, which went home with the awards for best debut single and best debut album for the White/Mushroom release "Marvin The Album"; Diesel, whose front man, Johnny Diesel, garnered the award for best male artist and best album for "Hepfidelity" on EMI; and Mushroom act Yothu Yindi, which received the nods for best indigenous record and best video for Stephen Johnson's direction of the clip for "Djapana."

Crowded House repeated its 1987 showing as best Australian group, beating out INXS, Black Sorrows, Baby Animals, and the moderately known Cruel Sea.

Touted as the first rock awards ceremony to be totally Australian in its performers, presenters, and winners, the show was a true celebration of Oz rock, including performances by a dozen acts: INXS, Matthews, Crowded House, Rick Price, members of Weddings Parties Anything, Kate Cebrano, Jimmy Barnes, Frente!, Sound Unlimited Posse, Pe-

ter Andre, Def-FX, and Black Sorrows.

There were a number of artists that surprisingly went home empty-handed, chief among them Price, a big-voiced, multi-platinum album and single seller, and David Hirschfelder, who recently collected a Brits award for his soundtrack for "Strictly Ballroom" but lost out at the ARIAs to John Clifford White's score to the cult gang violence film "Romper Stomper" (Picture This/Mushroom).

Other award winners included: **Song of the year:** Wedding Parties Anything, "Father's Day." **Highest-selling album:** the cast recording of "Jesus Christ Superstar." **Best new talent:** Things of Stone & Wood.

**Best independent release:** Ed Kuepper for Hot's "Black Ticket Day."

**Best comedy record:** the ABC-TV show "The Money Or The Gun" for

"Stairways To Heaven."

**Best children's record:** "Classic Kids."

**Best jazz record:** Bernie McGann for Spiral Scratch's "Ugly Beauty."

**Best producer:** Simon Hussey.

**Best country record:** "The Outback Club."

**Best adult contemporary record:** Andrew Penflebury, "Don't Hold Back That Feeling."

**Best engineer:** Greg Henderson for his work with Yothu Yindi.

**Best classical record:** Australian Chamber Orchestra, "Sonata For Strings."

**Best cover artwork:** Hoodoo Gurus, "Electric Soup/Gorilla Biscuit."

**Special achievement award:** journalist and television producer Ian "Molly" Meldrum.

**Hall of Fame inductees:** Cold Chisel, the late Peter Allen.

### SONY UPBEAT DOWN UNDER

(Continued from page 38A)

and overseas executives alike are concerned that, as the country's fortunes become more closely associated with Asia, Australia is falling behind in laws protecting intellectual property.

The country does not have rental-rights legislation or diffusion rights. The blank-tape levy bill was passed, but it was overturned by the High Court on a technicality.

The hotly contested Prices Surveillance Authority inquiry resulted in a government decision to repeal a Copyright Act provision, allowing importation of product. While not awash with pirated product, Australia is seen as slipping further behind in the challenge of technology-related copyright problems.

It has been argued here that government most likely will be spurred to action by damaging and limiting

impact of copyright neglect on domestic artists, especially high-profile acts.

During his speech, Schulhof announced it was his short-term goal to take the Australian company's proportion of business from domestic acts from 30% to 50%. "As we get closer to that, the opportunity to take talent to other, bigger markets will be expanded."

Such thinking motivated Sony to establish its new label, TriStar, to release foreign territory offerings in major markets, said Schulhof.

"There is an awful lot of talent that our label heads don't have time for. No label can release more than a fixed amount of talent if it wants to support it properly. TriStar's role is to make the longer-term investment in other acts who might never have found an American audience."

### Scandinavian Records Hits Ground Running

BY KAI ROGER OTTESEN

**COPENHAGEN**—Scandinavian Records, based here, is beginning to see results from its hard work to set up an independent record company in Denmark.

After barely four months in business, the label hit No. 1 on the Danish chart with its first single, 2 Unlimited's "No Limit." The single stayed at the top spot for two weeks.

Scandinavian Records is a joint venture, started in January, by Jorgen Larsen, Deutsche Schallplatten Berlin managing director; Ton van den Bremer,

managing director of Toco international in Holland; and former CNR Denmark marketing/international A&R manager Gert Holmfred. All three companies own a stake in the label, but the division of ownership and investment costs have not been disclosed. Holmfred is MD of the company.

2 Unlimited is signed to Byte Records, handled by Toco International. Apart from licensing deals with DSB and Toco International, the label has agreements to distribute repertoire from K-tel Switzerland and Blue Martin Records.

Upcoming projects for the label include new albums from DSB-signed artists Ultravox and Robin Beck. DSB is represented by Scandinavian Records in all of Scandinavia, while the Toco International licensing deal is valid for Denmark only. For DSB repertoire, Scandinavian Records is working with CNR Nonstop (Norway), CNR Records Sweden, and Fazer Music (Finland). In Denmark, product is handled by joint distribution company GDC.

The next step for Scandinavian Records, says Holmfred, is to capitalize on local A&R: "We intend to do local pro-

ductions [when we can afford them]. It's a question of when that can happen."

Holmfred says his A&R strategy will be to focus mainly on dance music. "Rock will be an important part," he says. "But rock music is more expensive to produce."

Comments Toco International European manager Marc Deraaff, "The A&R part is completely up to Gert."

Holmfred was last marketing/A&R manager at CNR Denmark.

Other Scandinavian Records employees, including promotion manager Sandra Heavey and sales manager/marketing assistant Jens Mollor Rasmussen also have backgrounds at CNR Denmark.

Holmfred, Heavey, and Mollor Rasmussen are joined by marketing assistant Nina Beck and financial controller/GM Jorn Hansen.

Comments Mirko Whitfield, international license manager at DSB, "It's a small team of people, and you get much more attention to the product. If we'd gone to someone like EMI Medley, I don't think we'd get the same attention, because they are busy with their own repertoire."

### FOR THE RECORD

Tokyo-based label Avex Trax has not yet decided whether it will allow its product to be distributed by TV marketer ECMI Japan, contrary to information published in the April 17 Billboard. Avex Trax also points out that each of its Julianas compilation CDs has sold more than 200,000 units, not as previously stated.



## Country Twang In London As Nashville Eyes Europe

**YOU COULD** almost see Music Row from Hyde Park Corner as top Nashville executives convened with their international counterparts April 14 in London for the seminar titled "Country Music: The European Potential," organized by the European offices of the Country Music Assn.

The country boom that has been the talk of the U.S. music business for the past few years is only now beginning to echo across the Atlantic (Billboard, April 17), bolstered by the launch of Country Music Television Europe. But the consensus of about 300 record execs, radio programmers, publishers, retailers, journalists, and others at the CMA event was that country music can indeed travel far beyond its cultural home in the States, if all sides coordinate efforts.

Despite the enthusiasm prompted by the London meeting, that effort will not always be easy. It was noted, for example, that many veteran country acts are so well established—and financially secure—in the U.S., they have little incentive to take risks abroad. After all, some acts see little reason to ever leave Branson, Mo., never mind play London or Frankfurt.

More likely, the future of country music on the international scene belongs, as it does in the U.S., to Nashville's younger generation, whose careers can be guided from the start with global potential in mind.

However, that will take more than the commitment of the record labels or radio programmers, who traded gentle criticism of one another's past support of country abroad. One group whose role was not sufficiently stressed at the CMA meeting is the artist managers, and they often have significant influence in determining whether to make international sales a priority. If you want to know who the savviest country managers are today, check out which acts commit to promotional or concert trips abroad in coming months.

As the CMA meeting concluded, each of the labels noted which of their Nashville acts are due for overseas promotion in the year ahead. **Vince Gill**, who opened a European showcase tour in Munich April 20, and **Trisha Yearwood** will enjoy an extended international campaign by MCA, which also still represents **Nanci Griffith** outside North America. Sony is focusing its efforts on **Mary-Chapin Carpenter** (who gave an outstanding London concert this past Valentine's Day), **Rosanne Cash**, and **Willie Nelson**, who is due for profiles in Britain's NME and Q Magazine. RCA's **Restless Heart** recently completed a promotional trip to London while label mate **Lari**

**White** recently did a video shoot in Rome. Arista's **Michelle Wright** (who attended the CMA meet), **Radney Foster**, and **Alan Jackson** also will benefit from overseas promotion.

Thanks to the success abroad of **Billy Ray Cyrus** (who was not necessarily perceived as a country act), PolyGram plans a European push for his next release and for **Sammy Kershaw**, **Kathy Mattea**, newcomer **Shania Twain**, and the **Kentucky Headhunters**—hampered only by the fact that the well-grounded Headhunters don't want to fly. And EMI has set its sights on international sales for **Suzy Bogguss**, **Billy Dean**, **Tanya Tucker**, the newly signed **Charlie Daniels Band**, newcomers **Palomino Road** and the **Cactus Brothers** and, of course,

**Garth Brooks**, who is expected to stage his first European tour early next year.

**G**ADD ALL OVER: Swedish pop star **Eric Gadd** hails from the town of Visby on Gotland, an island off the east coast of Sweden. But last year Gadd spent a year on a slightly better known island, Manhattan, drawing inspiration from the streets of New York for his current **Metronome** album, "On

Display." The release entered the Swedish album chart last month at No. 4 and has since hit No. 1. Recording with a soulful edge, Gadd enlisted the talents of New York female rapper **Sha-Key** and an American horn section that goes by the name of the **Groove Collective** on this, his second English-language album and second release on **Metronome**.

**B**ORDER CROSSINGS: **Jeff Beck** booked a one-off show at a 1,400-capacity venue, **La Cigale**, in Paris to preview the summer release on Epic Records of "Crazy Legs," his 17-track tribute to **Gene Vincent & the Blue Caps**, particularly Vincent's original lead guitarist **Cliff Gallup**. The sole Paris show April 23 is Beck's only full concert since his 1990 tour to support "Jeff Beck's Guitar Shop" . . . New York's Brooklyn Academy of Music stages a World Music Festival May 8, headlined by Zairean pop star **Kanda Bongo Man**, whose 1992 performance in New York's Central Park has recently been released by Rykodisc.

*Assistance in preparing this column was provided by Ken Neptune in Stockholm.*

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 071-323-2314.*

**HOME & ABROAD**



by Thom Duffy

## AFI Strikes Back At Acquisitions

BY DAVID STANSFIELD

**MILAN**—AFI, the Italian music industry association formed in 1933, looks set to lose its official IFPI status, say observers here.

Talk of IFPI removing its endorsement is growing, in the face of a deepening rift between AFI and rival federation FIMI, launched last year by Italy's five majors. Now FIMI also has 10 key independent record companies as members (Billboard, March 13).

AFI represents 144 indie firms, including Virgin, Ricordi, Nuova Fonit Cetra, and RTI Music. Guido Rignano, AFI president and also president/managing director of the Ricordi group, comments, "If the problem of dualism between AFI and FIMI is not resolved soon, IFPI will recognize FIMI."

If this happens, says Rignano, IFPI

will show its true colors as a group of multinationals with little interest in national record companies. "It will demonstrate a lack of respect," he continues.

Rignano also is angry at claims made by Franco Reali, FIMI president and managing director of BMG here, that some AFI member companies sell bootleg recordings (Billboard, March 13). "In our business, there's always somebody who will do something illegitimate," Rignano says. "But I don't like Reali's general accusation. He can't just generalize. Italians are not all Mafioso, but that's what his accusation implies."

The five majors quit AFI, citing the main reason as inadequate voting power, given their combined market share of 80%. Rignano dismisses this argument. "When they did quit, they had Warner's [president] Marco Bignotti as AFI president, [BMG's managing direc-

tor] Franco Reali as vice president. They had absolute power."

Rignano argues that although FIMI claims to represent 80% of the market, the majors quit an association that had achieved good results on issues such as producers rights, home-taping laws, and anti-piracy. "I don't believe FIMI's 80% claim," he adds. "But market shares are not everything. After 60 years of uninterrupted activity, AFI has a role that cannot be substituted. We're working hard in the area of rights protection for recorded music in a market which now has 5,000 discotheques, 4,000 radio stations, and 1,000 TV stations. We're also working toward changing the existing time limits placed on protection rights."

FIMI recently flexed its corporate muscle by threatening a total boycott of the influential San Remo Song Festival.

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# IRMA Awards Have Eye On R.E.M.

■ BY KEN STEWART

DUBLIN—R.E.M., Enya, Garth Brooks, and Van Morrison were among the winners April 14 at the annual IRMA (Irish Recorded Music Industry) Awards.

R.E.M. was the main recipient, for

## DISCOPLAY

(Continued from page 38A)

store. Virgin opened a successful Mega-store in Barcelona last October but is still looking for a site in Madrid.

Virgin Retail marketing director Augusto Abril says the closure of Discoplay "will have absolutely no effect on our plans to open a Madrid store as soon as we find a site, and to expand in several other Spanish cities."

Nevertheless, the Discoplay closure has shocked the retail business here. Its flagship store in the Plaza de Espana was to have been the first of a series of Discoplay franchises in Spanish cities.

The company will halve its turnover to \$44 million. The closure of the stores coincides with the breakdown of talks between Discoplay and France's third-largest mail-order firm, Camir. It is understood that Camir wanted a majority holding in Discoplay, which would only surrender a 40% stake in the chain.

best international band and album. Bassist Mike Mills was on hand to pick up the awards.

The IRMA ceremony, televised live by state broadcaster RTE's Network Two and simulcast on Radio 2FM, was to have been staged at The Point, last year's location, but poor tickets sales dictated a switch to a smaller venue, the National Concert Hall.

Another blow was the loss of the ceremony's longtime sponsor, the National Dairy Council.

Hothouse Flowers, the Four Of Us, the Beloved, and Christie Hennessy played live, and proceeds from the show will go to the Irish Society for

the prevention of Cruelty to Children.

A list of winners follows:  
**International album:** "Automatic For The People," R.E.M.

**International newcomer:** Curtis Stigers.

**International country album:** "Ropin The Wind," Garth Brooks.

**International band:** R.E.M.  
**Irish album:** "Man Alive," the Four Of Us.

**Irish male artist:** Paul Brady.

**Irish female artist:** Enya.

**Irish band:** the Stunning.

**New Irish act:** Eleanor McEvoy.

**Irish MOR artist:** Finbarr Wright.

**Folk/trad artist:** Sharon Shannon.

## CLUBS, LABELS LEAD BRITAIN'S BLUES BOOM

(Continued from page 14)

edges the sterling work of independent U.S. labels such as Alligator Records in Chicago as keepers of the blues flame. But he also says there's no substitute for a worldwide link with a major such as PolyGram. "They've had experience with labels operating independently, and even though you're connected to the mothership, they really do leave you alone."

Rosebud's Kappus stresses that blues artists gain credibility through the support of major labels. "If you're at a radio station and you're being serviced [by Virgin with] the Rolling Stones and they're also releasing

Albert Collins, you tend to believe maybe it's something you should listen to too."

Wooler at Pointblank appreciates the edge provided by his role as a Virgin imprint but says there is little room for sentiment in the relationship. "We've been very lucky in that we haven't been affected at all by the cut-backs at Virgin," he says. "One, we make money. Two, the budgets were very modest in the first place. We always had to survive on that, and we've always shown that the acts that make money help to support the acts that don't. We're not spending millions trying to get a No. 1 album but, for example, on John Lee Hooker's 'Boom Boom' album, we're up to about 75,000 to 80,000 copies of that in the U.K. and half a million total [worldwide]. After two or three years of doing this, there are good individuals [in each territory] who like this music."

In the U.K., Pointblank recently gave its projects an added push with the release of a midprice, 14-track sampler "Feel Like Goin' Home," which offers a taste of recent releases by many artists on its 10-act roster. In addition to the big-name American bluesmen, Pointblank has welcomed newcomers like Jumpin' The Gunn, fronted by feisty 16-year-old singer Vikki Kitson; and Steve Roux, from the unlikely blues bases of Inverness, in Scotland, and Southampton, on the Hampshire coast, respectively.

Both acts were among the 30 artists performing at the Pointblank Borderline festival, March 17-27. "We were trying to create more of an event than a series of gigs," says Wooler. "You lose a lot of money, even with sponsorship and Virgin putting up quite a lot of money. But you have to look at it as an investment."

Also enjoying success of late with a blues sampler in the U.K. has been Sequel Records, the Castle Communications subsidiary, which promoted its 18-track "Blues On A Fuse!" compilation exclusively through Tower Records' London stores through March.

Sequel, which primarily markets re-issue titles, also has done well with a new album by London bluesclub regular Otis Grand, "He Knows The Blues."

Lauder concludes that this new credibility for the blues is a direct result of record companies taking the music more seriously. The success of Hooker, he says, "proved that if you make a great record, you really can start to take it somewhere else."

# Bachman Turns To Young On Latest Solo Outing

■ BY LARRY LeBLANC

TORONTO—Five years ago, D.O.A., Canada's leading punk band, rightfully introduced Randy Bachman onstage in Vancouver as the "King of Canadian rock'n'roll," and declared his song "Taking Care Of Business" as the Canadian national anthem.

Another booster of 49-year-old Bachman is Canada's original grunge rocker, Neil Young, who jumped at the chance to perform on Bachman's new Canada-only album, "Any Road," recently released by Sony Canada. Young performs on two versions of Bachman's song "Prairie Town," a nostalgic ode to his hometown of Winnipeg, Manitoba. Young also appears in two accompanying videos of the song filmed at his Broken Arrow ranch in California.

The two musicians have been close since the early '60s when, in Winnipeg, Bachman, a local guitar hero, had played with Chad Allan & the Reflections (later renamed the Guess Who), the undisputed top band in the prairie city, and also had been a mentor to Young, then with the lesser-known group, the Squires (mentioned in the second verse of "Prairie Town"). In early 1967, the Guess Who became the first act to cover a Young song, recording his "Flying On The Ground Is Wrong" on Quality Records.

In the recently released book "Neil Young, The Canadian Years," by John Einarson, Young speaks glowingly of Bachman. "Randy was definitely the biggest influence on me in the city [Winnipeg]. He was the best. Back in those days he was years ahead of anybody else in the city... I always thought Randy's guitar playing was great. I'm like an axe compared to him."

Despite the high praise, Young's participation in "Any Road" was a chance thing. "He called me about a Squires single because he knows I hang onto all that stuff," says Bachman. "So I sent him a copy of the single along with the lyrics to 'Prairie Town.' I immediately got a fax back saying that he wanted to be part of the recording. This was in May and the album was practically done. I waited to August before I got a call from him saying he was ready to go. Having him play on my album was like one of my wildest dreams come true."

With "Any Road," co-produced by

Bachman and Chris Wardman, being largely reminiscent of BTO's in-your-face approach, the slow, countrified version of "Prairie Town" sounds slightly out of place on the first few listens. The song, originally titled "Winnipeg" had been a late addition, Bachman says.

After he had demoed both a ballad version and, more characteristically, a rollicking, howitzer-blast rendition, Wardman had suggested both versions be used. "Chris thought there was something really haunting about the slow version," says Bachman.

Bachman has been a Canadian figurehead ever since the Guess Who's rendition of British rockers Johnny Kidd & the Pirates' "Shakin' All Over" reached No. 1 here in 1965. When the record reached No. 22 on Billboard's Hot 100, and the Winnipeg-based group toured America with the Kingsmen, the Crystals, and Sam The Sham, Bachman, then an accounting student, concluded that stardom was near at hand. However, the original Guess Who never had another international hit and the group plugged along with Canada-only success until "These Eyes" broke in the U.S. in 1969.

A year later, after co-writing (with Burton Cummings) "No Time," "Undun," "Laughin'," and as "American Woman" reached No. 1 on Billboard's Hot 100, Bachman left the Guess Who in a lifestyle dispute. A year later, he launched another group, Brave Belt, which included his 18-year-old brother Rob on drums and, ironically, with the Guess Who's original singer Chad Allan. After the band's countrified Reprise debut, "Brave Belt I," failed to catch fire, Bachman sought out bassist/guitarist Fred Turner to make some changes in musical direction. Turner's strident rock vocals dominated "Brave Belt II" and, with Allan leaving, set the future direction of the group that was soon renamed Bachman Turner Overdrive.

On Mercury Records, BTO developed a fervent following in North America and the U.K. in the '70s, reportedly selling 7 million copies of its seven albums, which contained such bar room rock hits as "Let It Ride," "Takin' Care Of Business," "Roll On Down The Highway," and "You Ain't Seen Nothin' Yet." However, in 1977, as Bachman attempted to move the band toward a more progressive approach, sales slumped. He left to work on solo projects and the band briefly continued without him.

Unfortunately, Bachman's post-BTO output failed to match the heady days of that band. This includes his 1978 solo Polydor album, "Survivor"; two albums with Ironhorse for Scotti Bros., "Ironhorse" (1979) and "Everything Is Grey" (1980); and Union's "On Strike" on Portrait (1981). As a result, the guitarist spent the '80s touring first with a reformed Guess Who and then with various versions of BTO.

For "Any Road," Bachman called on two longtime acquaintances, drummer Billy Rea Chapman, who had been a drum technician on the Guess Who's 1983 reunion tour, and bassist Richard Cochrane from the Vancouver band Threeplay, which Bachman had produced. Also appearing on the album on vocals are Cowboy Junkies singer Margo Timmins, and Bachman's daughter Callianne and wife Denise McCann.

## 45s IN FRANCE

(Continued from page 38A)

move will stimulate sales of the CD and cassette formats."

Sales of those formats were up 17% in the first two months of this year, more than compensating for the drop in vinyl sales.

The move was greeted with nostalgia by the French media. Former idol Dick Rivers commented: "My career was very closely linked with the 45 rpm single."

The second-hand market, however, is enthusiastic as the format will now become a collectors' item. Some already are changing hands at 5,000 French francs (\$895) and singles of French veteran rocker Johnny Halliday can fetch up to 6,000 francs.

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# HITS OF THE WORLD



**EUROCHART HOT 100** 4/24/93 **MUSIC & MEDIA**

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED BYTE
2	5	INFORMER SNOW EASTWEST AMERICA
3	2	ALL THAT SHE WANTS ACE OF BASE MEGA
4	4	SING HALLELUJAH DR ALBAN SWEMIX
5	7	OH CAROLINA SHAGGY GREENSLEEVES
6	9	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
7	6	GIVE IN TO ME MICHAEL JACKSON EPIC
8	10	YOUNG AT HEART BLUEBELLS LONDON
9	8	OPEN SESAME LEILA K COMA
10	3	I FEEL YOU DEPECHE MODE MUTE
1	1	<b>ALBUMS</b>
2	2	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
3	3	SOUNDTRACK THE BODYGUARD ARISTA
4	4	STING TEN SUMMONER'S TALES A&M
5	5	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
6	6	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
7	NEW	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
8	8	DAVID BOWIE BLACK TIE WHITE NOISE ARISTA
9	9	SUEDE SUEDE NUDE
10	11	ACE OF BASE HAPPY NATION MEGA
11	11	MICHAEL JACKSON DANGEROUS EPIC

16	14	DEEP EAST 17 METRONOME
17	18	BECAUSE THE NIGHT CO.RO ZYX
18	16	ORDINARY WORLD DURAN DURAN PARLOPHONE
19	15	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
20	19	EXTERMINATE SNAP LOGIC
1	1	<b>ALBUMS</b>
2	2	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
3	4	SOUNDTRACK THE BODYGUARD ARISTA
4	3	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
5	5	STING TEN SUMMONER'S TALES A&M
6	6	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
7	7	BONNIE TYLER THE VERY BEST OF COLUMBIA
8	10	ACE OF BASE HAPPY NATION METRONOME
9	8	BON JOVI KEEP THE FAITH JAMCO/POLYGRAM
10	11	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
11	9	MICHAEL JACKSON DANGEROUS EPIC
12	13	MICK JAGGER WANDERING SPIRIT ATLANTIC
13	14	SOUNDTRACK GUTE ZEITEN SCHLECHTE ZEITEN ULTRAPOP
14	12	ABBA GOLD POLYSTAR
15	16	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
16	19	ROD STEWART LEAD VOCALIST WARNER BROS
17	15	DIE FANTASTISCHEN VIER 4 GEWINNT COLUMBIA
18	17	FURY IN THE SLAUGHTERHOUSE MONO SPV
19	18	BONEY M GOLD-20 SUPER HITS HANSA
20	NEW	PRINZEN KUSSEN VERBOTEN HANSA
21	NEW	ICE-T HOME INVASION EMI

**ALBUMS**

1	NEW	WANDS TOKINO TOBIRA TOSHIBA/EMI
2	1	ERI HARAMATSU SINGLE IS BEST PONY CANYON
3	2	KOJI KIKKAWA GOLDEN YEARS VOL.1 TOSHIBA/EMI
4	3	KOJI KIKKAWA GOLDEN YEARS VOL.2 TOSHIBA/EMI
5	5	EIKICHI YAZAWA HEART TOSHIBA/EMI
6	NEW	MANISH MANISH ZAIN
7	6	MARI HAMADA ANTI-HEROINE MCA/VICTOR
8	8	NOKKO I WILL CATCH U SONY
9	7	SHIZUKA KUDO RISE ME PONY CANYON
10	4	DAVID BOWIE BLACK TIE WHITE NOISE BMG/VICTOR

6	6	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
7	7	STING TEN SUMMONER'S TALES POLYDOR
8	8	HELENE HELENE ARB/MG
9	11	POW WOW REGAGNER LES PLAINES... REMARK POLYGRAM
10	9	MICHAEL JACKSON DANGEROUS EPIC
11	12	LAURENT VOLTZY CACHE DERRIERE ARIOLA
12	10	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
13	15	B.O.F. ARIZONA DREAM PHONOGRAM
14	20	MICK JAGGER WANDERING SPIRIT ATLANTIC/CARRERE
15	RE	JEAN-LOUIS AUBERT H VIRGIN
16	18	DIVERS ARTISTES STARMANIA WEA
17	14	VANESSA PARADIS VANESSA PARADIS REMARK
18	19	V.SANSON SANS REGRETS WEA
19	17	ERIC CLAPTON UNPLUGGED WEA
20	NEW	LES INNOCENTS FOUS A LIER VIRGIN

**AUSTRALIA** (Australian Record Industry Assn.) 4/25/93

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	5	HOUSE OF LOVE EAST 17 POLYDOR
6	6	IF I EVER FALL IN LOVE SHAI MCA
7	9	EASY FAITH NO MORE LIBERATION/FESTIVAL
8	7	TEARS IN HEAVEN/LAYLA (ACOUSTIC) ERIC CLAPTON WARNER
9	8	MR. WENDAL/REVOLUTION ARRESTED DEVELOPMENT CHRYSALIS
10	10	YOU DON'T TREAT ME NO GOOD SONIA DADA FESTIVAL
11	13	IN THE STILL OF THE NITE BOYZ II MEN POLYDOR/POLYGRAM
12	11	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
13	15	BED OF ROSES BON JOVI PHONOGRAM
14	17	SLEEPING SATELLITE TASMIN ARCHER EMI
15	NEW	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
16	12	YOU AIN'T THINKING (ABOUT ME) SONIA DADA FESTIVAL
17	19	MRS. ROBINSON/RUDDERLESS LEMONHEADS WARNER
18	16	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA
19	14	TRUGANINI MIDNIGHT OIL COLUMBIA
20	18	DECEMBER 1963 (OH WHAT A NIGHT) THE FOUR SEASONS CURB/SONY
1	1	<b>ALBUMS</b>
2	2	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
3	3	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
4	4	ERIC CLAPTON UNPLUGGED WARNER MUSIC
5	5	KENNY G BREATHELESS ARISTA
6	6	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
7	10	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF... CHRYSALIS
8	7	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
9	NEW	METALLICA METALLICA PHONOGRAM
10	NEW	WENDY MATTHEWS LILY 100A/WARNER
11	8	SONIA DADA SONIA DADA FESTIVAL
12	9	SOUNDTRACK THE BODYGUARD ARISTA
13	14	MICHAEL JACKSON DANGEROUS EPIC
14	12	DAVID BOWIE BLACK TIE WHITE NOISE ARISTA
15	11	DEEP FOREST DEEP FOREST COLUMBIA
16	NEW	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
17	18	THE SEEKERS SILVER JUBILEE ALBUM EMI
18	REN	THINGS OF STONE & WOOD THE YEARNING COLUMBIA
19	13	STING TEN SUMMONER'S TALES POLYDOR
20	16	BOOM CRASH OPERA FABULOUS BEAST WARNER
21	NEW	JENNY MORRIS THE STORY SO FAR-BEST OF... WARNER

**JAPAN** (Music Labo) 4/26/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	AIWO KATARUYORI KUCHIZUKEWO KAWASOU WANDS TOSHIBA/EMI
2	3	KONOMAMA KIMIWO UBAI SARITAI DEEN BGRAM
3	1	AINO MAMANI WAGAMAMANI BOKUWA KIMIDAKEWO KIZUTUKENAI B'Z BMG/ROOMS
4	2	YAH YAH YAH CHAGE & ASKA PONY CANYON
5	4	ROAD THE TRABRYU MELDAC
6	7	WATASHINO NATSU CHISATO MORITAKA WARNER MUSIC JAPAN
7	NEW	AMAI KISS KISS REV ZAIN
8	5	TOKINO TOBIRA WANDS TOSHIBA/EMI
9	NEW	MAKENAIDE ZARD POLYGRAM
10	9	MUNASAWAGINO AFTER SCHOOL LINDBERG TOKUMA JAPAN

**FRANCE** (Nielsen/Europe 1) 4/23/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ALISON JORDY SONY MUSIC
2	2	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
3	3	ONLY THE VERY BEST PETER KINGSBERY EPIC
4	5	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
5	6	NO LIMIT 2 UNLIMITED SCORPIO/POLYGRAM
6	4	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA
7	7	GIVE IN TO ME MICHAEL JACKSON EPIC
8	9	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOLL/POLYGRAM
9	13	SWEET THING MICK JAGGER ATLANTIC
10	12	UN AMOUR DE VACANCES CHRISTOPHE RIPPET BMG
11	11	L'AUTRE FINISTERE LES INNOCENTS VIRGIN
12	8	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
13	18	HOPE OF DELIVERANCE PAUL McCARTNEY EMI
14	NEW	PHOREVER PEOPLE THE SHAMEN VIRGIN
15	NEW	HOUSE OF LOVE EAST 17 BARCLAY/POLYGRAM
16	14	L'ANGLE NOIR MARIE CARMEN EMI
17	NEW	I FEEL YOU DEPECHE MODE VOGUE/BMG
18	15	LITTLE BIRD/LOVE SONG FOR A VAMPIRE ANNIE LENNOX RCA
19	10	SLEEPING SATELLITE TASMIN ARCHER EMI
20	NEW	AIME-MOI ENCORE LES CHARTS POLYGRAM
1	1	<b>ALBUMS</b>
2	2	DEPECHE MODE SONGS OF FAITH AND DEVOTION VOGUE/BMG
3	3	TYCOON STARMANIA EPIC
4	4	SOUNDTRACK THE BODYGUARD RCA
5	5	MICHEL SARDOU BERCY '93 TREMA
6	6	JORDY POCLETTE SURPRISE SONY MUSIC

**SWEDEN** (GLF) 4/21/93

THIS WEEK	LAST WEEK	SINGLES
1	4	INFORMER SNOW ATLANTIC
2	6	WHAT IS LOVE HADDADAWY COCONUT
3	9	OH, CAROLINA SHAGGY VIRGIN
4	2	ORDINARY WORLD DURAN DURAN PARLOPHONE
5	1	NO LIMIT 2 UNLIMITED BYTE
6	NEW	GIVE IT UP CUT'N'MOVE SOULPOWER
7	10	HAPPY NATION ACE OF BASE MEGA
8	8	SING HALLELUJAH! DR. ALBAN SWEMIX
9	NEW	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT MEGA
10	NEW	ISRAELISM ARMY OF LOVERS STOCKHOLM
1	NEW	<b>ALBUMS</b>
2	NEW	VARIOUS ARTIST ABSOLUTE MUSIC 15 EVA
3	3	TOMAS LEDIN DUKANLITAPAMEJ RECORDSTATION
4	1	ACE OF BASE HAPPY NATION MEGA
5	2	ERIC GADD ON DISPLAY METRONOME
6	10	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
7	6	DI LEVA NAKED NUMBER ONE METRONOME
8	NEW	WILMERX PONTIAC TILLHIMMELEN HIFI/DELITY
9	NEW	SUEDE SUEDE NUDE
10	NEW	LOUIS EHOFFSTEN RHYTHM & BLONDE RIVAL
11	NEW	RONNY & RAGGE LET'S POK ALPHA

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	YOUNG AT HEART THE BLUEBELLS LONDON
2	2	INFORMER SNOW EASTWEST AMERICA
3	4	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring MELANIE WILLIAMS ROBS
4	11	REGRET NEW ORDER LONDON
5	5	WHEN I'M GOOD AND READY SYBIL PWL INTERNATIONAL
6	9	U GOT 2 KNOW CAPPELLA INTERNAL
7	8	DON'T WALK AWAY JADE GIANT
8	3	OH CAROLINA SHAGGY GREENSLEEVES
9	NEW	I HAVE NOTHING WHITNEY HOUSTON ARISTA
10	6	SHOW ME LOVE ROBIN S CHAMPION
11	12	WIND IT UP (REWOUND) THE PRODIGY XL RECORDINGS
12	7	MR. LOVERMAN SHABBA RANKS EPIC
13	15	SLOW IT DOWN EAST 17 LONDON
14	17	DO YOU LOVE ME LIKE YOU SAY? TERENCE TRENT D'ARBY COLUMBIA
15	27	EVERYBODY HURTS REM WARNER BROS
16	16	GO AWAY GLORIA ESTEFAN EPIC
17	13	COME UNDONE DURAN DURAN PARLOPHONE
18	10	NO LIMIT 2 UNLIMITED PWL CONTINENTAL
19	14	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
20	22	SING HALLELUJAH! DR. ALBAN LOGIC ARISTA
21	25	SHOTGUN WEDDING ROD STEWART WARNER BROS
22	NEW	ONLY TENDER LOVE DEACON BLUE COLUMBIA
23	NEW	GIMME SHELTER (EP) VARIOUS FOOD
24	NEW	U R THE BEST THING D:REAM MAGNET
25	NEW	SEVEN DAYS STING A&M
26	NEW	P.O.W.E.R OF A.MERICAN.NATIVES DANCE 2 TRANCE LOGIC/ARISTA
27	19	IS IT LIKE TODAY? WORLD PARTY ENSIGN
28	20	WRESTLEMANIA THE WWF SUPERSTARS ARISTA
29	39	TRUGANINI MIDNIGHT OIL COLUMBIA
30	18	FEVER MADONNA MAVERICK
31	21	TENNESSEE ARRESTED DEVELOPMENT COULTEMPO
32	NEW	UNTIL YOU SUFFER SOME (FIRE AND ICE) POISON CAPITOL
33	24	LIVIN' ON THE EDGE AEROSMITH GEFEN
34	36	SWEET FREEDOM POSITIVE GANG PWL CONTINENTAL
35	NEW	SLOW EMOTION REPLAY THE THE EPIC
36	28	YOU'VE GOT ME THINKING THE BELOVED EASTWEST
37	26	I NEVER FELT LIKE THIS BEFORE MICA PARIS 4TH+B'WAY
38	NEW	WE GOT THE LOVE LINDY LAYTON PWL INTERNATIONAL
39	NEW	SOAPBOX (REMIX) LITTLE ANGELS POLYDOR
40	35	JAMAICAN IN NEW YORK SHINEHEAD ELEKTRA

**ALBUMS**

1	NEW	DAVID BOWIE BLACK TIE WHITE NOISE ARISTA
2	1	SUEDE SUEDE NUDE
3	NEW	SUGAR BEASTER CREATION
4	6	DAVID ESSEX COVER SHOT POLYGRAM
5	NEW	THE ALMIGHTY POWERTRIPPIN POLYDOR
6	7	ANNIE LENNOX DIVA RCA
7	8	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
8	5	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
9	16	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF COULTEMPO
10	9	DINA CARROLL SO CLOSE A&M
11	4	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
12	3	HOT CHOCOLATE THEIR GREATEST HITS EMI
13	2	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
14	13	STING TEN SUMMONER'S TALES A&M
15	24	TAKE THAT TAKE THAT AND PARTY RCA
16	15	HOLLIES THE AIR THAT I BREATHE-THE BEST OF EMI
17	14	BONEY M THE GREATEST HITS TELSTAR
18	REN	DAVID ZINMAN GORECKI: SYMPHONY NO.3 ELEKTRA NONSUICH
19	10	RANDY CRAWFORD THE VERY BEST OF RANDY CRAWFORD DINO
20	11	K.D. LANG INGENUE SIRE
21	29	EAST 17 WALTHAMSTOW LONDON
22	32	DURAN DURAN DURAN DURAN (THE WEDDING ALBUM) PARLOPHONE
23	NEW	WWF SUPERSTARS WRESTLEMANIA-THE ALBUM ARISTA
24	20	MICHAEL JACKSON DANGEROUS EPIC
25	12	BRYAN FERRY TAXI VIRGIN
26	REN	GLORIA ESTEFAN GREATEST HITS EPIC
27	NEW	THE BLUEBELLS THE SINGLES COLLECTION LONDON
28	21	PINK FLOYD THE DARK SIDE OF THE MOON HARVEST
29	25	TASMIN ARCHER GREAT EXPECTATIONS EMI
30	33	UGLY KID JOE AMERICA'S LEAST WANTED VERTIGO
31	18	COVERDALE PAGE COVERDALE PAGE EMI
32	28	SIMPLY RED STARS EASTWEST
33	35	MICHAEL BALL & BARBARA BONNEY WEST SIDE STORY IMG/PICKWICK
34	34	EN VOGUE FUNKY DIVAS EASTWEST AFRICA
35	NEW	GLAD ALL OVER AGAIN THE DAVE CLARK FIVE EMI
36	19	P.M. DAWN THE BLISS ALBUM... GEE STREET
37	38	THE STEREO MC'S CONNECTED 4TH + B'WAY
38	36	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
39	17	IRON MAIDEN A REAL LIVE ONE EMI
40	27	HUE & CRY LABOURS OF LOVE-BEST OF HUE AND CRY CIRCA

**NETHERLANDS** (Stichting Nederlandse 40) 4/24/93

THIS WEEK	LAST WEEK	SINGLES
1	1	MR. BLUE RENE KLIJN POLYDOR
2	2	SHE GOES NANA THE RADIOS EMI
3	7	INFORMER SNOW EASTWEST
4	5	ALL THAT SHE WANTS ACE OF BASE METRONOME
5	3	NO LIMIT 2 UNLIMITED BYTE
6	4	OPEN SESAME LEILA K URBAN
7	6	OH CAROLINA SHAGGY GREENSLEEVES
8	8	SING HALLELUJAH! DR. ALBAN ARIOLA
9	NEW	GIVE IN TO ME MICHAEL JACKSON EPIC
10	9	NOG EEN KANS VERA MANN MERCURY
1	1	<b>ALBUMS</b>
2	2	ERIC CLAPTON UNPLUGGED REPRISE
3	4	SOUNDTRACK THE BODYGUARD ARISTA
4	3	GOLDEN EARRING THE NAKED TRUTH COLUMBIA
5	5	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
6	6	STING TEN SUMMONER'S TALES POLYDOR
7	7	MICHAEL JACKSON DANGEROUS EPIC
8	8	TOM JONES & ENGBELBERT HUMPERDINCK THE GOLDEN HITS OF... DERAM
9	NEW	KENNY ROGERS & DOLLY PARTON THE VERY BEST OF... EVA
10	9	THE RADIOS THE SOUND OF MUSIC EMI
11	9	RENE FROGER SWEET HELLO'S & SAD GOODBYES DINO

**GERMANY** (Der Musikmarkt) 4/13/93

THIS WEEK	LAST WEEK	SINGLES
1	1	ALL THAT SHE WANTS ACE OF BASE METRONOME
2	2	WHAT IS LOVE HADDADAWY COCONUT
3	3	NO LIMIT 2 UNLIMITED ZYX
4	20	INFORMER SNOW EASTWEST
5	4	SING HALLELUJAH! DR. ALBAN LOGIC
6	5	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE
7	8	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
8	7	OPEN SESAME LEILA K COMA
9	11	SWEET HARMONY THE BELOVED EASTWEST
10	9	OPEN YOUR MIND USURA RCA
11	6	I FEEL YOU DEPECHE MODE MUTE
12	12	POWER OF AMERICAN NATIVES DANCE 2 TRANCE BLOW UP/INTERCORD
13	13	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
14	10	GIVE IN TO ME MICHAEL JACKSON EPIC
15	17	BED OF ROSES BON JOVI JAMCO/POLYGRAM

**CANADA** (The Record) 4/12/93

THIS WEEK	LAST WEEK	SINGLES
1	2	CAT'S IN THE CRADLE UGLY KID JOE MERCURY/PLG
2	1	HIP HOP HOORAY NAUGHTY BY NATURE ISBA/TOMMY BOY
3	3	ORDINARY WORLD DURAN DURAN CAPITOL/CEMA
4	5	DITTY PAPERBOY NEXT PLATEAU/LONDON
5	6	THAT'S WHAT LOVE CAN DO BOY KRAZY NEXT PLATEAU/LONDON
6	4	I FEEL YOU DEPECHE MODE SIRE/WEA
7	9	NO LIMIT 2 UNLIMITED QUALITY
8	7	THE RIGHT KIND OF LOVE JEREMY JORDAN GIANT/WEA
9	8	BED OF ROSES BON JOVI MERCURY/PGL
10	NEW	BAD GIRL MADONNA SIRE/WEA
1	1	<b>ALBUMS</b>
2	2	ERIC CLAPTON UNPLUGGED REPRISE/WEA
3	3	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
4	4	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
5	5	SOUNDTRACK THE BODYGUARD ARISTA/BMG
6	8	COVERDALE PAGE COVERDALE PAGE GEFEN/UNI
7	7	DEPECHE MODE SONGS OF FAITH AND DEVOTION SIRE/WEA
8	6	SNOW 12 INCHES OF SNOW EASTWEST/WEA
9	9	STING TEN SUMMONER'S TALES A&M/PLG
10	10	THE CULT PURE CULT VERTIGO
11	10	BARNAKED LADIES GORDON SIRE/WEA



# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### APRIL

April 23-May 2, **New Orleans Jazz & Heritage Festival**, Fair Grounds Race Track, New Orleans. Anna Zimmerman, 504-522-4786.

April 26, **Songwriters Guild of America West Coast Annual Meeting**, Le Bel Age Hotel, West Hollywood. B. Aaron Meza, 213-462-1108.

April 27, **"Considering the Alternatives: The Signing, Development and Marketing of Alternative Music,"** dinner meeting presented by the California Copyright Conference, Sportsmen's Lodge, Los Angeles. 818-848-6783.

April 29-May 2, **Philadelphia Music Conference**, Center City Holiday Inn, Philadelphia. 215-426-4109.

April 29-May 2, **Southeastern Music Conference**, Holiday Inn Ashley, Tampa, Fla. 813-989-1472.

April 29-May 2, **Classical Music Broadcasters Assn. Houston Conference**, Houston Omni, Houston, Texas. 713-921-5787.

April 30, **American Women in Radio & Television 38th Annual Genii Awards Luncheon**, Sheraton Universal Hotel, Los Angeles. 818-560-2039.

### 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 Dailey, 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, Inc. 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, Ohio. 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 18, **Entertainment and Sports Conference**, presented by The Foundation For Accounting Education, covering accounting and tax developments affecting the entertainment industry, location to be announced, New York. 212-973-8383.

May 20, **Billboard/Univision Latin Music Awards**, James L. Knight Center, Miami. Melissa Subatch, 212-536-5018.

May 20-22, **St. Lucia International Jazz Festival**, various locations, St. Lucia, Caribbean. 212-867-2950.

May 21-22, **Country Music Fan Jam**, Dallas Arts District, Dallas, Texas. 214-373-1601.

May 22, **"Copyright and Publishing Demystified"/"Legal Aspects of the Music Industry in Plain English,"** two half-day seminars, Roosevelt Hotel, New York. 212-688-3504.

May 21-23, **Second Annual Country Music Fan Jam**, various locations, Dallas, Texas. Melanie Bianco, 214-373-1601.

May 23, **Spring Music Convergence**, Vista International Hotel, Waltham, Mass. 617-932-6520.

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.

May 28-30, **Northwest Area Music Assn.**, location to be announced, Seattle, Wash. 206-282-2696.

### JUNE

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

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

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

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

June 12, **National Kidney Foundation of New York/New Jersey Annual Awards Banquet**, honoring EMI Records Group North America executive VP/GM Theresa Santisi as "Woman of the Year," New York Hilton, New York. 212-629-9770.

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

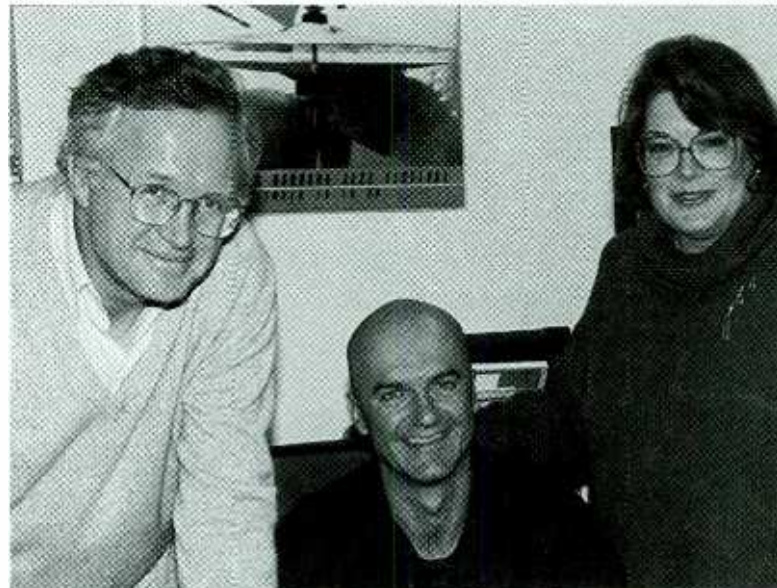
June 13-16, **Broadcast Promotion and Marketing Executives Seminar**, Walt Disney World Dolphin and Swan, Orlando, Fla. Greg Balko, 213-465-3777.

June 15-17, **REPLtech International**, conference for audio/video duplicators, presented by Knowledge Industry Publications Inc., Santa Clara Convention Center, Santa Clara, California. Benita Roumanis, 914-328-9157.

June 17-19, **Rap It Up '93**, The Howard Inn, Washington, D.C. Glen Ford, 212-595-0683.

June 17-20, **National Assn. of Radio Talk Show Hosts Convention**, Chicago Sheraton Hotel & Towers, Chicago. Carol Nashe, 617-956-3320.

June 24-26, **Bobby Poe Convention**, Sheraton Premiere Hotel, Tysons Corner, Va. 301-951-1215.



**Yearning For Romance.** Bainbridge recording artists Tim Wheeler and Michael Hoppe announce the release of their album "The Yearning—Romances For Alto Flute." Pictured, from left, are Hoppe, Wheeler, and Harlene Marshall, president, Bainbridge.

## LIFELINES

### BIRTHS

Boy, Eric Steven, to **Kurt and Joan Slep**, March 24 in Charlotte, N.C. He is VP of Sound Choice Accompaniment Tracks.

Boy, Donald Lewis III, to **Don and Theresa Davis**, April 13 in Toledo, Ohio. He is assistant program director/music director at WIOT-FM Toledo.

Boy, William Collin, to **Bill and Wendy Peters**, April 13 in Cleveland. He is single specialist for WEA. She is an account representative for BMG.

### MARRIAGES

**Shaun Ward to Emma Terese**, April 1 in Cologne, Germany. He is the bass player for Simply Red.

**Paul Williams to Hilda Wynn**, April 16 in Honolulu. He is a singer, songwriter, and actor.

**Tim Laugesen to Janet Rasmussen**, April 17 in Galesburg, Ill. He is manager of Musicland store #926 in Galesburg.

**M. Jay Roach to Susanna Hoffs**, April 17 in Los Angeles. She is a musician formerly with the Bangles.

### DEATHS

**Herman Steiger**, 82, of natural causes, April 1 in Coconut Creek, Fla. Steiger's career in music publishing print covered 47 years at Robbins, Feist & Miller, where he developed the concept of the personality and mixed folios, the latter a music book containing songs from different composers based on a common theme. He is survived by his wife, Blanche; two children, Roberta and Richard; two brothers, David and George; and four grandchildren.

**Bernie Wayne**, 74, of heart failure, April 18 in Marina del Rey, Calif.

## GOOD WORKS

**T-SHIRTS HELP CHARITIES:** In adding **Elton John** to its Hard Rock Cafe Signature T-Shirt Series, **Hard Rock International** will give a portion of the proceeds from the sale of the T-shirts to the **Elton John AIDS Foundation Inc.** The foundation provides funding for various AIDS-related organizations. Artists in the series choose their own favorite charities, which obtain monies on behalf of the artist, the Hard Rock, and the purchaser. **John Lennon, Stevie Nicks, Queen, and Megadeth** are among acts who have their own artwork in the series, available for \$20 each only at a Hard Rock Cafe. For more info on the T-shirts, call **Elizabeth Freund** at 212-966-4600 or **Norena Barbella** at 212-489-6565.

**MEMORIAL FUND-RAISER:** The **Bobby Brooks Foundation**, estab-

lished in 1991 to honor the memory of the talent agent at CAA who was killed in a helicopter crash in August 1990 that also claimed the lives of guitarist **Stevie Ray Vaughan** and two members of **Eric Clapton's** road staff, **Colin Smythe** and **Nigel Brown**, has raised \$20,000 as a result of its inaugural affair, March 29 in the Atrium of the CAA Building in Los Angeles. The foundation, dedicated to fighting illiteracy and meeting the problems of the American educational system, has raised a total of \$150,000 to date. For more info, contact **Ron Shapiro** at 818-777-8992.

**NANA EYEGLASS CAMPAIGN:** **Nana Mouskouri (Philips Records)**, the Greek international singing star identified through the years by her black horn-rimmed eyeglasses, is asking fans to bring their old eyeglasses to

her concerts and deposit them in specially marked **Lions Club** boxes for its **SightFirst** program. Lions Clubs International distributes the eyeglasses to underprivileged people around the world.

**A COOL \$1.2 MIL:** The entertainment industry's foundation for **Cities In Schools** raised more than \$1.2 million at the organization's first Los Angeles fund-raiser April 14 honoring **A&M Records** chairman **Jerry Moss**. Before more than 800 members of the film and music industries, **Bill Milliken**, founder of CIS, announced that the first **Jerry Moss Music Resource Center** is to be established in California to support those students in public schools that have not had access to nonacademic classes.

Wayne was the co-writer of such popular songs as "Laughing On The Outside, Crying On The Inside" (1946) and "Blue Velvet" (1951). His instrumental hits included "Vanessa" (1952) and "The Magic Touch." His lyric partners included Ben Raleigh, Lee Morris, and Ervin Drake. Two of his songs well known to the public were specialty songs, "There She Is, Miss America," the theme of the Miss America contest, and the jingle "Chock Full O'Nuts Is The Heavenly Coffee." In the '60s, he was A&R director of 20th Century Fox Records, producing such successful soundtracks as "Zorba The Greek" and "A Patch Of Blue." His wife, Phyllis Michele, says at the time of Wayne's death a deal was in the making to name a perfume after "Blue Velvet."

## FOR THE RECORD

In the "Women In Music And Home Entertainment" spotlight in the April 24 issue, the name of ASCAP managing director **Gloria Messenger** was misspelled. Also, **Messenger** was president of the executive bureau of CISAC from 1986 to 1988. Additionally, the name of **Ann Lief**, president of Spec's Music & Movies, was misspelled.

Verve recording artist **Stephen Scott's** name was misspelled in an album review in the April 24 issue.

A photo caption in the April 24 issue contained incorrect information about the Chieftains' two recent Grammy awards. The group was honored in the traditional-folk category for "An Irish Evening Live At The Grand Opera House, Belfast, With Roger Daltry & Nanci Griffith" and in the contemporary-folk category for "Another Country." The Chieftains' current album, "The Celtic Harp," is No. 8 on Billboard's Classical Crossover chart.



## Rhino Employees Take Charge Of Priority Plans

■ BY JIM BESSMAN

NEW YORK—Interdepartmental teamwork in record company marketing efforts is always ideal, but at Rhino Records, it's now institutionalized.

For certain high-priority projects, like its 15-disc "Blues Masters" blues legends collection and nine-piece "DiY" punk-rock overview series, Rhino has established "cross-functional" teams representing all company departments, including A&R, marketing, sales, production, promotion, publicity, art, business affairs, and finance.

The setup contrasts markedly with trickle-down-from-the-top marketing directives, usually from A&R or other company officers responsible for the product's concept or artist. Rhino's team approach, according to creator and marketing VP Chris Tobey, ensures that everyone involved in a project—from the top down—has a stake in it from the outset, and in the case of "Blues Masters," at least, gets proper credit.

"Everyone who participated in the 'Blues Masters' team got their name in the CD booklets to all the volumes," says Tobey. "Essentially, they all took rightful ownership of the project from start to finish, instead of [the project] being handed down from on high and thrown over the wall from department to department."

Each team does have a leader, Tobey notes, but the goal is for all decisions to be made by consensus following open discussion. Team meetings are regularly scheduled, with agendas known in advance and notes taken.

"It's much different from cross-departmental weekly meetings that are usually done only after a project is released," Tobey continues. "Everybody gets the complete picture from the start, and the time invested in meetings is more than paid for by the lack of confusion, infighting, and unresolved conflict which can occur in a more traditional hierarchical system, where people often act independently instead of together."

He points out that team members generally have a vested interest in projects, since teams are put together on a volunteer basis.

And should the project fail, Tobey

adds, the team effort generally precludes finger pointing, since everyone is accountable. So far, though, the teamwork has proven successful. Tobey claims the approach accounts for 40% more initial orders and market penetration for both the "Blues Masters" and "DiY" series, as well as stronger reorder patterns. "We've definitely improved our effectiveness in terms of publicity, radio exposure,

and coordination of the various other marketing elements that occur simultaneously on the street."

According to Tobey, Rhino's new team spirit comes out of his own study of other industries and the adaptation of similar cross-departmental, team-based marketing organizations used elsewhere to launch new products.

"In the last several years, there's

been a tremendous emphasis on setup," he says. "You start with a project six months or more in advance of a release, with a group which sees the entire project through together."

Garson Foos, Rhino's VP of product management, was team leader for the "DiY" series, which, unlike "Blues Masters," already had been compiled before the team came together five

months ahead of the January/February two-part release. Even then, getting the input from team members who weren't normally tied into the marketing process proved invaluable.

"It's like having consumers involved in the marketing process," says Foos. "People from accounting, legal, mail order—these are people that are essentially outside the industry."

(Continued on page 48)

## Keeping Step With New Jersey's Crazy Rhythms

■ BY ED CHRISTMAN

MONTCLAIR, N.J.—While some independent retailers may dream of growing into powerhouse music chains,



PROVENZANO

Joe Provenzano, owner of indie store Crazy Rhythms, only strives to have a complete music store, filled to the brim with post-1920 American music.

"My ambition is not to open other stores, but to have the most complete store possible in one location," says Provenzano, who opened Crazy Rhythms here, about 20 miles outside of New York, in 1977. "I don't feel that you can open up other record stores and have a complete inventory. Building a chain dilutes your catalog and the expertise needed to maintain it."

Starting as an outlet specializing in jazz, Crazy Rhythms since has expanded to other areas of music and now incorporates a deep selection of all genres of music, relying on out-of-print vinyl, cutouts, budget titles, and a full complement of new and catalog CDs to achieve Provenzano's goal.

"I would characterize the store as a modern American music store," he says. "We carry music of historical importance and hysterical importance, as well as the latest hits. We try to carry everything available but [music] video."

Crazy Rhythms specializes in carrying "stuff other record stores ignore," he states, pointing out that in his view, a lot of outlets neglect catalog.

Provenzano estimates that Crazy

Rhythms carries about 40,000 titles. Jazz and blues are still the dominant genres in the store, together comprising about 15,000 titles and accounting for about 40% of sales, he says. The rock and pop genres snare another 30%, R&B/dance accounts for 15%, and the remaining 15% is divided among other genres including reggae, soundtracks, international, country, classical, and new age.

The well-lit store, occupying the bottom floor of a corner two-story building, captures the feel of an old-time record store, with wooden paneling covered by posters and other promotional tools. Like the myriad genres in its inventory, the store itself is a patchwork of music formats housed in wooden fixtures. A typical aisle in the

store carries product ranging from 12-inch singles to 12-inch albums, to long-boxed CDs to used, shrinkwrapped, jewel-boxed CDs.

The finished product is entirely Provenzano's vision. "I never go to other record stores," he states. "I don't want to be influenced by other stores. I don't want to get into anybody else's trip because that can take you off of your own path."

Provenzano's formula apparently has served him well. Since he has opened Crazy Rhythms, the store has posted a big sales growth every year, except during 1979's postdisco bust and during the last three years, when the recession took its toll. However, even in those years, Crazy Rhythms still managed slow but positive momentum. For

1993, Provenzano claims Crazy Rhythms should reach \$1.5 million in sales.

Crazy Rhythms owes its birth to Provenzano's love of doo-wop, R&B, and, later, jazz, which drove him to become a collector. In the early '70s, after getting his degree from C.W. Post, Provenzano made a living as a truck



driver, an occupation that allowed him to visit Northeastern record stores, and search countless bargain racks for rare and valuable records and anything else that remotely interested him.

Provenzano's searches turned his passion into a business as he, along with a partner, began a mail-order operation in 1976.

The partners would travel, looking through inventories of about-to-be-liquidated labels and distributors, as well as searching through flea markets far and wide for rare records.

In 1977, the two opened a 500-square-foot store on Midland Avenue in Montclair, around the corner from Crazy Rhythms' present location on Bloomfield Avenue. The store stayed at that location for about five years, during which the partners split, leaving Provenzano as the store's sole owner.

In about 1982, the building owner of Crazy Rhythms' present location approached Provenzano about moving in.

That owner, Jack Areson, who runs

(Continued on page 51)



Crazy Rhythms carries a wide array of genres and formats. The shop's old-time record store feel comes through. (Billboard photo)

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## Retail

### Used-CD Issue Places Focus On Promo Clips

**W**HETHER THE PROBLEM? It looks as though the majors' initiative to wipe the used-CD business off the face of the music industry might bring up an unanticipated but volatile issue—the apparently widespread practice of illegally selling promo CDs. When the majors started complaining to retailers about the used-CD business, merchants responded they were eyeing that business as a way to protect themselves from all the used-CD stores springing up around them. Moreover, merchants argue that ill-planned manufacturers' policies are fueling the growth of used-CD stores. Specifically, those merchants cite the record club marketing come-ons, an unsupervised plentiful flow of promo CDs, and Sony Music Distribution's refusal to accept open-CD returns.

As one observer puts it, "There are record stores in every major market that are depositories for promo CDs. I think that you are looking at a lot of promotional product on the street that in some ways has become the currency of the underbelly of the industry."

That executive and others complain that practically every sector of the business is guilty of the practice of selling promo CDs, from record label personnel, to radio DJs, to rock critics. "Were it not for the abundance of promos making their way into stores, 'used' product would be significantly less of an issue," he states.

The same thing goes for record club policies, he says. A lot of CDs bought for a penny or sent unsolicited to members are finding their way into used-CD stores. "There are hundreds of thousands of unwanted pieces of product flooding the used-CD market through young people susceptible to the record clubs' marketing offers," he adds.

"The used-CD business is really something that the manufacturers have brought upon themselves," he argues. "If they want to get the used-CD business off the street, then maybe the manufacturers should clean up their own house before they try to clean up the industry. Physician, heal thyself!"

At least one major, however, already is moving in that direction. Russ Bach, president of CEMA, says the company's investigation of the used-CD business also has led him to conclude that promo CDs play a role in fueling the used-CD business. In particular, he says DJ copies of promotional CDs seem to be a problem, and he adds the CEMA family of labels will be looking much more closely at the flow of promotional CDs.

**M**OVE ON UP: Capitol Records has restructured its regional sales force. In an unusual move, it has doubled the number of regional reps to eight, although it didn't add any bodies. Previously, the label had four regional marketing directors and five retail marketing managers spread over CEMA's eight branches, explains Capitol senior VP of sales Lou Mann. With the realignment, the company's retail marketing managers were promoted to

regional marketing directors, with one job being eliminated.

The realignment was motivated by a number of factors. "It was the right thing to do at this point, based on the development of our company," Mann says. "I feel strongly about servicing our branches and the accounts handled by each of those branches. That is the overriding factor in making the change."

In addition, he points out that retail marketing managers have been training for a couple of years to become regional marketing directors. "So I promoted them all from within," he says. "It sends a signal. You work hard, do the right thing," and Capitol will take care of its employees.

The new Capitol RMDs are Jason DeMarco in the Washington, D.C., branch; Linda Finke in the Chicago branch; Eric Schindler, who moves from Minneapolis to Dallas; and Yvette Dur-

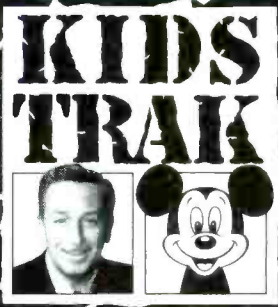
akoff in San Francisco. In addition, Cheryl Shaver moves over from CEMA to become RMD in Cleveland. The company retains one retailing marketing manager, Tara Brennan, who will move from San Francisco to the Los Angeles branch.

**M**OVE ON UP. PT. 2: Warehouse Entertainment, in Torrance, Calif., has promoted four new VPs: Greg Fisher is now VP of real estate and Debbi English is VP of visual presentation and store design. The other two have been promoted to regional VPs: Tim Tinen, VP, Central region; and Helen Holmes, VP, Northern region. The four previously were assistant VPs.

In addition, seven staffers have been promoted from director to assistant VP. Chuck Lee holds that title for music buying; Lauren Margulies for video buying; Germaine Sperry for internal marketing and development; Debra Schlackman for visual presentation and store design; Stan Kelly for distributed systems; Don Bales for corporate system development; and Steve Brown for sales and store operations.

**I**N DENVER, indie "enfant terrible" Encore Distributors is moving into a new 35,000-square-foot warehouse, with the option to expand into another 15,000 square feet of space, reports the wholesaler's head honcho, Toby Knobel. Encore, you might remember, was recently purchased by New York-based Alliance Entertainment Corp., the cash-rich company that also owns Miami-based Bassin Distributors. With the new facility, which retains the same phone numbers as the old warehouse, Knobel says his company is really going to get aggressive. "We are expanding several departments and we are looking for additional marketing, sales, and operation people." Moreover, he says Encore, which already distributes some 240 labels, is looking to acquire more labels for distribution.

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Gotta go! That's Shoeless Joe Jackson on the phone. He needs some help merchandising our latest Norman Foote release.





## Frontier, Navarre Seal Distrib Deals; Carla Olson Delivers 'Ace' New Album

**FRONTIER REDUX:** Considering the number of independent labels pacting with majors these days, a new move by Sun Valley, Calif.-based **Frontier Records** is surprising—and almost refreshing.

The modern-rock label, distributed in recent years by **BMG**, has been dropped by the multinational, and will now be distributed by **Rounder/East-side/Precision**.

Frontier, whose roster has included such modern-rock forces as **Suicidal Tendencies**, **American Music Club**, **Poster Children**, **Thin White Rope**, the **Young Fresh Fellows**, and the **Pontiac Brothers**, will re-enter the indie maelstrom this month with its release of "Dead Air" by **Heatmiser**.

**EXCLUSIVELY YOURS:** In a similar move, Minneapolis-based **Navarre Corp.** has signed an exclusive distribution deal with **Global Pacific Records**. The Sonoma, Calif.-based label was previously distributed by **WEA**.

The new deal comes as **Global Pacific**, previously best known for its new age and world music releases, is making a stated foray into alternative music and rock.

Among the first albums moving through Navarre is "Echoes Of Lennon," an album of instrumental interpretations of **John Lennon** compositions by former **Mott The Hoople** keyboardist **Morgan Fisher**. The **Global Pacific** subsidiary **Black Horse Records** will release a solo album by former **Gene Loves Jezebel** front man **Michael Aston** in July, followed by a debut release by San Diego modern-rock act **Whirl**.

**RUNNING WITH WOLVES:** Boulder, Colo.-based **Silver Wave Records** has come up with an ideal opportunity for a book-record cross-promotion.



by Chris Morris

The label's new **Flesh & Bone** album, "Skeleton Woman," is a musical interpretation of a story from the book "Women Who Run With The Wolves." That scholarly, but wildly popular, compilation of "wild woman" myths by **Clarissa Pinkola Estes**, published by **Ballantine**, has hung near the top of the national best-seller lists since its release last year.

The album should receive some instant recognition among adult alternative listeners: **Flesh & Bone** is keyboardist **Peter Kater**, well known in new age circles for his collaborations with flautist **R. Carlos Nakai**, and his wife, vocalist **Chris White**.

Whether the listener hears the album as a complement to **Estes'** compelling collection of tales, an introduction to her best-selling work, or merely as an atmosphere unto itself, "Skeleton Woman" represents a commercial opportunity for book and record dealers alike.

**NEW OUTFITS:** **Lester Mornay** of Culver City, Calif.-based **R&M Distribution** called **DI** to fill us in on his new operation. **Mornay**, former publicist for the **Commodores**, the **Whispers**, and the **Winans**, among others, is the "M" in **R&M**; he is partnered in the venture with former **Motown** and **Fantasy** promotion exec **Ronnie Richardson**, who formerly headed up L.A.'s **Drive By Records**.

From **Tempe, Ariz.** comes news of a new label, **Indio Records**. The firm, an offshoot of **Apache Tracks Studio** and **CE Productions** in **Tempe**, is operated by contemporary jazz musician **Cliff Sarde** and **Jerry Davis**. The company, which hopes to have three releases on the market by summer, is focused on producing, promoting, and distributing works by Arizona artists.

**FLAG WAVING:** For someone who boasts as much talent as she does, **Carla Olson** is a self-critical woman.

"I hate my voice," she says. "I have such trouble dealing with it. I'd much rather just be a guitar player behind someone else."

Fortunately for us, **Olson** decided to step up to the microphone again, and her new album, "Within An Ace" (on **Austin, Texas' Watermelon Records**), proves her strongest solo work yet.

A founding member of **Austin's Textones** (a quartet that also spawned **Kathy Valentine** of the **Go-Go's** and **Dream Syndicate** and **Droogs** member **David Provost**), **Olson** has been a staple of the **Los Angeles** music scene since the early '80s. In 1987, "So Rebellious A Lover," a duet album with the late founding **Byrds** member **Gene Clark**, was released by **Rhino**; two years ago, "Too Hot For Snakes," a live album featuring former **Rolling Stones** guitarist **Mick Taylor**, was issued by **New York's Razor & Tie**.

**Taylor** also appears on "Within An Ace," which includes a number of potent roots-rock songs (a personal favorite around these parts is the Southern soul-styled "Why Did You Stop") and the strongest singing **Olson** has done in her career.

For her part, **Olson** enthuses about working with **Taylor**, who contributes several searing solos on "Ace."

"Playing with **Mick** was the pinnacle of my musical career," she says. "I listened to the **Bluesbreakers** all the time when I was young... My band's always been into the **Stones**, and have always leaned into things that are right for him."

The album benefits from some high-gloss production values; most of the songs were cut with money from **CBS**, which was contemplating an album by **Olson** for a time.

"Of course they didn't do it," **Olson** says. "But they let us know in a timely fashion, and they let us have the tape." **Olson's** longtime **Austin** friend **John Kunz** of **Watermelon** ultimately decided to release the tracks.

Just embarked on a tour of **Japan** that will take her to **Tokyo**, **Osaka**, and **Nagoya**, **Olson** will support "Ace" with sets this spring and summer at the **Edmonton Folk Festival**, **Austin's Aquafest**, and a "Mountain Stage" broadcast; plans call for club dates in the **South** and **East** in **June**. She will also shoot a video for the "Ace" track "Dark Horses."

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# 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)	DARK SIDE OF THE MOON 3 weeks at No. 1	102
2	3	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>3</sup> TUFF GONG/ISLAND 846210/PLG (9.98/16.98)	LEGEND	91
3	2	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	102
4	4	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	79
5	7	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	102
6	6	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	102
7	5	<b>MEAT LOAF</b> ▲ <sup>7</sup> CLEVELAND INT'L 34974/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	102
8	9	<b>THE EAGLES</b> ▲ <sup>12</sup> ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	102
9	8	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	102
10	11	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	93
11	10	<b>MICHAEL JACKSON</b> ▲ <sup>21</sup> EPIC 38112* (9.98 EQ/15.98)	THRILLER	14
12	13	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	100
13	19	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	87
14	27	<b>PETER GABRIEL</b> ▲ <sup>3</sup> Geffen 24088* (9.98/13.98)	SO	4
15	16	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101* (7.98/11.98)	GREATEST HITS	102
16	12	<b>ENYA</b> ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	57
17	15	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	102
18	17	<b>THE EAGLES</b> ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	100
19	18	<b>GUNS N' ROSES</b> ▲ <sup>10</sup> Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	102
20	21	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	88
21	25	<b>JIMI HENDRIX</b> ▲ <sup>2</sup> REPRISE 2276/WARNER BROS. (7.98/11.98)	SMASH HITS	47
22	23	<b>THE DOORS</b> ▲ <sup>4</sup> ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	91
23	22	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	61
24	24	<b>MICHAEL JACKSON</b> ▲ <sup>6</sup> Epic 40600* (9.98 EQ/15.98)	BAD	10
25	29	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	35
26	20	<b>ELTON JOHN</b> MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	21
27	26	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	40
28	32	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12 (4.98/10.98)	GREATEST HITS	102
29	14	<b>ELTON JOHN</b> ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	96
30	28	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	70
31	35	<b>CREEDENCE CLEARWATER REVIVAL</b> FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	14
32	33	<b>DEF LEPPARD</b> ▲ <sup>10</sup> MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	92
33	45	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446* (9.98/15.98)	ABBEY ROAD	26
34	31	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	102
35	41	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	98
36	39	<b>CHICAGO</b> ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	93
37	36	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	81
38	43	<b>METALLICA</b> ▲ ELEKTRA 60766* (9.98/13.98)	KILL 'EM ALL	62
39	30	<b>BON JOVI</b> ▲ <sup>9</sup> MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	42
40	40	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	20
41	34	<b>THE POLICE</b> ▲ <sup>3</sup> A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	81
42	37	<b>SADE</b> ▲ <sup>2</sup> EPIC 39581* (7.98 EQ/11.98)	DIAMOND LIFE	5
43	—	<b>VIOLENT FEMMES</b> ▲ SLASH 23845*/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	37
44	46	<b>RIGHTEOUS BROTHERS</b> ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	99
45	47	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	60
46	—	<b>REBA MCENTIRE</b> MCA 5979* (7.98/12.98)	GREATEST HITS	3
47	49	<b>LED ZEPPELIN</b> ▲ <sup>6</sup> ATLANTIC 19127/AG (7.98/11.98)	LED ZEPPELIN 2	52
48	—	<b>THE BEATLES</b> ▲ <sup>7</sup> CAPITOL 46443 (14.98/26.98)	THE BEATLES	16
49	38	<b>MICHAEL JACKSON</b> EPIC 35745* (7.98 EQ/11.98)	OFF THE WALL	10
50	44	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 8613* (13.98/16.98)	LIVE	24

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.

## Retail

# Kemp Mill Music 1st Major Retail Chain To Buy Sensormatic's Anti-Theft System

■ BY PAUL VERNA

NEW YORK—Kemp Mill Music is the first major music retailer to purchase Sensormatic Electronics Corp.'s acousto-magnetic anti-theft system since that technology was recommended by the National Assn. of Recording Merchandisers as a standard for source-tagging prerecorded music products.

The Beltsville, Md.-based retail chain will install Sensormatic's Ultra•Max devices in its 35 stores within 40 days, according to Kemp Mill executive VP Howard Appelbaum. The chain previously had no electronic article-surveillance system.

Appelbaum says the use of EAS is imperative now that the major record labels are shipping all their new releases and most of their catalog in the jewel box alone. The industry's decision to go jewel-box-only took effect April 1.

Source-tagging—the placement of EAS tags in a concealed place on the product at the point of manufacture—is seen in the industry as a crucial measure against theft in the jewel-box-only world.

Experts estimate it will take 12-18 months for source-tagging to be implemented in the music retail business. Until then, store personnel must apply security tags themselves.

Appelbaum says NARM's recommendation to use acousto-magnetic technology as the standard for source-tagging had as much to do with Kemp Mill's decision to sign with Sensormatic as Ultra•Max's high detection rate and low false-alarm rate.

"We believe Sensormatic provides the best of all the alternatives," says Appelbaum, "but NARM's recommendation was critical. We went to NARM for a clear recommendation,

and that's what happened."

Appelbaum says the contract with Sensormatic prohibits him from disclosing the cost of the EAS equipment. However, he notes EAS is only one of the many expenditures associated with the transition to the jewel box; others include new fixtures, risers that accommodate old fixtures to the new size, plastic keepers for some product, and "hundreds of hours of people's work."

Besides stripping the CDs from their longboxes, shrink-wrapping the ones that aren't wrapped, and placing price and security stickers on the product, store staff must trim header cards to fit the new fixtures, adapt other signage, and spend hours cleaning up the stores. Appelbaum says it took six people approximately three days to convert one store alone. At 10 hours per day, that translates to 180 people hours.

The total cost of conversion is borne partially by the manufacturers' CD-packaging rebates, which have been running for the better part of the last year. However, Appelbaum says the amount of money provided by the manufacturers accounts for only 50%-70% of Kemp Mill's total conversion costs.

While Kemp Mill moves forward with its Ultra•Max installation, Deerfield Beach, Fla.-based Sensormatic is busy trying to sign up other major chains. Since the NARM nod in late February, Sensormatic has experienced a general upturn in business but has not had a major coup, according to Louis Chiera, the company's manager of marketing.

"It's just a matter of time before these types of orders come in," says Chiera.

## RHINO EMPLOYEES TAKE CHARGE OF PLANS

(Continued from page 45)

try, and they help generate a groundswell of support throughout the company, because every area has someone working on the project."

### 'DIY' SUCCESS

Foos credits the teamwork with the "cohesiveness" visible in "DIY" sales and marketing tools—posters, sales sheets, and fliers, CD samplers, promotional "fanzines"—all of which had the same punkish "do it yourself" signature look and attitude. The "Blues Masters" team, Tobey adds, was responsible for the idea of contributing 25 cents per unit sold to the R&B Foundation to assist needy blues masters, as well as forthcoming "adjunct product" including a pair of

"Blues Masters" home videos and an interactive CD-ROM title.

Rhino's team concept most frequently will be applied to similarly major multi-title series, such as an upcoming Atlantic label jazz reissue and anthology series. But Tobey notes that special single-disc releases, like "No World Order," the interactive Rhino/Forward label debut of Todd Rundgren under the name TR-I, also beg for the coordinated team effort.

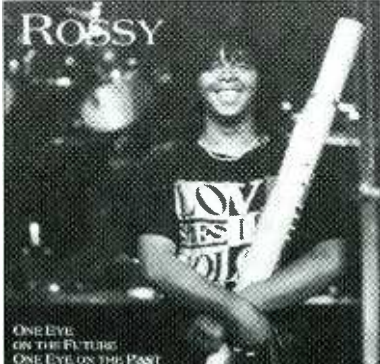
Rhino further intends to extend the philosophy into other areas of general company operations, Tobey adds, including benefits and compensation, communications, and social/environmental responsibility.

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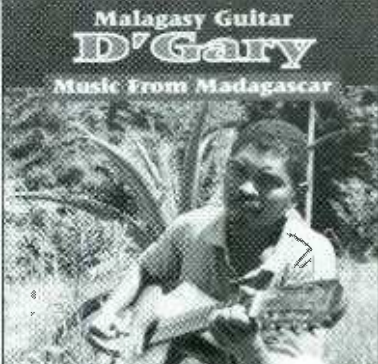
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# Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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## NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	73	<b>SHEPHERD MOONS</b> ▲ <sup>2</sup> REPRISE 26775*/WARNER BROS. 53 weeks at No. 1	ENYA
2	3	11	<b>CURTAIN CALL</b> MOULIN D'OR 932*	DANNY WRIGHT
3	2	204	<b>WATERMARK</b> ▲ <sup>2</sup> REPRISE 26774*/WARNER BROS.	ENYA
4	5	7	<b>ROMANCE</b> AMERICAN GRAMAPHONE 103*	CHIP DAVIS
5	4	25	<b>MY FOOLISH HEART</b> WINDHAM HILL 11115*	LIZ STORY
6	<b>NEW ▶</b>		<b>IN MY TIME</b> PRIVATE MUSIC 82106*	YANNI
7	6	55	<b>SOLO PARA TI</b> EPIC 47848*	OTTMAR LIEBERT + LUNA NEGRA
8	13	5	<b>MRS. CROWE'S BLUE WALTZ</b> RELATIVITY 1162*	ADRIAN LEGG
9	9	9	<b>SOMA</b> HEARTS OF SPACE 11033*	STEVE ROACH & ROBERT RICH
10	7	47	<b>THE VISIT</b> WARNER BROS. 26880*	LOREENA MCKENITT
11	18	3	<b>LINK</b> WINDHAM HILL 11123*	OYSTEIN SEVAG
12	14	7	<b>THE LONDON CONCERT</b> VARESE SARABANDE 5399*	CHRISTOPHER FRANKE
13	17	5	<b>NARADA COLLECTION 4</b> NARADA 63910*	VARIOUS ARTISTS
14	11	27	<b>CUSCO 2000</b> HIGHER OCTAVE 7046*	CUSCO
15	8	29	<b>TUBULAR BELLS II</b> REPRISE 245041*/WARNER BROS.	MIKE OLDFIELD
16	15	41	<b>HEART ZONES</b> PLANETARY PRODUCTIONS 3170/LAURIE	DOC LEW CHILDRE
17	10	23	<b>THE IMPRESSIONISTS: A WINDHAM HILL SAMPLER</b> VARIOUS ARTISTS WINDHAM HILL 11116*	
18	12	157	<b>NOUVEAU FLAMENCO</b> ● HIGHER OCTAVE 7026*	OTTMAR LIEBERT
19	16	76	<b>ENYA</b> ● ATLANTIC 81842/AG	ENYA
20	25	3	<b>THE ELEVENTH HOUR</b> REAL MUSIC 0022*	MARS LASAR
21	21	79	<b>SUMMER</b> ● WINDHAM HILL 11107	GEORGE WINSTON
22	23	5	<b>WATCHING THE NIGHT FALL</b> GOLDEN GATE 22242*	GARY LAMB
23	22	13	<b>THROUGH THE RAINDROPS</b> HIGH HARMONY 1000*	ROBERT BONFIGLIO
24	19	57	<b>DARE TO DREAM</b> ● PRIVATE MUSIC 82096*	YANNI
25	24	9	<b>A DIFFERENT KIND OF BLUE</b> REAL MUSIC 5050*	MAX LASSER'S ARK

## WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	13	<b>GLOBAL MEDITATION</b> ELLIPSIS 00171*/RELAXATION 3 weeks at No. 1	VARIOUS ARTISTS
2	3	7	<b>MO-DI</b> RYKODISC 10242*	MOUTH MUSIC
3	13	3	<b>ADVENTURES IN AFROPEA 1</b> LUAKA BOP 45183*/WARNER BROS.	ZAP MAMA
4	2	19	<b>KALFOU DANJERE</b> MANGO 39927*/ISLAND	BOUKMAN EKSPERYANS
5	5	5	<b>A MEETING BY THE RIVER</b> WATERLILY ACOUSTICS 29*	RY COODER/V.M. BHATT
6	4	29	<b>RAPA ITI</b> TRILOKA 71922*	THE TAHITIAN CHOIR
7	6	23	<b>ZAKIR HUSSAIN AND THE RHYTHM EXPERIENCE</b> MOMENT 1007*	ZAKIR HUSSAIN
8	14	3	<b>ANAM</b> ATLANTIC 82409*/AG	CLANNAD
9	11	5	<b>MYSTICAL TRUTH</b> MESA 79044*/RHINO	BLACK UHURU
10	8	27	<b>SONGS OF FREEDOM</b> TUFF GONG/ISLAND 512280/PLG	BOB MARLEY
11	9	5	<b>THE CELTIC HARP</b> RCA VICTOR 61490*	THE CHIEFTAINS
12	7	35	<b>KIRYA</b> SHANACHIE 64043*	OFRA HAZA
13	10	7	<b>MENAGERIE: THE ESSENTIAL COLLECTION</b> MANGO 9929*/ISLAND	BUCKWHEAT ZYDECO
14	15	3	<b>WEAVING MY ANCESTORS' VOICES</b> REAL WORLD 2322*/CAROLINE	SHEILA CHANDRA
15	<b>RE-ENTRY</b>		<b>WAKE UP</b> QUALITY 19121*	BIG MOUNTAIN

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

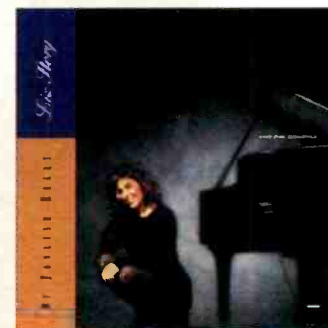


D U L T

## ALTERNATIVES

### • PEAK POSITION ON BILLBOARD NEW AGE CHART #2

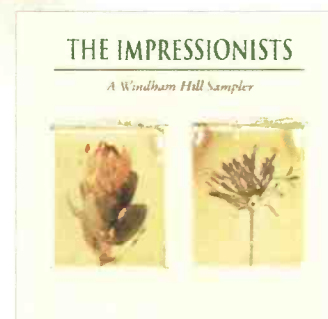
For this romantic collection of piano and jazz duets, Liz Story has chosen timeless pieces from prominent American jazz and pop composers.



### • PEAK POSITION ON BILLBOARD NEW AGE CHART #6

### • BILLBOARD CLASSICAL CROSSOVER CHART #7

Windham Hill Artists perform various interpretations of impressionist music from 19th century France.



### • DEBUT ON BILLBOARD NEW AGE CHART #18

Øystein Sevåg brings his major label debut. *Link* to Windham Hill/BMG. Accessible and melodic with plenty of edge and power, *Link* features a broad cast of supporting players and 13 new compositions.



## CERTIFIED SUCCESS.



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# Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

## POP

### ► MIDNIGHT OIL Earth And Sun And Moon

PRODUCERS: Nick Launay & Midnight Oil  
Columbia 53793

Like most of their work, the Oils' latest—the band's first studio effort in three years—is as thought-provoking as it is musically enlightened. Initial radio track "Drums Of Heaven" and official first single "Truganini" show a persistent knack for straddling mainstream rock and alternative camps without sacrificing an iota of the social consciousness for which the band is known. Other key selections include "My Country," "Renaissance Man," and the retro-psychedelic "Outbreak Of Love." A hands-down winner.

### ► AARON NEVILLE The Aard Tour

PRODUCER: Steve Lindsey  
A&M 31454 0086

The Crescent City's inestimable vocalist gives an awesome recital that crystallizes the extent of his peerless interpretive skills. First single "Don't Take Away My Heaven" is a stab at chart acceptance, but major revelations here come from his seamless renditions of songs associated with or penned by George Jones, Bob Dylan, Leonard Cohen, and Marvin Gaye, among others. Another solid-gold performance by this New Orleans master; expect pop, adult alternative, and R&B action.

### PRIMUS Pork Soda

PRODUCERS: Primus  
Interscope 92257

Follow-up to gold-selling, critically acclaimed "Sailing The Seas Of Cheese" is a similarly discordant and challenging affair, suited to ears not tuned to mainstream tastes. First single "My Name Is Mud" has the means to score at college

## NEW & NOTEWORTHY

### DAVE EDMUNDS

#### The Dave Edmunds Anthology

COMPILATION PRODUCERS: Gary Stewart & Bill Inglot  
Rhino 71191

Rhino is to be applauded for its concurrent Ben E. King and J. Geils Band anthologies, but it's the two-CD Edmunds retrospective that's deserving of biggest cheers. Set follows the ageless guitarist/singer-roots maven from his '60s advent with Love Sculpture through high-energy solo and Rockpile sets and into the '90s. Edmunds' axe moxie and canny re-readings of historic styles have always made him a distinctive, winning artist who is too often taken for granted; hopefully present collection will rectify matters reputation-wise.

### DUKE ELLINGTON

#### The Duke's Men: Small Groups, Vol. 2

REISSUE PRODUCER: Michael Brooks  
Columbia Legacy 48835

These 43 Ellington tracks, featuring combos of 10 players or less, were recorded in 1938 and '39 for the Vocalion label (although some were credited to sidemen Johnny Hodges, Cootie Williams, and Rex Stewart). Some surface noise is evident on a few tracks, but it takes little away from the vitality of such instrumental classics as "Pyramid" and "The Jeep Is Jumpin,'" or vocal versions of "Lost In Meditation," "I Let A Song Go Out Of My Heart," and "A Blues Serenade." Also includes a wealth of lesser-heard themes like "Empty Ballroom Blues," "Dooji Wooji," and "Krum Elbow Blues."

radio, and maybe even at adventurous commercial alternative outlets. Radio notwithstanding, band's slot on upcoming Lollapalooza tour should secure a comfortable place for the album at retail and on the charts.

### ARCADE

PRODUCER: David Prater  
Epic 53012

Although Stephen Percy and Fred Coury are trying shed their pasts—with Ratt and Cinderella, respectively—and start afresh, their new project does little more than belabor worn-to-the-ground hard-rock clichés. Nevertheless, first single "Nothin' To Lose" has exerted its strength on the album-rock chart and helped the group achieve a strong debut. In addition, power ballads "Cry No More" and "So Good, So Bad" have the wherewithal to push things further.

### WIDESPREAD PANIC

#### Everyday

PRODUCER: Johnny Sandlin  
Capricorn 42013

On its third go-round, Panic's sound still harks to bygone era when hirsute and indulgent Southern rockers ruled the day—way before the likes of the B-52's and R.E.M. wrought revolution on the group's hometown of Athens, Ga. Spot on H.O.R.D.E. tour for the second consecutive year—alongside kindred spirits such as Blues Traveler—should seal group's fate as one of the leaders of the new school of old-style, improvisational, organic rock.

### BRYAN FERRY

#### Taxi

PRODUCERS: Bryan Ferry & Robin Trower  
Reprise 45246

Ferry, who went the cover route on such entertaining '70s entries as "These Foolish Things" and "Another Time, Another Place," goes back to the well again with versions of numbers by Screamin' Jay Hawkins, Carole King, the Velvet Underground, and even a run at "Amazing Grace." But this time out, Ferry's epicene voice, and a band fronted by co-producer Trower, never really meshes with the material, making this a set primarily for devotees.

### ★ JULIANNA RAYE

#### Something Peculiar

PRODUCER: Jeff Lynne  
Reprise 45081

Any way you spell it, L.A.-based singer-songwriter makes a bright impact on debut set. Raye's pop-oriented delivery is never swamped by Lynne's generic production style. The songs are what matters here, and top 40-styled entries like "Peach Window" and "Laughing Wild" and more intriguing cabaret material such as stunning "I'll Get You Back" seldom fail to connect. Perhaps Reprise's grass-roots promotion campaign will pay off for this neophyte.

### ROBERT WARD

#### Rhythm Of The People

PRODUCER: Hammond Scott  
Black Top 1088

Master guitarist who made a brilliant return from obscurity with 1991 Black Top set "Fear No Evil" crafts an equally enticing sequel. Former Ohio Untouchables picker Ward has cut another album notable for his distinctive tone, committed singing, and bracing brew of R&B, blues, and, in a new recording direction, gospel. Ballad "Some Things" and burning instrumental "Twiggs County" exemplify Ward's best here.

### HAPPY RHODES

#### Equipose

PRODUCERS: Kevin Bartlett, Happy Rhodes  
Aural Gratification 0019

Enigmatic singer/songwriter aims to broaden her ardent cult following with an album that dabbles in pop/AC gloss

## SPOTLIGHT



### AEROSMITH

#### Get A Grip

PRODUCER: Bruce Fairbairn  
Geffen 24455

Long-in-the-making sequel to Beantown rockers' quadruple-platinum 1989 opus, "Pump," should hit band's core audience where they live. Unlike its predecessor, current album eschews exotic instrumentation for a return to 'Smith's hard-rock basics; album is thus something of a step backward creatively, but don't expect anyone to kvetch about it. Leadoff track "Livin' On The Edge," locked in at No. 1 on the Album Rock Tracks chart, is a tasty intro; tunes like title cut, "Shut Up And Dance," "Line Up," and "Amazing" all bode well for big-time radio and retail acceptance.

without sacrificing too much of the cryptic poetry that has made previous releases unique. Rhodes' wide vocal range soars to Kate Bush-like soprano heights, and then drops to a near-masculine alto, giving atmospheric songs like "Save Our Souls," "Runners," and the single-worthy "He Will Come" an interesting multi-character quality.

### ★ ANDREA MARCOVICCI

#### Just Kern

PRODUCER: Glenn Mehrbach  
Elba 5005

Title is something of a misnomer. After all, Kern worked with such talented lyricists as P.G. Wodehouse, Otto Harbach, Oscar Hammerstein, Ira Gershwin, Dorothy Fields, and Johnny Mercer. That said, the cabaret star, aided by an inventively orchestrated instrumental ensemble, does right by Kern and his collaborators, bringing on such delicious rarities as "Once In A Blue Moon," "You Never Knew About Me," and, in a duet with Michael Feinstein, "Once There Were Two Of Us/ Now We Are One." Contact: 718-789-3916.

## R & B

### ► DA YOUNGSTAS

#### The Aftermath

PRODUCERS: Various  
EastWest 92245

With star rap producers like Pete Rock, Marley Marl, Naughty By Nature, Premier (from Gang Starr), and Beatnuts in effect here, group is sure to attract credibility by association. Which is not to say this trio of boy-men can't catch a rep with its own mike skills. Over tracks that sound like slabs of black street, the young'uns get down most smoothly. First single "Crewz Pop" is a hit, but "Iz U Wit Me," "It's Natural," "Who's The Mic Wrecka?," and "Honeycomb Hideout" (featuring ragamuffin chatter Lt. Stitches) surpass it in terms of slick catchiness and sheer dopicity.

### ► ORIGINAL MOTION PICTURE SOUNDTRACK Who's The Man?

PRODUCERS: Various  
Uptown/MCA 10794

The film "Who's The Man" runs over with

familiar faces from the rap world, and its thumping soundtrack has a fair share of rhyme stars too, including House of Pain, a newly solo Eric Sermon (formerly of EPMD), Pete Rock & C.L. Smooth, a harder-edged Father M.C., and Heavy D. & Buju Banton (who pair especially for the album's only dancehall jammie). R&B/hip-hop tracks by Jodeci and Mary J. Blige also rock alongside contributions from new rap crews 3rd Eye & the Group Home, Big, and Spark 950 & Timbo King. All in all, a winning set of troops.

## JAZZ

### ► HUBERT LAWS

#### My Time Will Come

PRODUCER: Hubert Laws  
MusicMasters 65100

Top-flight flautist returns—after years spent raising a family—with a new release featuring a noteworthy crew that includes brother Ronnie, Joe Sample, John Patitucci, George Duke, Ndugu, and even Laws' former CTI-mate Don Sebesky, who contributes a chart. In a solid contemporary set (that even goes traditional at times) highlights include "It's So Crazy" and the title track. The man who turned Stravinsky's "Rite Of Spring" into a top-selling jazz album makes similarly sweet synopated syntheses with the traditional latin melody "Malagueña" and Beethoven's "Moonlight Sonata."

### ► RACHEL Z

#### Trust The Universe

PRODUCER: Mike Mainieri  
Columbia 53216

Engaging debut from this former Steps Ahead pianist is produced by that band's leader and often recalls its smooth contemporary jazz sound, especially on such tracks as "One Night" and "Save My Soul." With a crew that includes Victor Bailey, Al Foster, and Charnett Moffett, other fine cuts that have a strong traditional appeal include the multitextured "Under The Suit," the litting "I Won't Cry For You," the rhapsodic "Iyakatanda," and a dreamy version of Miles Davis' "Nardis."

### KENNY BARRON

#### Sambão

PRODUCER: Joanne Klein  
Emarcy 512 736

As title suggests, the pianist essays an album's worth of originals that conjure up the spirit of Brazilian samba. Quintet here, which includes guitarist Toninho Horta, bassist Nico Assumpção, and percussionist Mino Cinelu, is up to the task. While some of the shorter tracks, pleasing and deftly played as they are, would not be out of place during talk-show station breaks, longer pieces like "Encounter" and "Gardenia" explore deeper feelings.

## WORLD MUSIC

### ► ZAP MAMA

#### Adventures In Afropea 1

PRODUCER: Vincent Kenis  
Luaka Bop/Wamer Bros. 45183

Title couldn't be more appropriate for delightful debut from all-female cappella quintet with roots in Europe and Africa. Influences range from Zairean folklore tunes to Renaissance madrigals to Central African pygmy chants, with some New World spice thrown in. Among the more accessible selections for U.S. audiences are "Bottom" (sung in English), "Take Me Coco," and "Brrrlak," reminiscent of Bobby McFerrin's vocal percussion. Already a winner in the world music set.

## LATIN

### ► GEORGE LAMOND

#### Creo En Ti

PRODUCERS: Mark Liggett, Chris Barbosa  
Sony Latin 80993

Album's first single, "Baby Creo En Ti,"

reached No. 11 on the Hot Latin Tracks singles chart, and there are plenty of other hits-in-waiting. Among them are the aching ballad duet with Lisa López "No Morirá," tender love odes "Tentación," and "Siempre Que Comienza A Llover," plus smashing house entry "Todo Terminó." Twin keys to album's success are Lamond's volcanic delivery and on-time song translations by Jorge Luis Piloto and Rodolfo Castillo.

### ► MAGNETO

#### Mas

PRODUCER: Alberto Estebanez  
Sony Latin 81003

Mexican vocal quintet comes up with a fine sophomore set bulging with airy paeans that often emphasize group's teen appeal while sounding a trifle more mature than first album. A glaring exception is limp leadoff single "Sugar Sugar," which, fortunately, is supported by stronger sweet-tooth numbers like surefire hit "Amor Salado," "Sigue, Sigue," "Angie," and "Mi Amada."

## COUNTRY

### ► LARI WHITE

#### Lead Me Not

PRODUCERS: Rodney Crowell, Lari White, Stuart Smith  
RCA 66117

This is a splendid and fully mature album. The production is taut and spare, and White's voice is world-class. She ranges from easy-listening romantic ballads to bluesy laments to sassy proclamations, with nary a false note along the way. White also wrote or co-wrote most of the songs. Best cuts: "Just Thinking," "Made To Be Broken," "When The Lights Are Low," and the title tune.

### ► KENNY ROGERS

#### If Only My Heart Had A Voice

PRODUCERS: James Stroud, Larry Butler  
Giant 24490

Rogers remains a formidable interpreter of lyrics, among the best of which here are "Missing You," "She Waits," "Reason To Go," and "If You Were The Friend."

### ► CLEVE FRANCIS

#### Walkin'

PRODUCERS: Jimmy Bowen, Jerry Crutchfield  
Liberty 80033

With his pleasant vocals and an imaginative production team, Francis has the country sound down pat. It's a pity he can't get more strong songs to interpret. Best cuts: "Run Like The Wind," "If You'll Stop Hurting Me," "I Was Losing You."

## CLASSICAL

### ★ KRENEK: JONNY SPIELT AUF

Kruse, Marc, St. Hill, Leipzig Gewandhaus Orchestra, Zagrosk  
London 436 631

One of two operas that launch the label's historically significant Entartete series (music banned by the Nazis), "Jonny" is magnificently realized here. A huge success before being rejected as subversive for incorporating jazz elements and casting a black in a romantic role, let alone for its avant-garde rhetoric, it has lingered several degrees below the active repertoire, a situation this album may help to correct. Soloists are excellent and the direction by Zagrosk outstanding. Strong reception likely.

### KRASA: BRUNDIBAR

Disman Radio Children's Ensemble, Prague, Karas  
Channel Classics CCS 5193

Especially timely in view of current Holocaust remembrances, this tuneful children's opera, frequently performed in the "showcase" Theresienstadt concentration camp, is given an innocent, happy performance by a group of talented youngsters. A poignant reminder of a bitter past, the disc also holds eight attractive Czech folk songs. Brundibar composer Hans Krasa died in Auschwitz.

SPOTLIGHT: Predicted to be a significant success on The Billboard 200 or to earn platinum certification. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest. VITAL REISSUES: Rereleased albums and compilation records of special artistic, archival, and commercial interest. PICKS (►): New releases predicted to hit the top half of the chart in the format listed. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



## KEEPING STEP WITH NEW JERSEY'S CRAZY RHYTHMS

(Continued from page 45)

Yesterday Books & Records, a used-book and record store, "thought Crazy Rhythms would be a good match," he says.

Initially, Provenzano had only about 1,000 square feet, but when another store went out of business in 1985, it allowed him to double Crazy Rhythms to its current 2,000 square feet.

### DRIVEN BY JAZZ

Jazz drives the store, but the demographics of its buyers have resulted in the store getting into other genres of music. "I found that the jazz buffs would bring their family with them, so I got into pop to accommodate them," Provenzano notes. Also, the serious jazz collectors often are obsessed with other musical forms as well. To serve those customers better, Crazy Rhythms added reggae, blues, international, folk, and country to its inventory.

As a result of branching into pop, the store got into the business of carrying new releases, and today, current and catalog product comprise nearly 70% of the store's business, while older, out-of-print titles take in the remaining 30%.

As part of the latter category, the store still carries an extensive vinyl inventory and does a big trade in budget, cutout, and deletions. "I try not to send stuff back," Provenzano notes. "If I know that eventually a title will sell, I won't return it."

In the mid-'80s, the store started de-

veloping an R&B following, particularly when Frank Balesteri joined the staff. "He got us heavily into disco and 12-inch singles," Provenzano says.

"In the beginning, you couldn't sell an old disco record, but around the mid-'80s, the disco classics started to become popular and the music started to develop a catalog," he explains.

Over the years, Crazy Rhythms has competed with a number of independent retailers—many of which have come and gone—as well as chain stores that locate in malls and strip centers in surrounding towns. Crazy Rhythms beats off the competition, according to Provenzano, by having superior selection and a better price, with nearly all but collectibles sold at discount.

Fortunately, the demographics of Montclair support Crazy Rhythms' deep commitment to the various genres in its inventory. "Montclair is an unusual town in that it is almost a microcosm of the New York metropolitan area," he says. "It has a high percentage of rich people, all the way down to a lower-middle-class population. It is a very diverse town."

Since many town residents commute to New York for work, the population has a cosmopolitan view of the arts, he adds. "The one thing I like about it is you can sell any kind of music here."

Overall, Provenzano says he is pleased with where his store is today. "We don't yet have a huge classical se-

lection," he acknowledges, "but we are improving on it. Classical was the last to fall into place, but now we are hitting all cylinders. Basically, we try to have music for every family member. If people are looking for Hawaiian themes, we've got it. If they want wedding music, we've got a lot of that, too."

### SUPPLYING SATISFACTION

In addition to the general population, Crazy Rhythms counts a large number of radio station DJs among its clientele. To satisfy the store's wide array of customers, Provenzano depends on a number of one-stop resources as well as its own crack sales staff to keep the store's inventory up to snuff. Indeed, most of the staff members have musical aspirations of their own (see story, below). Buying duties are divided: Provenzano handles jazz, vocal, and other "older music"; Balesteri buys rock; and Kenneth Workman buys singles and R&B/dance.

While Provenzano is happy he picked the music industry as a career, he says he is concerned with the labels' attitudes toward the shopper. He says he believes current label policies ultimately will not prove to be in the best interests of shoppers.

"The label has a terrible attitude toward the consumer," he states. "There is a consumer rebellion going on out here and the labels seem to be unaware of it. For many years, consumers have been anticipating CD price decreases, while prices keep going up."

He also decries Sony Music's policy of not allowing returns of open CDs, for example. "What do you do when a guy brings back a CD and it plays on your player but not his?" he asks. "Maybe his CD player is not as good as mine and it is not reading it right. You have to take a reasonable percentage back."

Because one-stops tend to pocket the 1% allowance that Sony provides for open CDs and will not take them back, the independent retailer is left holding the bag, he says. Consequently, he has printed up a sticker, reproducing Sony's policy on defective CDs, which he says it "hides inside the CD booklet."

"The customer won't find the policy on the jewel box, but on the inside [when] they open up the CD, and then it's too late. It shouldn't be hidden like that, and I challenge you to find smaller print on the CD or in the booklet." All of Crazy Rhythms' Sony stock has a 1-by-3-inch policy sticker on the outside.



**Where The Boys Are.** Taking lessons from Connie Francis, Paula Prentiss, and Yvette Mimieux, recording act Boy Krazy embarks on the '90s version of that classic teenage film, visiting the PX at the Long Beach Naval Base, where the music and video are racked by Eurpac, for an in-store signing. Seated, from left are band members Johnna Lee Commings, Ruth Ann Roberts, Josselyne Jones, and Kimberly Blake. Standing, wearing baseball cap, is PolyGram Label Group's West Coast sales director, John Rotella.



Members of Crazy Rhythms' top-notch sales crew shown, from left, are Frank Balesteri, Kenneth Workman, James Connolly, owner Joe Provenzano, Gene Kalabacher, and Dean Thomas. (Billboard photo)

## Sales Staff Keeps Rhythms Steady

MONTCLAIR, N.J.—Crazy Rhythms, an independent store based here, gains a competitive advantage thanks to its crack music staff. The store employs about 10 people, seven of whom have side music projects (see related story, page 45).

For example, Dean Thomas and Paul Carvalho are professional musicians. Thomas counts among his accomplishments playing with the Juilliard Orchestra as well as backing a Broadway musical. Carvalho, on the other hand, has toured with

the Coasters, Platters, and the Four Tops; currently, he leads a New Jersey-based band, the Weasels.

Gene Kalabacher, meanwhile, is a respected jazz reviewer and co-publisher of Hot House magazine, which covers the New York metro area jazz scene.

Another employee, R. Stevie Moore, who has been with the store for 10 years, has recorded 10 albums, with the latest, "Contact Risk," available on Fruit Of The Tune Records, distributed by Landmark Distribution. Store

manager and buyer Frank Balesteri produces weekly radio shows for college station WFMU East Orange, N.J., consults for jazz indie label NYC Records, and co-manages underground rap act Rude Behav'ya. Two other employees, Kenneth Workman, single and dance buyer, and James Connolly, each have their own mobile DJ business. Connolly also runs Madgroove Productions and currently is in the studio with his own group, preparing demos.

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# LABEL CHART SHARE

## THE BILLBOARD 200

Jan. 1, 1992, to Dec. 31, 1992  
LABEL (titles) Chart Share

1. Warner Bros. (94)	13.5%
2. Columbia (66)	10.7%
3. MCA (52)	8.2%
4. Atlantic Group (48)	8.0%
5. Epic (39)	7.6%
6. Elektra (33)	4.6%
7. Arista (27)	4.4%
7. Mercury (21)	4.4%
9. ERG (27)	3.8%
9. Capitol (19)	3.8%
11. A&M (20)	3.4%
11. Geffen (19)	3.4%
13. Liberty (11)	3.1%
14. PLG (17)	3.0%
15. RCA (20)	2.5%
16. Jive (10)	2.0%
17. Virgin (12)	1.6%
18. Motown (8)	1.5%
19. Priority (10)	1.2%
19. Tommy Boy (6)	1.2%

## TOP R&B ALBUMS

Jan. 1, 1992, to Dec. 31, 1992  
LABEL (titles) Chart Share

1. Warner Bros. (28)	8.7%
2. Columbia (23)	8.3%
3. MCA (23)	7.8%
4. Atlantic Group (24)	7.6%
5. Elektra (17)	5.2%
6. Epic (15)	5.0%
7. Motown (15)	4.9%
8. Ichiban (19)	4.8%
8. Jive (11)	4.8%
10. Priority (16)	4.2%
11. Capitol (11)	3.6%
12. A&M (9)	3.3%
13. Arista (11)	3.2%
14. Mercury (8)	2.8%
15. ERG (9)	2.6%
16. PLG (12)	2.5%
16. Luke (7)	2.5%
18. Profile (7)	2.4%
19. Virgin (6)	1.8%
19. Malaco (5)	1.8%
21. Tommy Boy (5)	1.7%

## TOP COUNTRY ALBUMS

Jan. 1, 1992, to Dec. 31, 1992  
LABEL (titles) Chart Share

1. RCA (26)	18.4%
2. MCA (27)	18.2%
3. Sony (29)	15.5%
4. Liberty (20)	14.2%
5. Arista (12)	9.5%
6. Warner Bros. (16)	8.7%
7. Mercury (10)	5.6%
8. Curb (8)	4.1%
9. Atlantic Group (4)	2.5%
10. BNA (3)	1.7%

The above lists represent a ranking of distributing labels. Distributing labels are defined by Billboard as those that actively work their own releases and, in most cases, the releases of other labels on both the promotion and marketing fronts. The tables list only distributing labels that accumulate at least 1.0% chart share.

## DISTRIBUTOR MARKET SHARE

(Continued from page 1)

resents a gain of 2.8 percentage points, or 24%, over its full-year 1992 market-share score of 11.7%. Independent distributors appear to be gaining the most in R&B, where their labels are strong in 12-inch singles and R&B albums.

BMG, which finished last with a 10.7% share in the full-year 1992 rankings, closed the first quarter of '93 with a 13.2% share, a gain of 23%. BMG-distributed Arista, which dominated the charts during the Christmas selling season, continued its strong run in the first quarter. The "Bodyguard" soundtrack and Kenny G's "Breathless" were strong sales performers during the first quarter, while Brooks & Dunn gave the label a sales surge in March, when the duo released its "Hard Workin' Man" album.

For the first quarter, WEA was the largest distributor, with a 22.7% piece of the pie, down from the 24% showing the company turned in for the full year of 1992. A good portion

of that decline can be attributed to the departure of Virgin, which was sold by Richard Branson to the EMI Music Group, and moved out from under the WEA umbrella.

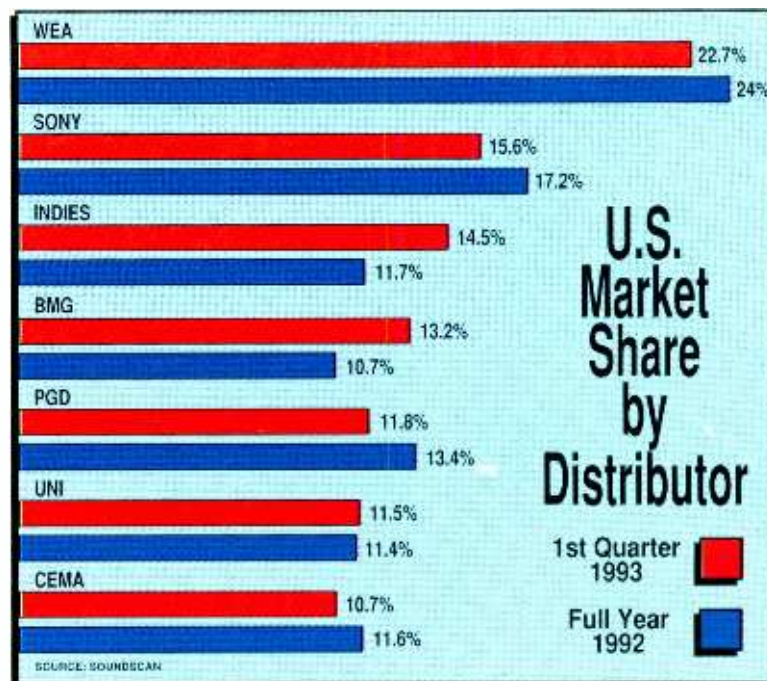
Sony Music retained its second-place ranking with a 15.6% performance, down from the 17.2% it generated for 1992.

PGD, the third-ranked distributor for 1992, slipped 1.6 percentage points in the first-quarter of 1993 and dropped to fifth place. The distributor had 11.8% of the market for the first quarter.

Sixth-place Uni was up slightly to 11.5% for the first quarter. Uni had an 11.4% share of market for the full year 1992.

CEMA lost almost a full percentage point in the first quarter, closing at 10.7%. CEMA had an 11.6% share in 1992.

For a complete explanation of market-share information, see box at bottom of this page.



# Chart-Share: WEA, Indies, BMG Top '92 Distrib Lists

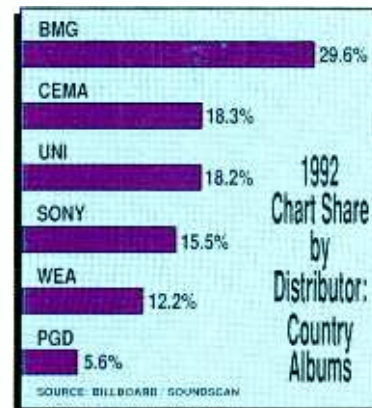
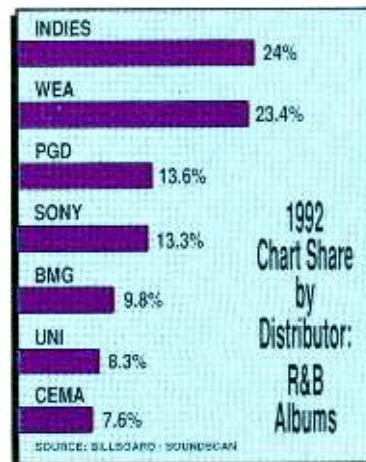
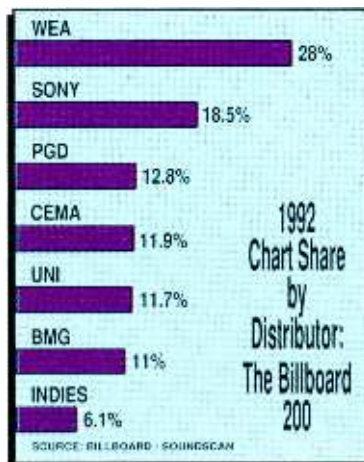
BY ED CHRISTMAN

NEW YORK—WEA and BMG were the dominant distributors of titles in The Billboard 200 and the Top Country Albums chart in 1992, respectively, while the independent distributors collectively ruled the roost for the Top R&B Albums chart. Among labels, Warner Bros. took the top chart-share spot for The Billboard 200 and Top Country Albums, while RCA was No. 1, on the Top R&B Albums chart, just beating out MCA.

[The chart-share calculations used in this story measure the distributors' and labels' performances on specific Billboard charts. This is different from the market-share calculations reflected in the story above, which are based on unit-sales data supplied by SoundScan. Further, the chart-share methodology used for this story differs from previous Billboard chart-share reports. See complete explanation below.]

Among distributors, WEA's 28% performance for 1992 landed it the top ranking in The Billboard 200 chart share. Among the albums that contributed to WEA's performance in 1992 were "Metallica," Genesis' "We Can't Dance," the Red Hot Chili Peppers' "Blood Sugar Sex Magik," and Natalie Cole's "Unforgettable."

Sony Music Distribution placed second with an 18.5% performance, followed by PGD, with a 12.8% slice.



Note: Indie distributors accumulated less than 1% of country chart share in 1992.

Sony's showing was powered by Michael Jackson's "Dangerous" and Michael Bolton's "Time, Love And Tenderness," among others, while PGD benefited from Billy Ray Cyrus' "Some Gave All" album, as well as U2's "Achtung Baby."

CEMA ranked fourth with a 11.9% slice, Uni came in fifth with 11.7%, and BMG came in sixth with 11%.

Independent distributors collectively garnered a 6.1% share to finish in last place among distributors on The Billboard 200. However, independent distributors dominated Billboard's Top R&B Albums chart in 1992, with a 24% chart-share slice, good enough to nudge out WEA, which finished 1992

with a 23.4% piece of the action. Far below those two networks, PGD came in third with a 13.6% showing, while Sony was right behind it with a 13.3% slice. BMG finished fifth with 9.8%; Uni closed sixth with 8.3%; and CEMA was at the bottom of the heap with a 7.6% mark.

On the Top Country Albums chart, BMG was the top distributor with a 29.6% share for 1992. CEMA just beat out Uni for the second spot as the two distributors achieved 18.3% and 18.2% chart shares, respectively. Sony was fourth, with a 15.5% slice; WEA came in fifth, with a 12.2% piece; and PGD was ranked sixth with a 5.6%.

In label chart share, Warner Bros. ascends to the throne for The Billboard 200, with a 13.5% slice of the chart. The label's rise to the top spot is partially due to the inclusion of Reprise in its performance. In past years, Reprise was counted separately. The label also had some help from Color Me Badd's "C.M.B.," and Enya's "Shepherd Moons," among other titles.

The Atlantic Group also benefited from a similar change, with EastWest and Interscope being included under the overall umbrella for the first time. Atlantic Group finished fourth with an 8% slice for 1992, up from the combined 7.3% Atlantic, Ato, and EastWest garnered under the old system in 1991.

Columbia came in second with a 10.7% performance, while MCA landed in the third spot with an 8.9% performance and Epic came in fifth with

a 7.6% showing. Another realignment of labels that impacted performance was the separation of Capitol and Liberty Records. Capitol took 3.8% while Liberty garnered a 3.1% piece of The Billboard 200.

After a short absence, Jive broke back into the grouping of labels that garnered more than the 1% needed to be listed by Billboard. For 1992, it scored a 2% chart-share slice.

In the R&B sector, the top two labels were Warner Bros., with an 8.7% slice, and Columbia, which had an 8.3% showing, followed by MCA, Atlantic Group, Elektra, Epic, and Motown.

Jive had a strong year in 1992, finishing in eighth place with a 4.8% R&B slice. In 1991, under the old methodology, it barely made the rankings with a 1.1% showing.

Likewise, Ichiban came on strong for a 4.8% showing, making it the highest charting independent label on the R&B Albums chart. Overall, it was a good year for independents as other labels from that sector finishing in the money included Priority, with a 4.2% slice; Luke, with a 2.5% piece; Profile with a 2.4% performance; Malaco, with a 1.8% piece; and Tommy Boy, with 1.7%.

In country, RCA maintained its hold on the top spot with an 18.4% score, just beating out MCA's 18.2% showing. Sony came in third with a 15.5% score, followed by Liberty with an 14.2% showing. For the first time BNA, in the BMG camp, came into the rankings with a 1.7% score.

## Explanation Of The Calculations

Because Billboard now has access to unit sales data used to determine market share, it can now provide readers with two distinct methods of measuring relative success of record companies.

Market share figures in the chart at the top of the page are supplied by SoundScan and represent each distributor's share of total unit sales—including all types of music and all single and album configurations—for the 1992 calendar year and the first three months of 1993.

Chart-share figures in the smaller graphics and in the listings at the left are computed by

Billboard for each of the three main album charts—The Billboard 200, Top Country Albums, and Top R&B Albums. The figures represent the percentage of titles each distributor and distributing label had on each chart for the 1992 calendar year. All positions on each chart count equally. This is a change from Billboard chart-share calculations in earlier years, which weighted titles according to chart position.

Unlike market share, no sales figures were used to compute chart share—although unit sales determine chart positions.



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Marquee Values: 'Toto The Hero' ..... 54    Store Monitor: Video Games In Play ..... 58  
 The Year Of '2001' ..... 56    Child's Play: Quality Collection ..... 60

## PICTURE THIS™

By Seth Goldstein



**MIGHTY MOUSE:** When Disney talks, the trades pay attention. A few weeks back, we noted Disney's displeasure with the appearance of the VideoScan point-of-sale charts in Daily Variety and two weeklies, Variety and Video Store. The studio's complaint—that its direct-sales accounts weren't included in the POS reports, rendering them useless—was relayed to the publications. Disney would like VideoScan to disappear, a goal it has achieved at least temporarily. Video Store pulled its top 50 sellthrough chart for two weeks to help find a better way to crunch the numbers. When it returned, it was accompanied by a lengthy explanation and a caveat acknowledging that Disney "strongly believes" the chart is inadequate. Variety and Daily Variety followed suit, yanking their tabulation and analysis. As of the April 19 issue, a replacement had not made it to print. "My feeling is they're re-adjusting," says VideoScan's Mike Shalett, who wouldn't comment further; Variety managing editor Max Alexander wasn't available by deadline. Disney suggests A.C. Nielsen, "a packaged-goods expert," for a thorough job. "I think [the trades] are in a problem situation," says a studio source. "They're missing too many segments." Meanwhile, Shalett and partner Mike Fine claim VideoScan has commitments, but not contracts, from Columbia TriStar, MGM/UA, and LIVE Home Video for a data service. "We're very, very close to a number of studios," they say, and "far ahead of the business plan."

**EXTRA DIVIDEND:** Playboy Enterprises shareholders, as of release of the annual report in September, may get an extra dividend—their choice of title carried by its Critics Choice Video catalog. "It would be kind of a nice birthday present," celebrating Playboy's 40th anniversary, says corporate communications VP Martha Lindemann. If there's sufficient response, she would like to continue the offer in subsequent years. By June 30, Playboy will buy the 20% of Critics Choice it doesn't own for about \$3 million; it bought 80% in 1988 for \$125,000. The catalog's latest hit: 1,000 copies of MPI Home Video's "McClintock!," its most requested title.

## Bright Future For PBS' 'Dinosaurs'? On-Screen Ads Tie In To Summer Movies

BY JIM McCULLAUGH

LOS ANGELES—PBS Home Video is breaking new marketing ground by advertising its documentary set, "The Dinosaurs," with on-screen ads in theaters showing this summer's expected theatrical blockbusters, "Jurassic Park" and "Last Action Hero," starring Arnold Schwarzenegger.

Director Steven Spielberg's "Jurassic Park"—an adventure/fantasy tale about genetically engineered dinosaurs running amok—opens June 11. The movie's pre-publicity has generated enormous interest in dinosaurs, the chief reason Pacific Arts is seeking a tie-in. It's not alone: Price Stern Sloan has hitched its "Lost In Dinosaur World" to the same locomotive.

According to Pacific Arts senior VP Vito Mandato, ads for "The Dinosaurs" will precede showings of "Jurassic Park" and "Last Action Hero" during the month of June through the July 4 weekend.

"I've never seen this done before," says Mandato. "I think it's been done to a certain extent on a local level by certain video retailers. But it's a fairly unique venture [for a supplier]. I'm anticipating this will dramatically pull through our merchandising. A 12-year-old going into 'Jurassic Park' who will be so buzzed to see the movie will see our ads ahead of time and make the connection to go to the video store. People will go find our product.

"The [ad] flight date begins on the

opening day of 'Jurassic Park' and ends after the July 4th weekend. During that period you will have two of the summer's biggest movies opening within a week of each other. There is going to be so much bonus movie attendance. The theaters will be packed every day of the week. Our slides will be on before and after the movies." The ads will be in 16 larger markets identified by consumer research.

Order close date on the four "The Dinosaurs" was April 13, with street date set for May 5. Sales "have been way beyond goal," says Mandato, who adds that the four cassette set may become PBS Home Video's biggest seller after "The Civil War." He adds: "We think we have a hit on our hands." The tapes are distributed by MCA's Uni Distributing, which should have a role delivering the cassette of "Jurassic Park" when it reaches home video.

"The Dinosaurs" was first aired on PBS last year and consists of four individual titles including "The Monsters Emerge," "Flesh On The Bones," "The Nature Of The Beast," and "The Death Of The Dinosaur." Each 60-minute cassette has a suggested retail price of \$14.95; a four-tape boxed set including a 2-by-3-foot Dinosaur poster, has a suggested retail of \$59.95.

Two well-known paleontologists, Jack Horner and Robert Bakker, appear on the PBS Home Video tapes. Both received acknowledgements in Michael Crichton's novel "Jurassic Park," and Horner gets a screen credit



Why is paleontologist Robert Bakker smiling? (1) He's featured in Pacific Arts Video's "The Dinosaurs!" and was credited in the best seller "Jurassic Park," though not in the Steven Spielberg movie. (2) That toothsome allosaurus behind him is a fake. It's a denizen of the Dinamation exhibit at the Audubon Zoo in New Orleans. Pacific Arts' four-cassette series strides onto the retail scene May 5 at \$59.95 list.

## Video Tyme Buy Adds 19 Units To B'buster Sum

BY EARL PAIGE

LOS ANGELES—Blockbuster Entertainment's acquisition of a small chain in Michigan hardly created a blip on Wall Street analysts' computer terminals, but a lot of video specialty retailers are taking notice.

For one thing, the buyout of 19-unit Video Tyme Inc. in Grand Rapids, Mich., reportedly for \$10.3 million in common stock, was Blockbuster's first purchase of a U.S. video specialty chain in more than two years.

Chain spokesman Wally Knief downplays the acquisition and the speculation surrounding it, pointing out that City Vision in the U.K. was acquired last year. That proves Blockbuster is still in the market to acquire video specialty chains, he says.

The deal puts Blockbuster's  
(Continued on page 57)

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Illustration from Max's Christmas





A biweekly guide to lesser-known rental-priced video titles.

**"Toto The Hero" (1992), PG-13, Paramount Home Video, prebooks May 13.**

Despondent sexagenarian Thomas Van Hasebroeck (Michel Bouquet) looks back on his unsatisfactory life and believes his lifelong troubles to be the fault of his childhood neighbor. He resolves to bust out of his nursing home and kill his aged rival. With a series of flashbacks both poignantly factual and wildly fanciful, Thomas recalls how his life as a boy was fatefully intertwined with the prosperous family across the street, and especially their young son—his eventual geriatric quarry. This curiously witty, artfully composed film uses the fantasies and realities of memory to fashion a peculiar parable of youthful innocence and anger. "Toto" is a stylized, subtitled tragicomedy that should enchant and entertain even the most blasé Euro-video fan.

**"Desperate Motive" (1992), R, New Line Home Video, prebooks May 18.**

Clever psychopaths have been insinuating themselves into every nice movie family these days, but "Desperate Motive" asks: What can you do if the psycho is already in your family? That's what happens when yuppie-couple Richard and Kate (William Katt and Mel Harris) receive an unexpected visit from his uncouth, long-lost cousin Harry (David Keith) and Harry's equally unsavory fiancée Connie (Marg Helgenberger). Harry and Connie hatch a lunatic plot to assume Richard and Kate's identities along with their idyllic suburban lifestyle, but Kate—unlike her standard-issue dimwit husband—is actually *suspicious* of the palpably malevolent couple. (After all, they practically wear lapel buttons saying "Go nuts now—ask me how!") However improbable, this fast-paced and occasionally violent thriller benefits from professional turns by Harris and especially Keith and Helgenberger as the hillbillies from Hell.

**"Tetsuo: The Iron Man" (1992), unrated, Fox Lorber Video, prebooks May 11.**

With "Tetsuo: The Iron Man," Japanese surrealist Shinya Tsukamoto creates a claustrophobic black-and-white world of grotesque phallic imagery, sexily savage women, and an epidemic of machine parts that seem to erupt from within people's bodies. While recalling the nightmarishness of early David Lynch, "Iron Man" more closely resembles David Cronenberg's the-monster-is-me brand of physical mutation. These characters aren't heading for the scrap heap—they're actually *becoming* the scrap heap itself. Somewhere between Noh theater and no wave, this subtitled film has little dialog, and at times reflects silent classics from "The Phantom Of The Opera" to "Un Chien Andalou." Paired with Tsukamoto short "Drum Struck," it should appeal to art-film hardcorees or any errant movie cultist looking for something unquestionably bizarre to champion.

**"Shadow Of The Wolf" (1993), PG-13, Columbia TriStar Home Video, prebooks May 18.**

This folkloric Native American adventure stars Lou Diamond Phillips as a young Inuit who hates the influence of whites on his Eskimo heritage. When Phillips kills a nasty tribe-exploiting Anglo, he and his girlfriend Jennifer Tilly are exiled to the wastes, often to wrestle a series of wild arctic animals that share Gary Larson's people-are-good-eats sensibility. While initially treated as Phillips' property, Tilly soon proves herself an Inuit superwoman, managing to hunt, fish, skin, and tan hides—while raising a child and keeping the igloo looking ship-shape. The Inuit characters, including Japanese screen legend Toshiro Mifune, get embarrassing me-Tarzan-you-Jane dialog, which leaves the best lines to Donald Sutherland as a Canadian cop investigating the murder. Its stark, icebound tundra is more interesting than its glacier-paced plot, but lovers of politically correct adventure could latch on to this one.

**"Star Time" (1992), Film Advisory Board rating: extremely mature, Monarch Home Video, prebooks May 11.**

A down-and-out, mentally ill loser named Henry (Michael St.Gerard) yearns to be as happy as his favorite TV stars, but decides to kill himself in despair. On a building ledge, Henry meets the Mephistophelian Sam Bones (John P. Ryan), who offers him a new life of glamor and fame as a "media entity." Bones dazzles Henry with a naked woman whose body is fragmented, Nam June Paik-style, by a wall of video screens. The disembodied sexpot's price is a life of serial killing for Henry, under the tutelage of Sam Bones. Henry indeed becomes a TV star—from reports of his grisly killings—but his televisual reality is encroached upon by a social worker (Maureen Teefy), who is his sole link to reality. "Star Time" falls short of its goal as a black comedy of media madness, but its music and design are clever, and St. Gerard is a blankly likable murderer.

**"Witchcraft V" (1993), R and unrated, Academy Entertainment, prebooks May 20.**

"Witchcraft V" may sound like a medieval college course, but the latest in this undistinguished horror series does its best to play up the "erotic horror" angle with several pointless sex scenes. Actually, the nude interludes make more sense than the rest of the film, which deals with successful people finding unpleasant clauses in their satanic contracts. It's all a power-grab by a shamanic demon named Cain (David Huffman), whose hellacious overacting seems aided by all the dark forces of the underworld. Its generally cheap-looking special effects will disappoint true horror mavens, so it's more likely that soft-core porn fans will find this scare-free strip show at all bewitching.

**"Knight Moves" (1993), R, Republic Pictures, prebooks May 10.**

Someone is committing a series of  
(Continued on page 57)

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	149	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	25	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	4	5	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
4	3	7	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
5	5	54	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
6	6	10	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
7	7	7	LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
8	8	8	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
9	13	9	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
10	17	11	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
11	11	28	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
12	12	30	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
13	9	5	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
14	16	21	BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98
15	23	9	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
16	15	10	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
17	21	6	LAURA	FoxVideo 1094	Dana Andrews Gene Tierney	1944	NR	19.98
18	19	5	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
19	10	12	JFK: DIRECTOR'S CUT	Warner Bros. Inc. Warner Home Video 12614	Kevin Costner	1991	R	24.98
20	18	23	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
21	14	39	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
22	NEW ►		THE MARK OF ZORRO	FoxVideo 1663	Tyrone Power Basil Rathbone	1940	NR	19.98
23	20	30	ERIC CLAPTON: UNPLUGGED ▲	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
24	31	2	THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	Animated	1993	NR	12.98
25	22	7	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
26	39	10	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
27	35	2	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
28	NEW ►		BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	49.98
29	28	11	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
30	24	8	GREEN JELLY: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
31	29	75	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
32	27	5	STING: TEN SUMMONER'S TALES	PolyGram Video 4400895673	Sting	1993	NR	19.95
33	32	34	WAYNE'S WORLD	Paramount Pictures Paramount Home Video 32706	Mike Myers Dana Carvey	1992	PG-13	24.95
34	NEW ►		THE PRINCE OF TIDES	Columbia TriStar Home Video 50943	Barbra Streisand Nick Nolte	1991	R	19.95
35	25	11	THE MUPPET MOVIE	Walt Disney Home Video	The Muppets	1979	G	22.99
36	26	5	COUNTRY LINE DANCING	Quality Video, Inc. 60053	Various Artists	1992	NR	9.99
37	NEW ►		THE PREMIERE COLLECTION ENCORE	PolyGram Video 4400861533	Andrew Lloyd Webber	1993	NR	19.95
38	34	2	KEEP THE FAITH: AN EVENING WITH BON JOVI	PolyGram Video 4400865153	Bon Jovi	1993	NR	19.95
39	33	29	BEETHOVEN	Universal City Studios MCA/Universal Home Video 81222	Charles Grodin Bonnie Hunt	1991	PG-13	24.98
40	NEW ►		WARNER BROS.: HERE'S LOOKING AT YOU	Warner Bros. Inc. Warner Home Video 12670	Various Artists	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. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.



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## "Aurora Borealis: A Fairy Tale for Big People"

#81483

Strange visitors come to Cicely—a man with a psychic bond to Chris, and a Bigfoot-like character who's a world-class chef.

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The spring thaw causes an inhibition meltdown and personalities change overnight.

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## '2001' Anniversary Sets Touch Down On Laser, Video

■ BY CHRIS MCGOWAN

LOS ANGELES—Stanley Kubrick's science-fiction masterpiece, "2001: A Space Odyssey," has held a strong grip on the popular imagination ever since its release in 1968, with its combination of futuristic realism, metaphysical poetry, and superb special effects. On June 30, MGM/UA Home Video will launch 25th-anniversary editions of "2001" in VHS and laserdisc formats, with substantial merchandising support for each.

"I'm very excited about what we're doing. After a quarter-century, '2001' is still a motion picture that astounds people when they see it," says George Feltenstein, MGM/UA senior VP/GM. "Although 2001 the year is not that far away, the picture itself isn't dated. It can still hold amazement for new audiences."

Both editions will include liner notes by "2001" author and sci-fi master Arthur Clarke, plus the original theatrical trailer. The \$19.98 videocassette will come in pan-scan and letterboxed versions.

A 24-piece floor merchandiser will contain 12 pan-scan tapes, plus three videos each of MGM/UA's "2010," "Soylent Green," "Forbidden Planet," and "The Time Machine." A 48-piece merchandiser is also available that contains 24 pan-scan tapes of "2001," in addition to three each of the above four sci-fi movies and three each of "Poltergeist," "Westworld," "Logan's Run," and "Village Of The Damned."

The \$69.98 laserdisc boxed set is in the CAV format, which allows frame-by-frame viewing, and contains three discs. "It will have a special supplement, which is being worked on as we speak. It will feature some rare promotional footage, as well as behind-the-scenes stills. It's a great value too," says Feltenstein.

"2001" will be promoted through a sweepstakes contest in which 25 Pioneer laser combiplayers will be given away, along with copies of three other titles. The contest will be promoted on all collateral materials and on the packages of the 25th anniversary "2001" tape.

"Anyone who goes into a video store to purchase '2001' probably has some technological interest. They are a prime opportunity to become laserdisc owners," adds Feltenstein. "The biggest problem with laser is that a majority of Americans still have not seen laserdiscs played. Once you see it, you're hooked. I'm going to do everything I can to make certain these people can experience the joys of laserdisc, and Pioneer is participating with us."

The preorder date for "2001" tapes or discs is June 2. For the merchandisers, it's May 19. Regional promotions and co-op ads will back the title.



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## VIDEO PEOPLE

**Andrew Greenberg** is appointed director of international distribution of GoodTimes Entertainment, which will be auctioning TV, video, audio, and publishing rights. Greenberg had been senior VP of GoodTimes Home Video.

**Marc Spiegel**, who joined the Motion Picture Export Assn. of America in 1950 and has been in charge of the Rome office since 1967, is appointed to head the MPEAA European operations for ancillary revenues. He will focus his efforts on the allocation of revenues from blank tape, VCRs, and rental fees. Spiegel will represent MPEAA member companies on the boards of various national collection societies.

**Max Goldberg** joins Buena Vista Home Video as promotions VP, a new post.



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**Rosemary Simari**, formerly with PBS affiliate WNET in New York, joins Capital Cities/ABC Video Publishing as special markets manager, including on-air offers, continuity programs, and catalog sales. She will work with ABC distributor WEA to build sell-through and rental exposure. **Pamela Dill**, formerly of Turner Home Entertainment, takes on PR responsibilities.

Appointments at West Coast Entertainment: **Steven Ogden** to regional director of operations and **Jacquelyn Sacks** to marketing director.

**Howard Polskin** is named VP of Turner Entertainment public relations. He's based in New York.

**Tamara Hettinger** joins NFL Films Video as account executive.

**Wayne Huinzenga**, chairman/CEO of Blockbuster Entertainment, becomes chairman of Spelling Entertainment in Los Angeles, replacing Cincinnati financier **Carl Lindner**. Blockbuster president **Steven Berrard** is named president/CEO, in place of **Craig Lindner**. The changes follow Blockbuster's purchase of a 53% interest in Spelling.

**Joanne Held** is named retail sales manager for National Geographic Home Video. Formerly sales VP of Pacific Arts Video, Held is the primary liaison between National Geographic and distributor Columbia TriStar Home Video.

**Carol Thompson** is advanced to VP of production and acquisitions, LIVE Home Video.

**Jill Goldstein** is promoted to VP of accounts and **Colleen Conover** to account executive for N.Y.-based PR firm Amy Alter Associates, which handles several home video accounts including Columbia House Video Library, FoxVideo, CBS/Fox Video, CBS Video, Unapix Entertainment, and PPI Entertainment Group.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES				
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	TOTAL GROSS TO DATE (\$)
1	Indecent Proposal (Paramount)	14,724,600	1,847 7,972	47,001,921
2	The Sandlot (20th Century Fox)	4,929,010	1,775 2,777	13,064,665
3	Boiling Point (Warner Bros.)	4,006,019	1,425 2,811	4,006,019
4	Cop And a Half (Universal)	3,317,050	1,793 1,850	17,929,555
5	Benny & Joon (MGM)	3,285,063	408 8,052	3,285,063
6	Adventures of Huck Finn (Buena Vista)	2,958,174	1,767 1,674	16,481,477
7	Ninja Turtles III (New Line Cinema)	2,025,796	2,042 992	37,247,973
8	The Crying Game (Miramax)	1,941,084	974 1,993	57,118,500
9	Unforgiven (Warner Bros.)	1,534,019	1,026 1,495	91,096,629
10	Point of No Return (Warner Bros.)	1,406,620	1,250 1,125	25,912,140

## Ball Rolling With Video Games Biz

**LET THE GAMES BEGIN:** The video games market is exploding so fast it seems like "everyone is jumping into it," according to **Jim Salzer**, a veteran California video store operator who says he's finally succumbed.

"We're going to open what is essentially a video games store on our second floor" he says, referring to his well-known **Salzer's Video** superstore in Ventura, Calif. The store within a store will be called **Games Topper**.

"What our research shows is that some video stores are doing from 18%-28% of their total volume in video games, but we're only doing 4%. We only rent. We're not selling. You have to do it all."

The annual **Video Software Dealers Assn.** convention, July 11-14 in Las Vegas, should offer more insight into games. Salzer, now working on

panels for the event, has his own sources: "I have developed various gurus." He's also watching the development of games-only stores such as **Game Dude**, a San Fernando Valley store Salzer admires.



by Earl Paige

**ADD GAMES:** Making a lot of news in video games is **Funco Inc.**, currently operating a chain of 56 games stores and looking to have 100 by year-end, says **Pierce Thompson**, who heads up a PR firm representing the company.

Funco Inc. got started in 1987, but

is only now beginning to generate a lot of interest, says Thompson. "They retrenched at one point when they went public. We only got back to representing them this month."

Funco just announced its entry into the Detroit market with a total of 12 stores eventually. The focus is on the sale of new and used games, not rental.

**COMIC BOOK CONNECTION:** The video games explosion is happening in all directions, says **Greg Erickson**, about to open **Comic Asylum** in Rolling Hills Estates, a suburb of L.A., which will combine comic books and games.

Erickson spent six years at **Video Choice**, a nine-store chain in Torrance, Calif., "where I ended up as the buyer of everything except feature movies. That means games,

(Continued on next page)

## Billboard.

FOR WEEK ENDING MAY 1, 1993

## Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		Suggested List Price
			TITLE	Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>					
★★ NO. 1 ★★					
1	1	7	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770		19.98
2	4	9	<b>THE SECRET NBA</b> FoxVideo (CBS/Fox) 5789		14.98
3	3	43	<b>NBA DREAM TEAM</b> FoxVideo (CBS/Fox) 5616		14.98
4	6	58	<b>FOOTBALL FOLLIES</b> PolyGram Video		19.95
5	9	180	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173		19.98
6	5	68	<b>SUPER SLAMS OF THE NBA</b> FoxVideo (CBS/Fox) 3244		14.98
7	RE-ENTRY		<b>MUHAMMAD ALI BOXING'S BEST</b> HBO Video 069		12.98
8	2	113	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858		19.98
9	NEW		<b>SHOOTING STARS OF THE NCAA</b> FoxVideo (CBS/Fox) 5797		19.98
10	16	19	<b>HIDDEN NFL II: THE LOCKER ROOM TAPES</b> PolyGram Video 4400854973		19.95
11	7	7	<b>NFL: SUPER BOWL XXVII WINNING TEAM</b> PolyGram Video 4400864993		19.95
12	17	13	<b>THE NFL'S GREATEST RIVALRIES</b> PolyGram Video 4400854933		19.95
13	10	41	<b>NBA SUPERSTARS 2</b> FoxVideo (CBS/Fox) 5558		16.98
14	RE-ENTRY		<b>NBA SHOWMEN: THE SPECTACULAR GUARDS</b> FoxVideo (CBS/Fox) 2383		14.98
15	RE-ENTRY		<b>NBA AWESOME ENDINGS</b> FoxVideo (CBS/Fox) 2422		14.98
16	11	19	<b>PRO FOOTBALL'S HOTTEST CHEERLEADERS</b> PolyGram Video 4400854853		19.95
17	12	77	<b>MAGIC JOHNSON: ALWAYS SHOWTIME</b> FoxVideo (CBS/Fox) 3189		19.98
18	RE-ENTRY		<b>LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 3</b> Paramount Home Video 12626		19.95
19	13	75	<b>LARRY BIRD: A BASKETBALL LEGEND</b> FoxVideo (CBS/Fox) 3191		19.98
20	15	35	<b>NFL ROCKS</b> PolyGram Video 0853793		19.95
<b>HEALTH AND FITNESS™</b>					
★★ NO. 1 ★★					
1	1	27	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032		19.99
2	2	23	<b>CHERFITNESS: BODY CONFIDENCE</b> FoxVideo (CBS/Fox) 2577		19.98
3	7	69	<b>CHERFITNESS: A NEW ATTITUDE</b> FoxVideo (CBS/Fox) 2576		19.98
4	3	43	<b>KATHY SMITH'S STEP WORKOUT</b> FoxVideo (Media) M032901		19.98
5	5	65	<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> The Maier Group TMG131		9.99
6	11	15	<b>DIXIE CARTER'S UNWORKOUT</b> MCA/Universal Home Video 81416		19.98
7	RE-ENTRY		<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES</b> ♦ Warner Home Video 616		19.98
8	6	11	<b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES 2</b> GoodTimes Home Video 9304		19.99
9	4	35	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 0847853		29.95
10	10	53	<b>ABS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG132		9.99
11	15	53	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> The Maier Group TMG133		9.99
12	19	33	<b>BUNS OF STEEL 4 WITH TAMILEE WEBB</b> The Maier Group TMG137		9.99
13	16	80	<b>BUNS OF STEEL 2: STEP WORKOUT</b> The Maier Group TMG116		9.99
14	12	7	<b>CORY EVERSON'S TOTAL BODY WORKOUT</b> Barr Entertainment 60006		19.95
15	RE-ENTRY		<b>CALLANETICS</b> ♦ MCA/Universal Home Video 80429		24.95
16	18	13	<b>LEGS OF STEEL WITH TAMILEE WEBB</b> The Maier Group TMG141		9.95
17	RE-ENTRY		<b>JANE FONDA'S LOWER BODY SOLUTION</b> A*Vision Entertainment 655		19.97
18	9	105	<b>BUNS OF STEEL WITH GREG SMITHEY</b> The Maier Group TMG111		9.99
19	13	23	<b>MARILU HENNER'S DANCEROBICS</b> Barr Entertainment 11208		19.95
20	RE-ENTRY		<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ♦ A*Vision Entertainment 070		24.97

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1993 Billboard/BPI Communications.



## STORE MONITOR

*(Continued from preceding page)*

adult video, accessories, and so on."

He thinks the connection with comic books makes a lot of sense: "You see tons of advertisements for video games in the comic books." Erickson, no expert in comic books, is being assisted by **Dave Perez**, an aficionado "who has been in this for years."

**VIDEO BUSINESS UP:** One good barometer for the video retail business is the advance registration for trade events, according to **Ted Engen**, president of **Video Buyers Group**.

Engen says that VBG's May 12 show in Kansas City, Mo., has generated a healthy amount of business. "We're up to 48 booths and have 18 studios signed." The event is at the Embassy Suites Hotel near the Kansas City International Airport.

**TOOT YOUR OWN HORN:** **Dennis Stricker**, marketing VP for Southern California chain **Video Choice**, shares all his secrets in a new book, "Publicity! Secrets Of Getting It For People, Products, & Businesses." Though not specifically for video retailers, many of his ideas would apply.

Video Choice's own growth from a single Lawndale, Calif., store with 300 tapes is used to illustrate a fact sheet. The chain, headed by CEO **Bob McConnell** and president **Joe Heinlein**, averages 9,500 rental units per store in 4,500 square feet and annual revenues of \$3 million. California sites besides Lawndale include the Torrance flagship store, Huntington Beach, Long Beach, Paso Robles, Arroyo Grande, Stanton, Santa Maria, and Pismo Beach.

**AT THE MEETING:** Recent **Video Software Dealers Assn.** meetings included the **West Virginia Chapter**, which is reorganizing. Guest speaker **Rick Karpel**, VSDA director of communications and government affairs, says, "The first time around, the key people found out what hard work it can be. This time it could work out if the expectations are realistic." The meeting was April 21 at the Holiday Inn, Charleston.

The **Los Angeles Chapter** got back into action after a long hiatus April 22 at the Warner Center Marriott, Woodland Hills, Calif. One highlight will be a panel of consumers. South Florida was hoping to be launched April 22 at the La Playa Beach Resort, Naples.

Other VSDA meetings: **Central California**, Wednesday (28), Ramada Inn, Fresno; **Gulf Coast**, May 7-9, Royal D'Alberville Hotel, Biloxi; **Northeast Florida**, May 11, Ramada Orlando West, Altomonte Springs, Fla.; **Southern Ontario**, May 12, Astral screening room, Toronto; **Southern Ohio**, May 13, Carousel Inn, Cincinnati; and **New Mexico**, May 16, Bishop's Lodge, Sante Fe.

**VPD ON EAST COAST:** The inexorable expansion of home video distributors continues. Sacramento, Calif.-based VPD has opened Jacksonville, Fla., its seventh branch. **Rick Roberts**, assistant branch manager in Long Beach, Calif., will head the facility. Star Video has hired 10 staffers, formerly with defunct ZBS, and opened a branch in Cleveland.



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- *Total Body Shape-Up & Maintenance* #94

#### Leslie Sansone -

- *Weight Loss Walk* #90
- *Firm Off Weight* #91

#### Jazzercise-

- *Circuit Training by Jazzercise* #100



## Quality Coalition Gains; Dinomania On Vid Front

**COALITION UPDATE:** The Coalition For Quality Children's Videos, Santa Fe, N.M., continues to make headway in the retail arena. Major Pacific Northwest retail chain Fred Meyer has picked up the non-profit group's 15-title "Kids First!" collection, along with its point-of-purchase display. Eleven Fred Meyer stores are carrying the titles in their home electronics departments, including nine outlets in the Seattle area, one near Portland, Ore., and one in Fairbanks, Alaska. According to the coalition, the line is being considered for expansion into more Fred Meyer stores by next fall.

Since its 1992 debut, the collection has been picked up by select Barnes & Noble outlets, WGBH LearningSmith stores, and Toys 'R' Us in its new Movies 'R' Us departments. "Kids First!" consists of independently produced videos that have won awards or recognition from organizations such as Parents' Choice, the American Library Assn., and Action for Children's Television. Companies such as Lightyear Entertainment, New York, Children's Circle, Weston, Conn., and Smarty Pants Audio & Video, Lakewood, Ohio, are represented in the collection. Titles are approximately 30 minutes long, retail for \$14.95, and sport a "Kids First!" sticker.

"Previously, these independently produced videos have been hard to find [in the Pacific Northwest]," says coalition president Ranny Levy, "but exposure at Fred Meyer gives parents easy access, through a well-known retailer, to expand their children's video diets."

The "Kids First!" merchandising campaign "provides a uniform identity for an exceptional collection of award-winning videos," says independent sales rep Joe Maita, who, with fellow rep Terry Gariety, represents the line. "It provides a unique and special opportunity to producers to extend market placement and further expose these titles to consumers."

**DINO FEVER:** The imminent release of Steven Spielberg's "Jurassic Park" has kicked dinosaur madness into overdrive, especially on the home video front. Since the movie will carry a PG-13 rating, many of the giant reptiles' biggest fans—those in the 2-12 age bracket—won't get to see it. Thus, manufacturers are taking advantage of "Jurassic"-inspired dinomania by releasing dinosaur-themed videos suitable for younger viewers.

One, Price Stern Sloan's "Lost In Dinosaur World," is slated for a July 15 video release, at a suggested retail price of \$14.95. It's the first

home video project for the Los Angeles-based publisher outside of its multimillion-selling "Wee Sing" line. "Lost In Dinosaur World" is a live-action video based on the \$8 million-selling book and cassette series of the same name by author Geoffrey T. Williams. The plot is similar to the "Jurassic Park" storyline of two kids and a grownup trapped in a theme park with live dinosaurs. In Williams' tale, two kids get separated from their parents in a dinosaur theme park and must be found before nightfall. Unlike "Jurassic



by Moira McCormick

Park," there is no death or violence, of course, though there is plenty of suspense. The video is being shot at Vallejo, Calif.'s Marine World Africa USA, with its animatronic dinosaurs. It is produced and directed by Claudia Sloan, who helms the "Wee Sing" productions.

Price Stern Sloan has retained marketing organization Owens & Associates, Santa Monica, Calif., for "Lost In Dinosaur World." The company is responsible for arranging tie-in promotions with makers of children's products, as well as the design of new marketing and promotion concepts for the project in conjunction with PSS's in-house marketing department. According to president Joe Owens, some of the promotional concepts include a sweepstakes for kids to win a trip to a real dinosaur dig, rub-on dinosaur tattoos in cereal boxes, and back-to-school and holiday promos.

Doug Cass, national account manager for Price Stern Sloan, says "Lost In Dinosaur World" will travel the same distribution avenues as the "Wee Sing" series. P.O.P. available to retailers includes a 24-copy floor dump with full-color header.

LIVE Home Video's Family Home Entertainment imprint is also going dinosaur nuts, releasing nine dino-themed titles to coincide with "Jurassic Park." They include "Epic: Day Of The Dinosaurs," "It Zwioble: Earth Day Birthday," "The Birthday Dragon," "Dinosaur!," "The Railway Dragon," "Adventures In Dinosaurland," "Last Of The Red Hot Dinosaurs" (all \$9.98); the Teenage Mutant Ninja Turtles' "Turtles At The Earth's Core," available in a limited-edition combo pack with a Kids' Katchall Box (a lunchbox-like plastic case), is \$14.98. Street date for all titles is May 5.

**LET IT SHINE:** Three new titles in the "Shining Time Station" home video collection hit the streets April 21 from KidVision, A\*Vision Entertainment's children's division. The three titles, part of the "original classics" line of the "Shining Time Station" collection, are "The Juke

(Continued on next page)

# 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	4	2	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
2	1	6	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
3	2	9	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
4	3	8	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
5	5	8	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
6	6	4	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
7	7	3	MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal David Paymer	1992	R
8	11	3	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
9	14	2	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
10	9	9	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
11	10	4	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
12	12	11	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
13	8	4	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
14	37	2	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
15	13	10	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
16	38	2	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
17	16	7	RAPID FIRE	FoxVideo 1978	Brandon Lee	1992	R
18	NEW ►		HUSBANDS AND WIVES	Columbia TriStar Home Video 51553	Woody Allen Judy Davis	1992	R
19	20	28	MY COUSIN VINNY	FoxVideo 1876	Joe Pesci Marisa Tomei	1992	R
20	15	8	COOL WORLD	Paramount Pictures Paramount Home Video	Kim Basinger Gabriel Byrne	1992	PG-13
21	18	3	PURE COUNTRY	Warner Bros. Inc. Warner Home Video 12593	George Strait	1992	PG
22	17	6	OF MICE AND MEN	MGM/JUA Home Video 902693	John Malkovich Gary Sinise	1992	PG-13
23	26	12	RAISING CAIN	Universal City Studios MCA/Universal Home Video 81285	John Lithgow Lolita Davidovich	1992	R
24	22	27	PINOCCHIO ♦	Walt Disney Home Video 239	Animated	1940	G
25	NEW ►		TRACES OF RED	Samuel Goldwyn HBO Video 90706	James Belushi Lorraine Bracco	1992	R
26	19	5	INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R
27	23	6	WHISPERS IN THE DARK	Paramount Pictures Paramount Home Video 32756	Annabella Sciorra	1992	R
28	24	6	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G
29	29	17	HOUSESITTER	Universal City Studios MCA/Universal Home Video 81280	Steve Martin Goldie Hawn	1992	PG
30	21	10	MO' MONEY	Columbia TriStar Home Video 51313-5	Damon Wayans	1992	R
31	25	5	WIND	Columbia TriStar Home Video 70733	Matthew Modine Jennifer Grey	1992	PG-13
32	NEW ►		PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
33	32	4	MISTRESS	Live Home Video 9864	Robert Wuhl Robert De Niro	1992	R
34	31	2	GAS FOOD LODGING	Columbia TriStar Home Video 92533	Brooke Adams Ione Skye	1992	R
35	39	16	BOOMERANG	Paramount Pictures Paramount Home Video 32717	Eddie Murphy Robin Givens	1992	R
36	27	13	A STRANGER AMONG US	Hollywood Pictures Hollywood Home Video	Melanie Griffith Eric Thal	1992	PG-13
37	30	25	BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR
38	28	4	MEDITERRANEO	Miramax Films Touchstone Home Video 1593	Diego Abatantuono Claudio Bigagli	1992	R
39	36	4	CROSSING THE BRIDGE	Touchstone Pictures Touchstone Home Video 1584	Jason Gedrick Josh Charles	1992	R
40	33	7	LIGHT SLEEPER	Live Home Video 69006	Susan Sarandon Willem DaFoe	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.



# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Diana Ross, "The Lady Sings... Jazz & Blues," Motown Home Video/PolyGram Diversified Entertainment, 90 minutes, \$24.95.**

Video companion to Ms. Ross' new like-titled album is an intimate affair filmed last year at the Ritz in New York. Opting to steer her show-womanhood into new waters, Ross nevertheless is her usual self-assured and charming self. And she proves more than up to the task as she glides through a barrage of jazz standards from such notables as Sarah Vaughn, George & Ira Gershwin, and Billie Holiday, stopping to mingle with members of the star-studded audience, including New York Mayor David Dinkins.

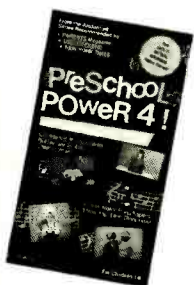
CATHERINE APPLEFELD

**Daniel Lanois, "Rocky World," Warner Reprise Video, 52 minutes, \$19.98.** Lanois' long and colorful career as a record producer, songwriter, and performer is explored here in the form of an introspective road trip, literally, as the artist often speaks to the camera from behind the wheel of a moving car. The viewer is the lucky passenger on this musical odyssey that begins and ends in Lanois' home town of Hamilton, Ontario, where the artist launched his production career in the laundry room of his mother's home. Folksy encounters with the Lanois family mix with performance and interview segments featuring Lanois' extended family of artists: He has produced albums for U2, Peter Dinkins, Bob Dylan, and Brian Eno, among others. The film wraps with Lanois detailing his methodology as a songwriter and producer through a behind-the-scenes look at the making of his new Warner Bros. album, "For The Beauty Of Wynona." Featured tracks include "Indian Red," "The Collection Of Marie Claire," and "Rocky World."

DEBORAH RUSSELL

## CHILDREN'S

**"Preschool Power 4!," Concept Videos (800-333-8252), 30 minutes, \$14.95.**



If ever a video deserved its exclamation point, this latest Preschool Power does. Joining education and entertainment in a dozen segments, "4" blends demos of art and science, skill, and nonsense. And they all star preschoolers themselves doing what they do best—having fun. Some of the best clips show them making

cinnamon toast, doing somersaults of all styles, charming paper snakes, and experimenting with what sinks and floats in water. Shot with humor, original upbeat music, and sound education, "Preschool Power 4!" is sure to join its award-winning predecessors. Look for "5" this August.

CATHERINE CELLA

**Shining Time Station: "Stacy Cleans Up," "Schemer Alone!," KidVision Entertainment, 35 minutes each, \$14.95 each.**

These two releases are charmers, paced to keep youthful attention spans focused. In "Stacy Cleans Up," the station regulars learn that recycling can solve their town's garbage problem after the local dump closes down and a garbage train is waylaid at Shining Time. (Kids should love the descriptions of the train's stinky contents.) Better still is "Schemer Alone!" No viewer could be expected to fall for the vid sleeve's photo of a sad-faced Schemer, who is up to his usual tricks the moment his mom leaves town on an overnight trip. He hustles others into doing his chores, dispensing nickel tips and leaving a trail of I.O.U.s in his wake. Kids should enjoy seeing through his routine, and will delight in his shock at show's end, when his mother returns—early! Both vids include relevant segments featuring the sweet-faced, semi-animated train characters and the jukebox puppets, who also star in the new "The Jukebox Puppet Band: A Day In The Life."

BARBARA DAVIES

**"Rosenshontz: The Teddy Bears' Jamboree," Lightyear/BMG Kidz, 62 minutes, \$12.98.**

Every year in Boston, kids gather up their teddy bears and treat them to an outdoor Rosenshontz concert. Caught on video this time, the kid-rockin' duo serves up 15 tunes in the pleasure of Boston Common. From the fast-paced opening "Teddy Bear Picnic," Gary Rosen and Gill Shontz launch into songs about everything from bubblegum queens and rockin' teddies to childhood imaginings and mishaps. Their young fans get to play along, too—dancing and singing to such bright numbers as "Tiny Toes" and "Better Say No." Running a bit long for its preschool audience, "Jamboree" is best viewed in segments.

C.C.

**"X-Men: Enter Magneto," "X-Men: Deadly Reunions," PolyGram Video, 25 minutes each, \$9.95 each.**

Long after they have conquered comic books and more recently Saturday-morning television, the X-Men, the popular Marvel superheroes, make the jump to home video in fine form. The two episodes here, already

shown as part of Fox Television's series, merge simple but classic X-Men themes developed by Stan Lee back in the '60s with some of the most complex characters created by writer Chris Claremont in the '70s and '80s for the long-running comic book series. These videos likely will be snapped up by today's equivalent of F.O.O.M. (that's Friends of Ol' Marvel for the uninitiated), as well as fans of the Saturday-morning cartoon.

ED CHRISTMAN

## SPORTS

**"NBA Jam Session," NBA Entertainment/CBS Fox Video, 40 minutes, \$14.98.**



This lively video, set to the tune of new songs by such acts as Heavy D. ("Jam Session"), Bell Biv DeVoe ("Above The Rim"), and Wreckx-N-Effect ("Rim Shaker") among others, should be required viewing for all basketball fans—especially those aficionados of the slam dunk. Fast-paced action clips highlight the exploits of such luminaries as Michael Jordan, Dominique Wilkins, Karl Malone, and Shaquille O'Neal. The film also features action shots of the stars of yesteryear set to the rhythms of "Reelin' In The Years" by Steely Dan, and concludes with a poignant tribute to retired stars Larry Bird and Magic Johnson, featuring clips to the music of Glenn Frey ("Part Of Me, Part Of You"). This video is thoroughly enjoyable and should prove to be a big seller at retail.

TERRENCE SANDERS

## DOCUMENTARY

**"The Complete Tour: Splendors Of The Ottoman Sultans," RK Media, 60 minutes, \$29.95.**



If you remember 1964's jewel-hest movie "Topkapi," you'll have a good idea of what awaits you here. The tape is, in fact, a

room-by-room tour of Istanbul's Topkapi Palace, now a museum of artifacts of the Ottoman era, which lasted from the 13th century to the end of World War I. With a PBS-style narration and authentic-sounding music, the tour consists of one close-up after another of truly fabulous objects encrusted with enormous gems, pearls, and gold, culminating in the famed Topkapi Dagger, the coveted prize of the movie. Warning: if you aren't interested in the art objects, there is little else to look at here—but if you are, you won't be disappointed.

MORRIS KLEGMAN

## INSTRUCTIONAL

**"The Musician's Guide To The Music Business," RMD & Associates Inc. (800-220-3385), 60 minutes, \$39.95.**

So you want to be a rock'n'roll star? You may be better off listening to the old Byrds song than watching this video. The advice on the hourlong primer ranges from the hopelessly cliché ("Be true to yourself, and don't ever give up") to the patently absurd ("Be nice to the writers and they'll be nice to you"). The only saving grace comes from Mercury Records president Ed Eckstine and Bruce Dickinson, VP of A&R for MCA Records, who provide the major-label perspective.



Dickinson offers some actual hard-work-pays-off examples involving Poison, Midnight Oil, and the Cars. Other topics of discussion—fan lists, demo tapes, college radio, managers, industry seminars, etc.—would seem to be too basic for even the most unsophisticated garage band. Best line: "What people don't know is that the music business is a business."

MARK SCHOIFET

**"Inside Tips On Discovering Antiques," Bryant Productions/Curtis Inc., 40 minutes, \$19.95.**

Unlike some antique shows, this entertaining video delivers what it promises: helpful ideas about purchasing collectibles. The best segments provide tips on recognizing the different types of woods and on using price guides and other references. The host, antiques expert Frank Farmer Loomis IV, advises shoppers to keep an eye out for "eternal stars" (Depression glass, corner cupboards) and "sleepers" (empty picture frames). The tape also provides a valuable warning for those who put too much emphasis on hagglng: "In a few years, you'll forget what you paid."

KEN SCHLAGER

Billboard®

FOR WEEK ENDING MAY 1, 1993

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release Suggested List Price
*** NO. 1 ***				
1	3	182	<b>PINOCCHIO</b> ♦ Walt Disney Home Video 239	1940 24.99
2	1	25	<b>BEAUTY AND THE BEAST</b> Walt Disney Home Video 1325	1991 24.99
3	2	7	<b>LITTLE NEMO: ADVENTURES IN SLUMBERLAND</b> Hemdale Pictures Corp./Hemdale Home Video 7140	1992 24.95
4	4	53	<b>101 DALMATIANS</b> Walt Disney Home Video 1263	1961 24.99
5	7	9	<b>BARNEY IN CONCERT</b> The Lyons Group	1992 14.95
6	5	31	<b>THE RESCUERS</b> Walt Disney Home Video 1399	1977 24.99
7	<b>NEW</b> ▶		<b>THE LITTLE ENGINE THAT COULD</b> MCA/Universal Home Video 80929	1993 12.98
8	6	7	<b>ARIEL'S UNDERSEA ADVENTURES: VOL. 1</b> Walt Disney Home Video	1993 12.99
9	12	83	<b>THE RESCUERS DOWN UNDER</b> Walt Disney Home Video 1142	1991 24.99
10	10	9	<b>BARNEY'S MAGICAL MUSICAL ADVENTURE</b> The Lyons Group 98091	1992 14.95
11	9	13	<b>BARNEY GOES TO SCHOOL</b> The Lyons Group 98061	1992 14.95
12	11	15	<b>ROCK WITH BARNEY</b> The Lyons Group 98081	1992 14.95
13	8	39	<b>THE GREAT MOUSE DETECTIVE</b> Walt Disney Home Video 1360	1986 24.99
14	23	15	<b>BARNEY'S BIRTHDAY</b> The Lyons Group 99011	1992 14.95
15	15	396	<b>DUMBO</b> ♦ Walt Disney Home Video 24	1941 24.99
16	22	103	<b>THE JUNGLE BOOK</b> Walt Disney Home Video 1122	1967 24.99
17	<b>NEW</b> ▶		<b>BARNEY'S BEST MANNERS</b> The Lyons Group 99021	1993 14.95
18	19	5	<b>BARNEY: CAMPFIRE SING-A-LONG</b> The Lyons Group 98051	1992 14.95
19	13	75	<b>FANTASIA</b> Walt Disney Home Video 1132	1940 24.99
20	21	13	<b>BARNEY'S THREE WISHES</b> The Lyons Group	1992 14.95
21	<b>NEW</b> ▶		<b>TINY TOONS: THE BEST OF BUSTER &amp; BABS</b> Warner Home Video 12063	1993 12.95
22	17	11	<b>BARNEY AND THE BACKYARD SHOW</b> The Lyons Group 98011	1992 14.95
23	<b>NEW</b> ▶		<b>TINY TOON MUSIC TELEVISION</b> Warner Home Video 12064	1993 12.95
24	20	33	<b>FERNGULLY...THE LAST RAINFOREST</b> FoxVideo 5594	1992 24.98
25	16	339	<b>ALICE IN WONDERLAND</b> ♦ Walt Disney Home Video 36	1951 24.99

♦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.

## CHILD'S PLAY

(Continued from preceding page)

Box Puppet Band: A Day In The Life," "Stacy Cleans Up," and "Schemer Alone!" (each approximately 35 minutes, \$14.95). The cassettes are reformatted versions of the acclaimed PBS show, focusing on different characters in the "Shining Time" cast. Each title comes packaged with a free paper doll and accessory (e.g., the Juke Box Puppet; band drummer DiDi and her drums.) According to KidVision manager **Mindy Levine**, the new releases "will be heavily supported by advertising and point-of-purchase materials, in addition to national- and local-market promotion programs."

**ONCE UPON A TIME: Golden Book Video's** (Racine, Wis.) latest trove of animated releases is comprised of new adventures in the "Madeline," "Real Story," "Encyclopedia Brown," and "Bunch Of Munsch" series. They include "Madeline In Lon-

don," narrated by Christopher Plummer (\$12.95); "The Real Story Of Rain Rain Go Away," featuring the voices of Robin Leach and Joe Piscopo (\$9.95); "The Real Story Of Happy Birthday To You," with the voices of Roger Daltrey and Ed Asner (\$9.95); "Encyclopedia Brown: The Case Of The Burgled Baseball Cards" (\$12.95); "The Paper Bag Princess," the latest in the Bunch of Munsch series, based on the best-selling books of children's author **Robert Munsch** (\$12.95); and "Just Me And My Dad," featuring author **Mercer Mayer's** popular character Little Critter (\$12.95).

Assistance in preparing this column was provided by Scott Power.

Please address all correspondence, review copies, etc., to **Maura McCornick**, 1209 Sherwin #801, Chicago, Ill. 60626, or call 312-464-0880.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, Billboard, 1515 Broadway, New York, N.Y. 10036.



# Pro Audio

## Kramer's Past Propels New Work Vet Helms Kiss' 25th & Hendrix Tribute

BY MARILYN A. GILLEN

NEW YORK—"It is inevitable when you talk about me and my relationship with Jimi to drag up the past, which is fine, but it's been done so many times," Eddie Kramer says right off the bat, before his inquisitor can begin inquiring—admittedly about Hendrix. "I'd rather talk about the present."

Some part of the veteran engineer and producer's present, however, relates to that past, during which he engineered the seminal "Are You Experienced?" and "Electric Ladyland," among other Hendrix classics. Kramer, co-author of the recent Warner Books tome "Hendrix: Setting The Record Straight," is just beginning work on a long-planned Jimi Hendrix tribute album, whose release date on Warner he can only put at "some time this year." The first act to go into the recording studio with Kramer is the Spin Doctors, to cut a version of "Spanish Castle Magic."

"The response has been tremendous," Kramer says, though declining to divulge just yet any of the other reportedly "multiplatinum-stature acts" participating. "There are going to be some incredibly unusual combinations of talent."

The album, from which Kramer says a sizable portion of the profits will go in Hendrix's name to the United Negro College Fund, will keep Kramer occupied for the next several months, as he records "a piece here and a piece there" at studios in New York, Chicago, London, L.A., Ireland, etc.

What has kept him busy for the past few months is now coming to fruition. Kiss' 25th album, "Kiss Alive 3," the seventh boasting a Kramer production stamp, is due May 18. The first single, "Love It Loud," bows Monday (26).

### LIVE CHALLENGE

Live albums present unique challenges, Kramer agrees, though hardly insurmountable ones. "The only tricky part is to make sure the artist is comfortable and to make them as unaware of the recording process as possible," he says. "Fortunately with Kiss, I've done quite a few of their albums before, but the idea is to make sure the homework is done ahead of time—that the band and yourself have conferred about the material, decided which songs work, and which songs don't."

As part of that homework, Kramer went out with the band before beginning to record. "I listened to them, and I made suggestions on the road that helped in the arrangement of the songs and made them a little tighter in places," he says. "My main concern was to get great performances from them and, recording over a period of shows, you cull the best performances."

Those best performances aren't necessarily letter-perfect, of course. As Kramer notes, "If you're Kiss, and you're leaping around the stage and there's bombs going off—there's no way in the world you are going to be perfect. It's impossible. So if the track is just tremendous and the audience re-

sponse is great and there's a blazing guitar solo and the whole track sounds terrific, but somebody sings a funny note, you have to salvage that great track."

*'For me, the sound of rock'n'roll is analog. Always has been'*

Doing so doesn't make it any less a live album, Kramer stresses. "There are people who object, 'Oh, it's not live, it's not live,' and that's a lot of horse-dooey," he says. "It really is. Because

you want to give the public the best. And if the track is really exciting and there is a slight blip in it that could really harm what you are trying to portray, then you fix it. I don't have any objection to that."

The resulting album, recorded in Detroit, Cleveland, and Indianapolis, meets with its producer's hearty approval. "The band just sounds like it has fresh spark," he says.

Fresh is the word, too, for some of Kramer's other projects. Fresh as in new, and as in cheeky, too. Take Mega Seuss, one of four young discoveries with whom Kramer is currently working. "You've gotta hear 'One Fish, Two

(Continued on next page)

## AUDIO TRACK

### NEW YORK

**PROFILE RECORDS** president **Cory Robbins** was recently at **Masterdisk** working with engineer **Howie Weinberg** on the mastering of "Down With The King," Run-D.M.C.'s new release.

A Tribe Called Quest and De La Soul have been cutting tracks at **Battery Studios**, with **Tim Latham** and **Bob Power** engineering.

Warner Bros. act **Ex-Girlfriend** has been in **Duplex Sound/Mars Music** with producers **Jerry** and **Katreese Barnes**. **Dana Mars** is engineering on an **MCI 500** series console.

At **East Hill Studios**, **Daniel Abraham** has been busy on a remix of Madonna's "Fever." **Jeff Archuleta** assisted on the **SSL 64-input G Series** console with **Ultimation**.

Head Coconut August Darnell was recently in **Planet Studios** working on the latest **Kid Creole & the Cocanuts** album. **Mark Anthony Jones** was co-producing in between sessions for his own solo record. The pair worked on an **MCI 536** console and an **MCI JH24** tape machine.

### LOS ANGELES

**PRODUCER Joe Chiccarelli** has been cutting tracks at **NRG Studios** with **Slash** recording act the **Verlaines**. Engineer **Brian Scheuble** and assistant engineer **Wade Norton** worked on a custom **Neve 8068**.

At **Sound City Studios**, **Presence**

has been cutting tracks for an upcoming **Island Records** release. Working on the custom **Neve 8028** was producer **John Porter** with engineer **Mark Dearnly** assisted by **Jeff Sheehan**.

**Geffen** artist **Rickie Lee Jones** was recently tracking on the **Focusrite in Conway Recording's Studio C** and is currently mixing on the **Neve VR** in **Studio B**. **Julie Last** engineered with assistance from **Marnie Riley** and **Dary Sulich**.

At **Trax Recording**, producer **Bruce Roberts** recently completed preproduction in **MIDI Room C** for model **Naomi Campbell's** debut record. Sessions were engineered by **Daniel Clements** and **Jeff Silverman**, who worked on a **Soundcraft 2400** console.

**Fishbone** has been mixing its new **Columbia** album at **Skip Saylor Recording** with producer **Terry Date**. Engineering was **Andy Wallace**, with **Ulrich Wild** assisting.

### NASHVILLE

**KEITH THOMAS** has been busy at his **Bennett House Studio** in nearby **Franklin** producing a radio remix of **Michael W. Smith's** next single, "Picture Perfect." **Bill Whittington** engineered on the **Calrec 64-input** desk, with **Sean McLean** assisting.

At the **Music Mill**, producer/engineers **Jim Cotton** and **Joe Scaife** are finishing up final mixes of **Billy Ray Cyrus's** next project. The dynamic duo

## EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

### U.K.

**THE U.K.'S FIRST Mike Oldfield Convention**, to mark 20 years of "Tubular Bells," will be held May 30 at the **Bloomsbury Theatre London**. The show will feature a computer-accompanied live performance using the forthcoming **Tubular Bells MIDI File** programmed by **Heavenly Music**.

**ABBEY ROAD STUDIOS** has taken delivery of a **Neve VRP72 Legend** for its  
(Continued on next page)



**Towns Meeting.** Tony Bongiovi, right, owner of the Power Station and producer of such groups as Bon Jovi, the Talking Heads, and the Ramones, stopped by Five Towns College recently to address an audio production class taught by Professor Luke DeLalio, left. Bongiovi is participating in a series of discussions at the Dix Hills, N.Y., college to research an audio production textbook on which he and DeLalio are collaborating.

worked on a 64-channel **Focusrite** board.

**RCA's Martina McBride** is recording her new project at the **Money Pit** with producer **Paul Worley** and co-producer/engineer **Ed Seay** working on the **Trident 80** console. Recording was done on a **Mitsubishi X850**.

### OTHER CITIES

**AT SAN FRANCISCO'S Different Fur Recording**, **Digital Underground** is working with producer **Gregory Jacobs** mixing new tunes for an upcoming release on **TNT Records**. Engineer **Daren Harris** worked on the **SSL 4056** console, with the as-

sistance of **Mark Slagle**.

**Singer/songwriter Michael McDermott** was recently in **Charlotte, N.C.'s Reflections Sound Studios** working on his upcoming **SBK/EMI** release with producer **Don Dixon**. The tracks were engineered by **Mark Williams** and recorded through a **Sony 3036** hard-disc automated console, and onto a **Sony PCM 3324** 24-track digital recorder.

**Billy Joel** has been doing some digital overdubs with producer **Danny Kortchmar** at **Cove City Sound Studios** in **Glen Cove, Long Island**. Engineer **Nico Bolas** and assistant engineer **Dan Hetzel** worked on a **Sony 48-track** digital machine.

## newsline...

**THE FIRST** Personal Communications and Computing Show will blow into Chicago this June along with the annual **Summer Consumer Electronics Show**, June 3-6. The showcase, open to all **CES** and **PCC** trade attendees and expected to attract more than 75 exhibitors, marks a continuation of the **Electronics Industries Assn.'s** **CES** diversification strategy, according to **EIA** group VP **Gary Shapiro**. The **CES** show itself this year takes a decidedly multimedia tack, with **3DO Co.** president/CEO **Trip Hawkins** delivering the keynote address June 3 and nine multimedia workshops set, reflecting rising interest in the fast-growing field. As was the case last year, this year's **CES** will be open to the public on the last day of the show. "More than 75% of the consumer attendees we surveyed last year said they would come back to another **CES**," **Shapiro** notes.

**SPEAKING OF MULTIMEDIA**, an interactive **CD-ROM** disc featuring multimedia demos and other video presentations about **NAB '93** was distributed free to attendees at the **National Assn. of Broadcasters' Multimedia World**, a miniconference held under **NAB** auspices April 19-22 in **Las Vegas**. The miniconference marked the association's first foray into the multimedia arena. **Lotus, 3M, and NAB** teamed to produce the disc, which has an audio track that can be played back by those without necessary **CD-ROM** hardware. Kiosks were available to view the discs at the show.

**THE SOCIETY OF PROFESSIONAL AUDIO** Recording Services is now offering comprehensive health insurance coverage for members, according to **SPARS** president **Dwight Cook**, who says he has been hoping to develop such a plan since he joined the organization. Details are available through **SPARS, Lake Worth, Fla.** . . . The ninth annual **Technical Excellence & Creativity Awards** have been set for **Oct. 8** at the **Marriott Marquis** in **New York**, the **Mix Foundation for Excellence in Audio** has announced. The awards honor outstanding technical, institutional, and creative achievement in professional sound and music production.



Billboard.

**EUROSOUNDS**

(Continued from preceding page)

Studio 1, joining the Neve Capricorn all-digital console already installed in the Penthouse. "Lines are in place to Studio 1 from the Penthouse so we are able to offer digital sound to our classical, film, and other orchestral clients," says Abbey Road MD Ken Townsend. The Studio 1 Legend was a client-led decision, according to Townsend. "The Neve console emerged as the preferred choice for this studio with its strength in orchestral recording," he says.

The studio also has added five Bruel & Kjaer 4011 cardioids and four 4006 omnis to its microphone stock, bringing its B&K complement to 30 mikes.

**DRAWMER HAS RELEASED** the four-channel DL441 auto compressor/limiter with each channel switchable to hard or soft knee compression and retaining the ratio control, plus auto attack and release, and an adjustable peak-level control.

**GERMANY**

**FOSTEX** launched the D10 DAT machine at AES Berlin, aiming to provide an affordable means of DAT assembly editing without the need for external computer control. The machine has a RAM buffer, scrub wheel, and cordless remote and is expected to cost less than 2,000 pounds.

**3M** launched 966 analog mastering tape at AES Berlin—a downward derivative of 996 with a +6db operating level and print level of -59db. The company also revealed 275 digital audiotape for the Nagra D open-reel digital portable location recorder and will be exclusively supplying Hi8 tapes for Tascam's new DA88 digital eight-track machine.

**INDEPENDENT** postproduction house Studio Funk has ordered an AMS Logic 2 with joystick surround panning and AudioFile Spectra for its Hamburg studio.

**PROFESSOR Jorg Sennheiser** has announced that Neumann will move from Berlin in the next year due to increases in rent brought about by the reunification of Germany. The manufacture of microphones and consoles will be taken over by Sennheiser KG, with the remaining Neumann departments relocating to premises currently being sought in the Berlin area.

**HILTON SOUND** has been appointed distributor for GML in all of Europe apart from Germany, where Mediacom will continue its representation.

**KRAMER'S PAST PROPELS NEW WORK**

(Continued from preceding page)

Fish," he insists. "It's hysterical. And 'Cat In The Hat.'" The band has already gotten some local radio action on its demos in Poughkeepsie, N.Y., Kramer says.

"You see, I like to keep my fingers in the pie, so to speak," he notes, "working with all kinds of different groups." (Another pie he's cooking up these days is an in-the-works book, "From The Other Side Of The Glass," containing Kramer's unpublished, behind-the-scenes photographs of bands he worked with in the '60s and '70s—including the likes of Hendrix, Traffic, the Stones, and Led Zeppelin.)

**'60s SOUNDS TODAY**

The man who admits with a laugh that he "goes back to mono" is genuinely enthusiastic about things new, but can't help seeing them through the sharper lens of time. Citing as some personal favorites Spin Doctors, Pearl Jam, Alice In Chains, and Nirvana, Kramer says, "Although I like them, I'm just wondering, how do people react to them? Do people think they are as good as the '60s bands that they are copying all these ideas from? Some of what they are doing is terrific and I admire it and I think it's great. They have this strong attitude and I appreciate it. But I just don't know if the whole thing holds up."

The recording techniques also seem something of a throwback to him—in the right direction. "When you're talking about these bands like Pearl Jam, Alice In Chains, etc., the tendency is to go back to the basic simple building blocks—bass, drums, guitar, live in the studio, get the feel, get the performance, and record it either on 16-track or 24-track analog," he says. "And

that's how I like to record. And then if you want to, to preserve that nice analog sound, put it over to a digital machine and proceed with the rest of your overdubs."

In the analog-digital debate, Kramer is firmly planted in the former camp. "I still think it's the best sound for rock'n'roll," he says. "Although I do use a Sony 48-track digital machine because you can integrate that technology with the old analog technology. The two do work hand in glove."

Still, "that is the heart and soul of the sound, that analog sound," he says. "And you can still stay in the analog domain with Dolby. Dolby 15ips 24-track sounds incredible, it really does. There is no noise, you get the punch of 15ips with all the bottom end that we like and appreciate with analog sound, and no noise! Look, digital's terrific as a storage medium and I think it has its place, but for me the sound of rock'n'roll is analog. Always has been and probably always will be."

**EXPANDING OPTIONS**

That's not to say Kramer wants to go back to mono. "You've got to keep pushing the envelope," he says. "You have to keep trying new things—and I use every trick in the book, whether it be digital or analog, when I'm mixing. In the final analysis I use everything and anything that works."

Because in the end, a seasoned producer can see that although the options have multiplied like pennies in a drawer, this much has not changed, nor will it, since those days in the studio with Jimi Hendrix: "If it sounds great you use it; if it doesn't, you don't. It's the extremely basic but enduring premise of the way we work."

**STUDIO ACTION**

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 24, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SINGLES
<b>TITLE</b> Artist/ Producer (Label)	INFORMER Snow/ M.C. Shan (East West)	FREAK ME Silk/ K.Sweat T.H. (Keia/Elektra)	SHE DON'T KNOW SHE'S BEAUTIFUL Sammy Kershaw/ B.Cannon N.Wilson (Mercury)	LIVIN' ON THE EDGE Aerosmith/ B.Fairbairn (Geffen)	IT WAS A GOOD DAY Ice Cube/ Torch Chamba Ice Cube (Priority)
<b>RECORDING STUDIO(S) Engineer(s)</b>	BAYSIDE SOUND (Woodhaven,NY) John Ficarrotta	DOPPLER (Atlanta,GA) Peter Blayney	MUSIC MILL (Nashville) Jim Cotton Joe Scaife	LITTLE MOUNTAIN (Vancouver,B.C) Ken Lomas	ECHO SOUND (Los Angeles) Mike Calderon Bob Morse
<b>RECORDING CONSOLE(S)</b>	MCI JH636	SSL 4000E	Focusrite	SSL 6000E/G	Trident 80C/Vector MK II
<b>MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)</b>	MCI JH 24	Otari MTR90	Mitsubishi X-850	Studer A800 MK III	Studer A827
<b>STUDIO MONITOR(S)</b>	Yamaha NS10	Augsperger	Kef C55	Custom Westlake SM-1	Custom JBL Yamaha NS10
<b>MASTER TAPE</b>	Ampex 456	Ampex 499	Ampex 456	3M 250	Ampex 499
<b>MIXDOWN STUDIO(S) Engineer(s)</b>	BAYSIDE SOUND (New York) John Ficarrotta	SOUTHERN TRACKS (Atlanta,GA) Keith Sweat Carl Heilbron	MUSIC MILL (Nashville) Jim Cotton Bob Morse	CAN AM (Los Angeles) Brendan O'Brien	ECHO SOUND (Los Angeles) Mike Calderon Bob Morse
<b>CONSOLE(S)</b>	MCI JH636	SSL 4000	Focusrite	SSL 4000E G Computer	SSL 6000E
<b>MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)</b>	MCI JH24	Sony JH24	Mitsubishi X-850	Studer A-820	Studer A800
<b>STUDIO MONITOR(S)</b>	Yamaha NS10	Augsperger Wright	Kef C55	Yamaha NS10	Yamaha NS10 Custom JBL
<b>MASTER TAPE</b>	Sony DAT	Ampex 499	Ampex 456	Ampex 456	Ampex 499
<b>MASTERING (ALBUM) Engineer</b>	MASTERDISK Tony Dawsey	HIT FACTORY Herb Powers	MASTERMIX Hank Williams	MASTERDISK Greg Fulginiti	BERNIE GRUNDMAN Big Bass Brian
<b>PRIMARY CD REPLICATOR (ALBUM)</b>	WEA Manufacturing	WEA Manufacturing	PDO	Uni Manufacturing	Capitol Manufacturing
<b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>	WEA Manufacturing	WEA Manufacturing	HTM	Uni Manufacturing	Capitol Manufacturing

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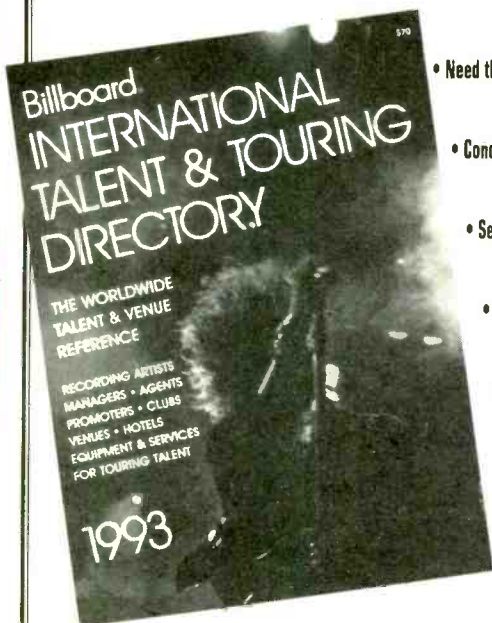
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## Fla. Station Sets Sights On New Format WKGT's 'Voice Of Print' Serves Blind Listeners

BY CARRIE BORZILLO

LOS ANGELES—Just when you thought programmers had explored every niche possible, WKGT-AM Pensacola, Fla., flipped last month to an unprecedented format for a commercial outlet: "The Voice Of Print." Twelve hours a day WKGT-AM, formerly religious WJBW, programs a reading service in which books, newspapers, and magazines are read to an audience of visually impaired, illiterate, and disabled listeners.

This format hits close to home for GM Bruce Lyons. When his mother's diabetes led to her blindness, he and family members read to the once avid reader. Now, Lyons and his staff of eight employees and numerous volunteers provide the reading service to listeners in Santa Rosa and Escambia counties.

Ann Goodrich, WKGT-AM's director of special projects, says station research showed that 42% of the population in the counties it serves are vision impaired, dyslexic, functionally illiterate, or hospitalized.

This is the first commercial station to provide a reading service. However, two public stations—WRBH New Orleans and WYPL Memphis—program a similar format, as do public television stations.

"One thing that's different between us and the public stations is we don't rely on federal, state, or local grants," says Goodrich. "We've been approached, but we feel that money should go to services that blind people really need."

The station generates revenue by having businesses underwrite 15 to 30-minute reading blocks. Goodrich says the station got 20 corporate sponsors in the last two weeks, including the Gannett Corp., which owns the Pensacola News Journal.

She also says that the station has enough reading volunteers lined up to read for two weeks in advance. Volunteers include members of the Girl Scouts and Boy Scouts, Pensacola Naval Base, high school and college students, and local business professionals.

In addition, the president of Northwest Florida Radio Reading Services, Ben Bazo, who has been blind since age 5, hosts a call-in guest oriented talk show. A 22-year-old blind listener is scheduled to read from braille on an upcoming segment.

WKGT-AM's regular programming lineup includes readings from the Bible, USA Today, the Pensacola News Journal, People, Time, Newsweek, Reminisce, Life, Better Homes And Gardens, National Geographic, Reader's Digest, Cosmopolitan, Redbook, and automobile, boating, and sports magazines.

In addition, topics such as health care, gardening, law, music, and cooking are covered in specialty shows. For the music segment on Thursdays, reviews and stories from Billboard's sister publication, Musician, are read along with those from CD Review, and Downbeat.

In the evenings, a novel is featured.

Goodrich says the most requested pieces of information from the newspapers are the police log, obituaries, advertisements, "Dear Abby," and the personals.

"We added the personal ads on the 1090am The Voice of Print.

weekends because people called in and asked for it," she says. "Blind people have no outlet to meet other people. We're considering getting a 900-number for people to meet other people in their situation."

In addition to personals, other weekend programming includes readings from tabloid newspapers and a review of stories from the

week's Wall Street Journal.

While the format is targeted toward the blind, Goodrich says many callers are simply busy professionals with little time to read.

"I've taken [callers ranging] from a 22-year-old blind man to senior citizens with trouble reading to a businessman who just doesn't have a lot of time to read the paper in the morning," she says.

As for promoting the station, 10 billboards were donated by a local company. They read: "Have You Read A Good Radio Station Lately?"

"We're hoping this format will catch," adds Goodrich. "There's so many AMs going dark because no one is listening. This is a nice venue for an AM to stay in radio and be useful."



**Squeeze Me.** An emotional Henry Rollins expresses himself to a terrified Fred McFarlin of Imago, while WNNX (99X) Atlanta's Steve Craig, left, and Sean Demery look on.

## Local Talent, Radio Create New Rocky Mountain High

(Continued from page 1)

region has recently sprung to life. "We're playing a hell of a lot more local music than just two years ago."

Since 1989, the Subdudes, Jill Sobule, the Samples, BHTM, and the Fluid have signed major-label deals. "That's more than had been signed in the previous 15 years," says Bliesener, a long-time observer of local music. Although Sobule and New Orleans transplants the Subdudes are again without backing, the fact that Colorado artists were picked up at all shocked some locals. "Five years ago, that was an impossible dream," says BHTM's lead singer, Todd Park Mohr.

Additionally, a number of up-and-coming homegrown acts, such as Twice Wilted, Hanging Tree, Orphan Tears, and China My Eyes, may continue Colorado's surge, local musicians and PDs say.

Yet few connected with the area's music scene seem interested in spending time hyping Colorado's new-found creativity as the "Next Big Thing." Rather, local musicians and fans seem content with producing an unprecedented amount of new music. And, in keeping with the state's heritage of being laid back, the attitude seems to be, if folks outside the state want to listen in on what's going on, that's fine, too.

When BHTM formed seven years ago, Park Mohr says playing a night's worth of top 40 cover songs was the only way to land gigs in Denver/Boulder clubs. Over time the climate changed and, thanks to venues such as Herman's Hideaway in Denver, the Boulder Theater, the cross-town Mercury Cafe, and Lindens in nearby Fort Collins, area clubs now overflow with local acts performing original music.

### SPOILED LISTENERS

Unlike most places, deserving homegrown bands have the luxury of hearing their songs on commercial radio. Anchored by two stations that have been programming alternative music for more than 15 years—the thinking man's rock of KBCO Denver (Sonia Dada) and the harder hitting

sounds of KTCL (Nine Inch Nails)—Colorado radio spoils its listeners. With KBCO and KTCL's wide ranging playlists, "people here are used to new music and they expect it," says KTCL's Hayes. "They're hungry for it," adds Tommy Malone of the Subdudes.

While those stations serve Fort Collins, Boulder, and Denver, an ambitious new satellite network has begun broadcasting progressive adult music to various ski resort towns. Run by Gardiner Broadcasting, the network, known as the "The Mountain," is heard simultaneously on KZYR and KSMT Vail, KSNO Aspen,

*'People here are used to new music and they expect it'*

KIDN-FM Hayden, KKYY Gunnison, and KSKI-FM Sun Valley, Idaho. In what may be a radio first, virtually every market in Colorado is home to an alternative commercial station.

All of The Mountain outlets are FMs, and all but KSKI are owned by Gardiner Broadcasting. President Cliff Gardiner is striving for 30 affiliates nationwide by year's end.

Primarily an adult contemporary format, The Mountain's mix of pop/rock stands out from the usual AC musical axis of Phil Collins/Michael Bolton/Mariah Carey. While not as adventurous as KBCO, The Mountain does manage to weave the Beautiful South, the The, and John Hiatt in with the Doobie Brothers and Van Morrison.

That venturesome sound reflects the area's longstanding pioneer spirit, according to The Mountain's PD Tony Mauro. "People here like challenges, whether it's mountain climbing, biking, or skiing. They want to be introduced to new things and they like their radio with a little pizzazz, consistent but not predictable."

That progressive attitude is seen each summer at the state's Telluride Bluegrass Festival. For the last 20 years, the four-day jamboree set in

the tiny boxed-canyon mining town of Telluride has played host to an array of rock, folk, country, and bluegrass artists. The festival, which has become one of the country's finest, helped introduce locals to Lyle Lovett, Mary-Chapin Carpenter, and Shawn Colvin years before they secured a national following.

Despite the heat the state has taken recently over its anti-gay legislation, David Rahn, VP at SBR Radio, a consultancy in Boulder, and former marketing director for KBCO, agrees that area residents are unusually receptive to things new and different. "Colorado has been sort of a hotbed for what's progressive," he says, noting that locals were scaling the face of mountainous rocks long before Nike began marketing shoes for it.

Along with forecasting recreational trends, Coloradans tap musical ones, as well. For instance, the jamming, blues-based sounds of Widespread Panic, Phish, Blues Traveler, and Spin Doctors were staples on local radio and in clubs long before the bands managed much success nationwide. "At first I thought [Spin Doctors] were from Colorado, they were playing out here so much," says The Mountain's Mauro.

### ECCLECTIC TASTE

Part of Colorado's eclectic taste can be explained by the sheer number of tourists and students who stream into the state from around the country and bring the sounds of their favorite bands with them.

Each year more than 8,000 out-of-state students arrive at the University of Colorado in Boulder, 30 miles northwest of Denver and at the base of the foothills. Today, Boulder is seen by many as the state's center of new music.

The university "is an attractive place for people of a certain mindset; people who are predisposed to listen to more adventurous music. And that has a spill-over effect on the community," says SBR's Rahn. "It's just a very creative place," sums up Sean Kelly of the hometown Samples.

Park Mohr of BHTM credits uni-

versity students, one-third of whom come from outside Colorado, with driving much of the band's current success. Adopted by class after class of graduating seniors at the university, BHTM has been able to use the school's graduates as a makeshift marketing network. "It's what allowed us to expand," he says, explaining that when the band eventually branched out to play cities such as Chicago and San Francisco, far-flung alum would either pack the shows themselves or tell their friends to check out the band.

## Quello Agrees To License Limit

BY BILL HOLLAND

WASHINGTON, D.C.—FCC interim chairman James Quello told attendees at the annual National Assn. of Broadcasters convention April 19 in Las Vegas he agrees that the commission must limit the allocation of more licenses, even to authorizing an

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FM station freeze.

"I'm afraid that in the FCC's quest for competition and diversity, we have oversaturated the market with radio stations to the point that over half cannot support themselves," said Quello.

He also told worried potential DAB broadcasters that "as long as I am a member of the commission, you have a champion" but also challenged the broadcasters to adapt to technological changes and develop a terrestrial DAB system quickly. "Your competitors will not stand idly by," he cautioned.

Quello also told broadcasters he would look into the complaint that

(Continued on page 69)



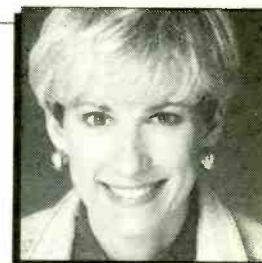
# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	11	*** NO. 1 *** I HAVE NOTHING ARISTA 1-2527	◆ WHITNEY HOUSTON 1 week at No. 1
2	1	1	13	LOVE IS GIANT 18630	◆ VANESSA WILLIAMS & BRIAN MCKNIGHT
3	3	5	15	ANGEL SBK 50406/ERG	◆ JON SECADA
4	5	6	10	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	◆ RESTLESS HEART/W. HILL
5	7	7	9	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	◆ GO WEST
6	6	4	13	SIMPLE LIFE MCA 54581	◆ ELTON JOHN
7	4	3	13	I SEE YOUR SMILE EPIC 74847	◆ GLORIA ESTEFAN
8	8	9	16	COME IN OUT OF THE RAIN EMI 50417/ERG	◆ WENDY MOTEN
9	10	13	11	IF I EVER LOSE MY FAITH IN YOU A&M 0111	◆ STING
10	12	14	10	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	◆ EXPOSE
11	9	8	24	FOREVER IN LOVE ARISTA 1-2482	◆ KENNY G
12	11	12	14	PASSIONATE KISSES COLUMBIA 74795	◆ MARY-CHAPIN CARPENTER
13	15	15	7	WATER FROM THE MOON EPIC 74809	◆ CELINE DION
14	16	20	7	THE CRYING GAME SBK 50437/ERG	◆ BOY GEORGE
15	18	24	5	A SONG FOR YOU WARNER BROS. 18611	◆ RAY CHARLES
16	17	16	11	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN
17	14	11	24	A WHOLE NEW WORLD COLUMBIA 74751	◆ PEABO BRYSON & REGINA BELLE
18	29	—	2	HERO ATLANTIC ALBUM CUT	DAVID CROSBY & PHIL COLLINS
19	20	27	7	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	◆ BOY KRAZY
20	13	10	13	SOMEBODY LOVE ME REUNION 62465/RCA	◆ MICHAEL W. SMITH
				*** POWER PICK ***	
21	39	36	18	HAVE I TOLD YOU LATELY WARNER BROS. 18511	ROD STEWART
22	25	29	6	KISS OF LIFE EPIC 74848	◆ SADE
23	43	—	2	EVEN A FOOL CAN SEE WARNER BROS. ALBUM CUT	PETER CETERA
24	30	32	5	IF I COULD COLUMBIA 74864	◆ REGINA BELLE
25	31	38	3	HARBOR LIGHTS RCA ALBUM CUT	◆ BRUCE HORNSBY
26	32	34	7	WELCOME TO MY LOVE MANHATTAN 44892/CAPITOL	◆ RACHELLE FERRELL
27	21	19	15	ORDINARY WORLD CAPITOL 44908	◆ DURAN DURAN
28	34	42	3	CAN'T DO A THING (TO STOP ME) REPRISE 18604	◆ CHRIS ISAAK
29	19	18	19	NO MISTAKES MCA 54554	◆ PATTY SMYTH
30	24	21	17	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
31	27	26	27	WHEN SHE CRIES RCA 62412	◆ RESTLESS HEART
32	26	22	22	HEAL THE WORLD EPIC 74790	◆ MICHAEL JACKSON
33	28	25	27	NEVER A TIME ATLANTIC 87411	GENESIS
34	22	17	14	HOPE OF DELIVERANCE CAPITOL 44904	◆ PAUL MCCARTNEY
35	37	35	32	DO YOU BELIEVE IN US SBK 50408/ERG	◆ JON SECADA
36	38	31	26	FAITHFUL EMI 50411/ERG	◆ GO WEST
				*** HOT SHOT DEBUT ***	
37	NEW ▶	1		MOMENTS OF LOVE POLYDOR ALBUM CUT/PLG	CATHY DENNIS
38	23	23	9	HOW FAST FOREVER GOES ELEKTRA 64653	HOWARD HEWETT
39	35	30	25	I WILL ALWAYS LOVE YOU ARISTA 1-2490	◆ WHITNEY HOUSTON
40	36	28	21	IN THE STILL OF THE NITE MOTOWN 2193	BOYZ II MEN
41	NEW ▶	1		DON'T TAKE AWAY MY HEAVEN A&M 0240	◆ AARON NEVILLE
42	44	44	3	THE BEST I EVER WAS MCA 54576	JOHN PAGANO
43	41	41	4	BED OF ROSES JAMBICO 864 852/MERCURY	◆ BON JOVI
44	33	33	8	THE PASSION THEME RCA ALBUM CUT	◆ WARREN HILL
45	42	39	29	THE LAST SONG MCA 54510	◆ ELTON JOHN
46	47	—	2	ALL THESE YEARS CURB ALBUM CUT	◆ SAWYER BROWN
47	45	40	29	FEELS LIKE HEAVEN WARNER BROS. 18651	◆ PETER CETERA (WITH CHAKA KHAN)
48	40	37	20	IRRESISTIBLE POLYDOR 861 210/PLG	◆ CATHY DENNIS
49	NEW ▶	1		THE WHOLE OF THE MOON PRIVATE MUSIC ALBUM CUT	JENNIFER WARNES
50	NEW ▶	1		SLEEPING SATELLITE EMI 50426/ERG	◆ TASMEN ARCHER

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

## Billboard's PD of the week™

**Robin Jones**  
Satellite Music Network's "Hot AC"



WHEN SATELLITE MUSIC NETWORK flipped its mainstream top 40 format, "The Heat," over to "Hot AC" last fall, the change couldn't have come at a better time, according to PD Robin Jones.

"In the glut of CHR, we were down to 32 affiliates and falling," she says. "It was like trying to patch up a gushing wound."

Although some affiliates were not pleased about the change, Jones says most of them embraced the new format because "they, like us, were having a hard time selling CHR." Now, the network is up to 49 affiliates for the format and hopes to have that number up to 100 by next fall.

And, unlike the top 40 days, Jones says, "From what I hear from my affiliates, they are all making money."

Jones has spent most of her career in Dallas, beginning at KAAM when it was a live oldies station, then moving on to the top 40 FM (now KZPS), and then to AC KMGC for mornings. She joined SMN as a jock for "The Heat," then left for mornings at WMGG Columbus, Ohio. She returned to "The Heat" for middays in its final six months, and was then upped to PD of "Hot AC."

Along with OM Pat Clark and consultant Gary Berkowitz, Jones helped take the format from top 40 to its current direction by taking out the "harder-edge rock and rap." That yearlong evolution was completed last September.

Unlike "The Heat," the format is not called anything on the air, avoiding the term "Hot AC," which Jones says is a meaningless term to the listeners. "At this point we don't use anything because it allows affiliates to remain what they choose to be," she says.

In addition to her PD duties, Jones co-hosts mornings with Chuck Boozer and newsman Jeff Hillery. Middays are hosted by Chris Knight, followed by Michael Jason Taylor in afternoons, Laurie B. in evenings, and Jonathan Wolfe in overnights. Jones notes, "All of our talent has quite a few years of major market radio experience."

The network's only regular programming feature is the evening "Passion Line" show, which Jones says works a little differently than most evening love-songs shows because it "runs the gamut of emotions. Passion means any intense emotion... love, hate. [Laurie B.] gets interaction from the callers... it's not your usual format that's all the same emotion."

Callers check in on an 800 phone line and are aired the same way they would be on a local station, except cities and other regional indicators are eliminated from the calls.

The morning show also has regular bits such as a trivia quiz and the Friday morning joke-off. Jones de-

scribes the show as "a zoo-type situation without the blue humor in the morning. It's not all warm and fuzzy."

All potential bits must pass the "could your kids hear this in the car test" before they are played, according to Jones. She also is considering adding a midday disco flashback feature.

Musically, the format is about 50% current, and Jones says the rotation is closer to top 40 than to mainstream AC. Although artists that sound too young, too rock, or too urban don't make the cut (Ugly Kid Joe, Mary J. Blige, Snow, Shai, Silk, Joey Lawrence), Jones will add some surprising records, such as Sunscreen's "Love U More."

"There are songs we play that wouldn't be traditional AC, things that keep us on the hipper edge," she says. "It's a format for people that think CHRs are a little too rough and traditional ACs are a little too boring."

Here's a recent afternoon hour: Boy Crazy, "That's What Love Can Do"; Paula Abdul, "Straight Up"; Restless Heart, "Tell Me What You Dream"; Gloria Estefan & Miami Sound Machine, "1-2-3"; Kenny G, "Forever In Love"; Elton John, "Healing Hands"; REO Speedwagon, "I Can't Fight This Feeling"; Charles & Eddie, "Would I Lie To You?"; John Cafferty & the Beaver Brown Band, "On The Dark Side"; Ray Charles, "A Song For You"; Cher, "The Shoop Shoop Song"; Patty Smyth, "No Mistakes"; Michael Bolton, "How Am I Supposed To Live Without You"; and Peter Cetera, "One Good Woman."

Like many of the women in her target audience of 18-40-year-old females, Jones juggles a career and a marriage (to KYNG Dallas night jock Stubie Doak). And because females are the focus of this format and most AC stations, Jones is pleased to be able to bring a female viewpoint to the mix.

"Here I've been able to share the female perspective of what we like to hear musically and content-wise," she says.

The format is positioned with the liners "the station for the best hits without the hard rock and rap," "the station that makes your work day go faster," and "the station where the best hits mean extra variety."

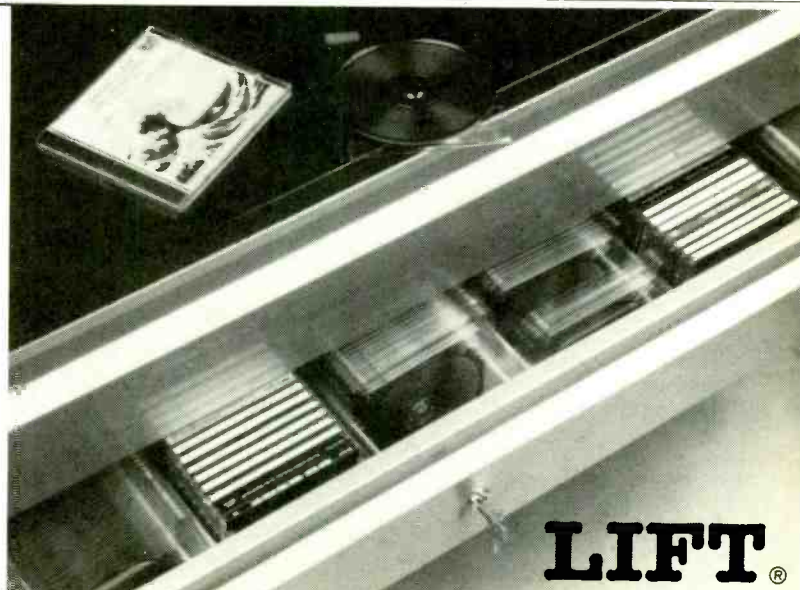
There are few network-sponsored promotions for the format because, Jones says, "We found that people in this demo don't really choose their station for the promotions. We'll do some smaller things like flowers for Secretary's Day, but at this point we're not doing any network promotions." However, ABC's marketing department helps affiliates with print ad campaigns, billboards, marketing, and merchandising support.

PHYLIS STARK

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# Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 93 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS. ON	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				*** NO. 1 *** 4 weeks at No. 1 ◆ AEROSMITH Geffen	
1	1	1	4	LIVIN' ON THE EDGE GET A GRIP	AEROSMITH Geffen
2	2	2	7	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ Virgin
3	4	5	8	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER Atlantic
4	9	7	6	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE Geffen
5	6	11	7	BLACK GOLD GRAVE DANCERS UNION	SOUL ASYLUM Columbia
6	5	4	15	TWO PRINCES POCKET FULL OF KRYPTONITE	SPIN DOCTORS Epic
7	3	3	10	PRIDE AND JOY COVERDALE/PAGE	COVERDALE/PAGE Geffen
8	10	13	7	PLUSH CORE	STONE TEMPLE PILOTS Atlantic
9	7	12	8	ROOSTER DIRT	ALICE IN CHAINS Columbia
10	8	6	12	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	STING A&M
11	11	9	19	BLACK TEN	PEARL JAM Epic
12	19	—	2	THE HUNTER MUDDY WATERS BLUES-A TRIBUTE TO MUDDY WATERS	PAUL RODGERS Victory/PLG
13	14	15	8	TONIGHT ADRENALIZE	DEF LEPPARD Mercury
14	13	18	7	SHAPE I'M IN ARC ANGELS	ARC ANGELS DGC/Geffen
15	17	21	3	ANGRY TELL THE TRUTH	BILLY SQUIER Capitol
16	18	20	9	RUNNING ON FAITH UNPLUGGED	ERIC CLAPTON Duck/Reprise
17	12	10	12	DOWN ON ME JACKYL	JACKYL Geffen
18	22	25	7	BROKEN HEARTED SAVIOR SISTER SWEETLY	BIG HEAD TODD/MONSTERS Giant
19	23	28	4	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
20	15	14	9	LEAVE IT ALONE STAIN	LIVING COLOUR Epic
21	20	22	6	SILENCE IS BROKEN DON'T TREAD	DAMN YANKEES Warner Bros.
22	16	8	11	SHE GOT ME SUNRISE ON THE SUFFERBUS	MASTERS OF REALITY Chrysalis/Erg
23	31	—	2	TRUGANINI EARTH AND SUN AND MOON	MIDNIGHT OIL Columbia
24	27	27	6	CRYIN' THE EXTREMIST	JOE SATRIANI Relativity
25	30	34	4	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	4 NON BLONDES Interscope
26	24	19	13	CAT'S IN THE CRADLE AMERICA'S LEAST WANTED	UGLY KID JOE StarDog/Mercury
27	21	16	14	MAN ON THE MOON AUTOMATIC FOR THE PEOPLE	R.E.M. Warner Bros.
				*** FLASHMAKER ***	
28	NEW ▶	1		EAT THE RICH GET A GRIP	AEROSMITH Geffen
29	32	—	2	HATRED (A DUET) PHOBIA	THE KINKS Columbia
30	25	24	14	DON'T TEAR ME UP WANDERING SPIRIT	MICK JAGGER Atlantic
31	29	33	3	NOTHIN' TO LOSE ARCADE	ARCADE Epic
32	34	36	3	IN THESE ARMS KEEP THE FAITH	BON JOVI Jambco/Mercury
33	36	32	6	THING OF BEAUTY SONGS FROM THE RAIN	HOTHOUSE FLOWERS London/PLG
34	NEW ▶	1		SISTER OF PAIN EXPOSED	VINCE NEIL Warner Bros.
35	26	23	9	KISS THAT FROG US	PETER GABRIEL Geffen
36	37	35	3	EVERYBODY ANIMAL BAG	ANIMAL BAG StarDog/Mercury
37	NEW ▶	1		HONEST TO GOD GILROCK RANCH	BRAD GILLIS Guitar Recordings
38	NEW ▶	1		SMOKE SMOKE	DRIVIN' N-CRYIN' Island/PLG
39	40	38	3	HARBOR LIGHTS HARBOR LIGHTS	BRUCE HORNSBY RCA
40	NEW ▶	1		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	3	4	5	6	7	8	9	10
1	—	—	1	—	—	—	—	—	—
1	—	—	1	—	—	—	—	—	—
2	4	3	17	—	—	—	—	—	—
3	1	1	15	—	—	—	—	—	—
4	3	2	29	—	—	—	—	—	—
5	7	6	12	—	—	—	—	—	—
6	8	8	6	—	—	—	—	—	—
7	6	5	10	—	—	—	—	—	—
8	9	—	36	—	—	—	—	—	—
9	—	9	5	—	—	—	—	—	—
10	2	4	33	—	—	—	—	—	—

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

# Radio

## KSTR-AM Wins With 10 Network Ties; Huntsman Takes Country For A Ride

LOS ANGELES—It's becoming increasingly common for an individual station to be affiliated with as many as six different networks, but KSTR-AM Grand Junction, Colo., may be setting an all-time record with its 10 network affiliations.

The N/T station, which flipped from country Feb. 1, carries programming from Mutual Broadcasting System, Sun Radio Network, ABC Radio Networks, Talknet, CNN Radio, WOR Radio Network, Entertainment Radio Networks, Evan Slack Farm Network, Sports Entertainment Network, and recently dropped For The People to add Unistar Radio Networks.

While many small-market stations opt for a more local feel, PD Ken Pilling says using so much network programming works for his station because "it's hard to have the same caliber of programming that the nets can have in a small town. There's not a whole lot going on and the network shows really serve the audience well."

To satisfy the need for local news and sports, KSTR runs two local news updates and one sports update each hour.

Programming this way is also economical, according to Pilling. The station has a total of 16 employees, including part-time help. Promotions are left up to the FM, which programs Unistar's "Adult Rock & Roll" format.

The station actually carries programming from each network, not just spot loads. However in some cases, it airs only parts of lengthier shows.

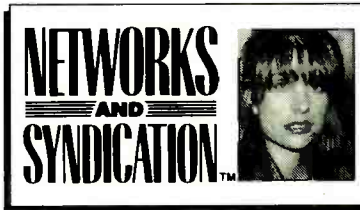
Although national advertisers tend to run the same spots on several networks, Pilling says duplicate spots haven't been a problem since the networks send the station a playlist of the commercials early so they can coordinate them to not repeat.

A typical day starts with "Grand Junction Morning News," 6 a.m. to 9 a.m., hosted by the station's only local personality, Robert St. John. Within this local show is the regional farm news report, "Evan Slack Farm News," Entertainment's "Fight Back With David Horowitz," and ABC network news.

The rest of the day includes Unistar's G. Gordon Liddy from 9 a.m. to 11 a.m.; WOR's "Smart Money With The Dolans" from 11 a.m. to noon; ABC's "Paul Harvey News" at noon, which is taped from his 11:06 a.m. feed; local news, another farm report, and local sports until 12:30 p.m.; Unistar's CNN Headline News from 12:30 p.m. to 1 p.m.; Mutual's "The Larry King Show" from 1 p.m. to 4 p.m.; Sun Radio's Dr. Paul Schadler from 4 p.m. to 5 p.m.; Talknet's Bruce Williams and Dr. Harvey Ruben from 5 p.m. to 9 p.m.; Mutual's Jim Bohannon from 9 p.m. to midnight; a new Ruben show and reread of Williams' 5 p.m. show from midnight to 2 a.m.; and CNN Headline News from 2 a.m. to 6 a.m.

Weekends are filled by programs from Sun Radio Networks, Sports Entertainment Network, Talknet, and Mutual.

On the air, the station drops names of its biggest talk show hosts, including King, Williams, and Harvey. It also runs liners such as "the best talk is on



by Carrie Borzillo

AM 620."

"We've had a great response so far," says Pilling. "We started hearing our call letters on the shows... But we're still in the building process."

### AROUND THE INDUSTRY

Ron Huntsman Entertainment Marketing is offering "Country Salutes Harley-Davidson: The American Motorcycle" May 28-June 20. Travis Tritt will host the hourlong spe-

cial featuring country's Harley-riding stars, including Wynonna Judd, Alan Jackson, Doug Stone, Dwight Yoakam, Sammy Kershaw, and Terry McBride of McBride & the Ride.

Cabin Fever Entertainment and K mart are sponsoring the show. Cabin Fever also is giving five copies of the home video "Harley Davidson: The American Motorcycle" to affiliates for on-air giveaways the week before the special. Judd, Tritt, and Yoakam all appear in the video as well. Video winners are eligible for the national drawing of a Harley-Davidson motorcycle.

National Public Radio's critically acclaimed world music series, "Afropop Worldwide," enters its fifth season with such diverse offerings as the Cuban rumba group Los Munequitos (Continued on page 71)

# 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 week at No. 1 ◆ NEW ORDER QWEST/WARNER BROS.	
1	3	9	3	REGRET REPUBLIC	NEW ORDER Qwest/Warner Bros.
2	2	3	7	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ Virgin
3	5	14	4	CURSED FEMALE PORNO FOR PYROS	PORNO FOR PYROS Warner Bros.
4	9	19	3	TRUGANINI EARTH AND SUN AND MOON	MIDNIGHT OIL Columbia
5	4	7	5	JUMP THEY SAY BLACK TIE WHITE NOISE	DAVID BOWIE Savage
6	8	11	5	IS IT LIKE TODAY? BANG!	WORLD PARTY Ensign/Chrysalis/Erg
7	6	10	6	LOS ANGELES FRANK BLACK	FRANK BLACK A.A./Elektra
8	7	16	5	BEING SIMPLE PAIN MAKES YOU BEAUTIFUL	THE JUDYBATS Sire/Warner Bros.
9	1	1	10	I FEEL YOU SONGS OF FAITH AND DEVOTION	DEPECHE MODE Mute/Sire/Reprise
10	26	—	2	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	DEPECHE MODE Mute/Sire/Reprise
11	10	6	9	WE ARE THE NORMAL SUPERSTAR CAR WASH	GOO GOO DOLLS Metal Blade/Warner Bros.
12	13	5	13	START CHOPPIN WHERE YOU BEEN	DINOSAUR JR. Sire/Warner Bros.
13	17	20	6	THE RIGHT DECISION PERVERSE	JESUS JONES SBK/ERG
14	20	29	3	CREEP PABLO HONEY	RADIOHEAD Capitol
15	15	12	10	SLEEPING SATellite GREAT EXPECTATIONS	TASMIN ARCHER SBK/ERG
16	22	25	4	PLUSH CORE	STONE TEMPLE PILOTS Atlantic
17	11	4	10	LEAVE IT ALONE STAIN	LIVING COLOUR Epic
18	16	17	7	THING OF BEAUTY SONGS FROM THE RAIN	HOTHOUSE FLOWERS London/PLG
19	19	28	3	LOVE IS STRONGER THAN DEATH THE DUSK	THE THE Epic
20	18	18	6	COME UNDONE DURAN DURAN	DURAN DURAN Capitol
21	12	2	14	FEED THE TREE STAR	BELLY Sire/Reprise
22	14	8	12	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	STING A&M
23	24	24	4	SWEET HARMONY CONSCIENCE	THE BELOVED Atlantic
24	25	—	2	CAN'T DO A THING (TO STOP ME) SAN FRANCISCO DAYS	CHRIS ISAAK Reprise
25	NEW ▶	1		METAL MIKEY SUEDE	SUEDE Columbia
26	NEW ▶	1		THE SIDEWINDER SLEEPS TONITE AUTOMATIC FOR THE PEOPLE	R.E.M. Warner Bros.
27	NEW ▶	1		CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	UB40 Virgin
28	NEW ▶	1		IT'S MY LIFE IT'S MY LIFE	DR. ALBAN Arista
29	NEW ▶	1		MY NAME IS MUD PORK SODA	PRIMUS Interscope
30	30	23	5	DRUMS OF HEAVEN EARTH AND SUN AND MOON	MIDNIGHT OIL Columbia

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



## WINTER '92 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1992, 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>NEW YORK—(1)</b>													
WRKS	urban	5.5	5.6	6.6	6.5	5.8	WMGK	AC	3.6	4.6	4.0	3.7	3.8
WLTW	AC	5.4	5.2	5.1	5.2	5.3	WIP	sports	3.4	2.8	3.2	4.1	3.5
WCBS-FM	oldies	4.2	5.0	5.0	4.2	4.8	WDAS-FM	urban AC	3.4	3.5	3.1	3.3	3.2
WBLS	urban	4.9	4.3	4.4	4.4	4.4	WFLN	classical	2.9	2.4	3.0	2.7	2.7
WINS	N/T	3.8	3.7	3.8	3.6	4.0	WIFB	modern	2.9	2.4	3.0	2.7	2.7
WOR	N/T	4.0	3.2	3.8	3.3	4.0	WKSZ	top 40	2.4	2.1	2.0	2.2	1.9
WABC	N/T	3.2	3.4	4.2	4.2	3.8	WHAT	N/T	1.1	.9	1.2	1.3	1.2
WHTZ	top 40	3.6	4.0	3.6	3.6	3.8	<b>DETROIT—(6)</b>						
WXRK	cls rock	4.1	4.5	4.7	4.4	3.8	WJR	AC	8.3	8.8	7.2	7.5	7.4
WCBS	N/T	3.4	3.0	3.2	3.4	3.7	WWWW-AM-FM	country	5.9	7.2	7.9	9.1	6.7
WPLJ	top 40	2.8	3.1	3.2	3.4	3.7	WJLB	urban	6.3	6.8	6.2	6.4	6.3
WQHT	top 40/rhythm	3.9	3.6	3.3	3.6	3.7	WWJ	N/T	6.2	4.6	5.0	5.7	5.9
WNEW	album	3.7	3.1	3.6	2.9	3.5	WXYT	N/T	4.8	4.0	4.0	5.5	5.2
WMTX	AC	4.3	3.8	3.4	3.1	3.2	WHYT	top 40/rhythm	4.6	5.1	4.9	4.7	5.1
WPAT-FM	easy	3.5	3.7	3.1	3.3	3.0	WLTJ	AC	4.7	4.0	4.3	3.3	4.6
WQCD	adult alt	2.3	2.2	2.4	2.8	2.9	WJQI	AC	4.4	4.3	4.0	4.0	4.4
WNYN	country	2.7	2.8	3.1	2.7	2.4	WKQI	AC	4.4	4.3	4.7	4.2	4.0
WFAN	sports	2.4	3.0	2.9	2.5	2.3	WMXD	urban AC	3.1	4.1	4.1	3.4	4.0
WKSQ-FM	Spanish	2.2	2.7	2.4	2.4	2.2	WNIC	AC	3.5	3.7	3.7	3.4	3.5
WLBI	N/T	1.3	1.1	1.4	1.7	1.9	WOMC	oldies	3.8	3.9	4.2	4.6	3.5
WADO	Spanish	1.6	1.6	1.7	1.5	1.7	WJZZ	adult alt	3.1	3.6	3.6	3.8	3.2
WNCN	classical	1.3	1.2	.9	1.3	1.4	WCSX	cls rock	3.2	3.2	4.3	3.4	3.0
WQEW	adult std	.1	.1	.1	.2	1.4	WDZR	album	.8	2.0	2.1	2.0	3.0
WQXR	classical	1.8	1.5	1.4	1.6	1.4	WRIF	album	3.5	2.9	2.6	2.7	2.9
<b>LOS ANGELES—(2)</b>													
KLAX	Spanish	.5	.7	2.0	5.3	7.2	WLZ	album	4.5	3.7	4.0	3.6	2.8
KOST	AC	4.8	5.0	5.2	5.1	5.5	CKLW	N/T	3.0	2.9	2.7	2.1	2.7
KPWR	top 40/rhythm	5.0	4.2	4.4	5.1	5.0	WQRS	classical	2.8	2.1	1.6	2.0	2.4
KFTH	N/T	2.5	2.9	2.7	3.7	4.3	CINX	modern	2.0	1.7	1.3	1.6	1.6
KIIS-AM-FM	top 40	5.0	4.5	4.2	4.2	4.3	WOWF	N/T	2.5	2.1	2.0	2.0	1.2
KABC	N/T	3.4	4.4	3.7	3.5	3.9	WQBH	urban	.5	.9	.9	.9	1.2
KROQ	modern	3.1	3.1	4.0	3.8	3.9	WCHB	urban	1.1	.7	1.0	.9	1.0
KLOS	album	3.5	4.0	3.6	3.2	3.8	WMUZ	religious	.9	.7	1.0	.8	1.0
KLSX	cls rock	3.0	3.3	4.0	3.6	3.8	<b>NASSAU-SUFFOLK, N.Y.—(14)</b>						
KRTH	oldies	3.5	4.1	3.9	4.4	3.7	WALK-AM-FM	AC	5.4	5.5	4.8	6.1	5.9
KBIG	AC	4.2	4.0	3.0	3.7	3.5	WJTB	N/T	4.3	3.0	3.4	2.6	4.6
KBET	urban	3.8	3.8	3.8	3.1	3.4	WBAB	album	5.1	4.5	4.3	4.3	4.3
KYSR	AC	3.2	3.7	3.5	2.6	3.0	WBLL	AC	4.5	5.2	4.0	4.4	4.3
KFSB	N/T	3.2	2.9	2.7	2.6	2.9	WXRK	cls rock	4.7	5.0	5.2	4.6	4.3
KNY	N/T	2.4	2.5	2.6	2.7	2.7	WZS-FM	oldies	4.1	5.0	4.7	4.2	4.2
KLVE	Spanish	3.3	4.4	3.5	3.4	2.4	WZS	top 40	3.8	4.0	3.9	3.7	4.2
KTWV	adult alt	3.1	2.1	2.8	2.5	2.3	WZS	N/T	4.1	3.7	3.3	4.0	4.0
KTWO	Spanish	2.3	3.2	3.6	2.8	2.2	WZS	top 40	2.8	2.9	3.4	3.3	4.0
KZLA	country	2.3	2.0	1.8	2.4	2.1	WABC	N/T	3.5	2.8	3.7	4.6	3.9
KCBS-FM	oldies	1.9	2.0	1.9	1.7	1.7	WHLI	adult std	3.5	2.8	3.1	2.4	3.0
KKGO	classical	1.7	1.6	2.1	1.9	1.7	WFAN	sports	3.0	3.1	3.3	4.0	2.9
KKJH	Spanish	2.3	2.2	2.1	1.6	1.4	WGTW	AC	2.4	2.8	2.8	2.2	2.9
KQLZ	album	2.2	2.3	2.3	1.7	1.4	WGSN	adult std	2.1	2.1	2.0	3.7	2.7
KLIT	AC	1.3	1.2	.9	1.1	1.2	WKJY	top 40/rhythm	3.1	2.0	2.6	2.7	2.7
KAJZ/KBJZ	adult alt	1.7	.7	.9	.5	1.1	WQHT	country	3.0	3.8	3.7	3.3	2.7
KWKW	Spanish	4.2	3.4	1.9	1.3	1.1	WYNY	AC	1.8	2.1	2.1	1.4	2.5
KJLH	urban	1.1	.9	.9	1.4	1.0	WYNY	AC	3.7	2.8	3.1	2.1	2.5
<b>CHICAGO—(3)</b>													
WGCI-FM	urban	6.8	7.3	7.2	7.6	7.4	WYNY	AC	3.7	2.8	3.1	2.1	2.5
WGN	N/T	8.8	7.6	6.8	8.5	6.5	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WUSN	country	4.7	5.5	4.3	5.7	6.2	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WBBM-FM	top 40/rhythm	5.0	5.7	5.6	4.6	5.0	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WLIT	AC	3.7	3.4	3.6	3.7	4.6	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WLS-AM-FM	N/T	3.6	3.0	2.8	3.5	4.3	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WBBM-AM	N/T	4.0	3.9	4.0	3.9	4.2	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WJJD	adult std	3.4	3.7	4.0	3.0	3.5	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WNUA	adult alt	3.2	3.1	2.6	3.5	3.4	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WWBZ	album	4.0	4.6	3.7	3.4	3.3	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WVAZ	urban AC	3.9	4.4	4.2	2.8	3.2	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WKQX	modern	2.3	2.0	2.8	2.9	2.8	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WLUP-AM	N/T	3.2	2.9	3.5	3.0	2.7	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WMAQ	N/T	2.5	2.9	2.7	2.5	2.7	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WLUP-FM	album	3.0	3.1	3.2	3.0	2.6	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WPNT	AC	2.5	2.3	2.2	2.0	2.6	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WCKG	cls rock	2.6	2.8	2.3	2.2	2.4	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WXRT	album	3.8	3.3	3.5	2.9	2.3	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WJMK	oldies	2.9	3.3	2.8	3.1	2.2	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WSCR	sports	.9	1.2	1.4	1.6	2.0	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WNIB	classical	1.7	1.7	1.3	1.3	1.9	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WIND	Spanish	1.1	1.2	.9	1.1	1.8	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WOJO	Spanish	1.8	1.8	1.9	1.7	1.7	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WTMX	AC	2.2	1.7	2.1	1.5	1.7	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WFMT	classical	1.4	.8	1.4	1.5	1.1	WYNY	AC	4.0	2.7	2.4	2.1	2.2
WGCI-AM	oldies	1.0	.9	1.5	1.5	1.0	WYNY	AC	4.0	2.7	2.4	2.1	2.2
<b>SAN FRANCISCO—(4)</b>													
KGO	N/T	8.4	7.7	7.2	9.6	8.5	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KMEL	top 40/rhythm	4.6	5.6	5.4	4.9	5.3	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KCBS	N/T	4.9	4.4	4.9	5.8	4.7	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KNBR	N/T	3.4	4.5	3.9	3.6	4.5	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KRBL-AM-FM	urban AC	1.9	3.0	2.7	3.5	4.0	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KFRC	adult std	4.5	3.5	4.8	3.9	3.9	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KOIT-AM-FM	AC	4.3	3.8	4.0	3.6	3.6	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KSOL	top 40/rhythm	2.8	2.9	3.3	2.9	3.6	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KSFO	country	3.3	3.5	4.2	3.9	3.5	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KSAN	classical	3.7	4.0	3.4	3.6	3.2	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KFRC-FM	oldies	2.2	2.1	1.9	2.4	2.6	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KITS	modern	1.5	1.7	2.0	2.1	2.4	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KABL-AM-FM	AC	3.2	2.8	1.8	2.4	2.2	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KKSF	adult alt	2.7	2.7	3.5	2.3	2.2	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KFOG	album	1.8	1.8	1.9	1.9	2.1	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KRQR	album	2.5	2.5	2.3	1.8	2.1	WYNY	AC	4.0	2.7	2.4	2.1	2.2
KBAY	AC	2.3	2.1	2.2									



# Single Reviews

EDITED BY LARRY FLICK

## POP

► **LUTHER VANDROSS** *Little Miracles (Happen Every Day)* (4:10)  
PRODUCERS: Luther Vandross, Marcus Miller  
WRITERS: L. Vandross, M. Miller  
PUBLISHERS: EMI-April/Uncle Rooney's/MCA/Thriller Miller, ASCAP  
LV/Epic 74945 (c/o Sony) (cassette single)

First peek into Vandross' new "Never Let Me Go" collection is a warm and familiar ballad fueled by his instantly recognizable voice and positive lyrics. Track has a grand, necessarily dramatic tone, with an arrangement overflowing with sweeping strings and a gospel-like choir of backing singers that includes Cissy Houston and Lisa Fischer. Look for an energetic push at top 40, urban, and AC formats.

► **MARC COHN** *Walk Through The World* (4:26)  
PRODUCERS: Marc Cohn, John Leventhal, Ben Wisch  
WRITERS: M. Cohn, J. Leventhal  
PUBLISHERS: Museum Steps/Lev-A-Tunes, ASCAP  
Atlantic 5066 (cassette single)

Cohn's second set, "The Rainy Season," is ushered in with peppy tune that seems to proudly wear its influence from early Bruce Hornsby recordings. Cohn's own distinctive storyteller delivery shines nicely, too, amid a swirl of honky-tonk piano lines and strummed guitars. Breakdown of hand-claps and "walk on" chants midway through the song are a pleasant surprise. Popsters who embraced "Walking In Memphis" will queue up quickly for this one, with album-rock and AC pundits following closely behind.

► **ROD STEWART** *Have I Told You Lately* (3:56)  
PRODUCERS: Patrick Leonard  
WRITER: V. Morrison  
PUBLISHER: Essential Music, BMI  
Warner Bros. 18511 (cassette single)

Rod's raspy pipes sound a little weathered here, but that lends some necessary roughness to a sweetly romantic cover of a nugget from Van Morrison's vast songwriting catalog. Tune is lifted from Stewart's forthcoming "Unplugged" album. Is already quickly racking up adds at top 40 and AC radio.

► **BOY KRAZY** *Good Times With Bad Boys* (3:10)  
PRODUCERS: Stock Aitken Waterman  
WRITERS: Stock Aitken Waterman  
PUBLISHER: All Boys U.S.A., BMI  
REMIXERS: Julian Gingell, Barry Stone  
Next Plateau/London 906 (c/o PLG) (cassette single)

Follow-up to "That's What Love Can Do" is a bouncy run through girl-group memories; from its Phil Spector-influenced production to the act's chirpy harmonies. OK, so this record isn't going to alter the state of pop music. But it sure is three minutes of pure pop pleasure that leave you smiling from ear to ear. Is there anything wrong with that? Hi-NRG DJs should delve into the club mix... oooh baby!

► **HOUSE OF PAIN** *Who's The Man?* (4:03)  
PRODUCERS: DJ Lethal, Everlast  
WRITERS: E. Schrody, D. O'Connor, L. Dimani, R. Bell, R. Wright, K. Lassiter, P. Duarte, K. Cheek, W. Beckett, D. White, K. Ball  
PUBLISHERS: Tee-Girl/Lethal Dose/Immortal/BMG Songs/Irish Intellect/Warner-Tamerlane/Second Decade, BMI  
Tommy Boy 556 (cassette single)

Slick lead single from film and soundtrack of the same name pumps with hip-hop trio's typically raw rhymes. Hook and danceable beats go hand-in-hand here, pleasing street purists and radio heads. Instrumental passage with retro-minded keyboards slams mighty hard. Hitbound throwdown will leave you hankering for more new material by the group.

★ **GLORIA ESTEFAN** *Go Away* (no timing listed)  
PRODUCERS: Emilio Estefan, Jorge Casas, Clay Ostwald  
WRITERS: G. Estefan, L. Dermer  
PUBLISHER: Foreign Imported, BMI  
REMIXER: Tommy Musto  
Epic 74843 (c/o Sony) (cassette single)

Third new recording from Glo's platinum greatest-hits package is perhaps her

most engaging up-tempo effort in years. Tropical spice and a hi-NRG tempo are a happy marriage here, while cute vocals and sound effects are icing on the cake. Club DJs already are banging heavily on Tommy Musto's ripping house version. The right amount of promotional TLC could push this one to the top of the charts—where it belongs.

**JUDY TORRES** *Every Little Lie* (3:48)  
PRODUCERS: Mark Liggett, Chris Barbosa  
WRITERS: R. DeSalvo, P. Schwartz, J. Larente  
PUBLISHERS: EMI-April/Magnetic Force/Keyscat, ASCAP; Joey Boy, BMI  
REMIXER: Carlos Bernos  
Profile 7393 (cassette single)

With a little help from new-school freestyle innovator Carlos Berrios, Torres is ready to jump back onto crossover radio stations. She displays the appropriate amount of diva shade, and the record is a contagious pop gem at the core. Latin diehards probably will prefer the more traditional original mix by Liggett and Barbosa. Contact: 212-529-2600.

★ **BABY HEATHER** *Give It Up* (3:58)  
PRODUCERS: Bamm Bamm, Spiderman, the Glamour Twins  
WRITERS: H. Henderson, D. Miraglia, S. Phillips  
PUBLISHERS: Positive Perspective/Harborizer, BMI  
REMIXERS: Komix, Al Mack, Vic Most, Lynn O. Liam, the 4 Vicas  
Simon Sez 101 (c/o El Bernardo Entertainment Group) (maxi-cassette single)

Pop/dance ingenue is empowered with a sturdy voice and a promising blend of style and attitude. Perky, jacked-up song sports a chunky beat pattern and an anthemic, Paula Abdul-like chorus. Smartly aimed at the teen market, where it should fare quite well. Adults should opt for the "Deep Dub" house mix by Andrew Komix. Contact: 215-627-3722.

## R & B

**CHRISTOPHER WILLIAMS** *Every Little Thing You Do* (3:57)  
PRODUCERS: 3 Boys From Newark  
WRITERS: 3 Boys From Newark, C. Williams, Buttnaked Dawg  
PUBLISHER: not listed  
REMIXERS: Clark Kent, Buttnaked Dawg  
Uptown/MCA 2655 (c/o Uni) (cassette single)

It's just a matter of time before consumers discover what a powerful singer they have in Williams. Though this somewhat bland, midtempo slice of jack-swing is not his best showcase, it is a fine introduction to that wonderfully expressive and worldly baritone. He belts with considerable passion, dropping to a seductive growl every now and then. Give him a shot—you won't be disappointed.

## NEW & NOTEWORTHY

**LEGACY OF SOUND FEATURING MEJA** *Happy* (6:44)

PRODUCERS: Bag & Snowman  
WRITERS: Bagge, Beckman  
PUBLISHERS: BMG Songs/Chrysalis, ASCAP  
REMIXERS: Band Of Gypsies, Stonebridge, Nick Nice  
RCA 62522 (c/o BMG) (12-inch single)

Wildly infectious hi-NRG/house music confection is delivered with lots of charisma and diva charm by lead singer Meja. Producer/writers Bag & Snowman have concocted a sing-along chorus that embeds the brain upon impact, and melts it into a white-hot arrangement of rolling piano lines, and butt-shaking beat breaks. Although story will begin at club level, this record has summer pop radio smash written all over it. It gleefully brings you back to the days of platform pumps and disco togs. Have a nice trip.

★ **APACHE INDIAN** *Chok There* (3:27)  
PRODUCERS: Simon & Diamond  
WRITERS: Apache Indian, Simon & Diamond  
PUBLISHERS: MCA/Simon & Diamond, ASCAP  
REMIXERS: Robert Livingston, Sting, Wooligan, Ingmar Kiang, Apache Indian, West India Company, Pandit Dinesh, Stephen Luscombe  
Mango 537857 (c/o Island) (maxi-cassette single)

Apache tries to transfer U.K. success into U.S. radio acceptance with an invigorating jam that deftly infuses ragga rhythms with bhangra cultural colors. "Chok There" translates into "tear the house down," which this refreshingly unusual cut likely will do whenever pumped on adventurous urban stations and in nightclubs. A wide variety of remixes ranges from pop-sweetened to hip/street. A festive way to glide into the "No Reservations" album.

**KOOL & THE GANG** *Unite* (3:46)  
PRODUCERS: Khatis Bayyan, Amir Bayyan  
WRITERS: K. Bayyan, A. Bayyan, T. Bingham, G. Culpepper, D. Pediford, R. Davis, Taboo  
PUBLISHERS: Kharana/Kinsman/Amirful  
REMIXERS: Timmy Regisford, George Brown  
JRS/Mogul 820 (c/o BMG) (cassette single)

Legendary group returns with an uplifting call for peace. Lead singer Odean Mays deserves kudos for being inspirational without showboating. Glossy pop/urban instrumentation is tempered with subtle African chants. It's nice to see a great band re-emerge with a strong piece of music.

★ **LOST TRIBE** *Letter To The Editor* (3:20)  
PRODUCER: Walter Becker  
WRITER: B. Perowsky  
PUBLISHERS: Windham Hill/Bensky, BMI  
REMIXERS: Rise Robots Rise  
Windham Hill 9307 (CD single)

Act deftly merges traditional jazz and classic funk with lowkey rapping. Line-up of accomplished musicians will breathe fresh air into urban radio with live execution of complex music. Track is an ample statement of band's purpose, paying respect to Miles Davis, Ornette Coleman, and Public Enemy. Genius jam deserves immediate attention; otherwise, don't complain next time you're served day-old R&B bread.

**U-MYND** *Stop, Look & Listen* (3:58)  
PRODUCER: Percy Larkin  
WRITERS: T. Bell, L. Creed  
PUBLISHER: Warner-Tamerlane, BMI  
Chicago Loop 1777 (cassette single)

Male vocal quintet takes on the Stylistics' evergreen with mixed results. The backing harmonies, though tight and smooth, are virtually obliterated by a lead falsetto that goes beyond soulful intentions and into the realm of intense melodrama. Hide your favorite piece of crystal before playing. Contact: 312-461-0147.

## COUNTRY

► **GARTH BROOKS** *That Summer* (4:45)  
PRODUCER: Allen Reynolds  
WRITERS: P. Alger, S. Mahi, G. Brooks  
PUBLISHERS: Bait And Beer/Forerunner/Major Bob/No Fences/Major Bob, ASCAP  
Liberty 79736 (c/o CEMA) (CD promo)

Another winning tale of the plains—this one of an initiation rite—from the Biggest Plainsman of them all.

► **DOLLY PARTON** *More Where That Came From* (3:14)  
PRODUCERS: Steve Buckingham, Dolly Parton  
WRITER: not listed  
PUBLISHER: Velvet Apple, BMI  
Columbia 74954 (c/o Sony) (7-inch single)

A racing tempo propels Parton through this promise of endlessly replenished love.

► **HANK WILLIAMS JR.** *Diamond Mine* (3:21)  
PRODUCERS: Barry Beckett, James Stroud, Hank Williams Jr.  
WRITERS: G. House, D. O'Day, M. Bornheim  
Capricorn/Curb 6173 (CD promo)

A bartender's triumphant tale of mining the "riches" of upper class women. Catchy lyrics.

► **LARI WHITE** *Lead Me Not* (4:13)  
PRODUCERS: Rodney Crowell, Lari White, Stuart Smith  
WRITER: L. White  
PUBLISHERS: Straight Lace/Sis 'N' Bro/LaSongs/Swell Kid, ASCAP  
RCA 62511 (c/o BMG) (7-inch single)

Guilt-edged country. Backed by a gospel piano, White fights her baser impulses.

★ **MAC MCANALLY** *Not That Long Ago* (2:53)  
PRODUCERS: Tony Brown, Mac McAnally  
WRITER: M. McAnally  
PUBLISHER: not listed  
MCA 54629 (c/o Uni) (7-inch single)

McAnally is a fine, understated vocalist and an impeccable lyricist. Hearing this song is like watching a sad movie.

★ **THE MARSHALL TUCKER BAND** *Walk Outside The Lines* (2:27)  
PRODUCERS: Doug Gray, Jerry Eubanks  
WRITERS: G. Brooks, C. Stef  
PUBLISHER: Major Bob, ASCAP  
Cabin Fever 201 (7-inch single)

A bustin'-out and runnin'-free proclamation made with youthful high spirits.

★ **DEBRA BURNS** *You Put An Old Flame Out Last Night* (2:42)  
PRODUCER: Ernie Rowell  
WRITERS: E. Rowell, D. Lindsey  
PUBLISHERS: Songs Of PolyGram/Booth And Watson/Blue Creek/Cross Timbers, BMI  
Soundwaves 354 (7-inch single)

Traditional country production, theme, and vocal treatment. For dancing away the blues.

## DANCE

► **BETTY BOO** *Catch Me* (7:54)  
PRODUCERS: Boo, Ross, Sweet Paulino  
WRITERS: Boo, Meyers, Ross  
PUBLISHERS: WB, ASCAP: Sony Songs, BMI  
REMIXER: David Morales  
Sire 40819 (c/p Warner Bros.) (12-inch single)

British club vixen will easily build her core cult following with the disco-framed treat from her sadly underrated album. "Grrr, It's Betty Boo." She momentarily eschews her camp rap stance for a wispy vocal that will turn more than a few heads. Applause to David Morales for a sparkling remix that complements the song but is also hard enough to pack more than a few dancefloors. Can a long-desired crossover be in the offing?

**HIPPIE CULTURE** *Accelerator (Can You Feel It)* (6:30)  
PRODUCERS: Dennis Ferrer, Mike Miguel  
WRITERS: D. Ferrer, M. Miguel  
PUBLISHERS: Micmac Entertainment/Claustrophobic, ASCAP  
REMIXERS: Constantino Padovano, Martin Aurelio, Scott Schlachter, Lori White  
C&S 2001 (c/o Micmac) (12-inch single)

The line dividing techno/rave rebellion and fluffy hi-NRG blurs further with the onset of this melodic-yet-aggressive romp. Chipper female vocals are supported by house piano fills and edgy keyboard noise. Six solid remixes are designed to work at both club and crossover radio. Keep this one in mind.

## AC

**PAUL McCARTNEY** *Off The Ground* (3:38)  
PRODUCERS: Paul McCartney, Julian Mendelsohn  
WRITER: P. McCartney  
PUBLISHER: not listed  
REMIXER: Bob Clearmountain  
Capitol 79670 (c/o CEMA) (cassette single)

Title cut from McCartney's current album already has received a fair shake at album-rock radio. Layers of "la-las" at the chorus casts a dreamy cloud over the song, while nonstop hand claps provide fireside folkie pep. McCartney is in fine voice, and will continue to appeal mostly to adults with a sense of history.

**ERIC LEEDS** *Woman In Chains* (4:26)  
PRODUCERS: Gil Goldstein, Eric Leeds  
WRITER: not listed  
PUBLISHER: not listed  
Paisley Park 6157 (c/o Warner Bros.) (CD promo)

Enrancing, smooth as butter intro builds into a graceful instrumental cover of a Tears For Fears song. Emotive, fluid

sax and light, expressive guitar lines could be of interest to AC programmers. From "Things Left Unsaid," currently climbing the Contemporary Jazz Albums chart.

**LESLIE LETVEN** *Bittersweet* (3:59)  
PRODUCER: Michael Shapiro  
WRITERS: L. Letven, B. Bixler  
PUBLISHERS: Raison D'Etre/Delusions Of Adequacy/Dudgon  
Sin-Drome 9010 (CD single)

Letven breezes her way through a midtempo ballad that shuffles along with easygoing Brazilian percussion and jazzy horns. Track would need a punchier chorus for pop crossover, though it has a nice sophisticated tone that will click at AC level. Contact: 818-508-6488.

## ROCK TRACKS

► **VAN HALEN** *Dreams* (3:53)  
PRODUCERS: Van Halen, Andy Johns  
WRITERS: S. Hagar, E. Van Halen, M. Anthony, A. Van Halen  
PUBLISHER: Yessup Music, ASCAP  
Warner Bros. 18592 (cassette single)

Crisp and slick production takes the live edge off this cut from the "Right Here, Right Now" concert chronicle. Nonetheless, the track is an uptempo party of a tune, and likely will prick up the ears of album-rockers.

**TERENCE TRENT D'ARBY** *She Kissed Me* (3:40)  
PRODUCER: Terence Trent D'Arby  
WRITER: T. T. D'Arby  
PUBLISHER: Monastery/EMI Virgin, BMI  
Columbia 5132 (c/o Sony) (CD promo)

While TTD's return is welcome, the tune he returns with is a bit of a letdown. He's in his element on the organ-backed chorus, when his voice has some room to reach those fabulous high notes, but a monotone melody drags the verses down somewhat, as do half-hearted lyrics. Song's "finale" has music swaying frivolously from channel to channel.

**NEW FAST AUTOMATIC DAFFODILS** *It's Not What You Know* (no timing listed)  
PRODUCER: Craig Leon  
WRITERS: New Fast Automatic Daffodils  
PUBLISHER: Dreamsongs Prods./EMI Blackwood, BMI  
Mute 8759 (c/o Elektra) (CD promo)

The New FADs (cute name, huh?), who are much-ypied in Britain, make a stateside play for alternative radio with this hypnotically percussive, spare number. Vocals are not sung so much as talked, and guitar roars in with power and finesse in Blue Aeroplanes fashion.

★ **D-GENERATION** *No Way Out* (4:15)  
PRODUCERS: Daniel Rey, Andy Shernoff  
WRITERS: Malin, EM, Pyro  
PUBLISHERS: Dinosaur/Sure-Ray Tunes/Passionworks/Keehole  
Rockville 6108 (7-inch single)

New York-based quintet injects a glistening dose of glam into this guitar-driven ditty. Hard, driving rhythm section pounds breathless energy into a catchy tune with tight, live instrumentation. Should be of equal interest to college radio and headbanging programmers. Don't miss "Guitar Mafia" on the flipside. Contact: 213-675-0922.

## RAP

**SPICE 1** *Trigga Gots No Heart* (3:16)  
PRODUCERS: Ski, CMT, Spice 1  
WRITERS: R.L. Green Jr., S. Adams, M. Ogleton  
PUBLISHERS: Willesden/Amirakami/No Love, BMI; Zomba Enterprises/Ski & CMT, ASCAP  
Jive 42136 (c/o BMG) (maxi-cassette single)

Spice lends a world-weary tone to this down-tempo cut from the soundtrack to "Menace II Society." A shuffling beat is cushioned with cinematic strings and ambient synth pads that give the track affecting depth and poignancy. For a more hardcore mood, go for "Nigga Gots No Heart" on the B side.

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.



# Arbitron Reveals New Plan For Ratings; Z100 Call-Letter Change; Martinez Moves

**ARBITRON** unveiled a proposal for a ratings service redesign at the April 19 meeting of the Radio Operator's Caucus. The plan calls for increasing sample size by 70% by reconfiguring the four current 12-week survey periods into 18-week rolling average reports and distributing those reports every six weeks via electronic download.

The proposal, which would affect only the 96 continuously measured markets, was developed by Arbitron and the independent Arbitron Radio Advisory Council "in response to ongoing industry desire for enhancing the sample size, reliability, and utility of the present Arbitron radio service," according to a press release. It was agreed on at an April 13 Advisory Council meeting in Chicago.

Arbitron president **Steve Morris** says the company will absorb the costs of the proposed plan.

In the next month, the proposal will be presented to the **National Assn. of Broadcasters' COLRAM Committee**, the **Radio Advertising Bureau** board, and other groups. During the next three months, Arbitron AEs will be soliciting feedback from stations, agencies, and advertisers. By midsummer, Arbitron hopes to incorporate this feedback into an implementation plan.

In other news, **ABC Radio Networks** has purchased **SEDAT** (spectrum-efficient digital audio technology) satellite receivers which will enable the network to configure up to 102 channels. The purchase doubles ABC's satellite distribution capacity. The conversion of all **ABC/Satellite Music Networks** 24-hour formats to **SEDAT** digital transmission will take place late this year.

The **Interp Radio Store** has joined forces with Toronto-based **Target Broadcast Sales** to represent Interp clients in the Canadian advertising market. Target has offices in Toronto, Montreal, and Winnipeg and associates in Vancouver and Calgary. The company specializes in the U.S. market as well as Canadian multicultural/aboriginal stations, college, and community

stations.

**WMMR** Philadelphia will celebrate its 25th anniversary with a free concert Tuesday (27) featuring **Jethro Tull**, **David Crosby**, the **Hooters**, **Warren Zevon**, **Paul Rogers**, and **Jeffrey Gaines**.

## PROGRAMMING: Z100 BECOMES Y100

Top 40 **WKSZ** (Z100) Philadelphia changes to **WPLY** (Y100). Former crosstown **WEGX** (now **WJZZ**) production director **Sean Caldwell** joins as 2-4 p.m. host and production director. **Valerie Knight** is hosting middays. She was with the station under its pre-



by Phyllis Stark  
with Eric Boehlert  
& Carrie Borzillo

vious AC format. PD **Eric Johnson** is hosting the 4-7 p.m. shift. Former **WEGX** jock **Lucy St. James** joins for P/T. Mornings and nights are still open.

**Tony Brown** has been upped from APD to PD at **WVEE** Atlanta. He had been acting PD since **Mike Roberts** stepped down two months ago... **KNAC** Los Angeles PD **Gregg Steele** joins **KMZZ/KRXX** Minneapolis as OM. He replaces **Jon Robbins**, now at **WCXR** Washington, D.C.

**KIOZ** San Diego PD **Tom Marshall** exits at the end of April and **Greg Stevens** returns to the station to replace him. Stevens was last PD at **KQLZ** (now **KXEZ**) Los Angeles... **KCKC** San Bernardino, Calif., will flip from country to Unistar's "CNN Headline News" May 2.

**CJMJ** (Majic 100) Ottawa, Ontario,

PD **Sandy Davis** has been named GM at co-owned **CISS** Toronto, replacing **Keith James**, who is upped to executive director of communications. Replacing Davis is **Kent Newson**, who was PD at sister **CFMC** (C95) Saskatoon, Saskatchewan. He is replaced by **Jamie Wall**, who was APD at C95 and PD at sister **CFMM** (Power 99) Prince Albert, Saskatchewan. Also, **Kim Somers** has been upped from APD at **CJMC** to PD at sister **CFGO** (Energy 1200) Ottawa.

As promised, **Bud Paxson's** **WVRI** Tampa, Fla., switched from AC to album rock, complete with new calls, **WJRR** ("Just Rock 'N' Roll"). The move was made to get the station's sound more in line with its new morning team, former crosstown **WYNF** duo **Ron Diaz** and **Ron Bennington**. Meanwhile, **Ron & Ron** add **WZAT** Savannah, Ga., to their Southeast syndicated lineup. **WZAT** had been filling in that shift since OM/morning man **Stanton Jay** left the station. Midday jock **Dean Jaxon** has taken over Jay's OM duties.

**WMTX-AM** Tampa, Fla., flips from a simulcast of **WMTX-FM's** AC format to oldies as "Cruisin' 1040" at night. **Scott Robbins** joins for the 7-10 p.m. shift. He was previously PD/mornings at crosstown **WYUU**. Market veteran **Howard Hewes** will host late nights. He most recently hosted a talk show on the **Sun Radio Network**. The station will continue to simulcast the FM from 1 a.m. to 7 p.m.

**WAQZ** Cincinnati flips from album to modern rock as "Channel Z." The station still is involved in a local marketing agreement with **WEBN**, whose program coordinator, **Matt Harris**, adds MD duties at **WAQZ**. No other staff changes were involved.

**Chris Miller** joins **Satellite Music Network's** classic rock format as PD. Before his short stint as PD at **KDBK** (now **KSRY**) San Francisco, Miller was PD at crosstown **KRQR**.

**WHWK** Trenton, N.J., PD/afternoon jock **T.J. Weaver** exits for budgetary reasons. His shift is now being filled by the syndicated **G. Gordon Liddy** show... **WJJD** Chicago also picks up the Liddy show in middays. Other shifts were shortened to accommodate the new show.

**WEVD** New York picks up **NBC Talknet's** **Bruce Williams** show at night... Consultancy **Harris, Utz, and Associates** inks new client **WQWK** State College, Pa.

## PEOPLE: MARTINEZ TO KCBS-FM

**Danny Martinez** joins **KCBS-FM** Los Angeles for afternoons, replacing **Machine Gun Kelly**. He previously was with crosstown **KRTH**... **Dr. Bruce Hensel** joins the staff of **KFWB** Los Angeles as medical reporter. He also is the medical reporter for **KNBC-TV**.

**WNEW** New York jock **Jim Monaghan** has been upped to sports director. Also, station vet **Marty Martinez** has been named executive producer of the new morning show with **Pat "Parquat" Kelley** (Billboard, April 24)... **Angie Martinez** has been upped from promotion assistant to research director/programming assistant at **WQHT**

# newsline...

**ED KRAMPF** exits the GM chair at **KSF0/KYA** San Francisco and has not been replaced.

**BOB ZUROWESTE** joins **KXKL** Denver as GM, replacing **Bill Sauer**, who exits. Zuroweste most recently was VP/GM of **WHB/KUDL** Kansas City, Mo.

**ROBERT MACCINI** has been appointed receiver for **M.M. Group Inc.**, licensee of **WQTL** Lima, Ohio, and **WCSJ/WCFL** Morris, Ill.

**JEFF DASHEV** has been upped from regional executive to president of **Interep West**. He was VP/Western division manager at **Interep's** **McGavren Guild Radio**.

**SOUTH CENTRAL** Communications has closed on its \$3.5 million acquisition of **WIMZ-AM-FM** Knoxville, Tenn., from **Stoner Broadcasting**.

**ALAN FULLER** has been named VP/Western sales at **Unistar Radio Networks**. He was previously Western regional sales and marketing manager for **CBS Radio Networks**.

**KIM RUANE** joins the **Katz Corp.** in the newly created VP of human resources position. She was previously with **Metro Mobile CTS Inc.**

(Hot 97) New York, replacing **Tracy Cloherty**, who is now MD.

Reporter **Steve Inskip** has been upped to ND at noncommercial **WBGO** New York, replacing **Toni Randolph**, who exited earlier this year... **Howard Stern** has decided against rebroadcasting his show in afternoons at **WYSP** Philadelphia to go up against arch-rival **John DeBella**, who is now heard in afternoons at crosstown **WMMR** (Billboard, April 17).

**WKXX** St. Louis morning man **Frank O. Pinion** exits and is replaced by afternoon team **John Chase** and **Rick Sanborn**. PD **Tom Bradley**, who had been morning sidekick, moves to afternoons... **WBAB** Long Island, N.Y., overnight jock **Dave Race** exits and has not been replaced. Send T&Rs to PD **Jeff Levine**.

New AC sign-on **WEHM** Long Island has unveiled its lineup. Former **WXRT** Chicago morning man **Garry Lee Wright** joins for that shift. **Devera Lynn** joins for middays from nights at crosstown **WMJC**. PD **Steve Richards**, formerly of **WHFM** Riverhead, N.Y., will host afternoons. **Peter Elia** joins for nights from **WVAY** Brattleboro, Vt. **Mary Perez** joins for overnights from afternoons at crosstown **WLIX**.

**Pam Landry** joins **WPLR** New Haven, Conn., as MD/midday jock, replacing **Tom Bass**, now at **WWV** Charlottesville, Va. She was research assistant at **Saga Communications**.

**Ron Antill**, former **WDSY** Pittsburgh PD, joins crosstown rival **WQKB** (K-Bear) for middays. K-Bear PD **Bill Macky**, who had been filling in the morning shift as **Tom Grizzly Adams**, will handle that slot permanently. Part-timers **Ranger Rick Smith** and **Tommy Coyote** have been upped to overnights and morning show producer, respectively.

After a week with no jocks, **WIYY** (98 Rock) Baltimore has altered its lineup. PD/morning man **Russ Mottla** trades shifts with afternoon jock **Stash**. Mottla's morning partner, **Sherri Gregory**, is handling overnights for now, but will be exiting the station. Former overnigher **Glenn Wild** is also gone. Mottla is looking for an overnigher and production director. Send T&Rs.

**WPGC** Washington, D.C., late-night jock **Dakota** joins **WLUM** (Hot 102) Milwaukee as MD/nights, replacing former MD **Chris Kerr**. **WLUM** research director **Tommy Wilde** adds music coordinator stripes.

**Trebian Black** (aka **Wax Master Torey**) vacates the midday jock/production director jobs at **WJMH** Greensboro, N.C., and is handling middays for now at crosstown **WQMG-FM** (Power 97)... **WQDR** Raleigh, N.C., promotion director **Bobby Joe Austin** adds interim MD duties. Former MD **Del Van Horn** left to open a production company in town.

**KMLE** Phoenix night jock **Jim West** exits and has not been replaced... Former **WBCN** Boston jock **Kevin Malvey** joins **KZON** Phoenix for afternoons, replacing **Brad Copeland**, now at **KATT** Oklahoma City.

**WZZK** Birmingham, Ala., morning co-host **Tom "The Doc" Atkinson** exits and has not been replaced. T&Rs to PD **Jim Tice**... Former **KKDJ** Fresno, Calif., production director **Dead Air Dave** joins crosstown **KJFX** for evenings, replacing **Jim Bowie**, who exits.

**KLUC** Las Vegas morning man **Mike O'Brian** exits and has not been replaced. Send T&Rs to PD **Jerry Dean**... **KEDG** Las Vegas weekender **Alan Roberts** has been upped to overnights, replacing **Joel Habbeshaw**, now with **Maverick Records**.

**WXKS-FM** (Kiss 108) Boston assistant promotion director **Cara Storm** joins crosstown **WCLB** as promotion director... **Rae Cline** joins **CIMX** (89X) Detroit as promotion director from **Prism Productions**... **B.C. Beshore** has been named promotion director at **WILK/WKRZ/WGGY** Scranton, Pa., He was previously doing swing at **WAEB** Allentown, Pa.

Motown artist **Kim Weston** joins oldies **WHND** Detroit as host of a new Sunday-evening show. Weston's management is talking to syndicators about national distribution of the show.

Sorry to report the April 18 death of **KMOX** St. Louis morning news anchor **Bob Hardy**, 62, of a heart attack. He had just celebrated his 33rd year with the station. Hardy is survived by his wife, **Rita**, and two children, **Sandy** and **Bob Jr.**

## NETWORKS AND SYNDICATION

(Continued from page 68)

May 6; Zimbabwe favorites **Thomas Mafumo**, **Jonah Moyo**, and **John Chibadura** May 13; "A Brief History Of Funk" with **George Clinton**, **James Brown**, and **Bar-Kays** May 20; and Brazilian superstar **Gilberto Gil** June 3.

This season the weekly show, hosted by Cameroon native **George Collinet**, begins airing on two stations of the **Zimbabwe Broadcasting Corp.** African distribution is funded by a grant from the **Rockefeller Foundation**.

**MediaAmerica** bowed "The **Forbes Report**" the week of April 12. The 90-second news and information program is anchored by **Forbes** magazine editor **Edward Brown**.

Speaking of **MediaAmerica**, this jock appeared in the company's April newsletter: Why did **Mel Karmazin** buy **Unistar**? Answer: So he could fill up his **Infinity** with **Super** and **Ultima**.

**SI Communications** is offering two

specials this June: "Black Music Moments," a series of 30-second vignettes hosted by **MCA** artist **Chante Moore**, and "Music Of A People," a four-hour program, hosted by "A Different World" star **Kadeem Hardison**.

**MediaStar International** has formed a station clearance unit. Former **Radio Today** director of affiliate relations **Willis Damalt** joins for that position.

The automotive talk show "America On The Road" is presenting a special Indianapolis 500 preview the weekend of May 15. The show will feature **Mario Andretti**, **Dan Gurney**, **Danny Sullivan**, **Arie Luyendyk**, and **Al Unser Jr.**

The definition of alternative expands even further... the Monday (26) version of **Spear Communications'** "Modern Rock Live" features ex-**Led Zeppelin** front man **Robert Plant**.



## AL HENDRIX SUIT LAYS CLAIM TO SON JIMI'S LEGACY

(Continued from page 10)

against Al Hendrix, his attorney O. Yale Lewis Jr., and Lewis' firm, alleging that statements made about him by Hendrix and his lawyer in the Los Angeles Times and elsewhere were libelous and slanderous.

Hendrix's action alleges that Branton, who represented Al Hendrix from 1970 until he was fired in January of this year, concealed the true nature of various agreements regarding Jimi Hendrix's recordings and copyrights, and often acted in direct conflict of interest.

Jimi Hendrix died Sept. 18, 1970, and Al Hendrix was declared his sole heir in February 1971. The suit claims "it was Al Hendrix's expressed desire that he retain ownership of and control over the Jimi Hendrix legacy," and that Branton "did not act to preserve Al Hendrix's ownership," but instead abetted the transfer of ownership of Hendrix's recording and song catalogs during the '70s and '80s.

Hendrix is depicted in the suit as "a gardener with a seventh-grade education [who] was and is unsophisticated about the entertainment industry," and relied on Branton as his "sole source of information" in transactions surrounding his son's work.

The suit details a succession of transactions that supposedly transferred various rights to Hendrix's masters and publishing over the years. These include:

- The transfer in February 1974 of unmastered Hendrix recordings and tapes from Al Hendrix to PMSA for only \$50,000. (These tapes subsequently were used on the posthumous Hendrix albums "Crash Landing" and "Midnight Lightning," both released in 1975; the former was later certified gold.) The suit alleges that Branton represented PMSA as well as Hendrix, who was uninformed about the conflict. The document further alleges that Branton and PMSA together created other corporations for the exploitation and promotion of those tapes.

- The assignment of Hendrix's shares in Bella Godiva, which owned the copyrights in Jimi Hendrix's works, to PMSA in March 1974; at the time, the catalog's value was "substantially misrepresented" at

\$50,000. Again, the suit alleges that Branton was representing both Al Hendrix and PMSA.

- The reassignment in 1983 by PMSA of rights to the Hendrix masters to Interlit, and the Bella Godiva publishing stock to ARM. The suit contends that this assignment violated a provision in the March 1974 agreement prohibiting assignments without written notice to Al Hendrix. This arrangement also provided ARM and Interlit with additional rights to other tapes, the exploitation of Hendrix's likeness, and some film and recording rights. Al Hendrix allegedly never signed or ratified the agreement, which "provided no current or adequate compensation" to him. The suit also claims that Branton was representing Interlit, ARM, and Hendrix at the same time.

The action seeks a declaration that these previous agreements are null and void.

The action also alleges that Branton shared in profits as a shareholder and director of a PMSA-established company called Depaja, which earned a 2% royalty on sales of Warner Bros.' Hendrix albums; that the attorney also derived profits from the

operations of Are You Experienced? Ltd., the Hendrix production company in which Branton served as CEO and his son Chip served as CFO; that Branton used \$25,000 of Al Hendrix's money to purchase a condominium in Maui, Hawaii, in his own name; and that he invested \$200,000 of Al Hendrix's capital in a Seattle office property and \$550,000 in a California limited partnership without his client's knowledge or consent.

The suit says, "Hendrix's concern [about Branton] was heightened in January 1993, when he learned of news reports that the Jimi Hendrix legacy would soon be put up for sale. [He] has never been consulted about or consented to any such 'sale.'"

It continues, "Interlit, Elber, ARM, Bella Godiva, and/or PMSA have been and are attempting to sell substantial portions of the Jimi Hendrix legacy to various third parties."

Recent reports have indicated that Interlit and Elba were close to a deal with MCA for the purchase of Hendrix's catalog; the U.S. license held by Warner Bros. expired last December.

Attorney Michael Rosenfeld, who is representing Interlit and Elba in

the sale negotiations, says, "I believe firmly that the sale will be concluded . . . and I'm absolutely sure that my client owns all the rights."

Rosenfeld maintains that Al Hendrix's suit is "all based on greed," adding, "Mr. Hendrix is attempting to block any sale to MCA or anyone else, or he is certainly attempting to interfere in order to attract substantial monies."

A source at MCA indicates that the label still plans to issue "The Ultimate Experience," a Hendrix hits compilation previously issued overseas by Hendrix's European licensee PolyGram, on Tuesday (27). That set is unrelated to MCA's negotiations for the Hendrix catalog.

A hold-up in MCA's purchase following protests from Al Hendrix was reported in an April 8 Los Angeles Times story. That story included quotations by Hendrix and his attorney Lewis containing some allegations made in the April 16 suit and is cited in Branton's libel suit.

"The statements were not made in the context of a legal proceeding because no such legal proceeding had been filed, and thus said statements were and are not privileged," Bran-

ton's suit says, reflecting on a cardinal point of libel law.

Lewis could not be reached for comment on the libel suit by press time.

In an interview with Billboard, Branton said Hendrix's musical legacy was "absolutely worthless" when he began handling Al Hendrix's affairs 23 years ago; the Jimi Hendrix estate had \$20,000 in assets at the time, he claimed.

Branton maintained that he helped the estate settle several legal battles, including a paternity suit, actions by Experience members Mitch Mitchell and Noel Redding, and an ongoing fight with producer Ed Chalpin.

Branton said his efforts on Al Hendrix's behalf netted the guitarist's father, among other financial benefits, \$750,000 for the sale of the existing albums and the Bella Godiva song catalog, and a lifetime extension of the \$50,000 annual payment derived from that sale.

"Al Hendrix had already disposed of all his rights, and he knew it and he understood it," Branton said. He also called any charges of conflict of interest "a complete lie."

## COUNTRY ROAD MORE CROWDED THIS YEAR

(Continued from page 1)

Strait will rack up an average paid attendance of 11,500 for each of his first 10 dates this year, according to Ben Farrell of Varnell Attractions. His company also has promoted concerts this year for Jackson and the Statler Brothers. Farrell, who deals mostly with fairs and festivals during the summer months, characterizes the country concert business as having been "very good" so far this year.

In assessing the season just started, Tony Conway, president of Buddy Lee Attractions, observes, "From all indications we have, if the ticket sales continue to do as well as they've been doing the first four months of the year, it should be a record summer."

But, Conway notes, there are more arena-level country acts on the road at one time now than ever before. With that many headliners touring, he continues, it could mean that an average of two such acts a month might play each major market. "This is not healthy," he maintains. "Normally, you need three weeks [of no other country competition] on each side of a show . . . But the arenas don't give protection anymore, because they want to rent their buildings."

### SHARING INFO

Conway reports Nashville booking agents continue to share their artist-itinerary information: "We've always had a kind of gentlemen's agreement so we don't run over each other in the marketplace."

Last year was also an impressive one for country tours. According to Amusement Business magazine's year-end totals, Garth Brooks sold out every one of his 79 shows, drawing a combined audience of 1,077,708.

But other top-grossing country acts could not claim such consistent success in 1992. Among other top stars, Jackson filled 770,731 of 949,323 available seats; McEntire, 517,678 of 562,637 seats; Strait, 454,293 of 487,920; Black, 527,587 of 718,571; Alabama, 383,278 of 430,711; Travis, 344,447 of 461,256; Hank Williams Jr. & the Bama Band, 321,451

1993 COUNTRY TOUR HIGHLIGHTS	
ARTIST	TOUR DETAILS
Alan Jackson	Total dates: 50. Start date: Jan. 22. Opening acts: Merle Haggard, John Anderson.
Reba McEntire	Total dates: 46. Start date: Feb. 12. Opening acts: Brooks & Dunn, Aaron Tippin, John Michael Montgomery, Larry Stewart, Collin Raye, Lorrie Morgan, Diamond Rio, and Radney Foster.
George Strait	Total dates: 13. Start date: Feb. 28. Opening acts: Tracy Lawrence, Kathy Mattea, and Tanya Tucker.
Hank Williams Jr.	Total dates: 50. Start date: March 2. Opening acts: Aaron Tippin, Lee Roy Parnell.
Wynonna & Clint Black	Total dates: 90, with more being added. Start date: April 16. Opening act: Michael Johnson.
Travis Tritt, Trisha Yearwood, Little Texas	Total dates: 110. Start date: Feb. 11.
Vince Gill	Total dates: 87. Start date: June 13. Opening acts: Mary-Chapin Carpenter, Radney Foster, Larry Stewart, Patty Loveless, and Pam Tillis.

Chart covers acts in the country touring top 10 for 1992 according to Amusement Business.

of 506,798; the Highwaymen, 186,333 of 234,855; and Wynonna, 294,371 of 419,037.

Even though several of the acts played to a high percentage of empty seats, none of the promoters surveyed believe these performers should be booked into smaller venues this year. Bill Reid, of Cellar Door Productions, speculates that the still-increasing interest in country music will fill more seats. And Farrell explains that promoters for some of the acts may reduce the seating in these venues by moving the stage forward or curtaining off sections. Further, promoters say ticket prices are expected to stay close to last year's level.

Ron Baird of the Creative Artists Agency shares Conway's concerns about the number of major acts on the road. "I don't know that it's more than the market can bear," he says, "but it does create some traffic problems. Where you used to get a 30-day exclusivity on either side of the date, that's realistically impossible now because of the artists coming out . . . I think absolutely, unequivocally, there are going to be a number of the shows in any market that aren't going to do well."

Baird says a top country act can dry out a market financially for weeks. "If you've got a big show that sells 12,000 seats in a market, that takes a lot of money out of the mar-

ket, and it takes time to recover. The average country music fan, I don't believe is financially in a position to see two or three shows a month."

Buddy Lee Attractions VP Paul Lohr sees things in a rosier light: "We get more calls a day here where we don't have acts available—because they're already booked—than vice versa for the summer. So as long as buyers are continuing to ask us for artists to fill dates, it would certainly seem to indicate there's more demand for entertainers out there."

Pointing out that "the music promotion business is a speculative one," Lohr agrees that promoters can overbook a market, particularly a popular one. "Let's face it, there's a lot of people who want to play the metroplex area [of] Dallas/Fort Worth. I'm sure a lot of people want to play Atlanta, Chicago, or Los Angeles. So maybe in the larger cities you might see a perceived logjam. But there seems to be enough secondary and tertiary markets still looking for summer entertainment that I would say there's not an overload."

Nick Dorr, who buys talent for fairs and festivals for Variety Attractions, Zanesville, Ohio, agrees there is a problem attracting big talent to smaller markets: "There's a lot of new acts being put on the market—more so than in the past. But there's not enough big names to go around."

### LESS ROCK COMPETITION

Like Baird, Entertainment Artists VP Tim Tye sees markets that may be trouble spots because of over-promotion. Still, he says, "I think it's going to be a real good year compared with last year, although I don't see it being up that much more." The situation is helped, he says, because there are fewer rock acts touring this summer.

"I think we have a problem across the board," Baird argues. "You're going to see it's kind of a Darwinian thing out there: the strongest survive. That's where packaging is going to be real important—more than ever."

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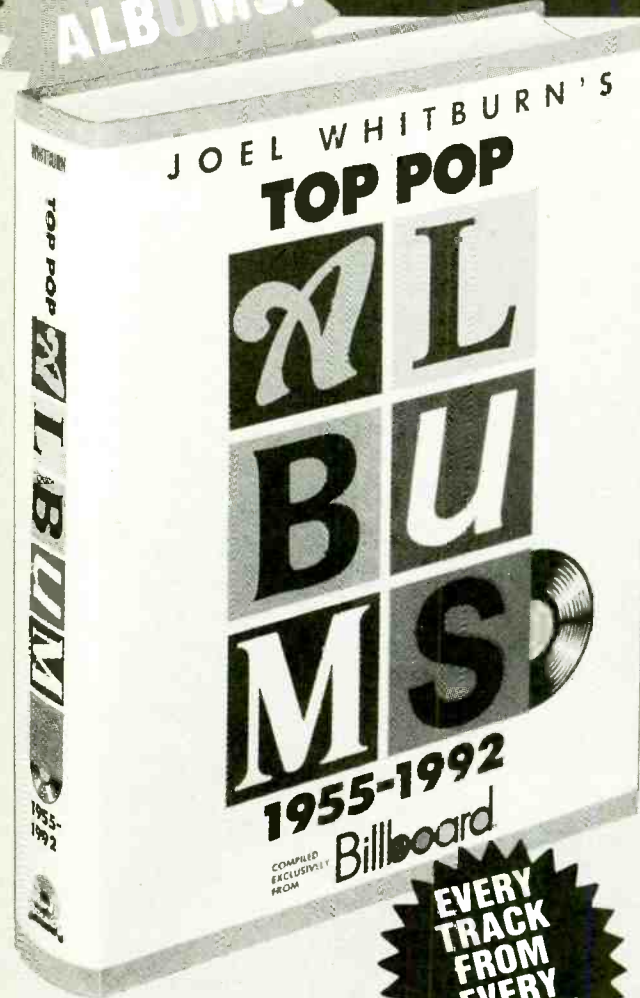
## Joel Whitburn Presents TOP POP ALBUMS 1955-1992

Five years in the making, here is the most thoroughly researched album reference book ever published.

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Sample page from *Top Pop Albums 1955-1992*. (Actual size: 7" x 9 1/4")



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Peak chart position

Total weeks at the #1 or #2 position

Total weeks on the charts

RIAA Platinum/Gold Record certification

Total number of million units sold

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All Top 10 albums are shown in bold type.

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DEBUT DATE	PEAK POS	WKS CHR	GOOD	ARTIST — Album Title	Label & Number
<b>★221★ BAD COMPANY</b>					
British band: Paul Rodgers (vocals), Mick Ralphs (guitar), Simon Kirke (drums) and Boz Burrell (bass). Rodgers and Kirke from Free; Ralphs from Mott The Hoople; and Burrell from King Crimson. Rodgers, who left group in late 1982, was a member of the supergroup The Firm (1984-86) and The Law (since 1991). In 1986, vocalist Brian Howe joined Kirke and Ralphs in group. Bassist Paul Cullen and guitarist Geoffrey Whitehorn joined in 1990.					
7/27/74	1	64	A	<b>1 Bad Company</b>	88 Swan Song 8410
4/19/75	3	33	A	<b>2 Straight Shooter</b>	88 Swan Song 8413
2/14/76	5	28	A	<b>3 Run With The Pack</b>	88 Swan Song 8415
3/26/77	15	24	B	<b>4 Burnin' Sky</b>	88 Swan Song 8500
3/31/79	3	37	A	<b>5 Desolation Angels</b>	88 Swan Song 8506
8/4/82	28	18	B	<b>6 Rough Diamonds</b>	88 Swan Song 90001
1/18/86	137	14	A	<b>7 10 From 6</b>	88 Atlantic 81625
10 songs taken from their 6 charted albums					
10/25/86	108	9	B	<b>8 Fame And Fortune</b>	88 Atlantic 81684
9/17/88	58	40	B	<b>9 Dangerous Age</b>	88 Atlantic 81884
6/30/90	35	75	A	<b>10 Holy Water</b>	88 Atco 91371
10/10/92	40	81	B	<b>11 Here Comes Trouble</b>	88 Atco 91759
<b>BAD ENGLISH</b>					
Rock supergroup: John Waite (vocals), Ricky Phillips (bass), Jonathan Cain (keyboards), Neal Schon (guitar) and Deen Castronovo (drums). Waite, Phillips and Cain were members of The Babys; Cain and Schon (ex-Santana) were members of Journey.					
7/15/89	21	52	A	<b>1 Bad English</b>	88 Epic 45083
9/14/91	72	8	B	<b>2 Backlash</b>	88 Epic 46935
<b>BADFINGER</b>					
Welsh quartet originally known as The Iveys. Leader Pete Ham (b. 4/27/47) committed suicide on 4/23/75. Group disbanded from 1975-78. Bassist Tom Evans committed suicide on 11/23/83 (age 36). Keyboardist Tony Kaye (Yes, Badger) was a member from 1978 until group disbanded in 1982.					
3/28/70	55	17	B	<b>1 Magic Christian Music</b>	820 Apple 3364
also see soundtrack <i>Magic Christian</i>					
11/28/70	28	15	B	<b>2 No Dice</b>	830 Apple 3367
12/25/71	31	32	B	<b>3 Straight Up</b>	890 Apple 3387
produced by Todd Rundgren and George Harrison					
12/15/73	122	8	B	<b>4 Ass</b>	815 Apple 3411
3/9/74	161	5	B	<b>5 Badfinger</b>	815 Warner 2762
11/9/74	148	6	B	<b>6 Wish You Were Here</b>	825 Warner 2827
3/24/79	125	8	B	<b>7 Airwaves</b>	812 Elektra 175
3/28/81	155	6	B	<b>8 Say No More</b>	88 Radio 16030

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# 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)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	39	8	<b>NOTHIN' MY LOVE CAN'T FIX</b>	JOEY LAWRENCE (IMPACT/MCA)
1	2	15	<b>FREAK ME</b>	SILK (KEIA/ELEKTRA) 1 week at No. 1	39	37	9	<b>IT WAS A GOOD DAY</b>	ICE CUBE (PRIORITY)
2	1	16	<b>I HAVE NOTHING</b>	WHITNEY HOUSTON (ARISTA)	40	38	7	<b>SO ALONE</b>	MEN AT LARGE (EASTWEST)
3	3	15	<b>LOVE IS</b>	V. WILLIAMS/B. MCKNIGHT (GIANT)	41	40	5	<b>THE MORNING PAPERS</b>	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
4	—	1	<b>THAT'S THE WAY LOVE GOES</b>	JANET JACKSON (VIRGIN)	42	67	2	<b>SOMEBODY TO LOVE</b>	GEORGE MICHAEL & QUEEN (HOLLYWOOD)
5	4	20	<b>DON'T WALK AWAY</b>	JADE (GIANT)	43	—	1	<b>HAVE I TOLD YOU LATELY (LIVE)</b>	ROD STEWART (WARNER BROS.)
6	5	7	<b>LOOKING THROUGH PATIENT EYES</b>	P.M. DAWN (GEE STREET/ISLAND/PLG)	44	73	2	<b>KNOCKIN' DA BOOTS</b>	H-TOWN (LUKE)
7	6	13	<b>TWO PRINCES</b>	SPIN DOCTORS (EPIC)	45	41	12	<b>MAN ON THE MOON</b>	R.E.M. (WARNER BROS.)
8	7	18	<b>INFORMER</b>	SNOW (EASTWEST)	46	44	11	<b>DAZZEY DUKS</b>	DUICE (TMR/BELLMARK)
9	8	12	<b>I'M SO INTO YOU</b>	SWV (RCA)	47	42	20	<b>HEAL THE WORLD</b>	MICHAEL JACKSON (EPIC)
10	9	18	<b>COMFORTER</b>	SHAI (GASOLINE ALLEY/MCA)	48	60	2	<b>MORE AND MORE</b>	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
11	11	14	<b>HIP HOP HOORAY</b>	NAUGHTY BY NATURE (TOMMY BOY)	49	49	3	<b>SLEEPING SATELLITE</b>	TASMIN ARCHER (SBK/ERG)
12	10	14	<b>NUTHIN' BUT A "G" THANG</b>	DR. DRE (DEATH ROW/INTERSCOPE)	50	55	4	<b>TOUCH MY LIGHT</b>	BIG MOUNTAIN (QUALITY)
13	13	20	<b>I'M EVERY WOMAN</b>	WHITNEY HOUSTON (ARISTA)	51	47	5	<b>DOWN WITH THE KING</b>	RUN-D.M.C. (PROFILE)
14	14	11	<b>IF I EVER LOSE MY FAITH IN YOU</b>	STING (A&M)	52	53	4	<b>LIVIN' ON THE EDGE</b>	AEROSMITH (GEFFEN)
15	15	27	<b>MR. WENDAL</b>	ARRESTED DEVELOPMENT (CHRYSALIS)	53	46	5	<b>TELL ME WHAT YOU DREAM</b>	RESTLESS HEART/WARREN HILL (RCA)
16	12	18	<b>ORDINARY WORLD</b>	DURAN DURAN (CAPITOL)	54	70	3	<b>I'LL NEVER GET OVER YOU</b>	EXPOSE (ARISTA)
17	16	17	<b>THAT'S WHAT LOVE CAN DO</b>	BOY KRAZY (NEXT PLATEAU/LONDON)	55	48	12	<b>COME IN OUT OF THE RAIN</b>	WENDY MOTEN (EMI/ERG)
18	17	13	<b>ANGEL</b>	JON SECADA (SBK/ERG)	56	56	2	<b>THAT'S THE WAY LOVE IS</b>	BOBBY BROWN (MCA)
19	24	5	<b>WEAK</b>	SWV (RCA)	57	71	2	<b>GIRL U FOR ME</b>	SILK (KEIA/ELEKTRA)
20	19	21	<b>THE RIGHT KIND OF LOVE</b>	JEREMY JORDAN (GIANT)	58	52	6	<b>TARZAN BOY</b>	BALTIMORA (SBK/ERG)
21	18	6	<b>WHO IS IT</b>	MICHAEL JACKSON (EPIC)	59	50	3	<b>GIVE HIM A LOVE HE CAN FEEL</b>	TENÉ WILLIAMS (PENDULUM/ELEKTRA)
22	23	9	<b>DEDICATED</b>	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)	60	59	4	<b>LA LA LOVE</b>	BOBBY ROSS AVILA (PERSPECTIVE/A&M)
23	22	8	<b>THE CRYING GAME</b>	BOY GEORGE (SBK/ERG)	61	—	1	<b>BAD BOYS</b>	INNER CIRCLE (BIG BEAT/ATLANTIC)
24	25	14	<b>BED OF ROSES</b>	BON JOVI (JAMBO/MERCURY)	62	66	10	<b>I SEE YOUR SMILE</b>	GLORIA ESTEFAN (EPIC)
25	21	19	<b>DITTY</b>	PAPERBOY (NEXT PLATEAU/FFRR/PLG)	63	62	11	<b>BEAUTIFUL GIRL</b>	INXS (ATLANTIC)
26	27	20	<b>I GOT A MAN</b>	POSITIVE K (ISLAND/PLG)	64	68	5	<b>I FEEL YOU</b>	DEPECHE MODE (SIRE/REPRISE)
27	20	20	<b>A WHOLE NEW WORLD</b>	P. BRYSON/R. BELLE (COLUMBIA)	65	64	10	<b>SUPERMODEL</b>	RUPAUL (TOMMY BOY)
28	31	11	<b>CAT'S IN THE CRADLE</b>	UGLY KID JOE (STARDOG/MERCURY)	66	65	6	<b>WHAT YOU WON'T DO FOR LOVE</b>	GO WEST (EMI/ERG)
29	35	6	<b>CONNECTED</b>	STEREO MC'S (GEE STREET/ISLAND/PLG)	67	63	17	<b>REMINISCENCE</b>	MARY J. BLIGE (UPTOWN/MCA)
30	28	10	<b>SIMPLE LIFE</b>	ELTON JOHN (MCA)	68	54	15	<b>REBIRTH OF SLICK</b>	DIGABLE PLANETS (PENDULUM/ELEKTRA)
31	29	7	<b>BUDDY X</b>	NENEH CHERRY (VIRGIN)	69	57	5	<b>CANDY EVERYBODY WANTS</b>	10,000 MANIACS (ELEKTRA)
32	33	9	<b>LOVE U MORE</b>	SUNSCREAM (COLUMBIA)	70	—	1	<b>WANNAGIRL</b>	JEREMY JORDAN (GIANT)
33	34	6	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT)	71	58	7	<b>TAP THE BOTTLE</b>	YOUNG BLACK TEENAGERS (SOUL/MCA)
34	32	6	<b>LOVE DON'T LOVE YOU</b>	EN VOGUE (EASTWEST)	72	72	6	<b>KISS OF LIFE</b>	SADE (EPIC)
35	26	17	<b>FOREVER IN LOVE</b>	KENNY G (ARISTA)	73	75	2	<b>IF I COULD</b>	REGINA BELLE (COLUMBIA)
36	43	4	<b>COME UNDONE</b>	DURAN DURAN (CAPITOL)	74	74	4	<b>TYPICAL REASONS</b>	PRINCE MARKIE DEE (COLUMBIA)
37	30	15	<b>I'M GONNA GET YOU</b>	BIZARRE INC./ANGIE BROWN (COLUMBIA)	75	51	2	<b>LET'S GO THROUGH THE MOTIONS</b>	JOEDECI (UPTOWN/MCA)

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

## TOP 40 RADIO RECURRENT MONITOR

1	1	5	<b>RHYTHM IS A DANCER</b>	SNAP (ARISTA)	14	10	10	<b>I'D DIE WITHOUT YOU</b>	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
2	2	7	<b>DO YOU BELIEVE IN US</b>	JON SECADA (SBK/ERG)	15	12	4	<b>GIVE IT UP, TURN IT LOOSE</b>	EN VOGUE (EASTWEST)
3	4	13	<b>END OF THE ROAD</b>	BOYZ II MEN (BIV 1.0/MOTOWN)	16	17	8	<b>GOOD ENOUGH</b>	BOBBY BROWN (MCA)
4	—	1	<b>SWEET THING</b>	MARY J. BLIGE (UPTOWN/MCA)	17	14	9	<b>RUMP SHAKER</b>	WRECKX-N-EFFECT (MCA)
5	3	3	<b>7</b>	PRINCE & THE N.P.G. (PAISLEY PARK/WB)	18	15	5	<b>WHEN SHE CRIES</b>	RESTLESS HEART (RCA)
6	8	12	<b>REAL LOVE</b>	MARY J. BLIGE (UPTOWN/MCA)	19	18	6	<b>FAITHFUL</b>	GO WEST (EMI/ERG)
7	9	14	<b>WHAT ABOUT YOUR FRIENDS</b>	TLC (LAFACE/ARISTA)	20	19	6	<b>NEVER A TIME</b>	GENESIS (ATLANTIC)
8	7	5	<b>IF I EVER FALL IN LOVE</b>	SHAI (GASOLINE ALLEY/MCA)	21	22	17	<b>PEOPLE EVERYDAY</b>	ARRESTED DEVELOPMENT (CHRYSALIS)
9	11	21	<b>JUST ANOTHER DAY</b>	JON SECADA (SBK/ERG)	22	20	23	<b>ALL I WANT</b>	TOAD THE WET SPROCKET (COLUMBIA)
10	5	3	<b>HERE WE GO AGAIN!</b>	PORTRAIT (CAPITOL)	23	—	25	<b>MOVE THIS</b>	TECHNOTRONIC (SBK/ERG)
11	6	6	<b>SAVING FOREVER FOR YOU</b>	SHANICE (GIANT)	24	24	57	<b>FINALLY</b>	CECE PENISTON (A&M)
12	13	38	<b>MY LOVIN' (YOU'RE NEVER...)</b>	EN VOGUE (EASTWEST)	25	23	6	<b>I WILL ALWAYS LOVE YOU</b>	WHITNEY HOUSTON (ARISTA)
13	16	24	<b>BABY-BABY-BABY</b>	TLC (LAFACE/ARISTA)					

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.

47	7	(Controversy, ASCAP/WB, ASCAP) WBM
83	ALIBIS (Sony Tree, BMI/Thanxamillion, BMI) HL	
19	ANGEL (Estefan, ASCAP/Foreign Imported, BMI) CPP	
73	BAD BOYS (Mad House, BMI)	
75	BEAUTIFUL GIRL (Polygram, ASCAP) HL	
22	BED OF ROSES (Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL	
94	BOW WOW WOW (Funkdoobiest, ASCAP/Immortal, ASCAP/BMG, ASCAP/Lethal, ASCAP/Soul Assassins, ASCAP/MCA, ASCAP) HL	
43	BUDDY X (EMI Virgin, BMI/Tricky Track, BMI) HL	
81	CANDY EVERYBODY WANTS (Christian Burial, ASCAP)	
11	CATS IN THE CRADLE (Story Songs, ASCAP) CPP	
88	CLOSER (Alaura International)	
61	COME IN OUT OF THE RAIN (Square Lake, ASCAP/M. Squared, ASCAP/WB, ASCAP/Cotton Row, BMI/Radiio, BMI) WBM/HL	
42	COME UNDONE (Publisher Pending) HL	
12	COMFORTER (Music Corp. Of America, BMI/Gasoline Alley, ASCAP) HL	
31	CONNECTED (EMI Virgin, ASCAP/Harrick, BMI/Longitude, BMI) WBM/HL	
16	THE CRYING GAME (FROM THE CRYING GAME) (Southern, ASCAP) CPP	
39	DAZZEY DUKS (Giglio 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)	
6	DON'T WALK AWAY (Gradington, ASCAP/MCA, ASCAP/Ronnie Onyx, BMI) HL	
21	DOWN WITH THE KING (Protoons, ASCAP/Rush-Groove, ASCAP/Smooth Flowin', ASCAP/Pete Rock, ASCAP/EMI U Catalog, ASCAP) CPP	
90	EASY (Jobete, ASCAP/Libren, ASCAP) CPP	
87	EVERY LITTLE THING U DO (Babydon, ASCAP/EMI April, ASCAP/KG Blunt, ASCAP/Zomba, ASCAP/Isaya He's Funky, ASCAP) CPP/WBM	
33	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	
74	FUNKY CHILD (Marley Marl, ASCAP/EMI, ASCAP) WBM	
86	GET AWAY (Zomba, ASCAP/Donril, ASCAP/WB, ASCAP/B Funk, ASCAP/Polygram Int'l, ASCAP/Toe Knee Hangs, ASCAP/MCA, ASCAP/Bobby Brown, ASCAP) CPP/WBM/HL	
78	GOOD OL' DAYS (Willesden, BMI/Trycep, BMI) CPP	
70	HAT 2 DA BACK (EMI, ASCAP/D.A.R.P., ASCAP/Longitude, BMI/Music Corp. Of America, BMI) WBM/HL	
72	HAVE I TOLD YOU LATELY (Essential, BMI/Rightsong, BMI) HL	
13	HIP HOP HOORAY (T-Boy, ASCAP/Naughty, ASCAP)	
65	HOW I'M COMIN' (Def Jam, ASCAP/LL Cool J, ASCAP/EMI April, ASCAP/Marley Marl, ASCAP) WBM	
56	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	
17	IF I EVER LOSE MY FAITH IN YOU (Blue Turtle, ASCAP) HL	
25	I GOT A MAN (Step Up Front, BMI/Conducive, BMI/Rhythm Planet, BMI/Bigone, ASCAP/Willesden, BMI) CPP	
4	I HAVE NOTHING (FROM THE BODYGUARD) (Warner-Tamerlane, BMI/One Four Three, BMI/Linda's Boys, BMI) WBM	
54	I'LL NEVER GET OVER YOU (GETTING OVER ME) (Realsongs, ASCAP) WBM	
23	I'M EVERY WOMAN (FROM THE BODYGUARD) (Nick-O-Vai, ASCAP) CPP	
51	I'M GONNA GET YOU (Schnozza, PRS/House Of Fun, BMI) WBM	
7	I'M SO INTO YOU (Bam Jams, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM	
2	INFORMER (Motor Jam, ASCAP/Green Snow, ASCAP/M.C. Shan, ASCAP) HL	
64	I SEE YOUR SMILE (Foreign Imported, BMI/Estefan, ASCAP) CPP	
92	IT'S MY LIFE (Misty/Swemix)	
15	IT WAS A GOOD DAY (Gangsta Boogie, ASCAP/WB, ASCAP/EMI April, ASCAP/Bovina, ASCAP) WBM/HL	
41	I WILL ALWAYS LOVE YOU (FROM THE BODYGUARD) (Velvet Apple, BMI) CPP	
79	KISS OF LIFE (Angel, PRS/Sony Music UK, PRS/Sony Tunes, ASCAP) HL	
99	KNOCK-N-BOOTS (EMI April, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP/Donril, ASCAP/Tadej, ASCAP) CPP/WBM	
96	LA LA LOVE (Flyte Tyme, ASCAP/Eye B.C.R. & I, BMI/Brunswick, BMI)	
66	LET'S GO THROUGH THE MOTIONS (FROM WHO'S THE MAN?) (EMI April, ASCAP/DeSwing Mob, ASCAP/Back To The Ghetto, ASCAP) WBM	
29	LIVIN' ON THE EDGE (Swag Song, ASCAP/MCA, ASCAP/Beef Puppet, ASCAP) HL	
9	LOOKING THROUGH PATIENT EYES (MCA, ASCAP) HL	
44	LOVE DON'T LOVE YOU (Two Tuff-Enuff, BMI/Irving, BMI) CPP	
5	LOVE IS (FROM BEVERLY HILLS, 90210) (WB, ASCAP/Pressmancherry, ASCAP/N.Y.M., ASCAP/Warner-Tamerlane, ASCAP/Chekerman, BMI) WBM	
36	LOVE U MORE (BMG, ASCAP) HL	
57	MAN ON THE MOON (Night Garden, BMI/Unichappell, BMI) HL	
76	MORE AND MORE (ICM, ASCAP/Edison, ASCAP/Get Into Magic, ASCAP/WB, ASCAP)	
45	THE MORNING PAPERS (Controversy, ASCAP/WB, ASCAP) WBM	
24	MR. WENDAL (EMI Blackwood, BMI/Arrested Development, BMI) WBM	
20	NOTHIN' MY LOVE CAN'T FIX (Joey Lawrence, BMI/Platinum Plateau, ASCAP/Irving, ASCAP/Eric Beall, BMI) CPP	
3	NUTHIN' BUT A G THANG (Ain't Nuthin' Goin' On But Fu-ckin', ASCAP/Sony Songs, BMI) HL	
26	ORDINARY WORLD (Copyright Control) HL	
93	PASSIN' ME BY (Beetjunky, BMI/EMI Blackwood, BMI/Crack Addict, BMI)	
52	REBIRTH OF SLICK (COOL LIKE DAT) (Wide Grooves, BMI/Glro, BMI)	
81	REGRET (Vitalturn, ASCAP/WB, ASCAP)	
50	RHYTHM IS A DANCER (Hanseatic, ASCAP/Songs Of	

# Top Singles Sales

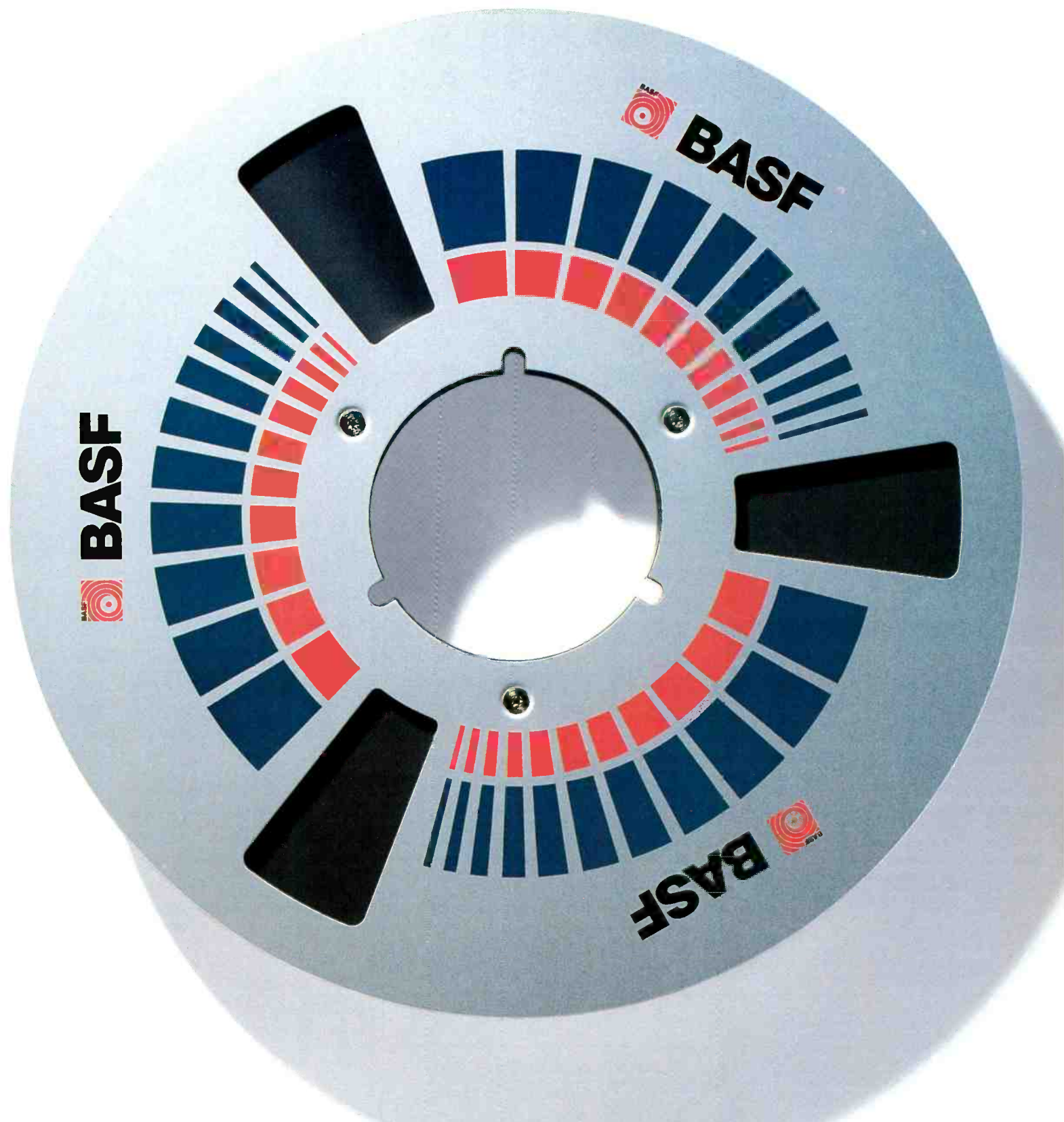
Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	37	5	<b>HOW I'M COMIN'</b>	LL COOL J (DEF JAM/COLUMBIA)
1	2	9	<b>FREAK ME</b>	SILK (KEIA/ELEKTRA) 1 week at No. 1	39	38	9	<b>TAP THE BOTTLE</b>	YOUNG BLACK TEENAGERS (SOUL/MCA)
2	1	15	<b>INFORMER</b>	SNOW (EASTWEST/AG)	40	59	2	<b>SHOW ME LOVE</b>	ROBIN S. (BIG BEAT)
3	3	13	<b>NUTHIN' BUT A "G" THANG</b>	DR. DRE (DEATH ROW/INTERSCOPE/AG)	41	45	11	<b>THAT'S WHAT LOVE CAN DO</b>	BOY KRAZY (NEXT PLATEAU/PLG)
4	5	20	<b>DITTY</b>	PAPERBOY (NEXT PLATEAU/FFRR)	42	43	8	<b>SHE'S NOT CRYIN' ANYMORE</b>	BILLY RAY CYRUS (MERCURY)
5	6	12	<b>I'M SO INTO YOU</b>	SWV (RCA)	43	44	11	<b>HAT 2 DA BACK</b>	TLC (LAFACE/ARISTA)
6	4	10	<b>CAT'S IN THE CRADLE</b>	UGLY KID JOE (STARDOG/MERCURY)	44	36	13	<b>HEAL THE WORLD</b>	MICHAEL JACKSON (EPIC)
7	9	7	<b>DOWN WITH THE KING</b>	RUN-D.M.C. (PROFILE)	45	46	4	<b>ALIBIS</b>	TRACY LAWRENCE (ATLANTIC/AG)
8	7	8	<b>IT WAS A GOOD DAY</b>	ICE CUBE (PRIORITY)	46	40	6	<b>TARZAN BOY</b>	BALTIMORA (SBK/ERG)
9	26	4	<b>KNOCKIN' DA BOOTS</b>	H-TOWN (LUKE)	47	39	21	<b>PRINCE &amp; THE N.P.G. (PAISLEY PARK/WB)</b>	
10	8	9	<b>I HAVE NOTHING</b>	WHITNEY HOUSTON (ARISTA)	48	68	2	<b>LET'S GO THROUGH THE MOTIONS</b>	JOEDECI (UPTOWN/MCA)
11	10	16	<b>DON'T WALK AWAY</b>	JADE (GIANT)	49	58	6	<b>FUNKY CHILD</b>	LORDS OF UNDERGROUND (PENDULUM)
12	13	8	<b>THREE LITTLE PIGS</b>	GREEN JELLY (ZOO)	50	56	7	<b>GOOD OL' DAYS</b>	LEVERT (ATLANTIC/AG)
13	12	13	<b>HIP HOP HOORAY</b>	NAUGHTY BY NATURE (TOMMY BOY)	51	69	3	<b>DEEPER</b>	BOSS (DEF JAM/COLUMBIA)
14	18	9	<b>LOVE IS</b>	V. WILLIAMS/B. MCKNIGHT (GIANT)	52	47	10	<b>SWEET THING</b>	MARY J. BLIGE (UPTOWN/MCA)
15	14	11	<b>TWO PRINCES</b>	SPIN DOCTORS (EPIC)	53	48	6	<b>EASY</b>	FAITH NO MORE (SLASH/REPRISE)
16	11	18	<b>I GOT A MAN</b>	POSITIVE K (ISLAND/PLG)	54	75	2	<b>WRECKX SHOP</b>	WRECKX-N-EFFECT (MCA)
17	17	13	<b>COMFORTER</b>	SHAI (GASOLINE ALLEY/MCA)	55	62	2	<b>I LOVE THE WAY YOU LOVE ME</b>	JOHN MICHAEL MONTGOMERY (ATLANTIC)
18	29	4	<b>LIVIN' ON THE EDGE</b>	AEROSMITH (GEFFEN)	56	50	9	<b>BAD GIRL</b>	MADONNA (MAVERICK/SIRE/WB)
19	15	24	<b>I WILL ALWAYS LOVE YOU</b>	WHITNEY HOUSTON (ARISTA)	57	60	3	<b>TYPICAL REASONS</b>	PRINCE MARKIE DEE (COLUMBIA)
20	24	9	<b>NOTHIN' MY LOVE CAN'T FIX</b>	JOEY LAWRENCE (IMPACT/MCA)	58	54	13	<b>KNOCK-N-BOOTS</b>	WRECKX-N-EFFECT (MCA)
21	16	13	<b>BED OF ROSES</b>	BON JOVI (JAMBO/MERCURY)	59	55	4	<b>IF I COULD</b>	REGINA BELLE (COLUMBIA)



# 1



## GUARANTEEING MASTERING TAPE FOR 10 YEARS IS OUR IDEA OF SOUND ENGINEERING.



Since its introduction in Europe almost a decade ago, BASF 911 studio mastering tape has gained a reputation for outstanding reliability and storage stability. Professionals have come to recognize BASF's unique double-coated product as one they can count on for performance, and performance that stands up to time.

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— Shelly Yakus, Vice President, A&M Recording Studios, Hollywood, CA.

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# Monitor™ TOP 40 AIRPLAY™



## DETECTIONS

APR. 12—APR. 18, 1993

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 75 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/MAINSTREAM</b>				
★★★★ NO. 1 ★★★★★				
1	1	12	TWO PRINCES EPIC 4 weeks at No. 1	SPIN DOCTORS
2	2	9	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
3	3	8	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
4	7	5	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
5	4	10	IF I EVER LOSE MY FAITH IN YOU A&M	STING
6	6	11	DON'T WALK AWAY GIANT	JADE
7	5	13	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
8	9	13	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
9	10	11	ANGEL SBK/ERG	JON SECADA
10	13	4	WHO IS IT EPIC	MICHAEL JACKSON
11	11	6	THE CRYING GAME (FROM "THE CRYING GAME") SBK/ERG	BOY GEORGE
12	8	18	ORDINARY WORLD CAPITOL	DURAN DURAN
13	12	8	INFORMER EASTWEST	SNOW
14	18	5	FREAK ME KEIA/ELEKTRA	SILK
15	14	14	BED OF ROSES JAMCO/MERCURY	BON JOVI
16	16	7	LOVE U MORE COLUMBIA	SUNSCREAM
17	15	12	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
18	17	8	SIMPLE LIFE MCA	ELTON JOHN
19	23	6	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
20	22	4	THE MORNING PAPERS PAISLEY PARK/WARNER BROS. PRINCE AND THE NEW POWER GENERATION	PRINCE AND THE NEW POWER GENERATION
21	19	14	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
22	20	15	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
★★★★ AIRPOWER ★★★★★				
23	26	4	BUDDY X VIRGIN	NENEH CHERRY
★★★★ AIRPOWER ★★★★★				
24	29	2	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
25	35	2	COME UNDONE CAPITOL	DURAN DURAN
26	25	20	7 PAISLEY PARK/WARNER BROS. PRINCE AND THE NEW POWER GENERATION	PRINCE AND THE NEW POWER GENERATION
27	21	12	MAN ON THE MOON WARNER BROS.	R.E.M.
28	24	18	A WHOLE NEW WORLD (ALADDIN'S THEME) COLUMBIA	PEABO BRYSON & REGINA BELLE
29	NEW		THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
30	27	29	RHYTHM IS A DANCER ARISTA	SNAP
31	32	2	LIVIN' ON THE EDGE GEFEN	AEROSMITH
32	NEW		I'M SO INTO YOU RCA	SWV
33	34	4	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
34	31	4	COMFORTER GASOLINE ALLEY/MCA	SHAI
35	30	10	FOREVER IN LOVE ARISTA	KENNY G
36	NEW		SOMEBODY TO LOVE HOLLYWOOD	GEORGE MICHAEL & QUEEN
37	39	2	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER
38	NEW		TELL ME WHAT YOU DREAM RCA	RESTLESS HEART FEATURING WARREN HILL
39	36	9	HEAL THE WORLD EPIC	MICHAEL JACKSON
40	38	26	FAITHFUL EMI/ERG	GO WEST

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
<b>TOP 40/RHYTHM-CROSSOVER</b>				
★★★★ NO. 1 ★★★★★				
1	1	14	FREAK ME KEIA/ELEKTRA 10 weeks at No. 1	SILK
2	2	11	I'M SO INTO YOU RCA	SWV
3	3	13	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
4	4	19	DON'T WALK AWAY GIANT	JADE
5	5	18	COMFORTER GASOLINE ALLEY/MCA	SHAI
6	7	13	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
7	6	17	INFORMER EASTWEST	SNOW
8	11	4	WEAK RCA	SWV
9	9	9	DEDICATED JIVE R. KELLY & PUBLIC ANNOUNCEMENT	R. KELLY & PUBLIC ANNOUNCEMENT
10	8	7	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
★★★★ AIRPOWER ★★★★★				
11	NEW		THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
12	10	15	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
13	12	18	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
14	13	8	IT WAS A GOOD DAY PRIORITY	ICE CUBE
15	14	6	SO ALONE EASTWEST	MEN AT LARGE
16	15	20	I GOT A MAN ISLAND/PLG	POSITIVE K
17	16	18	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
18	18	6	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
19	17	21	SWEET THING UPTOWN/MCA	MARY J. BLIGE
20	NEW		KNOCKIN' DA BOOTS LUKE	H-TOWN
21	25	4	LA LA LOVE PERSPECTIVE/A&M	BOBBY ROSS AVILA
22	23	6	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
23	27	2	SHOW ME LOVE BIG BEAT	ROBIN S.
24	19	27	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
25	21	4	WHO IS IT EPIC	MICHAEL JACKSON
26	29	4	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
27	24	31	END OF THE ROAD (FROM "BOOMERANG") BIV 10/MOTOWN	BOYZ II MEN
28	20	22	HERE WE GO AGAIN! CAPITOL	PORTRAIT
29	31	3	BUDDY X VIRGIN	NENEH CHERRY
30	22	8	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
31	26	28	RUMP SHAKER MCA	WRECKX-N-EFFECT
32	28	30	IF I EVER FALL IN LOVE GASOLINE ALLEY/MCA	SHAI
33	33	14	I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
34	35	3	DOWN WITH THE KING PROFILE	RUN-D.M.C.
35	38	2	DAZZEY DUKS TMR/BELLMARK	DUICE
36	NEW		THAT'S THE WAY LOVE IS MCA	BOBBY BROWN
37	39	2	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
38	NEW		FALLING IN LOVE RELATIVITY	NEW BORN
39	NEW		CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
40	32	10	CLOSER HOLLYWOOD	REMEDY

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.

## SEDONA SUES ZOO, MAGLIA OVER JOINT VENTURE

(Continued from page 11)

in operation, and that the losses "emanate from various unproductive and unprofitable business practices." SRC also claims Maglia "devoted most of his attention to the dissolution of his marriage" for 18 months and "ran the operation in an erratic and disorganized fashion."

The suit claims that since the inception of its deal with Zoo, SRC "received approximately \$1.5 million from Zoo, and has generated income of approximately \$600,000."

The action states that in February, "in an effort to find a scapegoat for some of the massive losses incurred

by Zoo," Maglia told O'Brien that SRC had breached the agreement "by not releasing enough product and losing too much money." Zoo subsequently informed SRC it was terminating the agreement, withdrawing SRC's operating funds, and exercising its right to purchase SRC's interest in the venture.

SRC claims Zoo and Maglia "had no intention of performing the promises they made" under the joint-venture agreement.

A Zoo spokesperson says, "We feel this suit is without merit, and we will vigorously defend it."

## FINDERS KEEPERS: COURT RULES BUYER OWNS TAPES

(Continued from page 11)

Enslin is expecting the signed order this week and will begin negotiations to release the tapes.

He reportedly is negotiating with several majors to issue the material, though it is unclear whether he has performance rights to the songs, even though he owns the tapes. "We believe we have the rights to release this material because the artists have already given Sony permission to do so," says Enslin's attorney, Frank Cozzarelli. He was referring to the time when the tapes were originally recorded at a Columbia Records studio.

"Simply buying a physical master

doesn't mean you have rights to duplicate," says music industry attorney Jay Cooper. "Only the copyright holders have those rights, and then it's subject to complex contracts. Enslin may not have rights to anything."

Enslin originally planned to sell the masters to collectors or back to the labels for which the material was recorded. Sony says it's afraid piracy could result from such a sale.

Now Cozzarelli says he and Enslin plan to release them to the public. According to the Associated Press, the tapes contained alternate takes and other unreleased material record-

ed between 1953 and 1971 by Dylan, Orbison, Johnny Cash, Charlie Rich, Tammy Wynette, and others.

A Sony spokeswoman says the company is considering further action. "We are the copyright owner of all the material," she says. "[Enslin] may own the physical tape but what's on it belongs to us."

Enslin countersued Sony for \$40 million, claiming unfair competition and restraint of trade. That case is still pending.

Jeffrey Jolson-Colburn is a staff writer for *The Hollywood Reporter*.



# GIRL, I'VE BEEN HURT

THE FOLLOW UP  
TO THE MULTI-FORMAT SMASH  
"INFORMER"

#1 SINGLE SEVEN WEEKS IN A ROW  
OVER 1.5 MILLION SOLD

FROM THE CERTIFIED  
PLATINUM DEBUT ALBUM  
12 INCHES OF SNOW  
#92207

# SNOW

PRODUCED BY M.C. SHAM  
CO-PRODUCED BY JOHN "JUMPSTREET" FICAROTTA  
AND EDMOND LEARY

MANAGEMENT, SALEM & ENTERTAINMENT

CATCH SNOW ON ARSENIO, APRIL 29



THE NEXT SOUNDS YOU HEAR  
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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 1, 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
				<b>*** No. 1 ***</b>		
1	1	1	22	<b>SOUNDTRACK</b> ▲ ARISTA 18699* (10.98/15.98) 17 weeks at No. 1	THE BODYGUARD	1
2	2	2	22	<b>KENNY G</b> ▲ <sup>3</sup> ARISTA 18646* (10.98/15.98)	BREATHLESS	2
3	3	4	44	<b>SPIN DOCTORS</b> ▲ <sup>2</sup> EPIC 47461* (10.98 EQ/15.98)	POCKET FULL OF KRYPTONITE	3
4	4	3	34	<b>ERIC CLAPTON</b> ▲ <sup>5</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
5	5	8	13	<b>SNOW</b> ▲ EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	5
6	7	9	18	<b>DR. DRE</b> ▲ DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	3
7	8	10	17	<b>SILK</b> ▲ KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	7
8	6	7	6	<b>STING</b> A&M 0070* (10.98/16.98)	TEN SUMMONER'S TALES	2
9	12	14	24	<b>SADE</b> ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	3
10	9	6	4	<b>DEPECHE MODE</b> SIRE/REPRISE 45243*/WARNER BROS. (10.98/16.98)	SONGS OF FAITH AND DEVOTION	1
11	11	5	3	<b>L.L. COOL J</b> DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	5
				<b>***TOP 20 SALES MOVER***</b>		
12	22	24	6	<b>LENNY KRAVITZ</b> VIRGIN 86984* (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
13	23	25	15	<b>SWV</b> ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	13
14	14	11	48	<b>BILLY RAY CYRUS</b> ▲ <sup>6</sup> MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
15	16	16	70	<b>PEARL JAM</b> ▲ <sup>4</sup> EPIC 47857* (10.98 EQ/15.98)	TEN	2
16	15	15	8	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	3
17	21	18	8	<b>BROOKS &amp; DUNN</b> ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	9
18	18	17	18	<b>REBA MCENTIRE</b> ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	8
19	13	13	5	<b>COVERDALE/PAGE</b> GEFLEN 24487* (10.98/15.98)	COVERDALE PAGE	5
20	17	20	73	<b>MICHAEL JACKSON</b> ▲ <sup>5</sup> EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
21	20	23	48	<b>JON SECADA</b> ▲ SBK 98845*/ERG (9.98/15.98)	JON SECADA	15
22	19	19	55	<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
23	24	21	17	<b>SHAI</b> ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	6
24	10	12	23	<b>SOUNDTRACK</b> ▲ <sup>2</sup> WALT DISNEY 60846* (10.98/16.98)	ALADDIN	6
25	35	36	17	<b>STONE TEMPLE PILOTS</b> ● ATLANTIC 82418*/AG (9.98/15.98)	CORE	25
26	25	26	4	<b>DWIGHT YOAKAM</b> REPRISE 45241*/WARNER BROS. (9.98/15.98)	THIS TIME	25
27	27	32	32	<b>UGLY KID JOE</b> ● STARDOG 512571*/MERCURY (10.98 EQ/15.98)	AMERICA'S LEAST WANTED	27
28	28	29	8	<b>DOLLY PARTON</b> ● COLUMBIA 53199* (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	16
29	47	58	5	<b>GREEN JELLY</b> ZOO 11038* (9.98/13.98)	CEREAL KILLER SOUNDTRACK	29
30	26	28	8	<b>DURAN DURAN</b> CAPITOL 98876* (9.98/13.98)	DURAN DURAN	7
31	32	35	4	<b>P.M. DAWN</b> GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM. . . ?	31
32	30	30	6	<b>TRACY LAWRENCE</b> ● ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	26
33	33	40	31	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
34	31	27	6	<b>GETO BOYS</b> RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	11
35	38	37	4	<b>LEVERT</b> ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	35
36	29	33	30	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 98743* (10.98/16.98)	THE CHASE	1
37	40	48	29	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 52475* (10.98 EQ/15.98)	DIRT	6
				<b>***TOP DEBUT***</b>		
38	NEW ▶		1	<b>CHRIS ISAAK</b> REPRISE 45116*/WARNER BROS. (10.98/16.98)	SAN FRANCISCO DAYS	38
39	37	34	10	<b>DIGABLE PLANETS</b> ● REACHIN' (A NEW REFUTATION OF TIME AND SPACE) PENDULUM 61414/ELEKTRA (9.98/15.98)		15
40	41	39	22	<b>ICE CUBE</b> ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
41	44	31	3	<b>ONYX</b> RAL/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	31
42	36	38	24	<b>BON JOVI</b> ▲ JAMBCO 514045*/MERCURY (10.98 EQ/16.98)	KEEP THE FAITH	5
43	45	43	88	<b>METALLICA</b> ▲ <sup>6</sup> ELEKTRA 61113 (10.98/15.98)	METALLICA	1
44	50	63	15	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	44
45	34	22	4	<b>ICE-T</b> RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	14
46	52	—	2	<b>BRUCE HORNSBY</b> RCA 66114* (10.98/15.98)	HARBOR LIGHTS	46
47	67	—	2	<b>YANNI</b> PRIVATE MUSIC 82106* (10.98/15.98)	IN MY TIME	47
48	56	65	12	<b>PAPERBOY</b> NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	48
49	53	55	29	<b>10,000 MANIACS</b> ● ELEKTRA 61385* (10.98/15.98)	OUR TIME IN EDEN	28
50	54	42	38	<b>MARY J. BLIGE</b> ▲ <sup>6</sup> UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	6
51	51	46	21	<b>WRECKX-N-EFFECT</b> ▲ MCA 10566* (9.98/15.98)	HARD OR SMOOTH	9
52	43	47	24	<b>GLORIA ESTEFAN</b> ▲ EPIC 53046* (10.98 EQ/16.98)	GREATEST HITS	15
53	48	41	56	<b>EN VOGUE</b> ▲ <sup>3</sup> EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	8
54	46	78	7	<b>CLANNAD</b> ATLANTIC 82409*/AG (10.98/15.98)	ANAM	46
55	42	45	8	<b>VAN HALEN</b> WARNER BROS. 45198* (20.98/27.98)	LIVE: RIGHT HERE, RIGHT NOW	5

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	39	—	2	<b>DAVID BOWIE</b> SAVAGE 50212* (10.98/15.98)	BLACK TIE WHITE NOISE	39
57	49	44	73	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	10
58	57	56	15	<b>JADE</b> GIANT/REPRISE 2466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	56
59	73	71	11	<b>BELLY</b> SIRE/REPRISE 45187*/WARNER BROS. (7.98/11.98)	STAR	59
				<b>***POWER PICK***</b>		
60	171	—	2	<b>H-TOWN</b> LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	60
61	55	54	101	<b>BOYZ II MEN</b> ▲ <sup>4</sup> MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	3
62	60	61	4	<b>ARRESTED DEVELOPMENT</b> CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	60
63	65	62	24	<b>SOUL ASYLUM</b> COLUMBIA 48898 (9.98 EQ/15.98)	GRAVE DANCERS UNION	51
64	59	49	42	<b>MARY-CHAPIN CARPENTER</b> ▲ COLUMBIA 48881* (9.98 EQ/15.98)	COME ON COME ON	31
65	61	50	29	<b>MICHAEL BOLTON</b> ▲ <sup>3</sup> COLUMBIA 52783* (10.98 EQ/16.98)	TIMELESS (THE CLASSICS)	1
66	58	51	28	<b>R.E.M.</b> ▲ <sup>2</sup> WARNER BROS. 45138* (10.98/15.98)	AUTOMATIC FOR THE PEOPLE	2
67	70	64	34	<b>BOBBY BROWN</b> ▲ <sup>2</sup> MCA 10417 (10.98/15.98)	BOBBY	2
68	68	69	74	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26775*/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
69	89	73	7	<b>NANCI GRIFFITH</b> ELEKTRA 61464* (10.98/15.98)	OTHER VOICES, OTHER ROOMS	54
70	62	53	49	<b>ANNIE LENNOX</b> ▲ ARISTA 18704* (10.98/15.98)	DIVA	23
71	63	52	60	<b>TLC</b> ▲ <sup>2</sup> LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOOHHH. . . ON THE TLC TIP	14
72	64	57	25	<b>NEIL YOUNG</b> ▲ REPRISE 45057*/WARNER BROS. (10.98/15.98)	HARVEST MOON	16
73	69	67	137	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 93866* (9.98/13.98)	NO FENCES	3
74	75	108	9	<b>JOEY LAWRENCE</b> IMPACT 10659*/MCA (9.98/15.98)	JOEY LAWRENCE	74
75	77	84	29	<b>PETER GABRIEL</b> ▲ GEFLEN 24473* (10.98/15.98)	US	2
76	66	59	57	<b>K.D. LANG</b> ▲ SIRE 26840*/WARNER BROS. (10.98/15.98)	INGENUITY	18
77	78	80	44	<b>AARON TIPPIN</b> ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	50
78	81	70	9	<b>REGINA BELLE</b> COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	65
79	NEW ▶		1	<b>BRYAN FERRY</b> REPRISE 45246*/WARNER BROS. (10.98/15.98)	TAXI	79
80	109	117	5	<b>4 NON BLONDES</b> INTERSCOPE 92112*/AG (9.98/13.98)	BIGGER, BETTER, FASTER, MORE!	80
81	72	—	2	<b>BLUES TRAVELER</b> A&M 0080* (10.98/15.98)	SAVE HIS SOUL	72
82	86	74	6	<b>SAMMY KERSHAW</b> MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	57
83	84	66	3	<b>LORDS OF THE UNDERGROUND</b> PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	66
84	71	60	8	<b>SOUNDTRACK</b> SBK 89024*/ERG (10.98/15.98)	THE CRYING GAME	60
85	82	105	42	<b>SOUNDTRACK</b> ▲ EPIC SOUNDTRAX 52476*/EPIC (10.98 EQ/16.98)	SINGLES	6
86	74	68	10	<b>MICK JAGGER</b> ● ATLANTIC 82436*/AG (10.98/15.98)	WANDERING SPIRIT	11
87	85	79	33	<b>VINCE GILL</b> ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	10
88	76	87	26	<b>SOUNDTRACK</b> GIANT 24465*/WARNER BROS. (10.98/16.98)	BEVERLY HILLS, 90210	76
89	83	86	30	<b>JACKYL</b> GEFLEN 24489* (9.98/13.98)	JACKYL	81
90	94	83	38	<b>HOUSE OF PAIN</b> ▲ TOMMY BOY 1056* (10.98/15.98)	HOUSE OF PAIN	14
91	80	82	31	<b>QUEEN</b> ▲ HOLLYWOOD 61265*/ELEKTRA (10.98/16.98)	GREATEST HITS	11
92	87	81	26	<b>SOUNDTRACK</b> MORGAN CREEK 20015* (10.98/15.98)	THE LAST OF THE MOHICANS	42
93	88	75	27	<b>PRINCE AND THE NEW POWER GENERATION</b> ▲ PAISLEY PARK 45037*/WARNER BROS. (9.98/15.98)		5
94	105	102	6	<b>BLOODS &amp; CRIPS</b> DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	94
95	103	89	28	<b>ALAN JACKSON</b> ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	20
96	110	100	16	<b>CHRISTOPHER WILLIAMS</b> UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	63
97	79	76	55	<b>WYNONNA</b> ▲ <sup>2</sup> CURB 10529*/MCA (10.98/15.98)	WYNONNA	4
98	92	77	6	<b>D.J. MAGIC MIKE</b> MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	67
99	91	93	43	<b>ELTON JOHN</b> ▲ MCA 10614* (9.98/15.98)	THE ONE	8
100	90	94	4	<b>WILLIE NELSON</b> COLUMBIA 52752* (10.98 EQ/15.98)	ACROSS THE BORDERLINE	75
101	97	92	84	<b>GARTH BROOKS</b> ▲ <sup>9</sup> LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
102	93	88	55	<b>KRIS KROSS</b> ▲ <sup>4</sup> RUFFHOUSE 48710*/COLUMBIA (10.98 EQ/15.98)	TOTALLY KROSSED OUT	1
103	106	104	35	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	27
104	101	97	104	<b>MICHAEL BOLTON</b> ▲ <sup>6</sup> COLUMBIA 46771 (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1
105	107	90	9	<b>2PAC</b> INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	24
106	98	95	55	<b>DEF LEPPARD</b> ▲ <sup>3</sup> MERCURY 512185* (10.98 EQ/15.98)	ADRENALIZE	1
107	95	72	7	<b>SOUNDTRACK</b> MCA 10758 (9.98/15.98)	CB4	41
108	96	85	42	<b>SOUNDTRACK</b> ▲ <sup>2</sup> LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	4
109	100	98	74	<b>U2</b> ▲ <sup>4</sup> ISLAND 510347/PLG (10.98 EQ/15.98)	ACHTUNG BABY	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 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.





what becomes a legend?



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	104	106	10	PAUL MCCARTNEY ● CAPITOL 80362* (10.98/15.98)	OFF THE GROUND	17
(111)	119	113	6	STEREO MC'S GEE STREET/ISLAND 14061*/PLG (9.98 EQ/13.98)	CONNECTED	111
112	113	107	25	AC/DC ▲ EASTWEST 92215*/AG (10.98/15.98)	LIVE	15
113	111	96	9	POISON ● CAPITOL 98961* (10.98/15.98)	NATIVE TONGUE	16
114	99	91	40	MEGADETH ▲ CAPITOL 98531* (10.98/15.98)	COUNTDOWN TO EXTINCTION	2
115	102	101	156	GARTH BROOKS ▲ 4 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
116	114	109	27	LORRIE MORGAN BNA 66047* (9.98/15.98)	WATCH ME	65
(117)	120	112	14	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	101
(118)	153	—	2	INTRO ATLANTIC 82463*/AG (9.98/15.98)	INTRO	118
119	116	119	13	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	103
120	108	111	165	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
121	115	99	7	LIVING COLOUR EPIC 52780* (10.98 EQ/16.98)	STAIN	26
122	117	103	26	MADONNA ▲ 2 MAVERICK/SIRE 45031*/WARNER BROS. (10.98/16.98)	EROTICA	2
123	122	110	114	ENIGMA ▲ CHARISMA 86224*/MIRGIN (9.98/13.98)	MCMXC A.D.	6
124	125	121	36	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	46
(125) NEW ►	1	—	1	VARIOUS ARTISTS K-Tel 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	125
(126)	166	175	3	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	126
127	127	115	62	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	35
(128)	138	140	22	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	105
129	128	129	153	VAN MORRISON ▲ MERCURY 841970 (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
130	121	128	83	GUNS N' ROSES ▲ 4 GEFEN 24415 (10.98/15.98)	USE YOUR ILLUSION I	2
131	112	118	45	SOUNDTRACK ● HOLLYWOOD 61334*/ELEKTRA (10.98/15.98)	SISTER ACT	40
132	129	125	82	NIRVANA ▲ 4 DGC 24425/GEFFEN (9.98/13.98)	NEVERMIND	1
133	126	114	17	DREAM THEATER EASTWEST/EASTWEST 92148*/AG (9.98/15.98)	IMAGES & WORDS	61
134	124	120	95	BONNIE RAITT ▲ 4 CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	2
(135)	159	174	17	LEMONHEADS ATLANTIC 82460*/AG (9.98/13.98)	IT'S A SHAME ABOUT RAY	68
136	134	124	17	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	70
(137)	151	142	60	PANTERA ● EASTWEST/EASTWEST 91758*/AG (10.98/15.98)	VULGAR DISPLAY OF POWER	44
138	131	122	11	MEN AT LARGE EASTWEST 92159/AG (9.98/13.98)	MEN AT LARGE	122
139	140	136	26	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	116
140	141	150	10	DINOSAUR JR. SIRE 45108*/WARNER BROS. (9.98/15.98)	WHERE YOU BEEN	50
141	146	116	14	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	40
(142) NEW ►	1	—	1	SOUNDTRACK MCA 10795* (10.98/15.98)	INDECENT PROPOSAL	142
143	132	127	46	MARIAH CAREY ▲ 2 COLUMBIA 52758* (7.98 EQ/13.98)	MTV UNPLUGGED EP	3
144	130	—	2	SUGAR RYKODISC 50260* (7.98/10.98)	BEASTER	130
145	139	132	55	CELINE DION ▲ EPIC 52473* (10.98 EQ/15.98)	CELINE DION	34
146	148	145	82	RED HOT CHILI PEPPERS ▲ 3 WARNER BROS. 26681* (10.98/15.98)	BLOOD SUGAR SEX MAGIK	3
147	136	133	43	TOAD THE WET SPROCKET ● COLUMBIA 47309 (10.98 EQ/15.98)	FEAR	49
148	137	138	83	GUNS N' ROSES ▲ 4 GEFEN 24420 (10.98/15.98)	USE YOUR ILLUSION II	1
149	142	149	70	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/13.98)	CYPRESS HILL	31
(150)	155	157	49	THE BLACK CROWES ▲ THE SOUTHERN HARMONY & MUSICAL COMPANION DEF AMERICAN/REPRISE 26976*/WARNER BROS. (10.98/15.98)	THE SOUTHERN HARMONY & MUSICAL COMPANION	1
151	150	144	33	AFTER 7 VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	76
152	154	156	127	MADONNA ▲ 3 SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	2
153	147	137	28	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	51
154	145	123	4	ANT BANKS JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	123
155	123	131	4	SOUNDTRACK SBK 89016*/ERG (10.98/15.98)	TEENAGE MUTANT NINJA TURTLES III	123

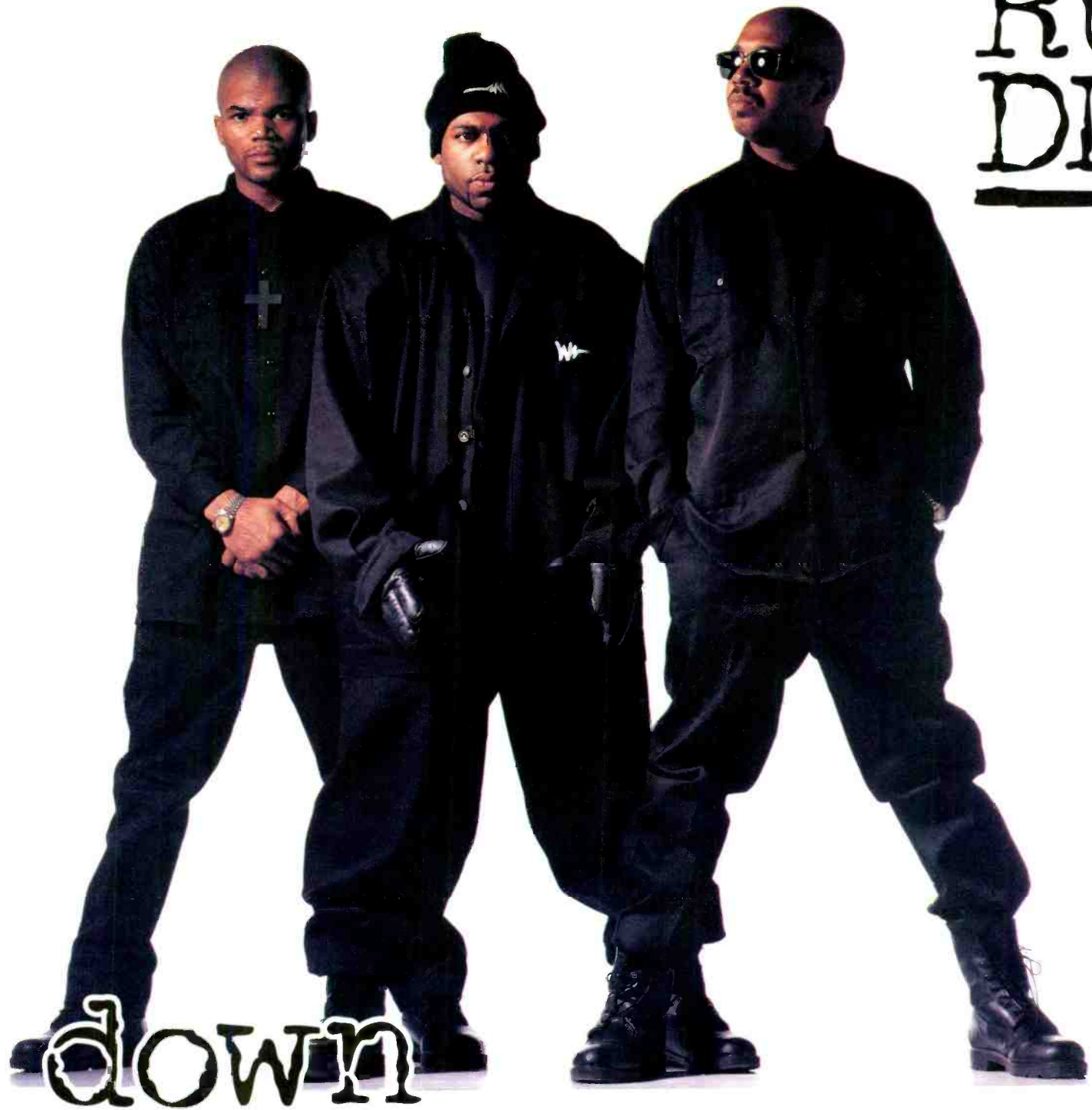
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	118	126	74	SOUNDTRACK ▲ 2 WALT DISNEY 60618* (8.98/14.98)	BEAUTY & THE BEAST	19
(157)	163	170	58	QUEEN ▲ HOLLYWOOD 61311*/ELEKTRA (10.98/16.98)	CLASSIC QUEEN	4
(158)	165	—	3	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	158
159	149	135	55	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	68
(160)	200	185	23	THE SUNDAYS DGC 24479*/GEFFEN (9.98/13.98)	BLIND	103
(161)	199	196	6	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486*/WARNER BROS. (9.98/15.98)	SISTER SWEETLY	139
162	172	169	83	OZZY OSBOURNE ▲ 2 EPIC 46795 (10.98 EQ/15.98)	NO MORE TEARS	7
163	152	155	87	VANESSA WILLIAMS ▲ WING 843522 /MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	17
164	156	148	45	TEMPLE OF THE DOG ▲ A&M 5350* (9.98/13.98)	TEMPLE OF THE DOG	5
165	143	130	6	D.J. MAGIC MIKE MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	107
(166) NEW ►	1	—	1	THE KINKS COLUMBIA 48724* (10.98 EQ/15.98)	PHOBIA	166
167	176	154	28	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/EPIC (9.98/13.98)	CHIPMUNKS IN LOW PLACES	21
(168)	192	—	2	TASMIN ARCHER SBK 80134*/ERG (10.98/15.98)	GREAT EXPECTATIONS	168
169	144	139	22	GENESIS ● ATLANTIC 82452*/AG (10.98/16.98)	LIVE: THE WAY WE WALK VOLUME 1	35
170	161	143	18	EAZY E ● RUTHLESS 5315*/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	70
171	167	167	101	ALAN JACKSON ▲ 2 ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	17
172	168	164	163	THE BLACK CROWES ▲ 3 DEF AMERICAN/REPRISE 24278/WARNER BROS. (9.98/13.98)	SHAKE YOUR MONEY MAKER	4
173	160	162	40	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	8
174	177	176	53	ZZ TOP ▲ WARNER BROS. 26846 (10.98/15.98)	GREATEST HITS	9
175	162	165	33	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	46
176	158	151	36	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/EPIC (10.98 EQ/15.98)	HONEYMOON IN VEGAS	18
177	169	146	12	DENIS LEARY A&M 0055* (10.98/15.98)	NO CURE FOR CANCER	85
178	157	141	38	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	65
179	175	171	198	MICHAEL BOLTON ▲ 1 COLUMBIA 45012 (9.98 EQ/15.98)	SOUL PROVIDER	3
180	182	182	29	DOUG STONE EPIC 52436* (9.98 EQ/13.98)	FROM THE HEART	99
181	179	188	70	ROD STEWART ▲ WARNER BROS. 26300* (9.98/15.98)	VAGABOND HEART	10
182	187	191	7	GO WEST EMI 94230*/ERG (10.98/15.98)	INDIAN SUMMER	154
(183) RE-ENTRY	2	—	2	THE JERKY BOYS SELECT 61495/AG (10.98/15.98)	THE JERKY BOYS	179
(184) RE-ENTRY	9	—	9	POSITIVE K ISLAND 14057/PLG (9.98 EQ/13.98)	SKILLS DAT PAY DA BILLS	168
185	173	178	29	RED HOT CHILI PEPPERS ● EMI 94762*/ERG (10.98/15.98)	WHAT HITS?	22
186	188	183	4	BUTTHOLE SURFERS CAPITOL 98798* (9.98/13.98)	INDEPENDENT WORM SALOON	154
187	186	173	112	NINE INCH NAILS ● TVT 2610* (9.98 EQ/14.98)	PRETTY HATE MACHINE	75
188	174	180	31	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	67
189	185	184	6	BUDDY GUY SILVERTONE 41498*/JIVE (9.98/15.98)	FEELS LIKE RAIN	145
(190) RE-ENTRY	4	—	4	FRANK BLACK 4.A.D. 61467*/ELEKTRA (10.98/15.98)	FRANK BLACK	117
(191) NEW ►	1	—	1	GIN BLOSSOMS A&M 54039* (9.98/13.98)	NEW MISERABLE EXPERIENCE	191
192	180	166	62	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469 (9.98/13.98)	BORN INTO THE '90'S	42
(193) NEW ►	1	—	1	RAGE AGAINST THE MACHINE EPIC 52959* (9.98 EQ/13.98)	RAGE AGAINST THE MACHINE	193
(194) RE-ENTRY	21	—	21	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	121
195	193	186	30	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213*/AG (7.98/11.98)	BROKEN	7
196	164	161	29	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	82
(197) RE-ENTRY	28	—	28	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	XTRA NAKED	64
(198) NEW ►	1	—	1	WARREN ZEVON GIANT/REPRISE 24493*/WARNER BROS. (10.98/16.98)	LEARNING TO FLINCH	198
(199) RE-ENTRY	59	—	59	ALICE IN CHAINS ● COLUMBIA 46075* (9.98 EQ/15.98)	FACELIFT	42
200	133	—	2	ARCADE EPIC 53012* (10.98 EQ/15.98)	ARCADE	133

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Regina Belle 78	Billy Ray Cyrus 14	k.d. lang 76	Guns N' Roses 130, 148	Nirvana 132	Chante Moore 117	Stone Temple Pilots 25	Wynonna 97
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# Musicland Sees Soaring Sales But Expansion Nabs Profits

BY DON JEFFREY

NEW YORK—Musicland Stores Corp. says sales increased sharply in the first quarter, while expansion costs kept a lid on profits.

For the three months ended March 31, the Minneapolis-based music and video retailer reports net revenues rose 21.1% to \$223.7 million from \$184.7 million the year before. Sales for units open at least one year climbed 5.9%. This year's first quarter was five days longer than last year's, which contributed another 7% to the overall revenue increase. The rest of the growth was due to expansion.

In a release, the company cites "strong growth in CD sales." Commenting on music sales, Jim Nermyr, treasurer, says, "The lack of hits was a concern but catalog helped to make up some of the difference."

Musicland's net loss declined to \$1.79 million in the quarter from \$12.2 million. Last year's big deficit was attributed mostly to a one-time charge of \$8.4 million for the early redemption of \$110 million worth of high-interest debt. There was no similar charge this year and the retirement of the debt had the beneficial effect of reducing quarterly interest expense 50% to \$4.03 million. Musicland's junk bonds and bank debt now total \$220.5 million.

Operating profit (before interest and tax payments and noncash depreciation and amortization charges) rose only 2.1% to \$7.47 million from \$7.31 million. Nermyr

says, "We accelerated growth in the latter part of last year," which had an "adverse effect" on expansion costs. Selling, and general and administrative expenses increased at a higher rate in the quarter—21.8%—than sales.

Craig Bibb, analyst with PaineWebber, says, "The comp wasn't strong enough in music to offset the growth in the overhead."

In the quarter the retailer opened 18 stores and closed 16, for a total of 1,137. Of these, 861 are Musicland and Sam Goody music outlets, 259 are Suncoast Motion Picture Co. video sell-through stores, three are Media Play superstores, and 14 are On Cue music, video, and book emporiums designed for small towns. The company says total square footage increased 15% to 3.9 million this year.

The Suncoast video stores scored double-digit increases, the company says, despite the fact that there was only one significant first-quarter release, "Pinocchio."

The Media Play units are 40,000-square-foot stores that sell music, video, and books at discount prices. Two of the three outlets opened at the end of March in Columbus, Ohio. The other is in Rockford, Ill.

Bibb says, "They're laying in some overhead, getting ready to expand Media Play and On Cue."

At press time, Musicland's shares closed up 37.5 cents at \$15.375 each in New York Stock Exchange trading, just 62.5 cents below their 52-week high.

## DISNEY GOES DIRECT TO PRICE CLUBS

(Continued from page 6)

years," says a wholesaler. Buying from Disney shouldn't change things, but some retailers worry about the impact on their customers. "Anything that would cause pricing to get more favorable for that class of trade doesn't make sense," says Busch.

The timing of the wholesale club agreements should match Buena Vista's schedule for "Aladdin," which will arrive on cassette in late September or early October and should finish the year ahead of the 20-million-unit record set last year by "Beauty And The Beast." Plans for the home video release of "Aladdin" are to be unveiled at a news conference Monday (26).

The clubs undoubtedly will buy deep—aside from "Aladdin," only FoxVideo's "Home Alone 2" and "Once Upon A Forest" and New Line Home Video's "Teenage Mutant Ninja Turtles III" are scheduled for direct-to-sell-through in the second half of the year. All three have multi-million-unit potential.

But Buena Vista has more on its plate than "Aladdin." It delivers a steady, yearlong flow of under-\$15 children's titles considered ideal for the warehouse clubs' family trade—and a big part of the studio's 1992 sell-through sales, estimated at \$800 million. Going direct is one way to top last year. Disney experienced "a rather dramatic increase in overall sales" when it made the shift, says a wholesaler. While figures are lacking, "significant" is the word being used. Another supplier confirms the

warehouse clubs' role: "It's a major part of our business."

It is also a hard part of the business. The clubs, this source notes, buy from "whoever's cheapest, and then mark up prices 6%-10%." Generally, there's no allegiance to a particular vendor; according to one, "It's, 'Good morning and I want the lowest price. That's the way we work.'" Wholesalers, he emphasizes, "need to adapt."

Disney, in his view, must be willing and able to operate within a "culture" that includes "a very aggressive" stance on deductions for returns and defectives. As a result, he considers the Disney arrangement "an experiment in many ways," although one that will be difficult to terminate once computerized inventory and reporting systems are firmly in place.

Nevertheless, both sides anticipate the pluses will outnumber the minuses. The warehouse clubs are expected to pay perhaps a point or two above what they've paid distributors, many of whom are willing to sell at cost or slightly above. In return, Buena Vista reportedly has chipped in various incentives that one retail executive thinks will effectively reduce prices to distributor levels.

And the label should get paid a lot faster than it has by vendors operating on 60- and 90-day cycles. A supplier already selling direct to several warehouse clubs says they "pay very promptly," within 30 days, to qualify for further discounts. Disney also could benefit from the clubs' in-store systems, considered more sophisticated

## 'ALADDIN' SET FOR SIMULTANEOUS RELEASES FROM SEGA, DISNEY

(Continued from page 6)

TriStar Pictures' "Cliffhanger" with Sylvester Stallone. That trend is expected to grow in Hollywood.

Industry analysts also say they look for more simultaneous release of video games and home videos in the future, with accompanying cross promotion.

Sega also is planning a "Jurassic Park" Genesis video game for July release. That movie opens in June.

Analysts say the movie industry is still skittish about simultaneous theatrical and video game releases. The video game, they say, reveals plot line and characters, which could

erode theatrical moviegoing.

Meanwhile, Walt Disney Home Video has slated a press conference on Monday (26) at its Burbank, Calif., studio lot to announce the release of the "Aladdin" cassette.

While the studio remains mum about plans for the video release, industry sources now believe the title will be issued during the last week of September at a sell-through price. During the past few weeks, video distributor sources have also heard an Oct. 5 release date, as well as late October.

Several sources contend that Dis-

ney may want to emulate the successful release and marketing blueprint of last year's "Beauty And The Beast," which wound up selling close to 20 million cassettes. That title hit stores Oct. 29, 1992.

The film has just soared past the \$200 million mark at the U.S. and Canadian box office to become the studio's all-time grossing film. It's also the first animated film to reach that plateau, and is the 14th highest grossing film of all time.

The last film to hit \$200 million was 1991's "Terminator 2: Judgment Day," starring Schwarzenegger.

## BLOCKBUSTER 1ST QUARTER FOR BLOCKBUSTER

(Continued from page 6)

surprisingly well, contributing 2 cents to earnings per share." (Total quarterly net income per share was 20 cents.) Music accounted for an estimated \$84 million in first-quarter revenues.

During the quarter, Blockbuster made two big moves toward becoming a major supplier as well as a retailer of home entertainment software. It acquired 35% of the independent movie and home video company Republic Pictures Corp. and a majority stake in the video and TV-production company Spelling Entertainment Group.

"They're trying to own as much of the programming as they can," says Wirt. "Whenever pay-per-view comes, owning the programming will be a way to participate in that."

He adds, "It wouldn't surprise me if, after they get comfortable with music somewhere down the line, they'll try to own some music copy-

rights."

Blockbuster's shares closed at \$18 in New York Stock Exchange trading at press time, about 10% below its 52-week high of \$20.125. Commenting on the stock's performance, Wirt says, "The main concern is all the publicity about pay-per-view. It's hard to separate the truth from the fiction." The fiction, according to the

## NEW-ACT SURGE ADDS TO WARNER'S PROFITS

(Continued from page 6)

Eric Clapton," says Chris Dixon, analyst with PaineWebber.

In the quarter, the company scored its biggest success with Clapton's Grammy-winning album, "Unplugged," which hit No. 1 on The Billboard 200 chart.

But Warner's various labels also introduced new acts that made a big splash. They included Snow (on the EastWest label), Silk (Keia/Elektra), Digable Planets (Pendulum/Elektra), Tracy Lawrence (Atlantic) and Dr. Dre (Death Row/Interscope).

"With new artists, there were higher royalty rates that came back to the record company," says Dixon. "The real story in any music division is the ability to bring in new artists."

Filed entertainment, which includes home video, benefited heavily from the blockbuster feature "The Bodyguard," which became Warner Bros.' top-grossing international film of all time, with a \$266 million box-office take through mid-April. Total film, video, and TV revenues rose 15.5% to \$898 million from \$777 million. Operating profit went up 8.3% to \$104 million from \$96 million.

The only big new video rental title was "Under Siege," which was released at the end of the quarter. Says Dixon, "The real strength's going to

analyst, is that pay-per-view is just around the corner.

Wirt is upbeat about the stock. "Management believes in what they're doing because they own so much of the stock. They really put their money where their mouth is." He estimates that insiders own about 17% of Blockbuster's outstanding shares.

come in the summer when they bring in 'Unforgiven' and 'The Bodyguard.'"

Time Warner's most profitable division was cable television, which tossed off \$255 million in operating earnings, 11.8% higher than last year. Revenues were up 6.8% to \$546 million from \$511 million.

Overall, the New York-based company's revenues were up 8.3% to \$3.25 billion. The net loss was \$124 million after payment of preferred dividends, compared with \$150 million loss last year.

The first quarter will be the last one in which dividends depress net income. Earlier this year Time Warner redeemed \$3.24 billion worth of Series D preferred stock and then exchanged \$3.14 billion of Series C preferred stock into bonds. That had the effect of raising Time Warner's interest payments on debt to \$245 million from \$205 million a year earlier, but debt payments are tax-deductible whereas preferred dividends are not. Time Warner's total debt load is now \$15.7 billion.

At press time, Time Warner's shares fell \$1 each to \$33.50 in New York Stock Exchange trading. Their 52-week high is \$37.25.

DON JEFFREY

## BERMAN SAYS TRADE PROVISIONS ARE WORKING

(Continued from page 10)

Carla Hills, the Bush administration's U.S. Trade Representative, it wishes to continue that strong stand—and friendly relations—with the Clinton administration's USTR chief, Mickey Kantor.

RIAA is also seeking sponsorship of a performance-rights bill in the Senate, legislation with international trade and copyright treaty ramifications.

However, the RIAA chief's testimony included a few shoot-from-the-hip comments: "Special 301 has worked when we have made it clear that we mean business. It has not been effective when we have demonstrated a less than total resolve to see

the process through to the end. And the end in the case of Special 301 is retaliation."

Berman brought up the case of Thailand and suggested that the Congress and the USTR should make good on the threat of retaliation.

"Once again, as we near the April 30 deadline for designation under Special 301, the Thais have been more vocal about their intentions," Berman said. "But the words are unmatched by any deeds. Not a single pirate has been convicted or sent to jail as a result of Thai enforcement actions. That is a sorry record that should not go unnoticed or unpunished."



## RAP SHOWS BANNED AT TIME WARNER'S SIX FLAGS AFTER BRAWL

(Continued from page 11)

concerts. Concert tickets are not pre-sold and a general admission ticket doesn't guarantee admission to the concert, she says, adding that patrons buy tickets for the 3,000-seat concert hall once admitted to the park.

However, Paperboy's manager, Al Thornton, of Dope Spot Management, disagrees. "I think [the outbreak] was simply due to the park's misinterpretation of how many tickets were sold. It was completely their fault," he says.

"I don't agree with this ban because rap music and its fans had nothing to do with it. The park oversold the tickets," Thornton adds.

TLC's manager, Perri Reid, was not available for comment. In a prepared statement, the group and its management, P.T. Management, said, "We hope the excuse of 'rap' and 'hip-hop' isn't made the scapegoat to can-

cel further concerts by our group or other African American artists wishing to perform at Six Flags."

In the past, the group performed at various Six Flags locations without incident.

Adding to the controversy was an impostor who claimed to be Paperboy's manager and was interviewed by the L.A. Times and L.A. Daily News. The impostor, who went by the name John Riley, even held a press conference to discuss the event.

Artists Only Management president Bob Currie, who handles Sweet Sensation and Tony Terry, is outraged by Six Flags' decision to ban rap acts. "It's totally reactionary," he says. "Some venues have just started taking rap again without the fear of violence. Magic Mountain has always had very good security. I'm very surprised. It's a shame they blame it on the style of music. I hope enough

time will pass and they will reconsider—I mean, rap is music for the youth."

Brackbill defends the ban, saying, "It's not just future rap concerts. We made a determination that all future concerts [at all seven parks] will be looked at more closely. We cannot take the risk. We market to the family and want to bring in family-oriented groups."

According to Brackbill, the parks have steered clear of heavy-metal and hard-rock concerts. In the past, Gene Loves Jezebel, Jellyfish, Jesus Jones, Kris Kross, and Right Said Fred have performed at Magic Mountain. The Six Flags parks also stage oldies, gospel, contemporary Christian, and country shows.

"It's important to realize that we've always looked closely at what

kinds of acts we have," Brackbill says. "We're just pulling in the reins one more notch. Some rap crowds are OK. This one wasn't. That's not to say there will never be another [rap concert]—it depends on the act. But at this point, there won't be any more rap."

A spokesperson from the Los Angeles sheriff's department says 40 park patrons were treated for minor injuries and 16 of them were taken to two hospitals in Santa Clarita and Mission Hills, Calif.

An early estimate of damages due to vandalism was approximately \$10,000, according to the spokesperson.

P.M. Dawn's scheduled performances at Six Flags theme parks in Dallas and St. Louis are still on, as are shows featuring Kris Kross in St.

Louis, and Mary J. Blige and SWV in Jackson, N.J.

According to Lt. Marvin Dixon of the Santa Clarita Valley sheriff's station, five teenage boys were arrested on theft-related charges.

"There isn't one thing that caused this," says Dixon. "They've had groups like this in the past and there were no problems. But there was the lifting of some anxiety [over the second Rodney King trial] in this city for some time. These two groups are very popular and it was heavily promoted. This was a weekend where a lot of kids wanted to get out and have some fun and some were disappointed that they couldn't get in."

Six Flags has amusement parks in New Jersey, St. Louis, Chicago/Milwaukee, Houston, Dallas, and Atlanta.

## JIVE'S R. KELLY IS ANNOUNCED TO POP AUDIENCE

(Continued from page 1)

Now, Kelly's fifth single, "Dedicated," released in February '93, finally is getting attention from the pop mainstream. The video for "Dedicated" has been added in regular rotation by MTV, the first of Kelly's videos to be played by the 24-hour music channel in any format other than the "Fade To Black" program.

"This was the most pop-sounding record on the album," says Barry Weiss, Jive's senior VP/GM. "We went full-throttle to the black audience, but to really make it a success we had to open Robert up to a pop audience, and this was the vehicle."

Kelly, who wrote, performed, and produced the tunes on "Born Into The '90s," also will be the subject of a May 7 special on BET.

Weiss adds there was never any real strategy to take the artist to the pop market, though it was naturally a secondary goal of the label. "We played the [Broadcast Data Systems] game: We didn't set a pop release date, we worked it by airplay. We've worked the BDS Rhythm Crossover chart for four weeks and now we're getting reports," he says.

Certified platinum and rising to approximately 1.4 million units sold, the soulful swing of "Born Into The '90s" already has lodged five singles in the R&B top 15: the first single, "(She's Got That) Vibe," landed at No. 7; follow-up ballads "Honey Love" and "Hey Mr. DJ (Slow Dance)" reached No. 1; "Hey Love," featuring label mate Mr. Lee, rose to No. 15; and the current "Dedicated" peaked at No. 9 last week and currently is at No. 20.

The album has ridden The Billboard 200 for 62 weeks, peaking at No. 42. "A larger [record] company might have given up on the album by now," says Varnell Johnson, VP of urban promotion.

Jive executives expect "Dedicated," bulleted at No. 37 on this week's Hot 100, to expand Kelly's reach into the pop market and push the album beyond 2 million copies.

"It's been pretty great to go platinum first without pop radio and MTV," says Weiss. "Our whole feeling with Robert Kelly is that we've never been in a rush with him."

While the label was confident about the abilities of the artist it signed in mid-1991, getting Kelly's first single established at urban radio was not quite so smooth. Released in November 1991, "Vibe" was greeted with some initial resistance because of his sound, says Johnson. "It's nev-

er easy with a new artist," he says, "and we heard all kinds of crap [from radio], like he's trying to sound like Jodeci, he's trying to emulate Guy. But he was only doing himself."

### AUDIENCE RESPONDED

Once urban radio found that their audience responded, the support grew, aided by Jive's marketing plans, which included special promotion-only CDs of the album for urban radio programmers and independent retailers in advance of the its Jan. 14 street date. "He has been extremely well received, and I definitely have to thank black radio," says Johnson, adding that the support was supplemented by numerous promotional appearances by the artist.

BET and The Box also were early supporters of the "Vibe" video, Johnson adds.

"We were careful in laying out the marketing and the artist development," says Tom Carraba, senior director of marketing & sales for the label. He adds that part of the plan was to have the audience experience Kelly at close range.

An early promo tour of Europe, where "Vibe" became a hit, groomed his stage moves in early 1992. He sold out three nights at the Hammersmith Odeon in London last December, and has managed to sell 200,000 copies of his album in the U.K. Kelly also performed dozens of local U.S. track dates and radio station promotion events through '92 in tandem with his

trio of dancers called Public Announcement.

Kelly is now in Detroit recording tunes for his second album, and says he is quite surprised by the acceptance of his first recorded effort. His connection with the youthful, mostly urban audience is due, he feels, to the fact that "I'm a real down-to-earth person, and that comes through my music. The things I sing about are everyday life situations."

Kelly learned to play piano as a teen and began writing songs. As part of a group called MGM, Kelly eventually appeared on the TV talent show, "Big Break," winning the \$100,000 prize and signing with an independent label.

Internal problems led Kelly to depart the group and audition for Barry Hankerson, a Chicago theatrical producer, to appear in a play called "The First Lady." Hankerson, who manages the Winans and David Peaston, signed on as Kelly's manager and negotiated the artist's freedom from MGM and his recording deal with Jive.

In addition to producing his own debut, Kelly has since produced tracks for label mate Hi-Five and the upcoming Billy Ocean album, as well as for the Winans.

"Dedicated" will be the last single from Kelly until the fall, when his next album project is due. He says the album will contain even steamier material than "Born Into The '90s."

**BETWEEN THE BULLETS**



by Geoff Mayfield

**WAITING IN THE WINGS:** The soundtrack from "The Bodyguard" clocks its 17th week at No. 1 on The Billboard 200, but, based on early sales reports from retailers, that streak should end next week, because Aerosmith is expected to debut at No. 1 with "Get A Grip." The only question is whether Aerosmith will grip the top slot for more than one week, as sales on hard-rock titles tend to subside in an album's second week. Also expected to make a strong debut next week is Primus, which likely will open in the top 20 with "Pork Soda," a lofty accomplishment when you consider its first Interscope title never reached the top 100. Midnight Oil and an EP from George Michael & Queen almost certainly will debut in the top half of the chart, while country artists Joe Diffie, Patty Loveless, and Tanya Tucker also should see conspicuous first-week sales.

**THAT CROP OF NEW** releases has been welcomed by music merchants, because volume on most of Billboard's point-of-sale charts declined from the previous week. The drop comes as no surprise, because it would have been impossible for sales to keep pace with those rung during Easter weekend. Volume of units on The Billboard 200 dropped by 15%, Top Singles Sales and Top Country Albums each declined by 12%, and sales on Heatseekers dipped by 10%. The above-mentioned slate of new albums, which hit bins April 20, will certainly pump up the volume on next week's charts.

**SPREADING ON THE JELLY:** A campaign at The Musicland Group, the music industry's biggest chain, helps Green Jelly continue an assault on the charts that surprises even the group's own members. The April 14-28 promotion has the "Cereal Killer Soundtrack" on sale at \$5.99 for cassettes and \$9.99 for CDs, \$3 off the title's normal Musicland/Sam Goody prices. BMG is supporting the campaign with ads on Howard Stern's radio show and in-store merchandising tools. As a result, the album moves to No. 6 at Musicland and jumps 47-29, with a 25% gain, on The Billboard 200.

**MEANWHILE, VISIBILITY FROM** the Musicland promotion moves the "Cereal Killer" video to No. 1 on the chain's music video report, which helps push it to No. 1 on this week's unpublished Billboard Top Music Video chart. A reminder to our readers: In the weeks that Top Music Video is not published in Billboard, it is still made available to Billboard Information Network and SoundScan subscribers.

**LIVE FROM NEW YORK:** "Saturday Night Live" continues to be a catalyst for album sales. Peter Gabriel (77-75) has made upward moves on The Billboard 200 in the two charts that have been compiled since his April 10 shot, while Lenny Kravitz, on the heels of his April 17 "SNL" stop, reaches a new peak (22-12) and wins this week's Top 20 Sales Mover. Perhaps an even more persuasive illustration of the NBC series' sales might was offered last week by Spin Doctors, when, in a competitive sales week, the quartet scored the chart's largest increase after an April 3 rerun appearance. Despite this impressive track record, "SNL" does not guarantee a sales boost. In recent months, albums by Mick Jagger, Paul McCartney, and Sade tailed off after those artists performed on the show.

**ALSO CLIMBING:** Airplay from top 40 and R&B stations helps SWV leap ahead 10 spaces, to No. 13, on The Billboard 200. This marks RCA's first top 15 album since Clint Black debuted in the top 10 last August... After an April 15 visit to "The Tonight Show With Jay Leno," Nanci Griffith rises 20 spots (89-69) on a 10% gain.

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## Right-Wing Watchdog Group Sets Up New Digs In D.C.

WASHINGTON, D.C.—Members of Congress, along with industry trade groups headquartered here, now will be under closer scrutiny by Donald Wildmon's right-wing watchdog group, the American Family Assn., which opened an office here April 20.

Patrick Trueman, the former director of the Justice Department's anti-porn team, the Child Exploitation and Obscenity unit, has been hired to serve as legislative director, overseeing the office, lobbying AFA's causes and monitoring legislation and policy with regard to arts funding, gays in the military, and abortion.

In the late '80s Trueman's Justice Department unit, under Bush Administration Attorney General Dick Thornburgh, began an aggressive federal war against pornography and sexually explicit material.

With Reagan-era Meese Commission objectives, the unit, with a 12-lawyer staff and a \$1.7 million bud-

get, was involved in hundreds of prosecutions nationwide, using racketeering statutes in order to seize inventories and assets before court judgments. Critics charged that the unit was overzealous and that its agenda was to stamp out any and all sexually explicit material along with obscenity such as child porn (Billboard, Dec. 15, 1990).

Trueman says AFA, headquartered in Tupelo, Miss., has come to Washington because "family values under the Clinton administration have gone by the wayside. It's a sign of the times. Right now we're targeting Senate members to let them know what our members think about homosexuals in the military."

Of his former unit at the Justice Department, now under a Democratic administration, Trueman adds, "We expect they'll do the job. We'll be monitoring them too."

BILL HOLLAND

## Third Story Countersues Waits Over Commercial

LOS ANGELES—Tom Waits' music publisher, Third Story Music, has countersued the singer and his wife, Kathleen Brennan, and publishing executive Lionel Conway, stating the company was within its contractual rights when it licensed two of Waits' songs for use in foreign commercials.

In his suit filed March 29 in L.A. Superior Court, Waits had charged that Third Story, operated by brothers Martin and Herb Cohen, violated a 1980 amendment to their 1977 agreement with Waits by licensing compositions for a Levi's jeans commercial in the U.K. and a French Williams' Gel spot without his permission (Billboard, April 17).

However, in the countersuit, filed April 20 in the same court, Third Story contends that, according to the amended agreement, it does not require Waits' permission if the compa-

ny "obtains a high enough fee, or if the use is a regional use." Third Story maintains that Waits' charges in his suit "amount to a denial of the existence of a material provision of the agreement" between the songwriter and the publisher.

Third Story contends that Waits' interference with its licensing efforts is motivated by an attempt "to maintain and fortify his own distorted image of his own self-importance, and ... [is part of] a continuing attempt to oppress and annoy" the publisher.

The countersuit seeks damages in excess of \$2 million, a declaration of Third Story's rights to license Waits' compositions, an order restraining the defendants from interfering with its licensing activities, and exemplary and punitive damages to be determined at trial.

CHRIS MORRIS

## ALPERT, MOSS TO LEAVE A&M AFTER 31 YEARS

(Continued from page 6)

sumed the position of president, but by the end of the year, Al Cafaro, previously senior VP/GM of A&M, was upped to president (Billboard, Dec. 8, 1990). Cafaro subsequently added CEO to his title and was named an executive VP of PolyGram Holding Inc.

According to sources, up until approximately 18 months ago, the label's A&R department continued to report to Moss, but those responsibilities soon drifted to Cafaro.

Although a source maintains A&M continues to operate autonomously from PolyGram, they say Alpert and Moss were unhappy dealing with the large corporation.

Friesen, who is now a partner in a company that develops programming for cable television, says the news of Alpert's and Moss' pending departure did not come as a shock. "The company has changed dramatically," he says. "There are different people involved, and business has changed significantly since we have moved into the '90s. They had a great 30 years and have had many great ac-

complishments over the years, but there comes a time when it's better to move on gracefully."

Friesen added the departure of Moss and Alpert is part "of a changing of the guard, and it's certainly significant. It's symbolic of the '90s."

Several observers have noted that many of the record industry's top executives from the '60s, '70s, and '80s have retired, such as former Capitol-EMI Music president/CEO Joe Smith, or are near retirement age. Even some executives who are a bit younger are in an awkward position, since the labels they oversee were purchased by large conglomerates.

At a Cities In Schools dinner honoring Moss April 14, Alpert hinted at the duo's departure. "My partner Jerry and I started this company on a handshake 31 years ago and it turned into a hug," Alpert said from the stage. "It's sad to see it winding down after 31 years."

PolyGram, A&M, Moss, and Alpert either declined comment on the matter or had not returned phone calls by press time.

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## RESTLESS, WARNER INDIE-DIST. TIES

Restless Records and Warner Music Group were in all-day meetings in New York at press time putting final touches on an agreement forming an independent distribution group for Warner labels and Los Angeles-based indie Restless. The pact would terminate Restless' distribution deal with Sony Music's independent distributor Relativity Entertainment Distribution. The name of the new distribution unit initially was said to be Pan American, but at press time other names were being considered. The unit would distribute product by Restless and many Warner Music labels, including Atlantic, Elektra, Interscope, and EastWest, as well as indies such as Mammoth, Matador, Def American, and Mute that have deals with Warner. Maragret Wade, Warner spokeswoman, said at press time talks are continuing.

## DUTCH FACE CD \$ INQUIRY

Holland's recording business is to face a government inquiry after a consumer's association, KK, published a report claiming CD prices there are being kept artificially high. The U.K. music business is in the middle of a similar government inquiry.

## ALLIANCE TO BUY MGMT CO.?

Bulletin hears New York-based Alliance Entertainment Corp., which owns Bassin Distributors

and Encore Distributors, is involved in negotiations to acquire Premier Artists Services, a Coral Springs, Fla.-based management company that handles Frank Sinatra and Liza Minnelli, among others. Executives from Alliance and Premier decline to comment.

## TRINIDAD'S RARA SETS U.S. BOW

Trinidad-based RaRa Records is making its U.S. debut with the release of Trinidad toastmaster General Grant's "Now Stand Tall" album. The U.S. operation is based in L.A., with executives Alvin Davies, president/CEO, and chairman Ricky Amar, of Trinidad's Amar automotive and industrial family. Music veterans Dick Kline and Wally Roker serve as operations advisers. International licensing and European commitment will be under former PolyGram exec Fred Haayen, based in Holland. Other acts due on RaRa include Chicago-based group Back To Black, Peter Canada, and 5-Star.

## RAP ACTS TO DO BEATLES COLLECTION

A collection of Beatles songs performed by rap artists is set for release by this Christmas, two months before the 30th anniversary of the group's first TV appearance in America in February 1964. Disc sponsors New York entertainment attorney Eric J. Kloper and investment banker Jay Bildstein hope to have 10 acts perform the material, with

two, YZ ("Lucy In The Sky With Diamonds") and Urban Thermo Dynamics ("Helter Skelter") already signed, the two say. There is some wrangling, the two admit, with Michael Jackson's ATV Music, publisher of the major Beatles copyrights, over whether there can be substantial changes in the lyrics. Kloper and Bildstein promise a disc one way or another, with some proceeds going to the homeless. They are shopping a label.

## HOT LINE FOR BOGUS CHESS PRODUCT

MCA Records, as part of a global campaign, and label trade group RIAA have worked out a toll-free hot line through which suspected instances of bootlegging of MCA-owned Chess classic blues and rock product can be forwarded. Hotline, 800-MCA-4002, is part of MCA's vigorous campaign to beef up royalty payments to Chess acts that allegedly received fewer royalties than they were entitled to when the label was an indie. MCA says it has increased such payments and erased negative deficit balances owed by the act. Hotline will be answered by an operator from 10 a.m.-6 p.m. (ET).

## HUNGAROTON IS BANKRUPT

Hungary's state-owned label, Hungaroton, filed for bankruptcy April 16, after talks with potential purchaser World Star in Germany fell through. Company is to be privatized by June 30.

## Janet's Stunning Debut; SWV's Singles

JANET JACKSON makes a turbo-charged debut on the Hot 100 with "That's The Way Love Goes," the first single from "janet." It enters the chart at No. 14, making it the seventh-highest debut in the history of the Hot 100. The only songs to debut higher are the Beatles' "Let It Be" (No. 6), "Hey Jude" (No. 10), and "Get Back" (No. 10), as well as Herman's Hermits' "Mrs. Brown You've Got A Lovely Daughter" (No. 12), Mariah Carey's "I'll Be There" (No. 13), and Madonna's "Erotica" (No. 13).

Jackson's highest debut until now was her duet with Luther Vandross, "The Best Things In Life Are Free." That single, from "Mo' Money," entered at No. 24 the week of May 30, 1992. She had two other singles debut in the top 40—"Escapade" and "Black Cat" both entered at No. 37. This is the first time that the initial single from a Janet Jackson album has entered in the top 40. "What Have You Done For Me Lately" from "Control" was No. 95 in its first chart week; "Miss You Much" from "Rhythm Nation 1814" started its chart life at No. 42.

Producers Jimmy Jam and Terry Lewis have the highest and lowest entries on this week's Hot 100. "La La Love" by Bobby Ross Avila debuts at No. 96 on Jam and Lewis' Perspective label.

SISTERS WITH HITS: SWV have their first two chart singles in the top 50 this week. "I'm So Into You," holding at No. 7, is the first RCA single to crack the top 10 since "Strike It Up" by Black Box peaked at No. 8 the week of June 22, 1991. The follow-up, "Weak," is anything but. It's up 12 places to No. 46. If "I'm So Into You" moves into the top five, it will be the first RCA single to do so since "So Alive" by Love

And Rockets went to No. 3 the week of Aug. 5, 1989.

REMEMBER THE TIME: This is the first week ever that "I Will Always Love You" by Whitney Houston is on the Hot 100, but is not in the top 40. The longest-running No. 1 single of the rock era entered the chart at No. 40 the week of Nov. 14, 1992. After 24 consecutive weeks in the top 40, the single falls to No. 41.

DON'T FORGET LESLEY GORE'S UVULA: What hath Jackie DeShannon and Donna Weiss wrought? They wrote Kim Carnes' "Bette Davis Eyes," a No. 1 hit in 1981. Five years later, Billy Bragg had a top 30 hit in the U.K. with "Levi Stubbs Tears," with a nod to the lead singer of the Four Tops. This week in the U.K., the song that debuts at No. 64 is the American Music Club's "Johnny Mathis' Feet." His feet? We could understand "Johnny Mathis' Voice." But his feet?

LEFT MY HEART-SHAPED WORLD IN: Chris Isaak and Bryan Ferry made the folks at Warner/Reprise happy this week by having the top two debuts on The Billboard 200. Isaak comes in at No. 38 with "San Francisco Days," his third album to chart. After "Silverstone" failed to chart in 1985, "Chris Isaak" peaked at No. 194 in 1987. "Heart Shaped World," which featured his hit single "Wicked Game," went to No. 7 in April 1991. Ferry is No. 79 his first week out with "Taxi," an album of cover versions. Ferry was the lead singer of Roxy Music; its highest-charting album was "Manifesto," No. 23 in 1979. Ferry's highest-charting solo albums to date are "Boys And Girls" and "Bête Noire." Both peaked at No. 63.



by Fred Bronson



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