

ADVERTISEMENTS

Misery loves company



the miserable album
New Miserable Experience
[75021-5403-4/2]



the miserable single
"Hey Jealousy"
the miserable new album cover



the miserable new album cover

It's been a very miserable year
100,000+ units & climbing
LIVE! on The Tonight Show, June 1st
Active Rotation
2 appearances on David Letterman
Non-stop touring



© 1993 A&M Records, Inc. All rights reserved.

Int'l Sales Fuel Kaas For U.S. Crossover

BY EMMANUEL LEGRAND and THOM DUFFY

PARIS—In just five years, Patricia Kaas has won France's heart as its leading chanteuse and has emerged as one of the country's most promising new international stars.

Kaas' latest album, "Je Te Dis Vous," released by Columbia Records in France last month, has sold a half-million copies in its first five weeks, hitting No. 1 on the French
(Continued on page 115)

New Alternative Outlets A Radio Boon For Vet Acts

BY ERIC BOEHLERT

NEW YORK—Critically acclaimed artists who previously have fallen



WIDESPREAD PANIC

through the cracks at radio are being embraced by an emerging group of stations programming a format
(Continued on page 109)

CASHING IN ON SUMMER SIZZLE

Sony In Overdrive For 'Hero' Tie-Ins

BY DEBORAH RUSSELL

LOS ANGELES—Synergy is the buzzword at Sony Music these days, as Columbia Records gears up for the June 8 release of the "Last Action Hero" movie soundtrack.

The Columbia Pictures film, starring Arnold Schwarzenegger, opens nationwide June 18. But the cross-promotional machine is in full swing already, incorporating all divisions of Sony USA. "The whole crew is getting its two cents in," says Diarmuid Quinn, VP of marketing at Columbia Records.

Columbia projects it will ship 400,000 units of the hard-rock soundtrack, which includes tracks by AC/DC, Alice In Chains, Queensryche, Anthrax, Def Leppard, Megadeth, Tesla, Fishbone, and Cypress Hill. In addition, an unreleased version of Aerosmith's "Dream On," culled from MTV's 10th anniversary special, will be included.

"Schwarzenegger's character,"
(Continued on page 122)

Labels Load Soundtrack Guns

LOS ANGELES—With "The Bodyguard" topping The Billboard 200 for the 19th week, major labels are issu-



AC/DC



ROXETTE

ing a slew of soundtracks packed with radio-friendly fare to accompany the summer's potential box-office blockbusters.

Columbia Pictures' "Last Action Hero," starring Arnold Schwarzenegger (see related story), Hollywood Pictures' "Super Mario Brothers," and Paramount's "Sliver" are predicted by industry pundits to be the season's biggest films to feature pop-oriented soundtracks.

Those albums will be battling it out with soundtracks from other summer films, including Columbia Pictures' "Poetic Justice," TriStar's "Sleepless In Seattle," New Line Cinema's "Who's The Man?" and "Menace II"
(Continued on page 122)

B'buster Plan A Mixed Blessing Trade Reacts To In-Store Manufacturing

BY DON JEFFREY and PAUL VERNA

NEW YORK—Blockbuster Entertainment's decision to pursue two

joint ventures with IBM to develop in-store manufacturing of CDs has hit a wall of opposition from most major record companies and skepticism from other large retail chains.

One venture plans to promote the technology to retailers as a hi-tech, low-cost means of inventory manage-

(Continued on page 124)

Rethinking Restless: Indie Ready For Bigger Role In Biz

BY CHRIS MORRIS

LOS ANGELES—Only two years after its rebirth as an independently distributed label, Restless Records is poised for fresh growth with a rejuvenated artist roster and a piv-

otal role in Warner Music Group's new Alternative Distribution Alliance.



GIANT SAND



ZUZU'S PETALS

(Continued on page 115)

SESAC, BDS Form Latin Licensing Unit

BY PAUL VERNA

NEW YORK—The agreement between rights organization SESAC and Broadcast Data Systems to implement a system of per-play royalty collection and distribution for Latin music constitutes a major departure from conventional methods (Bill-
(Continued on page 109)



FOLLOWS PAGE 86A

IN THE NEWS

Fast-Food Revival For 'Wayne's World' Vid

PAGE 10

HE'S COMIN' AND HE'S COMIN' **HARDCORE.**

HARD AND PLAIN...



BIG DADDY KANE

Looks Like A Job For... the new album, featuring "How U Get A Record Deal?"

1993 Arista Records

Gold Chains

11 compelling new songs from
the Grammy Award winning
singer/songwriter

marc cohn

T H E R A I N Y S E A S O N 82491

The new album featuring
"Walk Through The World"

with guest appearances by: David Crosby,
David Hidalgo of Los Lobos,
Graham Nash and Bonnie Raitt

PRODUCED BY MARG COHN,
JOHN LEVENTHAL & BEN WISCH

Management
Peregrine, Watts, Russell
MIC Management



THE ATLANTIC GROUP

© 1993 Atlantic Recording Corporation. A Time Warner Company.

In Stores May 25th

www.americanradiohistory.com

No. 1 IN BILLBOARD

VOLUME 105 • NO. 21

PG. No. ▼

TOP ALBUMS

TOP ALBUMS

HOT SINGLES

HOT SINGLES

TOP VIDEO

<p>• BILLBOARD 200 • ★ THE BODYGUARD • SOUNDTRACK • ARISTA</p>	118
<p>CLASSICAL ★ GORECKI: SYMPHONY NO.3 UPSHAW, LONDON, SINFONIETTA • NONESUCH</p>	74
<p>CLASSICAL CROSSOVER ★ ILLUSIONS • UTE LEMPER • LONDON</p>	74
<p>COUNTRY ★ IT'S YOUR CALL • REBA MCENTIRE • MCA</p>	38
<p>HEATSEEKERS ★ CONNECTED • STEREO MC'S • GEE STREET/ISLAND</p>	24
<p>JAZZ ★ SO NEAR, SO FAR • JOE HENDERSON • VERVE</p>	75
<p>JAZZ / CONTEMPORARY ★ WES BOUND • LEE RITENOUR • GRP</p>	75
<p>R&B ★ DOWN WITH TEH KING • RUN-D.M.C. • PROFILE</p>	31
<p>• THE HOT 100 • ★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	116
<p>ADULT CONTEMPORARY ★ TELL ME WHAT YOU DREAM RESTLESS HEART FEAT. WARREN HILL • NOVUS</p>	107
<p>COUNTRY ★ I LOVE THE WAY YOU LOVE ME JOHN MICHAEL MONTGOMERY • ATLANTIC</p>	36
<p>DANCE / CLUB PLAY ★ WHO IS IT • MICHAEL JACKSON • EPIC</p>	34
<p>DANCE / MAXI-SINGLES SALES ★ WHO IS IT • MICHAEL JACKSON • EPIC</p>	34
<p>LATIN ★ ME ESTOY ENAMORANDO LA MAFIA • SONY DISCOS</p>	73
<p>R&B ★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	29
<p>R&B RADIO MONITOR ★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	30
<p>R&B SINGLES SALES ★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	30
<p>RAP ★ TYPICAL REASONS (SWING MY WAY) PRINCE MARKIE DEE • COLUMBIA</p>	32
<p>ROCK / ALBUM ROCK TRACKS ★ LIVIN' ON THE EDGE • AEROSMITH • GEFEN</p>	108
<p>ROCK / MODERN ROCK TRACKS ★ REGRET • NEW ORDER • OWEST</p>	108
<p>TOP 40 AIRPLAY / MAINSTREAM ★ TWO PRINCES • SPIN DOCTORS • EPIC</p>	114
<p>TOP 40 AIRPLAY / RHYTHM-CROSSOVER ★ FREAK ME • SILK • KEIA</p>	114
<p>TOP 40 RADIO MONITOR ★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	112
<p>TOP SINGLES SALES ★ THAT'S THE WAY LOVE GOES • JANET JACKSON • VIRGIN</p>	112
<p>• TOP VIDEO SALES • ★ PINOCCHIO WALT DISNEY HOME VIDEO</p>	94
<p>LASERDISCS ★ PINOCCHIO WALT DISNEY HOME VIDEO</p>	100
<p>MUSIC VIDEO ★ COMEDY CLASSICS/RAY STEVENS CURB VIDEO</p>	96
<p>RENTALS ★ UNDER SEIGE WARNER HOME VIDEO</p>	99

Efua: The Sweet Science Of A 'Dream'

Physics is the science of matter, energy, and the correlations between them. Creativity is the ability to conceive a personal science out of life's elements and intangibles and then make oneself its sole authority.

Given such precepts, "Dream Juice" (Virgin, due June 1), the debut album by Ghana-born singer/songwriter Efua, might be perceived as the synthesis of these two disciplines, an irresistible one-woman body of knowledge concerning the physics of personal compunction, i.e., once you've danced to it, you'll know you've been tested by an awfully seductive theory.

Prior to the 20th century, with its discoveries of subatomic particles and the concept of relativity, the traditional branches of classical physics studied sound, light, the relationship between heat and energy, the rules of charged particles, and magnetic repulsion and attraction.

Applying physics to popular music, a quick scan of the above categories indicates that rock'n'roll could well be the most encompassing throwdown between raw mortal energy and certain pressing carnal matter.

Which is where the science of Efua comes in. Compared with her reinless and excursive songs—each a caboodle of Caribbean shank-toasting, sweet house pop, Afro-jazz hip-hop jams, and predawn cafe confessions—the intrinsic confines of much of contemporary dance pop appear perplexingly dismal. Why, you posit, doesn't every song on the radio or the rave speakers emanate as instinctively as "Move," "Down Is The Drop," "Is There More," or "Kiss Kiss," whose chatty, yielding insouciances denote the summer-night elation that is a dancefloor ideal?

Efua (pronounced "f-wa") wonders the same thing.

"Not being a trained musician," she explains, "I've never been overly aware of any of the usual strictures associated with conventional music, so I suppose the form of all my songs shows an attitude of 'Why not?' rather than a conservative thing of 'What if?'"

"When I first met Michael Garnette, the keyboard player who's my musical collaborator, I'd sing him the lyrics to my songs, which might move from some world music tempo to waltz time and then quickly in and out of a reggae groove. Michael's reaction would be, 'Hey! You can't have a song in two or three different times!' And I'd be laughing, telling him, 'But Michael, I've also got this fourth rap-tempo bit that comes later...'"

"He'd freak and say, 'You're asking me to play everything like it was jazz!' Since my dad was a complete jazz head as I was growing up, my reaction was 'Ooooh, I like the sound of that!'"

Born Efua (Ghanian for 'girl born on a Friday') Baker, daughter of a Cuban-born Jamaican entomologist and his English-Russian anthropologist wife, she left Africa while still in her infancy when her parents continued their itinerant research and teaching regimen as university professors. The sweep of the Bakers' travels and the intricate tracery of their bloodlines imbued Efua with a supple outlook on humanity's supposed differences and assumed restraints. "We all need risks," she says. "My father came to England from Jamaica in 1945 with just a suitcase and a desire to form a steel band—there were so few in England at that time. From there, he got into the study of insects and raised me to believe you should never step on one! My mother had the same live-and-let-live, do-what-you-feel philosophy. The message I got from

this was to be myself and not hold back."

To put it in the epigrammatic terms, the 26-year-old Efua self-mockingly imparts near the top of "Down Is The Drop": "I am not a background type of chick." More ardent than assertive, she prefers to wager with her emancipated heart and let the chips collect where they fall. The diaphanous contours of "Dream Juice" are embellished with ingenuous anecdotes of caprice and comical insight, the particulars plucked from the days and nights of Efua's flaming youth. She gets infatuated, she gets fooled, she feels ridiculous, and we're free to critique the fatuities, and a lot of 'em (as recounted in "Somewhere") are pretty damned funny. But if music is truth in motion, Efua makes every guileless word as edifying as the breezy gambols around which they're built. "Dream Juice" is the intimate omnibus of a blithe spirit, and nothing this natural could be simulated.

"I've never been able to sing a lyric that someone else wrote," says Efua, suddenly giddy with her own unguardedness. "It feels too fake! I wrote 'Is There More' when I was 22, while I was walking along Bridge Road in Barnes, West London, singing to myself about a love affair just beginning. I got signed on the basis of 'Is There More' and four other demo songs I recorded in Christmas 1990. The vocal for 'Somewhere' is the original off the eight-track demo because I couldn't redo the moment I first told that story in the studio!"

In a genre often pionered by mixing-board polish, "Dream Juice" is distinguished by its intent to preserve the spontaneous evolution of Efua's per diem quandaries and frolicsome quests. After studying jazz dance in Stockholm and attending Richmond College in Twickenham, the lithe 5-foot-11-inch Efua became a clubland denizen who hoofed in Levi and Nike trade shows for the imaginative Production Team fashion troupe, besides accepting outre modeling stints ("I was a live underwear mannequin in the window of Ktori lingerie on Walton Street") and ornamental appearances in

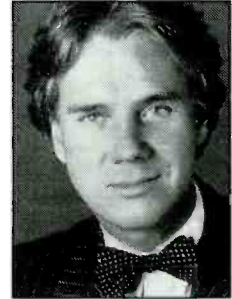
video shoots for Maxie Priest and Soul II Soul. Favored influences like Dennis Brown, Rickie Lee Jones, and Salif Keita shaped the raps and jingles Efua penned to accompany her own Production Team choreography, and prefigured the 10 dead-on-the-tip disquisitions of "Dream Juice."

The unpretentious range between Efua's satiny singing and her savory London street accent exposes the radius between her haphazard trials and her inner wiles. If the rapturous "Strawberry Boy," the album's first single (released May 18), details the artistic bent that rules her creative physics, then "Champagne," the single's U.K. B side, defines her laws of susceptibility: "We could chill for a while/And have something to eat/We could play for some time/Because I like the heat/I'd like to lay down on the table/Without my dress."

"Most of my songs are about love," says Efua with a droll giggle, "and the ones that aren't are about the chemistry between two people."

Between now and September, many summer strangers likely will become friends or lovers to the sound of "Dream Juice." Thus, it would be prudent to gain an advance acquaintance with Efua's alchemical assault, or prepare to be blinded by science.

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

JANET'S IN CONTROL

Janet Jackson's forthcoming self-titled album completes a trilogy that began with her '86 smash, "Control." And control is exactly what she has taken over in her life, her career, and her songs. The new release presents the singer at a new point in all three. Larry Flick has the interview. **Page 17**

SPEECH TOASTS HIP-HOP

Arrested Development leader Speech, corresponding from Paris, takes over the R&B spot this week as guest columnist. The rapper gets a serious craving for some American jams, and reflects on his upbringing as a child of hip-hop. **Page 25**

©Copyright 1993 by BPI Communications. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$225.00, Continental Europe £195. Billboard, Quadrant Subscription Service Ltd., Stuart House, 41-43 Perrymount Road, Haywards Heath, West Sussex, England. Registered as a newspaper at the British Post Office. Japan Y109,000. Music Labo Inc., Dempo Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription Information call 1-800-669-1002 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

Album Reviews	91	Hot 100 Singles Spotlight	113
Artists & Music	12	International	78
Between The Bullets	123	Jazz/Blue Notes	74
The Billboard Bulletin	126	Latin Notas	73
Box Office	99	Lifelines	85
Boxscore	22	Medialine	77
Canada	84	Music Video	76
Chart Beat	126	Newsmakers	86
Classical/Keeping Score	74	Popular Uprisings	24
Clip List	76	Pro Audio	101
Commentary	8	R&B	25
Continental Drift	20	Radio	106
Country	35	The Rap Column	32
Dance Trax	33	Top Pop Catalog	92
Declarations of		Retail	87
Independents	89	Rossi's Rhythm Section	28
Executive Turntable	14	Single Reviews	110
Global Music Pulse	79	Studio Action	102
Hits Of The World	80	Update	85
Home Video	93	Video Previews	96
		Vox Jox	111
		CLASSIFIED/ REAL ESTATE	103

Editor in Chief: TIMOTHY WHITE

EDITORIAL

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

INTERNATIONAL

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

CHARTS & RESEARCH

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

SALES

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

MARKETING

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

PRODUCTION

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

ADMINISTRATION

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

PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:

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

BPI COMMUNICATIONS

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

Commentary

Pain And Gain In Artist Contracts

BY RICHARD BAGEHOT

The contractual and working relationships between artists and record companies are currently undergoing a high-profile scrutiny as lawsuits over contractual disputes continue to eat up time and money in the music business.

In signing an artist, a record company is faced with the dilemma of devising a mutually beneficial contractual relationship with the artist while protecting its current and future investment in the artist against the unpredictability of human emotions. However, a contract should be one on which the record company can rely—one that will not be held later by the courts as unduly restrictive.

The existing contractual structure is in need of an overhaul. If an artist is given greater responsibility by his record company for the success or failure of his career, he may be less inclined to blame and sue the company if his expectations are not met.

In today's contracts, the artist agrees to a number of limits, including exclusivity of performance for the record company and restrictions on his freedom to record what he or she wants. In some cases, the record company also may have the right to decide what will be recorded. In addition, the artist hands over absolute and discretionary record-release and promotion rights to the record company. These are restrictions that cause friction with the artist.

Meanwhile, the financial risks of the record company lie in the fact that recovery of its expenditure on the artist is limited to recoupment from the artists' royalty income.

If a record company steps out of line, it is in danger of being considered in breach of contract; if it insists upon exercising its

contractual rights against the artist it can be considered to be acting in restraint of trade. This leaves many unanswered questions about the status of existing contracts. Are all recording contracts inherently illegal, being potentially in restraint of trade? If so, caveat record company.

Are the protective and restrictive terms of a record company's contract in excess of what it needs legally for the

favor contained in the recording contract.

There are a number of areas in which restraint of trade claims could be made by artists against record companies. One such claim just waiting to be made by an artist would involve a record company's refusal to release unused tracks that are in excess of the requirements of the contract. Another claim could result from a record company deleting from its catalog recordings that are fading in sales, effectively burying them. Yet a third could be a claim by the artist for the mechanical copyright of those recordings for which he has paid back the record company through royalty recoupment.

A recording contract also seldom guarantees a release outside its originating territory, and never for a licensed territory, even though the artist may have an exclusive worldwide deal. This produces a fundamental conflict between the interests of the record company and of the artist.

Is the only safe way forward for the parties jointly to present the contract to a court of competent jurisdiction, to have it examined and declared valid and enforceable? As that is not practical, another approach would be to have a form of joint venture between the record company and the artist, particularly if he or she is a proven and popular performer, to share the financial risk in his recordings in return for a higher share of profit. There is commercial value to be gained by the record company through innovation in its contractual approach and more freedom for the artist. However, as there is no gain without pain, the artist would have to accept that, within such a joint-venture structure, the days of bonanza recoupable-only advance payments would be over.



'Are all recording contracts inherently illegal?'

Richard Bagehot, partner with London-based law firm Field, Fisher, Waterhouse, is author of "Music Business Agreements."

reasonable protection of its legitimate interests? In most contracts, the minimum recording commitments, the time "windows" in which a recording may be made, and the definition of what constitutes a "contract year" all can extend what the artist thought would be a five-year deal into one that spans up to 10 years for the same number of recordings. While a maximum number of recordings to be made per contract year makes commercial sense to the record company, out of its context, and on a personal basis, it is inherently restrictive to a prolific and successful singer/songwriter.

The singer/songwriter is dependent for a living on the recordings being made, released, promoted, and sold. The record company has, in that sense, an inordinate power and control over the artist's career through limitations and discretions in its

LETTERS

THE COST OF PROMS

The report of the appointment of Edward McLean as CEO for the Performing Right Society (Billboard, May 1) touched on the society's recently abandoned Performing Right On-line Membership Services (PROMS) computer system project. It reports PRS as stating "songwriters likely will bear the cost of PROMS." This is incomplete and could be misleading.

PRS has only one source of income; every penny of that belongs to all its members—composers, lyricists, and publishers—so every penny it spends comes out of that income before it is distributed. There is only one place that the cost of anything can come from—the performance fees earned by PRS repertoire. PRS-member writers and publishers, who will justifiably be concerned about how the costs of PROMS will affect them, should know that even after the exceptional expense of the project write-off is taken into account, PRS' 1992 distributable income will be shown to have improved upon the 1991 figure by a sum ahead of the U.K. inflation rate.

Terri Anderson
 Controller, public affairs
 The Performing Right Society
 London

CALLING RETAILERS TO ACTION

It is time for retailers to become aggressive. After many years of mandates and dictatorial policies on the part of the labels, they now want to dictate to retailers that we cannot carry used CDs in our stores.

Declaring that selling used discs "devalues" the CD, these same people encourage and support the sale of product through record clubs at eight CDs for a penny. Where do they think a lot of used CDs come from?

Obviously, the labels don't remember the last time they talked to an independent retailer and pleaded for in-store play and marketing to introduce an artist they couldn't get MTV or radio to promote. Perhaps they forgot the truckloads of money they have carried to the bank because independent retail broke an artist for them.

We resisted used product until January 1992. We were forced to enter the used market primarily because of the arrogant policy of some of the labels regarding returns. I can't tell a customer who has purchased a defective CD at my store that the label says they have a statistically insignificant amount of defects and my customer must keep their defect. No, I must replace the CD for my customer. I also

can't tell them to call a consumer quality line listed in the small print of the CD book because they will get no response. We have tested this line several times and after repeated calls over several weeks we never talked to anyone about the defective CD we had in our hands.

Since we started selling used-CD product in our store, we have maintained a higher increase percentage of new CD product than we did before selling used product. Many people sell older material and buy new material. Also, it is unusual for a hot new product to be in our used bins soon after it's released.

Maybe it is time for some action instead of whimpering into the corner like a whipped puppy. As a member of the National Assn. of Recording Merchandisers, we strongly urge that NARM consider filing a class action lawsuit against the labels to challenge the new policy regarding used product as restraint of trade and unfair business practice. The retail community must protect its existence. No one else will do it for us.

Duke Ward
 President
 Side 1 Music
 Richmond, Ind.

THE UNMISTAKABLE SOUND OF THE STEVE MILLER BAND



*He's one of the most consistent artists in pop music history.
With perennially best-selling albums that sound as fresh and distinctive today as ever...
With one of the hottest and most hit-filled concert tours in North America...
With the long-proven ability to land a song at the top of the charts...
Steve Miller moves into the future on "Wide River."*

STEVE MILLER BAND, WIDE RIVER.

THE UNMISTAKABLE SOUND OF SUMMER, '93.

ON SAILOR/POLYDOR COMPACT DISCS AND CASSETTES

On Tour With Paul Rodgers

JUNE

Fri 6/4 Minneapolis, MN
Sat 6/5 Milwaukee, WI
Sun 6/6 Chicago, IL
Tue 6/8 Cincinnati, OH
Thu 6/10 Detroit, MI
Fri 6/11 Detroit, MI
Sat 6/12 Toronto, Canada
Sun 6/13 Toronto, Canada
Wed 6/16 Indianapolis, IN
Fri 6/18 Cleveland, OH
Sat 6/19 Rochester, NY
Sun 6/20 Pittsburgh, PA
Thu 6/24 Boston, MA
Fri 6/25 Boston, MA
Sat 6/26 Philadelphia, PA
Sun 6/27 Philadelphia, PA
Tue 6/29 Columbia, MD

Target
Marcus Amphitheater
Poplar Creek
Riverland
Pine Knob
Pine Knob
Kingswood
Kingswood
Deerecees
Blossom Music Center
Finger Lakes
Starlake Amphitheater
Great Woods
Great Woods
Mann Music Center
Mann Music Center
Merrivether Post

JULY

Thu 7/1 Wantagh, NY
Fri 7/2 Wantagh, NY
Sat 7/3 Saratoga Springs, NY
Tue 7/6 Holmdel, NJ
Wed 7/7 Holmdel, NJ
Fri 7/9 New York, NY
Sat 7/10 New York, NY
Wed 7/14 Atlanta, GA
Thu 7/15 Nashville, TN
Fri 7/16 St. Louis, MO
Sat 7/17 Kansas City, KS
Tue 7/20 Denver, CO
Wed 7/21 Denver, CO
Fri 7/23 Oklahoma City, OK
Sat 7/24 Dallas, TX
Sun 7/25 Houston, TX
Thu 7/29 Los Angeles, CA
Fri 7/30 Los Angeles, CA

Jones Beach Theater
Jones Beach Theater
Performing Arts Center
Garden State Arts Center
Riverport Amphitheater
Paramount
Paramount
Lakewood
Starwood Amphitheater
Riverport Amphitheater
Sandstone Amphitheater
Red Rocks
Red Rocks
Zoo Amphitheater
Starplex Amphitheater
Woodlands
Greek Amphitheater
Greek Amphitheater

AUGUST

Sun 8/1 Costa Mesa, AZ
Mon 8/2 Costa Mesa, AZ
Tue 8/3 Las Vegas, NV
Wed 8/4 Phoenix, AZ
Fri 8/6 Concord, CA
Sat 8/7 San Francisco, CA
Sun 8/8 Sacramento, CA
Tue 8/10 Fresno, CA
Sat 8/14 Coon Rapids, MN
Mon 8/16 Anchorage, AK
Wed 8/18 Honolulu, HI

Pacific Amphitheater
Pacific Amphitheater
Thomas & Mack
Desert Sky
Concord Pavilion
Shoreline Amphitheater
CAL Expo
Selland Arena
Champs Amphitheater
Sullivan Arena
Wakiki Shell

Management by Herbie Herbert
for Herbie Herbert Management, Inc.

© 1993 PolyGram Records, Inc.



U.K. Trade Faces Antitrust Probe

Indie Labels Particularly Put Off By Report

■ BY DOMINIC PRIDE

LONDON—The U.K. record industry is facing what could be the first antitrust investigation of its business practices following the parliamentary inquiry into CD prices.

Widely perceived as a public relations disaster, the hearings led to members of parliament calling for CD price cuts of about \$3.

Independent record labels are especially concerned. Chiefs of labels such as Beggars Banquet/4AD and Cooking Vinyl concluded at a May 10 meet here that the livelihood of dozens of such labels is at risk if government forces them to drop their prices. The indies were concerned that their voices had not

been heard during the public debate.

At press time, the U.K. Office of Fair Trading was expected to announce its decision to refer the music industry to the Monopolies and Mergers Commission, the U.K. antitrust authorities. Such a move would be far more damaging than the existing inquiry as movement on the London stock exchange showed. After comment in Sunday papers on a likely OFT probe, shares in W.H. Smith fell 27 points, and Thorn-EMI stock dropped several points.

Meanwhile, the parliamentary inquiry into CD pricing, held by the Commons Select Committee on National Heritage (Billboard, May 8), announced its findings at a press conference May 12 here.

The committee, chaired by Gerald Kaufman, a member of the opposition Labour party and its former spokesman on foreign affairs, decided to investigate reasons for the disparity between U.K. prices and their equivalent in the U.S.

"Record companies should cut their costs by at least two pounds [\$3.06]," said Kaufman in the final report from the committee. "Retailers too should put pressure on the companies to bring the prices down." Stores should also lower their prices, said Kaufman, who declined to quantify the reduction they should bear.

Members of parliament also were highly critical of the way the charts were run, saying that the top 40 is manipulated by record companies, and is no more than "a cynical confidence trick." Committee member Dr. John Gorst said, "I think it's rigging. If politicians did something similar in elections there would be an outcry."

The report, which is a public document, concludes, "It is now time for consumers to show that they will no longer bear the prices currently charged for full-price compact discs. In the United States 'the consumer is king': it is high time that the [U.K.] customer insisted

(Continued on page 123)

Billboard Latin Meet Celebrates Prospering Genre

■ BY JOHN LANNERT

MIAMI—Diverse and prosperous are the words that best describe the U.S. Latin music industry now, as Billboard kicks off its fourth annual International Latin Music Conference Tuesday (18) here.

The U.S. Latin arena continues to expand its sales through an increasingly variegated market whose top-selling Latino albums have come from virtually every musical genre, including pop, salsa, merengue, ranchera, Tejano, rap, and, in recent months, banda.

"We've had hit records in pop with Ana Gabriel, in salsa with Jerry Rivera, and in regional Mexican with La Mafia," says George Zamora, VP/GM of Hispanic market leader Sony Discos. "The U.S. Latin market, which I would say was worth \$150 million wholesale last year, continues to grow and change with the music."

Billboard editor in chief Timothy White points out that the magazine's conference has grown with the market, adding that significant upgrades in Billboard's coverage of the Latin market have emerged from past confabs.

"As a direct consequence of fact-finding and feedback at each previous Latin Music Conference," notes White, "we have expanded our regular coverage in pertinent ways, whether it meant adding weekly Latin album reviews, expanding our Latin radio reporting and the length of the Latin Notas column, creating the Caribbean and Latin bureau chief position, or revitalizing our regional correspondent network so Billboard could quadruple the number of Latin feature stories that appear yearly on the cover. Billboard, for example, was the first national or international publication to do a cover story on the U.S. banda explosion.

"This year's conference is no different: Billboard will be in Miami to listen, to eagerly evaluate all advice and suggestions, and then act on them in ways immediately apparent in the publication. I never like to walk away from any meeting, let alone a conference, without generating and then implementing a host of fresh ini-

(Continued on page 71)



Platinum Pettibone. MCA Music Publishing executives present Shep Pettibone with a platinum album in recognition of his contribution as songwriter and producer on Madonna's "Erotica" album. Pettibone currently is working on Taylor Dayne's upcoming album. Shown in back row, from left, are John Alexander, senior VP of creative; Merrill Wasserman, VP of international acquisitions; and Bob Cutarella, director of creative services. In front row, from left, are Jane Brinton, manager; Pettibone; and John McKellen, MCA Music president.

Time Warner Interactive Service Gains Support

Scientific-Atlanta, Toshiba Team For Converters

■ BY MARILYN A. GILLEN

NEW YORK—Time Warner Cable's plan to deliver interactive entertainment services over a fiber-optic highway moved another step forward with the announcement that Scientific-Atlanta and Toshiba will team to develop and manufacture the set-top converter boxes necessary to drive the services home.

The terminals, which a Scientific-Atlanta spokesman describes as having the guts of a computer, will be able to handle two-way digital video and audio transmissions and other interactive multimedia services. Among the offerings that will be accessible via the boxes, Time Warner

cites video-on-demand, full-motion interactive video games, and interactive home shopping.

Time Warner Cable, which reaches about 7 million homes in 36 states, initially will roll out its interactive cable network to a limited subscriber base in Orlando, Fla. (Billboard, Feb. 6). The company anticipates completing construction of the system for demonstration purposes by year's end, with the first customers to be hooked up in the first part of 1994.

The initial phase of construction will encompass 10,000 homes.

The planned converter boxes will contain video and audio decompression equipment, a high-capacity microprocessor, and digital communica-

Nickelodeon, Epic Ink Deal For Audio, Video Releases

■ BY DEBORAH RUSSELL

LOS ANGELES—Nickelodeon, one of the largest producers of original children's TV programming, has signed an exclusive, long-term domestic agreement with Epic Records to manufacture and distribute home video and audio product via Sony Music.

The first releases are slated for the fourth quarter and will cover titles derived from original programming on the Nickelodeon network and newly developed, original projects for direct release to home video and audio markets.

The first product is scheduled for September, says Dave Glew, president of Epic Records. In the first year, up to 40 video titles and some eight audio titles will be released.

While Glew would not name specific artists, he says it is likely some Sony artists who normally do not record for kids will use the agreement to explore the children's mu-

sic genre.

"We will use the Columbia and Epic rosters in the children's realm," he says. "A number of audio projects are being planned and recorded now."

Product will target the 2-to-11-year-old demographic, with an emphasis on kids between the ages of 6 and 11, says Anne Kreamer, senior VP of consumer products at Nickelodeon.

Initial titles will be generated by such programs as "The Ren & Stimpy Show," "Rugrats," "Doug," "Eureeka's Castle," and "Clarissa Explains It All." Each title will include original footage that didn't appear on TV, Kreamer says.

"We want to deliver a fresh experience tied to some of the kids' favorite programs, but which go beyond sitting in front of the TV," she says.

Nickelodeon's library contains some 400 hours of original program-

(Continued on page 124)

'Wayne's World' Seen As McDonald's Next Plat Du Jour

■ BY SETH GOLDSTEIN and EARL PAIGE

NEW YORK—McDonald's may be bringing "Wayne's World" back from the video dead. The fast-food chain reportedly is close to licensing the title from Paramount Home Video for a fourth-quarter promotion that would replicate last year's McDonald's offer of "Dances With Wolves" for \$7.99 with the purchase of a sandwich.

"Dances" delivered an estimated 7 million-8 million cassettes and infuriated the Video Software Dealers Assn., which sued licensor Orion Home Video on behalf of its members, who the association said were illegally denied access to the movie at the same price. Despite the legal tangle, studios want more such opportunities to move catalog and current product, evident in discussions at the recent National Assn. of Video Distributors conference. NAVD drew supermarket and fast-food specialists

such as Promotional Concepts and Simon Marketing, which brought "Dances" to McDonald's.

"Wayne's World" presumably will not offer the same problems because mass merchants and video retailers had ample opportunity to sell the title when it went direct to sell-through last summer—and moved many few-

(Continued on page 124)

Indie Retailers Band To Fight Used-CD Policies

■ BY ED CHRISTMAN

NEW YORK—The controversy over used CDs has served as a catalyst for independent retailers to form a new trade association.

After years of complaining that the majors don't pay enough attention to independent retailers, the merchants are banding together to address the used-CD issue and other problems affecting small retailers.

Four small chains and an independent retailer have joined forces with Don Kulak, founder of the Independent Music Assn., to form the Independent Music Retailers Assn.

Kulak, executive director of the fledgling organization, says, "There is a need for these retailers to communicate between them and to present a collective face to the manufacturers. We don't want to work against the major [distributors] but with them."

Kulak also is executive director of the Ringwood, N.J.-based Independent Music Assn., a trade group that represents 1,600 inde-

(Continued on page 115)

SEE
ME

FEEL
ME

TOUCH
ME

HEAL
ME

ORIGINAL BROADWAY CAST RECORDING

TO THE WHO'S TOMMY

Music and Lyrics by Pete Townshend
Book by Pete Townshend & Des McAnuff

Produced for Records by George Martin

Coming Soon from



RCA VICTOR

(09026-61874-2/4)

Tmk(s) ® Registered. Marca(s) Registrada(s) General Electric Company, USA, except BMG logo ® BMG Music • © 1993, BMG Music

Doug Johnson © 1993

Artists & Music

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

New Clannad Set Coming To America Atlantic Follows BMG's Worldwide Schedule

■ BY MELINDA NEWMAN

NEW YORK—Atlantic Records is releasing the new Clannad album, "Banba," June 1, despite the fact that the band's last release, "Anam," is still climbing Billboard's World Music chart.

"Anam" came out domestically last July, shortly after Atlantic signed the Irish group. However, the record was released in the rest of the world in 1990 via BMG, which distributes the band's product outside of the U.S.

"We would be delaying 'Banba' if we could," says Doug Morris, co-chairman/CEO of The Atlantic Group, "but we can't control BMG. They're doing what's best for them, so it means we have to react to that. I have no beef with them."

Clannad's manager David Kavanaugh admits, "I don't think it's ideal timing. We would have much preferred to come with the album in Oc-



CLANNAD: Máire Brennan, Pdraig Duggan, Noel Duggan, and Ciarán Brennan.

tober and let 'Anam' run its natural course here, but the imports would have hurt us."

Imports are "a very real concern for us," says Jason Flom, Atlantic Records VP of A&R. "To our knowledge, 'Anam' sold approximately 50,000 albums on import prior to our releasing the album."

"Anam" is still being propelled by the atmospheric Gaelic song "Harry's Game," which received tremen-

dous exposure through a Volkswagen Passat commercial. In fact, the album had sold roughly 30,000 units before VW began airing its spot last December (Billboard, Feb. 27). According to Morris, it has now topped the 350,000 mark. On Billboard's biweekly World Music Albums chart, "Anam" jumped four places to No. 4 last week.

Atlantic and Clannad hope "Anam" has created a demand for more material. Domestically, Kavanaugh says, prerelease orders for "Banba" have set a career high. "I believe [pre-orders] are over 200,000 in the U.S. Prior to going to Atlantic, our biggest seller was 70,000," he says. Additionally, he says the success of "Anam" in the U.S. has boosted the band worldwide. "Banba," which was released in the U.K. last week, enters Billboard's Hits Of The U.K. chart at No. 5 this week, making
(Continued on page 113)

Capitol Has Good Vibrations On 134-Cut Beach Boys Box

■ BY GENE SCULATTI

LOS ANGELES—Capitol Records hopes to catch a long-building wave of consumer interest June 29 when it releases a boxed set documenting the musical career of the Beach Boys.

Titled "Good Vibrations: Thirty Years Of The Beach Boys," the 134-track retrospective features all of the group's top 40 hits (from 1962's "Surfin' Safari" through 1988's "Kokomo"), including material from the band's Capitol, Reprise, and Caribou tenures. The set also contains selections from the legendary unreleased "Smile" album. The set, which will retail for approximately \$60, will be available as five CDs or four cassettes in a 6-by-12-inch box.

Underscoring Capitol's full-throt-

tle approach to marketing the package, senior VP of artist and catalog development Clark Duval says, "We're giving the project the same level of commitment we give to any current front-line release."

The campaign starts a week before street date with a major promotion on the QVC home-shopping channel, which will feature the boxed set for 14 days. Duval expects heavy sales through QVC, which "came in with a substantial order," but also anticipates that the exposure will raise consumer awareness and "drive people into stores."

The label concurrently will support "Good Vibrations" with tie-ins with oldies stations across the country, heavy advertising and display contests for retail accounts, and a
(Continued on page 113)

CD, Jewel-Box Recycling Under Way At Some Plants

■ BY MARILYN A. GILLEN

NEW YORK—New efforts to keep discarded CDs and jewel boxes in the manufacturing loop by turning them into jewel-box trays are quietly under way in the U.S.

Though unglamorous and untrumpeted, the process is seen as potentially high-impact in terms of volume, with one tray maker, Atlanta Precision Molding, already reprocessing some 100,000 pounds of scrap CDs per month.

Although there is no plan in the U.S. to follow the extensive CD recycling efforts mounted by PolyGram at its plant in Hannover, Germany (Billboard, April 24), other methods of reducing landfill waste from rejected or returned discs and jewel boxes are employed at a number of manufacturing facilities.

Already in operation at some

plants are systems to grind up old jewel boxes for use in the manufacture of new ones. Several manufacturers, including PolyGram Manufacturing and Distribution Centers in Kings Mountain, N.C., also have long been grinding up a portion of unwanted CDs for sale at pennies a pound to outside companies that use the scrap in making secondary products such as asphalt.

Still others, such as Disc Manufacturing Inc. in California, sell unmetallized CDs and plastic scraps to various plastics companies, for use in products not related to the record industry.

"The industry is definitely going into a recycling mode," says Dick Meixner, managing director of Denon Digital Industries, noting his firm recently began sending its discards to a grinder to have them turned into trays, the opaque plas-

(Continued on page 102)



The Doctors Are In. At a luncheon at New York's Hard Rock Cafe, executives of Epic Records and MTV announce the Spin Doctors' summer tour, presented by MTV's "Alternative Nation," with Soul Asylum and Screaming Trees as opening acts. Spin Doctors also received a plaque commemorating double-platinum sale of their debut album, "Pocket Full Of Kryptonite." Shown in back row, from left, are MTV VP of music and talent Rick Krim; MTV VP of ad trade marketing John Shea; Sony Music executive VP Michele Anthony; Epic president Dave Glew; Epic Associated president Richard Griffiths; Epic senior VP of promotion Polly Anthony; and Sony Music president Tommy Mottola. In front row, from left, are Spin Doctors Chris Barron, Mark White, Eric Schenkman, and Aaron Comess; artist manager David Sonnenberg; and MTV VJ Kennedy Montgomery.

Rhino Spearheads Multiple-Act L.A. Summer Folk Fest

■ BY CRAIG ROSEN

LOS ANGELES—Rhino Records, Ben & Jerry's, Northwest Airlines, and Concert Associates are hoping to give baby-boomers a Lollapalooza of their own with the Troubadours Of Folk Festival, set for June 5 and 6 at UCLA's Drake Stadium.

The festival, which will benefit the university's performing arts program, was inspired by the three Troubadours Of The Folk Era compilations Rhino released in spring 1992. In fact, many of the artists featured on the series—including Hamilton Camp & Bob Gibson, John Hammond, Richie Havens, Carolyn Hester, the Kingston Trio, Taj Mahal, Odetta, and Joni Mitchell—are scheduled to perform during the two-day event.

Event organizers are optimistic that the festival will work in other markets as well, and have tentative plans to stage an event in New York in September, and to make it an annual event in Los Angeles. If the L.A. dates are a success, there also is the possibility of a full-scale tour next year, organizers say.

A possible Troubadours Of Folk Festival television special and a home video release also are being discussed.

The festival is the brainchild of Rhino A&R coordinator Ted Myers, according to label president Richard Foos. "He found out that many of the artists on our compilations were still working and still touring," says Foos.

The event will mark the first time in 25 years that a folk festival of
(Continued on page 123)

Manufacturers Studying Magnetic Security Standard

■ BY PAUL VERNA

NEW YORK—The possible adverse effects of acousto-magnetic retail security systems on tape-based media have emerged as a major concern of music manufacturers in their efforts to implement an industry-wide standard for merchandise protection.

The six majors currently are evaluating the recent recommendation by the National Assn. of Recording Merchandisers to use Sensormatic Electronics Corp.'s magneto-optical security system to tag prerecorded music and video product at the point of manufacture.

Their concern is expressed in a statement from the Recording Industry Assn. of America that reads, "Since the NARM announcement, questions have been raised about the impact of acousto-magnetic technology on the sound quality of audiocassettes."

At least three of the six majors are conducting their own tests of the technology, which was found in recent studies by NARM and by Sensormatic rival Checkpoint Systems Inc. to deteriorate the sound quality of type I tape packaged in cardboard "O" packs; type I tape is used to manufacture singles and lower-priced

cassette lines, according to industry sources.

In addition, Checkpoint director of business development Dave Showmaker claims that other grades of tape and packages are also susceptible to sound degeneration. However, these claims could not be substantiated by the record companies, since their tests are still in progress.

The distinctions may be moot, since the majors contacted by Billboard say they will not tolerate any sound degradation on their product.

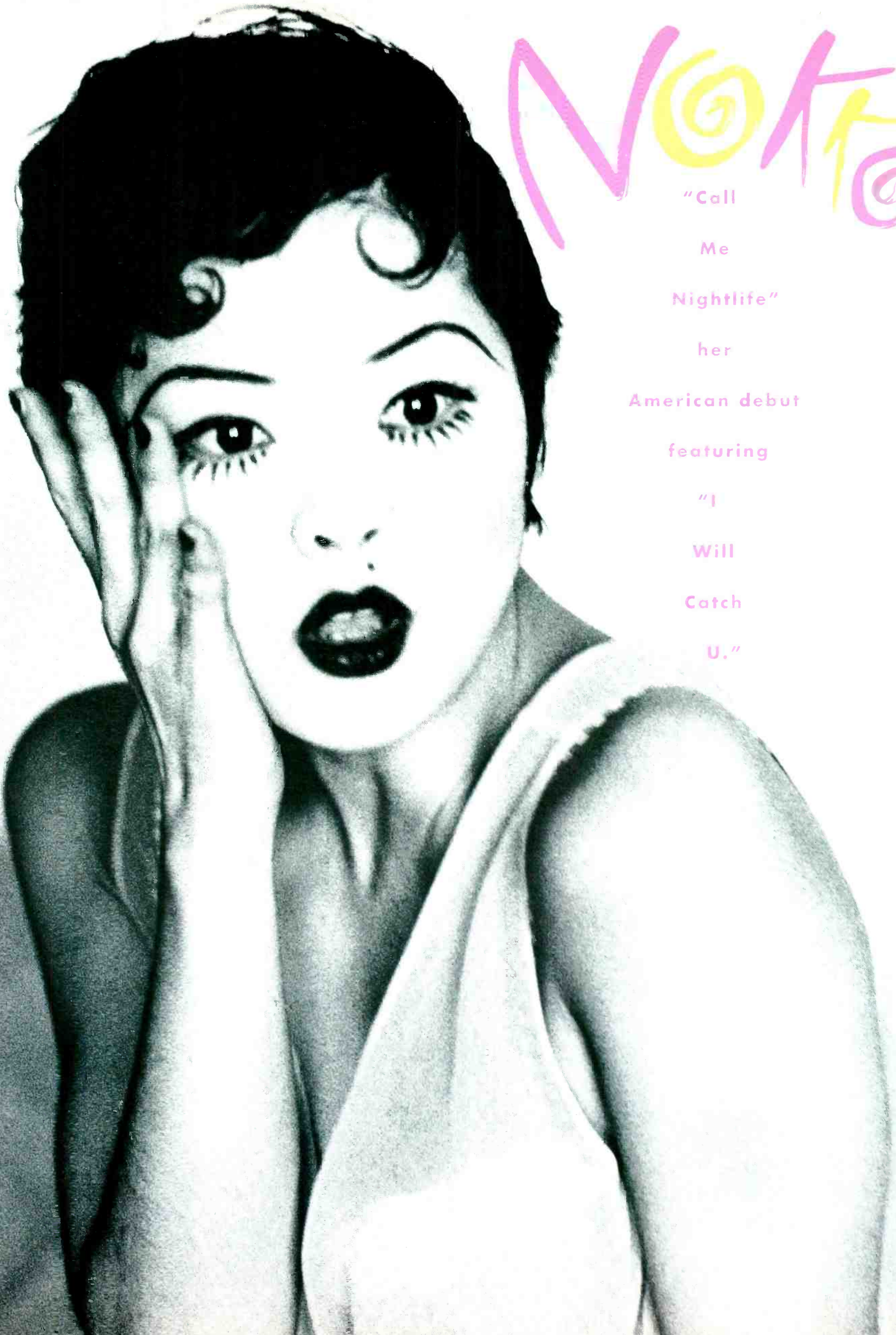
"We can't do that to our product under any condition," says Sony Music Distribution president Paul Smith.

"We have to get over that hurdle; everything else is secondary."

CEMA Distribution president Russ Bach agrees. "Our primary concern is in the area of cassettes. We want to make sure the system is failsafe," he says.

An additional concern relating to audiotape is the apparent difficulty in embedding the security tag inside the product. The majors argue that tagging the outsides of cassette boxes would be ineffective as a measure to counter theft and would undermine NARM's initial goal of creating a system whereby tags would be con-

(Continued on page 122)



NOTO

"Call

Me

Nightlife"

her

American debut

featuring

"I

Will

Catch

U."

Management: Best Blue for MCB Productions Inc.



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

Brooks & Dunn Take ACM Triple Crown Gill, Tucker, Garth Also Score At 3-Hr. Event

BY CRAIG ROSEN

LOS ANGELES—Last year it was Garth Brooks. This year, it's Brooks & Dunn. The Arista Records act was the big winner May 11 at the 28th annual Academy of Country Music Awards show here. And, like Brooks, who enjoyed substantial sales gains after last year's ACM triumphs, Brooks & Dunn can expect increased demand for their music in the coming weeks.

The Nashville-based team of Kix Brooks and Ronnie Dunn took awards in three of the four categories in

which it was nominated and also performed at the awards show, which was nationally televised by NBC.

After last year's show, Brooks' "Ropin' The Wind" shot from No. 7 to No. 5 on The Billboard 200, while his "No Fences" was up from No. 15 to No. 7.

Brooks & Dunn were named top vocal duet and took honors for single record of the year for country dance club sensation "Boot Scootin' Boogie" and album of the year for the double-platinum "Brand New Man," currently No. 63 on The Billboard 200.

Brooks & Dunn's only defeat came in the song-of-the-year category, in which "Boot Scootin' Boogie" lost to Vince Gill's ballad "I Still Believe In You." Gill also won top male vocalist.

In accepting the song-of-the-year honor, Gill commented on country music's growing popularity: "Watching the show, I've marveled at how country music has grown," he said. "It hasn't changed, it's just grown."

Tanya Tucker, who picked up video-of-the-year honors for "Two Sparrows In A Hurricane," directed by Joanne Gardner, dedicated her award to her friend, Beverly Hills hairdresser Michael Tovar, who is suffering from AIDS and was too ill to attend the show.

Other winners included Michelle Wright, top new female vocalist; Tracy Lawrence, top new male vocalist; Mary-Chapin Carpenter, top female vocalist; Confederate Railroad, top new vocal duet or group; Diamond Rio, top vocal group; and Garth Brooks, entertainer of the year.

The special Pioneer and Tex Ritter awards were presented to country legend George Jones and George Strait, respectively.

Jones was fêted for his influential career of more than 40 years. Presenter Garth Brooks noted that the honor was "long overdue," while Jones vowed he would continue performing as long as he lives, adding, "I wish radio would pay attention to us older artists."

Strait picked up the special film

award for "Pure Country," which also spawned a successful soundtrack album.

Yet the winners were almost overshadowed by a multiple nominee who was shut out. Billy Ray Cyrus, whose Mercury debut, "Some Gave All," has sold more than 7 million copies, was nominated in four categories, but went home empty-handed.

Cyrus also was subjected to boos and hisses from the crowd, suggesting his enormous success has spawned a backlash. Several artists sympathetic to Cyrus' plight commented on the bashing.

Cyrus wasn't the only artist with tremendous sales to come up short at the awards. Even Garth Brooks, who picked up his third straight entertainer-of-the-year award, lost in the album-of-the-year and male-vocalist categories.

The ACM awards were expanded to three hours this year to include more performances. Among the artists featured were Gill, Brooks & Dunn, Wynonna, Alan Jackson, Garth Brooks, Reba McEntire, Tanya Tucker & Delbert McClinton, Travis Tritt, Alabama, Doug Stone & Patty Loveless, Lorrie Morgan, Billy Dean & Suzy Bogguss, and John Anderson.

The show, which has been ratings winner for NBC in the past, continued to perform well despite strong competition. Although it lost to ABC's "Full House," "Roseanne," and "Home Improvement" in those half hours, it helped NBC win the night, posting a 14.3 rating and a 23 share.

Winners in the instrumentalist categories, announced prior to the telecast, included Glen Worf, bass; Eddie Bayers, drums; Mark O'Connor, fiddle; John Jorgenson, guitar; Jerry Douglas, specialty instrument (dobro); and Jay Dee Maness, steel guitar.

Also garnering pretelecast awards were Billy Bob's, Fort Worth, Texas, country nightclub of the year; Jon Conlon, WGKX Memphis, DJ of the year; and KNIX Phoenix, radio station of the year.



Neville On 'Tour.' Aaron Neville relaxes backstage after a showcase at Los Angeles' Cinegrill, at which he performed songs from his current A&M solo album, "The Grand Tour," including the single "Don't Take Away My Heaven." Neville will continue touring with The Neville Brothers through the summer. Shown, from left, are A&M senior VP of sales Richie Gallo; senior VP of promotion Rick Stone; senior VP of marketing Jim Guerinet; Neville; producer Steve Lindsey; senior VP of A&R David Anderle; and senior VP of business affairs Milt Olin.

Udder Madness: Aerosmith Album Cover Incites Debate

BY DON JEFFREY

NEW YORK—The cover of Aerosmith's new album, depicting a cow with an earring through a pierced nipple on its udder, has drawn reactions from an animal rights group and the London subway system, among others, but nary a word from music chains.

In fact, most retailers are happy with the album, "Get A Grip," which debuted at No. 1 on The Billboard 200 for the week of May 8.

"We've had no customer complaints that I've heard," says Lew Garrett, VP of purchasing of 355-unit Camelot in North Canton, Ohio, where the album was the chain's best seller for two weeks. Garrett adds, "Frankly, we heard more discussion about the cover art before it was released than we did after it was released."

Arnie Bernstein, president of The Musicland Group's Music Stores Division, adds, "Haven't heard a word."

The cover appears to be a photo-

graph of the rear quarter of a cow with a hoop ring through one of the five teats on its udder. There also is an Aerosmith logo branded onto its hide. But sources say the picture is a computer-generated image.

Advertisements for the album were banned by the London subway system. Brian Robinson, managing director of London Transport Advertising, states, "After careful consideration LTA regrets that it cannot accept the poster for HMV advertising the album 'Get A Grip' due to the potentially disturbing nature of the design, which may cause offense amongst sections of the Underground audience."

According to USA Today, the depiction brought about a reaction from Wal-Mart, the nation's largest mass-merchandising chain, which decided to paste price stickers over the offending udder. The retailer did not return phone calls to confirm the report.

However, Louis Kircos, senior VP (Continued on page 113)

Country Women See Sales Gains From TV Special

BY EDWARD MORRIS

NASHVILLE—The May 6 broadcast of "The Women Of Country" on CBS-TV appears to have sizable increased album sales for many of the artists featured on the show.

The fact that several of the women who appeared on the special were also on the Academy Of Country Music awards show on NBC-TV less than a week later is likely to maintain their momentum.

Among the top beneficiaries of "The Women Of Country" exposure are Mary-Chapin Carpenter (whose songs opened and closed the special), Kathy Mattea, Pam Tillis, Suzy Bogguss, and Michelle Wright. All were featured performers.

Reba McEntire, who did not perform on the show but who was cited prominently for her work, (Continued on page 123)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Jorgen Larsen is named president of MCA Music Entertainment International in London. He was managing partner of Deutsche Schallplatten Berlin (DSB).

Jerry Greenberg is appointed president of Michael Jackson's MJJ label in Los Angeles. He was president of WTG Records, a subsidiary of Sony Music.

Ele Juarez is named president and CEO of PolyGram Spain. He was president of Twentieth Century Fox Spain.

Denis McNamara is promoted to senior director of international A&R for Polydor Records in New York. He was director of international A&R.

Marilyn Batchelor is appointed marketing director for MCA Records in Universal City, Calif. She was executive assistant and product management coordinator in the R&B department of Virgin Records.

Matthew Aberle is named A&R di-



LARSEN

GREENBERG



JUAREZ

MCMANARA



BATCHELOR

ABERLE



MCFADDEN

MORROW

rector for the Imago Recording Co. in Los Angeles. He was an A&R representative for Morgan Creek.

Kelly Mills is promoted to director of advertising for A&M Records in Los Angeles. She was New England promotion manager.

Walt Disney Records in Burbank, Calif., names **Amy Malsin** director of public relations and **Jane Gordon** assistant manager of public relations. They were, respectively, manager of public relations for the label and publicist at Kathy Gangwisch & Associates.

Wayne Chernin is named North-

east regional sales director at PolyGram Label Group in New York. He was a sales representative at PolyGram Distribution.

Robert Greenbaum is named manager of A&R for Columbia Records in New York. He was assistant music director at WDRE New York.

I.R.S. Records in Los Angeles names **Charles Nobles** director of strategic planning and **Jim Beisner** director of manufacturing and strategic marketing information. They were, respectively, director of royalties for I.R.S. and trade budget ana-

lyst at Nestle Corp.

DISTRIBUTION. Joe McFadden is promoted to senior VP of marketing and sales for CEMA Distribution in Los Angeles. He was VP of marketing and sales.

PUBLISHING. EMI Music Publishing in New York promotes **Brooke Morrow** to director of international and U.S. creative operations and **Claude Mitchell** to creative director, East Coast. They were, respectively, manager of international repertoire and

creative manager, East Coast.

Erich Bulling is appointed creative director, Latin Music, for Warner/Chappell Music in Los Angeles. He was an independent writer/arranger/producer who has worked with such artists as Earth Wind & Fire, Julio Iglesias, Frank Sinatra, and Kenny Rogers.

RELATED FIELDS. Doug Herzog is named president of MTV Productions in New York. He retains his title of senior VP of programming for MTV: Music Television.

The Power Of ...

M *u* *s* *i* *c*



S E S  C

**SIRVIENDO A LOS CREADORES DE MÚSICA DESDE EL 1930...
ORGULLOSAMENTE ANUNCIA LA FUNDACIÓN DE**

S E S  C

Latina

La primera y única organización de derecho de ejecución en
Norte America dedicada exclusivamente a la licencia de la Música Latina.

Más grande no quiere decir que es mejor.

CONTACTO: WILLIAM VELEZ, SR. V.P., INTERNATIONAL

SESAC LATINA ▲ 421 WEST 54TH STREET ▲ NEW YORK, NY 10019 ▲ 212-586-3450 ▲ FAX 212-489-5699

Janet Makes Definitive Statement New Set Takes On Love, Life, Liberty

BY LARRY FLICK

NEW YORK—Prepare to meet the adult Janet Jackson.

With "janet.," the first release under the singer's \$40 million deal with Virgin Records, she completes the personal and creative evolution she started with her 1986 breakthrough album, "Control."

Over the course of a three-album cycle, Jackson has issued a declaration of independence from family ties, gained a social conscience, and, finally, become an assertive woman in touch with her emotions and sexuality.

The album is "about love, it's about falling out of love, being in love," says Jackson. "After 'Rhythm Nation,' I decided to take that route. It's about what's happened in my life: past, present, and what I'd like to have in the future."

Working once again with producers Jimmy Jam and Terry Lewis, Jackson also broadens her musical scope on "janet." by layering deep-house, swing-jazz, hip-hop, rock, and Caribbean elements on top of a radio-minded jack/funk foundation. Leading the set is the single "That's The Way Love Goes," a sultry blend of lazy guitar picking and shuffling soul beats. Last week, the track charged to the top of Billboard's Hot 100 in its third week, making it the second-fastest-rising single—behind

the Beatles' "Can't Buy Me Love"—in the history of the chart.

Also, a week before climbing to No. 1 on the Hot R&B Singles chart, "That's The Way Love Goes" made a record-breaking debut at No. 8 on that chart.

The single's success bodes well for the overall picture of "janet.," which reportedly ships more than 2 million units Tuesday (18).



JANET JACKSON

Label Forecasts Sunny Sales For Cohn's 'Rainy Season'

BY THOM DUFFY

LONDON—Marc Cohn took the music business entirely by surprise.

With singer/songwriters distinctly out of fashion on the pop scene, Cohn emerged in early 1991 with a modestly produced, self-titled debut album on Atlantic Records, released with virtually no fanfare or hype.

Yet within 12 months his debut disc went gold in the U.S. and sold solidly across Europe, the single "Walking In Memphis" cracked the top 20, and this Cleveland native with the melodic gift and the soulful voice walked off with the 1992 Grammy for best new artist.

In a field of Grammy nominees dominated by dance and hip-hop acts, Cohn's victory last year made a statement about the continued appeal of the rock singer/songwriter and his own po-

tential within that genre.

"This is a guy with the talents of a Billy Joel or a Don Henley," says Doug Morris, co-chairman/CEO of the Atlantic Group. "My guess is that he's going to carry the mantle of artists a little bit older. He is a remarkable artist and a remarkable person."

On June 1, Atlantic Records and its affiliates worldwide will release Cohn's second album, "The Rainy Season," which features guest performances by the likes of Bonnie Raitt, David Crosby, Graham Nash, and Los Lobos' David Hidalgo. The album's first single, "Walk Through The World," has been launched by Atlantic at album-rock, adult-contemporary, and pop radio.

Cohn snuck up on fans and the record industry two years ago, and now he returns amid expectations he could never have imagined then.

"It's the same for everybody," says Cohn philosophically. "I'm glad it went down the way it did," he says of his unheralded debut. "That was to my advantage. It's all part of the growing process."

The process of writing his follow-up album was not a calculated one, says Cohn. "I didn't step back at the beginning and decide what I wanted it to be," he says. "It pretty much unfolded in an unconscious way."

The choice and sequencing of songs on "The Rainy Season" then brought shape to a record on which Cohn sings about, among other things, a trinity of

(Continued on page 23)

"It's a privilege to work an album like this," says Virgin president Phil Quartararo. "If there is any pressure, it's in our desire to do it justice in the marketplace."

Jackson, who is participating in every decision surrounding the project, has insisted on a low-key marketing approach. "We have purposely not built a campaign with a lot of lavish bells and whistles," Quartararo says. "We agree with Janet in that everything must be rooted to the music."

Part of Jackson's plan is to maintain a close relationship with her urban base, while continuing to build her following in the pop mainstream. The

(Continued on page 23)



As The Crowe Flies. Members of the Black Crowes headed to The House Of Blues, Cambridge, Mass., to catch the Muddy Waters Blues Band, which featured original pianist Pinetop Perkins, and bassist Calvin "Fuzz" Jones. Shown, from left, are the Crowes' Marc Ford and Chris Robinson; Jones, and the Black Crowes' Eddie Harsch.

New Orleans On The Move; Charity Kiss; Gibson In U.K. 'Grease'; Country Bloom

LAISSEZ BON TEMPS: For those who couldn't get to the New Orleans Jazz & Heritage Festival, the event will now come to them. **Festival New Orleans!**, a concert featuring up to eight bands on three stages, plus traditional N'awlins food and crafts, will hit 18 cities this year, starting with Dallas June 26. The amphitheater outing, booked by the William Morris Agency, is being produced by Quint Davis and George Wein of Festival Productions, the creators of Jazz Fest (see story, page 22), and Danny Scher of Bill Graham Presents. Among the acts participating on selected dates are Buckwheat Zydeco, Zachary Richard, the Radiators, Beausoleil, Evangeline, John Mooney & Bluesiana, the subdudes, the Zion Harmonizers, the Young Olympia Brass Band, and the Famous Rocks Of Harmony.



by Melinda Newman

KISS AND TELL: Artists are lining up to record tracks for an upcoming Kiss tribute album helmed by band leader Gene Simmons. Although a label for the project has not yet been selected, proceeds from the Christmas release are earmarked for charities including the Pediatric AIDS Foundation, according to sources. Among the artists cutting their favorite Kiss songs are Anthrax, Nirvana, Pearl Jam, Garth Brooks, Nine Inch Nails, Green Jelly, the Melvins, and Stone Temple Pilots.

THIS AND THAT: Atlanta-based Sky Records, along with sponsors WNNX, WAGA-TV5, and The Roxy, will throw a summer kick-off party June 11 to benefit local youth service organization Campus Live, which produces a monthly television program highlighting area teens. The evening will feature Sky bands Vigilantes Of Love, Reversing Hour, Insane Jane, Five-Eight, and Seersucker. Tickets for the show are \$5 . . . Mick Fleetwood will be the speaker at the Univ. of California at Berkeley's graduation ceremonies Thursday (20). Fleetwood also will be presented with an award from the school's Committee For Popular Culture Studies . . . Although Ozzy Osbourne supposedly has hung up his touring shoes, his fans can relive the artist's 1991 and 1992 tours via "Live & Loud," a home video to be released May 25, and the similarly titled double album, coming from Epic June 15 . . . Michael Jackson will receive the Lifetime Achievement Award from the Guinness World of Records Museum Wednesday (19) in Hollywood . . . From the 1700s and "Les Miserables" to the 1950s and "Grease": Debbie Gibson will play Sandy in the 20th-anniversary production of "Grease" opening July 15 at London's Dominion Theater in the

West End . . . Windham Hill releases "Visom: Contemporary Music From Brazil" May 25. The sampler is the U.S. debut from Brazilian contemporary instrumental label Visom. . . The North Carolina Music Showcase is planned for June 3-5 at Wilmington's Mad Monk club. Sponsored by ASCAP, the event will feature 15 area bands.

ON THE ROAD: Foreigner launched a five-month tour May 7 at the St. Lucie County Civic Center in Ft. Pierce, Fla. . . Jimmy Buffett starts his annual summer tour June 3 at Shoreline Amphitheater in Mountain View, Calif. Opening the dates with special preshow parking lot parties will be Margaritaville Records act the Iguanas. . . Lynrd Skynyrd continues its amphitheater outing through July 11 . . . The Allman Brothers Band starts its latest outing Saturday (22) at Costa Mesa, Calif.'s Pacific Amphitheater.

CONTINUITY: Continuum Records has named Joseph DeMeo to the position of GM. He replaces Howie Gabriel, who is now VP of sales and marketing at Sony's TriStar Music Group. DeMeo has been in the industry since the late '70s, when he worked as an account service rep for Phonodisc in Seattle. Other posts include PGD's director of field marketing and Island Records' senior director of sales.

THE SOUTHERN BEAT: We just returned from a trip to Nashville, where the flowers were in bloom and summer was well under way. The good news is that despite the amazing amount of success coming out of that town, label heads remain levelheaded and extremely accessible. They were equally divided on how long the current country boom will last and whether it is a true multi-layered regeneration or simply led by such megasellers as Garth Brooks and Billy Ray Cyrus, who give an overinflated picture of the genre's undisputed rosy state. Given the advance tapes we heard on several newcomers, we'd say Nashville's stock will continue to rise for quite a while longer. An interesting tidbit: Several sources noted that many of the upcoming artists formerly made their living as songwriters. Now that they are hoarding their best songs for themselves, some singers who relied on material by others (probably more than half of the current recording artists) are having a tough time getting top-notch material. So burgeoning songwriters take note: Music City is hanging out the Help Wanted sign.



MARC COHN

Ferry Finds Release Rephrasing Favorites 'Taxi' To Open Doors For Delayed 'Horoscope' Set?

■ BY PAUL SEXTON

LONDON—The sophisticated chanteur image of Bryan Ferry, which finds its latest expression on his new Warner/Reprise album, "Taxi," can be traced back directly to his Auntie Ethel.

Ferry recalls how his aunt took a key role in his musical education by playing him Nat "King" Cole, Billy Eckstine, and the Ink Spots when he was no more than 4. "I think I was brainwashed into crooning-type singing," he smiles. Now, some 40 years later, the former Roxy Music leader turns his vocal refinement to a distinctive set of personal favorites first made famous by the likes of Fontella Bass, the Shirelles, the Vel-

vet Underground, and Screamin' Jay Hawkins.

Ferry says his interest in jazz helped him with the project. "You'd find Charlie Parker had done several versions over the years of the same song, which usually he hadn't written. Same with Billie Holiday. I bring the same attitude to doing other people's songs. Sometimes it's great for me as a writer to get away from my writing. In the '70s, one of the reasons I was so prolific was that I took the pressure off by



FERRY

doing albums like 'These Foolish Things.'"

That album, released late in 1973, failed to chart in the U.S. but launched a high-profile parallel solo career for Ferry alongside Roxy Music. Since the group disbanded in 1982, his "lounge lizard" persona has made him an easy target for sections of the British press, and Ferry is aware of the mixed reception that greeted "Taxi" at home, when it was released in the U.K. several months ago.

"It always amazed me that people tend to view covers albums—I don't particularly like that word—with distrust, as if they're B movies," he says. "I think if you keep a song too

(Continued on page 21)

Caroline Bienstock Maps New Creative Initiatives

BUILDING BLOCKS: Caroline Bienstock, now wearing two high-profile hats at leading independent publisher **Freddy Bienstock Enterprises**, is overseeing new creative initiatives. Her father formed the firm in 1966 after he bought out the U.K. operation—now known as **Carlin Music**—owned by his former employers, **Jean and Julian Aberbach**.

Bienstock, who joined the company in the mid-'80s, most recently served as CFO, a function she keeps as she becomes COO of the company's worldwide activities. Freddy remains as chairman of the company, which employs about 85 people in the U.S. and abroad.

With wholly owned branches in the U.S. and London, Bienstock has set up a third international office in Paris, partially in the aftermath of the acquisition of **EMHA Music** from **Europe 1 Radio**, France's top radio broadcaster. Bienstock notes the Paris deal came via the advice of London managing director **David Japp**, who had worked for **Chappell Music** when it was partially owned by Freddy before its sale to **Warner Bros**. She adds the deal already has seen major hits in France with a song from the rock musical "Star Mania." The song has been a hit under its original French-lyric title, "Tycoon," and one with a **Tim Rice** English lyric retitled "The World Is A Heart Of Stone" as performed by **Cyndi Lauper**. Another French smash from the show is **Peter Kingsbery's** "Only The Very Best."

In the U.S., the company opened a Nashville office a year ago under the corporate umbrella of **Bros 'N Sis Music**. Deals have included half-ownership in writer **Michael Martin Murphey's** publishing company, and half of producer **Rob Galbraith's** company, **Hannah's Eyes**. Also, the Nashville unit has signed artist/writer **Bill Miller** and is about to be making at least two additional signings.

For Bienstock, the emphasis is on company participation in whole or part of copyrights, rather than via administration deals. Although open to purchase of existing indie catalogs, the company, she says, is "looking to expand operations without competing head-to-head with the [multinationals]. We're less interested in signing on to huge publishing deals."

In addition to its strong position in pop song copyright ownership, and, through **E.B. Marks** the control of both pop and classical works, **Freddy Bienstock Enterprises** also has one of most important background music companies in **Carlin Recorded Music Library**, with some 120 CDs worth of original pop and classical music that finds a receptive audience among TV networks, TV and film preproduction houses and other background music needs. The **CRML** unit is one of the responsibilities of **Johnny Bienstock**,

exec VP, who is Caroline's uncle.

Caroline's interests also lie in a section that represents the publishing interests of major brands' holdings in jingles, including **Anheuser-Busch** and **Coca-Cola**. "We've been teaching major-brand companies to assert publishing rights to jingles they commission, rather than have them reside at the ad agency level." In recent years, **ASCAP** and **BMI** have upgraded the performance value of network jingles.

And in another interesting diversion from straight pop music publishing, **Freddy Bienstock Enterprises**

has half ownership in the **Red Baron** label with veteran jazz producer/songwriter **Bob Thiele**. **Red Baron** has had about 15

jazz releases through **Sony Music**. **Thiele** also has a music publishing arrangement with the **Bienstock** firm.

"We've developed a situation here where we want to acquire copyrights and find creative ways of expanding," says the COO/CFO.

AT ALL-NATIONS: Among several recent deals, **All-Nations** president **Billy Meshel** reports the company has purchased the compositions owned by veteran country vocal group the **Statler Brothers**. The two catalogs involved are **American Cowboy Music Co. (BMI)** and **Statler Bros. Music Inc. (BMI)**, both containing a combined total of 41 charted songs, including "Do You Know You Are My Sunshine," "Elizabeth," "My Only Love," and "Too Much On My Heart."

Meshel also announces **All-Nations** is the administrator in the U.S. and Canada of personality/songwriter **Steve Allen's Meadowlane Music Inc. (ASCAP)**, which contains his original "Tonight Show" theme, "This Could Be The Start Of Something Big," and such others as "Impossible" and "Pretend You Don't See Her."

A **BMI** affiliate of **All-Nations**, **Music Of The World**, has acquired the music to **Dr Dre's** platinum single, "Nuthin' But A 'G' Thang," penned by **Leon Haywood**. The song reached No. 1 on **Billboard's** R&B and rap singles charts, and No. 2 on the **Hot 100**. **All-Nations** also has entered into a co-publishing agreement with **Jesse Saunders**, producer and co-writer of **Jermaine Stewart's** hit dance single, "Set Me Free." **Johnny Angel**, co-writer of five compositions on the new album by **Arcade (Epic)**, also has joined **All-Nations Music/Music Of The World**.

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

1. **Metallica**, Metallica
2. **Ugly Kid Joe**, America's Least Wanted
3. **Steve Morse**, Coast To Coast
4. **Van Halen**, Diver Down
5. **Slayer**, South Of Heaven.



by Irv Lichtman

"ASCAP makes the hardest stuff easy." sound garden



ASCAP
AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS

New York
(212) 621-6000

Nashville
(615) 742-5000

Los Angeles
(213) 883-1000

Chicago
(312) 527-9775

London
011-44-71-973-0069

Puerto Rico
(809) 725-1688

ARTIST DEVELOPMENTS

COURTNEY'S 'CREATION'

"I always wanted to have the sound of an African-Caribbean-European," says British saxophonist Courtney Pine of the far-ranging musical influences displayed on his new album, "To The Eyes Of Creation."

Pine's decision to draw upon jazz, reggae, African, and Indian sounds for his rich new disc is echoed in the artist's move from Antilles/New Directions to 4th & B'way, both imprints of Island Records.

"This speaks directly to [Island founder] Chris Blackwell's mode of operation when he hears something that falls into a number of classifications," says Pat Monaco, VP/GM of Independent Label Sales, the independent distribution arm of PolyGram Group Distribution, which handles the 4th & B'way label.

The latest label move is part of Pine's career-long effort to avoid pigeonholes.

Acclaimed as one of Britain's most promising young jazz artists with the release of his 1986 debut, "Journey To The Urge Within," Pine fulfilled that mandate with four subsequent discs: "Destiny's Song" in 1988, "The Vision's Tale" in 1990, "Within The Realm Of Our Dreams" in 1991, and "Closer To Home" in 1992.

Pine, who plays sax on Mick Jagger's latest solo album, says he considered making "a serious hardcore rap record" for this new release. However, those plans were changed by the tragic death of his infant daughter, Cleopatra, while he was on tour.

Pine says he questioned whether he could continue to work, but emerged from grief with "To The Eyes Of Creation," inspired by and dedicated to his daughter's memory.

With contributions from singers including Mica Paris, the album conveys a spiritual, adventurous tone throughout. Highlights include "The Healing Song," which opens the record, Pine's cover of Bob Marley's "Redemption Song," and the African rhythms of "The Holy Grail," which closes the set.

Confident of widening Pine's audience, Island is promoting the track "Psalm" to jazz and adult-alternative radio. Pine, meanwhile, is looking to widen his musical reach further. "I'm still opening my horizons," he says.

THOM DUFFY



COURTNEY PINE



WE CAN TUNE YOUR EVENT ANY WAY YOU WANT TO PLAY IT.

When it comes to fine tuning live shows, nowhere is more in tune with your needs than Earls Court Olympia.

Whatever your event, we can pitch it exactly to the size and style of your audience. With 4 venues offering capacities from 4,500 to 17,000 and built-in flexible seating options, there's a perfect stage for any size of concert. With an unrestricted view for over 99% of a full house.

As Europe's largest indoor arena, Earls Court offers all the technical scope and effects of outdoor venues.



EARLS COURT OLYMPIA
L O N D O N

Depending on the seating configuration, 57%-100% of the seats are within 200 feet of the stage and with first class acoustics, the fans really are tuned right in on the action.

Add to that our full support services, excellent corporate hospitality, improved catering and parking facilities and you can see why we attracted major players like Prince, Dire Straits, U2 and Genesis to central London in 1992.

Why not call Chris Vaughan on 011 44 71 370 8009 and tune up for your next big hit at Earls Court or Olympia?

EARLS COURT & OLYMPIA LIMITED, EARLS COURT EXHIBITION CENTRE, WARWICK ROAD, LONDON SW5 9TA.



ARTISTS IN ACTION

DANIELA MERCURY
The Ritz, New York

THE FIRST stateside concert by Brazil's hottest artist took place here April 23 before 2,500 mostly Brazilian admirers who absorbed, then emulated, the pop-inflected samba/reggae fury descending from the powerful Bahian chanteuse and her crack sextet.

Vigorous vocal give and take between Mercury and the frenzied throng proceeded throughout the near two-hour performance as the sensuous songstress and her two lissome dancers pranced and sang through several well-known Brazilian favorites plus material from her first album, "Daniela Mercury," and her new Globo/Sony Discos debut,

"O Canto Da Cidade" ("The Song Of The City").

Technically flawless and superbly paced, Mercury's well-oiled act opened with the thunderous title track from the new album, followed by a souped-up take of Gilberto Gil's "Toda Menina Baiana," which commenced with Mercury explaining in English that the song's lyrics extol the God-bestowed virtues of Bahian women. Undoubtedly, Mercury's rapidly improving English and friendly stage demeanor bodes well for her chances of becoming an international star.

As it was, the throaty, strong-voiced songstress spoke and sang in faintly accented English, crooning an alluring samba/reggae rendition of the Police standard "Every

Breath You Take." Midway through her romp, Mercury nearly brought down the house when out came three, impossibly charming, pre-adolescent male percussionists from Bahia who began pounding out a choppy samba/reggae cadence on drums called tambores. Mercury and the swaying crowd then joyously broke into "Menino Do Pelô" ("Boy From Pelô"), where "every boy knows how to play a tambor."

Mercury later lit into her 1991 Brazilian smash, "Swing Da Cor," an ode to African rhythms—which comprise the heart and soul of music from Bahia—music that this always smiling performer has made commercially accessible without corrupting its artistic essence.

JOHN LANNERT

Experience a great New York hotel from only \$155 a night? Now that's entertainment.

More and more people in the fashion and entertainment industries are choosing the new New York Renaissance Hotel.

Its Broadway location in midtown Manhattan is just steps away from Fifth Avenue shopping, the fashion district, Central Park and Broadway theatres.

But what makes the hotel unique is its elegant art deco style with rich mahogany, Italian marble and stylish furnishings.

The New York Renaissance Hotel is a hotel for those sophisticated guests looking for quality and intimacy at an affordable price.

So let the sights and sounds of Broadway surround you.



NEW YORK
RENAISSANCESM
HOTEL
BROADWAY & 48TH STREET

For reservations, please contact your Professional Travel Agent or 1-800-228-9898.
714 Seventh Avenue, New York, NY Tel: 212-765-7676

* Rate subject to availability. Valid thru 12/30/93.

Continental Drift

COAST TO COAST — EDITED BY MELINDA NEWMAN

PHILADELPHIA: Local music fans got their first taste of what keynote speaker **Jonathan Poneman** of **Sub Pop Records** referred to as the music industry's growing "conference culture" when the first **Philadelphia Music Conference** took place April 29-May 2. The PMC showcased more than 150 bands at 17 clubs around town for media and industry types, many lured down from New York, and hosted 45 panel discussions during three days in the cramped, overheated quarters of the Center City Holiday Inn. (Next Year, the PMC moves into the more spacious Philadelphia Convention Center.) Things got off to a rocky start with attendance low and panels running late on the PMC's kickoff Friday—director **Brian Felsen** admitted more than 80% of the 1,050 registrants were comped and that the PMC took a financial beating—but by the next day crowds were up and the informative seminars on the nuts and bolts of the music biz were running smoothly. Guitar ace **Adrian Belew** held a SRO guitar workshop, and keynotes were given by **NARAS** president **Michael Greene** and Poneman. The PMC aimed to bring together urban, acoustic, and rock forces under one roof, and although there was a strong hip-hop presence at the daytime events with appearances by original Philly gangsta **Schooly D.**, his **Ruffhouse/Columbia** label mate **Tim Dog**, and **Kris Kross** manager **Jermaine Dupri**, there was little rap to be found at night. Instead, the often off-schedule showcases featured lots of locally based rock acts, some of which—like rugged, rootsy **Go To Blazes**, country rocker the **Rolling Hayseeds**, acoustic popsters the **Low Road**, and female garage band the **Friggs**—turned in excellent sets. Other nighttime highlights came from the **Fishbone**-meets-**Harry Connick Jr.** of Athens, Ga.'s **Donkey**, noisily melodic Philadelphia quartet **Caterpillar** and Boston-based jazzy hip-hopsters **G Love and Special Sauce**.

DAN DELUCA

NEW YORK: Like its namesake, a passage from the prelude to the Tom Robbins tome "Skinny Legs & All," **Thin Lizard Dawn** invites its fans on a mystical, winding journey that twists familiar themes into a new landscape of expression. The musical touchstones are the mellifluous rhythms associated with the **Beatles** and **Crosby, Stills & Nash**, but the band pumps them out through a harder, more groove-oriented beat. Formed by four students at Skidmore College in upstate Saratoga, **Thin Lizard Dawn's** members now all have migrated to New York City after a year and a half that saw guitarist **Howie**



THIN LIZARD DAWN

Statland and drummer **Dave Berk** making the trek to Manhattan practically every week for gigs. **Greg Lattimer**, the band's singer and primary songwriter, explains that many of his songs, about self-knowledge, relationships, and overcoming fears, were tempered by the frenetic lifestyle the Big Apple can breed. "My sole reason for doing this is for people so they can relax and smile and get away from their problems," he says. To help achieve that happy feeling, the **Lizards** prominently display an ever-growing collection of diminutive trolls at their live shows. They

were even burning incense on stage for a while, before it had to be nixed: "The smoke was bothering Greg's throat and affecting his singing," says bassist **Ken Fermaglich**, who spends his days working in the music department at the William Morris Agency and is the band's business mind. **Thin Lizard Dawn** recently began playing concerts up and down the Eastern Seaboard, and will be opening for the **Radiators** at a Memorial Day Weekend show. The band also may tour the Midwest later in the summer. "We just want to get more people to listen," says Lattimer.

CATHERINE APPLEFIELD

CLEVELAND: The **Front Row Theater**, a theater-in-the-round in the eastern Cleveland suburb of Highland Heights that has catered to artists of all genres from metal to middle of the road, will close July 1 after 19 years. The shutdown comes as a result of a merger between the 3,200-seat **Front Row**, owned by **Lawrence Dolin**, and **Playhouse Square Foundation**, the nonprofit group that operates four theaters in downtown Cleveland. It is expected to bring another 200,000 customers a year to **Playhouse Square**, helping that concern meet its attendance goal of 1 million for its plays, concerts, musicals, and speaker series. In an announcement made with **Playhouse Square Foundation** president **Art J. Falco**, Dolin said the merger was made because of the resurgence of interest in downtown Cleveland, an area marked by such developments as the **Rock and Roll Hall of Fame and Museum**. Under the agreement, the **Front Row** will be incorporated into **Playhouse Square Foundation**. Dolin and his crew will book acts as before, focusing on comedy, R&B, country music, and a lecture series. The last artist to play the **Front Row Theater** is **Luther Vandross**, June 22-23 and 25-26. After that, the theater will be put up for sale.

CARLO WOLFF

BRYAN FERRY

(Continued from page 18)

much like the original, then it does become a cover; you're just putting your voice on the same arrangement. I try not to do that if I touch another song."

"Taxi" came into being when Ferry put his previous studio project, a set of new songs called "Horoscope," on hold. Several years overdue, "Horoscope" will be completed for early-1994 release, when Ferry has finished promotion and a possible tour for "Taxi."

"On the 'Horoscope' album I was working with 56 tracks, and we filled them all up. With 'Taxi' we went back deliberately to 24-track analog and I had somebody who was helping me to keep it simple, [veteran British rock guitarist] Robin Trower. People find it a strange combination, but we have very similar music roots actually: American R&B music."

"Taxi" made a bright start in the U.S. with a No. 79 debut on the May 1 Billboard 200. Warner/Reprise product manager Steven Baker says Ferry's albums tend to be long-lived. His 1985 set "Boys And Girls" is certified gold, 1987's "Bête Noire" is approaching gold, and Roxy's final album, "Avalon," is well past 1 million units.

The first U.S. single from "Taxi" is "Will You Love Me Tomorrow," to be released at the end of May; the track also is included in the MCA soundtrack to the hit movie "Independent Proposal."

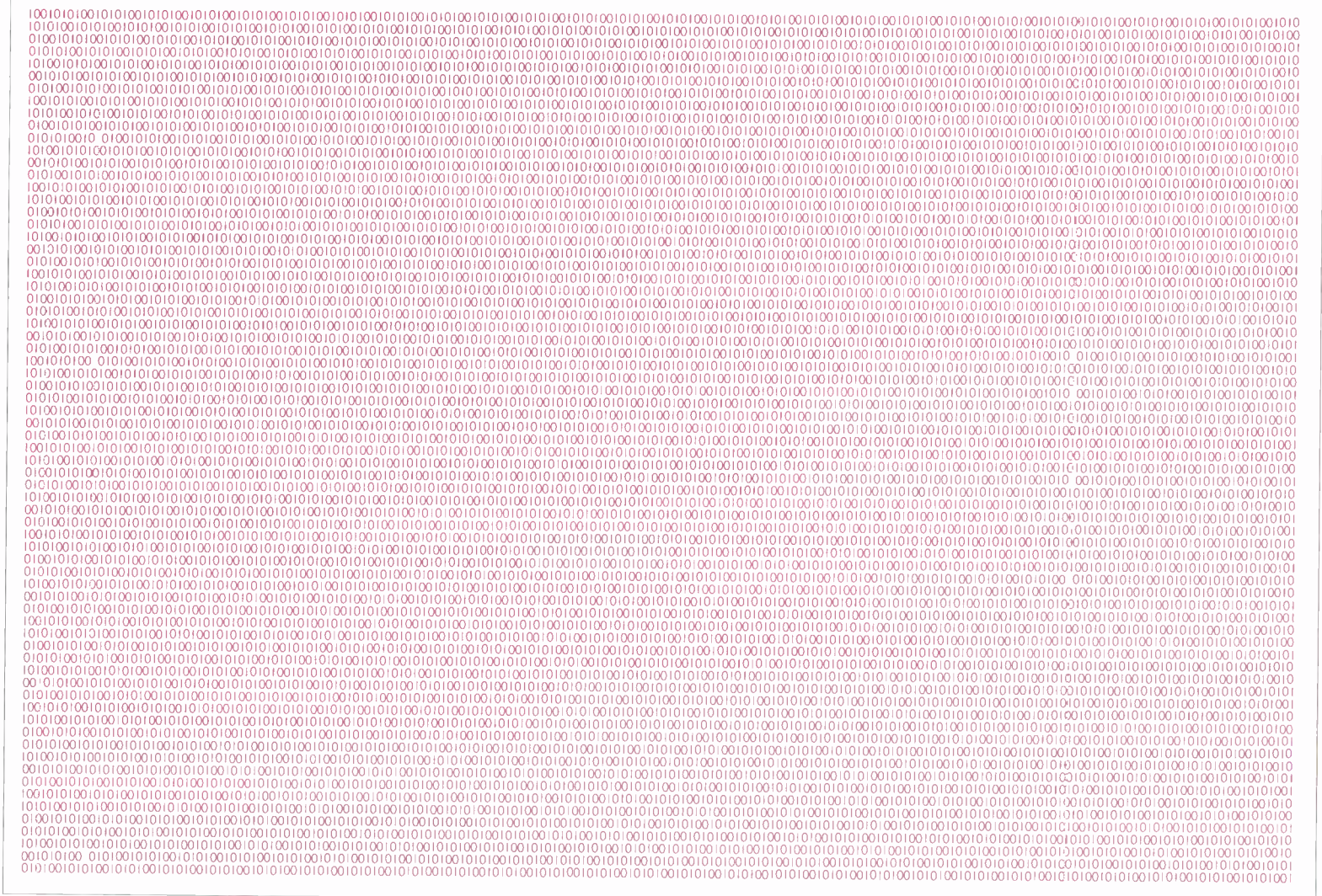
"Hopefully Bryan will be doing a tour in the fall, then within a year, we'll have another album, so we end up having a wonderful yearlong promotion," says Baker.

The fact that Ferry's U.S. success does not approach his status in the U.K. does not daunt the artist.

"I've never really been a commercial songwriter, in my opinion," says Ferry. "Hence the relative lack of popular success in America. You could argue that I have a great loyal fan base in America, and I'd rather have that audience than any other. Obviously you wish it was bigger, but it's a very discerning audience to have."

To the perennial question of a possible Roxy reunion, Ferry is upbeat: "Maybe the 25th anniversary would be a good time. I see Brian Eno and I'm sure I'll work with him again, now that I'm a bit more sure of what I need in the studio. I'm more open to the idea now than I was five years ago."

MYSTERIOUS WAYS BY U2:



Introducing DCC, from Philips.

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

Zero noise, zero hiss. It's called DCC



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

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

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



Your music will never be the same.



PHILIPS

PUBLICITY PRINTS

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

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

 Full Color & B/W Posters
 Composites - Cards - Other Sizes

 Send For Catalog & Samples

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

Portland's Freshest Catch.

Bob Ludwig, the renowned mastering engineer and now a partner in one of Portland's newest, most exciting businesses, Gateway Mastering Studios. The most advanced studio of its kind.

How could a city like Portland, Maine lure such a music business giant? In a word, quality. Of life. And of doing business the way it should be done — without hassles or big city congestion.

Famed for its coastal beauty, Portland's just a short drive from Boston and our fair city has a hell of a lot to offer. Museums and galleries. Fine restaurants and funky food places. Music — mainstream and otherwise. Clubs that put you in the mood, whatever your mood. An international airport — only minutes from downtown — that will get you and your clients where they need to be, fast.

Not to mention the fact that the Downtown Portland Corporation will work hard to make it easy for you to make the move. How do low interest loans, site selection assistance and red tape unraveling sound? They certainly worked for Bob.

Hey, you may never have thought about working anyplace other than the place you are right now. But neither did Bob Ludwig — until he saw Portland, Maine — and now he's opened Gateway Mastering Studios. So maybe you should check out Portland, too.

Just call 1-800-874-8144 and ask for a free video and brochure.

There's no catch. And it just might be enough to lure you and your business.



PORTLAND, MAINE

The City That Plays Well For The Music Industry

Downtown Portland Corporation
389 Congress Street • Portland, Maine 04101

1-800-874-8144



Describing why the Westwood Marquis Hotel and Gardens rises above all the other luxury hotels in L.A. is like describing the scene at your "basic chic" L.A. restaurant.

Except with us, you won't be served attitude, just superb food.

And should you choose, you can have the ultimate private dining room--your suite.

While many of L.A.'s hotels have one signature restaurant, we have three. That makes the decision not where to eat, but where to eat first. Whether to savor legendary dining with the Ertes in the Dynasty Room. The famous lunch buffet under the gazebo in the Garden Terrace. Or al fresco,

poolside at the Cafe Perroquet. And two very private dining options: Your own poolside cabana. Or most any edible you can imagine brought to you in your luxurious weekend suite (we have 258 to choose from), as the rest of L.A. sits on the freeway wishing they were you.



Where you belong.

930 Hilgard Avenue, Los Angeles, CA 90024 (Next door to Beverly Hills and Santa Monica). Telephone: (310) 208-8765

Artists & Music

Rain Hurts Jazz Fest Finale But 400 Acts Shine At N.O. Event

■ BY NICK MARINELLO

NEW ORLEANS—The 1993 New Orleans Jazz and Heritage Festival, held April 23-May 2, started at a record-breaking pace, but showers the second weekend kept the event from setting a new attendance high. Final numbers came in at about 316,000.

In its 24th year, the festival drew a record-breaking 148,000 people the first weekend, despite a hike in ticket prices from \$7 in advance and \$10 at the gate last year to \$9 in advance and \$13 at the gate this year. The high attendance was attributed not only to the sunny skies and mild temperatures the first weekend but also to debut jazz festival appearances by Bob Dylan on Friday and the Allman Brothers Band on Saturday. Dylan and his five-piece band wove country, bluegrass, and funk motifs into such classics as "Mr.

Tambourine Man," "Tangled Up In Blue," and "Positively 4th Street." The next day, the Allmans turned in a loud, sizzling performance that included such old favorites as "Whipping Post" and "One Way Out."

The strength of the festival, however, remains not any single performance but the number of good performances that are happening at any given time on its 11 stages.

"At one point we had Fats Domino, Sonny Rollins, and Pete Fountain playing on different stages at one time," says festival producer Quint Davis. Other highlights from the more than 400 acts included powerful vocal performances by Patti La Belle, local R&B legend Johnny Adams and bluesman John Campbell, and a riveting, almost hypnotic, musical soundscape provided by Daniel Lanois and band in

(Continued on next page)



AMUSEMENT BUSINESS®

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PAUL MCCARTNEY	Florida Citrus Bowl Orlando Centroplex Orlando, Fla.	May 9	\$1,163,061 \$32.50/ \$16.25	42,614 sellout	Cellar Door Concerts
PAUL MCCARTNEY	Williams-Brice Stadium Columbia, S.C.	May 7	\$885,089 \$32.50/ \$16.25/ \$15	37,646 39,662	Cellar Door Concerts
CAIFANES MALDITA VECINDAD	Sports Palace Mexico City	April 30	\$486,740 (1,506,217 Mexican pesos) \$50/ \$34.37/ \$25/ \$15.62	21,112 sellout	Avalon Attractions
STING DADA	Hearst Greek Theatre Univ. of California- Berkeley Berkeley, Calif.	April 30- May 1	\$446,893 \$32.50/ \$25	16,979 two sellouts	Bill Graham Presents
STING DADA	Pacific Amphitheatre Costa Mesa, Calif.	May 7	\$389,336 \$35.75/ \$29.70/ \$18.70	15,432 16,000	Nederlander Organization
ELTON JOHN	Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C.	May 7	\$375,623 \$27.50	15,262 sellout	Cellar Door Concerts
BRONCO	Mexico Bull Ring Mexico City	May 2	\$315,870 (977,460 Mexican pesos) \$25/ \$16/ \$10/ \$3.50	42,190 sellout	Radio Show Canto Nuevo
TOM JONES	Fox Theatre Detroit	April 29- May 2	\$305,214 \$37.50/ \$10	16,697 18,712, four shows	Brass Ring Prods.
VAN MORRISON	Beacon Theatre New York	April 28-29	\$290,550 \$75/ \$50	5,438 two sellouts	Delsener/Stater Enterprises
ARETHA FRANKLIN	Radio City Music Hall New York	May 1-2	\$289,585 \$50/ \$40/ \$35/ \$30	7,060 11,478, two shows	Radio City Music Hall Prods.

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

Artists & Music

RAIN HURTS JAZZ FEST FINALE

(Continued from preceding page)

a set that was a last-minute addition to the fest lineup.

Anticipating ever-growing crowds, festival organizers made several alterations to the festival grounds. According to Davis, more than 20 ramps were built to provide easy access from the grounds to the surrounding race track to ease congestion. The four tents that provide for "indoor" performances were also enlarged, a change that was happily embraced by the fans who scurried to them during the second weekend's showers. The second weekend's lower attendance denied the festival a record-breaking final number for the first time in six years.

However, the rains did not diminish the line of fans waiting outside the Sound Warehouse tent for the chance to have Aaron Neville sign copies of his new A&M release, "The Grand Tour." Neville was among a number of artists,

including Buddy Guy, Zachary Richard, Anson Funderburgh, and Spyro Gyra, to meet and greet fans as part of a promotional event staged by Sound Warehouse. The record chain set up a tent on the festival grounds for the second straight year to sell selected titles. According to district manager Ray Genovese, the tent was an opportunity to give Sound Warehouse prime exposure to enthusiastic customers.

"We're carrying pretty much jazz-festival-oriented titles in the tent: people playing at the fest, local artists, and artists that reflect the type of music that people have come to hear," says Genovese, who added that sales at the tent were up as much as 33% from the previous year.

For the third year, Tower Records capitalized on both the jazz festival and its own French Quarter location by drawing patrons into the store in

droves with two weeks of live, in-store performances by more than 20 local, regional, and national acts, including Marva Wright, Cowboy, Mouth, Beau-soleil, Fairfield Four, and the Dirty Dozen Brass Band. According to store manager Freddie Szilagi, the performances brought as many as 600 people into the store at one time and, along with general jazz festival enthusiasm, translated into record-breaking sales for Tower. According to Szilagi, the store did more volume in April than in any month since it opened in November 1987, shattering daily sales records for four consecutive days during the last week of the festival. Overall, Szilagi says, sales were up 26% from the record-breaking highs scored during last year's Jazz and Heritage Festival.

Among the hottest events in town
(Continued on page 90)

JANET JACKSON MAKES DEFINITIVE STATEMENT

(Continued from page 17)

night before "janet." is released, a series of listening parties at small, black-owned stores around the States is planned. At midnight, each will begin selling the album.

Also planned is a world tour that should keep Jackson on the road for at least a year. The jaunt will start this summer in Japan, with a trek through the U.S. eyed for autumn. No dates have been confirmed yet.

Although Jackson has always been a prominent figure in the creative process of her albums, her fingerprints are all over "janet." She co-wrote all the songs with Jam and Lewis, except one: "What'll I Do," which is a cover of Steve Copper and Joe Shamwell's 1967 nugget.

"Writing can happen any kind of way," she says. "For example, on the song 'The Body That Loves You,' we started from scratch. Jimmy and I were watching a ballgame on TV and he started playing some chords and I said, 'Play that again,' and that's really where the song began."

And because of the album's sensual and highly suggestive content, critics are already arching their eyebrows in surprise. On "Throb," she lets out an orgasmic "oh shit," while on the next single, "If," she purrs "close your eyes and imagine my body undressed . . . you on the rise as you're touching my thighs."

Jimmy Jam says the expletive on "Throb" was "what she was feeling,

and we left it in." On the whole, he says the idea of the album was to be more "warm and inviting" than previous efforts.

Quartararo agrees, noting, "I think she creates sensual imagery without crossing the line. It's rare and novel to see someone who doesn't feel the need to do that."

But "janet." has more than merely steam and romance. "New Agenda" is a ferocious hip-hop jam about racism and sexism, spurred by a guest rap from Public Enemy's Chuck D. The song grew out of poem she wrote, "African-American Woman."

"It's about instilling pride, changing the future," she says. "Hopefully it will make people think. When I was growing up, I didn't learn African history. We [African Americans] are not just from slavery, we're from kings and queens. Not knowing that messes with your pride, your self-esteem."

"Funky Big Band" is another tune celebrating Jackson's African-American heritage. It blends brassy swing-styled horns and hip-hop beats with lyrics that pay homage to the musical history of Harlem. "I listened to jazz when I was in school," says Jackson. "When I was doing my homework, instead of watching TV, I listened to jazz, because it really relaxed me."

Even more experimental is "This Time," which weaves a haunting vocal by opera star Kathleen Battle in a fabric of rigid jack beats, metallic guitars, and classical strings.

Adding promotional juice to this project is Jackson's co-starring role in John Singleton's forthcoming feature film, "Poetic Justice," which opens July 26. The film's only vocal tune, "Again," is included on "janet." and is planned as the album's third single.

"The movie will undoubtedly raise Janet's profile, and reintroduce her to the public as an actress [she was once a regular of the television shows "Good Times" and "Fame"]," Quartararo says. "'Again' creates a nice bridge between the two projects."

Assistance in preparing this story was provided by David Nathan.



1-800-361-8153

■ CASSETTE DUPLICATION

digital®

The ultimate state-of-the-art cassette tape duplication process with a digital loopbin

■ SERVICES

- Compact disc replication
- Complete packages
- Graphics (design and printing)
- Warehousing & drop shipment (USA & Canada)

OVER 10 YEARS EXPERIENCE

We always have room

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

Oakwood
Corporate Apartments

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

LABEL PREDICTS SUNNY SALES FOR COHN

(Continued from page 17)

relationships with lovers ("Walk Through The World"), parents ("Rest For The Weary"), and children ("The Things We've Handed Down").

Cohn co-produced the album with keyboardist Ben Wisch and guitarist John Leventhal, both of whom worked on his debut. "We had all worked very hard to find the audience we found then," he says. "But I didn't want to make the same record either sonically or lyrically or musically."

The songwriting on "The Rainy Season" shows a new level of confidence, most notably in Cohn's willingness to pen more open-ended, impressionistic lyrics. The music and production on the album are richer and more textured, but largely retain the understated, almost mystical, feel of his debut.

Basic tracks were recorded by Cohn and Leventhal with drummer Jim Keltner, bassist James "Hutch" Hutchinson, and Heartbreakers' organist Benmont Tench. Then Cohn was able to call upon a few notable new chums.

"I tried really not to flaunt any particular friendships," he says, adding that he chose the stellar guests on the new album "because they were right for those particular songs." But there is no question Cohn's talent has been embraced by his more established peers. He opened shows on tour last year for Crosby, Stills & Nash (and

contributed a song, "Old Soldier," to Crosby's new Atlantic album, "Thousand Roads"). He struck up his friendship with Raitt while touring as her opening act in Australia and New Zealand.

International markets also have embraced Cohn, who, along with his manager Perry Watts-Russell and the Atlantic Group, made a commitment to tap his potential outside the U.S.

"I just had a meeting with our international managing directors in Madrid, and they are so high on him," says Morris.

With good reason. Cohn's debut went gold in Canada before it did in the U.S. and charted in the U.K., Ireland, Germany, and France. He played dates in the U.K. and toured solo through Ireland, Germany, and Sweden, along with numerous international promotion trips, says Mary Hooton at Atlantic's London office.

A video for "Walk Through The World" has been filmed by director Jim Blashfield and Cohn, an engaging and often humorous live performer, is certain to supplement his video exposure with his first full-scale U.S. tour as a headliner, slated for the fall.

"I really want to get a band together to tour for this record," he says, "and that's going to take some time."

Billboard BIG 7 ESSENTIAL REFERENCE GUIDES

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

For fastest service call: 1-800-223-7524
(outside NY), in NY 1-212-536-5174 Or
1-800-344-7119 (outside NJ), in NJ 1-908-363-4156

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

Name _____ Company _____

Address _____

Signature _____

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

Card # _____ Exp Date _____

Please add \$3 per directory for S&H, add \$8 for international orders. BDQP0393
Add applicable sales tax in NY, NJ, GA, TN, MA, IL & DC.

#copies	Amount
_____	1993 International Buyer's Guide (8057-9) \$80
_____	1993 International Talent & Touring Directory (8042-0) \$70
_____	1993 Record Retailing Directory (8059-5) \$99
_____	1992 International Tape/Disc Directory (8054-4) \$35
_____	1992 Country Music Sourcebook (8053-6) \$40
_____	1993 International Recording Equipment & Studio Directory (8043-9) \$40
_____	1992 International Latin Music Buyer's Guide (8058-7) \$50



Threat Met. Mercury Nashville—which used a unique video-and-club attack to launch Billy Ray Cyrus—is seeing the first dividends from another innovative scheme, its Triple Play tour, which packaged new artists Toby Keith, Shania Twain, and John Brannen. Keith, the first of the three to chart an album, moves 32-28 on Top Country Albums.



Ace's High. The highest debut on Heatseekers belongs to Brownsville, N.Y.-based rap act Masta Ace Inc., whose front man, Masta Ace, got his first big break when he won six hours of session time at Marly Marl's studio in a Queens, N.Y., rap contest. "Slaughter House" is the No. 3 Heatseeker album in the Northeast and Middle Atlantic.



Critics' Rave. PJ Harvey, the Island band led by and named for Polly Jean Harvey, has received rave notices from critics since last year, including kudos from USA Today, Rolling Stone, Spin, and the Los Angeles Times. "Rid Of Me," the group's second album, debuts at No. 10 on Heatseekers and at No. 158 on The Billboard 200.

GRADUATION DAY: Tracy Byrd, one of three Nashville freshmen to invade the Heatseekers list within the last three weeks, graduates from the chart after a two-week stay. A 14% sales increase over the previous week pushes him 26-24 on Top Country Albums, a plateau that removes him from Heatseeker status.

Byrd—who owes some of his early momentum to Country Music Television exposure—also continues to make headway on The Billboard 200, where that 14% unit boost moves him 127-115.

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

GOING UP: SoundScan estimates that industrywide sales for the tracking period are 5% ahead of the prior week, and it appears developing artists contributed to this boost. Volume of units on Heatseekers is up 10% over the prior week. In sharp contrast, volume on The Billboard 200 is up by just 2%.

A host of fresh releases—including top 10 chart debuts by Masta Ace Inc. and PJ Harvey—contribute to the Heatseekers uptick. Altogether, there are five new titles on the 40-position chart.

GOING BACK UP TO No. 1 on Heatseekers are the U.K.'s Stereo MC's, in their sixth week in the top slot. No doubt helped by the opening slot on the current Jesus Jones tour, the act sees a 14% sales gain. That burst moves the MC's to No. 102 on The Billboard 200, a new peak on the big chart.

AND THE BEAT GOES ON: Violator/Relativity rap rookie act the Beatnuts rolled out their "Intoxicated Demons" album with a star-studded party at New York City's Mecca. Among those in attendance were A Tribe Called Quest, Brand Nubians' Sadatx, Da Youngsta's, Nice & Smooth, Kid N' Play's Kid, Leaders Of The New School's Busta Rhymes, Nikki-D, label mates Chi-Ali

and Fat Joe, and music entrepreneur Russell Simmons. Meanwhile, the act's "Reign Of The Tee" debuted in the top 15 at pay-to-see music video channel The Box, and has scored airplay at New York stations WRKS (Kiss 98.7) and WBLS, WPGC in Washington, D.C., WIOQ (Q102) Philadelphia, KPWR (Power 106)

Los Angeles, and KMEL San Francisco.

Press coverage began even before the album's release. The Beatnuts' press file includes clips from Entertainment Weekly, Musician, and The Source.

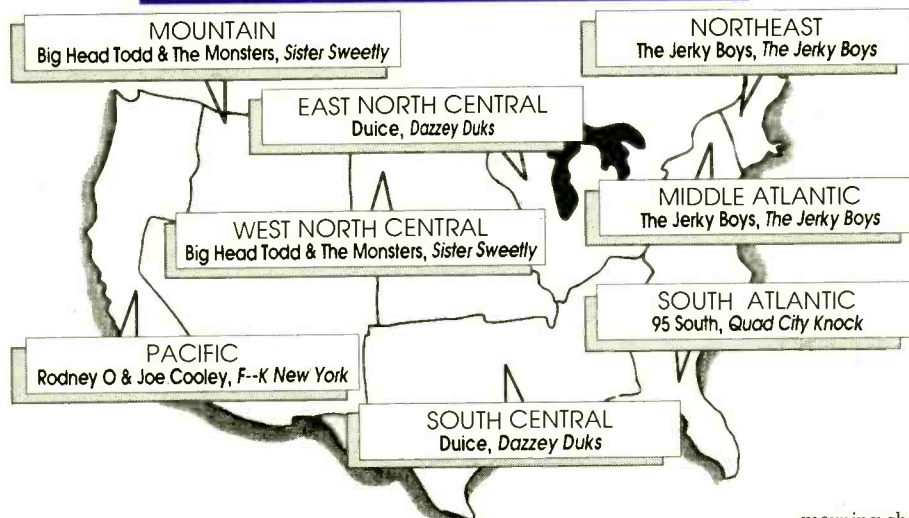
As noted last week in Popular Uprisings, the Beatnuts already have compiled a long list of production credits, and that track record helped the band attract music writers' ink. Among the artists on the Beatnuts resume are Naughty By Nature, Da Youngsta's, Monie Love, Stereo MC's, and fellow Violator/Relativity act Common Sense.

CLARIFICATION: We inadvertently overstated Kathie Lee Gifford's standing at mail-order house Heartland Music. True, the two-fer collection from which her Warner Bros. album was culled has moved more than 100,000 sets to date, but she has a way to go before she becomes Heartland's all-time best seller. Two Zamfir sets each moved more than 500,000 orders, and a Statler Brothers set, which later spawned a PolyGram album, moved more than 600,000 collections. Heartland's top seller so far is a hits collection by Roger Whittaker, which has sold more than 700,000 pieces.

Meanwhile, we thank Gifford and her morning-show co-host Regis Philbin for the attention they have given Popular Uprisings and the Heatseekers chart on their popular syndicated "Live With Regis & Kathie Lee." The pair gave this page generous attention on its May 4 and 5 programs. And, thanks to an enterprising publicist who followed up a mention of perennial Heatseeker act White Zombie on the May 4 show by servicing the hosts with a press kit, Philbin and Gifford also chatted at length about that Geffen group. We understand White Zombie responded by sending flowers to Gifford.

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

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
PACIFIC	SOUTH CENTRAL
1. Rodney O & Joe Cooley, F--K New York	1. Duice, Dazzey Duks
2. Radiohead, Pablo Honey	2. Toby Keith, Toby Keith
3. Big Mountain, Wake Up	3. Ricky Lynn Gregg, Ricky Lynn Gregg
4. Tasmin Archer, Great Expectations	4. 5th Ward Boyz, Ghetto Dope
5. Rage Against The Machine, Rage Against...	5. Stereo MC's, Connected
6. Stereo MC's, Connected	6. Big Head Todd/Monsters, Sister Sweetly
7. Kathie Lee Gifford, Sentimental	7. 95 South, Quad City Knock
8. Butthole Surfers, Independent Worm...	8. Underground Kingz, Too Hard To Swallow
9. Toby Keith, Toby Keith	9. Bass Outlaws, Illegal Bass
10. PJ Harvey, Rid Of Me	10. Tasmin Archer, Great Expectations

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			*** No. 1 ***	
1	2	14	STEREO MC'S	CONNECTED
2	1	17	DUICE	DAZZEY DUKS
3	10	3	KATHIE LEE GIFFORD	SENTIMENTAL
4	5	11	BIG HEAD TODD & THE MONSTERS	SISTER SWEETLY
5	8	3	TOBY KEITH	TOBY KEITH
6	—	1	MASTA ACE INC.	SLAUGHTHOUSE
7	6	5	95 SOUTH	QUAD CITY KNOCK
8	4	7	TASMIN ARCHER	GREAT EXPECTATIONS
9	7	6	THE JERKY BOYS	THE JERKY BOYS
10	—	1	PJ HARVEY	RID OF ME
11	9	14	YOUNG BLACK TEENAGERS	DEAD ENZ KIDZ DOIN' LIFETIME...
12	12	14	GIN BLOSSOMS	NEW MISERABLE EXPERIENCE
13	11	4	JEREMY JORDAN	TRY MY LOVE
14	—	1	JINNER CIRCLE	BAD BOYS
15	17	7	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
16	19	6	NANA MOUSKOURI	FALLING IN LOVE AGAIN...
17	16	7	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE
18	15	3	RADIOHEAD	PABLO HONEY
19	18	9	FRANK BLACK	FRANK BLACK
20	13	2	RICKY LYNN GREGG	RICKY LYNN GREGG

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
21	21	25	BASS OUTLAWS	ILLEGAL BASS
22	31	5	SUGAR	BEASTER
23	25	5	ARCADE	ARCADE
24	32	25	DADA	PUZZLE
25	20	20	POSITIVE K	SKILLS DAT PAY DA BILLS
26	36	3	THE JAZZMASTERS	THE JAZZMASTERS
27	—	1	MCBRIDE & THE RIDE	HURRY SUNDOWN
28	34	28	SHAWN COLVIN	FAT CITY
29	26	29	RADNEY FOSTER	DEL RIO, TX 1959
30	22	9	BUDDY GUY	FEELS LIKE RAIN
31	28	2	THE BEATNUTS	INTOXICATED DEMONS
32	23	14	SUNSCREAM	O3
33	29	6	PRINCE MARKIE DEE/SOUL CONVENTION	FREE
34	27	4	BIG BUB	COMIN' AT CHA
35	—	1	5TH WARD BOYZ	GHETTO DOPE
36	35	13	WHITE ZOMBIE	LA SEXORCISTO: DEVIL MUSIC VOL. 1
37	24	18	MARK COLLIE	MARK COLLIE
38	33	35	SCREAMING TREES	SWEET OBLIVION
39	—	2	RODNEY O & JOE COOLEY	F..K NEW YORK
40	40	44	2 UNLIMITED	GET READY



Double Vision. Ernie Singleton, president of the black music division at MCA Records, center, does a double take upon meeting the group Twice, which consists of two sets of identical twins. The group performed a sneak preview of its summer debut album on MCA at a party in Los Angeles.

Diana Ross Puttin' On The Ritz N.Y. Jazz Stand Becomes Multiformat Project

BY CRAIG ROSEN

LOS ANGELES—"I didn't set out to do a record," says Diana Ross. "I was just going to do a show in a small little club in New York for my own enjoyment."

Ross did the intimate New York showcase, but it became more than a rare club date. The show, held Dec. 4, 1992, at the Ritz, turned into a live pay-per-view special, as well as Motown's "Diana Ross Live. The Lady Sings . . . Jazz & Blues Stolen Moments" album, laserdisc, and home video—all of which were released April 30.

The project also became the subject of a unique promotion with



ROSS

American Express (Billboard, April 24), which allowed cardholders to attend the concert and later purchase the audio and video releases through an 800 number prior to its release at traditional music outlets.

According to Ross, when Motown got wind of her plans for a club performance, things "just kind of escalated."

Says Ross, "I called it 'Stolen Moments' because it was something that was not planned. It wasn't part

of a tour. It wasn't anything except something I had always wanted to do, instead of doing a big concert every time I performed."

The story of "Stolen Moments" dates back to 1989, when Ross was touring Australia. She ran into Gil Askey, who worked as the musical director of Ross' 1972 soundtrack album "Lady Sings The Blues." Says Ross, "He came on stage and jammed with us and after the show I said, 'Gil, you are going to have to come out of retirement and we'll do a little jazz show somewhere.' He said, 'If you need me, baby, just call me.'"

Ross took Askey up on the offer. He is featured on trumpet and served as musical arranger of the set. Several other top jazz players (Continued on page 28)

Child Of Hip-Hop In Search Of Jams An African-American In Paris Hits The Megastore

This week's guest columnist is a member of the Chrysalis/EMI group Arrested Development.

I'VE BEEN OUT OF the states for about a month and a half. Right now I'm on the "some vagabonds named Arrested Development tour" of Europe, Australia, and Hawaii. Count 'em, 90 days or more without any of my dusty record collection I so much depend on. I've come to the realization that I'm fiendin' for some hip-hop! But damn, I'm in the middle of Paris, France, plus, I got crazy interviews today and a celebration tonight. In my frenzy for funk I actually front on sound check and ask my label representative to take me to the Virgin Megastore on Champs-Élysées or whatever that street is called. Here I am like a kid in a candy store, brother Speech in a record store. Then again, maybe I shouldn't call it a record store cuz there isn't too much vinyl in the place at all. But, at this point, a beat is a beat and a rhyme is a rhyme, as I search up and down the aisle for some classic hip-hop jams. Folks in the store are starin' at me probably thinkin', 'Yo, ain't that the kid from that "Tennessee" group?' But because I ain't playin' high post they ain't sure if it's actually me.

Here it is—Bam—the "rap" section. Ice-T's new album is out, but I ain't sure if I should get it. I hear he's been dissin' A.D. lately—why, I'll never comprehend, we were just chillin' with him on the plane to L.A. about a month ago. But, anyway, I'm trying to scoop up the classics, and what's more classic than Public Enemy's "It Takes A Nation Of Millions To Hold Us Back." That's when hip-hop was so creative. That album was mega innovative. Samples, live drum machine fill-ins, crazy ill scratches, and political rhymes all workin' together like a damn Utopia! The sequences weren't perfectly in sync, it was sloppy. There were no rules as to where a scratch should go. Terminator X was doing some musically radical things; on some songs he would scratch in the open hi-hat instead of the Bomb Squad using the drum machine to do it. That was an example of a turntable instrumentalist! They put passion, blood vessels, and life into a 50-pound piece of plastic and metal (the Technics 1200 turntable). My whole past as a DJ was influenced by brothers like them. That's when I was called DJ Peech before I put an "S" in front of my name as I began to rhyme. Chuck D's lyrics sent me on a journey into the unknown, especially on the cultural tip. Before folks like P.E., and Eric B. & Rakim

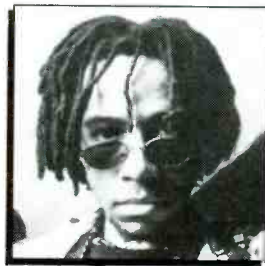
came out, either you had to be the coolest, the most willin' to kill another brother or have all the ladies fainting over how big your dick was. Well, *shucks Wally*, I had never killed anyone before, and I hadn't checked the local hospital to see if any sisters passed out over my dick size lately. So for a brother like me, P.E., Rakim, and also KRS-ONE were sayin' something I could straight up relate to. Not that everyone else was wack but, hallelujah hip-hop was again experiencing growing pains. I say again, cuz hip-hop has always grown. Like the Sugar Hill days, when any hip-hop on wax was all live instruments. The Funky Four Plus One More had a sister rhyme along with the brothers. "Jazzy Sensation" included singing with rhyming. So did Afrika Bambaataa and S.S.F. with "Planet Rock." Run-D.M.C. stripped hip-hop naked to just a real funky beat, a scratch, and some "M.C. rhymes." Hip-hop back then was as creative and free as the West African prior to slavery. We did whatever our souls possessed us to do. There wasn't this corny phrase "Real Hip-Hop." In

this world, the almighty creator is the only one who can ordain something to be "real." We were all in this brand new funk together. I say "we" because, although only New York had the juice to get on wax, the whole nation was feeding off hip-hop's breast. We bought the records, we pushed the music at our parties, and we wrote rhymes also. Even in Milwaukee, Wisconsin, and Memphis, Tennessee, we were scratchin' and freestylin' off breaks in old funk records.

Before I knew it, I had the francs equivalent of about \$600 worth of jams in my arms! From the Native Tongues and Gang Starr to the West Coast OG Rhymers. All hip-hop classics, all quenchin' my thirst for more breast milk.

I can't believe it, here I am, in the Megastore, buyin' crazy amounts of other groups' hip-hop while some brother just picked up my hip-hop "Unplugged" CD. This brother seems to be from Africa, probably the West Coast. He's lookin' at the cover of "Unplugged" and then lookin' over here to me, he probably don't want to embarrass himself, cuz he ain't sure if it's really me. When I think about it, I've now met some of the same people I used to stare at on their record sleeves. It bugs me out to think that I probably inspire some future hip-hop artists with the Life music I come out with. Before this tour, I was just finishing producing this funky group from the Midwest called Gumbo. I brought the group down south to my country environment. I made sure I (Continued on page 28)

**The
Rhythm
and the
Blues**™



by Speech

ARTIST DEVELOPMENTS

MAD FOR TRENDS

Bringing an "Uptown flava that makes ya hands clap," Trends Of Culture are hitting switches and rising up. The band's debut offering, "Off & On," is at No. 13 on Billboard's Hot Rap Singles chart. The song presents a unique flip-flop/start-stop style that swings and bounces.

The group, consisting of Nastee, M.O.L. (pronounced Moe El), and Grapevine, is signed to Mad Sounds, a division of Motown Records. The label was conceived last year and is overseen by Motown senior VP of A&R Steve McKeever, associate director of A&R Darralle Jones, East Coast A&R manager Matt Jones, and A&R department manager Bruce Walker—although Trends and their management so far have maintained musical control. Says Matt Jones, "Motown has always been known as the sound of youth. Mad Sounds was created to present the vibe of image of inner-city youth."

Trends came to the attention of Motown through the crew's manager, Darren Chandler, and his company, Top 10 Entertainment. Chandler says, "I'd been speaking to [Motown senior VP, promotion] Paris Ely and Steve McKeever. They wanted to get something going on in the rap genre, but they didn't have the machine ready for rap. [Still], I took the group to them and said, 'Look, this is something you all need to get involved with.' I suggested, 'If you want to come off with rap, you've got to have a separate entity. It's got to be set up like an indie that was picked up by Motown because nobody's gonna give the stuff the play it deserves 'cause of the connotations the name Motown suggests.'"

Initially, "Off & On" was shipped to 100 mix-show DJs with a white-label pressing in early February. The single hit retail racks March 2. Chandler says the group's sound (which blends samples with live instrumentation, funk with jazz and soul) plays the major role in its development, but such marketing tools

as T-shirts and stickers also are used. Also, visits to radio stations and video outlets as well as interaction with the press and public have helped stir a buzz. "We've gotten great reviews," says Chandler. "And we've been doing lots of dates that go over well."

"We're really just, like, dropping a bomb in the middle of the industry," says



TRENDS OF CULTURE: M.O.L., Nastee, and Grapevine.

Grapevine. "For those folks that were sleeping on Motown when it comes to rap and hardcore street music, it's time to wake up."

"Valley Of The Skinz" is the second single due from Trends Of Culture later this month. M.O.L. says, "That's just an interesting look at relationships from Grapevine and Nastee's point-of-view." Jones adds, "That's just a straight-up summer record. Right now," he offers, "clothes are coming off, everyone is feeling good, and this record fits right in with the attitude of block parties, picnics, beach parties, and step shows."

According to Jones, Trends Of Culture's album "Trendz," will drop four to six weeks after the single. Some cuts on the self-produced set swim freestyle, while others explore girls, sexual politics, and inner-city street culture. The song "Who Got My Back" bemoans the lack of black unity and "Hassle On The Iron Horse" involves black-on-black crime. One line, sung in pseudo-Jamaican, drops, "Me not no gangsta, me not . . . no thug/But, yo, I swing the black flag if a sucker wanna buck."

NATURAL TALENT. NATURAL WINNERS.



Introducing the 1993 Sony InnovatorsSM Awards winners. Their natural gift of creative expression in film/video and music made Master Innovators Louis Gosset, Jr. and Nancy Wilson see them as the natural choice. Sony congratulates the 1993 Sony Innovators Awards winners: Ken Gamble, Teocross Avery, Sherry Bates, Paula Harris, Angelette McFadden, T. Carlos Williams, Jason Geary and Kishah R. Smith Johnson. May your innovative talent continue to grow.

SONY



DIANA ROSS PUTTIN' ON THE RITZ

(Continued from page 25)

also took part, including bassist Ron Carter, drummer Grady Tate, and trumpeters Jon Faddis and Roy Hargrove.

"I like what we got, because we stayed true to my concept," Ross says. "I fought very hard to avoid doing a big show. We stayed with the concept of keeping it intimate."

Material on the set ranges from Billie Holiday's "Fine & Mellow," "Don't Explain," and "Strange Fruit" to Bessie Smith's "Gimme A Pigfoot (And A Bottle Of Beer)," and George and Ira Gershwin's "The Man I Love." Says Ross, "A lot of the material I recorded when I did 'Lady Sings The Blues.' The only difference is when I did the film, I only recorded parts of the songs." Bobby Tucker, the pianist who performed with Holiday,

accompanies Ross on the set.

The video also offers fans a rare treat: a performance by Ross' 21-year-old daughter Rhonda. "She's absolutely in love with jazz," Ross says. "She sings and listens to it all the time, so the night I did the show I asked her to come and sing a song."

At this point there are no concrete plans to support the album with tour dates. "I don't know if I could do a show that is all jazz at some place like Radio City Music Hall, and not touch on people's favorites [from the Supremes and solo material]," Ross says. "I went to see Eric Clapton sing his blues and I really loved it, but I wanted him to sing his hit record, and he didn't and I was really disappointed."

Even if Ross doesn't tour, she has

plenty of projects to keep her busy. She has a jazz studio album full of Harold Arlen material in the can for possible future release; has just completed a children's book with an accompanying CD for release in Japan; and is working on compiling a boxed set for Motown that will cover her 30-year career.

"I don't want this to be another 'Anthology,'" Ross says. "It has to have a special charm. There might even be some unreleased material on it, some of the things even before the first hit record, some of the things we did really early."

The four-CD set also will include a book with rare photos of Ross and the Supremes. Says Ross, "There's so many boxed sets out right now, if it's not special, you lose your place."



AT THE TOP: In its third week at No. 1 on the Hot R&B Singles chart, "That's The Way Love Goes," by Janet Jackson (Virgin), continues to make strong gains. Its overall increase in points this week is 21%: Radio points increased 14% and sales rose 25%. "That's The Way" ranks No. 1 in airplay on 17 stations, including KMJQ Houston; KACE and KJLH, both in Los Angeles; WBLS New York; WOWI Norfolk, Va.; WQOK Raleigh, N.C.; WJTT Chattanooga, Tenn.; and XHRM San Diego. "Knockin' Da Boots," by H-Town (Luke), holds at No. 2, gaining 15%. Radio and sales gains are 16% and 15%, respectively. "Knockin' Da Boots" is No. 1 in airplay on 12 stations, including KKDA-FM Dallas; WHRK and KJMS, both in Memphis; KMJM St. Louis; WZAK Cleveland; and WAMO Pittsburgh. The gap between the two singles has widened: "That's The Way" has 14% more points than "Knockin' Da Boots." "Weak," by SWV (RCA), gains 14% in radio play and makes a strong sales surge with a gain of 47%. The previous single, "I'm So Into You," remains in the top five. Jackson is the only established artist with a single in this week's top five.

MY GIRL: I am a Regina Belle fan, and this week her current single, "If I Could" (Columbia), makes it into the top 10. She has had two No. 1 singles, "Baby Come To Me" and "Make It Like It Was." One of radio's favorites, "Show Me The Way," made it to No. 2 in 1987. If you know Belle's work, then you know it's hard to imagine why anyone would want only the single! Therefore, her showing in the top 10 based on single sales really, really is special.

POWER PICKS: "Show Me Love," by Robin S. (Big Beat), has performed remarkably well at R&B radio. It is this week's Power Pick/Airplay winner. The song ranks No. 1 in airplay at WJHM Orlando, Fla., and is top 10 at four other stations: WUSL Philadelphia; WKYS Washington, D.C.; WPLZ Richmond, Va.; and WTLC Indianapolis. This week's Power Pick/Sales award goes to "Baby Be Mine," by Blackstreet featuring Teddy Riley (MCA), from the "CB4" soundtrack. It increases in sales points by 55% and moves up 55-39 on the Single Sales chart.

AND SO IT GOES: Again this week, records that gained points were pushed back on the chart. "I Want To Know Your Name," by Walter & Scotty (Capitol), had been moving steadily up the chart. This week, despite monitored radio and small-market airplay increases, it gets forced backward... The first single released from the "Who's The Man?" soundtrack, "Let's Go Through The Motions," by Jodeci (Uptown), retains its bullet on the Hot R&B Singles chart and moves up 43-37. Its gains were made in sales and small-market airplay, so it receives a bullet. Its gains on the sales chart are not reflected because it gets pushed back, in part due to the debut of "Whoot, There It Is," by Tag Team (Life). Bellmark got it goin' on!... Also, "Gold Diggin'," by MC Nas-D & DJ Fred (PanDisc), earns a sales bullet but is not on the Hot R&B Singles chart. The sales spurt is from a recent West Coast promotional tour. Look for a new single to be released in the near future.

IT'S A WONDERFUL LIFE: I thought "Posse" would be a great movie, based on the great soundtrack on A&M Records. Well, all I can say is if you don't go to see this movie, it won't be because I didn't tell you it was great! I won't pretend to be a movie critic, but it earns both thumbs up from me.



S p o t l i g h t s

R & B

Riding High!

Doo-wop, hip-hop, blues and ballads, live bands and tight harmonies...
R&B takes a tip from the past and sends it off with a blast!

Billboard celebrates the success of R&B music - the talent, the labels and the cross-over trends. Special editorial features include stories on radio, independent publicists, new artist-producer helmed labels and an indepth A&R report. Make your mark in Billboard's R&B spotlight.

• Issue date: June 12 •
• Ad close: May 18 •

LA: 213-525-2300
Michael Nixon • Jon Guynn
NY: 212-536-5004
Nancy Bowman • Ken Karp • Ken Piotrowski
Nashville: 615-321-4294
Lee Ann Pack
Europe: 71-323-6686
Christine Chinetti

BUBBLING UNDER HOT R&B SINGLES™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	18	2	SLAM	ONYX (JMJ/CHAOS/COLUMBIA)	14	17	2	ALL I EVER ASK	NAJEE (EMI/ERG)
2	6	3	LA LA LOVE	BOBBY ROSS AVILA (PERSPECTIVE/A&M)	15	12	7	WAKE UP EVERYBODY	NICK SCOTTI (REPRISE)
3	—	1	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	16	16	8	I DO CARE	CLASSIC EXAMPLE (HOLLYWOOD BASIC)
4	10	3	GIRL I'VE BEEN HURT	SNOW (EASTWEST)	17	—	1	THE POSSE (SHOOT 'EM UP)	INTELLIGENT HOODLUM (A&M)
5	7	5	LEGACY	MAD COBRA (COLUMBIA)	18	19	7	BUT I LOVE YOU	MIKI HOWARD (GIANT/REPRISE)
6	4	4	ANUTHA LUV	P.O.V. (GIANT/REPRISE)	19	24	2	ONE NIGHT OF FREEDOM	B.B.O.T.I. (A&M)
7	—	1	TONIGHT'S DA NIGHT	REDMAN (RAL/CHAOS/COLUMBIA)	20	—	9	TICK TOCK	KILO (WRAP/ICHIBAN)
8	5	3	HEAD OR GUT	ILLEGAL (ROWDY/ARISTA)	21	—	1	AFFAIR	MAHOGANY BLUE (MCA)
9	21	3	COME OVER, BABY	COLIN ENGLAND (MOTOWN)	22	25	2	BOUNCE TA THIS	SHOWBIZ & A.G. (LONDON/PLG)
10	9	9	RESPECT DUE	DADDY FREDDY (CHRYSALIS/ERG)	23	—	1	PLEASE TELL ME TONIGHT	MOTIF (PAYDAY/LONDON/PLG)
11	13	6	OFF & ON	TRENDS OF CULTURE (MAD SOUNDS)	24	—	1	DO DA WHAT	1 OF THE GIRLS (EASTWEST)
12	—	1	IBWIN' WIT MY CREWIN'	YO-YO (EASTWEST)	25	—	1	FALLING IN LOVE	NEW BORN (RELATIVITY)
13	11	5	GIMME GIMME	AVA CHERRY (RADIKAL/CRITIQUE)					

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 22, 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
1	NEW	1	1	RUN-D.M.C. PROFILE 1440 (10.98/16.98)	DOWN WITH THE KING	1
2	1	1	21	DR. DRE ▲ ² DEATH ROW/INTERSCOPE 57128/PRIORITY (10.98/15.98)	THE CHRONIC	1
3	3	7	5	H-TOWN LUKE 126 (9.98/16.98)	FEVER FOR DA FLAVOR	3
4	2	2	28	SWV ● RCA 66074* (9.98/13.98)	IT'S ABOUT TIME	2
5	6	5	27	SADE ▲ EPIC 53178* (10.98 EQ/15.98)	LOVE DELUXE	2
6	7	4	25	SOUNDTRACK ▲ ⁸ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
7	4	3	25	SILK ▲ KEIA 61394*/ELEKTRA (10.98/15.98)	LOSE CONTROL	1
8	5	6	7	LEVERT ATLANTIC 82462*/AG (10.98/15.98)	FOR REAL THO'	5
9	9	8	9	GETO BOYS ● RAP-A-LOT 57191/PRIORITY (10.98/15.98)	TILL DEATH DO US PART	1
10	11	11	25	KENNY G ▲ ⁴ ARISTA 18646* (10.98/15.98)	BREATHLESS	2
11	10	12	6	ONYX JMJ/CHAOS 53302/COLUMBIA (9.98 EQ/15.98)	BACDAFUCUP	9
12	8	9	3	SOUNDTRACK UPTOWN 10794/MCA (9.98/15.98)	WHO'S THE MAN?	8
13	12	10	7	L.L. COOL J DEF JAM 53325/COLUMBIA (10.98 EQ/16.98)	14 SHOTS TO THE DOME	1
14	13	14	12	REGINA BELLE COLUMBIA 48826* (10.98 EQ/15.98)	PASSION	13
15	16	18	5	INTRO ATLANTIC 82463*/AG (9.98/15.98)	INTRO	15
16	23	—	2	MC BREED WRAP 8120*/ICHIBAN (9.98/16.98)	THE NEW BREED	16
17	24	26	12	2PAC INTERSCOPE 92209*/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z.	4
18	21	23	9	BLOODS & CRIPS DANGEROUS/PUMP 19138/QUALITY (9.98/13.98)	BANGIN ON WAX	18
19	NEW	1	1	FUNKDOOBIEST IMMORTAL 53212/EPIC (9.98 EQ/15.98)	WHICH DOOBE U B?	19
20	17	17	16	SNOW ▲ EASTWEST 92207*/AG (9.98/15.98)	12 INCHES OF SNOW	12
21	NEW	1	1	WALTER & SCOTTY CAPITOL 92958* (9.98/15.98)	MY BROTHER'S KEEPER	21
22	15	20	26	ICE CUBE ▲ PRIORITY 57185 (10.98/15.98)	THE PREDATOR	1
23	14	13	12	NAUGHTY BY NATURE TOMMY BOY 1069* (10.98/15.98)	19 NAUGHTY III	1
24	19	15	13	DIGABLE PLANETS ● PENDULUM 61414/ELEKTRA (9.98/15.98)	REACHIN' (A NEW REFUTATION OF TIME AND SPACE)	5
25	18	19	19	CHRISTOPHER WILLIAMS UPTOWN 10751*/MCA (9.98/15.98)	CHANGES	12
26	26	21	41	MARY J. BLIGE ▲ ² UPTOWN 10681*/MCA (9.98/15.98)	WHAT'S THE 411?	1
27	20	16	20	SHAI ▲ GASOLINE ALLEY 10762/MCA (9.98/15.98)	IF I EVER FALL IN LOVE	3
28	22	22	31	CHANTE MOORE SILAS 10605/MCA (9.98/15.98)	PRECIOUS	20
29	28	30	19	THE PHARCYDE DELICIOUS VINYL 92222/AG (9.98/15.98)	BIZARRE RIDE II THE PHARCYDE	28
30	30	38	8	95 SOUTH WRAP 8117*/ICHIBAN (9.98/15.98)	QUAD CITY KNOCK	30
31	29	25	74	MICHAEL JACKSON ▲ ⁵ EPIC 45400 (10.98 EQ/15.98)	DANGEROUS	1
32	NEW	1	1	MASTA ACE INC. DELICIOUS VINYL 92249/AG (9.98/15.98)	SLAUGHTA HOUSE	32
33	25	27	3	DA YOUNGSTA'S EASTWEST 92245*/AG (9.98/15.98)	THE AFTERMATH	25
34	27	29	6	ANT BANKS JIVE 41496* (9.98/13.98)	SITTIN' ON SOMETHIN' PHAT	22
35	31	24	6	LORDS OF THE UNDERGROUND PENDULUM 61415/ELEKTRA (10.98/15.98)	HERE COME THE LORDS	13
36	33	31	7	P.M. DAWN GEE STREET/ISLAND 514517*/PLG (10.98/15.98)	THE BLISS ALBUM...?	23
37	35	32	15	PAPERBOY NEXT PLATEAU/FFRR 1012* (9.98/14.98)	NINE YARDS	26
38	32	28	58	ARRESTED DEVELOPMENT ▲ ³ CHRYSALIS 21929*/ERG (9.98/13.98)	3 YEARS 5 MONTHS & 2 DAYS IN THE LIFE OF...	3
39	36	37	37	AFTER 7 ● VIRGIN 86349* (9.98/13.98)	TAKIN' MY TIME	8
40	34	34	25	JADE GIANT/REPRISE 24466*/WARNER BROS. (9.98/15.98)	JADE TO THE MAX	19
41	38	33	7	ICE-T RHYME SYNDICATE 53858/PRIORITY (10.98/16.98)	HOME INVASION	9
42	NEW	1	1	5TH WARD BOYZ RAP-A-LOT 53859 (9.98/15.98)	GHETTO DOPE	42
43	37	39	17	HEAVY D. & THE BOYZ ● UPTOWN 10734/MCA (10.98/15.98)	BLUE FUNK	7
44	39	35	37	BOBBY BROWN ▲ ² MCA 10417 (10.98/15.98)	BOBBY	1
45	40	36	44	MEN AT LARGE EASTWEST 92159*/AG (9.98/13.98)	MEN AT LARGE	24
46	41	43	17	DUICE TMR 71000*/BELLMARK (9.98/15.98)	DAZZEY DUKS	26
47	48	41	9	D.J. MAGIC MIKE MAGIC 9413*/CDG (9.98/15.98)	BASS: THE FINAL FRONTIER	26
48	54	64	42	LORENZO ALPHA INTERNATIONAL 781000*/PLG (9.98 EQ/13.98)	LORENZO	24
49	45	42	12	KAM STREET KNOWLEDGE/EASTWEST 92208*/AG (9.98/15.98)	NEVA AGAIN	18

50	46	44	59	EN VOGUE ▲ ² EASTWEST 92121*/AG (10.98/15.98)	FUNKY DIVAS	1
51	42	50	18	BIG BUB EASTWEST 92180*/AG (9.98/15.98)	COMIN' AT CHA	30
52	43	40	10	SOUNDTRACK MCA 10758 (9.98/15.98)	CB4	13
53	72	77	6	RAY CHARLES WARNER BROS. 26735* (10.98/15.98)	MY WORLD	53
54	47	52	17	PRINCE MARKIE DEE AND THE SOUL CONVENTION SOUL CONVENTION 48686/COLUMBIA (9.98 EQ/15.98)	FREE	47
55	44	57	13	ALEXANDER O'NEAL TABU 9501*/A&M (10.98/15.98)	LOVE MAKES NO SENSE	18
56	59	59	67	R. KELLY & PUBLIC ANNOUNCEMENT ▲ JIVE 41469* (9.98/13.98)	BORN INTO THE '90'S	3
57	55	—	2	MARVIN SEASE JIVE 41512 (9.98/13.98)	THE HOUSEKEEPER	55
58	66	67	26	UNDERGROUND KINGZ BIG TIME 41502*/JIVE (9.98/13.98)	TOO HARD TO SWALLOW	37
59	57	49	45	SOUNDTRACK ▲ ² LAFACE 26006*/ARISTA (10.98/15.98)	BOOMERANG	1
60	58	48	27	PORTRAIT CAPITOL 93496* (9.98/13.98)	PORTRAIT	16
61	65	53	62	TLC ▲ ² LAFACE 26003*/ARISTA (9.98/15.98)	OOOOOHHH...ON THE TLC TIP	3
62	49	54	30	LO-KEY? PERSPECTIVE 1003*/A&M (9.98/13.98)	WHERE DEY AT?	18
63	56	55	30	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL	34
64	51	46	24	WRECKX-N-EFFECT ▲ MCA 10566 (9.98/15.98)	HARD OR SMOOTH	6
65	50	69	3	THE BEATNUTS VIOLATOR 1114*/RELATIVITY (7.98/12.98)	INTOXICATED DEMONS	50
66	62	58	31	GEORGE DUKE WARNER BROS. 45026* (10.98/15.98)	SNAPSHOT	36
67	52	66	14	ABOVE THE LAW RUTHLESS/GIANT 24477*/WARNER BROS. (10.98/15.98)	BLACK MAFIA LIFE	6
68	63	51	7	JOE SAMPLE WARNER BROS. 45209* (10.98/15.98)	INVITATION	43
69	53	60	12	B-LEGIT THE SAVAGE SIC WID IT 712* (9.98/15.98)	TRYIN' TO GET A BUCK	41
70	61	45	30	PRINCE AND THE NEW POWER GENERATION ▲ PAISLEY PARK 45037*/WARNER BROS. (10.98/15.98)	♀	8
71	70	68	14	BRAND NUBIAN ELEKTRA 61381* (10.98/15.98)	IN GOD WE TRUST	4
72	64	61	103	BOYZ II MEN ▲ ⁵ MOTOWN 6320* (9.98/13.98)	COOLEYHIGHARMONY	1
73	71	76	3	JEFF LORBER VERVE FORECAST 517998* (9.98/13.98)	WORTH WAITING FOR	71
74	60	63	12	KIRK WHALUM COLUMBIA 46931* (10.98 EQ/15.98)	CACHE	42
75	68	65	32	SHABBA RANKS ● EPIC 52464* (9.98 EQ/13.98)	X-TRA NAKED	11
76	69	71	31	REDMAN RAL/CHAOS 52967/COLUMBIA (9.98 EQ/15.98)	WHUT? THEE ALBUM	5
77	67	47	7	ARRESTED DEVELOPMENT CHRYSALIS 21994*/ERG (10.98/15.98)	UNPLUGGED	38
78	81	85	13	R.B.L. POSSE IN-A-MINUTE 8000* (9.98/14.98)	A LESSON TO BE LEARNED	78
79	82	—	6	RODNEY O & JOE COOLEY PSYCHOTIC 51101 (9.98/15.98)	F-K NEW YORK	79
80	84	82	44	BRIAN MCKNIGHT MERCURY 848605* (9.98 EQ/13.98)	BRIAN MCKNIGHT	20
81	80	70	9	D.J. MAGIC MIKE MAGIC 9411*/CDG (9.98/15.98)	THIS IS HOW IT SHOULD BE DONE	40
82	79	88	7	NORMAN CONNORS MOJAZZ 7003*/MOTOWN (9.98/13.98)	REMEMBER WHO YOU ARE	70
83	83	80	55	SPICE 1 TRIAD 41481*/JIVE (9.98/13.98)	SPICE 1	14
84	76	78	21	EAZY E ● RUTHLESS 53815/PRIORITY (4.98/6.98)	5150 HOME 4 THA SICK	15
85	NEW	1	1	THE COUP WILD PITCH 89047/ERG (9.98/15.98)	KILL MY LANDLORD	85
86	73	56	10	WALTER BEASLEY MERCURY 512592* (9.98 EQ/13.98)	INTIMACY	56
87	85	87	89	VANESSA WILLIAMS ▲ WING 843522/MERCURY (10.98 EQ/15.98)	THE COMFORT ZONE	1
88	RE-ENTRY	2	2	SUGA T SIC WID IT 713* (9.98/14.98)	IT'S ALL GOOD	88
89	78	74	41	HOUSE OF PAIN ● TOMMY BOY 1056 (10.98/15.98)	HOUSE OF PAIN	16
90	RE-ENTRY	65	65	NATALIE COLE ▲ ⁵ ELEKTRA 61049 (13.98/16.98)	UNFORGETTABLE	5
91	NEW	1	1	KIM WATERS WARLOCK 2737* (9.98/15.98)	PEACEFUL JOURNEY	91
92	92	84	43	NAJEE EMI 99400*/ERG (10.98/15.98)	JUST AN ILLUSION	25
93	100	—	12	E-40 SIC WID IT 711* (9.98/13.98)	FEDERAL	80
94	77	81	85	CYPRESS HILL ▲ RUFFHOUSE 47889/COLUMBIA (9.98 EQ/15.98)	CYPRESS HILL	4
95	86	83	3	PAUL JACKSON, JR. ATLANTIC JAZZ 82441*/AG (10.98/15.98)	A RIVER IN THE DESERT	83
96	97	—	2	B. BROWN POSSE MCA 10785 (9.98/15.98)	B. BROWN POSSE	96
97	RE-ENTRY	25	25	PATTI LABELLE MCA 10691* (10.98/15.98)	PATTI LABELLE LIVE!	18
98	88	94	14	YOUNG BLACK TEENAGERS SOUL 10733*/MCA (9.98/15.98)	DEAD ENZ KIDZ DOIN' LIFETIME BIDZ	56
99	NEW	1	1	INNER CIRCLE BIG BEAT 92261*/AG (9.98/15.98)	BAD BOYS	99
100	93	93	100	JODECI ▲ ² UPTOWN 10198/MCA (9.98/13.98)	FOREVER MY LADY	1

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

LAST CALL!!

(for early registration discount - walk up registrations will be taken at the door.)

Billboard

4TH ANNUAL INTERNATIONAL LATIN MUSIC CONFERENCE
MAY 18, 19, & 20, 1993
HYATT REGENCY, MIAMI, FL.

CALL ANGELA RODRIGUEZ (305) 441-7976 • MELISSA SUBATCH (212) 536-5018

*** JUST-ICE ***
THE NEW SINGLE
OUT NOW!!
"GIRLS N' GUNS"



Now on:
BET
"Rap City"

FROM THE FORTHCOMING ALBUM
GUN TALK
 CAT. # 74785-50211-2

R&B

ARTISTS & MUSIC

New Campaign To Crush 'Negative' Rap; Hip-Hop Influence Bears Business Fruit

THE REVEREND VS. THE Rappers: The Rev. Calvin O. Butts, pastor of the Abyssinian Baptist Church in Manhattan has kicked off a campaign to combat sex, misogyny, and violence in rap lyrics. His campaign—revealed in articles in the New York Daily News and The New York Times—targets such acts as Apache, Scarface, and N.W.A.

In the past, the minister rallied against malt liquor and cigarette ads in black neighborhoods. He went around painting over billboards in Harlem. He says his new crusade is aimed at "crushing out [the] negative words and images that are eroding the moral fabric of our community and the society at large."

Butts, who devoted part of his Mother's Day sermon on the rap issue ("This is the Devil I'm talking about," he began), has asked his congregation and the general public to send him any rap recordings they have deemed offensive. At 10 a.m. June 1, he will stack the collection up and press them with a steamroller. No site has been selected yet for this symbolic display.

Unlike many of the attacks on rap, Butts' denouncement is not aimed at the entire genre. His criticism has drawn support from members of the black and rap communities, including some who have been caught up in an intellectual lockstep, being supporters of rap but also having reservations about some of its lyrical content. Many had no comment for this column. One rap writer said, "I think there needs to be more responsibility in some of what's being put out there, but the moves Butts is making will only make the bad stuff stronger. It's not the way to go about changing things."

What's needed is a greater understanding of rap's sometimes complex connotations and a bigger embrace of its progressive texts. Efforts to promote such understanding should be made by the labels and in communities. Misogyny, sexism, and other negative messages can't be wiped out with a construction vehicle.

NEW DEAL: Artist manager Kedar Massenburg has formed a new label, Brooktown Records, to be based in Brooklyn, N.Y., and distributed by Island. Its first release, due late this sum-



by Havelock Nelson

mer, will be the solo debut by Daddy-O, Stetsasonic's main man and Massenburg's brother. Massenburg, who holds a law degree, also is the chairman/CEO of Okedoke Music Producers and Management. Among the company's clients is the inventive 4th & B'way rap crew Freestyle Fellowship.

STRANGEPHUIT and High Rize Records are two new entities headed by African Americans. Both were largely inspired by a desire to preserve and promote hip-hop's feeling, form, and free-style flavor.

Philadelphia-based High Rize is an independent label headed by Wiley Griffin and Idris Abdullah. The pair also comprise High Rize's first act, Chase & Destroy, which dropped the single "Down Under."

The founders of Strangefruit, meanwhile, see themselves as "keepers of the culture." The endeavor was started by four young businesswomen: LaTanya White, from Jive Records; Rhonda Mann, from Columbia; Karen Taylor, from Double Exposure; and Suzanne Cooke, from The Gersh Agency. Their overall purpose, they say, is to assist moves that will counteract efforts by mainstream culture to co-opt hip-hop.

Beginning Tuesday (18), Strangefruit will host a weekly jam and mingle at Mr. Fuji's Tropicana in Manhattan. Doors will open at 9 p.m. Kenny Parker from Boogie Down Productions will act as DJ. "We're looking to present cutting-edge rap, reggae, and soul and to break new artists," says Taylor, adding, "We'll also present poetry, display artwork... basically recognize that hip-hop culture is all encompassing and includes everyone from doctors and lawyers to artists. We want to reflect what's happening in our communities."

So do the principals in High Rize. Besides signing and supporting local rap

acts, its goals include plans to produce independent films and clothing. "There's no telling how far we can go," says Abdullah. Sharing that sentiment, Strangefruit's White points out that the weekly parties are "the beginning and definitely not the end."

BOUNCE TA THIS: There's a buzz building about Ruthless signee Blood Of Abraham, which was recently in New York's Chung King House of Metal completing tracks for an album, due to be released during late summer or early fall. The act, which consists of Ben Yad and Mazik, will filter its Jewish culture through its lyrics. Yad says, "We don't want to be known as a Jewish rap group, but we won't shrink from dealing with issues of anti-semitism"... Black & White Television's Paris Barclay recently lensed a clip for Intelligent Hoodlum's "The Posse (Shoot 'Em Up)," from A&M's "Posse" motion-picture soundtrack album... Shauna "Sho-Nuff" Hoodles is seeking out demo tapes by unsigned rappers. She's putting together a compilation cassette to be distributed at this year's Jack The Rapper Family Affair in Atlanta in August. For further information, call Hoodles at 212-460-8012... Chuck D. has a featured rap on "New Agenda," a track on Janet Jackson's judicious "janet." collection... Ultramagnetic MC's third album (for a third label, Wild Pitch) will be titled "The Four Horsemen." It is due to drop in late July. First single "Two Brothers W/Checks (San Francisco, Harvey)" will arrive June 15. This funky, stream-of-consciousness jam is so weird that the group's Kool Keith says, "We don't even know what it's about." In the B-side track "1-2, 1-2," Keith will debut a new double-speaking vocal style... Silver D., who spins on WBLS N.Y.'s "Operating Room," has joined the A&R staff at Select Records. He is soliciting demo tapes. Select, now being distributed by Atlantic, has a slew of releases planned for the rest of the year, including sets from Chubb Rock, AMG, and Kid 'N Play, who have completed a track with the Beatnuts. Among the others are COD, TDC, and Sam & the Swings... Oops: Onyx is managed by Jeffrey Harris of Queens, N.Y.-based GIA Management.

Billboard® FOR WEEK ENDING MAY 22, 1993

Hot Rap Singles™					COMPILED FROM A NATIONAL SAMPLE OF RETAIL AND ONE-STOP SALES REPORTS.		ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL				
1	4	5	9	TYPICAL REASONS (C) (M) (T) (X) SOUL CONVENTION 74866/COLUMBIA	◆ PRINCE MARKIE DEE 1 week at No. 1			
2	5	6	9	PEACE TREATY (M) (T) EASTWEST 96098*	◆ KAM			
3	1	3	7	HOW I'M COMIN' (C) (T) DEF JAM 74811/COLUMBIA	◆ L.L. COOL J			
4	7	12	5	DEEPER (M) (T) DJ WEST/CHAOS 74737*/COLUMBIA	◆ BOSS			
5	3	2	12	FUNKY CHILD (C) (M) (T) PENDULUM 64672/ELEKTRA	◆ LORDS OF THE UNDERGROUND			
6	6	7	7	ROLL WIT THA FLAVOR (M) (T) (X) FLAVOR UNIT 74897*/EPIC	◆ THE FLAVOR UNIT MC'S			
7	2	1	9	DOWN WITH THE KING (C) (T) (X) PROFILE 5391	◆ RUN-D.M.C.			
8	8	8	10	I GET WRECKED (M) (T) (X) RUFFHOUSE 74857*/COLUMBIA	◆ TIM DOG			
9	10	10	8	BOW WOW WOW (M) (T) IMMORTAL 74852*/EPIC	◆ FUNKDOOBIEST			
10	11	14	6	LOTS OF LOVIN' (C) (T) ELEKTRA 64662	◆ PETE ROCK & C.L. SMOOTH			
11	14	15	5	CREWZ POP (M) (T) EASTWEST 96068*	◆ DA YOUNGSTA'S			
12	15	19	4	PASSIN' ME BY (C) (T) DELICIOUS VINYL 98434/AG	◆ THE PHARCYDE			
13	13	13	6	OFF & ON (C) (T) MAD SOUNDS 2199/MOTOWN	◆ TRENDS OF CULTURE			
14	12	11	6	WRECKX SHOP (C) (M) (T) MCA 54531	◆ WRECKX-N-EFFECT			
15	9	4	10	IT WAS A GOOD DAY (C) (T) PRIORITY 53817	◆ ICE CUBE			
16	16	21	4	TRUTHFUL (C) (M) (T) (X) UPTOWN 54593/MCA	◆ HEAVY D. & THE BOYZ			
17	20	—	2	HEAD OR GUT (C) (M) (T) (X) ROWDY 5010/ARISTA	◆ ILLEGAL			
18	23	—	2	SIX FEET DEEP (C) (T) RAP-A-LOT 53823/PRIORITY	◆ GETO BOYS			
19	NEW	1	1	HOW U GET A RECORD DEAL (M) (T) COLD CHILLIN' 40830*/REPRISE	◆ BIG DADDY KANE			
20	22	—	2	BOUNCE TA THIS (C) (T) PAYDAY/LONDON 857 086/PLG	◆ SHOWBIZ & A.G.			
21	24	27	3	DOLLY MY BABY (M) (T) (X) COLUMBIA 74855*	◆ SUPER CAT			
22	NEW	1	1	WHOOT, THERE IT IS (M) (T) WRAP 0150*/ICHIBAN	◆ 95 SOUTH			
23	25	29	3	WHERE I'M FROM (C) (M) (T) (X) PENDULUM 64648/ELEKTRA	◆ DIGABLE PLANETS			
24	18	18	15	NUTHIN' BUT A "G" THANG (C) (M) (T) DEATH ROW 53819/INTERSCOPE	◆ DR. DRE			
25	NEW	1	1	THE POSSE (SHOOT'EM UP) (C) (T) A&M 0236	◆ INTELLIGENT HOODLUM			
26	NEW	1	1	WHAT'CHA GONNA DO? (C) (T) (X) EPIC 74938	◆ SHABBA RANKS/QUEEN LATIFAH			
27	NEW	1	1	HIT IT FROM THE BACK (M) (T) 4TH & B'WAY 440567*/ISLAND	◆ MOBB DEEP			
28	19	22	5	GUNSHOT (M) (T) FREEZE 50032*	◆ KENNY DOPE			
29	21	17	9	LOVE ME OR LEAVE ME ALONE (C) (M) (T) ELEKTRA 64661	◆ BRAND NUBIAN			
30	17	16	7	TICK TOCK (C) (T) WRAP 138*/ICHIBAN	◆ KILO			

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.

CHILD OF HIP-HOP

(Continued from page 25)

rocked some innovative stuff, not the same ol' beats flipped in a few different ways. Well anyway, thank God I completed its album and more importantly I'm hyped on it! When I play it, it makes me feel good, it feels fresh just like "Plug Tunin'" by De La Soul felt when I first heard it.

De La Soul influenced me a lot cuz they redefined hard-core hip-hop. Hard-core hip-hop to me is that crazy bugged stuff, that underground funk, totally rebellious to what's going on at the time. P.E., Gang Starr, Ice Cube, Jungle Brothers, Tribe, KRS, the list goes on—that's hard-core funk! They took some chances and went from the soul. But, as usual, popular culture has it all backward. What they call hard-core hip-hop is usually a perfect formula or recipe. I can see it now, some "chef" wanting to

get rich so he adds a tablespoon of "bitches" to his lyrics, two cups of blunts and spliffs, an album cover with at least three guns showing, and a sister with her stretch-marked booty hanging out. There you have it, a supposedly "hard-core" song that goes top 10 on the pop charts! A supposedly "real black" song with majority white listeners.

This morning some French interviewer asked me if A.D. had sold out. I had to laugh. I talk about respecting black women, and bein' a poor musician, in these times when "life ain't nothing but bitches and money!" He also asked me if I really believed that Life music was hip-hop. I replied by askin' him, "wasn't 'Play At Your Own Risk' by Planet Patrol just as important to hip-hop history as 'Hip-Hop Hooray' by Naughty By Nature?" Well this guy

didn't even know who Planet Patrol was. I chuckled to myself again cuz I wasn't surprised.

This day was a tripped-out awakening for me cuz I realized that I'm 24 years old, and I've been into hip-hop since I was 10. I'm now a hip-hop artist/producer myself who has sold 3 million or more records. I'm also a pro-black brother with revolution on my mind. But what's most bugged out is that I'm a child of hip-hop. It was hip-hop that formed so many of my views, my dress style, my dialect, my hair. That's some deep shit! Hip-hop actually played that big a role in my life. I guess that is why we who feed from the breast of this woman called hip-hop cannot allow any white power structure, any record label, or any of our brothers' or sisters' greed to make hip-hop a prostitute!!!!

Mood II Swing Works To Avoid The Remix Trap

THE MEN WHO COMPOSE **Mood II Swing** are embroiled in a battle against clubland's dreaded "remix monster."

Armed with a growing catalog of solid productions and compositions, **Lem Springsteen** and **Jon Ciafone** are working overtime to prove that it is possible to gain interest from the pop mainstream without grinding out postproductions like a coffee factory.

That should not imply that the pair totally shy away from such projects. Actually, they were heralded as the "next big thing" in remix circles recently as a result of their fine work on **Xaviera Gold's** No. 1 hit, "Gonna Get Back To You." Also, a serious buzz currently is building around their interpretation of the forthcoming "Boy Pop" by **Book Of Love**.

Springsteen says they are proud of the mixes but want to "avoid getting trapped in a slot that will limit the other work we want to do. When you focus on remixing, there's a danger that people in the industry will not view you as being capable of writing a song yourself, or producing a record from scratch."

To ensure a versatile image, **Mood II Swing** is tempering its remix chores with catchy, well-structured singles that are filling dancefloors throughout the U.S. and much of Europe. At the moment, "Rushing," sung by **Loni Clark** (**Nervous**, New York; **A&M**, U.K.), is approaching top 10 dance status in the U.K. and is bulleted at No. 15 on this week's **Billboard Club Play** chart. The duo's most recent creation, the brilliant "Critical," which was recorded by **Wall Of Sound** with **Gerald Letham** (**EightBall**, New York), is at the center of active major-label bidding, and has been a red-hot item on test pressing for the past two months.

"Critical" is a good example of the easygoing, democratic vibe that hangs over **Mood II Swing** sessions, which often start with a germ of an idea—perhaps an interesting title or bit of melody—by Springsteen, which is laid into a groove by Ciafone.

"[That song] first had a different hook line," Springsteen remembers. "It was, 'I can't believe I'm falling for my best friend,' which was an exaggeration of something that was happening to a few people around us. And Jon did not like the line at all."

Ciafone says, laughing, "I have a very close friend who I was afraid



Fly Robin Fly. Big Beat/Atlantic diva Robin S. works the crowd at New York nightclub City with a performance of her recent No. 1 smash, "Show Me Love." The singer currently is dividing her time between a club tour of the U.S. and the recording of her debut album. (Photo: Chris Ross)

would get the wrong idea. Why get into unnecessary drama? Besides, I thought we needed a more universal line. Eventually, we compromised and came up with something that we could both live with."

Although they have been working together as **Mood II Swing** for about a year and a half, Springsteen and Ciafone have been making music together since they met as students at Hofstra Univ. on Long Island, N.Y., four years ago. Their partnership grew from playing in a band that faltered. Prior to that, Ciafone was the DJ in **Point Blank**, a local rap act, while Springsteen sang with his brother, **Bobby**, in an act called **Springsteen Poets**, and recorded an album for **Chrysalis** that was never released.

Mood II Swing's big break in dance music came when New York's **Maxi Records** issued its first single, "Helpless (What Am I Going To Do Without You)," with singer **Silvano**. The critically lauded cut was a top five international smash that led to a momentary deal with **Big Life Records**. Plans for an album were quietly shelved, and the pair's alliance with **Silvano** fell apart. The two are wary of discussing the situation, other than to call it "an educational experience."

Working with **Silvano** has solidified their goal to connect with a singer on a permanent basis, and form a recording act. In the meantime, **Mood II Swing** will continue fighting for the freedom to work in all aspects of dance and pop music. Given its continually evolving talent and positive attitude, it will be a battle easily won.

SINGLES SCENE: Fans of **Nomad's** 1991 international smash, "(I Wanna Give You) Devotion," will be pleased to find **Sharon Dee Clarke**, the group's leader, belting wildly on **Serious Rope's** "Happiness" (**Rumour**, U.K.), a warm and fuzzy deep-house ditty produced by **Damon**

Rocheftor and **Aron Friedman**.

Clarke does an excellent job of balancing the song's quasi-spiritual nature with a lighthearted pop tone that ensures multiformat play. For a taste of trance, go for newcomer **Red Jerry's** atmospheric remix, which kicks the tempo and adds an unusual synth effect or two.

It appears that **Nomad's** in-progress sophomore album will not see the light of day. Although it is a pity, given the strength of the material that was floating on demo, it frees Clarke up for a solo deal. Something for labels here to consider.

Producer **Kingsley O's** up-and-coming **K-London Club** posse is poised for its first national breakthrough hit with "I Believe" (**K4B**, Stamford, Conn.), a stomping, gospel-tinged jam sung by **Maydie Myles**. **Kingsley** and **Zack Toms** inject a contagious pop hook into the track, which gains much of its energy from air-punching choir chants at the chorus. Although it could use a longer mix, "I Believe" sparkles brighter than a lot of records on major labels right now. There is great potential here, just waiting to be discovered. Wake up, folks!

The lovely **Brenda K. Starr** bounces back from her disappointing 1992 **Epic** album by joining freestyle king **Tony Moran** for his latest **Concept Of One** effort, "So In Love," a fine prelude to a full-length set that is due next month on New York's **Cutting Records**. The song is a brew of sweet Latin flavors, thickened by a heavy funk drum patterns and edgy pop/rock guitars. Starr shimmies admirably, nicely holding her own against a hard and busy arrangement. Could do the trick in sprucing up freestyle's presence in mainstream clubs and on crossover radio.

Now we have seen it all. Classic-rock acts **Jethro Tull** and **Motorhead** are now courting club DJs with dance remixes of old hits. Tull's "Liv-



by Larry Flick

ing In The Past" (**Chrysalis**) is given a breezy disco redressing by **Tommy D.**, while **Motorhead's** "Ace Of Spades" (**W.G.A.F./BMG**, U.K.) rips into the rave realm at a staggering 141 beats per minute, courtesy of **CCN**. We're kinda scared (and severely worked) by the high musical quality of these mixes. More important, though, we also are troubled by labels that clearly are exploiting the club community in order to pump life into the careers of bands so extraordinarily far removed from dance music.

Lulu Of A Comeback: Singer Declares Her 'Independence'

NEW YORK—Watching **Lulu** dive passionately into the vigorous promotion regimen for her **SBK/EMI** comeback, "Independence," it is hard to believe that initially, she had to be coaxed back into the studio.

After a string of international hits that began with the '60s pop classics "Shout" and "To Sir With Love," the Scottish performer made a conscious move toward stage and television projects. "I had offers to make records," she says. "But I didn't want to just sing cute pop songs anymore. And on top of that, a lot of time was devoted to bringing up my son."

Last year, **Lulu's** former brother-in-law, **Barry Gibb** (she once was married to **Bee Gee Maurice Gibb**), went on a campaign to get her back into the musical loop. She soon found herself assembling an album for the **EMI**-distributed **Dome Records** in London, with some of the industry's leading dance and urban tastemakers. A deal with **SBK** in the U.S. came shortly after the singer completed the set.

In addition to the **Gibb**-penned "Let Me Wake Up In Your Arms," **Lulu** delves heartily into material by **Nick Martinelli**, **Errol Henry**, and **Maxi Priest** collaborator **Winston Sela**. The result is a seamless collection that carefully combines lush disco grooves with glossy modern funk. The title cut recently reached the top 10 on **Billboard's Club Play** chart, and the album features other gems such as "Back For More," a duet with **Bobby Womack**. The singer says, laughing, "I probably shouldn't admit this, but a lot of the people I worked with this time weren't even around when I first started recording."

But **Lulu** says every aspect of making music was sweeter this time around.

"I savored every single note I sang.

TID-BEATS: The brigade of transsexual and transvestite disco divas is growing by the second. Chicago siren **Candy J.** is ready for her close-up, thanks to an album deal with the hip **Vinyl Solution Records** in the U.K. Her first single with the label will be "Don't Cry," produced by the singer with **Sammy O.** Candy also is preparing musical contributions to upcoming albums by **Ten City** and **Judy Tenuta**... Producer/writer **Blue-jean** is getting mighty busy with a series of interesting new singles. First, he offers "Illustrious," the dark and dreamy house dub, just released on **Easy Street**. Waiting in the wings is "Kissing To The Top," an R&B-inflected roof-raiser, featuring a sturdy baritone vocal by **Storm**. Keep your eyes and ears peeled for these potent entries.



LULU

When you've been away for a while, you learn that there isn't anything quite like approaching a song and discovering its moment of true emotion—it's indescribably empowering."

Actually, finding the strength of a solid song is becoming a foremost interest for **Lulu**; she is now actively exploring and developing her songwriting. Besides creating "I'm Walking Away" on her own project, she recently co-wrote "I Don't Want To Fight" for **Tina Turner**. As the latter tune starts seeping into top 40 consciousness, the line of artists seeking **Lulu** compositions is growing.

In the meantime, the singer is in the thick of promoting "Independence." **SBK** currently is stoking up for a push behind the set's upcoming second single, "Back For More," which has downtempo remixes by **Henry** and **Bob Jones** that make the song accessible to club and radio formats.

"I look at this project as merely the first step in a new phase of performing," **Lulu** says. "I have miles to go before I make that perfect album. I want to expand my vocal range, write better songs, and grow as a whole. I'm so fortunate to have the opportunity to go for it." **LARRY FLICK**



MOOD II SWINGS: Jon Ciafone, Lem Springsteen.

Billboard. Dance Breakouts
FOR WEEK ENDING MAY 22, 1993

CLUB PLAY

1. **NASTY GROOVE** COLD AUTOMATIC EYES CRAP
2. **JUST CAN'T GET ENOUGH** TRANSFORMER 2 SONIC
3. **BACK TO MY ROOTS** RUPAUL TOMMY BOY
4. **BANG TO THE RHYTHM** COLD SENSATION CAROLINE
5. **HEROIN** BILLY IDOL CHRYSALIS

MAXI-SINGLES SALES

1. **LET'S GO THROUGH THE MOTIONS** JODECI UPTOWN
2. **THE CRYING GAME BOY** GEORGE SBK
3. **HOW U GET A RECORD DEAL** BIG DADDY KANE COLD CHILLIN'
4. **WHOOT, THERE IT IS** 95 SOUTH WRAP
5. **TRUTHFUL HEAVY D. & THE BOYZ** UPTOWN

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE
OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 *** 1 week at No. 1					
1	3	6	7	WHO IS IT EPIC 74406	MICHAEL JACKSON
2	2	5	9	I CAN'T GET NO SLEEP CUTTING 273	MASTERS AT WORK FEATURING INDIA
3	4	7	9	INDEPENDENCE SBK 19777/ERG	LULU
4	8	13	5	PRESSURE US COLUMBIA 74916	SUNSCREAM
5	5	9	8	MORE AND MORE A 25028/IMAGO	CAPTAIN HOLLYWOOD PROJECT
6	11	15	7	SWEET LULLABY EPIC 74919	DEEP FOREST
7	14	21	5	PHOREVER PEOPLE EPIC 7489B	THE SHAMEN
8	13	18	6	WHAT CAN YOU DO FOR ME LONDON 857 103/PLG	UTAH SAINTS
9	10	12	7	WAKE UP EVERYBODY REPRIS 40759/WARNER BROS.	NICK SCOTTI
10	1	2	8	FEVER MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
11	6	8	10	GO ON MOVE STRICTLY RHYTHM 12128	REEL 2 REAL FEATURING MAD STUNTMAN
12	15	20	6	JUMP THEY SAY SAVAGE 50034	DAVID BOWIE
13	25	33	3	REGRET QWEST 40760/WARNER BROS.	NEW ORDER
14	7	3	11	TOOK MY LOVE COLUMBIA 74862	BIZARRE INC FEATURING ANGIE BROWN
15	18	27	4	RUSHING NERVOUS 20048	LONI CLARK
16	17	23	5	JUST A DREAM MCA 54595	DONNA DELORY
17	24	32	3	BUDDY X VIRGIN 12665	NENEH CHERRY
18	9	1	12	SHOW ME LOVE BIG BEAT 10110/ATLANTIC	ROBIN S.
19	19	24	6	MAKOSSA FREEZE 50029	HOUSE OF GYPSIES
20	12	4	11	FAITH (IN THE POWER OF LOVE) EPIC 74887	ROZALLA
21	23	25	6	THE LOVE I LOST NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
22	27	31	5	GO AWAY EPIC 74843	GLORIA ESTEFAN
23	20	11	11	I FEEL YOU SIRE 40767/WARNER BROS.	DEPECHE MODE
*** Power Pick ***					
24	30	42	3	QUEENIE DALI 66305/ELEKTRA	ETHYL MEATPLOW
25	21	16	11	CAN'T GET ANY HARDER SCOTTI BROS. 75352	JAMES BROWN
26	28	29	5	ELEVATOR UP AND DOWN ZYX 6668	INTERACTIVE
27	16	19	7	BOW WOW WOW IMMORTAL 74852/EPIC	FUNKDOOBIEST
28	33	35	4	GIVE HIM A LOVE HE CAN FEEL PENDULUM 66326/ELEKTRA	TENE WILLIAMS
29	36	—	2	YOUR TOWN CHAOS 74959	DEACON BLUE
30	34	37	4	FUNKY GUITAR ZYX 6881	TC
31	29	17	10	JAMAICAN IN NEW YORK ELEKTRA 66339	SHINEHEAD
32	35	36	4	I LIFT MY CUP PULSE 8 12394/RADIKAL	GLOWORM
33	39	—	2	I BELIEVE MOONSHINE MUSIC 55300	LUNATIC FRINGE
*** Hot Shot Debut ***					
34	NEW	—	1	PLASTIC DREAMS EPIC PROMD	JAYDEE
35	37	—	2	SENTINEL-RESTRUCTURE REPRIS 40749/WARNER BROS	MIKE OLDFIELD
36	47	—	2	WIND IT UP ELEKTRA 66319	THE PRODIGY
37	22	14	13	BRIGHTER DAYS CAJUAL 204/EMOTIVE	CAJMERE FEATURING DAJAE
38	43	—	2	CROSSTALK SPV IMPORT	ELEKTRIC MUSIC
39	NEW	—	1	GOTTA KNOW (YOUR NAME) A&M 8135	MALAIIKA
40	40	46	3	T-E-C-H-N-O PANTERA 0494	BASIC ELEMENTS
41	NEW	—	1	THAT'S THE WAY LOVE GOES VIRGIN 12661	JANET JACKSON
42	NEW	—	1	CATCH ME SIRE 40819/WARNER BROS.	BETTY BOO
43	38	38	5	TYPICAL REASONS COLUMBIA 74865	PRINCE MARKIE DEE & SOUL CONVENTION
44	NEW	—	1	THAT'S THE WAY LOVE IS MCA 54619	BOBBY BROWN
45	42	40	4	JUNGLE BILL SMASH 880 003/ISLAND	YELLO
46	31	28	12	ENJOY LIFE EIGHT BALL 9207	WAVE
47	NEW	—	1	SWEET HARMONY ATLANTIC 85759	THE BELOVED
48	26	10	13	BORN 2 B.R.E.E.D. WARNER BROS. 40641	MONIE LOVE
49	49	41	8	EXTERMINATE! ARISTA 1-2545	SNAP FEATURING NIKI HARIS
50	32	26	12	BOSS DRUM EPIC 74898	THE SHAMEN

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 *** 1 week at No. 1					
1	2	2	4	WHO IS IT (M) (T) (X) EPIC 74406	MICHAEL JACKSON
2	1	1	11	SHOW ME LOVE (M) (T) (X) BIG BEAT 10110	ROBIN S.
3	3	6	9	BOW WOW WOW (M) (T) (X) IMMORTAL 74852/EPIC	FUNKDOOBIEST
4	6	11	6	MORE AND MORE (M) (T) (X) A 25028/IMAGO	CAPTAIN HOLLYWOOD PROJECT
5	5	8	7	ROLL WIT THA FLAVA (M) (T) (X) FLAVOR UNIT 74897/EPIC	THE FLAVOR UNIT MC'S
6	7	10	7	BOSS DRUM/PHOREVER PEOPLE (T) (X) EPIC 74898	THE SHAMEN
7	9	14	4	REGRET (M) (T) (X) QWEST 40760/WARNER BROS.	NEW ORDER
8	4	7	11	I'M SO INTO YOU (M) (T) (X) RCA 62452	SWV
9	12	17	4	GO AWAY (T) (X) EPIC 74843	GLORIA ESTEFAN
10	16	21	4	JUMP THEY SAY (M) (T) (X) SAVAGE 50034	DAVID BOWIE
11	8	5	11	IT'S MY LIFE (M) (T) (X) LOGIC 1-2492/ARISTA	DR. ALBAN
*** Hot Shot Debut ***					
12	NEW	—	1	THAT'S THE WAY LOVE GOES (T) (X) VIRGIN 12661	JANET JACKSON
13	15	16	9	I CAN'T GET NO SLEEP (M) (T) CUTTING 273	MASTERS AT WORK FEATURING INDIA
14	20	25	5	PASSIN' ME BY (M) (T) DELICIOUS VINYL 10114/AG	THE PHARCYDE
15	13	13	8	WRECKX SHOP (M) (T) (X) MCA 54532	WRECKX-N-EFFECT
16	23	33	3	SWEET LULLABY (T) (X) EPIC 74919	DEEP FOREST
17	17	18	8	TOOK MY LOVE (T) (X) COLUMBIA 74862	BIZARRE INC FEATURING ANGIE BROWN
18	18	12	9	DOWN WITH THE KING (T) (X) PROFILE 7391	RUN-D.M.C.
19	19	22	6	WAKE UP EVERYBODY (T) (X) REPRIS 40759/WARNER BROS.	NICK SCOTTI
20	21	30	4	EVERY LITTLE THING U DO (T) (X) UPTOWN 54613/MCA	CHRISTOPHER WILLIAMS
21	14	9	10	I'M RAVING (M) (T) (X) ARISTA 1-2525	L.A. STYLE
22	10	3	8	FEVER/BAD GIRL (M) (T) (X) MAVERICK/SIRE 40793/WARNER BROS.	MADONNA
23	27	35	6	LOVE ME THE RIGHT WAY (T) (X) LOGIC 62529/RCA	RAPINATION & KYM MAZELLE
24	24	29	5	YOU'RE THE LOVE OF MY LIFE/THE LOVE I LOST (T) NEXT PLATEAU/LONDON 857 065/PLG	SYBIL
*** Power Pick ***					
25	49	—	2	WHAT'CHA GONNA DO? (T) (X) EPIC 74938	SHABBA RANKS (FEATURING QUEEN LATIFAH)
26	28	34	14	CONNECTED (T) (X) GEE STREET/ISLAND 864 393/PLG	STEREO MC'S
27	42	—	2	KNOCKIN' DA BOOTS (M) (T) LUKE 461	H-TOWN
28	30	38	13	PUSH THE FEELING ON (M) (T) GREAT JONES 530 620/ISLAND	NIGHTCRAWLERS
29	25	26	6	NO LIMIT (M) (T) (X) RADIKAL 12389/CRITIQUE	2 UNLIMITED
30	38	46	3	CREWZ POP (M) (T) EASTWEST 96068/AG	DA YOUNGSTA'S
31	11	4	10	FAITH (IN THE POWER OF LOVE) (T) (X) EPIC 74887	ROZALLA
32	NEW	—	1	THAT'S THE WAY LOVE IS (M) (T) (X) MCA 54619	BOBBY BROWN
33	22	20	10	FUNKY CHILD (M) (T) PENDULUM 66330/ELEKTRA	LORDS OF THE UNDERGROUND
34	NEW	—	1	BUDDY X (T) (X) VIRGIN 12665	NENEH CHERRY
35	37	—	2	CATCH ME (T) (X) SIRE 40819/WARNER BROS	BETTY BOO
36	33	37	5	IT'S ALRIGHT (M) (T) SILAS 54577/MCA	CHANTE MOORE
37	39	43	3	DEEPER (M) (T) DJ WEST/CHAOS 74737/COLUMBIA	BOSS
38	48	—	2	JUST A DREAM (M) (T) MCA 54595	DONNA DELORY
39	29	31	15	NUTHIN' BUT A "G" THANG (M) (T) DEATH ROW/INTERSCOPE 53819/AG	DR. DRE
40	26	28	6	HOW I'M COMIN' (T) DEF JAM 74810/COLUMBIA	L.L. COOL J
41	34	19	11	I FEEL YOU (M) (T) (X) SIRE 40767/WARNER BROS.	DEPECHE MODE
42	35	36	5	INDEPENDENCE (T) (X) SBK 19777/ERG	LULU
43	NEW	—	1	TYPICAL REASONS (M) (T) (X) COLUMBIA 74865	PRINCE MARKIE DEE & SOUL CONVENTION
44	31	15	11	BORN 2 B.R.E.E.D. (M) (T) (X) WARNER BROS. 40641	MONIE LOVE
45	45	—	2	LOOKING THROUGH PATIENT EYES (T) (X) GEE STREET/ISLAND 862 025/PLG	P.M. DAWN
46	47	49	8	DAZZEY DUKS (T) TMR 3089/BELLMARK	DUICE
47	41	50	4	WHERE I'M FROM (M) (T) (X) PENDULUM 66318/ELEKTRA	DIGABLE PLANETS
48	36	39	5	EXTERMINATE! (M) (T) (X) ARISTA 1-2545	SNAP FEATURING NIKI HARIS
49	43	45	3	MAKOSSA/I LIKE YOU (T) FREEZE 50029	HOUSE OF GYPSIES
50	32	32	15	HIP HOP HOORAY (M) (T) (X) TOMMY BOY 554	NAUGHTY BY NATURE

○ 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.



MASTERS AT WORK

"The Album"
DOUBLE ALBUM SET
Featuring INDIA, JOCELYN BROWN,
SCREECHIE DAN and GRINGO
Mixes by KENNY "DOPE" GONZALEZ,
"LITTLE" LOUIE VEGA, TODD TERRY
and MAURICE JOSHUA

LOOK FOR
"I CAN'T GET NO SLEEP" VIDEO
LIMITED EDITION RELEASE SINGLE
"I CAN'T GET NO SLEEP" MK MIXES
b/w "ALL THAT" REMIXED BY MAURICE JOSHUA

COMING SOON
the next single and video release
M.A.W. featuring SCREECHIE DAN
"GIVE IT TO ME"



104 Vermilyea Avenue, Suite # B-2, New York, NY 10034
FAX #212-304-3470



'Letters' Bears Carter's Signature Artist Switches Labels For Latest Set

BY PETER CRONIN

NASHVILLE—When Carlene Carter says country music "comes from my genes," it takes a moment to figure out that it's not one of her infamous puns. She's talking seriously about her home-spun pedigree as the only daughter of country great Carl Smith and Carter Family member June Carter.

On June 22, "Little Love Letters," the follow-up to "I Fell In Love," Carter's hit album from 1990, arrives in stores. The three years since her last release have been busy ones for Carter and producer/boyfriend Howie Epstein. The pair recorded diligently in their L.A. home studio but, between Carter's tours with George Strait and Clint Black, and Epstein's duties as bassist with Tom Petty & the Heartbreakers, progress was slow. Apparently too slow for Carter's label, Warner Bros. Nashville, which understandably was anxious to follow up on the success of "I Fell In Love." "There were times, because of schedules and pressure to finish this record, that pressure came to me to let [Epstein] go, and work with someone else," Carter says. "One of us might have backed down without the other, but the unity between us kept us on track."

"Little Love Letters," an exhilarating mix of Carter's feisty take on tradition and Epstein's multilayered, hi-tech, honky-tonk production, was well worth the wait. On the way to its completion, however, the creative tug-of-war between Carter and her longtime label reached a breaking point, with Carter moving over to Giant Records' Nashville division in January '93.

Nick Hunter, recently appointed GM

of Giant Records Nashville, already had worked closely with Carter in his former capacity as Senior VP Sales and Promotion at Warner Bros. Hunter feels strongly that it's time for Nashville to stop imposing a "four-singles-and-an-album-a-year" schedule on artists like Carter and that, in today's crowded field, the policy often only serves to shorten an artist's lifespan in the marketplace. He points to Dwight Yoakam's career as an example of a better strategy. "A campaign I admired was done by [manager] Gary Borman along with Dwight," says Hunter. "Part of that was taking time off and staying off the road until everything was right, and we're going to do that with Carlene this year." Before finally hitting the road this fall, Hunter will concentrate on "all the marketing stuff; television, the trades, account visits, the promotional roo-de-doo." He concurs with Carter, however, that the music must come first. "We've got a wonderful record here," he says, "and I hope that, in this day and age, that's the main thing."

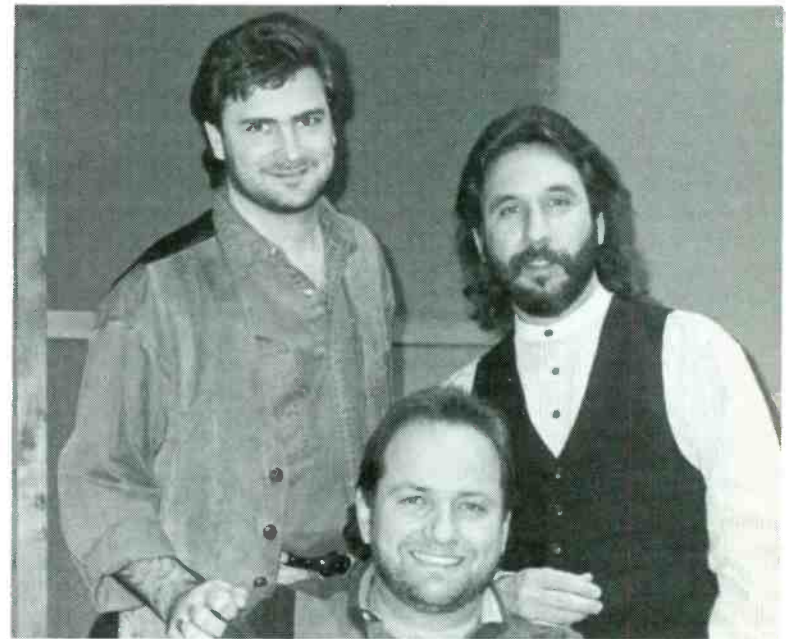
While everyone involved refers to "Little Love Letters" as "the second album," Carter's latest actually is her seventh release. On the strength of one song, "Easy From Now On," which she had written for then-newcomer Emmylou Harris, the 23-year-old Carter was signed to Warner Bros. in 1978. The company promptly sent her off to England, where she experienced the wild side of life, recording with Rockpile, a band that featured her future husband, bassist Nick Lowe. The young singer went on to make "every kind of record I could possibly make," finally calling things to a halt after "Musical Shapes," a solid country rock album she made in

1980 with Lowe producing, failed to make any commercial impact. "It hurt me that Nashville wouldn't accept me for what I was," she says, "and I wasn't dumb enough to go ahead and make a sixth record."

Instead, she hit the road with her grandmother, Maybelle Carter, and her aunts Helen and Anita, getting back to her roots as a member of the Carter Family. Carter spent two years on the road and made a record with them, giving up alcohol and drugs in the process.

"Little Love Letters" displays Carter's hard-won respect for tradition without sacrificing the sense of fun that marks everything she does. For producer Epstein, working with Carter has been educational as well as romantic. Before the release of "I Fell In Love," the bassist-turned-producer had never vis-

(Continued on page 37)



Childs' Play. New RCA artist Andy Childs, left, joins his producers Mark Wright, seated, and Josh Leo in listening to a playback of his forthcoming self-titled album. Childs' first single, "I Wouldn't Know," is due out June 7.

Bill Ivey Takes Founders' Award At Music Row Industry Summit

NASHVILLE—Country Music Foundation director Bill Ivey won the Founders' Award at the second annual Music Row Industry Summit, held May 6-8 here. The honor was one of a series presented at the awards banquet that concluded the event.

David Ross and Jeff Walker, co-founders of the Summit, said 412 people registered for the three days of speeches, panel discussions, round-tables, and parties. That total represents an increase of 41% over last year's gathering.

The Founders' Award is conferred on those who have made significant contributions to the country music industry via education and/or community service. Last year's recipient was talent manager Ken Kragen.

In addition to his work at the Country Music Foundation—which is the world's largest repository of country music data—Ivey has been a leading figure in the National Academy of Recording Arts and Sciences. He was formerly the organization's national president and currently is its national chairman.

Other award winners cited at the

Summit banquet: Vince Gill, artist of the year and performance video of the year (for "Don't Let Our Love Start Slippin' Away"); Wynonna, performance video (her "No One Else On Earth" tied with Gill's winner), breakthrough artist, and album cut ("A Little Bit Of Love").

Also, Alison Krauss, best independent artist, and Alison Krauss & Union Station, best independent video ("Heartstrings"); Victoria Shaw, breakthrough songwriter award (for "The River"); "Walkaway Joe" (written by Vince Melamed and Greg Barnhill and performed by Trisha Yearwood), song of the year.

And Kathy Mattea, best concept video ("Standing Knee Deep In A River [Dying Of Thirst]"); Deborah Allen, breakthrough artist video ("Rock Me [In The Cradle Of Love]"); Billy Dean, best longform video (for his "Video Hits" compilation); Lorianne Crook and Charlie Chase, best electronic media personalities; and Mercury Records, marketing achievement award (for Billy Ray Cyrus' "Achy Breaky Heart" dance club promotion).

Quick Fix Of History For Radio PDs Also, Garth At Work; Kershaw In Country's New Tie

THEY'RE HISTORY: We were astounded, chagrined, and driven perilously close to the edge of melancholy to learn that many radio stations refuse to play country music that dates back farther than Randy Travis' first hits (Billboard, May 15). "This is infamy of the vilest sort!," we roared to ourselves as we charged out the door in search of a stiff drink. Then it occurred to us that this slight may be rooted more in ignorance than in malice. Maybe the programmers just don't know any better, we reasoned. Maybe the pre-Travis world is just so much terra incognita to them. To make this older era of country music more understandable and approachable to programmers, we compiled a list of key terms:

- **Farm:** a barren, soul-killing piece of real estate to which a country singer unaccountably longs to return once he has fled it; also, that which Willie Nelson aids.
- **Guilt:** a sensation viewed as comparatively pleasurable by older country songwriters.
- **Mama:** the parent for whom a country singer generally manifests affection by steadfastly ignoring her advice.
- **The Outlaws:** group of artists who caused great consternation in the recording industry during the late '70s by asking to read their contracts before they signed them.
- **Roy Acuff:** artist who miraculously attained international stature without the aid of music videos.
- **Buck Owens:** California singer and guitar player strongly influenced by Dwight Yoakam.
- **Grand Ole Opry:** predecessor to "Austin City Limits."

TUMBLEWEED CONNECTION: If Garth Brooks ever quits the music business, he could have a great career in the diplomatic service. A few nights ago—on the evening before the Academy of Country Music Awards show—he was at the Crazy Horse Saloon in Santa Ana, Calif., to do a remote spot for "Nashville Now." John Anderson happened to be in the neighborhood, and he joined Brooks for a brief appearance on the broadcast. Afterward, the crowd at the nightclub began shouting for Brooks to sing them a song. He did. But first he told them a story. He said that when he was working as a bouncer at the Tumbleweed in Stillwater, Okla., "keeping the girls off the artists," a famous singer came through to play the club. He said the singer impressed

him by staying after his concert and signing autographs for every fan who requested one. "That artist," Brooks said, "was John Anderson." Then he sang Anderson's early hit, "1959," while the delighted Anderson sang along with him.

MAKING THE ROUNDS: Valvoline, the motor oil company, will sponsor selected dates on Sammy Kershaw's upcoming tour. Although the company has long been associated with motor sports, this is its first country music tie-in. The Valvoline logo was prominently displayed in Kershaw's music video "Anywhere But Here." In addition to its concert

sponsorship, Valvoline will offer consumers a compilation CD or cassette of country hits, including "Anywhere But Here."

Mary-Chapin Carpenter hosts "Telluride! Highlights From The 1992 Telluride Bluegrass Festival," which is airing on public radio through Memorial Day . . . Reba McEntire will do another movie, "The Man From Left Field," which

stars Burt Reynolds. Earlier, she accepted a role in the Rob Reiner film "North" . . . More than 26,000 fans of bluegrass and traditional music attended the Merle Watson Memorial Festival, April 29-May 2 in Wilkesboro, N.C. This figure compares with last year's attendance of 20,800.

After scoring phenomenal sales with his collection of music videos, Ray Stevens has released a second compilation for home video, "Ray Stevens Live!" It contains 12 performances from his stage shows in Branson, Mo. . . There's a new trade association on Music Row: the Christian Country Music Assn. And like all other trade associations, it is going to give achievement awards for those who work within its format. The awards will be called Gabriels, and the first round will be conferred Aug. 7, during Christian Country Weekend at the Tennessee Performing Arts Center in Nashville . . . "King Of The Yodelers" Kenny Roberts is celebrating his 50th year in country music. His first hit record, "I Never See Maggie Alone," dates back to 1949. He was featured on the cover of Discoveries magazine's April issue with another musical pioneer, Ringo Starr.

Artists Travel, a division of Nashville's Ambassador Travel Agency, is donating 1% of its commissions through June 30 to the Make-A-Wish Foundation, which grants wishes to seriously ill children.



by Edward Morris



Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING MAY 22, 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
				*** NO. 1 ***	
1	1	4	11	I LOVE THE WAY YOU LOVE ME D. JOHNSON (V. SHAW, C. CANNON)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87371
2	5	10	11	AIN'T THAT LONELY YET P. ANDERSON (KOSTAS, J. HOUSE)	DWIGHT YOAKAM (C) (V) WARNER BROS. 18590
3	2	3	12	TENDER MOMENT S. HENDRICKS, B. BECKETT (L. R. PARNELL, R. M. BOURKE, C. MOORE)	LEE ROY PARNELL (C) (V) ARISTA 1-2523
4	3	2	14	HEARTS ARE GONNA ROLL A. REYNOLDS, J. ROONEY (H. KETCHUM, R. SCAIFE)	HAL KETCHUM CURB ALBUM CUT
5	7	11	8	TELL ME WHY T. BROWN (K. BONOFF)	WYNONNA (C) (V) CURB 54606/MCA
6	6	8	13	MADE FOR LOVIN' YOU D. JOHNSON (C. PUTMAN, S. THROCKMORTON)	DOUG STONE (V) EPIC 74885
7	10	14	12	ALRIGHT ALREADY S. HENDRICKS, L. STEWART (B. HILL, J. B. RUDD)	LARRY STEWART (V) RCA 62474
8	11	16	12	SHOULD'VE BEEN A COWBOY N. LARKIN, H. SHEDD (T. KEITH)	TOBY KEITH (C) (V) MERCURY 864 342
9	13	15	7	HOMETOWN HONEYMOON J. LEO, L. M. LEE, ALABAMA (J. LEO, J. PHOTOGL)	ALABAMA (V) RCA 62495
10	4	1	14	ALIBIS J. STROUD (R. BOUDREAU)	TRACY LAWRENCE (C) (V) ATLANTIC 87372
11	16	18	8	BLAME IT ON YOUR HEART E. GORDY, JR. (H. HOWARD, KOSTAS)	PATTY LOVELESS (V) EPIC 74906
12	17	21	9	TROUBLE ON THE LINE R. SCRUGGS, M. MILLER (M. A. MILLER, B. SHORE)	SAWYER BROWN (V) CURB 1043
13	14	17	10	HONKY TONK ATTITUDE B. MONTGOMERY, J. SLATE (J. DIFFIE, L. BOGAN)	JOE DIFFIE (V) EPIC 74911
14	15	19	16	T-R-O-U-B-L-E G. BROWN (J. CHESNUT)	TRAVIS TRITT (V) WARNER BROS. 18588
15	19	24	8	OH ME, OH MY, SWEET BABY M. POWELL, T. DUBOIS (M. GARVIN, T. SHAPIRO)	DIAMOND RIO (C) (V) ARISTA 1-2464
				*** AIRPOWER ***	
16	22	26	7	NO FUTURE IN THE PAST T. BROWN (V. GILL, C. JACKSON)	VINCE GILL (V) MCA 54540
17	12	6	15	SHE DON'T KNOW SHE'S BEAUTIFUL B. CANNON, N. WILSON (B. MCDILL, P. HARRISON)	SAMMY KERSHAW (C) (V) MERCURY 864 854
18	8	5	16	TONIGHT I CLIMBED THE WALL K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 1-2514
19	31	54	3	THAT SUMMER A. REYNOLDS (P. ALGER, S. MAHL, G. BROOKS)	GARTH BROOKS (V) LIBERTY 17324
20	9	7	17	MY BLUE ANGEL E. GORDY, JR. (A. TIPPIN, K. WILLIAMS, P. DOUGLAS)	AARON TIPPIN (V) RCA 62430
21	24	30	8	SOMEBODY ELSE'S MOON G. FUNDIS, J. HOBBS (P. NELSON, T. SHAPIRO)	COLLIN RAYE (V) EPIC 74912
22	30	35	6	TELL ME ABOUT IT J. CRUTCHFIELD (B. LABOUNTY, P. MCLAUGHLIN)	TANYA TUCKER WITH DELBERT MCCLINTON (V) LIBERTY 56985
23	27	28	9	LOVE ON THE LOOSE, HEART ON THE RUN S. GIBSON, T. BROWN (KOSTAS, A. L. GRAHAM)	MCBRIDE & THE RIDE (V) MCA 54601
24	25	27	9	HEARTACHE J. BOWEN, S. BOGGUSS (L. GEORGE, J. ULZ)	SUZY BOGGUSS (V) LIBERTY 56972
25	28	33	7	AN OLD PAIR OF SHOES K. LEHNING (J. FOSTER, A. MASTERS, J. MORRIS)	RANDY TRAVIS (V) WARNER BROS. 18616
26	32	45	4	MONEY IN THE BANK J. STROUD, J. ANDERSON (J. JARRARD, B. DIPIERO, M. SANDERS)	JOHN ANDERSON (C) (V) BNA 62507
27	20	22	15	HIGH ROLLIN' D. JOHNSON (D. GIBSON, B. MILLER)	GIBSON/MILLER BAND (V) EPIC 74856
28	26	31	11	JUST AS I AM S. BUCKINGHAM (L. BOONE, P. NELSON)	RICKY VAN SHELTON (V) COLUMBIA 74896
29	37	38	7	I WANNA TAKE CARE OF YOU J. BOWEN, B. DEAN (B. DEAN, J. K. JONES)	BILLY DEAN (V) SBK 56984/LIBERTY
30	18	9	17	BORN TO LOVE YOU D. COOK (M. COLLIE, D. COOK, C. RAINS)	MARK COLLIE (V) MCA 54515
31	23	13	14	THE HEART WON'T LIE T. BROWN, R. MCENTIRE (K. CARNES, D. T. WEISS)	REBA MCENTIRE & VINCE GILL (V) MCA 54599
32	33	36	10	A LITTLE BIT OF HER LOVE S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, L. WILSON)	ROBERT ELLIS ORRALL (V) RCA 62475
33	38	40	6	THE HARD WAY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY-CHAPIN CARPENTER (V) COLUMBIA 74930
34	29	20	18	NOBODY WINS S. FISHELL, R. FOSTER (R. FOSTER, K. RICHEY)	RADNEY FOSTER (C) (V) ARISTA 1-2512
35	43	50	4	WHEN DID YOU STOP LOVING ME T. BROWN, G. STRAIT (M. HOLMES, D. KEES)	GEORGE STRAIT (V) MCA 54642
36	55	—	2	A BAD GOODBYE J. STROUD, C. BLACK (C. BLACK)	CLINT BLACK WITH WYNONNA (V) RCA 62503
37	21	12	12	YOU SAY YOU WILL G. FUNDIS (B. N. CHAPMAN, N. THOMPSON)	TRISHA YEARWOOD (V) MCA 54600
38	35	29	19	WHEN MY SHIP COMES IN J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 62429
39	40	42	8	I GUESS YOU HAD TO BE THERE R. LANDIS (J. ROBBIN, B. CLOYD)	LORRIE MORGAN (V) BNA 62415

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	34	23	16	HARD WORKIN' MAN D. COOK, S. HENDRICKS (R. DUNN)	BROOKS & DUNN (V) ARISTA 1-2513
41	47	48	7	WHEN YOU LEAVE THAT WAY YOU CAN NEVER GO BACK B. BECKETT (S. CLARK, J. MACRAE)	CONFEDERATE RAILROAD (V) ATLANTIC 82422
42	50	60	4	CLEOPATRA, QUEEN OF DENIAL P. WORLEY, E. SEAY (P. TILLIS, B. DIPIERO, J. BUCKINGHAM)	PAM TILLIS (C) (V) ARISTA 1-2552
43	44	44	11	IF I HAD A CHEATIN' HEART C. HOWARD (W. HOLYFIELD, A. TURNEY)	RICKY LYNN GREGG LIBERTY ALBUM CUT
44	41	37	19	IT'S A LITTLE TOO LATE J. CRUTCHFIELD (P. TERRY, R. MURRAH)	TANYA TUCKER (C) (V) LIBERTY 44915
45	49	51	6	HEY BABY R. BENNETT, T. BROWN (M. STUART, P. KENNERLEY)	MARTY STUART (V) MCA 54607
46	39	32	16	LEARNING TO LIVE AGAIN A. REYNOLDS (S. DAVIS, D. SCHLITZ)	GARTH BROOKS (V) LIBERTY 56973
47	45	34	19	SHE'S NOT CRYIN' ANYMORE J. SCAIFE, J. COTTON (P. R. CYRUS, T. SHELTON, B. CANNON)	BILLY RAY CYRUS (C) (V) MERCURY 864 778
48	36	25	17	I'D RATHER MISS YOU J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN)	LITTLE TEXAS (V) WARNER BROS. 18668
49	59	—	2	IT'S YOUR CALL T. BROWN, R. MCENTIRE (L. HENGBER, S. HARRINGTON-BURKHART, B. BUNCH)	REBA MCENTIRE (V) MCA 54496
50	53	53	6	IF YOU'RE NOT GONNA LOVE ME R. VAN HOY, D. ALLEN (D. ALLEN, R. VAN HOY, M. COLLIE)	DEBORAH ALLEN (V) GIANT 18530/WARNER BROS.
51	57	71	3	HAUNTED HEART B. CANNON, N. WILSON (B. BROCK, K. WILLIAMS)	SAMMY KERSHAW (C) (V) MERCURY 862 096
52	54	55	6	SOME GAVE ALL J. SCAIFE, J. COTTON (B. R. CYRUS, C. CYRUS)	BILLY RAY CYRUS (C) (V) MERCURY 865 096
53	51	46	18	MENDING FENCES J. LEO, RESTLESS HEART (A. BYRD, J. ROBINSON)	RESTLESS HEART (V) RCA 62419
54	70	—	2	WE'LL BURN THAT BRIDGE D. COOK, S. HENDRICKS (R. DUNN, D. COOK)	BROOKS & DUNN (C) (V) ARISTA 12563
55	56	56	9	WHAT MADE YOU SAY THAT H. SHEDD, N. WILSON (T. HASELDEN, S. MUNSEY, JR.)	SHANIA TWAIN (C) (V) MERCURY 864 992
56	63	—	2	LEAD ME NOT R. CROWELL, L. WHITE, S. SMITH (L. WHITE)	LARI WHITE (V) RCA 62511
57	58	59	6	MAYBE YOU WERE THE ONE M. CLUTE, T. DUBOIS (H. MOORE, R. LANDIS)	DUDE MOWREY (C) (V) ARISTA 1-2515
58	52	43	15	SOMEONE TO GIVE MY LOVE TO T. BROWN (J. FOSTER, B. RICE)	TRACY BYRD (C) (V) MCA 54497
59	64	69	4	MORE WHERE THAT CAME FROM S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON (C) (V) COLUMBIA 74954
60	60	58	15	ROMEO S. BUCKINGHAM, D. PARTON (D. PARTON)	DOLLY PARTON & FRIENDS (C) (V) COLUMBIA 74876
61	61	57	18	STANDING KNEE DEEP IN A RIVER (DYING OF THIRST) B. MAHER (B. JONES, B. MCDILL, D. LEE)	KATHY MATTEA (V) MERCURY 864 810
62	68	72	4	FOOL TO FALL J. CRUTCHFIELD (W. NEWTON, L. STEWART)	PEARL RIVER LIBERTY ALBUM CUT
63	66	73	3	WALKIN' J. BOWEN, J. CRUTCHFIELD (W. ROBINSON, T. NICHOLS)	CLEVE FRANCIS LIBERTY ALBUM CUT
64	NEW	1	1	WE GOT THE LOVE J. LEO, RESTLESS HEART (S. BOGARD, R. GILES)	RESTLESS HEART (V) RCA 62510
65	NEW	1	1	IT SURE IS MONDAY M. WRIGHT (D. LINDE)	MARK CHESNUTT (C) (V) MCA 54630
66	65	65	5	GET IN LINE D. COOK, D. WILSON (L. BOONE, C. WATERS, T. SHAPIRO)	LARRY BOONE (C) (V) COLUMBIA 74913
67	62	61	7	MEMORY LANE J. STROUD, B. GALLIMORE (J. DIFFIE, L. WILSON)	TIM MCGRAW (V) CURB 1041
68	NEW	1	1	HOT, COUNTRY, AND SINGLE G. FUNDIS (D. DILLON, J. NORTHROP)	DEAN DILLON (C) (V) ATLANTIC 87356
69	NEW	1	1	AIN'T BEEN A TRAIN THROUGH HERE IN YEARS W. WALDMAN (R. VINCENT, S. HILL)	RICK VINCENT (V) CURB 1045
70	72	—	2	CHATTAHOCHEE K. STEGALL (A. JACKSON, J. MCBRIDE)	ALAN JACKSON (C) ARISTA 1-2573
71	NEW	1	1	DIXIEFRIED THE KENTUCKY HEADHUNTERS (C. PERKINS, H. GRIFFIN)	THE KENTUCKY HEADHUNTERS (V) MERCURY 862 150
72	71	62	15	NOW I PRAY FOR RAIN J. STROUD (L. SATTERFIELD, G. TERENCE)	NEAL MCCOY ATLANTIC ALBUM CUT
73	69	63	14	LIKE A RIVER TO THE SEA S. HENDRICKS, T. DUBOIS (S. WARINER)	STEVE WARINER (V) ARISTA 1-2510
74	NEW	1	1	IT MUST BE THE RAIN R. BENNETT (M. BROWN)	MARTY BROWN (V) MCA 54612
75	NEW	1	1	RENO R. LANDIS (SUPERNAW, BUCKLEY, DELEON, CRIDER, KING, HUFF, WHITE)	DOUG SUPERNAW (V) BNA 87356

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

HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	HEARTLAND T. BROWN (S. DORFF, J. BETTIS)	GEORGE STRAIT MCA
2	1	1	3	WHAT PART OF NO R. LANDIS (W. PERRY, G. SMITH)	LORRIE MORGAN BNA
3	2	2	7	QUEEN OF MEMPHIS B. BECKETT (D. GIBSON, K. LOUVIN)	CONFEDERATE RAILROAD ATLANTIC
4	5	5	33	BOOT SCOOTIN' BOOGIE S. HENDRICKS, D. COOK, B. TANKERSLEY (R. DUNN)	BROOKS & DUNN ARISTA
5	3	3	5	I WANT YOU BAD (AND THAT AIN'T GOOD) G. FUNDIS, J. HOBBS (J. LEAF)	COLLIN RAYE EPIC
6	—	—	1	OL' COUNTRY M. WRIGHT (B. LAMOYN, H. HARDIN)	MARK CHESNUTT MCA
7	—	—	1	LET THAT PONY RUN P. WORLEY, E. SEAY (G. PETERS)	PAM TILLIS ARISTA
8	8	—	2	PASSIONATE KISSES J. JENNINGS, M. C. CARPENTER (L. WILLIAMS)	MARY-CHAPIN CARPENTER COLUMBIA
9	4	4	14	LIFE'S A DANCE D. JOHNSON (A. SHAMBLIN, S. SESKIN)	JOHN MICHAEL MONTGOMERY ATLANTIC
10	11	10	12	DON'T LET OUR LOVE START SLIPPIN' AWAY T. BROWN (V. GILL, P. WASSNER)	VINCE GILL MCA
11	7	6	5	CAN I TRUST YOU WITH MY HEART G. BROWN (T. TRITT, S. HARRIS)	TRAVIS TRITT WARNER BROS.
12	12	11	14	I CROSS MY HEART T. BROWN, G. STRAIT (S. DORFF, E. KAZ)	GEORGE STRAIT MCA
13	6	—	2	ONCE UPON A LIFETIME J. LEO, L. M. LEE, ALABAMA (G. BAKER, F. J. MYERS)	ALABAMA RCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	10	9	21	NO ONE ELSE ON EARTH T. BROWN (S. LORBER, S. HARRIS, J. COLUCCI)	WYNONNA CURB
15	17	8	7	LOOK HEART, NO HANDS K. LEHNING (T. BRUCE, R. SMITH)	RANDY TRAVIS WARNER BROS.
16	9	7	6	ALL THESE YEARS R. SCRUGGS, M. MILLER (M. MCANALLY)	SAWYER BROWN CURB
17	19	16	15	I'M IN A HURRY (AND DON'T KNOW WHY) J. LEO, L. M. LEE, ALABAMA (R. MURRAH, R. VANWARMER)	ALABAMA RCA
18	16	15	19	EVEN THE MAN IN THE MOON IS CRYIN' D. COOK (M. COLLIE, D. COOK)	MARK COLLIE MCA
19	13	13	21	SEMINOLE WIND J. STROUD, J. ANDERSON (J. ANDERSON)	JOHN ANDERSON BNA
20	14	12	8	JUST ONE NIGHT S. GIBSON, T. BROWN (T. MCBRIDE)	MCBRIDE & THE RIDE MCA
21	18	20	11	SHE'S GOT THE RHYTHM (AND I GOT THE BLUES) K. STEGALL (A. JACKSON, R. TRAVIS)	ALAN JACKSON ARISTA
22	15	21	15	SURE LOVE A. REYNOLDS, J. ROONEY (H. KETCHUM, G. BURR)	HAL KETCHUM CURB
23	22	18	6	BOOM! IT WAS OVER S. MARCANTONIO, R. E. ORRALL, J. LEO (R. E. ORRALL, B. LLOYD)	ROBERT ELLIS ORRALL RCA
24	23	24	29	I FEEL LUCKY J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER, D. SCHLITZ)	MARY-CHAPIN CARPENTER COLUMBIA
25	20	14	9	TOO BUSY BEING IN LOVE D. JOHNSON (V. SHAW, G. BURR)	DOUG STONE EPIC

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

COUNTRY CORNER



by Lynn Shults

NO. 1 FOR THE SECOND consecutive week is "I Love The Way You Love Me" by John Michael Montgomery. The track is in its 11th week on the Hot Country Singles & Tracks chart. "Life's A Dance," Montgomery's first Atlantic Records release, is No. 9 on the Hot Country Recurrents chart. The track has now charted 20 weeks on the Hot Country Singles chart and 14 on the Hot Country Recurrents chart. The album "Life's A Dance" (6-6) has logged 26 weeks on the Top Country Albums chart. Atlantic is going against the grain of most Nashville labels by not releasing new promotional singles shortly after a track has reached its peak position on the singles chart. According to Brian Switzer, the label's VP of promotion, Atlantic will let "I Love The Way You Love Me" have an extended life before releasing a new track.

ARE THE LABELS releasing follow-up singles too quickly? Coyote Calhoun, PD at WAMZ Louisville, Ky., thinks so. He cites "Haunted House" (57-51) by Sammy Kershaw and "Tell Me About It" (30-22) by Tanya Tucker & Delbert McClinton as the latest examples of follow-up singles released too soon for his programming needs. "If an artist goes No. 1 in a short period of time and the label releases a brand-new song the following week, it's gonna be hell to get that next release to No. 1. Half the [programmers] will be playing the current one, with the other half saying, 'I'm going on the new one.' On the other side of the fence, Mark Chesnut's 'Ol' Country' has been over for about a month and now they [MCA] have released his new single. Now, I call that good marketing."

THIS WEEK'S most active track is "It's Your Call" (59-49) by Reba McEntire. Next are "That Summer" (31-19) by Garth Brooks; "Alright Already" (10-7) by Larry Stewart; "We'll Burn That Bridge" (70-54) by Brooks & Dunn; "Cleopatra, Queen Of Denial" (50-42) by Pam Tillis; "Hometown Honeymoon" (13-9) by Alabama; "Should've Been A Cowboy" (11-8) by Toby Keith; "Tell Me About It" (30-22) by Tanya Tucker & Delbert McClinton; "Money In The Bank" (32-26) by John Anderson; and "Haunted House" (57-51) by Sammy Kershaw.

A NEW ALBUM SITS ATOP the Top Country Albums chart. "It's Your Call" (2-1) by Reba McEntire ends the reign of "Some Gave All" (1-2) by Billy Ray Cyrus at 34 weeks. Also racking up strong retail sales are "Greatest Hits: Songs From An Aging Sexbomb" (65-31) by K.T. Oslin; "Life's A Dance" (6-6) by John Michael Montgomery; "Wynonna" (19-16) by Wynonna; and "Pure Country" (5-4) by George Strait.

CONDUCT UNBECOMING: The boos and hisses directed toward Billy Ray Cyrus by a few loudmouths at the Academy Of Country Music awards show was the most disrespectful behavior I have witnessed in my 25-plus years of covering award shows, concerts, and industry events. In an interview on KZLA Los Angeles, Vince Gill was most articulate in pointing out that such behavior has no place in his life. "I'm embarrassed by all the bashing. It serves no purpose," said Gill, adding that Cyrus "has sold over 7 million records. That's more than a whole lot of us have sold... My hat's off to him. There is plenty for everyone. For us to be critical of each other, I don't think it speaks well of us." Cyrus apparently was affected by the catcalls. He stayed in his seat while other performers gathered on stage for the finale—at least until Mary-Chapin Carpenter brought him to center stage to join the rest of the cast.

Summer Concert Season Shapes Up As Country Festivals Ready Rosters

NASHVILLE—Several major summer country music festivals—in addition to those already reported on—have completed or nearly completed their talent lineups. Most will be showcasing new talent as well as established headliners.

Nashville's Summer Lights In Music City, a downtown street festival, will feature performances by country artists Marty Stuart, Lynn Anderson, Joy White, and Exile, and by blues artists Johnny B. Moore, Willie Kent, Gloria Hardiman, Magic Slim & the Tear-drops, and Celinda Pink during its June 3-6 run. Other acts are to be announced.

CARLENE CARTER

(Continued from page 35)

ited a record company or a radio station. His participation in Carter's radio promotion tour gave him some perspective in the couple's struggles with Warner Bros. "They wanted a record at a particular time, and we couldn't give it to them," he says. "I understand where they were coming from, but the bottom line is that this is a better record now than it was five months ago."

With the quarter-million-plus sales of "I Fell In Love" giving her career a long-awaited shot in the arm, Carter was not about to let go of the creative reins this time around. "I spent a lot of years being manipulated by people telling me what I should be doing," she says. "But I'm not intimidated by the machine."

Country fans may think they've landed on MTV by mistake when the video for "Every Little Thing," the first single from "Letters," appears onscreen. With its wacky, rapid-fire images and big-haired, all-female band (each part played to the hilt by Carter), the video, directed by Adam Bernstein of B-52's "Love Shack" fame, is not your usual country clip. But Carter has never been a typical country singer. The songs on "Little Love Letters"—co-written with the likes of Bernie Taupin, Rodney Foster, Heartbreakers Epstein and Benmont Tench, and NRBQ's Al Anderson—showcase Carter as an artist who is not afraid to speak her mind. "It's scary because I ain't a spring chicken anymore, and I've been given a second chance at a career."

Alabama's 12th annual June Jam is set for June 12 in Fort Payne, Ala. Taking the stage for the event will be Alan Jackson, John Anderson, Michelle Wright, Diamond Rio, Pam Tillis, Collin Raye, Vince Gill, Neal McCoy, Tracy Lawrence, Cleve Francis, Confederate Railroad, Clinton Gregory, and Alabama.

The 20th annual Telluride Bluegrass Festival will, in spite of its name, spotlight a wide array of musical types. Scheduled so far for the June 17-20 event are Tish Hinojosa, Mark O'Connor, the Iguanas, Bill Monroe & the Blue Grass Boys, Emmylou Harris & the Nash Ramblers, Zachary Richard, Robert Earl Keen Jr., Tony Rice Unit, Peter Rowan, Shawn Colvin, Strength In Numbers, John Hiatt, Laurie Lewis & Grant Street, Tim O'Brien & the O'Boys, Seldom Scene, Jerry Douglas, Russ Barenberg, Edgar Meyer, Bela Fleck & the Flecktones, Mary-Chapin Carpenter, Sam Bush and John Cowan, New Tradition, John Hartford, Del McCoury, Richard

Thompson, Marc Cohn, and Dan Fogelberg.

Jamboree In The Hills, set for July 15-18 at its site near St. Clairsville, Ohio, has added newcomers Ricky Lynn Gregg, Neal McCoy, Martina McBride, and Darryl & Don Ellis to its roster. Also performing will be Hank Williams Jr., Michelle Wright, Hal Ketchum, Chris LeDoux, Deborah Allen, Mark Collie, Wynonna, Marty Stuart, Ricky Skaggs, Collin Raye, the Charlie Daniels Band, Vern Gosdin, Trisha Yearwood, Little Texas, Travis Tritt, Brooks & Dunn, Exile, John Conlee, Tammy Wynette, and a number of locally prominent acts.

The Jamboree—which is produced by personnel from radio stations WWVA/WOVK in Wheeling, W. Va.—is also conducting an "Elvis Alive At The Hills" contest to kick off the event. It is soliciting applications from Elvis look-alikes and sound-alikes all over the world to compete for a \$1,000 prize and an appearance on the main stage.

EDWARD MORRIS



Flowery Presentation. Randy Owen, right, lead singer for Alabama, presents Tennessee Governor Ned McWherter, second from left, with a painting of the state's official wildflower, the maypop. Oddly enough, Maypop is also the name of Alabama's publishing company. Also taking part in the ceremonies are Kevin Lamb, left, Maypop's VP, and the painter, R.J. McDonald.

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

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

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1 ***		
1	2	2	21	REBA MCENTIRE ▲ MCA 10673* (10.98/15.98)	IT'S YOUR CALL	1
2	1	1	51	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635* (10.98 EQ/15.98)	SOME GAVE ALL	1
3	3	3	11	BROOKS & DUNN ▲ ARISTA 18716* (10.98/15.98)	HARD WORKIN' MAN	2
4	5	5	34	GEORGE STRAIT ▲ ² MCA 10651* (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	3
5	4	4	7	DWIGHT YOAKAM REPRIS 45241*/WARNER BROS. (10.98/15.98)	THIS TIME	4
6	6	7	26	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82420*/AG (9.98/15.98)	LIFE'S A DANCE	6
7	7	6	9	TRACY LAWRENCE ● ATLANTIC 82483*/AG (9.98/15.98)	ALIBIS	5
8	9	9	33	GARTH BROOKS ▲ ⁵ LIBERTY 98743* (10.98/16.98)	THE CHASE	1
9	12	10	45	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881*/SONY (9.98 EQ/13.98)	COME ON COME ON	6
10	8	8	11	DOLLY PARTON ● COLUMBIA 53199*/SONY (10.98 EQ/15.98)	SLOW DANCING WITH THE MOON	4
11	10	12	61	AARON TIPPIN ● RCA 61129* (9.98/13.98)	READ BETWEEN THE LINES	6
12	11	11	91	BROOKS & DUNN ▲ ² ARISTA 18658* (9.98/13.98)	BRAND NEW MAN	3
13	13	19	3	PATTY LOVELESS EPIC 53236*/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
14	15	13	139	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866* (9.98/13.98)	NO FENCES	1
15	16	14	36	VINCE GILL ▲ MCA 10630* (10.98/15.98)	I STILL BELIEVE IN YOU	3
16	19	17	58	WYONNNA ▲ ² CURB 10529*/MCA (10.98/15.98)	WYONNNA	1
17	14	15	9	SAMMY KERSHAW MERCURY 14332* (9.98 EQ/15.98)	HAUNTED HEART	11
18	18	16	38	TRAVIS TRITT ▲ WARNER BROS. 45048* (10.98/15.98)	T-R-O-U-B-L-E	6
19	20	18	31	ALAN JACKSON ▲ ARISTA 18711* (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	6
20	21	22	31	LORRIE MORGAN ● BNA 66047* (9.98/13.98)	WATCH ME	17
21	23	20	7	WILLIE NELSON COLUMBIA 52752*/SONY (10.98 EQ/15.98)	ACROSS THE BORDERLINE	15
22	17	29	3	JOE DIFFIE EPIC 53002*/SONY (9.98 EQ/15.98)	HONKY TONK ATTITUDE	17
23	24	56	3	TANYA TUCKER LIBERTY 81367* (10.98/15.98)	GREATEST HITS 1990-1992	23
24	26	—	2	TRACY BYRD MCA 10649* (9.98/15.98)	TRACY BYRD	24
25	22	21	87	GARTH BROOKS ▲ ⁹ LIBERTY 96330* (10.98/15.98)	ROPIN' THE WIND	1
26	25	24	54	CONFEDERATE RAILROAD ATLANTIC 82335*/AG (9.98/15.98)	CONFEDERATE RAILROAD	21
27	27	23	210	GARTH BROOKS ▲ ⁴ LIBERTY 90897* (9.98/13.98)	GARTH BROOKS	2
28	32	38	3	TOBY KEITH MERCURY 514421* (9.98 EQ/15.98)	TOBY KEITH	28
29	29	26	39	ALABAMA ● RCA 66044* (9.98/15.98)	AMERICAN PRIDE	11
30	28	25	65	JOHN ANDERSON ▲ BNA 61029* (9.98/13.98)	SEMINOLE WIND	10
31	65	—	2	K.T. OSLIN RCA 66138* (10.98/15.98)	GREATEST HITS: SONGS FROM AN AGING SEX BOMB	31
32	30	27	30	RESTLESS HEART RCA 66049* (9.98/15.98)	BIG IRON HORSES	26
33	31	28	6	VARIOUS ARTISTS K-TEL 6068* (7.98/12.98)	TODAY'S HIT COUNTRY	24
34	35	37	32	PAM TILLIS ARISTA 18649* (9.98/13.98)	HOMEWARD LOOKING ANGEL	23
35	33	30	39	DOUG STONE EPIC 52436*/SONY (9.98 EQ/15.98)	FROM THE HEART	19
36	34	31	31	TANYA TUCKER ● LIBERTY 98987* (10.98/15.98)	CAN'T RUN FROM YOURSELF	12
37	46	35	36	TRISHA YEARWOOD ▲ MCA 10641* (9.98/15.98)	HEARTS IN ARMOR	12
38	39	41	15	BILLY DEAN SBK 98947*/LIBERTY (10.98/15.98)	FIRE IN THE DARK	14
39	55	58	108	LORRIE MORGAN ▲ RCA 30210* (9.98/13.98)	SOMETHING IN RED	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
40	36	45	37	SAWYER BROWN CURB 77574* (9.98/13.98)	CAFE ON THE CORNER	23
41	61	51	31	KATHY MATTEA MERCURY 512567* (9.98 EQ/15.98)	LONESOME STANDARD TIME	41
42	38	34	104	ALAN JACKSON ▲ ² ARISTA 8681* (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
43	42	36	43	CLINT BLACK ▲ RCA 66003* (10.98/15.98)	THE HARD WAY	2
44	47	43	84	REBA MCENTIRE ▲ ² MCA 10400* (10.98/15.98)	FOR MY BROKEN HEART	3
45	49	40	34	RANDY TRAVIS ● WARNER BROS. 45045* (10.98/15.98)	GREATEST HITS, VOL. 2	20
46	52	50	31	SUZY BOGGUSS LIBERTY 98585* (9.98/15.98)	VOICES IN THE WIND	31
47	43	44	28	DIAMOND RIO ARISTA 18656* (9.98/13.98)	CLOSE TO THE EDGE	24
48	41	33	38	SOUNDTRACK ● EPIC SOUNDTRAX 52845*/SONY (10.98 EQ/15.98)	HONEYMOON IN VEGAS	4
49	48	47	39	RICKY VAN SHELTON ● COLUMBIA 52753*/SONY (10.98 EQ/15.98)	GREATEST HITS PLUS	9
50	40	32	58	MARK CHESNUTT ● MCA 10530* (9.98/15.98)	LONGNECKS & SHORT STORIES	9
51	37	72	3	RICKY LYNN GREGG LIBERTY 80135* (9.98/14.98)	RICKY LYNN GREGG	37
52	53	54	37	COLLIN RAYE ● EPIC 48983*/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
53	63	65	34	RANDY TRAVIS ● WARNER BROS. 45044* (10.98/15.98)	GREATEST HITS, VOL. 1	14
54	45	39	41	CHRIS LEDOUX ● LIBERTY 98818* (9.98/13.98)	WHATCHA GONNA DO WITH A COWBOY	9
55	58	55	44	MARTY STUART ● MCA 10596* (9.98/13.98)	THIS ONE'S GONNA HURT YOU	12
56	54	48	102	TRAVIS TRITT ▲ ² WARNER BROS. 26589* (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	2
57	59	59	131	DWIGHT YOAKAM ▲ REPRIS 26344*/WARNER BROS. (9.98/13.98)	IF THERE WAS A WAY	7
58	64	60	113	VINCE GILL ▲ MCA 10140* (9.98/15.98)	POCKET FULL OF GOLD	5
59	44	46	11	THE KENTUCKY HEADHUNTERS MERCURY 12568* (9.98 EQ/15.98)	RAVE ON!	22
60	NEW	1	1	MCBRIDE & THE RIDE MCA 10787* (9.98/15.98)	HURRY SUNDOWN	60
61	51	62	162	DOUG STONE ▲ EPIC 45303*/SONY (5.98 EQ/9.98)	DOUG STONE	12
62	66	66	97	TRISHA YEARWOOD ▲ MCA 10297* (9.98/15.98)	TRISHA YEARWOOD	2
63	62	52	26	RADNEY FOSTER ARISTA 18713* (9.98/13.98)	DEL RIO, TX 1959	46
64	50	42	32	ALVIN & THE CHIPMUNKS ● CHIPMUNK 53006*/SONY (9.98 EQ/13.98)	CHIPMUNKS IN LOW PLACES	6
65	56	57	54	LITTLE TEXAS WARNER BROS. 26820* (9.98/13.98)	FIRST TIME FOR EVERYTHING	19
66	67	67	76	TRACY LAWRENCE ● ATLANTIC 82326*/AG (9.98/13.98)	STICKS AND STONES	10
67	RE-ENTRY	133	133	MARY-CHAPIN CARPENTER ● COLUMBIA 46077*/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	11
68	RE-ENTRY	78	78	SUZY BOGGUSS ● LIBERTY 95847* (9.98/13.98)	ACES	15
69	60	53	18	MARK COLLIE MCA 10658* (9.98/15.98)	MARK COLLIE	38
70	68	63	33	HAL KETCHUM CURB 77581* (9.98/13.98)	SURE LOVE	36
71	RE-ENTRY	36	36	MICHELLE WRIGHT ARISTA 18685* (9.98/13.98)	NOW & THEN	20
72	57	49	9	HANK WILLIAMS, JR. CURB/CAPRICORN 45225*/WARNER BROS. (10.98/15.98)	OUT OF LEFT FIELD	25
73	RE-ENTRY	247	247	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
74	70	64	85	BILLY DEAN ● SBK 96728*/LIBERTY (9.98/13.98)	BILLY DEAN	22
75	72	61	9	ROSANNE CASH COLUMBIA 52729*/SONY (9.98 EQ/15.98)	THE WHEEL	37

○ 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 VEA 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 22, 1993

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12 (7.98/12.98)	GREATEST HITS	105
2	9	REBA MCENTIRE ▲ MCA 4979 (7.98/12.98)	GREATEST HITS	103
3	8	GEORGE STRAIT ▲ MCA 42035* (7.98/12.98)	GREATEST HITS, VOL. 2	105
4	5	DOLLY PARTON ▲ RCA 4422 (7.98/11.98)	GREATEST HITS	88
5	4	DWIGHT YOAKAM ● REPRIS 25989/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	62
6	7	GEORGE JONES ● EPIC 40776*/SONY (5.98 EQ/9.98)	SUPER HITS	90
7	2	RAY STEVENS CURB 77312* (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	45
8	13	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (7.98 EQ/11.98)	A DECADE OF HITS	105
9	11	HANK WILLIAMS, JR. ▲ ² CURB 60193/WARNER BROS. (9.98/13.98)	GREATEST HITS	92
10	15	ALABAMA ▲ ³ RCA 7170 (9.98/13.98)	GREATEST HITS	104
11	10	VINCE GILL ● RCA 9814 (4.98/9.98)	BEST OF VINCE GILL	104
12	6	RAY STEVENS ● MCA 5918* (4.98/11.98)	GREATEST HITS	50
13	14	GEORGE STRAIT ▲ ² MCA 5567 (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	103

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	3	REBA MCENTIRE ● MCA 6294 (4.98/11.98)	SWEET SIXTEEN	93
15	23	ANNE MURRAY ▲ ⁴ LIBERTY 46058* (7.98/12.98)	GREATEST HITS	103
16	12	ALVIN & THE CHIPMUNKS CHIPMUNK 53435*/SONY (7.98 EQ/11.98)	URBAN CHIPMUNK	13
17	17	GEORGE STRAIT ▲ MCA 5913 (4.98/11.98)	OCEAN FRONT PROPERTY	82
18	22	DWIGHT YOAKAM ▲ REPRIS 25372*/WARNER BROS. (9.98/13.98)	GUITARS, CADILLACS, ETC., ETC.	8
19	—	KENNY ROGERS REPRIS 26711*/WARNER BROS. (7.98/11.98)	20 GREAT YEARS	12
20	16	ALABAMA ▲ ³ RCA 4939 (7.98/11.98)	ROLL ON	94
21	19	REBA MCENTIRE ▲ MCA 42134 (4.98/11.98)	REBA	79
22	20	THE BELLAMY BROTHERS CURB 2146*/MCA (4.98/11.98)	GREATEST HITS VOL. III	10
23	18	PATSY CLINE DELUXE 5050*/IMG (4.98/8.98)	20 GOLD HITS	13
24	21	DAVID ALLAN COE COLUMBIA 35627*/SONY (5.98 EQ/9.98)	GREATEST HITS	21
25	—	MARY-CHAPIN CARPENTER COLUMBIA 44228*/SONY (7.98 EQ/11.98)	STATE OF THE HEART	7

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



JUEVES, 20 DE MAYO DE 1993



Billboard

reaching new heights with every step



© 1993 Sony Music Entertainment Inc.



Sony
Discos
congratulates
our
artists
on
their
26
"Lo Nuestro"
nominations.

REGIONAL MEXICAN

ALBUM OF THE YEAR

Alejandro Fernandez - "Alejandro Fernandez"
Vicente Fernandez - "Que De Raro Tiene"
La Mafia - "Estas Tocando Fuego"

MALE ARTIST OF THE YEAR

Alejandro Fernandez
Vicente Fernandez

FEMALE ARTIST OF THE YEAR

Ana Gabriel

GROUP OF THE YEAR

La Mafia

NEW ARTIST OF THE YEAR

Alejandro Fernandez

SONG OF THE YEAR

"Estas Tocando Fuego"
Artist: La Mafia
Composer: Jorge Luis Piloto
Producer: Armando Lichtenberger

SALSA/TROPICAL

ALBUM OF THE YEAR

Jerry Rivera - "Cuenta Conmigo"
Gilberto Santa Rosa - "Perspectiva"
Oscar D'Leon - "El Rey De Los Soneros"
(Sonero Records/RMM)

MALE ARTISTS OF THE YEAR

Jerry Rivera
Gilberto Santa Rosa

SONG OF THE YEAR

"Lo Que Es Vivir"
Artist: Luis Enrique
Composer: Jorge Luis Piloto
Producer: Luis Enrique/Jose Gazmey

NEW ARTIST OF THE YEAR

Rey Ruiz

FEMALE ARTIST OF THE YEAR

India (Soho Records/RMM)

POP/BALLAD

ALBUM OF THE YEAR

Magneto - "Magneto"

MALE ARTIST OF THE YEAR

Chayanne

FEMALE ARTIST OF THE YEAR

Ana Gabriel

GROUP OF THE YEAR

H₂O
Magneto

SONG OF THE YEAR

"Evidencias"
Artist: Ana Gabriel
Composer: Jose Augusto,
Paulo Sergio Valle, Ana Gabriel
Producer: Max Pierre

"El Centro De Mi Corazon"

Artist: Chayanne
Composer: Alejandro Vezzani
Producer: Gustavo Sanchez

VIDEO OF THE YEAR

"Me Estoy Enamorando"
La Mafia

"Magdalena"

Emmanuel



Soho
LATINO

Sony Music International

BIENVENIDOS

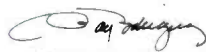
¡Muy buenas noches!...y bienvenidos a "Premio Lo Nuestro a La Música Latina," presentado por Univisión y Billboard.

Esta noche marca el quinto aniversario de "Premio Lo Nuestro", la eminente ceremonia de premiación a la música latina, en celebración del extraordinario talento de los más destacados artistas del mercado musical hispano de los Estados Unidos y Puerto Rico. En años anteriores, cada una de las ceremonias de premiación de "Premio Lo Nuestro" ha presentado extraordinarios montajes audiovisuales, añadiéndole resplandor al mundo de la música latina.

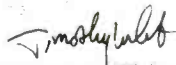
Ciertamente siempre hemos presentado actuaciones memorables destacándose triunfadores como Ana Gabriel, Juan Luis Guerra y 4.40 y Gloria Estefan.

Y esta noche no será diferente. Una vasta selección de música latina está programada, desde el tumultuoso sonido del rock de Gloria Trevi a la suave entonación tropical de Angela Carrasco, nominada este año en la categoría Tropical/Salsa como "Artista Femenina del Año".

Extendemos nuestras más sinceras felicitaciones a todos los nominados y ganadores, y al mismo tiempo, invitamos a todos a brindar junto a nosotros por el quinto aniversario de "Premio Lo Nuestro", en esta otra ¡inolvidable noche de gran gala!



Ray Rodríguez
Presidente
Univisión



Timothy White
Editor
Ediciones Billboard

WELCOME

Buenas noches!..y bienvenidos to "Premio Lo Nuestro a la Música Latina," presented to you by Univision and Billboard.

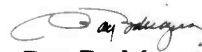
Tonight marks the fifth anniversary of "Premio Lo Nuestro," the pre-eminent Latino music awards ceremony that fetes the foremost recording artists of the Hispanic music market in the U.S. and Puerto Rico.

During each of its awards ceremonies over the preceding four years, "Premio Lo Nuestro" has provided exciting audio-visual snapshots to add the ever evolving montage of Latin music.

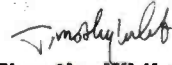
Indeed, memorable performances have been provided at past "Premio Lo Nuestro" ceremonies by superstar awardees such as Ana Gabriel, Juan Luis Guerra y 4.40, and Gloria Estefan.

This evening will be no different. A broad array of Latino music is on the menu, ranging from the boisterous rock sounds of Gloria Trevi to the suave tropical grooves of Angela Carrasco, nominated this year in the newly created category of Female Artist of the Year, Tropical/Salsa.

We offer heartfelt congratulations to all of our nominees and winners. In addition, we invite you to toast the fifth anniversary of "Premio Lo Nuestro" along with us - it will be another great night to remember.



Ray Rodríguez
President
Univision



Timothy White
Editor-in-Chief
Billboard Publications

CONGRATULATIONS TO ALL OUR NOMINEES

BILLBOARD/JUNISTION
"LO NUESTRO"
AWARDS

REGIONAL MEXICAN

Album of the Year

**"ENTRE A MI MUNDO"
SELENA**

Male Artist of the Year
EMILIO NAVAIRA

*Female Artist
of the Year*
SELENA

Group of the Year
MAZZ

Song of the Year
**"COMO LA FLOR"
SELENA**

POP

Album of the Year
**"JON SECADA"
JON SECADA**

**"NADA SE COMPARA CONTIGO"
ALVARO TORRES**

**"ILEGAL"
PANDORA**

Male Artist of the Year
JON SECADA

Female Artist of the Year
DANIELA ROMO

PAULINA RUBIO

Group of the Year
PANDORA

New Artist of the Year
JON SECADA

PAULINA RUBIO

Song of the Year
**"ANGEL"
JON SECADA**

TROPICAL/SALSA

Female Artist of the Year
ANGELA CARRASCO

Song of the Year
**"OTRO DIA MAS SIN VERTE"
ANGELA CARRASCO**

Video of the Year
**"OTRO DIA MAS SIN VERTE"
JON SECADA**



PREMIO AL MERITO

Por esta misma época el año pasado, cuando Univisión y Billboard, presentaron la 4ta. celebración del "Premio Lo Nuestro", Luis Miguel estaba situado en la cúspide de las tablas populares en las encuestas del Billboard Hot Latin Tracks por la sexta semana consecutiva, con una preciosa y melancólica canción titulada, "No Sé Tú", inspiración del legendario y admirado Armando Manzanero.

Un año después, Luis Miguel y Armando Manzanero continúan disfrutando de la acogida de "No Sé Tú", otra de sus 800 maravillosas canciones, convertida ya, en una bien llamada clásica inspiración.

La lista de las siempre en voga y admiradas canciones de Armando Manzanero, es larga y gratamente memorable, como: "Me Vuelves Loca"; "Esta Tarde Vi Llover"; "Contigo Aprendí;" y "Somos Novios", que también logró un gran éxito en el mercado norteamericano, con el título "It's Impossible", cuya versión definitiva fue grabada por Perry Como, una de las grandes estrellas del mercado general, atraídas por la sutil combinación de letra, melodía y expresión, tan distintivos en la singular inspiración de Manzanero.

Entre la amplia gama de super-estrellas de la canción de dicho mercado, que han sentido esa misma atracción por su obra musical, se incluyen: Frank Sinatra y Elvis Presley y la reconocida intérprete brasileña, Elis Regina, -por mencionar sólo unos cuantos- lo que viene a demostrar que la musa inspiradora de sus composiciones, simplemente no reconoce fronteras musicales ni lingüísticas.

Nacido en la ciudad de Mérida, Yucatán, Manzanero comenzó sus estudios musicales a la temprana edad de ocho años y a los doce ya se lucía tocando el piano en diferentes conjuntos musicales. A los quince años compuso su primera canción y desde entonces no ha detenido su producción.

Por derecho propio, el finísimo estilista de la canción romántica, ha continuado grabando y produciendo álbumes musicales. Manzanero coprodujo el impresionante éxito de Luis Miguel, "Romance", nominado esta noche como el Album del Año. Y como si fuera poco, acaba de lanzar el "álbum de su vida" con algunos de sus grandes éxitos, interpretados por una amplia representación de estrellas y estilos, que van desde el grupo juvenil del "rock", "Maldita Vecindad", hasta el suave y romántico estilo del vocalista, José José.

Así como muchas otras super-estrellas ya han sido reconocidas por el "Premio Lo Nuestro"; Univisión y Billboard, se honran en distinguir a uno de los más aplaudidos y prolíficos compositores latinoamericanos de los últimos 25 años. Y esta noche, con un inmenso placer conceden a Armando Manzanero, Premio a la Excelencia.

LIFETIME ACHIEVEMENT AWARD

When Univision and Billboard presented "Premio Lo Nuestro" this time last year, Luis Miguel was sitting on top of Billboard's Hot Latin Tracks survey for the sixth consecutive week with a gorgeous, melancholy ballad entitled "No Se Tu."

It was business as usual for Miguel, a habitual occupant of the top spot on the HLT. But it also was business as usual for Armando Manzanero who witnessed another one of his 800-odd compositions becoming a classic.

Manzanero's list of evergreens reads long and memorable: "Me Vuelves Loca," "Esta Tarde Vi Llover," "Contigo Aprendí," and "Somos Novios," better known to English-speaking music fans as "It's Impossible."

Perhaps the definitive version of "It's Impossible" was recorded in 1970 by Perry Como, one of many non-Latino singing stars drawn to Manzanero's singular blend of lyric, melody, and pathos. The wide array of non-Hispanics who have recorded Manzanero's songs - Frank Sinatra, Elvis Presley, and Brazilian songstress Elis Regina, to name a few - clearly illustrates that his compositional muse knows no boundaries, linguistic or otherwise.

Born in Merida, Yucatan, Manzanero began studying music at age 8. By the time he was 12, Manzanero was playing in an assortment of bands. At 15, he composed his first tune and has not stopped writing since.

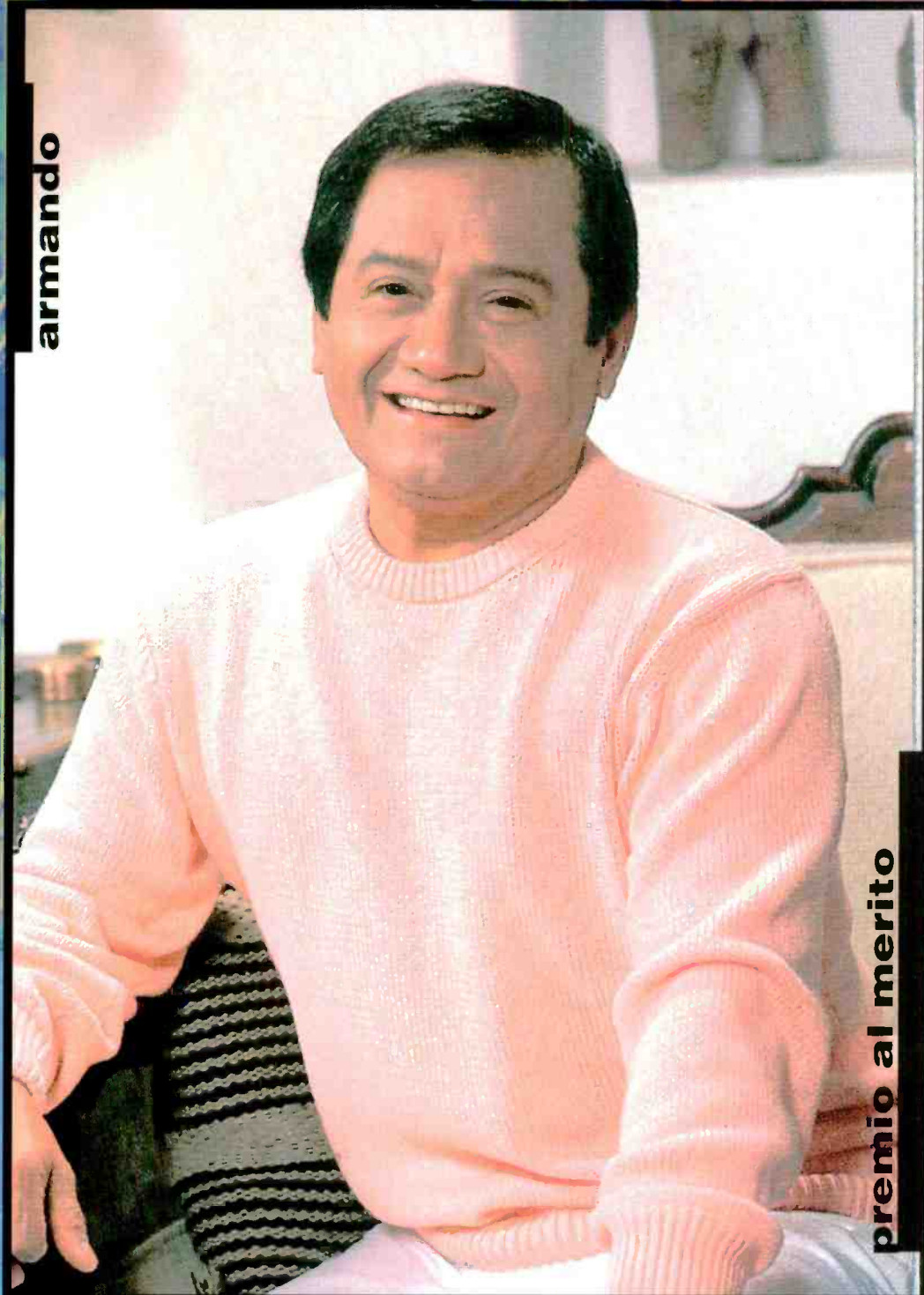
A fine song stylist in his own right, Manzanero has continued to record and produce albums, as well. He coproduced Miguel's blockbuster smash "Romance," nominated this evening for a "Premio Lo Nuestro" award, along with its aforementioned smash single "No Se Tu."

In addition, Manzanero recently released a live album of some of his greatest hits sung by a wide spectrum of stars ranging from rock act Maldita Vecindad to smooth pop crooner Jose Jose.

As so many superstars already have done, Univision and Billboard are recognizing one of the most influential composers in the past 25 years. With that in mind, we take great pleasure this evening in presenting Manzanero the Lifetime Achievement Award.

manzanero

armando



premio al merito

lifetime achievement

¿Cómo Se Gana El Premio "Lo Nuestro"?

Exceptuando la categoría de Video Musical del Año, la selección de los galardonados de "Premio Lo Nuestro" es un proceso que consta de dos fases.

En la primera fase: a) Se escogen los nominados, basándose en los reportes semanales de difusión que genera la lista de éxitos de discos sencillos - "Hot Latin Tracks" - de la revista Billboard.

b) Según el reporte de ventas quincenal usado para compilar la lista de los álbumes de música latina más destacados - "Top Latin Album". La puntuación es otorgada dependiendo de la posición que ocupan los discos y álbumes en sus respectivas listas.

En la segunda fase: Los ganadores se determinan mediante una votación, en la que participan los programadores de las radio-emisoras, vendedores mayoristas y al detalle, quienes a su vez, reportan directamente a Billboard.

Los votos son tabulados y certificados por la firma de contadores Deloitte & Touche.

Las canciones y álbumes nominados son seleccionados de acuerdo con el tiempo de radio-difusión obtenido y el número de puntos acumulados, procedentes de las ventas efectuadas desde marzo 7 de 1992 a marzo 6 de 1993. Las nominaciones son clasificadas en cuatro géneros o categorías musicales: Pop/Balada, Regional/Mexicana, Tropical/Salsa y Rap.

Este año se han introducido tres importantes cambios en la implementación del proceso nominativo.

Primero: La nominación de artistas individuales o de grupos se basa en la combinación de puntos acumulados con el tiempo de radiodifusión obtenido y el número de puntos conseguidos por las ventas.

Segundo: Sólo una canción por artista podrá ser nominada; eliminando así la múltiple clasificación de un artista en la misma categoría.

Tercero: Anteriormente, la nominación de los artistas de videos musicales se determinaba por los puntos de teledifusión alcanzados. Este año, la lista de artistas nominados en el género de Video Musical ha sido seleccionada por los ejecutivos de Univisión y Billboard. El ganador es entonces seleccionado por un panel de prestigiosos directores, cuyos votos son tabulados y certificados por Deloitte & Touche.

Except for the video category, the selection of the "Premio Lo Nuestro" awardees is a two-step procedure:

First, the nominees are chosen based on (a) radio program directors' weekly playlists which comprise Billboard's Hot Latin Tracks singles chart and (b) bi-weekly sales reports used to compile the newspaper's Top Latin Albums retail survey. Points are awarded to songs and albums depending on their positions in the respective charts.

Second, the winners are determined by a ballot vote taken from radio station programmers, wholesalers, and retailers who report to Billboard. The ballots are then tabulated and certified by the accounting firm Deloitte & Touche.

The nominated songs and albums are selected in accordance with the number of airplay or sales points accumulated from March 7, 1992 to March 6, 1993. The nominations are classified into four musical genres: Pop/Ballad, Regional/Mexican, Tropical/Salsa and Rap.

There have been three major changes implemented in the nominating process this year. First, individual or group nominations are now based on combined airplay and sales point from their singles and albums. Before, nominations were taken solely from sales points.

Second, only one song can be nominated per artist, thereby eliminating multiple nomination entries from one artist in one particular category.

Third, this year, the list of video nominees was chosen by Univision and Billboard executives. Previously video nominees were determined by airplay points. The video winner was then selected by a blue ribbon panel of directors whose votes were tabulated and certified by Deloitte & Touche.

How the "Lo Nuestro" Award is Won

WEA LATINA: At age six, the youngest of the majors.

The most selective of rosters, with edge that cuts from today to tomorrow.

Nine "Premio Lo Nuestro" Nominations. For Artists Whom We Congratulate Warmly.

LUIS MIGUEL: The Only Latin Artist to earn R.I.A.A. album Gold



in '92, for "ROMANCE", a multi-million seller. The Only Artist with an Audience of All Ages and Music for All Times. His Nominations: Pop Album of the Year—*Romance*; Male Artist of the Year—Pop; Pop Song of the Year—"No Sé Tú"; Video of the Year—"America".

Highly talented composer/singer, the Tropical/Merengue



OLGA TAÑÓN:

gem of the 90's. "SOLA" debut

album sells Gold-Plus in the Latin Market. He Nominations: Tropical/Salsa Album of the Year—*Sola*;

Female Artist of the Year—Tropical/Salsa; New Tropical/Salsa Artist of the Year.

CAFE TACUBA: The *Los Angeles Times* calls them "The New Face



of Mexican Rock...". *Billboard* says they are "Mexico's Mighty Mestizo Quartet." Excitingly memorable

showcases with Lollapalooza '92. Their Nomination: Video of the Year—"María".

PRESUNTOS IMPLICADOS: Innovative Spanish Pop



sensations. *Billboard* says of "SER DE LUNA" album: "Rhythmic Sophisto-pop... Brilliant, Scintillating and

Delightful." Their Nomination: Video of the Year—"Llovió".



LOS NOMINADOS

Durante los cinco años de existencia de "Premio Lo Nuestro", se ha producido una dramática evolución y diversificación de lo conocido como "música latina".

Cinco años atrás no podíamos encontrar en las listas de nominados números de rap, de banda o música tejana. Hoy en día, contamos con la categoría de Rap, dos nominados por música Banda y el grupo de música Tejana, "La Mafia", que ya ha logrado conquistar dos trofeos de "Premio Lo Nuestro". Los nominados también han evolucionado. De los 175 artistas discográficos nominados en los últimos cinco años, sólo 14 han sido nominados más de cinco veces y cuatro de ellos, Ana Gabriel, Vicente Fernández, Luis Enrique y Bronco han alcanzado más de 10 nominaciones a lo largo de la historia de "Premio Lo Nuestro".

Esta noche contamos con más de 20 artistas que han resultado nominados por primera vez. Para ayudarles a familiarizarse con ellos, les ofrecemos breves descripciones profesionales de los mismos, así como también, datos biográficos de los más reconocidos exponentes de nuestra música.

POP/BALADA

BACHATA MAGIC — Cuando el destacado productor dominicano Manuel Tejada se decidió a añadir el sensual compás de la bachata a las baladas clásicas nació "Bachata Magic", al igual que la carrera discográfica de los magníficos cantantes Francisco Ceara y Audrey Campos.

LOS BUKIS — El ya legendario grupo de super-estrellas mexicanas, Los Bukis, - al igual que Ana Gabriel, Bronco, Luis Enrique y Vicente Fernández - forma parte de los cinco artistas que han recibido múltiples nominaciones al "Premio Lo Nuestro" durante cinco años consecutivos. Ellos han sido nominados 10 veces y han conquistado 4 galardones.

CRISTIAN — Este atractivo joven, baladista romántico de 19 años, hijo de la popular estrella de cine, cantante y anfitriona de la TV, Verónica Castro, es considerado ya todo un profesional, que ha actuado en producciones teatrales y telenovelas.

CHAYANNE — Después de tres años de ausencia, Chayanne se acredita su primera nominación al "Premio Lo Nuestro", por su

extraordinario éxito, "El Centro De Mi Corazón", la primera de tres canciones en colocarse entre las 10 primeras de las listas de "Hot Latin Tracks" de Billboard, incluidas en su más reciente LP, "Provócame."

ANA GABRIEL — Esta maravillosa intérprete y super-estrella mexicana, ha establecido un record al resultar ganadora de 9 trofeos del "Premio Lo Nuestro", en las categorías de Pop/Balada y Música Regional/Mexicana. Este año, ha sido nominada para tres premios, fijando otro importante record de 16 nominaciones en cinco años.

H20 — Este juvenil grupo puertorriqueño resultó nominado como "Revelación del año" en 1992. Su último éxito discográfico, "Nena", salió al aire el pasado mes de diciembre y se ha situado entre los primeros 40 de las listas de Billboard.

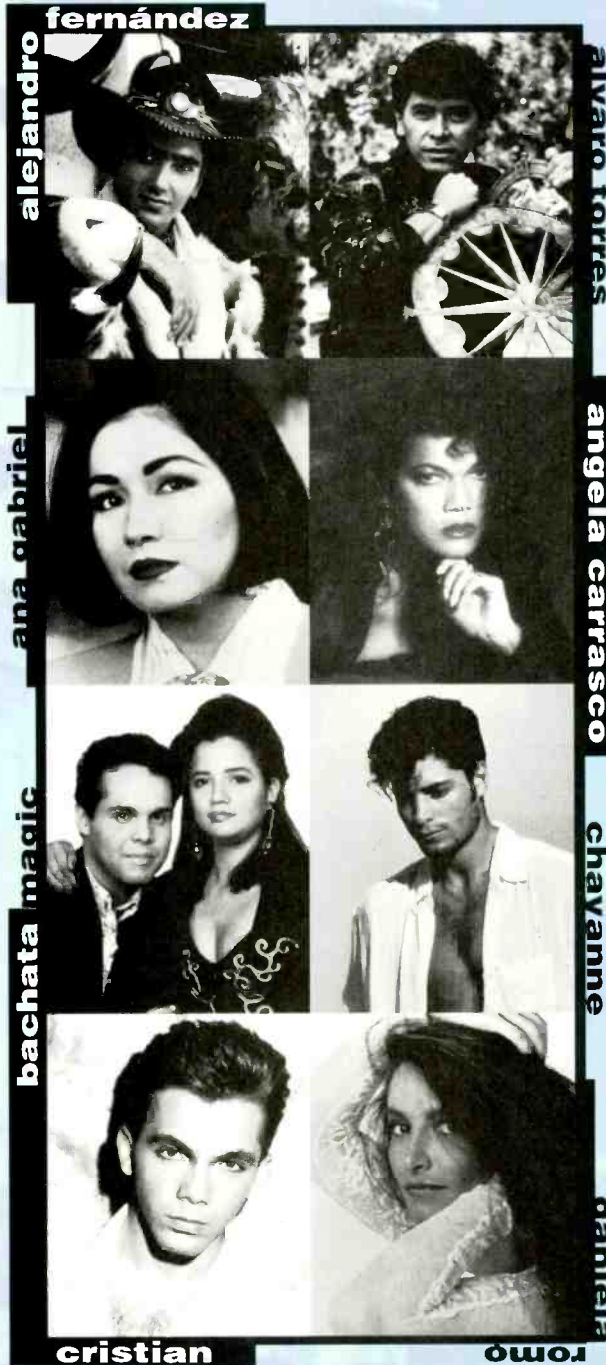
MAGNETO — Este quinteto mexicano, el super-grupo de cantantes/bailarines de música pop, resultó acreedor del trofeo como "Revelación del año" en 1992. Magneto acaba de completar su último álbum titulado "Magneto Más".

LUIS MIGUEL — ¿Qué más podríamos decir de Luis Miguel? La indiscutible super-estrella mexicana, cuyo extraordinario éxito discográfico "Romance", ha llegado a convertirse en el primer álbum grabado en español de los últimos 10 años que ha sido certificado "Disco de Oro" en los EE.UU., por RIAA (Recording Industry Association of America).

RICARDO MONTANER — En los últimos nueve meses el fabuloso cantautor venezolano, ha establecido un inigualado récord de más rápida aceptación popular en las encuestas de "Hot Latin Tracks" de Billboard, cuando sólo en cuatro meses logró colocar dos discos sencillos, "Castillo Azul" y "Piel Adentro" en la competitiva

lista de éxitos latinos.

PANDORA — El aplaudido trio femenino y gran favorito del público mexicano, obtuvo dos trofeos del "Premio Lo Nuestro" en 1992 y se mantuvo en la cresta de las listas de los principales álbumes latinos de Billboard con "Illegal", logrando un agradable compendio de populares canciones norteamericanas tales como: "I Said a Little Prayer", éxito de Dionne Warwick y "Without You" de Nilsson.



CONGRATULATIONS!

RODVEN



**FELICITA A SUS ARTISTAS NOMINADOS
EN LOS PREMIOS**

LO NUESTRO



RICARDO MONTANER
Pop/Balada - Artista Masculino del Año
Canción del Año / Video del Año



FRANKIE RUIZ
Tropical /Salsa-Artista Masculino del Año
Canción del Año



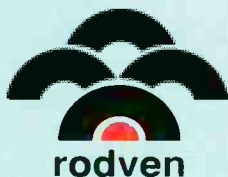
BACHATA MAGIC
Pop/Balada-Revelación del Año



RUBEN DJ.
Artista del Año Genero Rap



MIAMI BAND
Artista del Año Genero Rap



DANIELA ROMO — Esta sensual cantante y actriz ha conseguido siete nominaciones como solista femenina en los cinco años de instituido el "Premio Lo Nuestro", ocupando el segundo lugar después de Ana Gabriel, que hasta ahora ha obtenido 16 nominaciones. Con su singular estilo y peculiar tono de voz, esta cantautora mexicana es sólo una de los cuatro artistas hispanos (Ana Gabriel, Ricardo Montaner y Vikki Carr), que han logrado mantener una canción en la cima de las listas del "Hot Latin Tracks" de Billboard, durante diez semanas consecutivas.

PAULINA RUBIO — La voluptuosa ex-integrante del renombrado grupo pop mexicano, Timbiriche, y popularmente conocida como "La Chica Dorada", pasó a ser solista y alcanzó a colocar sus dos primeros discos sencillos, "Mío" y "Abriendo las Puertas al Amor", entre los 10 primeros de las listas del "Hot Latin Track" de Billboard.

JON SECADA — El magnífico cantante y compositor cubanoamericano, y nueva sensación discográfica, ha disfrutado un año de extraordinario éxito profesional, destacando la nunca vista colección de tres discos sencillos, situados consecutivamente en el primer lugar de las listas del "Hot Latin Tracks" de Billboard. Jon Secada también resultó galardonado con un Grammy y tiene cinco nominaciones para "Premio Lo Nuestro".

ALVARO TORRES — El primer nominado de El Salvador en este "Premio Lo Nuestro" es un excelente cantautor que ha conseguido colocar este año dos álbumes de Música Pop/Balada y Regional/Mexicana entre los 10 primeros de las listas de encuestas populares.

GLORIA TREVÍ — Su proyección artística se podría describir como una combinación a partes iguales entre Janis Joplin, Cyndi Lauper y Madonna. La intrépida y rebelde mexicana, "la chica del calendario", finalmente logró colocar su primer éxito entre los 10 primeros de las listas de "Hot Latin Tracks" de Billboard, con su "climática" balada, "Con Los Ojos Cerrados".

TROPICAL/SALSA

CAÑA BRAVA — Los cuatro miembros de este grupo de adolescentes puertorriqueños son solistas en su primer elepé "No Me Faltes Nunca," un arreglo efervescente de merengue que

se convirtió en uno de los 10 éxitos de la cartelera Tropical/Salsa de la revista Billboard.

ANGELA CARRASCO — Esta reconocida cantante dominicana del género pop, demostró su versatilidad al grabar "Piel Canela", un álbum tropical con el que logró su segunda nominación para el "Premio Lo Nuestro".

OSCAR D'LEON — El aclamado sonero venezolano aseguró su primera nominación de "Premio Lo Nuestro" gracias a su último, y a bien llamado elepé "El Rey de los Soneros", que incluye un dúo vocal con su hijo Yorman León.

LUIS ENRIQUE — Este dotado cantante y compositor nicaragüense ha logrado obtener 12 nominaciones de "Premio Lo Nuestro" -tercer lugar del número más alto de nominaciones - y ha ganado 6 veces.

JUAN LUIS GUERRA Y 4.40 — El super-grupo de merengue Juan Luis Guerra y 4.40 - ganadores de cinco "Premio Lo Nuestro" - obtuvo, en el mes de marzo, la posición No. 1 con la canción "El Costo De La Vida".

INDIA — Esta puertorriqueña, ex-corista del grupo de Pop/Baile "TKA", dió un exitoso salto del hip-hop a la salsa, al unirse a un cantante de jazz latino, Eddie Palmieri, para la grabación de su álbum "Llegó la India..Vía Eddie Palmieri".

JERRY RIVERA — Con sólo 19 años de edad, este joven salsero ha sido nominado para cinco premios, incluyendo uno por "Cuenta Conmigo", álbum que ha superado los records de ventas de todos los tiempos.

TITO ROJAS — Hace dos años, este puertorriqueño fue reconocido por su explosivo álbum, al que le siguió el hit del mismo nombre "Condéname a Tu Amor", un fuerte número de salsa que acabó siendo favorito entre los clubs en 1992.

LINDA RONSTADT — Su primer álbum tropical le otorgó un premio Grammy. También el sencillo "Frenesi" se colocó en los "Top Ten" y "Entre Abismos" alcanzó ubicarse dentro de los primeros 40 éxitos de la revista Billboard.

FRANKIE RUIZ — Este apreciado vocalista de Puerto Rico vuelve a "Premio Lo Nuestro" después de cuatro años con una nominación por la canción "Bailando", tema preferido

banda machos



el general



emmanuel



café tacuba



frankíe ruiz

gilberto

santa rosa

especialmente hacia finales del pasado año.

REY RUIZ — Sólo tres años después de haber buscado asilo político de Cuba, Ruiz se ha establecido como un prometedor salsero y con su primer álbum, que lleva su nombre, produjo el grandioso éxito "No Me Acostumbro".

GILBERTO SANTA ROSA — Nominado por tercera vez en la categoría "Artista masculino del año", este extraordinario intérprete estrenó, recientemente, un excelente álbum como tributo al legendario vocalista Puertorriqueño, Tito Rodríguez.

LOS SABROSOS DEL MERENGUE — Este veterano conjunto de merengue de 14 miembros, procedentes de Puerto Rico, conquista su primera nominación a "Premio Lo Nuestro" gracias a su álbum "Siete Veces Más Sabrosos".

OLGA TAÑÓN — Para Tañón, antigua integrante del grupo femenino de merengue "Chantelle", su estreno como solista con el álbum "Sola," le ha permitido conquistar tres nominaciones al "Premio Lo Nuestro".

ZONA ROJA — Un cuarteto vocal que fue fundado por la estrella del merengue, Jossie Esteban, se colocó dentro de los 10 éxitos de Billboard en la categoría Tropical/Salsa con su espeluznante estreno "Peligro! Sabor Contagioso!"

REGIONAL/MEXICANA

BANDA MACHOS — En 1992 Banda Machos, que frecuentemente ha colocado simultáneamente dos álbumes de música regional mexicana en las tablas de ventas de Billboard, encendieron la llama de la actual popularidad de la música de banda. Esta música viene arrasando en todas las ciudades con alto índice de población de origen mexicano.

BANDA VALLARTA SHOW — Procedentes de Nayarit, en la costa del Pacífico mexicano y como un vendaval musical, Banda Vallarta Show se ha convertido en un éxito instantáneo, al modernizar con teclados y bajo electrónico el sonido original de la música de "banda".

BRONCO — Al obtener este año otras tres nominaciones de "Premio Lo Nuestro", esta venerable banda de música norteña ha logrado acumular 13 nominaciones. En cinco años, han alcanzado reunir el mayor número de nominaciones de todos los grupos.

ALEJANDRO FERNANDEZ — Subiendo rápidamente en las tablas de Billboard, este estilista de la música ranchera, quizás aún no esté listo para arrebatarle a su padre, Vicente Fernández, el centro del "Mejor Intérprete Masculino del Año", pero tarde o temprano el momento ha de llegar.

VICENTE FERNANDEZ — El actual e Indiscutible "Rey de la Ranchera", ha ganado como el "Mejor Intérprete Masculino del

Año" las cuatro veces en que ha sido nominado. Ha obtenido 13 nominaciones, el segundo artista en lograrlo después de Ana Gabriel. Fernández se sitúa en el primer lugar entre los cantantes solistas masculinos con mayor número de nominaciones.

ANA GABRIEL — Con el popular álbum "Mi México", lanzado en 1991, Ana Gabriel se ha mantenido en las carteleras de éxitos, haciendo posible este año su nominación en la categoría Regional/Mexicana como "Mejor Intérprete Femenina del Año".

FLACO JIMENEZ — Tras su separación de los Texas Tornados el pasado año, el talentoso acordeonista grabó un fabuloso álbum, en el que incluyó artistas invitados tales como: Dwight Yoakam, Emylou Harris, Stephen Stills y Linda Ronstadt.

LUCERO — En 1991, esta linda intérprete mexicana interrumpió por un tiempo su aplaudida carrera dentro de la música pop y grabó un encantador disco de canciones rancheras titulado "Lucero De México", del que surgió su gran éxito "Llorar".

LA MAFIA — En marzo, este formidable y popular quinteto tejano - galardonado en 1992 con dos trofeos de "Premio Lo Nuestro" - se convirtió en el primer grupo tejano en llegar al tope de las listas del "Hot Latin Tracks" de Billboard con la canción, "Me Estoy Enamorando", que también ha sido nominada en la categoría

de "Video Musical del Año".

MAZZ — Al igual que sus colegas, las estrellas tejanas Selena y La Mafia, Mazz incluyó la polka a su sonido Tex-Mex y colocó su primer disco sencillo entre los 10 primeros en las listas de Billboard con la tierna balada "No Es Amor".

EMILIO NAVAIRA — Uno de los más populares y vibrantes vocalistas masculinos de la música tejana, trata de irrumpir en



el competitivo mercado norteamericano de la música "country".

LINDA RONSTADT — El álbum "Más canciones", le mereció a Linda Ronstadt un Grammy y también una nominación al "Premio Lo Nuestro" como "Mejor Intérprete Femenina del Año", por segundo año consecutivo.

SELENA — En 1992, Selena alcanzó situarse entre los 10 primeros lugares del "Hot Latin Tracks" con dos canciones: "Buenos Amigos" y "Como La Flor". Su último álbum, "Entre a Mi Mundo", parece estar pegado a la cresta de las tablas de ventas de Billboard en música regional/mexicana.

LOS TEMERARIOS — La romántica balada de Los Temerarios, con tres nominaciones al "Premio Lo Nuestro", continúa con enorme éxito tanto en los EE.UU. como en México, su tierra natal. Este aplaudido quinteto atrajo a más de 130,000 espectadores a su estreno el pasado mes de diciembre en la ciudad de México.

LOS YONICS — Bien conocidos por su popular "Te Vas a Arrepentir" - éxito que alcanzó entre los 10 primeros lugares del "Hot Latin Track" de Billboard - tienen ya un total de siete nominaciones en los cinco años de "Premio Lo Nuestro", empatando en el cuarto lugar de los grupos musicales con "Los Temerarios" y "La Mafia".

ZEUS — Co-fundado por su director musical, David Rodríguez Muñoz y la fuerza creativa de Adolfo Angel Alba, de "Los Temerarios", este sexteto procedente de Zacatecas, México, está siguiendo con mucho éxito los pasos musicales de "Los Temerarios".

RAP

EL GENERAL — Es uno de los primeros exponentes del "reggae en español". Este rítmico panameño se ha convertido en una estrella latinoamericana y ahora tiene su meta en el mercado musical norteamericano.

KID POWER POSSE — MC Nick y E.Z.D., más conocidos por Kid Power Posse, son la nueva sensación del hip-hop/reggae procedente de Puerto Rico, donde el estreno de su primer álbum "Los Nenes de la Medicina", se convirtió en el Rap de mayor venta el pasado año.

MIAMI BAND — La volcánica Miami Band, integrada por un grupo de estudiantes venezolanos de la Universidad de Miami, grabaron en 1992 el himno al sexo sin riesgo, "Ponte el Sombrero".



Lucero

linda ronstadt

presuntos implicados

jon secada

Kid power posse

RUBEN DJ — Rubén DJ Urrutia, productor del primer álbum de Miami Band, es también el productor, intérprete y compositor que conquistó la cartelera de éxitos de Billboard con el atrevido "Si te Gusta el Hueso".

VIDEO DEL AÑO

BRONCO — "Sheriff de Chocolate". Un video encantador y uno de los pocos en el mercado latino realizados con dibujos animados.

CAFE TACUBA — "María: With María". Este excéntrico cuarteto azteca de rock demostró claramente su capacidad de componer una efectiva balada y cuyo video destaca a la afamada actriz mexicana, Ofelia Medina.

EMMANUEL — "Magdalena". Una romántica recreación de Emmanuel sobre la sombría y social narración de alerta de Gilberto Gil, en donde se refleja una vez más sus ya habituales y resplandecientes videos.

JUAN LUIS GUERRA Y 4.40 — "El Costo de la Vida". Aunque censurado por varios críticos como demasiado gráfico, la realidad reflejada en el video puede haberle ayudado en la venta del álbum.

LA MAFIA — "Me Estoy Enamorando". Una vez más, el amor recibe un brillante resplandor visual en este tierno video.

MECANO — "Una Rosa es Una Rosa". Realizado con muy buen gusto este es otro de los extraordinarios videos del artístico trío que sigue tratando de abrirse paso en los EE.UU.

LUIS MIGUEL — "América". Una artística realización llena de excelentes tiros de cámara, muestra la variedad étnica que integran los dos continentes que llamamos "América".

RICARDO MONTANER — "Castillo Azul". La compañera brasileña de Montaner casi se roba la escena de este simpático video.

PRESUNTOS IMPLICADOS — "Llovió". El sofisticado trío español, hábilmente entreteje visuales de la sub-trama dentro de los versos de la canción, en la narrativa de este lluvioso día.

JON SECADA — "Otro Día Más Sin Verte". La emotiva interpretación de Jon Secada, unida a los dramáticos ángulos y disolvencias fotográficas, crean un vibrante paquete audiovisual.

NUESTROS ARTISTAS NOMINADOS FELICITAN A:

Armando Manzanero



EL GENERAL
Artista Del Año
(Rap)



GLORIA TREVI
Artista Femenina Del Año
(Pop)



JUAN LUIS GUERRA
Grupo Del Año (Tropical)
Canción Del Año ("El Costo De La Vida")
Video Del Año ("El Costo De La Vida")



KID POWER POSSE
Artista Del Año
(Rap)



MECANO
Video Del Año
("Una Rosa Es Una Rosa")



ALBUM DEL AÑO / ALBUM OF THE YEAR

LUIS MIGUEL, "Romance", JON SECADA, "Jon Secada", MAGNETO, "Magneto",
ALVARO TORRES, "Nada Se Compara Contigo", PANDORA, "Illegal"

ARTISTA MASCULINO DEL AÑO / MALE ARTIST OF THE YEAR

LUIS MIGUEL, CHAYANNE, JON SECADA, RICARDO MONTANER

ARTISTA FEMENINA DEL AÑO / FEMALE ARTIST OF THE YEAR

ANA GABRIEL, GLORIA TREVI, DANIELA ROMO, PAULINA RUBIO

GRUPO DEL AÑO / GROUP OF THE YEAR

PANDORA, LOS BUKIS, MAGNETO, H2O

REVELACION DEL AÑO / NEW ARTIST OF THE YEAR

JON SECADA, CRISTIAN, PAULINA RUBIO, BACHATA MAGIC

CANCION DEL AÑO / SONG OF THE YEAR

"EVIDENCIAS"

Intérprete/Artist, Ana Gabriel, Compositor/Composer, Jose Augusto, Paulo Sergio Valle, Ana Gabriel,
Productor/Producer, Max Pierre

"NO SE TU"

Intérprete/Artist, Luis Miguel, Compositor/Composer, Armando Manzanero,
Productor/Producer, Armando Manzanero, Luis Miguel

"ANGEL"

Intérprete/Artist, Jon Secada, Compositor/Composer, Jon Secada, Gloria Estefan, Miguel A. Morejón
Productor/Producer, Emilio Estefan, Jorge Casas, Clay Ostwald

"CASTILLO AZUL"

Intérprete/Artist, Ricardo Montaner, Compositor/Composer, Ricardo Montaner, Zobeida Roitstein,
Productor/Producer, Oscar Gómez

"EL CENTRO DE MI CORAZON"

Intérprete/Artist, Chayanne, Compositor/Composer, Alejandro Vezzani, Productor/Producer, Gustavo Sanchez

tropical / salsa
tropical / salsa

ALBUM DEL AÑO / ALBUM OF THE YEAR

GILBERTO SANTA ROSA, "Perspectiva", JERRY RIVERA, "Cuenta Conmigo", TITO ROJAS, "Tito Rojas"
OSCAR D'LEON, "El Rey de los Soneros", OLGA TAÑON, "Sola"

ARTISTA MASCULINO DEL AÑO / MALE ARTIST OF THE YEAR

JERRY RIVERA, GILBERTO SANTA ROSA, TITO ROJAS, FRANKIE RUIZ

ARTISTA FEMENINA DEL AÑO / FEMALE ARTIST OF THE YEAR

INDIA, OLGA TAÑON, ANGELA CARRASCO, LINDA RONSTADT

GRUPO DEL AÑO / GROUP OF THE YEAR

ZONA ROJA, JUAN LUIS GUERRA Y 4.40, LOS SABROSOS DEL MERENGUE, CAÑA BRAVA

REVELACION DEL AÑO / NEW ARTIST OF THE YEAR

OLGA TAÑON, REY RUIZ, CAÑA BRAVA, ZONA ROJA

CANCION DEL AÑO / SONG OF THE YEAR

"EL COSTO DE LA VIDA"

Intérprete/Artist, Juan Luis Guerra y 4.40, Compositor/Composer, Juan Luis Guerra, Dablo Dibala Kimla Eve
Productor/Producer, Juan Luis Guerra

"BAILANDO"

Intérprete/Artist, Frankie Ruiz, Compositor/Composer, Chein García, Productor/Producer, Vinny Urrutia

"PERFIDIA"

Intérprete/Artist, Linda Ronstadt, Compositor/Composer, Alberto Domínguez, Productor/Producer, Peter Asher, George Massenburg

"TU AMOR ES UNA RUEDA"

Intérprete/Artist, Angela Carrasco, Compositor/Composer, Victor Victor, Productor/Producer, Julio César Delgado

"LO QUE ES VIVIR"

Intérprete/Artist, Luis Enrique, Compositor/Composer, Jorge Luis Piloto, Productor/Producer, Luis Enrique, Jose Gazmey

ALBUM DEL AÑO / ALBUM OF THE YEAR

LOS TEMERARIOS, "MI VIDA ERES TU", ALEJANDRO FERNANDEZ, "ALEJANDRO FERNANDEZ", LA MAFIA, "ESTAS TOCANDO FUEGO", VICENTE FERNANDEZ, "QUE DE RARO TIENE", SELENA, "ENTRE A MI MUNDO"

ARTISTA MASCULINO DEL AÑO / MALE ARTIST OF THE YEAR

VICENTE FERNANDEZ, ALEJANDRO FERNANDEZ, EMILIO NAVAIRA, FLACO JIMENEZ

ARTISTA FEMENINA DEL AÑO / FEMALE ARTIST OF THE YEAR

ANA GABRIEL, LINDA RONSTADT, SELENA, LUCERO

GRUPO DEL AÑO / GROUP OF THE YEAR

MAZZ, BRONCO, LA MAFIA, LOS TEMERARIOS

REVELACION DEL AÑO / NEW ARTIST OF THE YEAR

BANDA MACHOS, ALEJANDRO FERNANDEZ, BANDA VALLARTA SHOW, GRUPO ZEUS

CANCION DEL AÑO / SONG OF THE YEAR

"MI VIDA ERES TU"

Intérprete/Artist, Los Temerarios, Compositor/Composer, Adolfo Angel Alba, Productor/Producer, Adolfo Angel Alba

"ESTAS TOCANDO FUEGO"

Intérprete/Artist, La Mafia, Compositor/Composer, Jorge Luis Piloto, Productor/Producer, Armando Lichtenberger

"PERO TE VAS A ARREPENTIR"

Intérprete/Artist, Los Yonics, Compositor/Composer, Marco Antonio Solís, Productor/Producer, Johnny Ayvar, Rodolfo Luviano

"COMO LA FLOR"

Intérprete/Artist, Selena, Compositor/Composer, Abe Quintanilla III, Pedro Astudillo, Productor/Producer, Abe Quintanilla III

"ADORO"

Intérprete/Artist, Bronco, Compositor/Composer, Armando Manzanero, Productor/Producer, Bronco

ARTISTA DEL AÑO/ARTIST OF THE YEAR

EL GENERAL, KID POWER POSSE, MIAMI BAND, RUBEN DJ

VIDEO DEL AÑO

"CASTILLO AZUL"

Intérprete: Ricardo Montaner, Productor: Marlene Rodríguez

"MAGDALENA"

Intérprete: Emmanuel, Productor: Nevil Dwek

"AMERICA"

Intérprete: Luis Miguel, Productor: Pedro Torres

"EL COSTO DE LA VIDA"

Intérprete: Juan Luis Guerra y 4.40, Productor: Bienvenido Rodríguez

"OTRO DIA MAS SIN VERTE"

Intérprete: Jon Secada, Productor: Emilio Estefan

"MARIA"

Intérprete: Café Tacuba, Productor: Gustavo Garzón

"UNA ROSA ES UNA ROSA"

Intérprete: Mecano, Productor: Michael Georgeham

"SHERIFF DE CHOCOLATE"

Intérprete: Bronco, Productor: Daniel Martínez y Bronco

"ME ESTOY ENAMORANDO"

Intérprete: La Mafia, Productor: Abraham Pulido

"LLOVIO"

Intérprete: Presuntos Implicados, Productor: Alberto Suamma

THE NOMINEES

During "Premio Lo Nuestro's" brief five-year existence, there has been a dramatic evolution of what is known as "Latin music."

Five years ago, there were no rap, banda, or Tejano acts to be found among the nominated. Now there is a rap category, two banda nominees, and a Tejano act - La Mafia - which has already won two "Premio Lo Nuestro" awards.

The nominees themselves have changed, as well. Of the 175 recording artists, producers, and composers who have been nominated over the past five years, only 14 have been nominated more than five times. Further, a mere four recording artists - Ana Gabriel, Vicente Fernandez, Luis Enrique, and Bronco - have earned more than 10 nominations during the history of the awards program.

Tonight, we have more than 20 artists nominated for the first time. Here are thumbnail sketches of those new nominees, as well as capsule biographies their better-known counterparts.

POP / BALADA

BACHATA MAGIC -When standout Dominican producer Manuel Tejada decided to put bachata's sensual beat to pop standards "bachata magic" was born, along with the recording careers of the project's superb singers Francisco Ceara and Audrey Campos.

LOS BUKIS - Mexico's long-time superstar group - along with Ana Gabriel, Bronco, Luis Enrique, Vicente Fernandez - is only one of five artists to secure a "Premio Lo Nuestro" nomination five years in a row. Los Bukis have been nominated 10 times, winning four kudos.

CRISTIAN - Son of well-known talk show host/recording artist Veronica Castro, this handsome, 19 year-old crooner from Mexico City already is a showbiz pro who has performed in theatrical production and telenovelas.

CHAYANNE - After a three-year absence, Chayanne snags his first "Premio Lo Nuestro" nomination for his Top-Ten smash "El Centro De Mi Corazón," the first of three Top-Ten hits taken from his most recent album "Provocame"

ANA GABRIEL - Gabriel has nabbed a record-setting nine "Premio Lo Nuestro" trophies in the pop and regional/Mexican categories. This year, the Mexican superstar is up for three awards which gives her a five-year total of 16 nominations, also a record.

H2O - A New Artist of the Year nominee in 1992, this Puerto Rican teen group's latest Top -40 hit "Nena" came out in December.

MAGNETO - Mexico's pop /dance quintet, who won the New Artist of the Year award in 1992, have just completed their second album called "Magneto Mas."

LUIS MIGUEL - What more can be said about Luis Miguel, the Mexican superstar whose mega-album "Romance" became the first Spanish-language album in ten years to be certified gold (500,000 units sold) in the U.S. by the Recording Industry Association of America (RIAA).

RICARDO MONTANER - In the past nine months Venezuela's fabulous singer/songwriter has set unmatched speed records on Billboards Hot Latin Tracks survey: Both of his recent pair of No. 1 singles, "Castillo Azul" and "Piel Adentro" jetted up to the top of the chart in a mere four weeks.

PANDORA - This Mexican distaff trio, winner of two "Premio Lo Nuestro" trophies last year, rode high on Billboard's Top Latin Albums charts in 1992 with "Illegal," a pleasant compendium of covers of U.S. pop hits such as Dionne Warwick's "I Say a Little Prayer" and Nilsson's "Without You."

DANIELA ROMO - In "Premio Lo Nuestro's" five year history, Romo has nabbed seven nominations - second only Ana Gabriels's 16 nods among female solo acts. The smoky-voiced Mexican thrush is one of only four artists (Gabriel, Ricardo Montaner, and Vikki Carr) to place a song atop Billboard's Hot Latin Tracks for 10 straight weeks.

PAULINA RUBIO - An ex-member of Mexican pop act Timbiriche, the sultry "Chica Dorada" went solo and hit the Top Ten of Billboard's Hot Latin Tracks with both of her first two singles: "Mio" and "Abriendo Las Puertas Al Amor."

JON SECADA - Cuban-American singer/songwriter Jon Secada enjoyed an incredible year highlighted by collecting an unheard of three consecutive No. 1 singles on Billboard's Hot Latin Tracks chart. Secada also won a Grammy, and has been nominated for

five "Premio Lo Nuestro" awards.

ALVARO TORRES - El Salvador's first "Premio Lo Nuestro" nominee is an excellent singer/songwriter who this year charted two albums in the Top-Ten of both the pop and regional/Mexican surveys.

GLORIA TREVI - Equal parts Janis Joplin, Cyndy Lauper, and Madonna, Mexico's intrepid "calendar girl" finally nailed her first Top-Ten hit on Billboard's Hot Latin Track chart with the climactic ballad "Con Los





AT&T: Un Servicio Completo

CENTRO NACIONAL AT&T
1 800 235-0900

Su representante en el Centro Nacional AT&T le atiende amablemente en español las 24 horas del día. Con gran experiencia y conocimientos, le contesta preguntas sobre su cuenta de Larga Distancia de AT&T y le puede recomendar oportunidades de ahorro en sus llamadas de Larga Distancia de AT&T.

Si necesita asistencia de operadora, sólo marque 00 y diga "AT&T Español."

AT&T le brinda conexiones claras y rápidas en llamadas de larga distancia nacionales e internacionales.

Estas son algunas de las muchas razones que hacen de AT&T ¡un servicio completo!



Ojos Cerrados."

TROPICAL / SALSA

CAÑA BRAVA - All four members of this teenage vocal group from Puerto Rico sing lead on its debut album "No Me Faltes Nunca," a sizzling effort which became a Top-Ten fixture on Billboard's tropical/salsa chart.

ANGELA CARRASCO - Usually a pop songstress, this versatile Dominican siren recorded a tropical album "Piel Canela" and wound up landing her second "Premio Lo Nuestro" nomination.

OSCAR O'LEON - Venezuela's beloved sonero secured his first "Premio Lo Nuestro" nomination by virtue of his latest, aptly-titled record "El Rey De Los Soneros," which featured a vocal duet with his son Yorman Leon.

LUIS ENRIQUE - This gifted Nicaraguan singer/songwriter has scored 12 "Premio Lo Nuestro" nominations - the third highest number of nominations - and has won six times.

JUAN LUIS GUERRA Y 4.40 - Merengue mega-group Juan Luis Guerra y 4.40 - winners of five "Premio Lo Nuestro" awards - finally snagged their first No. 1 single "El Costo De La Vida" in March. 4.40 has won five "Premio Lo Nuestro" awards.

INDIA - A former backing vocalist in the pop/dance group TKA, this Puerto Rican born siren made a successful switch from hip-hop to salsa by teaming up with Latin jazz luminary Eddie Palmieri for her first album "Llego la India... via Eddie Palmieri."

JERRY RIVERA - Only 19, Rivera already has been nominated for five "Premio Lo Nuestro" prizes, including one for "Cuenta Conmigo" - one of the best-selling salsa records of all time.

TITO ROJAS - Two years ago Puerto Rico's noted sonero exploded with an eponymous album that was followed by the hit "Condename A Tu Amor," a strong salsa effort whose dramatic title track became a club favorite in 1992.

LINDA RONSTADT - Ronstadt's first tropical album landed her a Grammy, not to mention on Top-Ten single "Frenesi" and a Top-40 entry "Entre Abismos."

FRANKIE RUIZ - This highly-regarded vocalist from Puerto Rico returns to the "Premio Lo Nuestro" party for the first time in four years, with the Song of the Year nomination "Bailando" appearing to be one of the dancefloor song of choice late last year.

REY RUIZ - Only three years after seeking political asylum from Cuba, Ruiz has established himself as a promising salsero whose self-titled

debut album yielded the monster hit "No Me Acostumbro."

GILBERTO SANTA ROSA - Nominated for a third time as Male Artist of the Year, Santa Rosa recently released a fine tribute album to Puerto Rican vocal legend Tito Rodriguez.

LOS SABROSOS DEL MERENGUE - This veteran 14-piece outfit from Puerto Rico lands their first "Premio Lo Nuestro" nomination, thanks to the strong chart performance of its hit album "Siete Veces Mas Sabrosos"

OLGA TANON - For Tanon, former member of merengue girl group Chantelle, the first time is the charm as her solo premiere "Sola" earned the Puerto Rican chanteuse three "Premio Lo Nuestro" nominations.

ZONA ROJA - A vocal quartet founded by merengue star Jossie Esteban, Zona Roja hit the Top-Ten of Billboard's Tropical/Salsa survey with their smoking premiere "Peligro! Sabor Contagioso!"

REGIONAL / MEXICAN

BANDA MACHOS - In 1992, Banda Machos, who often have put two albums simultaneously in Billboards's regional/Mexican sales chart, ignited the current "banda" craze that is sweeping across cities with significant Mexican-based populations.

BANDA VALLARTA SHOW - Hailing from Mexico's Pacific coastal state of Nayarit, Banda Vallarta Show has become an instant hit by modernizing the native "banda" sound with bass and keyboards.

BRONCO - By garnering three more "Premio Lo Nuestro" nominations this year, this venerable norteño band has tallied 13 nominations - the best five-year total by any group.

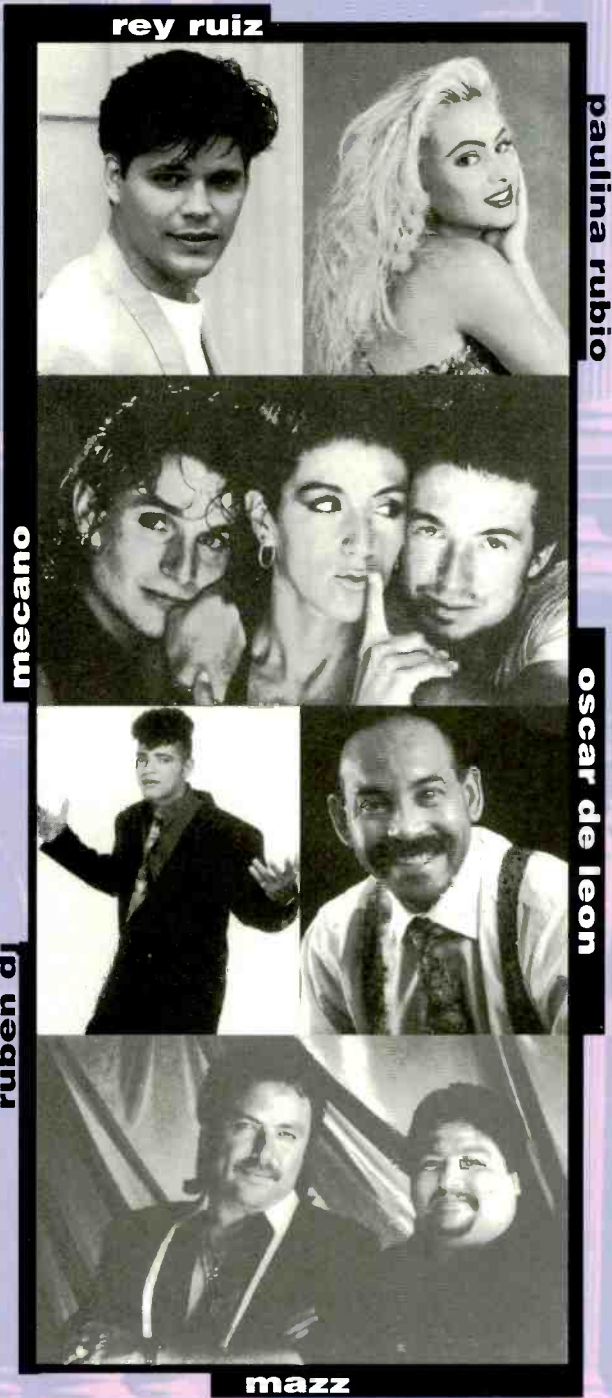
ALEJANDRO FERNANDEZ - Upstart ranchera stylist may not be ready to wrestle Male Artist of the Year award from his father Vicente, but sooner or later the torch will be passed.

VICENTE FERNANDEZ - The reigning king of ranchera, who has won all four times he has been nominated as Male Artist of the Year, has been nomi-

nated 13 times - second only to Ana Gabriel among solo performers and first among male solo acts.

ANA GABRIEL - Though "Mi Mexico" was released in 1991, the album has remained on the charts, thus enabling Gabriel to earn another Female Artist of the Year nod.

FLACO JIMENEZ - Last year, the Texas Tornados' ace accordionist broke away from his rowdy bandmates to record a fabulous solo album



ASCAP FELICITA A "LOS NUESTROS"

LOS COMPOSITORES Y AUTORES:

Jose Augusto Cougil (UBC) - Luis Enrique -
Vicente Fernandez (SACM) - Ana Gabriel (SACM) -
Jose Garcia - El General - Armando
Manzanero (SACM) - Ricardo Montaner (SACVEN) -
Emilio Navaira - Jorge Luis Piloto - Steven
Roitstein - Daniela Romo (SACM) - Ruben D1 -
Rey Ruiz - Gilberto Santa Rosa - Jon Secada -
Alejandro Vezzani (SGAE)

L A S C A N C I O N E S :

Angel - Bailando - Castillo Azul - Centro
De Mi Corazon - Estas Tocando Fuego -

ASCAP Evidencias - Lo Que
Es Vivir - No Se Tu
TIENE EL ORGULLO

DE REPRESENTAR A LOS COMPOSITORES Y
EDITORES QUE CONTRIBUYEN AL CRECI-
MIENTO DE NUESTRA MUSICA LATINA.

NEW YORK
(212) 621-6000

NASHVILLE
(615)742-5000

LOS ANGELES
(213) 883-1000

CHICAGO
(312) 527-9775

LONDON
011-44-71-973-0069

PUERTO RICO
(809) 725-1688



ASCAP
AMERICAN
SOCIETY OF
COMPOSERS
AUTHORS &
PUBLISHERS

whose guest list included superstars Dwight Yoakam, Emmylou Harris, Stephen Stills, and Linda Ronstadt.

LUCERO - In 1991, this pretty Mexican song stylist took a break from her successful pop career and cut a delightful ranchera record "Luceño De Mexico" that spawned the hit "Llorar"

LA MAFIA - In March, this white-hot Texas quintet - a two-award winner at the 1992 "Premio Lo Nuestro" - became the first Tejano act to top Billboard's Hot Latin Tracks chart with "Me Estoy Enamorando," which also is nominated in the Video of the Year category.

MAZZ - Like its fellow Tejano stars Selena and La Mafia, Mazz broadened its polka-flavored, Tex-Mex sound and scored its first Top-Ten single with the tender ballad "No Es Amor."

EMILIO NAVAIRA - One of the most popular male vocalists in Tejano for the past several years, this exciting performer is now looking to crack the country market.

LINDA RONSTADT - "Mas Canciones" landed a Grammy award for Ronstadt, who is nominated in the Female Artist of the Year category for the second consecutive year.

SELENA - In 1992, Selena, whose latest album "Entre A Mi Mundo" seemed glued to the top Billboard's regional/Mexican sales chart this year, reached the Top-Ten of the newspaper's Hot Latin Tracks with both a pop hit ("Buenos Amigos"), as well as a Tejano smash ("Como La Flor").

LOS TEMERARIOS - The sweet balladry of triple nominee candidate Los Temerarios continues to be wildly successful in both the U.S. and its native Mexico, where the quintet drew a whopping 130,000 fans to their debut performance last December in Mexico City.

LOS YONICS - Los Yonics' nod for its Top-Ten hit "Te Vas A Arrepentir" brings its five-year total to seven nominations, good for a fourth place tie among groups with Los Temerarios and La Mafia.

ZEUS - Co-founded by its musical director David Rodriguez Muñoz and Los Temerarios' creative force Adolfo Angel Alba, this six-man outfit from Zacatecas, Mexico, is successfully following in the romantic pop footsteps of Los Temerarios.

RAP

EL GENERAL - An early proponent of "reggae en español," this Panamanian rhymesman has become a Latin American star now eyeing the English-language arena.

KID POWER POSSE - MC Nick and E.Z.D., better known as Kid Power Posse, are the latest hip-hop/reggae sensation from Puerto Rico, where their debut album "Los Nenes De La Medicina" became the top rap seller last year.

MIAMI BAND - The volcanic Miami Band was formed by a group of Venezuelan students at the University of Miami who eventually recorded the safe sex anthem of 1992, "Ponte El Sombrero."

RUBEN DJ - Ruben "DJ" Urrutia, who produced Miami Band's first album, is a producer/rapper/composer who hit the Hot Latin Tracks chart with the cheeky, pulsating entry "Si Te Gusta El Hueso."

VIDEO OF THE YEAR

BRONCO - "Sheriff de Chocolate:" "Sheriff de Chocolate" is a delightful video and is one of the few animated clips produced in Latino market.

CAFE TACUBA - "Maria:" With "Maria," this zany Aztec rock quartet from Mexico showed it was quite capable of authoring a poignant ballad whose video features famed Mexican actress Ofelia Medina.

EMMANUEL - "Magdalena:" Emmanuel's romantic re-working of Gilberto Gil's somber socially-alert parable is reflected in his customarily bright video.

JUAN LUIS GUERRA Y 4.40 - "El Costo De La Vida:" Though decried by some critics as too graphic, the true-to-life clip may have helped album sales.

LA MAFIA - "Me Estoy Enamorando:" Falling in love gets a sparkling visual once-over in this tender clip.

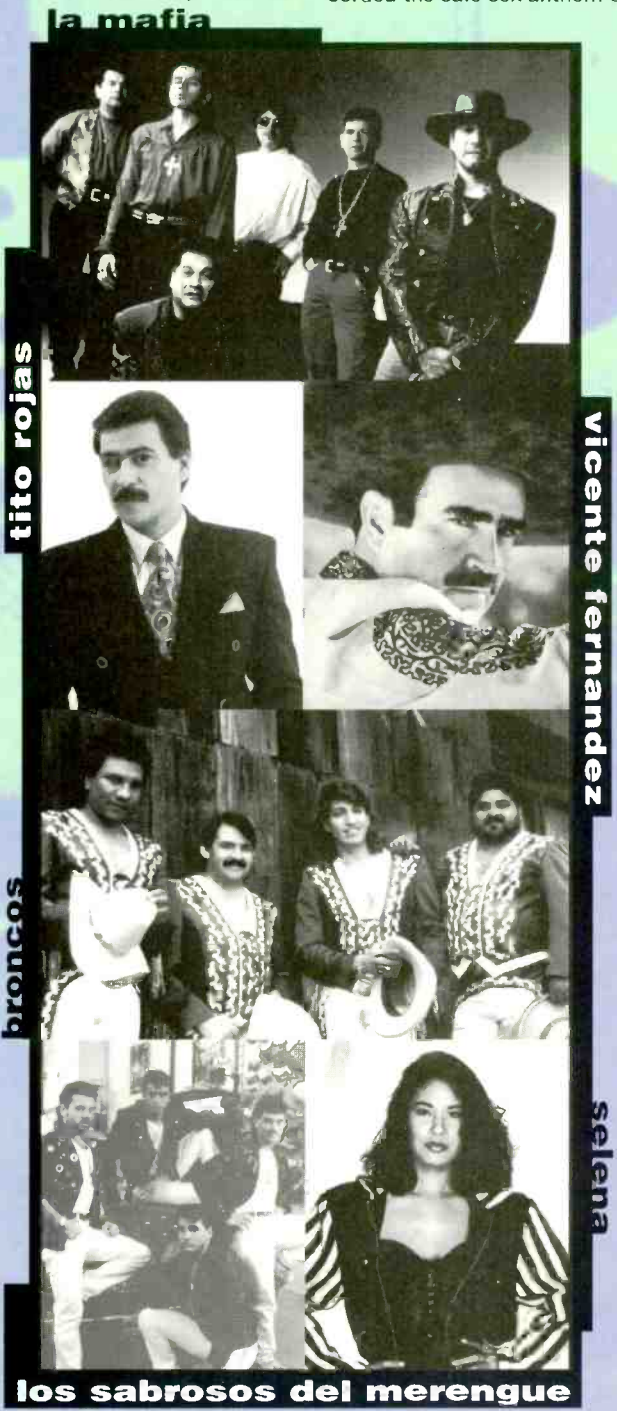
MECANO - "Una Rosa es una Rosa:" Another tastefully conceived clip from the arty Spanish trio that still is trying to break the U.S.

LUIS MIGUEL - "America:" An artful montage filled with snappy camera cuts display the ethnic diversity of the two continents that comprise "America."

RICARDO MONTANER - "Castillo Azul:" Montaner's Brazilian companion nearly steals the scene in this likeable video.

PRESUNTOS IMPLICADOS - "Llovio:" Spain's sophisticated pop trio deftly interweaves visual sub-plots into the lyrics of this rainy day narrative.

JON SECADA - "Otro Dia Mas Sin Verte:" Secada's emotive delivery combined with dramatic camera angles and dissolves forms a combustible audio/visual package.



JON
S
E
C
A
D
A

WHAT AN ARTIST!
WHAT A YEAR!

We salute

JON SECADA
for his unprecedented
5 Latin Music Awards

BEST POP ALBUM

BEST MALE ARTIST-POP

POP SONG OF THE YEAR

VIDEO OF THE YEAR

NEW POP ARTIST OF THE YEAR

from your family at
EMI Records Group

See Jon Secada's performance on the television
broadcast of the 1993 World Music Awards,
Tuesday, May 18 at 9:30 on ABC.



© 1993 EMI RECORDS



TWENTIETH
UNIVERSAL AMPHITHEATRE
AN MCA COMPANY
ANNIVERSARY



ANA GABRIEL
JUNE 26 & 27



JUAN GABRIEL
OCTOBER 1, 2 & 3



CELIA CRUZ
AND SPECIAL GUESTS
OCTOBER 16



VICENTE & ALEJANDRO FERNANDEZ
NOVEMBER 20 & 21



JULIO IGLESIAS
NOVEMBER 24 & 26

TICKETS AVAILABLE AT UNIVERSAL AMPHITHEATRE BOX OFFICE, **TICKETMASTER**, MUSIC PLUS, ROBINSON • MAY AND TOWER RECORDS. ALL SALES FINAL. NO EXCHANGES. NO REFUNDS. 24 HOUR TICKET INFORMATION (818)980-9-21. BOX OFFICE CLOSED ON MONDAY. GROUP SALES INFO (818) 622-4466.



OFFICIAL CARS OF
UNIVERSAL AMPHITHEATRE

CALL FOR TIX (213) 480-3232

© 1993 UNIVERSAL
CITY STUDIOS, INC.



C R E D I T S

MASTER OF CEREMONY
Paul Rodriguez

BILLBOARD

PUBLISHER
Howard Lander

EDITOR IN CHIEF
Timothy White

ASSOCIATE PUBLISHER
Eugene Smith

DIRECTOR OF LICENSING & SPECIAL PROJECTS
Georgina Challis

ASSOCIATE PUBLISHER / CHARTS
Michael Ellis

LATIN AMERICAN BUREAU CHIEF-
John Lannert

LATIN MARKETING & SALES ASST. - LATIN
Angela Rodriguez

LATIN MARKETING & SALES
Giselle Trainor

LATIN MUSIC CONFERENCE DIRECTOR
Melissa Subath

PRODUCTION DIRECTOR
Marie R. Gombert

PRODUCTION MANAGER
Lydia Mikulko

UNIVISION

EXECUTIVE PRODUCERS
Mary Black-Suarez
JoAnn Rullán

PRODUCER
Ana Benítez

ASSOCIATE PRODUCER
Carmen Fumero

DIRECTOR
Art Izquierdo

ARTISTIC COORDINATOR
Diana Pascual

TECHNICAL SUPERVISOR
Chris Thompson

SCENERY DESIGN
Jorge Domínguez

STAGE MANAGER
Tony Parodi

LIGHTING DIRECTOR
Curt Contrata

AUDIO DIRECTOR
Eric Schilling

MUSICAL DIRECTOR
Héctor Garrido

TECHNICAL DIRECTOR
Bert Delgado

ASSISTANT DIRECTOR
Lourdes Trenzado

PRODUCTION ASSISTANT
Ali Vásquez

GRAPHIC DESIGN
Juliann Langere

PRODUCTION TEAM
Karen Lugo-Arguello
Damaris V. Ferrer
Fanny Albano

DIRECTOR OF COMMUNICATIONS AND NETWORK SERVICES
Janet Gavarrete

COMMUNICATIONS DEPARTMENT
Joanna Calvera
Mary Padilla
Rosa Lamazares
Rosalyn Espinosa

TRANSLATION
Bibi Magee

VOTING COORDINATOR
Pepe Bermúdez

ATTENTION SONGWRITERS

Get Your Songs Discovered!

F I F T H

Billboard®

A N N U A L

SONG

C O N T E S T

Call 918/627-0351 for details!

7 Categories...

Rock, Pop, R&B, Jazz, Country

Gospel/Christian
and Latin

with a new category for best amateur videos: Producer/Directors this is your chance!

Winners Selected by
World-Famous
Artists and Writers on our
Blue Ribbon Judging Panel!
Quincy Jones, chairman

500 pairs go to
500 winners

Win a Gibson
Chet Atkins SST Guitar!
A winner in each category

CO-SPONSORED BY:



BLUEBLOCKER
Sunglasses

BMG
MUSIC PUBLISHING



• OFFICIAL RULES AND PRIZES •

1. Send the following with each entry: **a.** Completed entry form (or photocopy). All signatures must be original. **b.** One audio cassette recording for the song contest, or VHS video cassette recording for the video category, including your name and address on cassette. Only VHS video cassettes accepted for the video category. **c.** Lyrics typed or printed legibly in English. In Latin category, lyrics may be written in Spanish with an English translation. In jazz category, lyrics not required. **d.** Check or money order made payable to 5th Annual Billboard Song Contest, or credit card approval for \$15.00 (U.S.) for each entry submitted. **CONTESTANT'S NAME, ADDRESS, AND SONG TITLE MUST APPEAR ON EACH ITEM ALONG WITH ANY CO-AUTHOR'S NAMES (IF APPLICABLE).**

2. Mail entries to: 5th Annual Billboard Song Contest P.O. Box 35346, Tulsa, OK 74153-0346. **ENTRIES MUST BE RECEIVED NO LATER THAN AUGUST 31, 1993.**

3. **SONGWRITING ENTRIES:** Each song submitted must be contestants original work. Songs may be no longer than five minutes. **VIDEO PRODUCTION ENTRIES:** Songs do not have to be original. Video may be no longer than ten minutes. Video production prizes will be awarded to the video producers/directors name on the winning entry forms. Contestant may enter as many songs as he/she wishes, but each song must have its own entry form and be recorded on separate cassette accompanied by typed or printed lyric sheet. Check or money order must reflect the total number of entries submitted. Contestant may enter in more than one category, however each submission constitutes a separate entry, requiring its own entry form, entry fee, cassette and lyrics. Entry fee is not refundable. Copyright registration is not required. If song is registered, contestants must put copyright notices on entries and file under U.S. copyright laws. Billboard Song Contest not responsible for entries late, lost, damaged, misdirected, mailed with insufficient postage, stolen or misappropriated. **CASSETTES AND LYRICS WILL NOT BE RETURNED.**

4. **SONGWRITING PRIZES** and estimated maximum retail value: **One (1) Grand Prize** - \$5,000 cash, Gibson Chet Atkins SST Guitar, approx. \$1,199.00 value, Dean Markley K150 amplifier, approx. \$500.00 value, BMG Publishing Contract for winning song. **Six (6) First Prizes** (one in each category excluding the Grand Prize winner) - \$1,000.00 cash, Gibson Chet Atkins SST Guitar, approx. \$1,199.00 value, BMG Publishing Contract for winning song. **Seven (7) Second Prizes** (one in each category) - Gibson Epiphone PH-350 Guitar approx. \$363.00 value. The top 500 song writers in the contest will receive a pair of BlueBlocker Sunglasses, approx. \$60.00 value. 2,500 Honorable Mention Certificates of Achievement to writers judged among best signed by Billboard publisher.

VIDEO PRODUCTION PRIZES and estimated maximum retail value: **One (1) First Prize** - camcorder, approx. \$750.00 value, Two (2) tickets to the annual Annual Billboard Video Music Awards Conference, valued at \$790.00.

5. Song Contest open to persons averaging less than \$5,000 per year total royalties earned from music since 1988 including prize winnings from previous song contests. Video Production Contest open to amateur music video producers/directors. Employees of Billboard Magazine, Billboard Publications, Inc., J.A. Halsey and Associates, Inc., BMG Music/Bertelsman Inc., Gibson Guitars, Joseph Sugarman and Associates, Dean Markley Strings, Inc., Loughton Promotional Marketing and their families, subsidiaries, affiliates, advertising, public relations and promotion agencies are not eligible.

6. Winners will be selected by a Blue Ribbon Panel under supervision of Loughton Promotional Marketing, an independent judging agency whose decision in all matters pertaining to contest is final. Blue Ribbon Panel will be composed of noted professional songwriters and other music industry professionals who may be substituted due to availability or at contest discretion. Semi-finalists will be selected for consideration by Blue Ribbon Panel by preliminary panels supervised by songwriting professionals. All song entries judged equally on Originality, Lyrics, Melody and Composition. Production and performance quality not considered. No duplicate winners in a single category. Video production prize winners entries judged equally on: Creativity, Originality, Concept, Visual Techniques, and Aesthetic Composition. Winners will be determined by 10/19/94. No transfer and no substitution of prizes except as necessary due to availability, in which case prize of equal or greater value will be awarded. Division of prizes among co-authors is responsibility of winners and awarded to first name on entry form. All prizes will be awarded. Taxes responsibility of winners. Void where prohibited. All Federal, State and Local laws and regulations apply.

7. Winners will be notified by mail and must sign return affidavit of eligibility/liability/publicity release within 14 days of notification date. Song Contest affidavit includes statement that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information herein will result in immediate disqualification and alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by Loughton Promotional Marketing and its agents. By accepting prize the winner releases sponsors from all liability regarding prizes awarded. Entry constitutes permission to use winners' names, likenesses and voices for future advertising and publicity purposes without additional compensation.

For additional entry form or winners list, send self-addressed stamped envelope to: 5TH ANNUAL BILLBOARD SONG CONTEST (PLEASE SPECIFY ENTRY FORM OR WINNERS LIST), P.O. BOX 35346, TULSA, OK 74153-0346. Requests for entry forms must be received by July 31, 1993. Requests for winners list must be received by January 15, 1994. If you have any questions regarding contest call 918-627-0351, Mon-Fri between 9am and 5pm central time.

Enter today and win valuable
cash awards and prizes!

THE BILLBOARD® SONG CONTEST OFFICIAL ENTRY FORM

Enter the Fifth Annual Billboard Song Contest for the opportunity to win cash, music publishing contracts and more! **SONG AND VIDEO CATEGORY ENTRIES ARE NOW ACCEPTED.** Video directors can enter for video production prizes. For each song you submit send a completed entry form, lyrics typed or printed legibly in English, an audio cassette for song contest or VHS video cassette for video category and a check, money order, VISA or MasterCard payment authorization for the \$15 fee per entry. **Make sure your name, address and song title appear on each item submitted.** See official rules for details. **MAKE CHECK OR MONEY ORDER FOR \$15 PER ENTRY PAYABLE TO: 5TH ANNUAL BILLBOARD, SONG CONTEST**

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

PHONE NUMBER _____ AGE _____

If paying by credit card, circle one: VISA MC

CARD NUMBER _____ EXP. DATE _____

SIGNATURE _____

CATEGORY: (Circle One)

ROCK COUNTRY LATIN R&B or RAP

POP JAZZ GOSPEL/CONTEMPORARY CHRISTIAN

SONG TITLE _____

For VIDEO PRODUCTION prize eligibility, enter producer/director here:

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

If you do not want to receive Song Contest Info and music/entertainment industry opportunities, check here:

Mail your entry to: 5TH ANNUAL BILLBOARD® SONG CONTEST
P.O. BOX 35346 - TULSA, OK 74153-0346 - phone: (918) 627-0351

I certify that I have read and understand the 5th Annual Billboard Song Contest Official Rules and I accept the terms and conditions of participation in this contest as stated in the official rules. If entrant is under 18 years old, the signature of a parent or guardian is required.

Signature _____ Date _____

Parent/Guardian Signature _____ Date _____

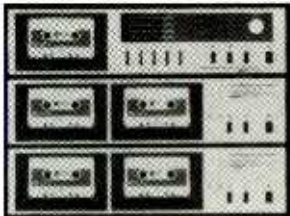
LOS NUESTRO



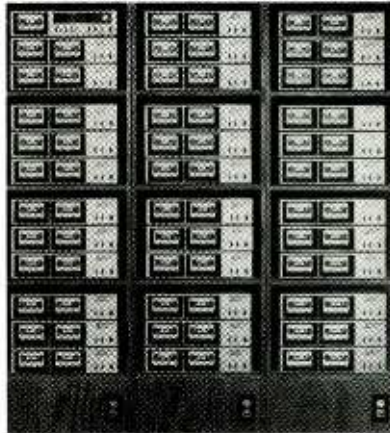
REYES RECORDS, INC.

SALUDA AFECTUOSAMENTE
A LOS ARTISTAS Y A TODOS
LOS AMIGOS DE NUESTRA
INDUSTRIA QUIENES HACEN
POSIBLE EL GRAN EXITO DE LA
MUSICA LATINA Y FELICITA A
LOS ARTISTAS NOMINADOS
EN EL "PREMIO LO NUESTRO"

GRABACION EN EL ESTUDIO O EMPRESA DE GRABACION



Ya sea que quiera hacer 50 cassettes al día o 50.000 al mes, KABA fabrica los mejores audio sistemas de duplicación de tiempo verdadero que existen en el mercado. Gracias a nuestro diseño modular, Ud. puede almacenar los decks para satisfacer sus requisitos económicamente.



- Tiempo verdadero o tiempo doble para un sonido superior y rendimiento
- El sistema disponible más flexible, acepta audio de cualquier fuente maestra, 2-track o 4-track para acortar por mitad el tiempo de duplicación
- Increíble 10.000 + hora "transporte de vida" mejora los costos efectivos
- Especialistas en Sistemas Completos, cargadores, imprimidores de cassettes, etiqueteros, equipo para empacar, accesorios
- Entrecara directa con estación de trabajo digital multitrack para cassettes a directo de digital

HEMOS AMAESTRADO AUDIO DUPLICACION



KABA
Research & Development
24 Commercial Blvd., Novato, CA 94949 • 415-883-5041
1-800-231-8273 • Fax 415-883-5222

RECORD RETAILERS AND DISTRIBUTORS

Acapulco Records
Hialeah Gardens, FL

House of Music
Corpus Christi, TX

Antilla Records
Distributors
New York, NY

House of Tapes
San Antonio, TX

Baly Music
Los Angeles, CA

J & N
Corona, NY

Bates
New York, NY

La Feria Records
Lubbock, TX

Casa Amadeo
New York, NY

Manhattan Latin
Music
New York, NY

Casa de los Tapes
Hato Rey, PR

Mas Distributors
Houston, TX

Casa Noel
Boston, MA

Memo # 1
Houston, TX

Casino Records
Miami, FL

Moran Record
Distributors
Carolina, PR

Centro Musical
McAllen, TX

Music City
Fajardo, PR

Centro Musical
Philadelphia, PA

Pentagrama
Mayaguez, PR

Centro Popular
Fort Worth, TX

Prajin Records
Huntington Park, CA

Christina's Records
Huntington Park, CA

Record Mart
New York, NY

Disco Centro
Houston, TX

Southwest Records Dist.
San Antonio, TX

Discolandia
San Francisco, CA

Supermercado de
la Musica
Union City, NJ

Discoteca Linda
South Gate, CA

Susy Records
Pomona, CA

Discoteca Memo
Houston, TX

Taurus Records
New York, NY

Distribuidora Aponte
Sanjurjo, PR

Telestar
Union City, NJ

Distribuidora Nacional
Sanjurjo, PR

Tower
Brea, CA

Do Pa Mi Distributors
Los Angeles, CA

Tower
Washington, DC

Fonocolor Records &
Tapes
Brownsville, TX

Tower/Lincoln Center
New York, NY

G. B. Records
New York, NY

Uno Music
Houston, TX

Galaxy Records
Tampa, FL

Zodiac Unlimited
Washington, DC

Guiró Records
Los Angeles, CA

Nature,

unharnessed

and

unchallenged,

gives rise to

perfection.

Fresh, pure

and natural.

Worthy of

one name

and one

name only.

Budweiser

© 1999 AMBEUSA BUSCH-BUDWEISER BREWERY, LLC



**LO
MEJOR
DEL MUNDO
LATINO!**

Entoro
PRODUCTIONS



**HL
DISTRIBUTORS
INC.**

TUDO • TUDO • TUDO
LO QUE USTED NECESITE EN
La Musica Latina

<ul style="list-style-type: none"> • Inventario Completo de Musica Latina: • CD • Cassettes • 12" • Videos Musicales • Accesorios • Personal Bilingue Para Atender Sus Ordenes. • Completamente Computarizado. 	<ul style="list-style-type: none"> • Complete Inventory of Latin Music: • CD • Cassettes • 12" • Music Videos • Accesories. • Knowledgeable Bilingual Sales Representatives. • Fully Computerized.
--	--

6940 S.W. 12th Street • Miami, Fl 33144
Phone (305) 262-7711 • Fax (305) 261-6143
Toll Free (800) 780-7712

**PARTICIPATING
RADIO STATIONS**

- | | |
|--|-------------------------------------|
| WKJB-AM
Mayaguez, PR | WXTN-FM
San Antonio, TX |
| WCHQ-FM
Camuy, PR | KSAH-AM
San Antonio, TX |
| WCMN-FM
Arecibo, PR | KGST-FM
Fresno, CA |
| WXYX-FM
Bayamon, PR | WTAQ-AM
Chicago, IL |
| WNNW-AM
Methune, MA | WIND-AM
Chicago, IL |
| WXDJ-FM
Miami, FL | WRTO-FM
Miami, FL |
| WQBA-FM
Miami, FL | KXYZ-AM
Houston, TX |
| WKDM-AM
Carlstadt, NJ | KGLA-AM
Marrero, LA |
| WIAC-FM
San Juan, PR | KALI-AM
Hollywood, CA |
| WRIB-AM
East Providence, RI | KIQI-AM
San Francisco, CA |
| WSSH-AM
West Cummings Park, MA | WOJO-FM
Chicago, IL |
| WIOA-FM
Santurce, PR | WAOS-AM
Austel, GA |
| WRMD-AM
Tampa, FL | KAMA-FM
El Paso, TX |
| WOYE-FM
Mayaguez, PR | KQQK-FM
Houston, TX |
| WONQ-FM
Orlando, FL | KEYH-AM
Houston, TX |
| WBRQ-FM
Caguas, PR | KDIF-AM
Riverside, CA |
| WTEL-AM
Bala Cynwyd, PA | KGBT-AM
Harlingen, TX |
| KLOC-AM
Modesto, CA | KCOR-AM
San Antonio, TX |
| WRCX-AM
Sacramento, CA | WDOY-FM
Fajardo, PR |
| KTGE-AM
Salinas, CA | WQBN-AM
Tampa, FL |
| KBRG-FM
San Jose, CA | WZAR-FM
Ponce, PR |
| WCMQ-FM
Miami, FL | KTZX-AM
Austin, TX |
| WMDO-AM
Silver Spring, MD | KKHJ-AM
Hollywood, CA |
| WSKQ-FM
New York, NY | KESS-AM
Dallas, TX |
| KRAY-FM
Salinas, CA | KBNA-FM
El Paso, TX |
| KSTN-FM
Stockton, CA | WKAQ-FM
San Juan, PR |
| KAZA-AM
San Jose, CA | WXTO-AM
Orlando, FL |
| KCTY-AM
Salinas, CA | KRIO-FM
San Antonio, TX |
| KSKQ-FM
Los Angeles, CA | KRVA-AM
Dallas, TX |
| XLTN-FM
Chula Vista, CA | KLVE-FM
Hollywood, CA |
| KQTL-AM
Tucson, AZ | KDOL-AM
Las Vegas, NV |
| KIDI-FM
Albuquerque, NM | KBNO-AM
Denver, CO |
| KAFY-AM
Bakersfield, CA | XEMO-AM
Chula Vista, CA |
| WQXX-AM
McAllen, TX | XHKY-FM
Chula Vista, CA |
| KSSA-AM
Dallas, TX | KTZR-AM
Tucson, AZ |
| KWAC-AM
Bakersfield, CA | KOFY-AM
San Francisco, CA |
| KPHX-AM
Phoenix, AZ | WJFD-FM
Providence, RI |
| KVVA-FM
Phoenix, AZ | KLFA-FM
Salinas, CA |
| KXKS-AM
Albuquerque, NM | |
| KUNO-AM
Corpus Christi, TX | |



15959 N.W. 15th Ave., Miami, Florida 33169 * Nationwide Toll Free: 800-329-7664
 Local: (305) 621-0070 * Fax #'s - Export: 621-0465 * Domestic Sales: 620-2216
 Distribution: 621-9166 * Accessories: 624-6761 * Accounting: 620-7632

Bienvenido A Lo Nuestro

It is with much pleasure to the Bassin family to represent and be part of the ever growing Latin Music/ Entertainment industry. Being rated the #1 One-Stop Distributor by Billboard Magazine, for our most complete service, is a proud accomplishment and responsibility. Therefore, we at Bassin Distributors have committed ourselves to dedicate and direct all our available resources towards the Latin Market.

We extend our gratitude to every record label and their artist for supporting and allowing us to present ourselves as your new Latin Music Distributor.

Es un gran placer para la familia Bassin el poder representar y ser parte de la siempre creciente industria de la musica latina. El ser clasificados el Distribuidor One-Stop #1 por la revista Billboard, por nuestro insuperable servicio, es una realizacion de la cual eastamos muy orgullosos y la cual lleva una gran responsabilidad. Por lo tanto, nosotros en Bassin Distributors, nos comprometemos a dedicar y dirigir todos nuestros recursos disponibles al mercado latino.

Extendemos nuestra mas sincera gratitud a todos los sellos disqueros y a sus artistas por su gran apoyo y por permitirnos el presentarnos como su nueva distribuidora de musica latina.



Vistas Elementos Tipos

Ahora puedes tener ▶

LA MEJOR MUSICA EN ESPAÑOL



**LOS ESTRENOS DE LA MUSICA EN EUROPA
 EL TOP 40 DE LA MUSICA EN ESPAÑOL**



**LAS MEJORES CANCIONES EN ESPAÑOL
 DE TODO EL MUNDO**

PRODUCT CONTACT: EVA CEBRIAN (34-3) 317-2278

FIEBRE LATINA

**THE ONE
AND ONLY
LATIN MUSIC
DISTRIBUTOR**

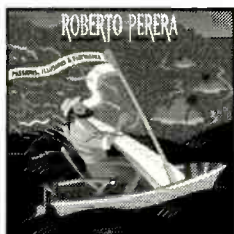
800-74LATIN
800-745-2486

8963 Carroll Way, Suite C
San Diego, CA 92121

**LO MEJOR DE LA MUSICA INSTRUMENTAL
PARA EL PUBLICO SOFISTICADO**



ROBERTO PERERA/Dreams & Desires
HUCD/MC 3018



ROBERTO PERERA
Passions, Illusions & Fantasies
OXCD/MC 3013

For a Free Catalog, Please Write or Call:

HEADS UP
RECORDS
INTERNATIONAL LTD.

P.O. Box 976 Lynnwood, WA 98046 USA
206-349-1200 Fax 206-349-1166

SAVE THIS DATE!

The
1993
Billboard
.....
**RADIO
AWARDS**
ADOLPHUS HOTEL

Dallas, Texas

SEPTEMBER 9, 1993
.....

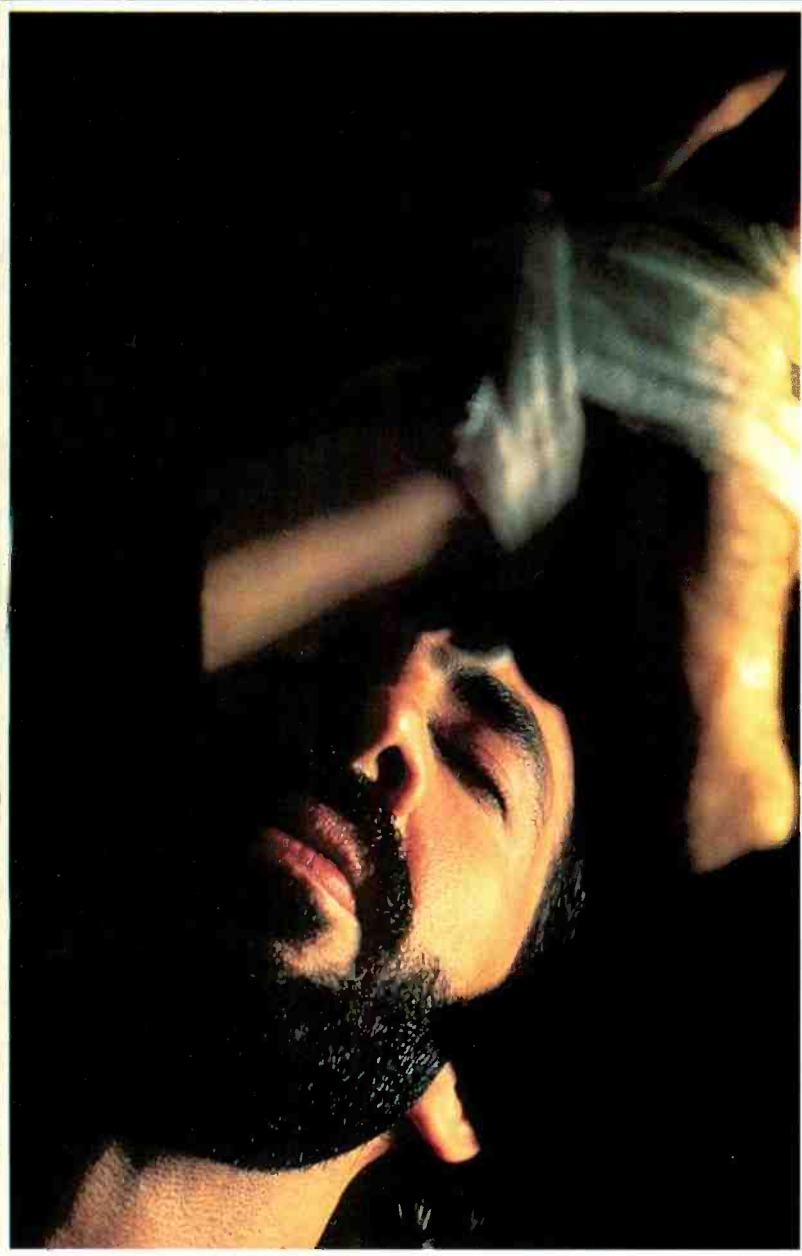
Billboard
is proud to
announce that for
the first time in
broadcasting history,
**LATIN RADIO
STATIONS**
will be included in
Billboard's
**RADIO AWARDS
CEREMONY!**

PARTICIPATING RECORD COMPANIES

AFG Sigma
Balboa Records
BMG
Biscayne Europa
Capitol/EMI Latin
Combo Records
Dis-sal Records
Discos Fuentes
Discos Joey Int'l
Discos Melody
Discos Musart
Elektra/Asylum Records
Farum Records
Fonovisa
Frama Production, Inc.
Freddie Records
Globo Records
Heads Up Records, Int'l
J & N Records
Karen Records
Kubaney Records
MP
Manny Music, Inc.
Mar International
Mesa Records
Perspective Records
Platano Records
Polygram America Latina
Prime Records
Quality Records
RMM Records
RTP
Ramex Records
Rodven
Sar Record
SBK
Sonotone
Sony Discos, Inc.
Top Ten Hits Records
Unico Records
Warner Discos
WEA Latina

**Karen Publishing Co.
Congratulates Our Exclusive Artist**

**JUAN LUIS
GUERRA
4 4 0**



**For His Nominations
to “Lo Nuestro”
in the Following
Categories:**

- **Group of the Year**
- **Song of the Year**
“El Costo de la Vida”
- **Video of the Year**
“El Costo de la Vida”



Now Available!

LOS TEMERARIOS

If you are buying
the following products,
you can now buy directly
from the distributor.



Los Temerarios
"Los Amos Del
Romanticismo"
ZCA-3002
ZCD 3002

Definitivamente un éxito
en toda Latinoamérica,
Con sus temas
"Mi Vida Eres Tu",
"Extranandote" y su corte
nuevo "Perdoname", todos
los temas del temerario
mayor Adolfo Angel Alba.

Pídelos ya, en tu
discoteca favorita.

- Todos disponibles
- En CD's y cassette.

TO ORDER CALL:
(210) 661-6500 OR 1-800-256-8742
OR FAX: (210) 661-7702



5817 La Colonia Drive • San Antonio, Texas 78218

LATIN MUSIC CONFERENCE TO CELEBRATE PROSPERING GENRE

(Continued from page 10)

tatives that make our Latin coverage more immediate, more helpful to the industry and more enjoyable to read. Lastly, we want to ensure everybody at the conference has fun, which is a big part of what Latin music, and all music, is about."

As in previous years, Billboard's three-day conclave will feature musical showcases, keynote speeches, panels, and presentations that reflect the ongoing evolution of the Hispanic music industry.

World music Grammy nominees Strunz & Farah and regional Mexican Grammy nominee Emilio Navaira will headline the confab's opening-night showcase. Other first-night performers will include veteran merengue star Wilfrido Vargas, R&B/pop crooner Bobby Ross Avila, and Mexican rock act Café Tacuba.

Sony Discos' showcase on the second day of the conference will cover rock (Ricardo Arjona), Tejano (Fama), pop (Gemini II), and salsa (Marc Anthony, an RMM/Sony act).

An expected record turnout of 450 attendees—of whom 20% are coming from outside the U.S.—will represent a cross-section of producers, managers, agents, and Hispanic-American rock musicians interested in getting involved in the Latino market.

Well-known Latino rockers booked to attend the conference are Rod Stewart's bassist Carmine Rojas, Whitesnake bassist Rudy Sarzo, and producer/guitarist Carlos Alomar, who says the confab will increase his contacts in the U.S. Latino industry.

"The Latin market is steamrolling and I kind of want to jump in," comments Alomar, who already has worked with Hispanic notables Soda Stereo, Charly García, Ilán Chester, and Wilkins.

Sarzo—who, along with Whitesnake band mates Tommy Aldridge and Adrian Vanderberg, has snagged a record deal with PolyGram—expresses similar sentiments, saying, "I want to hear what people in the industry are saying and find out what's going on."

Among those who will be talking about what's going on will be the conference's two keynoters: producer/manager Emilio Estefan, who will address the gathering Wednesday (19), and Ed Murphy, president/CEO of the National Music Publishers' Assn./Harry Fox Agency, who will speak on Thursday (20).

The conference also includes five

panels on the following topics:

- "Latin Music And Television—The '90s." Alma Guerra, president, Live Entertainment Network Systems, will moderate; panelists are Alba Eagan, national promotions manager, BMG U.S. Latin; Nely Galán, principal, HBO/Tropix; Cynthia Hudson, VP, director of programming and production, Telemundo; Felipe Rodríguez, president, Globo International Network; and Alex Haddad, VP of entertainment, Univision.

- "Music Videos—Do We Still Need Them?" Barbara Corcoran, executive producer, MTV Internacional, will moderate. The panel consists of Delroy Cowan, president, Caribbean Satellite Network; Tima Surmeliogulu, producer, Southern Cross Films; Al Zamora, VP of promotion, Sony Discos; and Jellybean Benitez, president, Jellybean Productions.

- "Billboard's Radio Chart—The Future Of BDS And The Hot Latin Tracks." Participants will be Marty Feely, president, Broadcast Data Systems; and, from Billboard, Michael Ellis, associate publisher, and John Lannert, Latin American/Caribbean bureau chief.

- "Artists' Business Affairs." Entertainment attorney Peter López, partner López & González, will moderate. Panelists slated to participate are Gerri Leonard, business manager; Tony Parodi, president Acme Productions; Jorge Pinos, VP of international, William Morris Agency; and Catherine Schlinder, Latin division manager, West Coast, Peer Music.

- "Retail Charts—The Future Of SoundScan And The Top Latin Albums Chart." The panel will feature Mike Fine, chairman of SoundScan, and Billboard's Ellis and Lannert.

The conference will conclude with the fifth annual "Premio Lo Nuestro A La Música Latina"—the Latin Music Awards—presented by Billboard and Univision, which will broadcast the program live Thursday (20). Hosted by comedian Paul Rodríguez, the awards show will feature performances by top Hispanic stars such as Ana Gabriel—winner of nine "Premio Lo Nuestro" trophies—Gloria Trevi, Los Temerarios, Banda Machos, La Mafia, and Jerry Rivera.

For the first time, the conference will feature a second awards competition. On Wednesday (19), ASCAP president Morton Gould will host the inaugural awards program "El Premio ASCAP," which will honor

ASCAP's Latin songwriters and publishers.

Here is the list of ASCAP nominees (not all of the writers are ASCAP members but their songs are published by ASCAP affiliated companies):

Pop Song: "Amor Mio, Que Me Has Hecho," Camilo Sesto, writer, BMG Songs Inc., publisher; "Evidencias," José Augusto, Paulo Sergio Valle, and Ana Gabriel, writers, BMG Songs Inc. and Colgems-EMI Music Inc., publishers; "No Sé Tú," Armando Manzanero, writer, Tillandsia Music, publisher; "Otro Día Más Sin Verte," Jon Secada, Miguel Angel Morejón, Gloria Estefan, writers, Estefan Music Publishing Inc. and Foreign Imported Songs, publishers; "Si Piensas, Si Quieres," Roberto Livi, Alejandro Vezzani, writers, Livi Music, publisher.

Tropical Song: "Amor Casual," Manuel Jiménez, writer, Unimúsica Inc., publisher; "Hasta Aquí Te Fui Fiel," Luis Angel, writer, Don Cat Music, publisher; "Lo Que Es Vivir,"

Jorge Luis Piloto, writer, Lanfranco Music, publisher; "Suspiros," Luis Roldán Gómez Escolar and Julio Seijas Cabezedo, writers, Ego Musical S.A., Arpa Music S.A., and Colgems-EMI Music Inc., publishers; "Tu Amor Es Una Rueda," Victor Victor, writer, Sony Discos Music Publishing, publisher.

Regional Mexican Song: "Acá Entre Nos," Martín Solano Urieta, writer, EMI April Music Inc., publisher; "Déjame Amarte Otra Vez," José Guadalupe Esparza, writer, BMG Songs Inc., publisher; "Libros Tontos," José Guadalupe Esparza, writer, Vander Music Inc., publisher; "Que De Raro Tiene," Martín Solano Urieta, writer, Golden Sands Enterprises Inc., publisher; "Yo Quiero," Vicente Fernández, writer, EMI April Music Inc., publisher.

Tejano Song: "Como Me Duele Amor," Ricardo Quijano, writer, Lanfranco Music, publisher; "Demasiado Herido," Angel Roberto Galetto and Miguel Angel Valenzuela, writers, Intersong U.S.A., publisher; "Estás

Tocando Fuego," Jorge Luis Piloto, writer, Lanfranco Music, publisher; "No Es Amor," Joe López, writer, Golden Sands Enterprises Inc., publisher; "Que Me Lleven Canciones," Humberto Ramón, writer, Golden Sands Enterprises, Inc., publisher.

Rap Song: "Everybody's Dancing Now," Manuel Jiménez, writer, Sony Discos Music Publishing, publisher; "Menéalo," Vico C., writer, Prime Publishing of Puerto Rico, publisher; "Ponte El Sombrero," Rubén DJ, writer, Nueva Era Musical, publisher; "Si Te Gusta El Hueso," Rubén DJ, writer, Nueva Era Musical, publisher; "Te Ves Bien Buena," El General, writer, E.A. Franco Music, publisher.

Songwriter Of The Year: Juan Carlos Calderón, José Guadalupe Esparza, Ana Gabriel, Glenn Monroig, Jorge Luis Piloto, Jon Secada, Alejandro Vezzani.

Publisher Of The Year: BMG Songs Inc., EMI Music Publishing, Lanfranco Music, Sony Discos Music Publishing, Unimúsica Inc.

SHADES OF JAZZ - IT'S COOL LIKE THAT

Jazz Billboard style means smokin' coverage from mainstream to contemporary, from the traditional to the eclectic.

Billboard's annual special will include a state-of-the-genre address, an overview of jazz, which will discuss the growing audiences and markets.

Other special features include:

- The Return of the B-3 bomber (funk charged Hammond B-3 organ trios make a comeback)
- Hip-hop jazz
- Young female jazz vocalists
- Tenor Madness
- String Things-jazz guitarists enjoy success

Set Your prospects on fire!

ISSUE DATE: JULY 3
AD CLOSE: JUNE 8

NY: (212) 536-5004
Norm Berkowitz, Ken Karp,
Nancy Bowman, Ken Piotrowski
LA: (213) 525-2300
Jon Guynn, Michael Nixon, Gary Nuell
UK & Europe: 71-323-6686
Pat Rod Jennings, Christine Chinetti

Dennis Edwards Sues Motown Former Temptation Claims Fraud

LOS ANGELES—Former Temptations member Dennis Edwards has sued Motown Records and publisher Jobete Music, alleging the label owes him back royalties that have gone unpaid over the years.

The action, filed April 30 in U.S. District Court in L.A., charges fraud and breach of contract and seeks compensatory and punitive damages of more than \$10 million.

Edwards, a former member of the Motown act the Contours who sang co-lead vocals on a number of Temptations chart hits in the late '60s and early '70s, charges that a February 1980 contract with Motown dictating royalty payments

was breached by the label. Edwards further alleges he was fraudulently induced to sign the contract, and that he was misled about the amount of royalties to which he was entitled.

Edwards also charges that he received no publishing compensation from Jobete, and that Motown misappropriated his likeness without compensation.

Besides damages, Edwards seeks an accounting of sales, profits, and royalties from the defendants.

A Motown spokesman could not be reached by press time.

CHRIS MORRIS

George

**GOING
ALIVE**

SOLO DEBUT OF
FORMER LEAD
SINGER/SONGWRITER
OF THE
INTERNATIONALLY
RENOWNED GROUP
"LOS PRISIONEROS"

INCLUDES HIS NEW
SMASH SINGLE
"ESTA ES PARA
HACERTE FELIZ"
PLUS 13 MORE NEW
HITS!

RETAIL STREET DATE:
MAY 18

CURRENTLY
"HEAVY PLAY" ON



CASSETTE H4F-89073
COMPACT DISC H2Y-E9074



Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	1	15	LA MAFIA SONY DISCOS/SONY	★ ★ ★ No. 1 ★ ★ ★ ◆ ME ESTOY ENAMORANDO 7 weeks at No. 1
2	2	2	8	LOS FANTASMAS DEL CARIBE RODVEN	◆ MUCHACHA TRISTE
3	3	3	12	LUCERO MELODY/FONOVISA	VELETA
4	4	5	10	ALVARO TORRES EMI LATIN	TE DEJO LIBRE
5	5	4	8	JUAN LUIS GUERRA Y 4.40 KAREN/BMG	MAL DE AMOR
6	8	10	9	RICARDO ARJONA SONY LATIN/SONY	◆ MUJERES
7	7	6	11	JOSE JOSE ARIOLA/BMG	ESO NOMAS
8	9	12	6	JON SECADA SBK/EMI LATIN	◆ SENTIR
9	6	7	8	GLORIA TREVI ARIOLA/BMG	ME SIENTO TAN SOLA
10	11	16	4	RICARDO MONTANER RODVEN	AL FINAL DEL ARCO IRIS
11	10	11	8	MIJARES EMI LATIN	◆ ENCADENADO
12	24	39	3	EDNITA NAZARIO EMI LATIN	★ ★ ★ POWER TRACK ★ ★ ★ ◆ UN CORAZON HECHO PEDAZOS
13	14	20	7	MARC ANTHONY SOHO SOUNDS/SONY	◆ HASTA QUE TE CONOCI
14	17	25	5	MAZZ EMI LATIN	QUE SERA?
15	21	27	4	CHAYANNE SONY LATIN/SONY	MI PRIMER AMOR
16	12	13	11	WILFRIDO VARGAS RODVEN	◆ EL BAILE DEL PERRITO
17	19	24	4	REY RUIZ SONY TROPICAL/SONY	AMIGA
18	25	—	2	MAGGIE CARLES RODVEN	AMOR SIEMPRE TU
19	18	17	9	LOS TEMERARIOS AFG SIGMA	PERDONAME
20	15	19	6	LOS TIGRES DEL NORTE FONOVISA	PACAS DE A KILO
21	27	38	3	ANA GABRIEL SONY LATIN/SONY	◆ TU Y YO
22	23	29	4	GEORGE LAMOND Y LISA LOPEZ SONY LATIN/SONY	NO MORIRA
23	20	21	7	TROPICAL CARIBE FONOVISA	SEXO FUERTE
24	33	—	2	R. DURCAL Y J. SABINA ARIOLA/BMG	◆ Y NOS DIERON LAS DIEZ
25	13	9	12	PAULINA RUBIO EMI LATIN	◆ ABRIENDO LAS PUERTAS AL AMOR
26	31	—	2	MAGNETO SONY LATIN/SONY	◆ SUGAR SUGAR
27	28	30	5	SELENA EMI LATIN	AMAME
28	22	18	14	MYRIAM HERNANDEZ WEA LATINA	◆ SE ME FUE
29	NEW ▶	1	1	DANIELA ROMO EMI LATIN	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ QUE VENGAN LOS BOMBEROS
30	32	33	3	FANDANGO USA FREDDIE	LA CHARANGA
31	37	—	2	LA BANDA SHOW RODVEN	MAYAYA
32	16	8	14	RICARDO MONTANER RODVEN	PIEL ADENTRO
33	26	28	5	GUSTAVO ALARCO ARIOLA/BMG	ASI ERES TU
34	38	34	3	CRISTIAN MELODY/FONOVISA	AGUA NUEVA
35	NEW ▶	1	1	BRAULIO SONY LATIN/SONY	LLORANDO ANTE LA TUMBA DEL AMOR
36	NEW ▶	1	1	BONANZA ARIOLA/BMG	SABOR A NADA
37	NEW ▶	1	1	LOS BUKIS FONOVISA	QUE DURO ES LLORAR ASI
38	NEW ▶	1	1	COCOBAND KUBANEY	A USTED LO BOTAN
39	40	36	6	BANDA SUPERBANDIDO ANDREA/FONOVISA	MALDICION RANCHERA
40	36	26	10	ALEX BUENO J&N/SONY	QUIEREME

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

#1 LATIN MUSIC DISTRIBUTOR

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

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

PHONE : (619) 695-8863

FAX : (619) 695-3768

TOLL FREE : 1-800-74-LATIN

Largest Selection Of Latin Music!

Artists & Music

Luis Miguel Sets New Single, Album

MICKY'S BACK: "Ayer," Luis Miguel's lush leadoff single from his forthcoming release "Aries," was released Monday (17) throughout Latin America. "Aries," due out June 15, was co-produced by Miguel and Kiko Cibrian and boasts contributions from notable songsmiths David Foster, Rudy Pérez, and Juan Luis Guerra. One of the album's 10 tracks is "Qué Nivel De Mujer," a Spanish-language cover of Tower Of Power's frantic club number, "Attitude Dance."

"I haven't heard the vocals yet," says Tower Of Power founder Emilio Castillo, "but the whole band put down the instrumental tracks and they came out great." The celebrated horn section of the hyperfunky, 10-piece crew, now on tour in support of its slamming Epic album "T.O.P.," also can be heard on Jorge González's eponymous premiere on EMI Latin.

WARNER BROS. INKS Milton: Warner Bros. has signed superstar Brazilian singer/songwriter Milton Nascimento. No details were available by press time.

Elsewhere, Warner Bros. will be shipping *Mano A Mano*'s solid, eponymous Spanish-language debut throughout Latin America this summer.

Finally, WEA Latina is mulling over the possibility of a stateside release of Warner Bros.' excellent "Mestres Da MPB" series, which features greatest-hits compilations from Tom Jobim, Hermeto Pascoal, Elis Regina, Antonio Candeia, D. Yvonne Lara, Gilberto Gil, and João Gilberto.

SALSA EN WOLOF: While Afro-Cuban grooves have been popular in Africa for more than 60 years, there have been relatively few albums featuring both African and Latin musicians. "Trovador Vol. 1" (Stern's Music U.S.), by Africano, smartly bridges the two musical worlds as seen through the eyes of noted Senegalese producer Ibrahim Sylla (Yousou N'Dour, Ismael Lo, Les Quatres Etoiles).

Africano actually is a salsa superstar session crew assembled by Sylla, Malian flautist Boncana Maiga, and his gifted brother-in-law, singer/composer Ronnie Baro. Among the standout guest players are flautist Eddie Zervignon, trombonist Leopoldo Pineda, trumpeter Héctor "Bomberito" Zarzuela, saxophonists Mario Rivera and José "Chombo" Silva, pianist/producer Sergio George, percussionists Papo Pepín and Pablo Nuñez, vocalist Adalberto Santiago, and bassist Johnny Torres.

To provide the sparkling vocal accompaniment, Sylla recruited noted Senegalese singers Medoune Diallo, Nicholas Menheim, and Pape Seck, each of whom croons and wails magnificently in their native Wolof language. A seemingly phonetic cousin to Spanish, Wolof nestles neatly into the album's scintillating splash of son, charanga, and son montuno. The bouncing title cut, one of record's two Spanish-language tracks (sung in this case by Baro), could find easy access to U.S. Latin tropical radio.

CHAOS AT SONY BRASIL: Sony

Brasil has launched a new label, Chaos, which is designed to develop alternative national acts, as well as promote artists belonging to Sony Music Entertainment's U.S. imprint, Chaos Recordings. Veteran record exec Alice Pelegatti has been tapped as Chaos' label manager. Chaos' first release is an eponymous album from Skank, a critically hailed reggae group from Belo Horizonte.

EMI APPOINTMENTS: EMI Latin America has named Eduardo Hütt as managing director, EMI Odeon, Argentina. Hütt previously was senior project manager at McKinsey & Co. Inc., Mexico. Meanwhile, EMI Latin has appointed Jeff Young as sales manager. A longtime CEMA executive, Young most recently was credit manager of CEMA's Latin division.

MISCELLANEA: MTV Latin America has set up shop in Miami

Beach at a 12,000-square-foot production facility owned by Post Edge Inc., a production and postproduction outfit located in Boca Raton, Fla. . . . In its May 3 issue, People magazine listed Sony Latin's veteran pop star Chayanne as one of its "50 Most Beautiful People In The World." He was the only Latino entertainer named to the looker ledger.

RELEASE UPDATE: Just released is Ray Barretto's second Concord Picante effort, "Ancestral Messenger" . . . Messidor's recently released compilation "United Artists Of Messidor," which features Afro-Cuban jazz giants Paquito d'Rivera, Arturo Sandoval, and Mario Bauzá, is uniquely available on all digital formats (CD, Mini-Disc, and DCC), plus a limited-edition audiophile double-album. Venezuela's Nobel prize-winning author Gabriel García Márquez wrote the preface for the compendium.

HL DISTRIBUTORS, INC.

6940 S. W. 12 Street
Miami, Florida 33145

- Inventario Completo de Musica Latina: CD • Cassettes • 12" Video Musicales
- Personal Bilingüe para Atender Sus Ordenes
- Completamente Computarizado

- Complete Inventory of Latin Music: CD • Cassettes • 12" Music Videos
- Knowledgeable Sales Reps
- Fully Computerized

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

WE ARE A SERVICE ORIENTED COMPANY

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

TODO!

LO QUE USTED NECESITE

DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO

TOLL FREE: 800-329-7664

OR 305-621-0070/FAX: 621-0465

ASK FOR RAUL

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

BASSIN DISTRIBUTORS

SOUTHWEST WHOLESALE

Nuestro Servicio No Se Puede Comparar

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

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

Llame Gratis 800-275-4799

Ph 713-681-0629

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

Servicio Es Nuestra Prioridad Numero Uno.

Classical KEEPING SCORE



by Is Horowitz

TRACKING THE FUTURE: Deutsche Grammophon traces its origins to the earliest days of the recording industry, but its need to develop new strategies for a changing market are as pressing as that of any classical recording entrepreneur. Tradition and high reputation are no longer enough to insulate one from the erosion of a consumer base.

Gianfranco Rebulla, who took over DG's worldwide presidential reins last October, is as aware of the challenge as any record company chief. And he is guiding new label approaches affecting repertoire, video, catalog reissues, technical advances, and marketing.

"The industry has reached a degree of market saturation that forces every company to rethink its strategy," he says. "We must find and reach new consumers."

In part, this means making greater use of alternative distribution channels. Rebulla is not yet ready to spell out DG's new marketing tactics, but he maintains they will not be pursued at the risk of good rapport with record dealers.

Looking ahead, Rebulla is bullish on the future of home video as a classical music carrier. But he's quick to admit more creative approaches are needed. He promises new visual twists in the approach to a concert performance in the label's upcoming video of Bernstein's "On the Town," directed by **Michael Tilson Thomas** and due in September, as well as in a still-unscheduled Strauss "Alpine Symphony" led by **Giuseppe Sinopoli**.

The DG supremo, who previously headed up the PolyGram operation in Italy (including pop), and before that PolyGram Classics in the U.S., argues that MTV has accustomed a new generation of consumers to "seeing" music. He considers the implications for classical music as profound; it has revived a basic human experience.

For millennia before the invention of the phonograph, all we had was live performance, he remarks. Music-making was seen as well as heard.

Watch for more contemporary music on DG's recording agenda. Rebulla says he's monitoring growing public acceptance closely, and that modern music can be expected to occupy an increasing share of the label's repertoire mix. "There's little room for yet another recording of Schumann's Second Symphony."

Due in August, for example, is a recording of the Philip Glass Violin Concerto by **Gidon Kremer** and the Vienna Philharmonic under **Christoph von Dohnanyi**. Sessions next fall will find **James Levine** and the Chicago Symphony cutting works by **Babbitt**, **Carter**, **Cage**, and **Schuller**. **Thomas Hampson** and **Cheryl Studer** will be featured in a complete set of the songs of **Samuel Barber**. And, stresses Rebulla, there is an ongoing commitment to record the basic orchestral works of the 20th century with **Pierre Boulez**.

On the technical side, DG soon will be introducing "4D," its own approach to improved CD sound, an integral process that includes 21-bit analog-to-digital conversion and all-digital mixing. Among the first 4D releases are the CD version of "On the Town," and a Mahler Symphony No. 5 with **Claudio Abbado** and the Berlin Philharmonic.

More stress also will be given to secondary and tertiary exploitation, says Rebulla, although he feels it must be shaped largely by individual market preferences. One of DG's most successful recent reissue packages, "Mad About Opera," for instance, is being sold only in the U.S. "It just doesn't translate well to German," he notes wryly.

Jazz BLUE NOTES



by Jeff Levenson

RRANK GEORGE DUKE right up there among the hardest-working men in show business. His recent "Snapshot" enjoyed a picture-perfect run on the contemporary chart (five weeks at No. 1, 29 or so weeks total, and still counting); a number of the artists he produced, developed, mentored, the last few years rose to significant career heights (**Rachelle Ferrell**, **Diane Reeves**, and **Everette Harp**, among them); and he found himself scoring big with film scores, including his gospel sequences for "Leap Of Faith." Tireless? Could be.

Now the acclaimed keyboardist/producer/arranger is about to take on **Montreux** and its famed jazz fest; he'll be wearing three distinct hats. The routine stuff has him producing a live performance date for **Miki Howard** (July 6), and then reuniting with **Anita Baker** (July 17), for whom he'll commandeer a big band while she interprets standards.

His boffo moment, however, should come when he premieres his jazz symphony for 90 pieces (that's 90, as in the population of some Swiss villages) July 12. The work is titled "Muir Woods Suite" and will feature France's acclaimed **Lille Symphony Orchestra**, chaired with such Duke collaborators as **Stanley Clarke**, **Billy Cobham**, and **Airto Moreira**, and conducted by **Ettore Stratta**. (Entrepreneurial thought for the day: Forget plastics. Think chair rentals.)

BAGS' (LATEST) GROOVE: A particularly reassuring sign that jazz companies are once again willing to mine the mother lode—that is, to renew acquaintances with veteran types previously ignored in favor of young-

bloods—is the deal bringing **Milt Jackson** to **Qwest**. Jackson, who at 70 still plays vibes better than any person alive (sorry, loyalists defending **Hampton**, **Hutcher**, or **Burton**), has just waxed "Reverence And Compassion" for the label. The album was produced by **Andre Fischer**, who surrounded Bags with a 27-piece string section, among other group configurations.

MORTARBOARDS APLENTY: Trumpeter **Clark Terry**, precisely one of those seasoned vets who can make more music with a kazoo than most musicians can make with a marching band, has just received an honorary doctorate of music arts from **Teikyo Westmar Univ.** in **LeMars, Iowa**. It's his third such degree from an institute of higher (hipper?) learning... Also in from academia: At its 69th annual commencement service, scheduled for June 3, **Queens College of the City Univ. of New York** will be awarding a posthumous degree to **Dizzy Gillespie**, who died in January. Diz was scheduled to begin a year at **Queens** as artist-in-residence just before he died.

IS IT LIVE? CELLULOID? It makes for a good philosophical debate, whether or not this new release should be considered a film soundtrack. **Branford Marsalis** and his trio were recorded in concert at **Indiana Univ.** during the fall of 1991. **D.A. Penebaker** captured the performance for his **Branford** bio-pic "The Music Tells You" (released on **Sony Music Video**). The resulting album, with music drawn from the date, is "Bloomington," newly released by **Columbia**.

DISTRIBUTION NEWS: **Jazzmania Records**, which has titles featuring **Dick Hyman**, **Roger Kellaway**, **Bob Kindred**, **Hod O'Brien**, and **Claudio Roditi**, has just assigned **Twinbrook Music** as its East Coast distributor.

Top Classical Albums™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	53	★★★ No. 1 ★★★ GORECKI: SYMPHONY NO. 3 NONESUCH 79282* UPSHAW, LONDON SINFONIETTA (ZINMAN)	11 weeks at No. 1
2	2	29	IF YOU LOVE ME LONDON 4362672*	CECILIA BARTOLI
3	3	11	PHILIP GLASS: LOW SYMPHONY POINT MUSIC 4381502*/PHILIPS BROOKLYN PHILHARMONIC (DAVIES)	
4	4	23	TOUS LES MATINS DU MONDE VALOIS V4640*/HARMONIA MUNDI	JORDI SAVALL
5	5	139	IN CONCERT▲ LONDON 430433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
6	9	55	ROSSINI HEROINES LONDON 436075*	CECILIA BARTOLI
7	8	13	AN ENGLISH LADYMASS HARMONIA MUNDI (FRANCE) 907080*	ANONYMOUS FOUR
8	6	7	SHORT STORIES NONESUCH 979310-2*/ELEKTRA	KRONOS QUARTET
9	7	7	THE REINER SOUND RCA 61250-2*	CSO/REINER
10	11	23	OPERA'S GREATEST MOMENTS RCA 61440*	VARIOUS ARTISTS
11	12	55	BAROQUE DUET SONY CLASSICAL SK 46672* KATHLEEN BATTLE, WYNTON MARSALIS	
12	10	37	KATHLEEN BATTLE AT CARNEGIE HALL DG 435440*	KATHLEEN BATTLE
13	19	3	HEAVY CLASSIX ANGEL 64769*	VARIOUS ARTISTS
14	NEW ▶		PRIMA DONNA SILVA AMERICA 1023*/KOCH INTERNATIONAL	LESLEY GARRETT
15	14	29	HOROWITZ: DISCOVERED TREASURES SONY CLASSICAL SK48093* VLADIMIR HOROWITZ	
16	16	5	BERG: VIOLIN CONCERTO DG 4370932* MUTTER, CHICAGO SYMPHONY(LEVINE)	
17	13	9	DANCES FOR FLUTE RCA 60917*	JAMES GALWAY
18	NEW ▶		PAGANINI: 24 CAPRICES MUSICMASTERS 67092*	ELIOT FISK
19	15	5	TRILOGY RCA 61228-2*	OFRA HARNOY
20	18	5	TAVENER: THE PROTECTING VEIL VIRGIN 59052*	STEVEN ISSERLIS
21	NEW ▶		EIN STRAUSSFEST II TELARC 80314*	CINCINNATI POPS (KUNZEL)
22	NEW ▶		I PAGLIACCI PHILIPS 4381322*	LUCIANO PAVAROTTI
23	20	27	BRAHMS: CELLO SONATAS SONY CLASSICAL 48191* YO-YO MA, EMANUEL AX	
24	17	33	SHOSTAKOVICH: 24 PRELUDES & FUGUES ECM 437189-2*	KEITH JARRETT
25	21	33	AMORE LONDON 436719-2*	LUCIANO PAVAROTTI

TOP CROSSOVER ALBUMS™

			★★★ No. 1 ★★★	
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	ILLUSIONS LONDON 4367202*	11 weeks at No. 1 UTE LEMPER
2	4	7	KIRI SINGS KERN ANGEL 54527*	KIRI TE KANAWA
3	2	31	THE KING AND I PHILIPS 4380072* HOLLYWOOD BOWL ORCHESTRA (MAUCERII)	
4	3	15	THE JULIET LETTERS WARNER BRDS. 45180* ELVIS COSTELLO AND BRODSKY QUARTET	
5	5	7	PAVAROTTI & FRIENDS LONDON 4401002*	VARIOUS ARTISTS
6	7	65	HUSH SONY MASTERWORKS SK 48177*	YO-YO MA/BOBBY MCFERRIN
7	6	11	GALWAY AT THE MOVIES RCA 61326-2*	JAMES GALWAY
8	9	57	DIVA! SILVA AMERICA 1007*/KOCH INTERNATIONAL	LESLEY GARRETT
9	14	3	ANDREW LLOYD WEBBER: LOVE SONGS SILVA AMERICA 1022*/KOCH INT'L	LESLEY GARRETT
10	10	5	CHANSON D'AMORE RCA 61427-2*	THE KING'S SINGERS
11	8	9	THE CELTIC HARP RCA 61490*	THE CHIEFTAINS
12	11	17	THE IMPRESSIONISTS WINDHAM HILL 1116*	VARIOUS ARTISTS
13	NEW ▶		KURT WEILL SONGS: VOL. II LONDON 4364172*	UTE LEMPER
14	15	11	AMERICAN PIANO CLASSICS TELARC 80112* CINCINNATI POPS (KUNZEL)	
15	13	27	AMERICAN DREAMER: THE SONGS OF STEPHEN FOSTER ANGEL 54621* THOMAS HAMPSON	

● 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.

LONDON

ENTARTETE MUSIC

music suppressed by the third reich

Dedicated to presenting lost works, a lost musical world and the music of exile

"At its best, this banned and persecuted music deserves the hearing these recordings have at long last made possible..."

THE FIRST TWO RELEASES:



...the music, with its sumptuous orchestrations and soaring vocal lines, is truly gorgeous...



...London's recording, though not the first, is easily the best."
— John Rockwell,
The New York Times

Entartete Musik on London Records

POLYGRAM
CLASSICS
& JAZZ



Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	JOE HENDERSON VERVE 517 674	★★★ No. 1 ★★★ 9 weeks at No. 1 SO NEAR, SO FAR
2	2	7	JOE SAMPLE WARNER BROS. 45209*	INVITATION
3	3	7	JOSHUA REDMAN WARNER BROS. 45242*	JOSHUA REDMAN
4	5	7	LYLE MAYS GEFEN 24521*	FICTIONARY
5	4	11	LOU RAWLS MANHATTAN 99548*/CAPITOL	PORTRAIT OF THE BLUES
6	8	7	THE EARL KLUGH TRIO WARNER BROS. 45158*	SOUNDS AND VISIONS
7	9	7	AHMAD JAMAL TELARC 83327*	CHICAGO REVISITED
8	6	11	JOHN SCOFIELD QUARTET BLUE NOTE 99586*/CAPITOL	WHAT WE DO
9	16	3	KENNY BARRON VERVE 514 472*	SAMBAO
10	10	5	THE THELONIOUS MONK QUARTET FEAT. JOHN COLTRANE BLUE NOTE 99786*/CAPITOL	LIVE AT THE FIVE SPOT
11	17	3	MULGREW MILLER NOVUS 63153*/RCA	HAND IN HAND
12	13	5	VANESSA RUBIN NOVUS 63152*/RCA	PASTICHE
13	7	13	ABBEY LINCOLN VERVE 513 574*	DEVIL'S GOT YOUR TONGUE
14	NEW ▶		MARK WHITFIELD WARNER BROS. 45210*	MARK WHITFIELD
15	11	15	BILLY TAYLOR GRP 9692*	DR. T
16	18	9	SCOTT HAMILTON CONCORD 538*	WITH STRINGS
17	12	13	WYNTON MARSALIS COLUMBIA 53324*	CITI MOVEMENT
18	20	3	BIRELI LAGRENE BLUE NOTE 80251*/CAPITOL	STANDARDS
19	NEW ▶		BOBBY WATSON COLUMBIA 53416*	TAILOR MADE
20	14	15	BILLY CHILDS WINDHAM HILL JAZZ 10144*	PORTRAIT OF A PLAYER
21	25	3	TONY WILLIAMS BLUE NOTE 99031*/CAPITOL	LIVE IN TOKYO
22	NEW ▶		EDDIE DANIELS GRP 9716*	UNDER THE INFLUENCE
23	NEW ▶		GARY THOMAS JMT 514 000*/VERVE	TILL WE HAVE FACES
24	NEW ▶		MICHEL PETRUCCIANI BLUE NOTE 80590*/CAPITOL	PROMENADE WITH DUKE
25	21	5	SOUNDTRACK HOLLYWOOD 61357*/ELEKTRA	SWING KIDS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	LEE RITENOUR GRP 9697*	★★★ No. 1 ★★★ 3 weeks at No. 1 WES BOUND
2	2	11	KIRK WHALUM COLUMBIA 46931*	CACHE
3	8	3	MICHAEL FRANKS REPRIS 45227*	DRAGONFLY SUMMER
4	3	17	RICHARD ELLIOT MANHATTAN 98946*/CAPITOL	SOUL EMBRACE
5	5	11	STEVE LAURY DENON 75283*/ALLEGRO	KEEPIN' THE FAITH
6	4	23	KENNY G ARISTA 18646*	BREATHLESS
7	6	9	TOM GRANT VERVE FORECAST 517 657*/VERVE	THE VIEW FROM HERE
8	22	3	JEFF LORBER VERVE FORECAST 517 998*/VERVE	WORTH WAITING FOR
9	10	7	ACOUSTIC ALCHEMY GRP 9698*	THE NEW EDGE
10	7	11	RAY OBIEDO WINDHAM HILL JAZZ 10142*	STICKS & STONES
11	14	3	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021*	THE JAZZMASTERS
12	17	5	WILTON FELDER PAR 2018*	FOREVER, ALWAYS
13	13	7	SPECIAL EFX JVC 2017*	PLAY
14	21	7	JAZZ AT THE MOVIES BAND DISCOVERY 77001*	BODY HEAT, JAZZ AT THE MOVIES
15	9	13	INCOGNITO VERVE FORECAST 514 198*	TRIBES, VIBES & SCRIBES
16	11	15	YELLOWJACKETS GRP 9689*	LIKE A RIVER
17	12	13	NELSON RANGELL GRP 9695*	TRUEST HEART
18	NEW ▶		PAUL JACKSON, JR. ATLANTIC 82441*	RIVER IN THE DESERT
19	25	3	NORMAN CONNORS MOJAZZ 7003*/MOTOWN	REMEMBER WHO YOU ARE
20	16	7	JACK DEJOHNETTE MANHATTAN 99089*/CAPITOL	MUSIC FOR THE FIFTH WORLD
21	23	5	PHILLIP BENT GRP 9694*	THE PRESSURE
22	20	7	ERIC LEEDS PAISLEY PARK 45199*/WARNER BROS.	THINGS LEFT UNSAID
23	19	31	GEORGE DUKE WARNER BROS. 45026*	SNAPSHOT
24	15	23	RONNIE LAWS PAR 2015*	DEEP SOUL
25	NEW ▶		HUBERT LAWS MUSICMASTERS 65100*	MY TIME WILL COME

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

Music Video

ARTISTS & MUSIC

Interactivity Spurs Different Views N.Y. Meet Mulls Role Of Artists, Participants

BY JIM BESSMAN

NEW YORK—As such developments as interactivity and sampling swiftly encroach upon the traditional music video medium, the question as to who is the artist and who is the viewer loomed large May 4 at a session of the Multimedia Expo & Digital Video New York Seminar.

Multimedia product developer Greg Deocampo moderated the "Music Video Directors, Recording Artists, And Producers Roundtable" during the convention, which was held at the Sheraton New York.

The panel featured a hi-tech video presentation that, while dazzling indeed, left vague the true identity of the storyteller behind each clip. Acclaimed music video director Mark Pellington, whose credits include clips for U2 and INXS, expressed reservations about the new technologies.

"I like to hear and see the voice of the artist telling a story," Pellington said. "I don't know if the viewer should tell me."

The most cutting-edge demonstration to which Pellington referred was Ty Roberts' multitrack interactive video for David Bowie's "Jump They Say." Roberts, a veteran video game and Macintosh software designer who recently launched the Ion interactive software company, demonstrated a user-controlled, CD-ROM version of the Bowie clip. The video was developed in conjunction with the artist and incorporates nine hours of additional footage from the video shoot, as well as alternate audio/

video mixes.

The viewer is able to create his/her own version of "Jump" by choosing from among five different video mixes that appear in small boxes on the screen. Using on-screen controls, the viewer picks and chooses cuts from the five video channels to create and edit a personal video mix for playback.

TVT Records act Emergency Broadcast Network—known for its video sampling—also was represented on the panel. EBN's video "Electronic Control Behavior System" was screened for the audience, and while the video wasn't truly interactive, its authorship also was open to interpretation.

The clip and its soundtrack were created using "video samples" from numerous cable and network TV sources, including news programs, movies, infomercials, and "Star Trek" episodes.

Admitting he and fellow group members weren't "musicians," EBN's Joshua Pearson said sampling technology had allowed EBN to create music video and hip-hop-style soundtracks without traditional training.

Pearson noted that fully user-friendly video sampling technology is not yet available, and said he hopes a keyboard-controlled, instant-access video sampling machine and sequencer would be developed along the lines of audio sampling equipment.

Robert Tercek, former director of on-air promotions at MTV Networks, pointed out, however, that video sampling likely would inspire copyright controversies that mirrored the audio sam-

pling realm.

"Who is the author?" asked Tercek. He has just resigned from MTV to start Seventh Level Interactive, a supplier of CD-ROM-based interactive music product. New technology, Tercek observed, will change what has been accepted as music to date.

It was likewise noted that the multiple video versions of U2's "One," and Billy Idol's "Heroin," (Billboard, May 8), might well change what has heretofore been regarded as music video. The six computer-manipulated "Heroin" videos, especially, were seen by Tercek as affording the means for CD-ROM interactivity; he also noted different clips for a single song could be more effectively promoted to different markets, thus "pushing the image a lot further," and in effect, handing more control of the medium from "the faceless corporation" to the individual viewer.

Whether or not viewers want such control remains open to question. Roberts said demonstrations reveal people find the idea of doing their own video thing to be "pleasing," and Tercek said a "make your own Madonna video" contest staged by MTV was a hugely successful promotion.

"Making music video is fun," added moderator Deocampo, lauding the new technologies for "lowering the barriers to that experience."

Still, Tercek saw reason for worry: "I hope the new technologies are used as tools for expression, and not gimmicks to sell something."

AEN Founder Is MIA; Box Tops Competition

BLACK OUT: America's Entertainment Network, which appeared to be a new carrier of Newark, N.J.'s "Power Play" and Denver's "Jazz Alley," went dark at midnight April 30. The network, which was uplinked by Denver-based Teleport, purported to reach some 24.9 million households in about 121 U.S. cities.

The AEN name and logo were owned by Palmer Entertainment of Glendale, Calif. Its principal, Conrad Palmer, could not be reached by press time. In fact, when The Eye attempted to phone Palmer Entertainment's West Coast headquarters, we received a number that was disconnected or out of service.

"The status of Palmer is unknown," says Paul Brandenburg, VP of satellite operations at Teleport. He claims Palmer defaulted on its contractual obligations to Teleport and reports, "We've taken the AEN service and the name down. It's off the air and we have no intention of doing anything further with AEN."

Kevin Ferd, executive producer of "Power Play," claims Palmer also defaulted on contractual obligations to "Power Play."

Denver's Teleport continues to be the service provider for the Showcase America network, which reaches about 18 million homes in some 35 markets. "Jazz Alley" is carried by Showcase America, and "Power Play" is negotiating a deal for carriage on that network. "Power Play" also will be carried on Milwaukee's independent network WJJA, which used to carry AEN.

BOXING FOR RATINGS: Miami-based interactive network The Box is celebrating a 1.8 TV household rating received during a Nielsen Telephone Coincidental Survey conducted from 4-8 p.m. March 15-21 among cable systems carrying The Box in New York, L.A., Philadelphia, San Francisco, Detroit, Dallas, Miami, Washington, D.C., St. Louis, and Baltimore. During the same survey, BET received a 1.3 rating, MTV received a 0.8, and VH1 and TNN each logged a 0.3.

A Nielsen spokesperson warns, however, that the numbers in such a survey can be difficult to evaluate. "It's like comparing apples and oranges," says the Nielsen rep. "It can be confusing because each cable system has a different base."

STATE OF THE INDUSTRY: Members of the Music Video Producers Assn. met at the New York offices of Flashframe Films recently to identify issues of importance to the group in 1993.

East Coast chairman Len Epanand of Flashframe Films reports the group agreed to organize seminars to explore the state of cinematography and post-

production, particularly in relation to digital imaging.

Epanand says it is likely the first MVPAs seminar will occur this summer in conjunction with Eastman Kodak.

In addition, Epanand and GPA Films' Lenny Grodin scheduled a meeting with Richard Brick, head of the city's film office, to discuss launching a campaign to educate film and video makers about the benefits of shooting in the Big Apple.

REEL NEWS: New York-based 900 Frames has signed director Terry Stacey... L.A.-based Power Films has hired Dan Falk to be its new directors representative. Falk had been staff assistant promoter at the Ritz in New York... Maria Ruiz is the new administrative assistant for programming at The Box... Linda Alexander, VP of corporate communications at MTV Networks, is teaching a class titled "Corporate And Artist Image Building In The Music Industry And Other Areas Of Entertainment." Her guests during the May 25 session will include Traci Jordan, VP of talent and artist relations at MTV, and Tom Hunter, VP of international for the network.

THE EYE



by Deborah Russell

STAYIN' ALIVE: MCA Records turned to regional

video outlets in an effort to breathe new life into the Flotsam And Jetsam video "Wading Through The Darkness." Pam Marcello reports she did an advertising buy with some 10 local programmers, including "Night Of The Living Video" in Albany, N.Y.; "Metalmania" in Huber Heights, Ohio; "Rock Pit" in New York; "Rock 60" in Martinsburg, W.Va.; "V-32" in Tampa, Fla.; and "30 Minutes Of Rock," in Bogart, Ga.

MCA supplied programmers with a paid 60-second spot profiling the rock band.

CHANNEL CHECK: Canada's MuchMusic video network will launch its new topical and interactive program, "Real Deal," with a show about racism May 23. Future topics to be explored on the 90-minute program include education, literacy, violence, substance abuse, peer pressure, and employment... On June 7, VH1 unveils its new tabloid gossip game show "Rumor Has It," in which contestants must decide whether statements about celebrities are fact or fiction. In one of the wackier segments, contestants strive to match a celebrity with the product he/she endorses... And we recently learned MTV has renewed that lip-syncing game show "Lip Service." Doug Herzog, senior VP of programming, MTV Music Television, says Eric Clapton told him "Lip Service" was his favorite show. Call us crazy, but that sounds like a question for the folks on VH1's "Rumor Has It."

PRODUCTION NOTES

LOS ANGELES

• Squeak Pictures director Kim Watson directed A&M's Wooten Brothers in "Happy." Marvin Wadlow Jr. produced.

• Rhythm & Hues directors Mike Patterson and Candace Reckinger recently reeled Donald Fagen's new Warner Bros. video "Tomorrow's Girls." Doug Meyer produced.

NEW YORK

• Director Dwayne Coles of Utopia/Gap Films recently reeled "Who's The One Rappin'" for Big Boss Records

rapper Okeydoke. Coles also shot "You And I" and "Home" for Elite Street Records artist Corey Andrews. Christos Konstantis directed photography; Coles, Rikki Ricks, Sidney Whitfield, and Jennie Pless produced.

• Cyclone Films director Jefferson Spady shot Michael Rank's new Caroline video "Dove."

• Daniela Federici of Squeak Pictures directed Boy Crazy in the band's new video, "Good Times With Bad Boys." Steve Willis produced.

• 900 Frames director Terry Stacey directed Brokin English Klik's new

Wild Pitch video, "Who's Da Gangsta?" Hillary Caviness produced; Chris Halliburton executive-produced.

OTHER CITIES

• Oil Factory Inc. director Frederick Boklund shot Virgin act Jellyfish in Stockholm for its latest video, "New Mistake." In addition, Oil Factory's Rusty Cundieff directed Fishbone's new Columbia video, "Swim," with producer Ruben Mendoza. Meanwhile, Paul Andresen and George Dougherty (aka TV EYE) shot Dandelion's new Columbia clip, "Waiting for A Ride" in Philadelphia. Jay Wakefield produced.

• Director Darren J. Lavett of Maddhatter Films recently reeled "Peace Pipe" for the Columbia band Cry Of Love. Victoria Vallas produced the North Carolina-based shoot. In addition, Maddhatter director Casey Niccoli recently wrapped Gumball's new Columbia clip, "Real Gone Deal."

• Maverick Films' Tanya Reihill and Bret Redman directed and produced Jimmy Buffet & the Coral Reefers' latest Margaritaville Records' clip, "Saturday Night (Live)." Michael Slovis directed photography on the shoot, split between Nashville and Irvine, Calif.

• Lindell Singleton directed and produced Pierre Stahre's video "Hits The Spot" for Nightwind Productions. Singleton shot the clip in Texas.



The Money Shot. Nashville's Hermitage Hotel was the site of John Anderson's latest BNA video, "Money In The Bank," directed by Jim Shea. Anderson, right, is shown hitting his mark as director Shea, behind the camera, prepares the shot.

Billboard VIDEO MONITOR™

COMPILED FROM
CLIP PLAYS
MONITORED BY
BROADCAST DATA
SYSTEMS



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Green Jelly, Three Little Pigs
- 2 Janet Jackson, That's The Way...
- 3 Spin Doctors, Two Princes
- 4 Aerosmith, Livin' On The Edge**
- 5 Ugly Kid Joe, Cat's In The Hat
- 6 Ice Cube, It Was A Good Day
- 7 Lenny Kravitz, Are You Gonna...
- 8 Bon Jovi, In These Arms
- 9 Stone Temple Pilots, Plush*
- 10 Silk, Freak Me
- 11 P.M. Dawn, Looking Through...
- 12 Duran Duran, Come Undone
- 13 Rod Stewart, Have I Told You...*
- 14 Eddie Murphy, Whatzupwitu
- 15 Depeche Mode, Walking In...*
- 16 V. Williams/B. McKnight, Love Is
- 17 R.E.M., The Sidewinder Sleeps...*
- 18 New Order, Regret
- 19 Dr. Dre, Nuthin' But A "G" Thing
- 20 Whitney Houston, I Have Nothing
- 21 Tashmi Archer, Sleeping Satellite*
- 22 SWV, I'm So Into You
- 23 Michael Jackson, Who Is It
- 24 Shai, Comforter
- 25 Belly, Feed The Tree*
- 26 George Michael, Somebody To...
- 27 Sade, No Ordinary Love
- 28 4 Non Blondes, What's Up
- 29 Midnight Oil, Truganini
- 30 Gin Blossoms, Hey Jealousy
- 31 World Party, Is It Like Today?
- 32 B.H. Surfers, Who Was In My...
- 33 Young Black Teenagers, Tap The...
- 34 Prince & The N.P.G., The Morning...
- 35 Snow, Girl I've Been Hurt
- 36 Black Crowes, Hard To Handle
- 37 Temple Of The Dog, Hunger Strike
- 38 Guns N' Roses, Don't Cry
- 39 Guns N' Roses, November Rain
- 40 Toad The Wet Sprocket, All I Want
- 41 Bobby Brown, That's The Way...
- 42 Run-D.M.C., Down With The King
- 43 Naughty By Nature, Hip Hop...
- 44 Jeremy Jordan, Wannagirl
- 45 Metallica, Enter Sandman
- 46 Red Hot Chili Peppers, Under...
- 47 Poison, Until You Suffer Some
- 48 Blues Traveler, Conquer Me
- 49 U2, Mysterious Ways
- 50 House Of Pain, Jump Around

** Indicates MTV Exclusive
* Indicates Buzz Bin



Black Entertainment Television

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

- 1 Janet Jackson, That's The Way...
- 2 Ice Cube, It Was A Good Day
- 3 Mary J. Blige, Love No Limit
- 4 Sade, Kiss Of Life
- 5 Chante Moore, It's Alright
- 6 Blackstreet, Baby Be Mine
- 7 Whitney Houston, I Have Nothing
- 8 Run-D.M.C., Down With The King
- 9 Gerald Alston, Send For Me
- 10 Shabba Ranks, What'cha Gonna Do
- 11 Dr. Dre, Dre Day
- 12 Arrested Development, Natural
- 13 Silk, Freak Me
- 14 Regina Belle, If I Could
- 15 U.N.V., Something's Goin' On
- 16 SWV, Weak
- 17 Lorenzo, I Can't Stand The Pain
- 18 Bobby Brown, That's The Way...
- 19 Prince Markie Dee, Typical...
- 20 Portrait, Honey Dip
- 21 Boss, Deeper
- 22 Sybil, You're The Love Of My Life
- 23 P.O.V., Anutha Luv
- 24 Ray Charles, A Song For You
- 25 Intro, Love Thing
- 26 L.L. Cool J, How I'm Comin'
- 27 Colin England, Come Over, Baby
- 28 Jodeci, Let's Go Through...
- 29 Najee, All I Ever Ask
- 30 Onyx, Siam



THE NASHVILLE NETWORK
The Heart of Country

30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Pam Tillis, Cleopatra, Queen...
- 2 Billy Ray Cyrus, Some Gave All
- 3 Alan Jackson, Tonight I Climbed...
- 4 Aaron Tippin, My Blue Angel
- 5 Travis Tritt, T-R-O-U-B-L-E
- 6 Reba McEntire, It's Your Call
- 7 Lee Roy Parnell, Tender Moment
- 8 Larry Stewart, Alright Already
- 9 Joe Diffie, Honky Tonk Attitude
- 10 Marty Stuart, Hey Baby
- 11 Patty Loveless, Blame It On Your...
- 12 John Anderson, Money In The Bank
- 13 Carlene Carter, Every Little Thing
- 14 Garth Brooks, We Shall Be Free
- 15 Mark Collie, Born To Love You
- 16 Toby Keith, Should've Been...
- 17 Dolly Parton, Romeo
- 18 Dwight Yoakam, Ain't That Lonely...
- 19 Robert Ellis Orrall, A Little Bit...
- 20 Lorie Morgan, I Guess You Had...
- 21 Paul Overstreet, Take Another Run
- 22 Confederate Railroad, When You...
- 23 Deborah Allen, If You're Not...
- 24 Randy Travis, An Old Pair Of Shoes
- 25 Dixiana, Now You're Talkin'
- 26 Brian James, One Single Night
- 27 Mac McAnally, Not That Long Ago
- 28 Dolly Parton, More Where That...
- 29 Little Texas, I'd Rather Miss You
- 30 Tracie Lawrence, Aibis



VIDEO HITS ONE™

Continuous programming
1515 Broadway, NY, NY 10036

- 1 Whitney Houston, I Have Nothing
- 2 George Michael, Somebody To...
- 3 Paul McCartney, Off The Ground
- 4 V. Williams/B. McKnight, Love Is
- 5 Janet Jackson, That's The Way...
- 6 Jon Secada, Angel
- 7 Sting, If I Ever Lose My Faith In You
- 8 Chris Isaak, Can't Do A Thing
- 9 Go West, What You Won't Do For
- 10 Boy George, The Crying Game
- 11 Michael Jackson, Who Is It
- 12 Sade, Kiss Of Life
- 13 Bruce Hornsby, Harbor Lights
- 14 David Bowie, Jump They Say*
- 15 Prince & The N.P.G., The Morning...
- 16 Dwight Yoakam, Ain't That Lonely...
- 17 Elton John, Simple Life
- 18 Wendy Moten, Come In Out Of...
- 19 Expose, I'll Never Get Over You
- 20 Robert Palmer, Addicted To Love
- 21 Steve Winwood, Higher Love
- 22 Paul Simon, You Can Call Me Al
- 23 Eric Clapton, Tears In Heaven
- 24 En Vogue, My Lovin'
- 25 Gloria Estefan, Go Away
- 26 Paula Abdul, Cold Hearted
- 27 George Michael, I Want Your Sex
- 28 Madonna, Vogue
- 29 Aaron Neville, Don't Take Away...
- 30 Restless Heart, Tell Me What You...

* Indicates Five Star Video

the Medialine™

Nut Cracks The Big Time; GOP TV: The Right Stuff?

BY ERIC BOEHLERT

RAP SHEET: In 1990, after interning at Def Jam and working as urban music programmer at WFCS at Central Connecticut State Univ., Barry Wade put together a stapled, eight-page rap newsletter, **One Nut Network**. Sent out initially to college and mix show DJs in New England as well as to national label promotion staffers, West Haven, Conn.-based ONN has since expanded into a one-man national monthly trade magazine with a circulation of 1,000. The latest issue, featuring **Big Daddy Kane** on the cover, numbers more than 40 pages, 14 of which are made up of label ads. (Full pages go for about \$500.)

With its mixture of industry news, charts, interviews, and reviews, ONN "compares to an early version of The Source," says Jazzy Jordan, senior director of black music marketing at PolyGram Label Group, referring to the now widely read rap magazine.

Publisher Wade, 22, says ONN's biggest draw is its audience, which is made up of what he calls the "hip-hop elite": jocks, retailers, college PDs, and label execs. Jordan agrees. "Its readers are people in the know, people who go out and buy product. And even if they don't [make purchases], they sell my records just by talking about them." Those pace setters are particularly important in the hip-hop community, says Karen Mason, director of marketing for EastWest Records.

Early returns from an ONN reader survey show more than half the subscribers are between the

ages of 21 and 25.

Jordan welcomes targeted publications, such as ONN. "It's something this industry's in need of because we [rap marketers] are spending a lot of money in a lot of the wrong places."

RIGHT FIELD: National Empowerment Television, a 24-hour satellite network backed by a who's who of the Republican Right (John Sununu, Newt Gingrich, Fred Barnes), recently made its debut out of Washington, D.C. Available to nearly 4 million satellite-dish-ready households, NET features C-Span-like coverage of goings-on in the capital, as well as some original programming. "Entertainment Right" is one NET show on the drawing boards.

Designed "to give a balanced view of family entertainment," as the NET spokesperson puts it, "Entertainment Right" would highlight wholesome music, movies, and television, and also would keep abreast of "Warner Brothers' latest box-office failures," according to the NET press release.

LADIES FIRST: Inspired by the recent "Penguin Book Of Rock And Roll Writing," an anthology that features the work of dozens of music writers but just a handful of women, Gillian McCain, program coordinator at the Poetry Project in New York City, recently sponsored an evening of readings by female rock scribes Deborah Frost, Ann Powers, Carol Cooper, and Evelyn McDonnell. Was it difficult rounding up a field? "No. Each year there seems to be more and more woman writers," says McCain. "Thank God."

THE CLIP LIST™

A SAMPLING OF PLAYLISTS
SUBMITTED BY NATIONAL
& LOCAL MUSIC VIDEO OUTLETS



Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Duice, Dazzey Duks

ADDS

- Apache Indian, Chok There
Big Markie, Let Me Turn You On
Capital Tax, I Can't Believe It
Jade, One Woman
Lemonheads, Rockin' Stroll
Madonna, Fever
Masta Ace, Inc., Saturday Night Live
Mobb Deep, Hit 'Em From The Back
Robert Plant, Calling To You
Sisters With Voices, Weak
Cranberries, Dreams
Wailing Souls, Shark Attack

BOX TOPS

- Dr. Dre, Dre Day
H-Town, Knockin' Da Boots
Silk, Freak Me
Janet Jackson, That's The Way...
Silk, Freak Me (Re-Mix)
Marilyn Scott, You Don't Know Me
2 Live Crew, Mega Mix
Snow, Informer
Ice Cube, It Was A Good Day
Snow, Girl, I've Been Hurt
2Pac, I Get Around
Half Pint, Boom & Hydraulic
Whitney Houston, I Have Nothing
Bloods And Crips, Bangin' On Wax
Onyx, Siam
Funkdoobiest, Bow Wow Wow
Beatnuts, Reign Of The Tec
Paperboy, Ditty
Naughty By Nature, Hip Hop Hooray
Geto Boys, Six Feet Deep
Redman, Tonite's Da Nite
Denis Leary, Asshole
Eazy E, Only If You Want It
Jodeci, Let's Go Through The Motions
The Pharcyde, Passin' Me By

One hour weekly
330 Bob Hope Dr, Burbank, CA 91523

- David Bowie, Jump They Say
Janet Jackson, That's The Way...
H-Town, Knockin' Da Boots
Sisters With Voices, Weak
Bruce Hornsby, Harbor Lights
Lenny Kravitz, Are You Gonna Go...



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

- PJ Harvey, 50 Ft. Queenie
TCF Crew, I Ain't The One
The Tragically Hip, 100th Meridian
Lee Ritenour, Waiting In Vain
Sisters With Voices, Weak
Tina Turner, I Don't Wanna Fight
Michael Jackson, Who Is It?
The Phunk Junkeez, I Am A Junkee
Murray Attaway, Under Jets (Live)
Frank Black, Czar (Live)
Crush, The Rain
Gin Blossoms, Hey Jealousy
Intelligent Hoodlum, The Posse
Black 47, Maria's Wedding
N2Deep, The Weekend
The Goats, Do The Digs Dug
Billy Ray Cyrus, Some Gave All
Pam Tillis, Let That Pony Run
Mindfunk, Goddess
Johnny Gill, The Floor



One hour weekly
216 W Ohio, Chicago, IL 60610

- Porno For Pyros, Cursed Female
Matter Rose, Beautiful John
Posies, Dream All Day
The The, Love Is Stronger Than Death
New Order, Regret
Midnight Oil, Truganini
Suede, Metal Mickey
Eleventh Dream Day, Making Like...
Screaming Trees, Dollar Bill
Deacon Blue, Your Town
Wendy James, London's Brilliant
Afghan Whigs, Miles 12 Ded
PJ Harvey, 50 Ft. Queenie
Antenna, Shine



Five 1/2-hour shows weekly
Signal Hill Dr, Wall, PA 15148

- Michael W. Smith, Somebody Love Me
First Call, Always Come Back
Randy Stonehill, Hymn
77's, Nuts For You
Kodaka, Into The Sun
DOC/Bride, God Gave Rock & Roll

- Ugly Kid Joe, Cats In The Cradle
Arrested Development, Natural
Midnight Oil, Truganini
Guardian, Shoshine Johnny
Audio Adrenaline, PDA
Operation Angel Wings, World...
4Him, Through His Eyes
Sandi Patti, Hand On My Shoulder
Sting, If I Ever Lose...
Elvis Presley, Don't Be Cruel
Allies, Crying In The Chapel
Marc Cohn, Walking In Memphis
Al Green, Everything
Lulabox, I Believe

American Hot Video

Three hours weekly
110 E 23rd St, New York, NY 10010

- Brand Nubian, Love Me Or Leave...
Digable Planets, Where I'm From
Diamond/Neurotics, What You Heard
Dr. Dre, Dre Day
Funkdoobiest, Bow Wow Wow
Heavy D & The Boyz, Truthful
House Of Pain, Who's The Man
Intelligent Hoodlum, Shoot Em' Up
Janet Jackson, That's The Way...
Lords Of Underground, Funky...
Onyx, Siam
The Pharcyde, Passin' Me By
P.M. Dawn, Looking Through...
Positive K, Ain't No Crime
Redman, Tonite's Da Nite
Silk, Freak Me
TCF Crew, I Ain't The One
Tim Dog, I Get Wrecked
UNV, Something's Going On
Yoyo, I B Doublin' Wit My Crewin'



15 hours weekly
P O BOX 398, Branson, MO 65616

- Pat Metheny, The Longest Summer
Guy Clark, Boats To Build
Marilyn Scott, You Don't Know Me
Mac McAnally, Not That Long Ago
Garth Brooks, We Shall Be Free
Patty Loveless, Blame It On Your Heart
Dean Dillon, Hot, Country & Single
Lee Ritenour, Waiting In Vain
Joe Ely, Highways & Heartaches
Cleve Francis, Walkin'
Pam Tillis, Cleopatra: Queen Of Denial
Tim McGraw, Memory Lane
Sara Hickman, I Couldn't Help Myself
David Sanborn, Bang Bang
Mannheim Steamroller, Come...
Reba McEntire, It's Your Call
Carlene Carter, Every Little Thing



GOLDMINE'S GUIDE TO COLLECTIBLE JAZZ ALBUMS 1949-1969
By Neal Umphred
(Krause Publications, \$19.95)

Because of fickle public pop tastes and the success of label CD reissue programs, all but a handful of vintage rock and R&B albums are less collectible with every passing month. Not so with old jazz albums, especially those from the '50s and early '60s. They're worth money, and the price is going up, driven primarily by Japanese and European collectors.

Neal Umphred, who's done several price guides for Goldmine's Krause Publications, sets the informational and dollar-value record straight in his new book, published after several outdated or remarkably lame earlier efforts, including one that referred to Sarah Vaughan as "the Devine One" and Thelonious

Monk as a basic sideman.

For anyone with a bunch of old modern jazz LPs, this guide is a must. In general, Umphred sketches out a collecting universe where it's the serious musicians on older albums from smaller labels that command the big bucks. Pop jazz and traditional jazz albums don't ring current collectors' chimes. For those thinking of dumping albums for big cash, Umphred also warns that dealers will be interested only in flawless copies and only pay less than half the selling price. So it pays to do a little homework, and this guide will give a good idea of roughly what the albums are worth.

George Benson or Wes Montgomery on CTI? Not much. Miles or Coltrane on Prestige? Now you're talking. A few near-mint Charlie Parkers on Dial? Better call up Brinks for an escort to the bank.

BILL HOLLAND

IFPI To Fight For Euro B'cast Rights

■ BY MIKE HENNESSEY

BRUSSELS—Record producers and performers are expected this month to pressure the European Parliament to grant them an exclusive right to control their works in cable and satellite broadcasts.

Producers here and in the U.S. are concerned that digital delivery of music could pose a serious threat to revenues

unless they have a right to allow or prohibit use of their work.

The long-awaited directive on satellite broadcasting and cable retransmission is expected to be put before the European Parliament May 24, with a second reading due in September. It passed the Council of Ministers, April 6, with a unanimous vote. France, however, abstained from the vote.

Global label group IFPI's Brussels

office and the EC and EFTA national groups will maximize their efforts to persuade the Parliament to adopt an exclusive right for producers and performers, left out of the first draft. Their efforts come as the RIAA is starting to lobby the U.S. government for broadcast rights for producers.

With the existing wording, performers and producers will gain a right to equitable remuneration for cable and satellite retransmission of their recordings under the directive. They will receive revenue from such use but will not be able to control it.

IFPI, however, claims this protection is "inadequate" because it simply maintains the same level of protection provided for in the 1961 Rome Convention, formulated before current develop-

ments in technology were considered.

The record business, facing the possibility of dramatic changes in the means of public access to recordings and the potential replacement of sound carriers by digital delivery, is pressing for producers and performers to be granted an exclusive right to authorize or prohibit use of their material, similar to rights given to authors.

Philippe Kern, head of IFPI's European office in Brussels, says the prospect of a massive increase in electronic delivery poses dangers. "At retail level, producers protect their intellectual property through reproduction and distribution rights. To combat piracy, customs authorities are able to seize goods crossing frontiers. But with electronic
(Continued on page 81)



Getting The Kinks Out. With the Kinks' move from MCA to Sony for "Phobia," their first new album in four years, label executives turned out for the band's recent sold-out performance at the Grand in London. Pictured, from left, are Bob Bowlin, senior VP/CFO, Sony Music Entertainment; Paul Burger, chairman/CEO, Sony Music Entertainment U.K.; Kinks leader Ray Davies; Mel Ilberman, president, Sony Music International; and Paul Russell, European president, Sony Music Entertainment.

Churches Burn; Artist Accused

■ BY KAI ROGER OTTESEN

OSLO—Creating a blaze of publicity is normally the job of the promotion department, but one of Norway's metal artists has taken on that task himself with the strangest of campaigns.

Norwegian police arrested Burzum, the 20-year-old death-metal artist, accusing him of burning down two churches in his home town of Bergen, earlier this year. A self-confessed Satan worshipper, Burzum defended his actions, claiming they were promotion for his upcoming album.

The cover of the new CD, "Aske" (Ashes), is adorned with the charred ruins of one of the churches he supposedly set light to, plus a picture of a lighter.

Promotional items for the album include 300 Zippo lighters, which will be distributed with the album by Oslo-based independent Voices Of Wonder.

"The Count," as the artist also calls himself, caused public debate on Satanism and metal's role in it. British rock magazine Kerrang! earlier this year published five pages on Satanic music from Norway, referring to the activities of The Count.

After Burzum's arrest, the Oslo-based record store Helvete (Hell) was closed down. Helvete is owned by a member of the band, Mayhem, with whom Burzum currently is working.

Chinese Writers May Earn More From Int'l Royalties

■ BY MIKE LEVIN

HONG KONG—After years of copyright and trade disputes, Hong Kong's music industry has found that something as simple as language is the biggest obstacle to sharing in international royalty payments. Changes are under way to balance a system that now favors North America and Europe.

Chinese songs are not in Romanized script; instead, they are ideograms that most Westerners can't understand. As a result, Chinese songs never make it into the computers of Western composers' and authors' societies, such as ASCAP and BMI in the U.S., and no credit is given to the Composers and Authors Society of Hong Kong (CASH).

With more Chinese music finding its way into movies and other media, executives here say the amount of unpaid royalties is rising. Of the \$8.5 million paid to CASH in 1992, less than \$700,000 came from the West. Most came from Chinese films that have Romanized names and are easy to document.

The problem is not limited to Hong Kong. It has become more pronounced now that all Asian countries, except China and Thailand, have working rights societies that monitor and remit payments to overseas affiliates and expect credit in return.

"Western countries are so concerned about getting royalties from Asia, they forget that intellectual-property protection is a two-way street," says the head of a Hong Kong publishing company, requesting anonymity. "As long as they got their money, they were happy. But when it came to Chinese music, why

bother figuring out a weird language?"

The Asian arm of CISAC is trying to solve the problem by creating a regional clearinghouse to process royalty credits for Asian societies by dealing with the language problem. Basically it will be a translation service aimed at eliminating the Western excuse of not paying royalties because the names are unreadable.

The first stage of CISAC's plan is to concentrate on Chinese repertoire because it has Asia's broadest reach. All Chinese songs will be submitted by Western affiliates to CISAC's outlet in Singapore, which will figure out who owes what royalty to which society.

Trial runs will be held in September to see if such a system can work by coordinating all the societies without duplication. "If that works then, the system could be extended to all Asian repertoire [with ideogrammatic names], including Japanese and Korean," says K.T. Ang, CISAC's Asian chief.

Document translation will use the standardized mainland Chinese system, which can differ widely from Taiwanese and Cantonese versions of the 2,000 to 3,000 daily-use characters. The headquarters likely will be in Hong Kong, where CISAC can make use of CASH's expertise and upgraded facilities.

Ang admits that problems could arise over individual societies relinquishing control to a central body, but says, "I think everyone realizes that a working system is the best way to produce accountability [from non-Chinese societies], at least better than the system we have now."

Outside of Japan, CASH has the most
(Continued on next page)

German Megafest Dates Set Open-Air Gigs Feature Int'l Talent

■ BY ELLIE WEINERT

MUNICH—Prince, Rod Stewart, Tina Turner, and other international names are among the headliners for what promises to be the biggest open-air event ever to take place on Ger-

man soil.

The event, billed "Rock Over Germany," will involve concerts held in four separate locations on two consecutive weekends at the end of August and beginning of September.

Rock Over Germany, which took more than five months of preparation by tour promoter Marcel Avram of Mama Concerts + Rau in Munich, is sponsored by the private radio station Antenne Bayern, celebrating its fifth year in operation.

The open-air sites Aug. 27-29 will be the old airport runway in Munich and in Wildenrath, near Cologne, the inactive airport of the British Royal Air Force.

On the following weekend, Sept. 3-5, artists will perform in Lueneburg, near Hamburg, and at the Mainz-Fitthen airfield near Frankfurt.

Artists on the bill to date—which Avram emphasizes are all headliners—include Turner, Stewart, Chris De Burgh, Prince and the New Power Generation, Joe Cocker, Gary Moore, Jon Secada, Richard Marx, Duran Duran, Meat Loaf, and German rock singer Peter Maffay and the band
(Continued on page 81)

Aussie Govt. Visit Gets Promises From Thailand

■ BY GLENN A. BAKER

SYDNEY—The Australian Record Industry Assn. has praised the breakthrough achievements of trade minister Senator Cook and his department following the outcome of the most recent Australia-Thailand trade talks.

In his meeting with Thailand's minister of commerce, Uthai Pimchaichon, Cook insisted upon action to curb the piracy of Australian copyright materials and sought a bilateral industry property agreement. He received a "firm assurance" this will come to pass and was invited to bring specific Australian concerns to the minister's attention as they arose.

Last year, Thailand reached an agreement with the European Community to reduce the level of piracy of EC copyright material. It is also under bilateral pressure from the U.S. to provide greater protection. The U.S. had Thailand on its "special 301" list and the government recently stated trade retaliation is imminent if the country does not take immediate, adequate steps to redress its lamentable piracy record (Billboard, May 8).

Australia has had a close relationship with Thailand on intellectual property matters during the past 10-15 years—despite the continuing proliferation of piracy of sound recordings—and has provided considerable assistance in the development and modernization of Thailand's intellectual property regimes.

Australia signed a bilateral copyright agreement with Indonesia last November, as a result of a 1991 ARIA submission, and the new Thai agreement will see a further strengthening of Australia's copyright leadership role in the
(Continued on page 84)



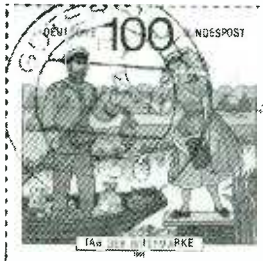
Cliff-hangers. EMI U.K. threw a party for its veteran star Cliff Richard, on the occasion of his 56th album entering the charts at No. 1. Titled "Cliff Richard—The Album," it already has produced two top 10 singles, ensuring Richard hits spanning five decades. Pictured at the bash, from left, are Rupert Perry, EMI U.K. president; David Bryce, professional manager for Richard; Amanda Rabbs, senior product manager, EMI U.K.; Jean-Francois Cecillon, managing director, EMI U.K.; Richard; and David Franks, lawyer for Richard.

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: At the end of a triumphant swing through Europe and America that included one night opening for U2 in Rotterdam May 10, **Einsturzende Neubauten** will stage a final homecoming show Saturday (22) at the Tempodrom in Berlin. The band's name, which means "collapsing new buildings," proved an alarmingly apt description of some of its early performances at the start of the '80s. Armed with road drills, power hammers, and chainsaws, members of the group would



physically attack the venues in which they performed. The noise of destruction contributed to a cacophonous soundtrack of industrial percussion effects gilded by the discordant ravings of leather-clad vocalist **Blixa Bargeld**. On one memorable occasion, the ornate butterfly wings of Berlin's Congress Hall caved in after the group had finished making one of its more forceful artistic statements. These days, Einsturzende Neubauten's shows are more restrained, and its music more measured and accessible. There is still room for audio-visual effects, such as sand being sluiced

down a sheet of metal to create a strange, cascading noise and even a boiling oil solo, when the molten liquid is poured from a great height on to a miked-up tin tray. But its latest album, "Tabula Rasa" (Rough Trade), is a collection of sophisticated melodies, tinged with a unique brand of Teutonic melancholia. It breached the chart's top 40 soon after release, and all the signs suggest one of the country's great avant-garde acts finally is coming in from the cold. **D.S.**

DENMARK: "Histoire Du Tango" (Classico), by **Duo Musica**, is an ambitious attempt to capture the history of tango, bossa nova, and Brazilian folk music all on one disc. Duo Musica comprises flautist **Bent Larson** and guitarist **Jan Sommer**, who were trained at the Royal Danish Music Conservatory, and the album is intended as a salute to the late Argentinian king of tango **Astor Piazzolla**. The opening sequence traces the development of tango. Set in the Argentinian capital of Buenos Aires, it starts in a brothel in 1900, symbolizing the beginnings of tango as a working-class adaptation of a dance called the milonga. Next it travels to a cafe in 1930, which was when the music began to acquire broader artistic credibility. The scene then jumps to a nightclub in 1960, when, influenced by Brazilian rhythms, the tango evolved into a massively popular modern dance routine. The final scene is a concert in the present day. In Denmark, where flamenco music has been all the rage, the tango now is beginning to take over as the most popular dance. Says the producer of "Histoire Du Tango," **Jens Sommer**, "People like the tango because it's a mixture of ethnic, folk, and classical music."

KAI ROGER OTTESEN

SOUTH AFRICA: Jazz met the classics in a unique collaboration April 29 and 30 at the Johannesburg City Hall. Legendary jazz pianist **Abdullah Ibrahim**, who went into political exile two decades ago when he was still known as Dollar Brand, took to the stage with the **National Symphony Orchestra**, a bastion of establishment culture. It was the first time the orchestra had played jazz—the set featured such Ibrahim compositions as "Blues For A Hip King" and "Cape Town"—and the event underpinned the current moves toward greater cultural fluidity in state-sponsored arts. It also was a first for Ibrahim, who has performed with the likes of **John Coltrane** and **Duke Ellington**, but never before with a symphony orchestra. Also on stage was Ibrahim's band **Ekaya**, itself a cultural melange including American saxophonist **Horace Alexander Young** and veteran Cape Town jazz saxophonist **Basil "Mannenberg" Coetze**. **ARTHUR GOLDSTUCK**

ITALY: In a country that seems to be crumbling under the weight of corruption, protest music is all the rage. In line with the mood of the times is **Gang**, a key underground group since the early '80s that looks set for some deserved mainstream success with its latest album, "Storie D'Italia" (CGD). The band debuted in 1984 with the indie EP "Tribe's Union." A string of indie product followed, including collaborations with U.K. artists **Billy Bragg** and **Paul Roland**. What set the band apart was its passionate commitment to socio-political issues with songs such as "Libre El Salvadore" and "Against The Dollar Power," and its first album, "Reds," released in 1988. Since then, Gang's music has developed from an early Clash-like thunder into a sophisticated folk-rock storm that at times conjures unlikely visions of a sober **Pogues**. On "Storie D'Italia," the three Gang members teamed with musician, songwriter, and producer **Massimo Bubola**. His expertise in ethnic Italian music lends added authority to a collection of songs featuring instruments such as the mandola, talking drums, taama, djembe, and shanai, as well as standard electric guitars. The lyrics are hard-hitting, and among the "stories of Italy" referred to in the title are the well-publicized Milan "kickback" scandal, the phenomenon of the north-south divide, and the plight of Itab Hassan Mustapha, a young Palestinian, currently being detained in a Rome prison. **DAVID STANSFIELD**



International Italian Record Association Targets Piracy Breakaway Group Now Working With IFPI Status

BY DOMINIC PRIDE

LONDON—The priority of Italy's record industry group FIMI is to redouble its efforts against piracy with its new-found status as an IFPI national group, says its president Franco Reali.

IFPI recognized the breakaway group, which formed last year, at the end of April (Billboard May 15), acknowledging that all major international record companies had defected from the established group, AFI.

While Reali says the fight against piracy went on despite the rift, current estimates put the pirate trade at \$83 million (120 billion Italian lire), or some 20% of the national market. Local productions, as well as bootlegs and counterfeit CDs, all contribute to the thriving illegitimate market there.

In the absence of effective neighboring rights protection, FIMI has worked together with Italy's authors'-rights society, SIAE, against piracy, and recently has been discussing a donation of \$138,000 (200 million lire) to aid SIAE's efforts in this field.

"Our efforts as multinational companies continued in any case, but the new status will make life much better for us, especially when talking to the government on issues such as rental," says Reali, also managing director of BMG Italy.

Ensuring EC directives, such as the recent rental provisions, are adopted by the Italian government is also a priority for 1993, explains Reali.

FIMI's IFPI status was backdated to Jan. 1, following an agreement negotiated between FIMI and AFI in three meetings late last year. Once it became clear that the new group was firmly split from the old, AFI cooperated in handing over the IFPI reins, says

Reali.

While the split leaves Italy's largest indie, Dischi Ricordi, firmly in the AFI camp, Reali says the rift between the two organizations can be bridged. "There's room for anyone in FIMI who is creative," he says.

There is, he adds, still the possibility that the two organizations could reform. "But first AFI should look at how many of its members are still record companies."

Reali also extends an invitation to Ricordi, and its president/managing director, Guido Rignano. As one of the oldest companies in Italy, Ricordi carries with it great prestige. It is also the distributor of many national and international independent labels, and owns the country's largest retail chain.

"Ricordi is a good company," Reali

says. "They are very highly thought of in the business. I would say to [AFI president] Rignano, join us. Then we can work together. Our constitution is very clear; we can show it to anyone."

Major record companies now comprise approximately 60% of FIMI's board. Vice presidents of the new body are EMI's Roberto Citterio and Warner Music's Gerolamo Caccia Dominioni. Members range from major producer/distributors such as Sony Music, through the semi-indie DDD, part-owned by BMG, and independents such as CAM and IT Dischi.

The adoption of FIMI as the IFPI national group, and the backdating of that decision to Jan. 1 raises hopes that the association can produce meaningful figures on the Italian market, which have been lacking during the conflict.

CHINESE WRITERS MAY EARN MORE ROYALTIES

(Continued from preceding page)

efficient Asian organization. In operation for 15 years, it represents about 1,200 artists and 50,000 works and collects about three times as many royalties as does its Taiwanese counterpart, which has about 3,000 artists and 100,000 works.

Manager Willie Yeung says it is impossible to pinpoint where CASH is losing revenues in the West because of different rules regarding cinema, cable TV, and performance royalties. But he points out that something is wrong when last year France remitted about \$25,000 to CASH, while the U.S. paid only \$3,000, Canada \$6,000 and the U.K. only \$11,500. Contrast this to Japan, which paid \$75,000 in royalties to CASH in 1992.

"Right now it's a political subject,"

says Yeung, "but if you look at where the major Chinatowns are around the world, that's where most of our Western revenues should come from, and where our future potential lies."

CASH expects growth in remittances this year to rise between 10% and 20%. Most of it will come from an increasing number of media, such as satellite and cable TV, locally and around the region. Other growth will come as CASH helps develop the infrastructure and efficiency of neighboring societies. Training to analyze and collect royalties is the only way "to integrate internationally, which is where we have to go if we want to be treated equally," says Yeung.

The ultimate goal of all Asian music societies is to bring China into the family. The mainland currently pays no royalties internationally (and very few domestically) and has only just enacted intellectual-property laws. One industry analyst figures that if every Hong Kong song played in China were paid a royalty, CASH's revenues would be at least 10 times as high.

newsline...

VIRGIN RETAIL's Spanish Megastore in Barcelona recorded sales of \$8.7 million (1 billion pesetas) in its first six months of operation to March 31, according to the company. The store has sold more than 500,000 items since opening Oct. 1, 1992, and has notched 857,000 visitors. The company says 80% of its sales come from sound carriers, with 10% in video. The remaining 10% is accounted for by games, magazines, and merchandise.

WARNER/CHAPPELL MUSIC's U.K. managing director, Robin Godfrey-Cass, has been co-opted onto the general council of PRS. The society says it is the first time a Warner/Chappell head has sat on the council. His co-option fills the vacancy left by John Brunning, head of international at Warner/Chappell, who resigned from the company last year.

SONY MUSIC France has shuffled its staff in the wake of new appointments. Tristar, the fourth label, started May 1 with Columbia promotion director Michel de Foligne as director. Jean-Luc Lavignette, former head of BMG special marketing France, is new head of special marketing, and his predecessor, Meir Malinsky, moves to London as marketing and commercial director of Sony Electronic Publishing. Sony France also has started a video games sales division, headed by Corinne Leber, formerly of Sega.

U.K. INDEPENDENTS meet next month to discuss the future of their kind, and other topics, at the sixth Umbrella Seminar in London. Radio, new technology, relationship with business advisers, and the live scene figure in the panel sessions. Organized by Umbrella, the indies association, the two-day meet will take place June 12 and 13 at London's Univ. of London Union.



The Lullaby of Broadway

Milford Plaza Hotel
270 West 45th St., New York, NY 10036

For reservations call
(212) 869-3600
Toll Free USA & Canada,
(800) 221-2690

Cheryl A. Baedke, CTP
Executive Director Sales & Marketing
Fax (212) 944-8357

Vincent Sciarabassi
Sales Manager
Fax (212) 398-6919

HITS OF THE WORLD



EUROCHART HOT 100 5/15/93 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	INFORMER SNOW EASTWEST AMERICA
2	1	NO LIMIT 2 UNLIMITED BYTE
3	3	WHAT IS LOVE? HADDAWAY COCONUT
4	4	ALL THAT SHE WANTS ACE OF BASE MEGA
5	5	SING HALLELUJAH DR ALBAN SWEMIX
6	6	OH CAROLINA SHAGGY GREENSLEEVES
7	8	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
8	NEW	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
9	14	I HAVE NOTHING WHITNEY HOUSTON ARISTA
10	NEW	TRIBAL DANCE 2 UNLIMITED BYTE
ALBUMS		
1	1	SOUNDTRACK THE BODYGUARD ARISTA
2	2	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
3	3	STING TEN SUMMONER'S TALES A&M
4	7	AEROSMITH GET A GRIP GEFEN
5	4	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
6	8	ACE OF BASE HAPPY NATION MEGA
7	6	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
8	11	BRUCE SPRINGSTEEN IN CONCERT-MTV PLUGGED COLUMBIA
9	5	DAVID BOWIE BLACK TIE WHITE NOISE ARISTA
10	10	PATRICIA KAAS JE TE DIS VOUS COLUMBIA

17	17	BECAUSE THE NIGHT CO.RO ZYX
18	14	OPEN YOUR MIND USURA RCA
19	20	I FEEL YOU DEPECHE MODE MUTE
20	16	DEEP EAST 17 METRONOME
ALBUMS		
1	1	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
2	3	ACE OF BASE HAPPY NATION METRONOME
3	2	SOUNDTRACK THE BODYGUARD ARISTA
4	5	BON JOVI KEEP THE FAITH JAMBCO/POLYGRAM
5	4	PAUL McCARTNEY OFF THE GROUND PARLOPHONE
6	7	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
7	8	BONNIE TYLER THE VERY BEST OF COLUMBIA
8	6	STING TEN SUMMONER'S TALES A&M
9	10	CAPTAIN HOLLYWOOD PROJECT LOVE IS NOT SEX BLOW UP/INTERCORD
10	9	MICHAEL JACKSON DANGEROUS EPIC
11	12	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER MUSIC
12	11	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
13	NEW	SNOW 12 INCHES OF SNOW EASTWEST
14	13	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
15	18	BADESALZ DIWODASO COLUMBIA
16	14	ABBA GOLD POLYSTAR
17	15	DAVID BOWIE BLACK TIE WHITE NOISE ARISTA
18	17	MICK JAGGER WANDERING SPIRIT ATLANTIC
19	NEW	BRUCE SPRINGSTEEN IN CONCERT-PLUGGED COLUMBIA
20	NEW	EAST 17 WALTHAMSTOW LONDON METRONOME

THIS WEEK	LAST WEEK	SINGLES
2	NEW	MAKI OHGURO DA DA DA TOSHIBA/EMI
3	NEW	TOMOYASU HOTEL GUITARRHYTHM WILD TOSHIBA/EMI
4	5	ERI HARAMATSU SINGLE IS BEST PONY CANYON
5	3	HOUD DOG RIVER MMG
6	4	TUBE SAY HELLO SONY
7	6	THE TRABRYU ROAD MELDAC
8	2	AEROSMITH GET A GRIP MCA/VICTOR
9	9	MASATOSHI ONO M ONO SONY
10	NEW	AKINA NAKAMORI YOUR SELECTION WARNER MUSIC JAPAN

FRANCE (Nielsen/Europe 1) 5/14/93

THIS WEEK	LAST WEEK	SINGLES
1	1	NO LIMIT 2 UNLIMITED SCORPIO/POLYGRAM
2	2	ALISON JORDY SONY MUSIC
3	3	WOULD I LIE TO YOU? CHARLES & EDDIE EMI
4	5	IN THE DEATH CAR B.O.F. ARIZONA DREAM PHONOGRAM
4	6	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN
6	4	ONLY THE VERY BEST PETER KINGSBERY EPIC
7	9	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT ATOLL/POLYGRAM
8	11	ORDINARY WORLD DURAN DURAN EMI
9	10	UN AMOUR DE VACANCES CHRISTOPHE RIPPERT BMG
10	16	L'AUTRE FINISTERE LES INNOCENTS VIRGIN
11	12	HOUSE OF LOVE EAST 17 BARCLAY/POLYGRAM
12	18	PHOREVER PEOPLE THE SHAMEN VIRGIN
13	NEW	I'M EVERY WOMAN WHITNEY HOUSTON RCA
14	NEW	PINOCCHIO PIN-OCCHIO FLARM/USDISC
15	7	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON RCA
16	15	CHIKI CHIKA NOT REAL PRESENCE SONY MUSIC
17	14	GIVE IN TO ME MICHAEL JACKSON EPIC
18	8	SWEET THING MICK JAGGER ATLANTIC
19	NEW	END OF THE ROAD BOYZ II MEN POLYDOR
20	19	PATRICIA KAAS ENTRER DANS LA LUMIERE COLUMBIA
ALBUMS		
1	1	PATRICIA KAAS JE TE DIS VOUS COLUMBIA
2	2	SOUNDTRACK THE BODYGUARD RCA
3	6	JACQUES DUTRONC DUTRONC AU CASINO COLUMBIA
4	11	MICHEL SARDOU BERCY '93 TREMA
5	4	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN

6	7	POW WOW REGAGNER LES PLAINES... REMARK POLYGRAM
7	10	HELENE HELENE AB/BMG
8	15	ERIC CLAPTON UNPLUGGED WEA
9	8	JORDY POCLETTE SURPRISE SONY MUSIC
10	9	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
11	3	DEPECHE MODE SONGS OF FAITH AND DEVOTION VOEGUE/BMG
12	5	TYCOON STARMANIA EPIC
13	12	STING TEN SUMMONER'S TALES POLYDOR
14	13	MICHAEL JACKSON DANGEROUS EPIC
15	18	MICK JAGGER WANDERING SPIRIT ATLANTIC/CARRERE
16	16	B.O.F. ARIZONA DREAM PHONOGRAM
17	17	SADE LOVE DELUXE EPIC
18	14	LAURENT VOULZY CACHE DERRIERE ARIOLA
19	19	RONDO VENEZIANO RONDO VENEZIANO ARIOLA/BMG
20	20	VANESSA PARADIS VANESSA PARADIS REMARK

ITALY (Musica e Dischi) 5/10/93

THIS WEEK	LAST WEEK	SINGLES
1	1	SEI UN MITO 883 F.R.I.
2	2	SI O NO FIORELLO F.R.I.
3	3	IO NO JOVANOTTI F.R.I.
4	NEW	ALL THAT SHE WANTS ACE OF BASE METRONOME
5	5	TERAPIA RAMIREZ EXPANDED/DFC
6	9	COSE DELLA VITA EROS RAMAZZOTTI DDD
7	NEW	COME ON (AND DO IT) FPI PROJECT PARADISE PROJECT
8	4	I FEEL YOU DEPECHE MODE MUTE
9	7	SWEET HARMONY BELOVED EAST WEST
10	8	DO YOU LOVE ME LIKE YOU SAY? TERENCE TRENT D'ARBY COLUMBIA
ALBUMS		
1	NEW	EROS RAMAZZOTTI TUTTE STORIE DDD
2	NEW	VASCO ROSSI GLI SPARI SOPRA EMI
3	2	STING TEN SUMMONER'S TALES A&M
4	3	PINO DANIELE CHE DIO TI BENEDICA CGD
5	5	RAF CANNIBALI CGD
6	4	VARI NON E' LA RAI RTI MUSIC
7	6	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
8	9	GEORGE MICHAEL & QUEEN WITH LISA STANFIELD FIVE LIVE EMI
9	8	DAVID BOWIE BLACK TIE WHITE NOISE SAVAGE
10	7	MARCO MASINI T'INNAMORERAI RICORDI

SPAIN (TVE/AFYVE) 5/1/93

THIS WEEK	LAST WEEK	SINGLES
1	NEW	TRIBAL DANCE 2 UNLIMITED BLANCO Y NEGRO
2	1	NO LIMIT 2 UNLIMITED BLANCO Y NEGRO
3	3	COSAS DE LA VIDA EROS RAMAZZOTTI RCA
4	6	ALL THAT SHE WANTS ACE OF BASE POLYGRAM
5	9	ROTTERDAM '93 DR. DJ CERLA BLANCO Y NEGRO
6	10	OPEN SESAME LEILA K MAX MUSIC
7	NEW	ASI ME GUSTA A MI AZUQUITA POLYGRAM
8	5	SUBE-SUBE MARCHIN CLUCK/BLANCO Y NEGRO
9	2	I FEEL YOU DEPECHE MODE SANI RECORDS
10	NEW	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLANCO Y NEGRO
ALBUMS		
1	1	EL ULTIMO DE LA FILA ASTRONOMIA RAZONABLE EMI ODEON
2	NEW	ROCCO JURADO COMO LAS ALAS DEL VIENTO CBS
3	4	KENNY G BREATHLESS ARIOLA
4	2	ERIC CLAPTON UNPLUGGED WARNER
5	3	VARIOUS ARTISTS LO MEJOR DEL SOUL ARCADE ESPANA
6	6	SOUNDTRACK THE BODYGUARD ARIOLA
7	7	BRUCE SPRINGSTEEN IN CONCERT-MTV PLUGGED WARNER MUSIC
8	8	ROSARIO DE LEY EPIC
9	NEW	VICTOR MANUEL A DONDE IRAN LOS BESOS ARIOLA
10	5	VARIOUS ARTISTS MAQUINA TOTAL 5 MAX MUSIC

CANADA (The Record) 5/10/93

THIS WEEK	LAST WEEK	SINGLES
1	1	CAT'S IN THE CRADLE UGLY KID JOE MERCURY/PLG
2	2	NO LIMIT 2 UNLIMITED QUALITY
3	4	THAT'S WHAT LOVE CAN DO BOY KRAZY NEXT PLATEAU/LONDON
4	5	DITTY PAPERBOY NEXT PLATEAU/LONDON
5	6	LOOKING THROUGH PATIENT EYES P.M. DAWN ISLAND/PGD
6	8	LOVE IS VANESSA WILLIAMS LONDON/PGD
7	NEW	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN/CEMA
8	7	ORDINARY WORLD DURAN DURAN CAPITOL/CEMA
9	9	THE RIGHT KIND OF LOVE JEREMY JORDAN GIANT/WEA
10	3	HIP HOP HOORAY NAUGHTY BY NATURE ISBA/TOMMY BOY
ALBUMS		
1	3	SPIN DOCTORS POCKET FULL OF KRYPTONITE EPIC/SONY
2	4	AEROSMITH GET A GRIP GEFEN/JUNI
3	1	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN/CEMA
4	2	ERIC CLAPTON UNPLUGGED REPRISE/WEA
5	5	SOUNDTRACK THE BODYGUARD ARISTA/BMG
6	6	SNOW 12 INCHES OF SNOW EASTWEST/WEA
7	8	RANKIN FAMILY FARE THEE WELL LOVE CAPITOL/CEMA
8	REN	BARENAKED LADIES GORDON SIRE/WEA
9	NEW	COVERDALE PAGE COVERDALE PAGE GEFEN/JUNI
10	8	STING TEN SUMMONER'S TALES A&M/PLG

AUSTRALIA (Australian Record Industry Assn.) 5/16/93

THIS WEEK	LAST WEEK	SINGLES
1	3	EASY FAITH NO MORE LIBERATION/FESTIVAL
2	1	ARE YOU GONNA GO MY WAY LENNY KRAVITZ VIRGIN/EMI
3	2	CAT'S IN THE CRADLE UGLY KID JOE PHONOGRAM
4	NEW	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
5	4	GIMME LITTLE SIGN PETER ANDRE MELODIAN/FESTIVAL
6	5	GIVE IN TO ME MICHAEL JACKSON EPIC
7	8	NO LIMIT 2 UNLIMITED LIBERATION/FESTIVAL
8	7	MR. WENDAL/REVOLUTION ARRESTED DEVELOPMENT CHRYSALIS
9	6	HOUSE OF LOVE EAST 17 POLYDOR
10	15	YOU WERE THERE SOUTHERN SONS BMG
11	13	I WANT YOU TONI PEAREN MUSHROOM/FESTIVAL
12	9	TEARS IN HEAVEN/LAYLA (ACOUSTIC) ERIC CLAPTON WARNER
13	10	RUMP SHAKER WRECKX-N-EFFECT MCA
14	11	BED OF ROSES BON JOVI PHONOGRAM
15	NEW	TWO PRINCES SPIN DOCTORS SONY
16	12	IF I EVER FALL IN LOVE SHAI MCA
17	NEW	DETACHABLE PENIS KING MISSILE WARNER
18	17	I'M EVERY WOMAN WHITNEY HOUSTON ARISTA
19	NEW	SOMEBODY TO LOVE GEORGE MICHAEL EMI
20	NEW	A WHOLE NEW WORLD (ALADDIN'S THEME) PEABO BRYSON & REGINA BELLE COLUMBIA
ALBUMS		
1	6	KENNY G BREATHLESS ARISTA
2	2	ERIC CLAPTON UNPLUGGED WARNER MUSIC
3	9	THE SEEKERS SILVER JUBILEE ALBUM EMI
4	3	WENDY MATTHEWS LILY 100ART/WARNER
5	1	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
6	10	SOUNDTRACK THE BODYGUARD ARISTA
7	7	ARRESTED DEVELOPMENT 3 YEARS, 2 DAYS AND 5 MONTHS IN THE LIFE OF CHRYSALIS
8	5	MIDNIGHT OIL EARTH AND SUN AND MOON COLUMBIA
9	4	AEROSMITH GET A GRIP GEFEN
10	8	UGLY KID JOE AMERICA'S LEAST WANTED PHONOGRAM
11	14	FAITH NO MORE ANGEL DUST LIBERATION/FESTIVAL
12	12	JENNY MORRIS THE STORY SO FAR-BEST OF... WARNER
13	11	PINK FLOYD DARK SIDE OF THE MOON EMI
14	17	THE BLACK SORROWS BETTER TIMES COLUMBIA
15	13	JIMMY BARNES HEAT MUSHROOM/FESTIVAL
16	20	DEEP FOREST DEEP FOREST COLUMBIA
17	15	ERIC CLAPTON THE CREAM OF ERIC CLAPTON POLYDOR
18	16	METALLICA METALLICA PHONOGRAM
19	19	MICHAEL JACKSON DANGEROUS EPIC
20	NEW	DURAN DURAN DURAN DURAN EMI

JAPAN (Music Labo) 5/10/93

THIS WEEK	LAST WEEK	SINGLES
1	2	AIWO KATARUYORI KUCHIZUKEWO KAWASOU WANDS TOSHIBA/EMI
2	1	KIMIGA INAI ZARD B-GRAM
3	3	KONOMAMA KIMIWO UBAI SARITAI DEED B-GRAM
4	NEW	WAKAREMASHO WATASHIKARA KIEMASHO ANATAKARA MAKI OHGURO TOSHIBA/EMI
5	9	KANOJONO KOIBITO NORIYUKI MAKHARA WEA
6	5	AINO MAMANI WAGAMAMANI BOKUWA KIMIDAKEWO KIZUTUKENAI B'Z BMG/ROOMS
7	4	SHIAWASENI NARUTAMENI MIHO NAKAYAMA KING
8	NEW	POCKETGA NIJIDE IPPAI YMO TOSHIBA/EMI
9	6	TAISETSUNA ANATA SEIKO MATSUDA SONY
10	10	YAH YAH YAH CHAGE & ASKA PONY CANYON
ALBUMS		
1	1	WANDS TOKINO TOBIRA TOSHIBA/EMI

HITS OF THE U.K.



© 1993, Billboard/BPI Communications (Music Week/© CIN/compiled by Gallup) 5/15/93

THIS WEEK	LAST WEEK	SINGLES
1	1	FIVE LIVE (EP) GEORGE MICHAEL & QUEEN PARLOPHONE
2	5	ALL THAT SHE WANTS ACE OF BASE METRONOME
3	2	THAT'S THE WAY LOVE GOES JANET JACKSON VIRGIN
4	4	TRIBAL DANCE 2 UNLIMITED PWL INTERNATIONAL
5	6	SWEAT (A LA LA LA LONG) INNER CIRCLE MAGNET
6	3	I HAVE NOTHING WHITNEY HOUSTON ARISTA
7	9	EVERYBODY HURTS R.E.M. WARNER BROS
8	12	BELIEVE IN ME UTAH SAINTS THR
9	7	AIN'T NO LOVE (AIN'T NO USE) SUB SUB featuring MELANIE WILLIAMS ROBS
10	10	INFORMER SNOW EASTWEST AMERICA
11	15	HOUSECALL (REMIX) SHABBA RANKS/MAXI PRIEST EPIC
12	11	U GOT 2 KNOW CAPPELLA INTERNAL
13	8	YOUNG AT HEART THE BLUEBELLS LONDON
14	22	WALKING IN MY SHOES DEPECHE MODE MUTE
15	20	10 YEARS ASLEEP KINGMAKER SCORCH/CHRYSALIS
16	13	WHEN I'M GOOD AND READY SYBIL PWL INTERNATIONAL
17	17	I'M SO INTO YOU SWV RCA
18	24	SING HALLELUJAH! DR ALBAN LOGIC ARISTA
19	21	U R THE BEST THING D:REAM MAGNET
20	NEW	EXPRESS DINA CARROLL A&M
21	37	29 PALMS ROBERT PLANT ES PARANZA/FONTANA
22	14	SHOW ME LOVE ROBIN S CHAMPION
23	NEW	STAND ABOVE ME ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
24	NEW	IN THESE ARMS BON JOVI JAMBCO
25	18	BETTER THE DEVIL YOU KNOW SONIA ARISTA
26	19	OH CAROLINA SHAGGY GREENSLEEVES
27	31	THE JUNGLE BOOK GROOVE JUNGLE BOOK HOLLYWOOD
28	16	BULLET IN THE HEAD RAGE AGAINST THE MACHINE EPIC
29	NEW	THE RETURN OF PAN WATERBOYS GFS
30	23	WIND IT UP (REWOUND) THE PRODIGY XL RECORDINGS
31	NEW	GLORIA VAN MORRISON & JOHN LEE HOOKER EXILE/POLYDOR
32	33	PARISIENNE WALKWAYS '93 GARY MOORE VIRGIN
33	NEW	TWO PRINCES SPIN DOCTORS EPIC
34	27	I'M GOING ALL THE WAY SOUNDS OF BLACKNESS PERSPECTIVE
35	26	COME UNDONE DURAN DURAN PARLOPHONE
36	40	ONLY ANTHRAX ELEKTRA
37	NEW	THE GREATEST FLAME RUNRIG CHRYSALIS
38	28	FOR TOMORROW BLUR FOOD
39	25	REGRET NEW ORDER LONDON
40	NEW	SHOUTING FOR THE GUNNERS ARSENAL FA CUP SQUAD '93 LONDON

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	NEW ORDER REPUBLIC CENTREDATE CO/LONDON
2	1	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
3	5	STING TEN SUMMONER'S TALES A&M
4	NEW	TERENCE TRENT D'ARBY SYMPHONY OR DAMN COLUMBIA
5	NEW	CLANNAD BANBA RCA
6	2	WORLD PARTY BANG! ENSIGN
7	6	DURAN DURAN DURAN DURAN PARLOPHONE
8	4	CLIFF RICHARD THE ALBUM EMI
9	8	DINA CARROLL SO CLOSE A&M
10	NEW	KENNY G BREATHLESS ARISTA
11	3	PJ HARVEY RID OF ME ISLAND
12	11	ERIC CLAPTON UNPLUGGED DUCK/REPRISE
13	7	AEROSMITH GET A GRIP GEFEN
14	17	ANNIE LENNOX DIVA RCA
15	22	TAKE THAT TAKE THAT AND PARTY RCA
16	20	LENNY KRAVITZ ARE YOU GONNA GO MY WAY VIRGIN
17	26	RAGE AGAINST THE MACHINE RAGE AGAINST THE MACHINE EPIC
18	14	BRUCE SPRINGSTEEN IN CONCERT-MTV PLUGGED COLUMBIA
19	12	ARRESTED DEVELOPMENT 3 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE OF COOLTEMPO
20	23	DEPECHE MODE SONGS OF FAITH AND DEVOTION MUTE
21	18	K.D. LANG INGENUE SIRE
22	NEW	THE SHADOWS SHADOWS IN THE NIGHT POLYGRAM
23	10	DAVID ESSEX COVER SHOT POLYGRAM
24	29	SIMPLY RED STARS EASTWEST
25	36	BONEY M THE GREATEST HITS TELSTAR
26	15	EAST 17 WALTHAMSTOW LONDON
27	16	DAVID BOWIE BLACK TIE WHITE NOISE ARISTA
28	19	SUEDE SUEDE NUDE
29	21	GLORIA ESTEFAN GREATEST HITS EPIC
30	NEW	DOG D'AMOUR... MORE UNCHARTERED HEIGHTS CHINA
31	9	THE FALL INFOTAINMENT SCAN PERMANENT
32	NEW	BON JOVI KEEP THE FAITH JAMBCO
33	NEW	INNER CITY TESTAMENT '93 TEN
34	30	UGLY KID JOE AMERICA'S LEAST WANTED MERCURY
35	13	PORNO FOR PYROS PORNO FOR PYROS WARNER BROS
36	32	BRUCE HORNSBY HARBOUR LIGHTS RCA
37	31	RANDY CRAWFORD THE VERY BEST OF RANDY CRAWFORD DINO
38	NEW	R.E.M. OUT OF TIME WARNER BROS.
39	27	OZTIC TENTACLES JURASSIC SHIFT DOVETAIL
40	NEW	SHABBA RANKS X-TRA NAKED EPIC

GERMANY (Der Musikmarkt) 5/4/93

THIS WEEK	LAST WEEK	SINGLES
1	1	INFORMER SNOW EASTWEST
2	2	WHAT IS LOVE HADDAWAY COCONUT
3	3	ALL THAT SHE WANTS ACE OF BASE METRONOME
4	5	SING HALLELUJAH! DR. ALBAN LOGIC
5	4	NO LIMIT 2 UNLIMITED ZYX
6	7	OH CAROLINA SHAGGY VIRGIN
7	6	SWEET HARMONY THE BELOVED EASTWEST
8	NEW	WHEEL OF FORTUNE ACE OF BASE METRONOME
9	9	P.OWER OF A.MERICAN N.ATIVES DANCE 2 TRANCE BLOW UP/INTERCORD
10	12	BED OF ROSES BON JOVI JAMBCO/POLYGRAM
11	13	LOVE SEES NO COLOUR U96 POLYDOR
12	8	HOPE OF DELIVERANCE PAUL McCARTNEY PARLOPHONE
13	11	ONLY WITH YOU CAPTAIN HOLLYWOOD PROJECT BLOW UP/INTERCORD
14	10	OPEN SESAME LEILA K COMA
15	NEW	CAT'S IN THE CRADLE UGLY KID JOE MERCURY
16	18	TE QUIERRO INTRANCE FEATURING D-SIGN URBAN/POLYDOR

BROADCAST RIGHTS

(Continued from page 78)

delivery, recordings are delivered to people's homes in an [intangible] form. The challenge is to keep track of the use of these recordings that cross borders at the speed of light.

"To derive adequate remuneration for the use of their property, producers must be granted an exclusive right to allow or prohibit all new forms of distribution," he continues.

Four EC member states—the U.K., Spain, Portugal, and France—already have legislation granting phonogram producers an exclusive right to authorize or prohibit satellite broadcasting of their phonograms, and while the proposed directive allows these countries to maintain this enhanced level of protection, this will only apply to broadcasts that originate in those countries. It is feared broadcasters may transmit from countries inside or outside the EC where minimum protection for producers applies.

Authors' societies have given cautious approval to the directive. SACEM president Jean-Loup Tournier is happy the authors' right has been kept at the center of discussions, but is wary of greater power going to producers and performers. "Our philosophy is that neighboring rights must not interfere with or jeopardize authors' rights," says Tournier. "Artists have other ways of receiving remuneration, from record companies and live performance. Yet authors depend entirely on remuneration for use of their works, and we are concerned that [a producer's broadcast right] could result in lower income for authors."

The problems of digital delivery of information were the subject of a top-level meeting April 21 in Germany's federal capital, Bonn, where representatives of the German phonographic, music publishing, and broadcasting industries made presentations covering the technical, economic, and legal implications of digital dissemination to government officials.

Helmut Fest, president of EMI, GSA, who spoke at the meeting, tells Billboard, "The politicians and civil servants listened sympathetically to our case and I think there is a general understanding that we need new legislation to deal with the potential threat."

German IFPI director Peter Zombik says that "while government representatives were aware of the new technology, they had not appreciated the inherent threat it could represent to the whole economy of the music industry."

MEGAFEST

(Continued from page 78)

Pur.

Antenne Bayern will broadcast live from the Munich open-air site and provide information about logistics for motorists (30,000 to 40,000 campers are expected for the three-day weekend) as well as service tips on what to bring to the show.

Avram says, "We don't want to compare Rock Over Germany to Woodstock since that bit of history can never be repeated. However, Woodstock has always been one of my ideals and now I am glad to have the opportunity of creating our own festival. I am sure this will turn out to be just as much fun."



HOW TO ATTEND?

JUST PACK A BAG, FLY TO SINGAPORE AND DO BUSINESS.

THE WORLD'S FASTEST GROWING MUSIC MARKET AWAITS YOU.

Sell, buy, negotiate, communicate, at the first

INTERNATIONAL MUSIC MARKET
21st-23rd June 1993

Contact: John Kania or Heather Nedwell in London, and they will advise you how and why you must attend.

Tel: (44) (0)71 457 3665

Fax: (44) (0)71 287 9223

Three days of SEMINARS, LIVE SHOWCASES, EXHIBITION SUITES to be attended by the world's record companies, distributors, wholesalers, retailers, publishers and the media.

IMM

The Place: Westin Plaza Hotel, Raffles City, Singapore.

The Event: The first International Music Market to take place in the Pacific Rim.

The Dates: Monday 21st June-23rd June 1993

The Pacific Rim. A 2.5 billion consumer market place for your music.

**PARIS
SEPT
18TH**

HIPPODROME DE PARIS VINCENNES



FOR THE CHILDREN

THE MAJOR MUSICIANS

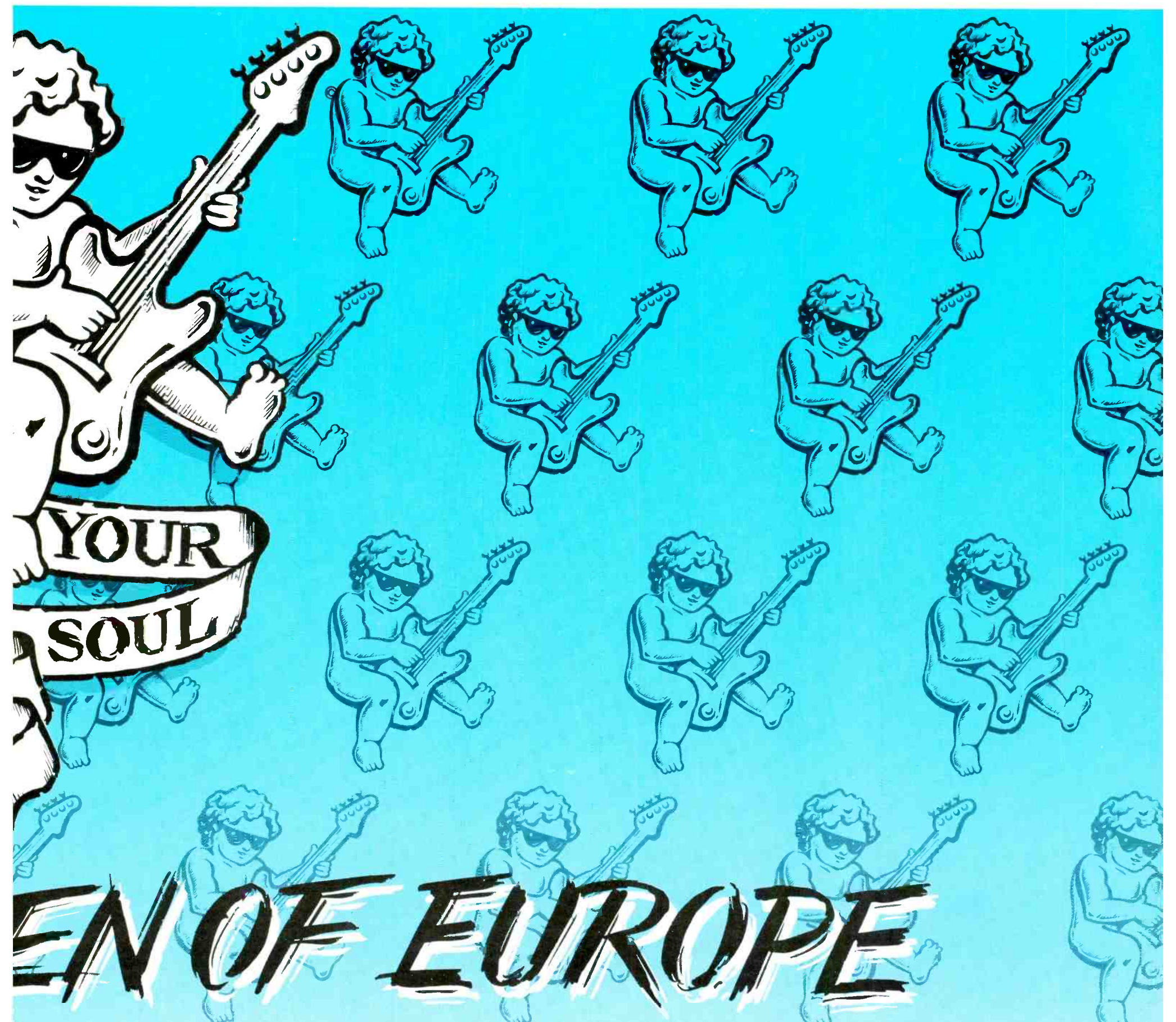
GOING LIVE WITH THE

***PLAY YOUR PART. BE THERE* FOR**



United Nations Children's Fund
WITH THE SUPPORT OF THE FRENCH
COMMITTEE FOR UNICEF

**CONTACT WMP AT FLAMINGO
53 LAFONE STREET, (TOWER)
TEL.: (071) 357.0360**



**YOUR
SOUL**

CHILDREN OF EUROPE

THE BEST EVENT OF 1993

BEST IN THE WORLD

THE CHILDREN OF EUROPE

**BOOKING (CREATIVE) LTD NOW!
(BRIDGE) LONDON SE1 2LX
- FAX (071) 357.0366**



© COPYRIGHT WMP MUSIC PRODUCTION 1993

Record Sales Get Boost During Turkish Radio Ban

BY JOHN CARR

ISTANBUL—Turkey's music business has received an unexpected boost from a surprise crackdown on private radio.

Concerned that small broadcasters might be spreading religious or political propaganda, the government ordered all nonstate channels to cease broadcasting March 31.

The shock move angered most of Turkey's press and public. The authorities said they were temporarily banning commercial radio because it was "unconstitutional." But they added that Turkey's constitution should be amended within the month to get private commercial radio back on the air. Radio sources here doubt the issue will be resolved before the end of summer.

The ban abruptly silenced about 900 stations, of which more than 200 operate in Istanbul. Many stations are amateur outfits, with distinct political or religious orientations. Authorities have recently been concerned by a rise in Islamic fundamentalism in large cities.

The amended provisions of Turkey's constitution are expected to screen out those that foster political or religious extremism, but not entertainment channels.

George Darley-Doran, GM of London-based Number One FM, which under normal conditions beams music and talk via satellite to more than 4 million listeners in Turkey, says, "The Turkish government has made it clear it has no problem with the [entertainment-oriented] satellite stations."

The move has shocked the media

community in Turkey, a constitutional democracy that hopes to join the European Community soon.

Yet for the record business, it has provided the unexpected and welcome result of soaring cassette and CD sales. "They've gone up unbelievably" says Cagan Yuce, assistant manager of Istanbul-based producers and promoters Ahmet San Co. "People had all they needed from the private stations," she says. "When they vanished, people looked for more music in the stores again."

Since Turkey has no music industry monitoring body, no figures are available on the sale upsurge. Yet it is expected to continue throughout the summer as the Turkish government takes its time debating commercial radio issues.

Many broadcasters have declined to comment on the government's commercial radio ban, apparently fearing they may not get licenses when broadcasting resumes under new laws. But media analysts have said almost the entire spectrum of the Turkish press has criticized the government's decision.

"It's absolutely ridiculous," fumes Emre Oral, Istanbul-based program director of Number One FM, which broadcasts from the U.K. The general public has also shown its sympathy, tying black ribbons on to car aerials in protest.

Private commercial television stations that beam their programs from bases in Britain, France, and Germany are unaffected by the blackout. Yet Turkish TV has avoided getting involved in extreme political or religious causes.

Music West Keeps Eastern Mkt. In Mind Pacific Rim Countries Represented At Vancouver Meet

BY LARRY LeBLANC

VANCOUVER—With more than 700 delegates, some 200 bands playing in local venues, and numerous high-profile music industry speakers and panelists, Music West 1993, held May 7-9 here, rated high marks.

In its third year, the conference/trade show/festival doubled last year's attendance figures and drew such international guests as producers Steve Lillywhite, Jerry Harrison, Shel Talmy, and Steve Brown; managers Peter Jenner and Dennis Muirhead; publishers David Loiterton and Leeds Levy; MTV Asia's Darren Childs; and performers Joe Walsh, Bernie Leadon, Moon Martin, Danny Gatton, and Robbie Robertson.

Among the most talked about unsigned bands drawing attention from the numerous U.S. and Canadian A&R scouts were local acts Mushroom Trail, Mr. And Mrs. Smith, Econoline Crush, Moist, and bhangra performer Dal. Also, the Small from Edmonton, Alberta, and Liquid BoneDance from Winnipeg, Manitoba. Local metalmeister Tankhog received its 15 minutes of weekend fame by invading Network Records' parking lot barbecue, performing three songs, and bringing traffic to a standstill.

What became most apparent this year is that Music West is intent on being distinct from other established music industry conferences by serving as a meeting place for East/West interests. With its sizable and rapidly growing Asian population, Vancouver already is a jumping-off point for trade to Pacific Rim countries and, by inviting a small handful of music industry executives from Asia, Music West organizers were keen on developing potential musical ties from here.

"This year we sent out the message of [being] international and Pacific Rim," says Music West producer Laurie Mercer. "It's a primary function of our business plan that we develop as the Pacific Rim key for the North American music industry."

Still, despite the Asian focus, there was plenty of old-fashioned Canadian boosterism as well throughout the four-day event. "The [Canadian] music people on the business side are among the finest in the world," declared Stan Kulin, president of Warner Music Canada, in the conference's opening keynote speech. "We do a terrific job here. We turn product around and get it delivered in 48 hours to any part of the country, and at a price that would make a lot of people who operate in other countries wonder how we stay in business."

The artist celebrity of the weekend undoubtedly was Geffen Records' Robertson who, billed with Kulin, drew an SRO crowd. Later, his SOCAN "chat" event was so jammed it was shifted to a room four times larger than originally planned. "To all those people that told me when I was 13 years old that the odds were one in 10 million of my dream coming true, and that coming from Canada meant I didn't have a prayer in hell, I'd like to respond to for the first time, 'Oh, really?'" Robertson told delegates.

Robertson also said he was collaborating with Eric Clapton on a new recording, as well as working on a televised and book history of rock'n'roll with Rolling Stone publisher Jann Wenner. Furthermore, he's composing the music for a six-hour TV series, "The Native Americans," to be produced by Turner Broadcasting.

During one of the liveliest speeches of Music West '93, Peter Jenner of Sincere

Management, which handles Billy Bragg, Robyn Hitchcock, and Disposable Heroes Of Hiphoprisy, charged that multinational record companies' "obsessive" concern with quarterly profits and push for a global market work against the long-term career goals of many artists. "These corporations are hostile to anything creative, anything new, and are incredibly unresponsive and fairly lethargic," he said.

"My advice to any manager, to any small record company, is do not give [multinationals] ownership of your masters. If you've sold loads of records, ownership should come back to you. It's appalling that record companies should own anyone's art or creative activity."

Jenner also maintained small management and production companies that operate more efficiently than multinationals have a firmer grasp of the market.

In his keynote speech, David Loiterton, managing director of MMA Music Publishing, stressed that while the \$800 million Asian music market may indeed be the growth market of the '90s, that growth likely will be slower than anticipated and likely will be marked by sizable problems. He also underlined the fact that Westerners must recognize that the Pacific Rim countries not only have varied cultures but are in varying stages of economic development.

MAPLE BRIEFS

EMI MUSIC CANADA has released a 15-track Canadian artist compilation album in support of Earth Day Canada's community tree planting and naturalization projects. Contributing artists include Bryan Adams, Blue Rodeo, the Box, Tom Cochrane, Bruce Cockburn, Dream Warriors, Corey Hart, Haywire, Joni Mitchell, Alannah Myles, Robbie Robertson, and the Tragically Hip.

AUSSIE GOVT. VISIT

(Continued from page 78)

region. Negotiations also are well under way to establish a similar agreement with Taiwan.

"The Thailand result is very significant," says ARIA executive director Emmanuel Candi, who is accompanying Cook to Jakarta meetings of the Australia Indonesia Working Group on Trade. There, intellectual property issues are again on the agenda. "It obtains equal priority for Australian copyright material to that which will apply to EC and U.S. materials," says Candi.

"It also provides a mechanism to bring problems to the attention of the Thai authorities on a case-by-case basis, which is an extremely valuable result that may become a model for further arrangements between Australia and other Asian neighbours. Establishing a viable market in the Asia-Pacific region is a priority for ARIA's members and we must equal or better our international competitors in selling artists' recordings there."

A BILLBOARD SPOTLIGHT

ITALY

Italy takes center stage in Billboard's July 3 Issue! An enduring market for both international and domestic product, Italy is one of Europe's most popular and profitable arenas!

In Billboard's annual spotlight it will expose the hottest talents and trends of the Italian music and home entertainment industry. Plus, special features on Women in the Music Business, Mega Stars, and dance music!

ISSUE DATE: JULY 3
AD CLOSE/ITALY: MAY 30
AD CLOSE/USA: JUNE 8

Your ad message in this powerful advertising medium will reach Billboard's over 200,000 industry leaders worldwide.
Call now!
 Lidia Bonguardo
 ph: 0362-54-44-24

LANINO

Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 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 19, **"Women At The Top—The Music Makers,"** seminar presented by Los Angeles Women In Music, Ma Maison Sofitel, West Hollywood. Susan Rogers, 213-243-6440.

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. 214-373-1601.

May 22, **EQ Music Recording & Sound Expo**, Ramada Hotel, New York. 212-213-3444.

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 23, **Spring Music Conference**, Vista International Hotel, Waltham, Mass. 617-932-6520.

May 24, **ASCAP Pop Awards Dinner**, Beverly Hilton Hotel, Los Angeles. 213-883-1000.

May 25, **"Copyrights, Trademarks and Patents—How To Protect Your Work,"** seminar presented by entertainment lawyer Wallace Collins. The Learning Annex, New York. 212-570-6500.

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.,** lo-

cation to be announced, Seattle. 206-282-2696.

JUNE

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

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

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

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

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

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

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

June 10, **National Kidney Foundation of New York/New Jersey Annual Awards Banquet**, honoring EMI Records Group North America executive VP/GM Terri Santisi as "Woman of the Year," New York Hilton, New York. 212-629-9770.

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

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

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

June 15-17, **REPLiTech International**, conference for audio/video duplicators, presented by Knowledge Industry Publications Inc., Santa Clara Convention Center, Santa Clara, Calif. 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 21-23, **International Music Market**, Westin Stanford Plaza Hotel, Singapore. John Kanina, 011-44-71-437-3665.

June 24-26, **Bobby Poe Convention**, Sheraton Premiere Hotel, Tysons Corner, Va. 301-951-1215.

JULY

July 7-9, **Pro Audio & Light Asia '93**, fifth

annual international trade exhibition for professional recording, sound reinforcement, duplication, lighting, lasers, and special effects for the entertainment industry for the Asian region, New World Trade Center, Singapore. 011-852-865-2633.

July 11-14, **Video Software Dealers Assn. 1993 Home Entertainment Convention**, Las Vegas Convention Center, Las Vegas, Nev. 609-231-7800.

July 12-16, **Image World Dallas, Featuring Video Expo and The CAMMP Show**, Infomart, Dallas. Benita Roumanis, 914-328-9157.

July 15-18, **Upper Midwest Communications Conclave**, Radisson South Hotel, Minneapolis. Tom Kay, 612-927-4487.

July 20-24, **New Music Seminar '93**, Sheraton New York. 212-473-4343.

AUGUST

Aug. 12-15, **Jack The Rapper 17th Annual Family Affair Convention**, Atlanta Marquis Hotel, Atlanta. Maria Catalan, 212-460-8012.



TR-I To Remember. Todd Rundgren celebrates the completion of the album "No World Order," which he is releasing under the name "TR-I." The album is due out in July on Rhino's Forward label. Shown, from left, are Forward/Rhino VP of marketing Chris Tobey; Rundgren; Rundgren's manager, Eric Gardner; and Forward/Rhino president Richard Fooks.

LIFELINES

BIRTHS

Boy, Alec Bryant, to **Van and Patty Fletcher**, March 25 in Dallas. He is sales manager for the Southwest branch of PolyGram Group Distribution.

Boy, Jared Nash, to **Jaimie and Jo-Beth Roberts**, March 26 in New York. He is a partner in the entertainment firm of Mayer, Katz, Baker, Leibowitz & Roberts, and son of music industry veteran Roy Rifkind.

Girl, Gracy Hudson Weaver, to **John Weaver and Helen Hudson**, April 3 in Nashville. He is president of One Note Beyond Music. She is a singer and songwriter.

Girl, Jordan Alexandra, to **Gary and Torri Chappell**, April 24 in San Anselmo, Calif. He is VP of sales

and marketing for Real Music in Sausalito, Calif.

Girl, Inez Josefin, to **Michael Bolyos and Marie Fredriksson**, April 29 in Stockholm. She is one of the two members of the pop duo Roxette.

Boy, Thomas Wilson, to **Scott and Kolleen Mathews**, April 30 in San Francisco. He is a record producer and songwriter who has worked with the Beach Boys, Barbra Streisand, Keith Richards, Huey Lewis, and Bonnie Raitt.

Boy, Aeron Nicholas, to **Mike and Nickie Starve**, May 3 in Evergreen, Colo. He is president of Four Seasons/NiteTrain Coach Leasing, which provides deluxe coaches to the entertainment industry.

Boy, Steven Hilton Nutt, to **Dave Hilton (Nutt) and Karen Williams**, May 6 in Des Plaines, Ill. He is midday air personality at WTMX Chicago. She is air personality at WNUA Chicago.

MARRIAGES

Tim R. Tintle to Linda Chupp, May 8 in Atlanta. He handles radio promotion for Ichiban Records.

Paul Santos to Audrey Krauss, May 16 in Palos Verdes, Calif. He is VP of marketing at Mesa/Blue-moon Recordings in Los Angeles.

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

GOOD WORKS

CHARITY WEEK: The seventh annual Rock 'N' Charity Celebration, a week of six separate celebrity events starting Sunday (16), will aid the **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research**. Added to the West Coast events is a **Rock 'Em & Rack 'Em Celebrity Billiards Tournament**, to take place Tuesday (18) at the Hollywood Athletic Club. The event culminates May 23 with the T.J. Martell Celebrity Softball Games at Blair Field in Long Beach. For more info, contact **Suzan Crane** at 213-874-5943 or **Nadine Ono** at 310-274-7800.

CONCERT HELPS FUND: **CORE Records** and **Coors Beer** co-presented a benefit concert in April 29 in Austin, Texas, at which \$1,500 was raised for the **Cory Ziegler Fund**, a Univ. of Texas endowment for business school scholarships.

Headliner was **MC Overlord**, who donated all proceeds from sales of his self-titled debut CD to charity; other monies came from ticket and T-shirt sales. Ziegler was an Austin musician who recently died from leukemia. For further info on the fund, call **Adi Wilk** at 512-837-6550.

ATTRIBUTE TO **Richard Tee**, the pianist/composer/producer, has been set for June 6 at the Club Tatu in Beverly Hills. Proceeds will go to **Humantics Foundation**, dedicated to the treatment and education of children and adults on environmental and health care issues. Tee currently is battling cancer. Tentative lineup of performers includes **Stevie Wonder**, **Herbie Hancock**, **Chevy Chase**, the **Cheap Dates** featuring **Harry Dean Stanton**, **Dobbie Brothers' Jeff Baxter**, **Slim Jim Phantom** of the **Stray Cats**, **Tony Sales** of **Tin Machine**,

Jaime James, and the **Waters** featuring **Oran, Maxine** and **Julie Waters**. For reservations or more info, call sponsor **BFTR Entertainment** at 213-739-3901.

FOR THE RECORD

The band **Inner Circle** is on **Big Beat/Atlantic Group**. The band's label was listed incorrectly in the **Reggae Sunsplash Tour** article in the May 15 issue.

In the May 15 issue, the chart accompanying the story "Record Companies Expand in Asian Region" should have listed **Warner** as having a licensee in Indonesia and **Sony** as having a licensee in the Philippines.

NEW COMPANIES

Spy Records, headed by **Art Kass** and **Paul Tarnopol**. An independent label. Debut single is "If U See Kay" by vocal R&B/hip-hop group **Missing Peace**, with eponymous album to follow. Upcoming is the single "Storybook Romance" by dance artist **Rainy Davis**. 1841 Broadway, Suite 713, New York, N.Y. 10023; 212-246-7930.

D.M.S. Distribution Inc., founded by **Danny Barnes**. Labels distributed include **DJ International**, **Studio One**, **Fast Lane**, **Street Sounds**, **West End**,

Unidisc, and **Trax**. The company also offers music videos, caps, T-shirts and jackets. 443 Teaneck Road, Ridgewood Park, N.J. 07660; 201-229-1788.

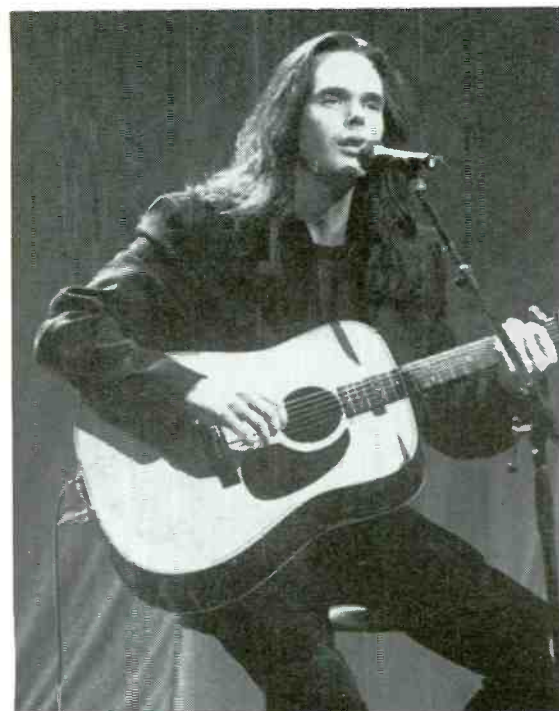
CBM Records, founded by **Wagner Bucci**, former president of **Novus Records**. An independent label actively scouting new talent and accepting unsolicited material (send to the attention of **Daniel Howard**). 150 E. 27th St., Suite 2H, New York, N.Y. 10016; 718-544-0259.



Angie Hart of Frente! displays the group's two ARIA awards for best debut album for "Marvin, The Album," and best debut single for "Ordinary Angels."



Michael Allen, left, and Justin Brady of the band Things Of Stone & Wood accept their ARIA award for best new talent for the single "Share This Wine" from their debut album, "The Yearning."



Rick Price performs an acoustic version of "Tenterfield Saddler" in tribute to the song's composer, the late Peter Allen.

A Celebration Down Under

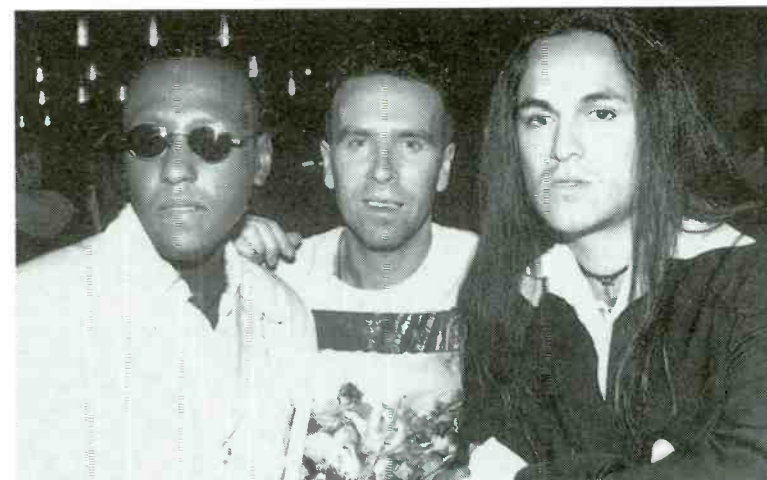
SYDNEY—Australia's independent labels dominated the seventh annual Australian Record Industry Awards April 14 at the Sydney Entertainment Centre. A celebration of Oz rock, the ARIAs also featured a tribute to Australian hit songwriter and performer Peter Allen, who died last June and was inducted into the ARIA Hall of Fame.



Johnny Diesel, left, and Michael Gudinski, managing director of Mushroom Records, center, congratulate Jimmy Barnes on the Hall of Fame induction for his band, Cold Chisel.



INXS rocked through "Heaven Sent" from its album "Welcome To Wherever You Are." Pictured, from left, are Michael Hutchence, Tim Fariss, and Garry Beers.



The U.S. soul-pop duo Charles & Eddie flank Mark Seymour from Hunters & Collectors.



Andrew Pendlebury picks up his ARIA for best adult contemporary record for "Don't Hold Back That Feeling."



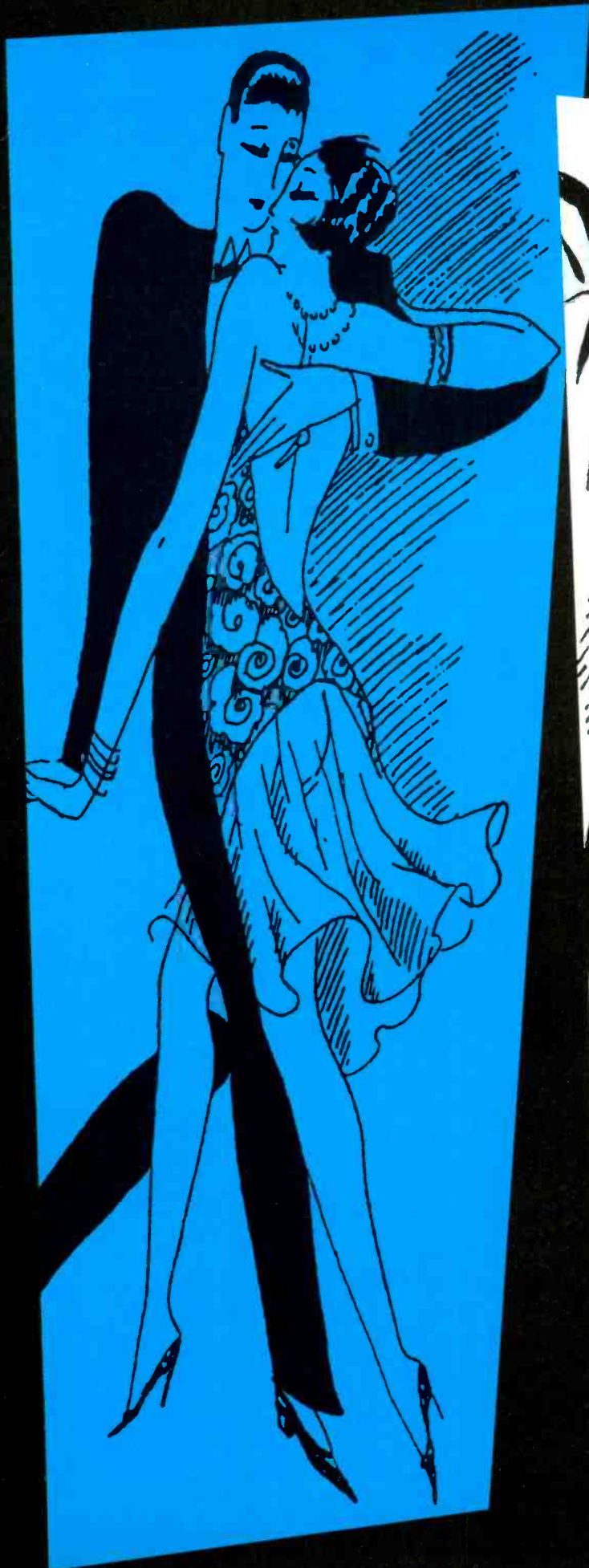
Nick Seymour, left, and Neil Finn of Crowded House, named best Australian group, performed "Weather With You."



With reason to smile, Wendy Matthews displays one of her three ARIA awards after winning in the categories of best female artist, best single, and highest-selling single, the latter two for "The Day You Went Away."

FRANCE

A BILLBOARD SPOTLIGHT



France '93: Optimism Prevails Despite A Declining Growth

BY MIKE HENNESSEY

There are three priorities for the French music business this year: 1) to place much greater emphasis on developing new talent in a market that has seen an overabundance of back catalog exploitation, 2) to seek an accommodation with FM radio in achieving greater exposure for French repertoire, and 3) to work still more vigorously to open up international markets to domestic productions.

Although most record company chiefs are predicting virtually no growth in the market this year, the prevailing attitude is one of optimism. "When you look at the damage the recession has inflicted on some sectors of the economy," says BMG president Bernard Carbonez, "the music industry has no reason to be pessimistic. It would be unrealistic to expect to maintain the growth factors of the 1980s."

After recording a 9.9 percent growth in 1990, 4.6 percent in 1991 and 3.5 percent last year, the French market will, even to the most sanguine predictions, increase by no more than one or two percentage points this year. Underlying the pattern of continuous—if decelerating—growth, however, is the rather more disturbing fact that, in terms of unit sales, the market has been in steady decline since 1989. And there's absolutely no expectation that this attrition will be arrested by the advent of the new minidisc and DCC formats.

Another disturbing development for French companies has been the decreasing market share of French repertoire. Last year, domestic recordings accounted for 40 percent of the market, with international at 50 percent and classical sales providing the remaining 10 percent.

This diminution in French repertoire sales (which for the past few years have kept pace with international sales) comes at a time when there is an upsurge of innovative domestic productions. This fact lends support to the claim of the French record companies that the decline of the domestic repertoire market is not a function of a slump in French creativity but of the massive indifference of French FM radio and major television channels to emerging French talent.

Says Carbonez, "The FM radio situation in France is catastrophic. The three most influential stations, NRJ, Sky Rock and Fun, play very little French repertoire, despite their agreement to program a minimum 20 percent of national productions."

EMI managing director Gilbert Ohayon agrees that FM radio is not playing its part. "Despite the fact that record companies are involved in two different repertoire streams when it comes to popular music, we need to develop real partnerships with the radio stations. This means that the FM stations have to help in exposing and



BMG's Bernard Carbonez

developing new talents, both national and international," he says. "Unless this happens, I believe that the market share of local repertoire will continue to decrease and we shall simply have to consider the radio stations as competitors, making our product available to the public for free."

Philippe Laco, managing director of Warner Music, France, whose domestic repertoire sales increased by 80 percent last year, feels that the role of FM radio in the decline of local recordings may be exaggerated. "I think French recordings can get adequate airplay if they are good," he says. "It's just that there have been very few really major discoveries in 1992."

There is also a general appreciation in the French industry that France, like the European Latin countries, still enjoys a far greater local repertoire market share than is the case in Germany, Austria, Switzerland, Holland and Scandinavia.

A feature of the French popular music scene is its ever-growing diversity. The overwhelming predominance of the classic French chanson is very much a thing of the past, and emerging French and French-based artists are today making an impact with rap, reggae, rock, R&B, blues, dance and all shades and variations of world music, in addition to traditional French poetic, romantic and satirical song forms.

"This is a plus artistically," says PolyGram CEO Paul-Rene Albertini, "but it has made the market more segmented, more fragmented. There are more and more different kinds of music and the sales per recording are getting less and less. The relative cost of marketing and promotion is thus increased.

Crossovers from one part of the music spectrum to another are becoming rare, and the viability of each new production is more problematical. We have to learn to live with this, to cover all facets of the market and to control our costs as tightly as possible."

Albertini sees any fresh sales impetus that might be injected into the market by DCC and minidisc as being a long way off. "The real launch of DCC will come when the portable player hits the market," he says. "Until then, the consumer will hold off making a decision to invest in the system."

Polydor managing director Nagi Baz sees no real impact being made by DCC and minidisc until 1994-95. He also agrees with Albertini that never before has there been such a variety of repertoire on the French market.

"One of the characteristics of the French music scene," says Baz, "has long been that it takes an unusually long time to break an artist. And now this problem is compounded by the fact that when an artist does break through, the life expectancy of the album is considerably shorter than it used to be."

EMI's Ohayon agrees that it is too early to speculate on the future of the new formats. "EMI has been releasing a lot of product on both configura-



Vogue's Fabrice Nataf

tions," he says, "but it is impossible at the moment to anticipate any trend."

Of more immediate concern to Ohayon is the preservation of the short-form sound carrier. "We shall be focusing on two formats," he says, "the CD single and the cassette single, both of which are vital in breaking new artists."

Another major problem facing record companies, says Ohayon, is the colossal decline of France's independent small-dealer network and the 50 percent market share annexed by heavily discounting supermarkets and hypermarkets. "This is a problem which is all too often forgotten by the key players in this business," says Ohayon. "But we at EMI believe that the future of artist development is very much linked to the role of the specialist retailer, particularly in a market with such diversified repertoire. We are making every effort to work in partnership with the dedicated dealers, who are the real professionals of the business."

Baz echoes Ohayon's concern about the structural imbalance of the retail landscape. "It is to be hoped," he says, "that the proliferation of reper-

toire genres will lead to an increase in the population of specialist dealers—the retailers who not only sell product but also have specialist knowledge and give their customers a high level of service, unlike the supermarkets and hypermarkets."

Vogue chief Fabrice Nataf supports the general view that future emphasis must be on finding and developing talent and says, "There's a real creative wave at the present time—people with good ideas and interesting concepts. The compilation boom is happily on the wane, and companies are investing once again in building what will be the back catalog of the future."

"The only problem is that signing an artist to a record deal is becoming more and more complicated and expensive. And artists are becoming increasingly demanding. Yet only six months ago some of the best records were produced in a quick, free-and-easy, fun way. I think we need to restore a sense of fun to the business. The growing demands of artists and their managers or agents mean that, increasingly, record companies are going to think very carefully before making an investment."

Summing up the state of the French music market, EMI's Ohayon says, "We have to recognize that we are in a better situation than many other European markets. But, on the other hand, we are still burdened with a high Value Added Tax rate compared to other cultural goods and services—cinema and books are at 5.5 percent while records are taxed at 17.6 percent."

"Furthermore, France still does not have a music television channel, and radio stations focus far too much on the Top 40. We really need a less rigid programming structure and a drastic change in the attitude of the media towards French artists, otherwise our domestic market share will continue to be eroded." ■

Compilations: The Goose Is Still Laying, But The Golden Eggs Are Fewer And Farther Between

BY PHILIPPE CROCC

In 1985 Paul Lederman, the founding father of compilation records in France, launched the series "Le Disque Des Records," featuring big best-selling songs of the past, and demonstrated to a somewhat awed record industry that big hits need never die. Helped by Lederman's informed choice of repertoire and his commitment to the concept, each one of the vinyl LPs in the series sold more than a million units.

Later, when the CD arrived, the Lederman success was widely recalled and the record industry plunged wholeheartedly into the compilation market. But few companies were destined to do it with the same passion and discrimination as Lederman.

The result was that compilations—good, bad and indifferent—poured forth helter-skelter from the industry. They brought record companies healthy receipts and filled the shelves of record collectors. But eventually the threshold of overkill was passed and the compilation market started to nosedive. The goose kept on laying, but the eggs were

"ONE PROBLEM IS THAT SOME MAJOR ANGLO-AMERICAN ARTISTS ARE RELUCTANT TO APPEAR ON COMPILATIONS, WHICH, IN VIEW OF THE QUALITY OF SOME PAST RELEASES, IS UNDERSTANDABLE"—CHRISTIAN DE TARLE, SONY FRANCE

no longer golden.

Then, in May 1988, the passing of the law that ended prohibition of advertising on television signaled a compilation renaissance that really came into full bloom in 1989. At that time, compilations were contributing as much as 45 percent of the total sales of some companies. The first "Boulevard Des Hits" compilation, jointly produced by a group of companies including Sony and Warner, sold more than 700,000. Today, such compilations are unlikely to top the 150,000 mark.

Says Christian de Tarle, back catalog chief at Sony France, "At the time of the big CD compilation boom, everybody

was excited at being able to make so much money relatively easily. It was a new idea for consumers and they responded enthusiastically. But later, faced with an over-production of titles, they became more discriminating about repertoire and more aware of price. In addition, the costs of television advertising campaigns escalated.

"In today's compilation business we have to create product which meets a clear demand. The golden age of the 'compi' is over—but the plus side of this situation is that compilations are now produced with more care for quality, more selectivity. To make a promotional clip for a compilation today costs between 350,000 and 800,000 francs [\$63,000 to \$145,000]."

"For the first 10 months of 1992, French record industry expenditure on advertising went up by 30 percent, and 64 percent of the total [some \$82 million] was spent on television advertising. Of the total TV expenditure, 57 percent was for compilation repertoire. A television campaign can cost between 1 mil-

Continued on page F-4

You'd Have
to Visit The Louvre to Find
a More Talented Collection of
French Artists



Lauzzana



Soon & Mc



Marie Carmen



David Koven



Little Bob



Marlone



CharElie Couture



Alpha Blondy



Richard Séguin



Michel François



YOU CAN'T SPELL **MUSIQUE** WITHOUT **EMI**

Around The French Companies

DREYFUS SIGNS PETRUCCIANI, MARCUS MILLER FOR HIS JAZZ LINE

Former Miles Davis and Elvin Jones tenor saxophonist Steve Grossman is the subject of a major promotion by Disques Dreyfus, whose president, Francis Dreyfus, believes that Grossman's is a talent worthy of far wider recognition.

Dreyfus has already released two Grossman albums, which have enjoyed a wealth of critical acclaim, and the saxophonist was in New York recently to record two more albums for the label with his former boss, Elvin Jones.

The Grossman campaign is part of Dreyfus' increasing commitment to jazz and continues the label's pronounced orientation toward instrumental music with which it established its international reputation—through the hugely successful recordings of Jean-Michel Jarre.

The Dreyfus Jazz Line is now 25 albums strong and includes recordings by Bill Evans, Bud Powell, Benny Golson, Richard Galliano, John Lewis, Art Pepper, Eddie Louiss, Chet Baker, Charlie Haden and Martial Solal. Dreyfus will add another eight to 10 jazz productions this year, including a Grossman recording with pianist Cedar Walton. Artists recently signed include pianists Marcus Miller and Michel Petrucciani, drummer Roy Haynes and the Charles Mingus Big Band, a 14-piece ensemble created by Mingus's widow, Sue Mingus.

Jazz catalog sales are running at 150,000 a year. There will be a Dreyfus Jazz Line night, July 8, at this year's Montreux Jazz Festival, with Michel Petrucciani, Grossman, Eddy Louiss and Richard Galliano.

Jean-Michel Jarre remains the principal star in the Dreyfus firmament, with international back catalog sales in excess of 1 million units annually—excluding North America and Japan. Jarre's last release, "En Attendant Cousteau," has sold 550,000 in France and a million in the rest of the world, and his compilation album, "Image," has global sales in excess of 1.5 million.

Jarre begins a 26-date European tour in June, traveling with 10 tons of equipment to concerts in France, Spain, Italy, Holland and Austria.

REMARK-ABLE SUCCESS

When Marc Lumbroso founded his Remark label under the aegis of PolyGram in August 1991, he set a target income for the first year of 50 million francs (some \$9 million). In fact, sales topped 120 million francs—roughly \$21.6 million.

Remark isn't committed to any particular music genre. "My primary concern," says Lumbroso, "is to find artists capable of reaching the hearts of the people. This can happen with performers in many different areas of music."

Remark's principal artist is Vanessa Paradis, whose last album, produced and written by Lenny Kravitz, has sold 350,000 in France, 430,000 in the rest of Europe and 55,000 in the U.S. The album made No. 1 in France, No. 5 in Belgium and No. 45 in the U.K. The single "Be My Baby" made No. 13 in the international chart of *Music Business International*.

Lumbroso is confident that the album still has considerable sales potential. "The promotion campaign has really only just begun," he says, "and dates at the Paris Olympia, followed by a 45-date French tour and then an international tour which will take in the U.K., U.S., Japan and Holland will certainly boost sales substantially."

The big revelation of 1992 for Remark has been the group Pow Wow, with more than 1 million sales of the album "Regagner Les Plaines," and 300,000 sales of the single, "Le Chat," which made No. 1 and had seven months in the Top 10. The second single, "Le Lion Est Mort," has so far sold more than 150,000 units. The group is readying a major tour of France and the album is set for release in Canada, Japan, Germany and Holland.

Other Remark artists include Tony Joe White, whose last album sold 250,000 units, Israeli singer Rita and two new singer-songwriters, Didier Sustrac and Christopher Thompson.

Remark's video division is currently scoring with two releases, one featuring early concerts by French rock legend Johnny Hallyday and the other with Muriel Robin and Guy Bedos.

One of Lumbroso's priorities is to open up international markets to Remark's product, and the company's export department, headed by Sophie Bramly, is currently extremely active. He cites the international success of Vanessa Paradis as evidence of the effective work of the department and of the various international Polydor offices that have seen the potential of this English-language product and have given it top promotional priority.

CHRYSLIS SIGNS BLONDE AMER

"Ever since the label's inception, creativity has been the watchword at Chrysalis," says EMI France president Gilbert Ohayon, "and it's a policy we intend to continue to pursue."

Operating as an autonomous entity within the French EMI group, Chrysalis

has taken its first step in building a French roster by signing Blonde Amer. In addition, the promotion department run by Michel Canitrot and his assistant, Jerome Favier, both formerly with Island, is working on new releases by Buffy Sainte Marie, Sinead O'Connor and the Ramones.

"One of EMI's principal aims currently is to build its market share in all areas of music," says Ohayon, "and increasing our domestic roster is certainly one of our priorities. We feel we have a better chance by working with small dedicated teams, and we see the Chrysalis role as not only to promote our established international artists but also to act as a kind of laboratory for new talent—that'll be an important element in the development of EMI this year."

LOCAL PRODUCT BOOSTS WARNER SALES

The goal of Philippe Laco when he took over as managing director of Warner Music France in 1991 was to concentrate on increasing income generated by domestic product. And the results for 1992 show that goal very much realized. Sales of the most recent albums by France Gall/Michel Berger (550,000 units), Veronique Sanson (450,000) and Michel Jonasz (300,000) are around double the sales figures of their preceding releases.

Local sales have also been boosted by the success of artists newly signed to Warner last year, including Dany Brillant, who achieved gold status with his debut album (230,000 sales) and was voted the "find of 1992" in the Victoires de la Musique awards. Other new signings include Thomas Fersen, whom Laco describes as occupying a musical niche somewhere between Higelin and Renault and who has sold 30,000 copies of his album "Le Bal Des Oiseaux." Two more recruits are Frank Echegut and Daran & Les Chaises.

The combined effect of the regeneration of established artists and the success of newcomers like Fersen, and a rather more venerable newcomer Charles Trenet (now 80 years old), whose first album for Warner has sold more than 250,000, has been to boost Warner's domestic repertoire sales by 80 percent. Laco expects to see Warner's share of the French record market increase by some 2 to 3 percent this year.

On the international front, household names like Prince continued to generate healthy sales figures. Prince's "Diamonds and Pearls" album sold in excess of half a million units, and the new album has topped 200,000. Madonna enjoys exceptional popularity in France, where her "Erotica" album has sold 250,000 copies, aided by heavy media coverage

Continued on page F-8

COMPILATIONS

Continued from page F-2

lion and 7 million francs [\$180,000 million to \$1.26 million], depending on the channel and on the duration of the spot."

De Tarle says that the TV advertising campaign for the Rolling Stones' double album, which sold 200,000 units, cost the franc equivalent of \$540,000. The Clash album, which benefited from a similar campaign budget, sold 250,000 units.

"Today the situation has changed dramatically," says De Tarle, "not only because the market is saturated but because the labels are scraping the bottom of the back catalog barrel. The future is in the high-quality production, such as we did with 'Rock Line,' 'Rhythm & Black' and in the Santana compilations."

Sony is currently releasing two compilations a month, each one the result of carefully planned concepts and all benefiting from creative packaging and advertising ideas.

Says De Tarle, "Television in itself is no longer a guarantee of achieving respectable sales. There has to be a qualitative approach. One problem is that some major Anglo-American artists are reluctant to appear on compilations, which, in view of the quality of some releases in the past, is understandable. Our aim is to overcome this resistance by creating a product of such high quality that they'd be proud to be represented."

Marco Visser, managing director of Arcade France, says, "The formula is always the same: find a good theme, some stand-out tracks, an effective TV advertising idea with which to support the release—and maybe a partnership deal with an FM radio station."

"The market for compilations has changed dramatically. The early Arcade synthesizer compilations sold up to 600,000 units per title. Today, with TV advertising rates very much higher, we sell an average 100,000. Added to this is the fact that the majors are hanging on more jealously to their repertoire, preferring to exploit the compilation potential themselves rather than lease repertoire to the independents."

"We therefore try to find established artists with good sales potential who are willing to make their repertoire available to us. This we've done with Guy Beart, whose double compilation album sold 80,000 units, and with the Compagnie Creole, whose album has sold 200,000."

Formerly distributed by Sony, Arcade now has its own sales force. The company is also countering the decline in the compilation market by diversifying into other fields. It's strengthening its position in the classical market with the distribution of such labels as Vanguard, Fidelio, Vivace and Busi. "We actually have more distribution offers that we can comfortably or willingly handle," says Visser.

Although there is keen competition between the majors and the independents when it comes to compilations, or in the matter of bidding for an artist coming to the end of a contract, Visser says that there is good communication among the product heads "if only to avoid releasing similar collections at the same time. Such an understanding is really necessary today, especially in the case of recycled hits—and, in fact, Sony, PolyGram and BMG are in the process of signing an association agree-

ment in respect to compilation repertoire. The first compilation under the new partnership deal will benefit from a 3 million franc [\$540,000] publicity campaign using the television channels TF1, France 2 and France 3, and the sales target is 300,000 units."

Jean Mareska, Arcade's production director, says one problem with compilation albums stems from the loss of enthusiasm shown by retailers—particularly supermarkets and hypermarkets—for the format. "Remember," says Mareska, "that hypermarkets account for 50 percent of record sales. When we were selling 300,000 units of our synthesizer series, the hypermarkets were

more than happy to stock our product. Today they're not so keen because the life of a compilation is relatively short—say four to six weeks—unless a TV campaign is sustained over a long period."

At outlets like FNAC and Virgin, the compilation tends to be regarded as down-market product, with the exception of the high-quality releases like Sony's "Rock Line," WEA's Pretenders compilation and "Planete," from WMD/FNAC.

Warner's Philippe Laco notes, "We have done relatively few compilations of WEA artists in past years, except as promotional vehicles for new albums. Even though the Pretenders compilation achieved good sales, its purpose was primarily to signal the arrival of the new album and promote sales of it. As a result of our policy, we've not plundered our back catalog. Rather than recycling old repertoire to gain volume, we prefer to build our current artists and repertoire."

BMG has a similar outlook. Jean Lavignette, director of special marketing, says that the policy pursued by the company's president Bernard Carbonez over past years is now paying off. "By thinking primarily in terms of artist development at a time when other companies had short-term profits as top priority, Carbonez was safeguarding the future, not decimating the back catalog," says Lavignette. "Today we have a great roster of artists who will provide us with a rich back catalog for many years to come."

"We follow a restricted program when it comes to compilations: no more than three high-quality releases a month. One reason why the compilation market has declined is that certain artists have been featured on these collections too early in their careers."

According to French record industry association SNEP, the decline in compilation sales has been continuous since 1990. In that year compilations won 40 awards: 27 gold, seven double gold and six platinum. In 1992, the number was down to 16 (12 gold and four double gold).

The double gold albums (200,000 sales) in 1992 were "Boulevard Des Slows, Vol. 1 & 2" (Sony Music); "Les Tubes" (Sony); and "Boulevard Des Hits, Vol. 13" (Sony). Gold albums (100,000 sales) were "La Plus Grande Discotheque Du Monde, Vols. 4 & 5" (Scorpio/PolyGram); "Les Tubes, Vol. 13" (PolyGram); "Earthrise" (PolyGram); "Concertos En Emotion" (Ed. Atlas); "Do The Funk" (Sony Music); "A Nous Les Hits" (Carrere); "Boulevard Des Hits, Vols. 13 & 15" (Sony Music); "Les Annees New Wave" (PolyGram); and "Rock Line, Vol.2" (Sony). ■



EMI's Ohayon



Warner's Laco



BMG's Chouchani



Sony's De Tarle

Jordy

**"Dur Dur
d'être bébé!"**
**("It's Tough To
Be A Baby!")**

#1 FRANCE

#1 BELGIUM

#1 SPAIN

#1 ITALY

#1 SWITZERLAND

#1 GREECE

#1 HONG KONG

#1 TAIWAN

#1 KOREA

#1 INDONESIA

#1 IVORY COAST

#1 ARGENTINA

#1 MEXICO

IT'S TOUGH TO BE #1!

Selling over 1 million albums and 1 million singles worldwide is an achievement for any artist. Imagine doing it by the age of five!

"Pochette Surprise" is the multi-national Platinum debut from Jordy, a born musician and natural star. The album features the global smash **"Dur Dur d'être bébé!"** plus the new single, **"Alison,"** already #1 in France and Belgium. And the success just keeps on growing...



("Surprise Package"
US Columbia release 6/8/93)

SONY MUSIC FRANCE

© 1993 Sony Music Entertainment Inc. No, he's **not** on tour.

Remedy For A Down Music Market: Talent

BY PHILIPPE CROCC

The positive side of the stagnation in the French record market over the past year is that it has triggered a surge of creativity, not only in terms of discovering and developing new talent but also in exploring new ways to generate sales.

There's now an industry-wide understanding that increasing market share is only part of the answer. The crucial consideration is that of regenerating excitement and innovation in the marketplace. Though some believe that severe reductions in expenditure are the way out of the crisis, the majority of French record executives believe the situation really calls for more resourcefulness and ingenuity.

One feature of recent years has been the sequence of successful comebacks: Robert Charlebois, Laurent Voulzy, Guy Beart, Demis Roussos, Gilbert Becaud and the redoubtable Charles Trenet. While there's been no specific musical trend, there certainly has been an upsurge of new talent, artists who can perform with assurance

and authority on stage and are more geared toward an international career than many of their predecessors.

With the television channels programming a relatively small amount of popular music, few openings for up-and-coming acts, and FM radio airing little national repertoire, public demand for music is increasingly satisfied by live performances in clubs and concert halls.

However, the indifference of the broadcast media has had a depressing effect on sales of French recordings, which last year accounted for only 40 percent of the French market whereas in recent years domestic repertoire has held its own with international. One effect has been to prompt record companies to step up their efforts to produce records with the potential to sell abroad.

Two of the most successful discoveries have been Warner's Dany Brillant and Remark/PolyGram's Pow Wow, both of whom went gold with debut albums. But the more prestigious hon-

ors—double platinum awards for 600,000 sales—were reserved for such established stars as Francis Cabrel (Sony), Roch Voisine (BMG), Stephan Eicher (Barclay/PolyGram), Michel Sardou (Trema) and Mylene Farmer (Polydor/PolyGram), whose last album went triple platinum (900,000 sales).

Last year was characterized by the success of French repertoire rooted in tradition, though a significant exception was French rapper MC Solaar (Polydor), who had a gold album. Casting a somber shadow, meanwhile, over the French music scene in 1992 was the death in August of the highly talented Michel Berger, whose last Warner album with France Gall sold more than a half million units.

There were three outstanding comebacks of the past year or so: Charles Trenet, Gilbert Becaud and Jacques Dutronc.

Trenet's 80th birthday celebration was the highlight of a starry gala at the Opera-Bastille. His Warner album "Mon Coeur S'Envole" is rated one of the best of his long career.

Becaud is newly signed to a record contract by BMG and, at 66, is still playing more than 200 dates a year in France. His new album also sees the return of his lyric writer for many years, Pierre Delanoe, author of the huge Becaud hit "Nathalie."

Dutronc's complete Vogue recordings have been reissued in a five-CD boxed set, and the artist has played a string of 15 sold-out concerts at Casino de Paris. Sony is releasing a double album of tracks recorded there.

Most up-and-coming artists face a

very long haul to the top. Artist development in France has always been a far longer-term operation than in other European countries, and the situation is aggravated by the extremely limited exposure given to young talent by the broadcasting media.

The following artists made a significant impact last year.

Jordy: The arrival in the charts of this 4-year-old Sony artist has been one of the sensations of the year. His single hit gold (250,000 sales) within a matter of weeks and has now topped the 800,000 mark. The record made No. 1 in Belgium and No. 10 on the Eurochart, while the album, released in November last year, has sold more than 370,000. Son of musician Philippe Renaud, Jordy is currently Sony's best-selling artist, with more than 2.5 million combined sales of the single and album in Europe. The single "Dur, Dur D'etre Bebe" ("Hard Life, Baby Life") is set for worldwide release.



EMI singer Fanny

Fanny: Another young discovery, this 12-year-old EMI artist has achieved gold status with her first album, aided by lyrics from two of France's foremost writers, Didier Barbelivien and Francis Bernheim.

Pow Wow: This a cappella vocal group was turned down by many French record labels before they came to the attention of

Marc Lumbroso. Their album has now sold over a million copies. "I heard about them at a time when everybody was getting excited about French rap and had no interest in this kind of group," says Lumbroso. "But there is no specific strategy when it comes to signing artists. You just go by your ears and by your heart."

Baaba Maal: This Mango artist, produced by Philippe Constantin, is evidence of the fact that the music scene in France today is extremely diversified, with a variety of ethnic influences creating fascinating musical hybrids. Says Constantin, "The language in which the songs are sung is less important. What really matters is if the artist brings something new to the pantheon of popular music. This is certainly the case with Baaba Maal, whose songs have a unique quality."

David Dexter D.: An effective combination of a jazz and rap artist, this Francis Dreyfus artist has scored with his "Jack The Jazzman." The videoclip of the song, produced by Olivier Julien, has been shown on M6 and on MTV Europe in the English-language version. The record, distributed by PolyGram in France, is also impacting in other territories and will be released in Japan by Sony.

Maria Glen: This singer from Chicago is the first artist to be signed by Fabrice Nataf since his appointment as head of Vogue. Brought up in the Chicago blues tradition—she was given her first harmonica by Muddy Waters—Glen has a voice that Nataf describes as a cross between Nina Simone and Screamin' Jay Hawkins. Combining elements of blues, reggae and funk, the Paris-based artist is a new and distinctive voice on the French scene. Her debut album was produced by Claude Sahakian.

Sylvie Marechal: Produced by Dave Stewart for RCA, this bilingual (French/English) artist looks set for a long and successful international career.

Bruno Maman: Discovered by FNAC Music deputy managing director Yves Bigot, Maman is an artist whose lyrics have a distinct poetic quality and

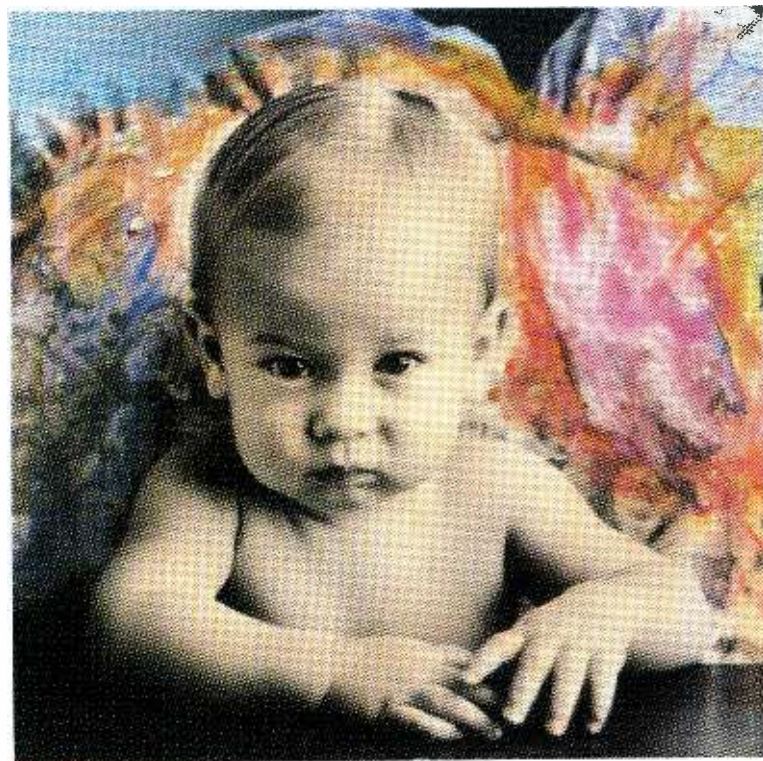
Continued on page F-26



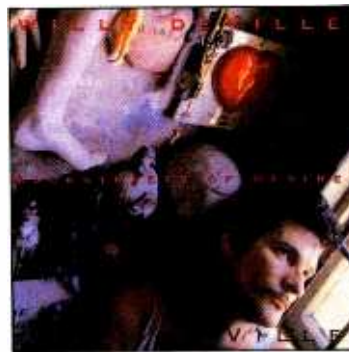
La Culture
de

L'INDEPENDANCE

L'indépendance
de la
CULTURE



"Agitateur depuis 1990"



Willy DeVille

The album "BACKSTREETS OF DESIRE" featuring the European Hit Single "Hey! Joe".

Over 300,000 copies sold in Europe.

France (Fnac Music) album certified gold

Licensed by Fnac Music to
East West (Germany),
Play It Again Sam (Benelux),
Tabata/Sony (Spain)
Dischi Ricordi (Italy)

Moon Martin

Kevin Ayers

Manu Dibango

Carole Laure

Kat Onoma

Les Tambours du Bronx

Lo'Jo Triban

Ali Hassan Kuban

Jean-Luc Ponty*

Les Garçons Bouchers

Calvin Russell

Jean-Louis Mahjun

The Inmates



* World outside USA/Canada

patricia kaas

When her voice touches a song, the world falls in love.



"Je te dis vous"
The new album
European release
April 6th, '93



In 1988, she was heralded as the "Female Discovery Of the Year" (Victoires de la Musique). Two albums later, Patricia Kaas has sold over 4.5 million copies worldwide, won countless awards, performed more than 200 concerts in 13 countries, and developed a devoted legion of fans all around the globe.

Now comes "Je Te Dis Vous," her new album of sensational and sultry songs.

With the US release on Columbia scheduled in June '93 and an international tour in September, Patricia Kaas is once again ready to embrace the world ...

Produced by Robin Millar
US Management: Dennis Oppenheimer for Talent Sorcier (Paris)

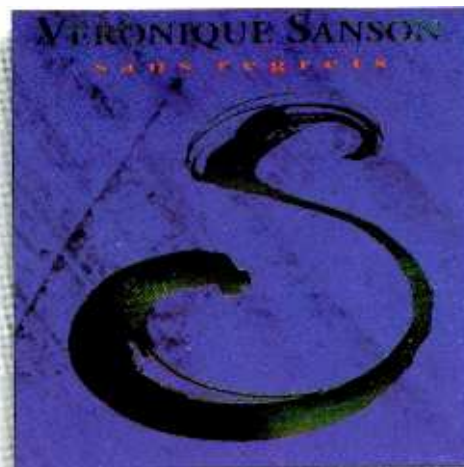
COLUMBIA
Sony Music France

Berger/Gall



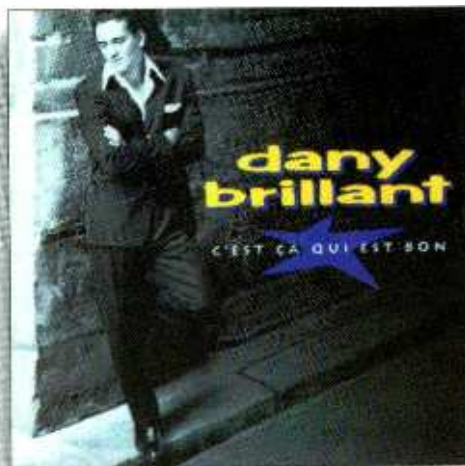
Double Platinum Album
+ 600 000 units

Véronique Sanson



Best Female Singer
Victoires de la Musique 1993
Platinum Album
+ 400 000 units

Dany Brillant



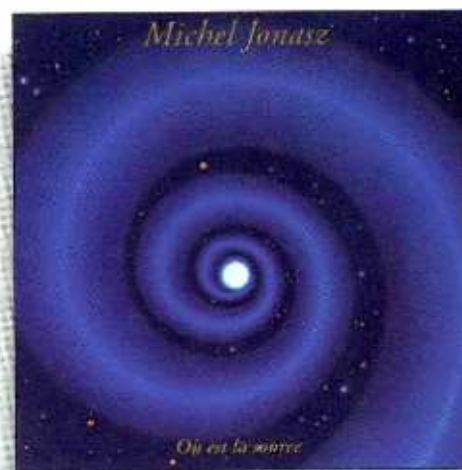
New Male Artist Of The Year
Double Gold Album
+ 200 000 units

Charles Trenet



Gold Album
+ 180 000 units

Michel Jonasz



Platinum Album
+ 300 000 units

COMPANIES

Continued from page F-4

plus an appearance on TFI's "Sept Sur Sept" television program, which achieved record viewing figures.

Warner's video department is increasingly active, exploiting a total of 120 music, comedy and children's titles. The comedy video by Lagaff has sold more than 370,000 units—highly satisfying, says Laco, at a time "when hypermarket racks are awash with video product and consumer purchases average no more than two a month."

VOGUE A LA MODE

Former Island France president Fabrice Nataf, named by BMG France president Bernard Carbonez to run the Vogue label acquired last year, aims to restore the former glory the independent achieved in its 1960s heyday.

But this does not mean a headlong talent-signing spree. "So far," says Nataf, "I have made just one signing, that of Chicago singer Maria Glen, who lives in France and whose voice is somewhere between Screamin' Jay Hawkins and Nina Simone."

Nataf says he plans to sign just a few artists to the label and to concentrate on innovative methods of exploitation and marketing. "I don't think the industry can prosper by doing exactly what it has been doing for the last 20 years," he says. "We have to adapt to a completely changed marketplace. We have to create fashions in music."

The 12-strong Vogue team has no A&R manager and no marketing manager. "And we have," says Nataf, "four people working on promotion who are not specialists in any one particular branch of the media, but do know how to generate public and media interest in new productions."

Nataf is set to sign an exclusive worldwide deal with Malcolm McLaren for an album to be released in September.

Meanwhile exploitation of the Vogue back catalog has been highly successful. The reissue of Johnny Hallyday's first album has sold 55,000 copies, and this catalog recycling—plus the important international repertoire of the Muse, Music For Nations and China Records product—has helped Vogue achieve sales in excess of 100 million francs (some \$18 million) in fiscal 1992-93.

Nataf reckons that the Mute label alone, with artists such as Depeche Mode, could add \$9 million to the Vogue sales total for 1993-94. A current project for the label is "The Cheesecake Collection," three CDs by Betty Page, a 1950s Playmate whose tracks include "How To Strip For Your Husband" and "For Strippers Only."

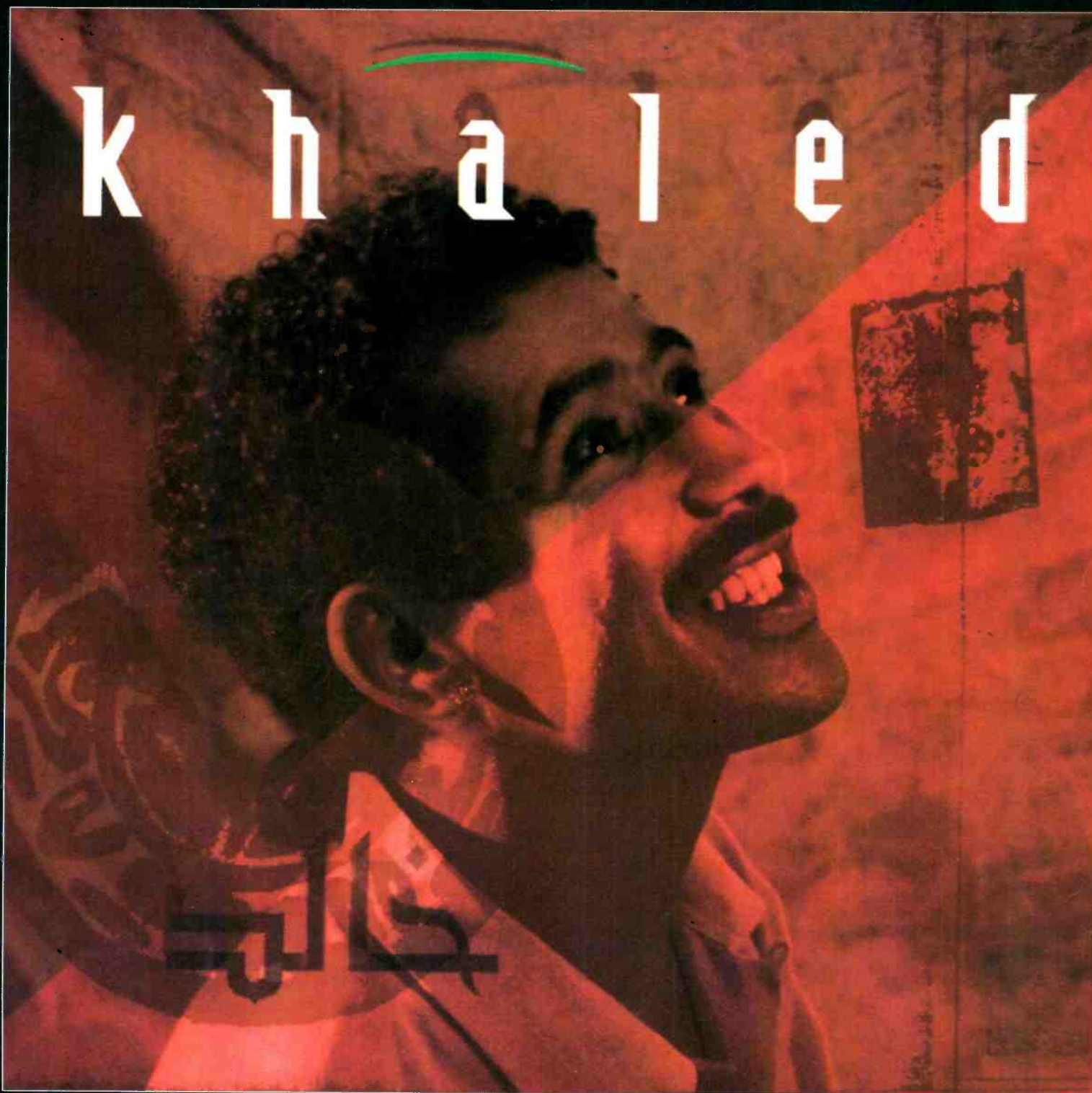
BRUEL BREAKS LANGUAGE BARRIER

"The special gift of BMG superstar Patrick Bruel," says BMG France president Antoine Chouchani, "is that he has the personality and the artistic integrity to overcome the language barrier. That's why his albums 'Si Ce Soir' and 'Alors Regarde' have sold more than 1.5 million copies outside France.

"Bruel can appear in Rotterdam before
Continued on page F-10

wea
MUSIC
Une division de
WARNER MUSIC
FRANCE

© 1993 Warner Music France SA A Time Warner Company



Available on CD / MC

American Tour 93

11/05 SAN JUAN COP
12/05 REDONDO BEACH
14/05 SAN FRANCISCO
15/05 SACRAMENTO
16/05 PORTLAND
17/05 SEATTLE
18/05 VANCOUVER
22/05 BOULDER
24/05 MINNEAPOLIS

25/05 MILWAUKEE
26/05 CHICAGO
29/05 DETROIT
30/05 TORONTO
31/05 MONTRÉAL
01/06 BOSTON
02/06 PHILADELPHIA
03/06 NEW-YORK



COMPANIES
Continued from page F-8

20,000 people—few of whom understand his lyrics—and receive a standing ovation. In short, he has great charisma.”

A new Bruel album is due in October and, with Bruel having made a considerable mark in Holland, Belgium and Canada, BMG plans a major initiative to break both album and artist in the important German market. Bruel won the Export Prize in the 1992 Victoires de la Musique Awards and topped the new talent category of the Spanish Rock Awards.

Chouchani is also looking for increasing success abroad for Roch Voisine. His album “Helene” sold more than 1.3 million units in France and the double album, recorded partly in English and partly in French, has sold more than 650,000 units. “He’s a bilingual singer with the long-term potential to score internationally,” says Chouchani.

Girl singer Enzo Enzo is also winning acceptance abroad, having completed a successful tour of Japan; and the Basque group Oio, whose melodic music has been compared to that of Tangerine Dream, sold 50,000 copies of the “Anima” album in Germany.

Sylvie Marechal, produced by Dave Stewart for RCA, sings equally well in both French and English and is another BMG artist with international potential. Her new album “Voix Lactee,” featuring ex-Eurythmic Stewart’s songs, was recorded in both languages.

Other upcoming talents with BMG include Wampas and Instant Action.

KHALED’S RECORD SALES IN INDIA

One of the biggest successes for the Barclay label, now combined by parent company PolyGram with Island, is Swiss artist Stephan Eicher, whose last album sold more than a million units. His new album is due this summer.

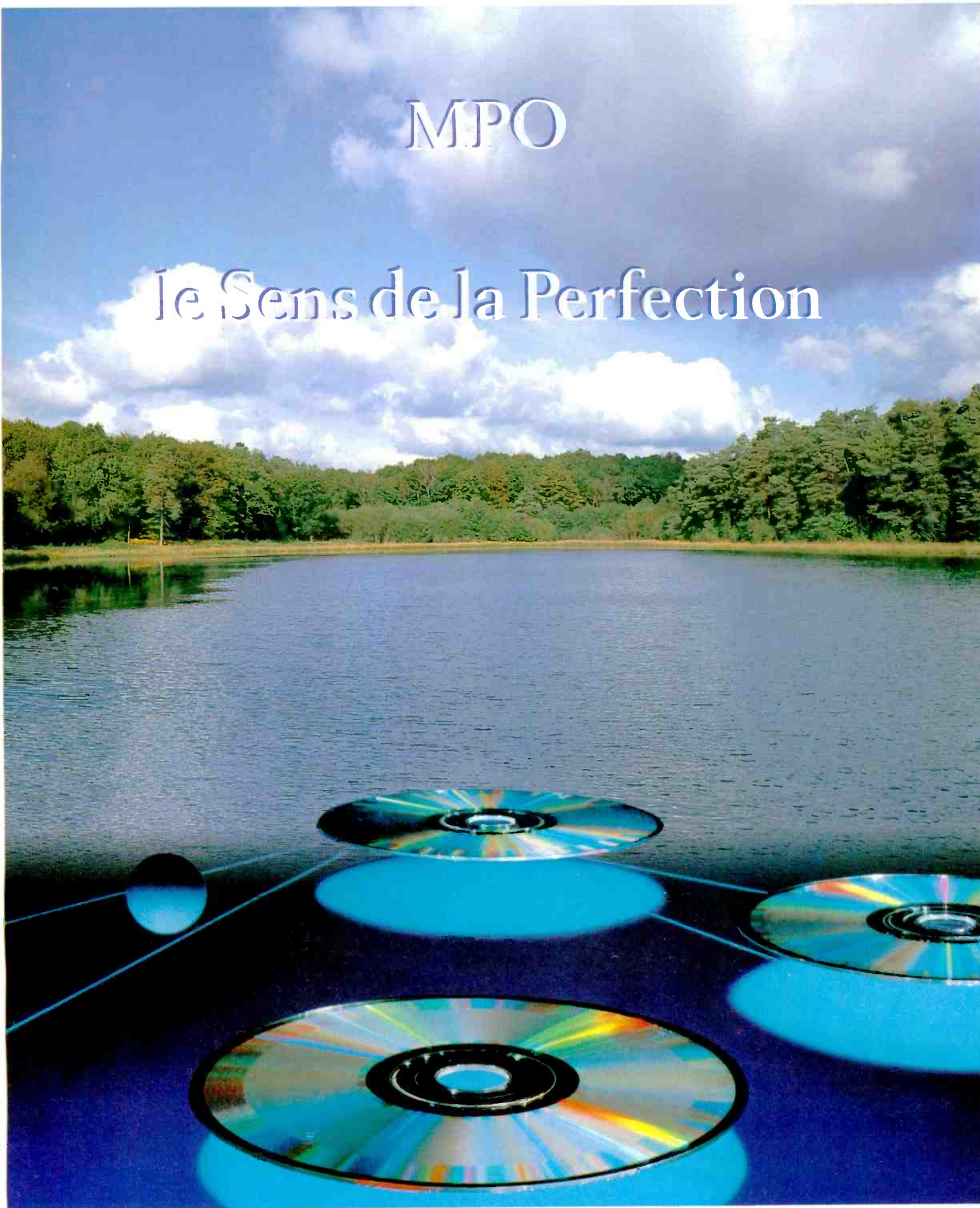
The joint company’s sales last year totaled 420 million francs (some \$75.6 million), according to Pascal Negre, who is director general of Barclay and president of Island. “The repertoire of both labels tends to be outside the mainstream,” he says, “but all the same it has a loyal public. Eicher is just one of the artists on our double roster who made substantial sales impact last year. Alain Baschung’s last album sold 300,000 units, and Noir Desir, a French rock group in the style of Telephone, topped 200,000 sales on their fourth album. Cheb Khaled’s last album went gold. And he posted bigger sales in India—more than 400,000—than any foreign artist in the history of the record industry there, outperforming even Michael Jackson.”

In August, Khaled is set to tour the U.S. with Santana, UB40 and Steel Pulse, and Negre sees this as a key element in Island/Barclay’s bid to open up foreign markets to its French productions.

“Every overseas market requires a different approach, but a breakthrough in the U.S. can help open up other territories.”

FRENCH RAP HITS EXPORT TRAIL

Building a domestic repertoire catalog of acts with both staying power and inter-
Continued on page F-12



MPO

Je Sens de la Perfection

MPO

STRIVING FOR PERFECTION

CD AUDIO — CASSETTES — DISQUES — LASERDISC — CD-I — CD-ROM — DCC

MPO France

53700 AVERTON
Tél. : (33) 43 08 36 00
Fax : (33) 43 03 79 33

92200 NEUILLY-SUR-SEINE

Tél. : (33-1) 47 22 20 00
Fax : (33-1) 47 22 60 77

TECNO CD Espagne

MADRID
Tél. : (34-1) 643 12 38
Fax : (34-1) 643 02 38

DISQUE AMERIC Canada

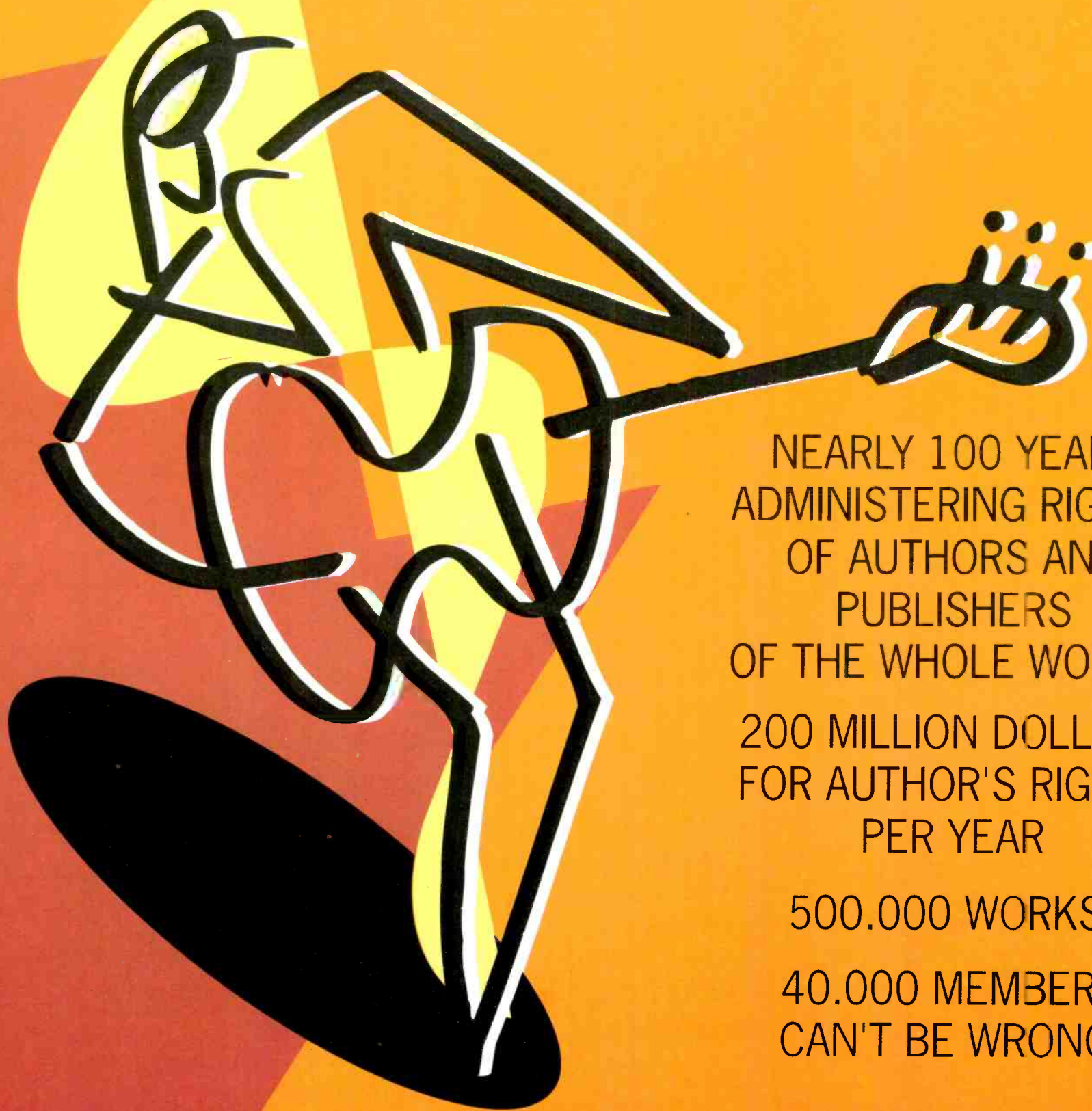
TORONTO
Tél. : (1) 416 512 7001
Fax : (1) 416 512 6996

MONTREAL
Tél. : (1) 514 745 2244
Fax : (1) 514 337 3989

DRUMMONDVILLE
Tél. : (1) 819 474 2655
Fax : (1) 819 474 2870



General Society of Spanish Authors and Publishers



NEARLY 100 YEARS
ADMINISTERING RIGHTS
OF AUTHORS AND
PUBLISHERS
OF THE WHOLE WORLD.

200 MILLION DOLLARS
FOR AUTHOR'S RIGHTS
PER YEAR

500.000 WORKS.

40.000 MEMBERS
CAN'T BE WRONG.

CONGRATULATIONS

France
200 Years of

DROIT D'AUTEUR

L'avenir demande une cooperation internationale et une administration efficace des intérêts des ayants droit.

The future calls for international co-operation and efficient administration in the interests of the rights owners.

ncb

Mechanical Rights Society
Denmark • Finland • Iceland • Norway • Sweden

France

COMPANIES
Continued from page F-10

national potential are principal goals of Nagi Baz, director general of Polydor France. The label's best current example of that is Mylene Farmer, whose last album, "L'Autre," sold 1.2 million units abroad.

That kind of long-term success is sought for newly signed MC Solaar, a French rapper whose debut album, "Qui Seme Le Vent Recolte Le Tempo," won praise from British rock writers. PolyGram is releasing it on its Talking Loud label in the U.K. and on Metronome in Germany, and it's also set for U.S. release. The rapper tours Germany, the U.K. and Japan later this year.

Au Petit Bonheur, a domestic group who links rock with French-style accordion music, sold 50,000 copies of its last album and 80,000 of the "Jer Veux Du Soleil" single. And the unique Paul Personne, a French blues artist resolutely committed to acoustic music, topped the 700,000 sales mark with his album "Le Bourbon."

Rap/rock artist J, who is Paris-based but from eastern Germany, is another of Polydor's great hopes. His debut album was released in 20 countries.

Niagara's third album, "Religion," elevated the band into the elite category of local groups passing the 300,000 sales

level, and it looks as if that triumph may be repeated with the follow-up package, "La Verite." This is a band that likes touring, often for five months or so at a stretch, and they're preaching their "religion" in Japan, Italy, Portugal and Ireland later this year.

For the future, Polydor is looking for major success from Nina Morato, Michel Rouyre, Alana Filipi, Marc Mineli and Nilda Fernandez; the last-named was recently signed from EMI and has a new album out in October.

AUVIDIS TO OPEN U.K., GERMAN AFFILIATES

One of the few French independent companies with its own sales force—a sales director and a team of 12 representatives—Aavidis posted sales of 100 million francs (some \$18 million) last year, a 30 percent increase over 1991. And its Spanish affiliate, Aavidis Iberica, established at the end of 1990 with a 10-strong staff, reports 1992 sales of 10 million francs (\$1.8 million).

The Spanish company distributes Aavidis product along with material licensed from other labels, including SAV and Musidisc.

Says Louis Bricard, president of Aavidis, "Our aim is to increase our European operations by opening affiliates in the U.K. and Germany to distribute our own, and licensed, product."

The main repertoire field for Aavidis is classical music, which represents 40 percent of its sales, but it also releases children's product, traditional music and—since last year—film music, in the "Travelling" series unveiled at this year's

MIDEM. Says Bricard, "Sound has always been the poor relation of image when it comes to film music, but when we became involved in creating the soundtrack for the Alain Corneau film 'Tous Les Matins Du Monde,' starring Gerard Depardieu, we saw a real osmosis at work between Corneau and Jordi Savall, composer of the film music. Savall was writing music for the movie even before the script was completed, and each day Corneau would listen to the score and derive inspiration from it to develop the screenplay."



Dorothee with Chuck Berry

"The film has been a box-office success, and the soundtrack album has sold more than 500,000 units. But this is only the beginning, because the movie is getting a lot of international exposure. The album went gold in Belgium and sold 20,000-plus in Spain. Since the film will soon be seen on Canal Plus in France, and eventually on video, album sales are set for a further boost."

Other Aavidis movie soundtracks include Roger Planchon's "Louis Enfant Roi," with music by Jean-Pierre Fouquey, and Claude Miller's "L'Accompagnatrice," with music directed by Alain Jomy, which has already topped 50,000 sales.

"Because of these successes," says Bricard, "we're getting more and more approaches from French movie producers and directors."

The Aavidis catalog covers eight labels of a wide repertoire range: Astree, Valois, Tempo, Ethnic, UNESCO, Unidisc, E.S. Hachette and Audilivre.

BIG COMEBACK FOR VOULZY
Continued on page F-20



90 YEARS OF SERVICE TO THE INTERNATIONAL CREATIVE COMMUNITY

- IN PROTECTING AUTHORS' RIGHTS
- IN REALIZING ECONOMIC, SOCIAL, AND CULTURAL RESPONSIBILITY
- IN SUSTAINING THE CREATIVE INCENTIVE

GEMA Gesellschaft für musikalische Aufführungs- und mechanische Vervielfältigungsrechte

1000 Berlin 30
Bayreuther Straße 37/38
Telefon: 49-30-21454-0
Telefax: 49-30-21454-347

8000 München 80
Rosenheimer Straße 11
Telefon: 49-89-48003-00
Telefax: 49-89-48003-969

In this 200th anniversary year of the passing of the world's first act of legislation giving authors a reproduction right, Billboard looks at the history of this aspect of intellectual property protection in Europe in general and focuses primarily on the pioneering role of the French

The SDRM Story

BY PHILIPPE CROCQ

"Of all property, that which is the least open to contention is that which is the creation of genius."

Thus wrote Lakanal, a French politician of the 18th/19th century, in setting forth the principle of authors' rights.

It was 200 years ago this year - in July 1793 - that the world's first law giving creators an exclusive reproduction right was passed in France. Two years earlier, the French Constituent Assembly had established the performance right of the author in the decree of January 13-19.

These two decrees, which recognized the personal right of the author and designated him as the proprietor of his work, established the basic principle of the 'droit d'auteur'. As Stephen Stewart has observed in his book "International Copyright & Neighbouring Rights", the two decrees "enabled the courts to develop the theory and practice of the 'droit d'auteur' without any further legislation for a century and a half" - right up to the passing of the French Copyright Act of 1957. They were also the foundation stones upon which the whole edifice of rights protection in Europe was built.

The decree of 1793 provided for the confiscation by the police on behalf of authors, composers, painters and other creators, or their successors, all printed copies of their works published without their written authorization.



An exterior shot of 10 rue Chaptal, SACEM's first building

Describing the 'droit d'auteur' as "the most sacred, the most legitimate, the most personal of all rights," Le Chapelier, one of its authors, observed, "It is only just that the people who work in the domain of creative thought should, throughout their life and for



Jean-Loup Tournier, president of the directorate of SACEM, with Michel Sapin, French minister, 1992

some years after their death, be protected against the unauthorized use of the product of their genius."

Obviously, the legislators could not foresee the development of mechanical reproduction of copyright works but, nevertheless, when this became a reality around a century ago, this text was the basis upon which subsequent and more specific legislation was built.

It was one thing, in the 18th century, to pass laws banning unauthorized use and reproduction of intellectual property, but quite another to police them. Thus, for decades, concert promoters and theater owners continued to use the works of authors and composers without scruple and without paying a cent in royalties. There was nothing that the rights owners could do individually to protect themselves, so their only recourse was to set up an association whose aim was to create a centralized collection and distribution mechanism to ensure that its members received fair remuneration for the use of their works.

The way this came about in France represents a piquant slice of French social history.

One day in 1847, the writer Ernest Bourget, accompanied by the composers Paul Henrion and Victor Parizot, was attending a cafe-concert at the Ambassadeurs on the Avenue des Champs Elysees in Paris. During the course of the performance, the orchestra played some of their works, but their appreciation of this tribute was somewhat tempered by the fact that they could expect no royalties for this use of their words and music.

It occurred to them that, while the public in the restaurant were paying the creators nothing for the pleasure of hearing their music, all were expected to pay the proprietor for their seats and meals.

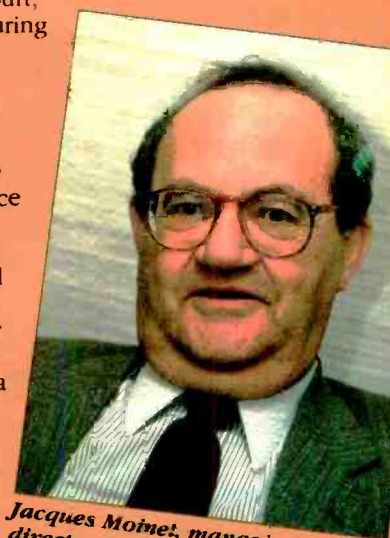
When the time came to pay their bill, Bourget, Henrion and Parizot refused, saying to the waiter: "The owner is making sure of his money and is no doubt making a profit from the use of our works and those of our colleagues. No one has asked our permission to perform these works and no one seems prepared to pay us a fee - therefore we are quits!"

Not only did they refuse to pay their bill but they took the matter to court, in the meantime securing the backing of the publisher, Jules Colombier.

On Sept. 8, 1847, the case came before the Tribunal de Commerce de la Seine, which found in favor of the plaintiffs, was upheld by the Paris Court of Appeal. The director of the Ambassadeurs was required to pay a substantial sum in damages.

Encouraged by their success, Parizot, Bourget, Henrion and Colombier founded, on March 19, 1850, the Agence Centrale Pour La Perception des Droits des Auteurs et Compositeurs De Musique - the forerunner of SACEM and the world's first authors' society.

In a very short time, the new organization had 221 members and the membership list was sent to all directors of theaters and concert halls. It is recorded that the royalty income for May 1850 was approximately the equivalent of \$32.



Jacques Moine, managing director SDRM

SACEM came into being on Feb. 28, 1851, and in the course of its first year of operation, collected and distributed about \$3,045. Its income last year was in excess of \$520 million.

The process of winning recognition of the fact that mechanical reproduction of copyright works in France was covered by the decree of 1793 was also complex and protracted.

In May, 1866, at the behest of a Swiss



Henri Contel, honorary president of SACEM, with composer Gerard Calvi

government anxious to protect its developing music box industry, the French government passed a law which provided that the manufacture and sale of instruments which mechanically reproduced music in the private domain did not constitute an unauthorized use and was not in breach of the law of 1793.

Neither did the Berne Copyright Convention of 1886 - the first attempt at international codification of authors' rights - contain any provision for a mechanical reproduction right. It was not until 1908, and the Berlin revision of the Berne Copyright Convention, that an article was introduced giving authors the exclusive right to authorize the mechanical reproduction of their works.

It was in July 1935 that the French mechanical rights organization, the Societe pour l'Administration du Droit de Reproduction Mecanique des Auteurs, Compositeurs et Editeurs (SDRM) was founded. The creation of this organization was the culmination of a protracted and often frustrating fight with the emergent French recording industry to secure for rights owners payment for the mechanical reproduction of their works.



An informal on-stage grouping of artists (left to right) Jean-Pierre Rampal, Claude Bolling and Alexandre Lagoya

This fight was, in the words of Alphonse Tournier, father of SACEM president Jean-Loup Tournier, and the first director of the Bureau International des Societes Gerant les Droits d'Enregistrement et de Reproduction Mecanique (BIEM) - the pan-European mechanical rights organization set up in January 1929 - "involved a peaceful revolution", at the end of which the concept of mechanical rights was implanted, "discreetly, peacefully but profoundly" in people's minds.

As early as 1901, a retired tax official called Vives began to interest himself in the new recording

technology. A man with a well-developed sense of justice, he considered that phonograms could not be asserted in the same light as music boxes since they reproduced not only music but also lyrics. He therefore determined that the law of 1866, stipulating that "mechanical instruments" did not violate authors' rights, could not be applied to recordings. He saw records, which were now enjoying considerable popular success, as constituting a form of musical reproduction which was covered by the law of 1793.

Vives put this point of view to the music publisher Celestin Joubert who, in turn, consulted his colleagues - and the result was that Vives, a most persuasive and enterprising individual, was given a mandate by a group of publishers to bring an action on their behalf - but at his own risk - against the record industry. Vives was authorized by the publishers to administer their mechanical reproduction rights - in the event that these rights were ultimately acknowledged by the record producers - in return for 40% of whatever proceeds resulted.

A first court action was brought against Pathe-Marconi in 1903. Vives engaged as his counsel Raymond Poincare, who was later to become president of the French Republic. Vives lost the case but appealed against the decision and won a famous victory on Feb. 1, 1905. This decision constituted the first recognition by French jurisprudence that royalties were due to rights owners for the mechanical reproduction of their works on



Gerard Calvi, president of the SACEM Board (1990-1992) (left), and Pierre Delanoe, president of the SACEM Board (1992 -), with superstar singer/composer Gilbert Becaud

phonographic cylinders and discs - a major advance on the Berne Convention of 1886.

After successfully bringing more cases on behalf of rights owners, Vives concluded agreements with the record companies and began collecting mechanical rights. He later sold his agency to a man called Vaseille, who founded the Societe Generale de l'Edition Phonographique (EDIFO). In 1909, Vaseille sold his shares in the society to a group headed by George Delavenne and it was Delavenne who set about building a really effective and far-reaching organization. EDIFO not only undertook the collection of mechanical rights in France but also established affiliates abroad: Mecolico in Britain, EDIFO branches in Turin, New York and Buenos Aires and AMMRE in Berlin.

In 1921, Alphonse Tournier was appointed director of EDIFO and under his leadership the society brought about significant advances. Tournier did a great deal to spread the gospel of mechanical rights throughout Europe and was responsible for the creation of mechanical rights societies in Switzerland (Mechanlizenz), Scandinavia (NCB), Yugoslavia (USMA), Belgium (SOBEDA) and Romania. In 1927, as a response to the development of the phonographic industry in Europe, EDIFO set up the pan-European organization BIEM, with Tournier as



Nicole Croisille with SACEM's Jean-Loup Tournier and Pierre Delanoe

its director. The aims of the Bureau were to defend authors against any attempted violation of their rights and to secure for rights owners an equitable remuneration for the use of their works by the record industry on a worldwide basis. In 1929, BIEM, representing the authors' societies of 14 nations, concluded its first standard contract with the record industry.

The depression which hit France and the rest of the world in the early 1930s was particularly devastating for the record industry and, as a result, EDIFO's revenue was drastically reduced. This reverse, together with a certain amount of concern on the part of rights owners as to the administrative and financial strategy of the society, brought about the liquidation of EDIFO in 1935. Meanwhile the dissatisfaction with the running of EDIFO had led to the creation of a new organization, the Union Syndicale de defense Professionnelle des Auteurs, Compositeurs et Editeurs (USACE). This body persuaded a number of authors not to renew their contracts with EDIFO and started collecting mechanicals in its own right.

In June 1934, USACE decided to constitute an organization similar to SACEM which had as its title the Society Civile des Auteurs, Compositeurs et Editeurs pour le Contrôle des Droits de Reproduction Mecanique (ACE). Out of this organization, primarily on the initiative of SACEM, developed the Society pour l'Administration du Droit de Reproduction Mecanique, founded on July 21, 1935.

In 1970, the SDRM, which is directed by Jean-Loup Tournier, came under the overall administration of SACEM while at the same time preserving its legal autonomy, under an independent board of directors.

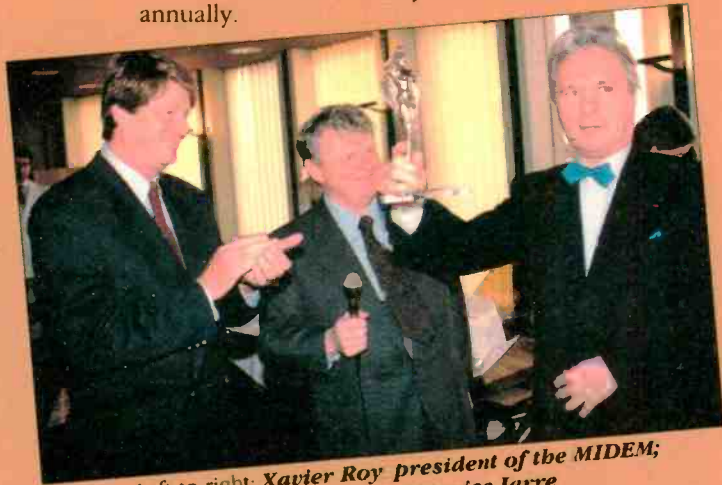
The SDEM not only collects mechanical royalties but also the revenue from the private copying levy introduced in France in 1985, through its affiliate bodies SORECOP (audio) and Copie France (video). The SDEM's total 92 amounted to 1.4 billion francs.



Two great names in French music: Charles Aznavour and Henri Salvador

PRIVATE COPYING ROYALTY: More Than Two Billion Francs Distributed To Rights Owners

Thanks to intensive lobbying by SACEM and to the enlightened approach of the former French culture minister, Jack Lang, France has one of the world's most effective legislative provisions for home copying royalties, compensating rights owners for losses resulting from private duplication of their works which run to many millions of dollars annually.



Left to right: Xavier Roy president of the MIDEM; Gerard Calvi; composer Maurice Jarre

The French legislation was agreed in 1983 and eventually became part of the new copyright law of 1985. It provided for a royalty of 1.50 francs an hour for audio tape and 2.25 francs an hour for video tape and it came into force on Sept. 8, 1986. Between then and the end of 1991, a total of almost 2.3 billion francs (some \$415 million) has been collected on behalf of rights owners - 1.75 billion francs from video tape sales and 545 million francs from audio tape sales.

Two organizations were set up under the aegis of SACEM to collect and distribute blank tape royalties: Copie France for video tape royalties and SORECOP for audio tape. The royalties are distributed to members in accordance with the law of July 3, 1985: SORECOP, one-half of revenue to authors and one-quarter each to performers and producers; and Copie France, one-third each to authors, performers and producers.

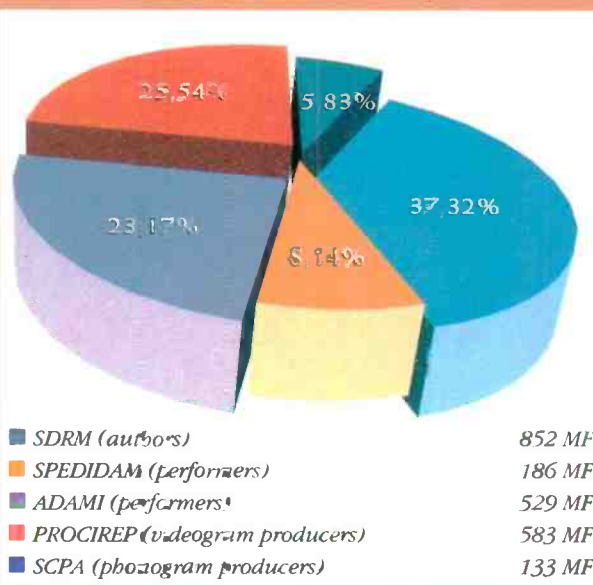
The net administration costs of SORECOP and Copie France are made up of the operating expenses less the financial resources of each society. These resources represent income from investments of royalties during the period between their collection and distribution.

Funds are invested primarily in government bonds and medium and short term deposits. Because of these financial resources, the net share represented by SORECOP's administration costs was only 2.1% for the year 1991 and in the case of Copie France, there was a net surplus of 0.57%.

COLLECTIONS 1986-1991 (in millions of francs)

	SORECOP	Copie France
1986	0.8	1.3
1987	73	162
1988	103 (+41%)	297 (+83%)
1989	114 (+10.6%)	324 (+12.9%)
1990	130 (+14%)	450 (+38.8%)
1991	124 (-5.28%)	516 (+14.7%)

DISTRIBUTION 1986-1991



Contrary to claims by opponents of the principle of a home copying royalty, the evolution of the blank tape market in France has not been affected by the introduction of the remuneration system in September 1986.

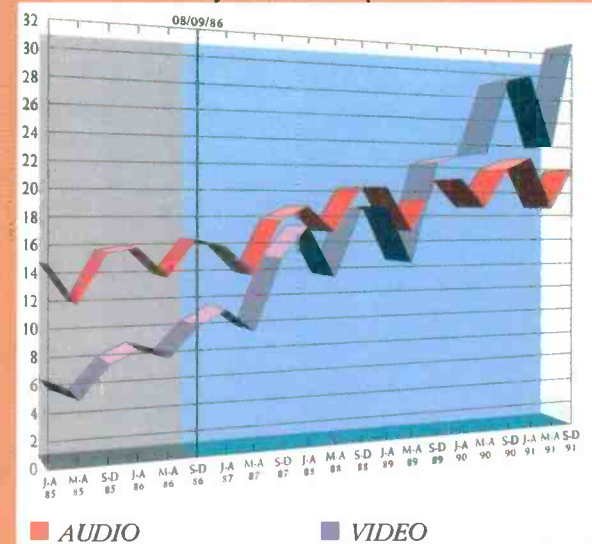
A market research institute keeps track of the development of the blank audio and video cassette market on the basis of a sample of 589 sales outlets.



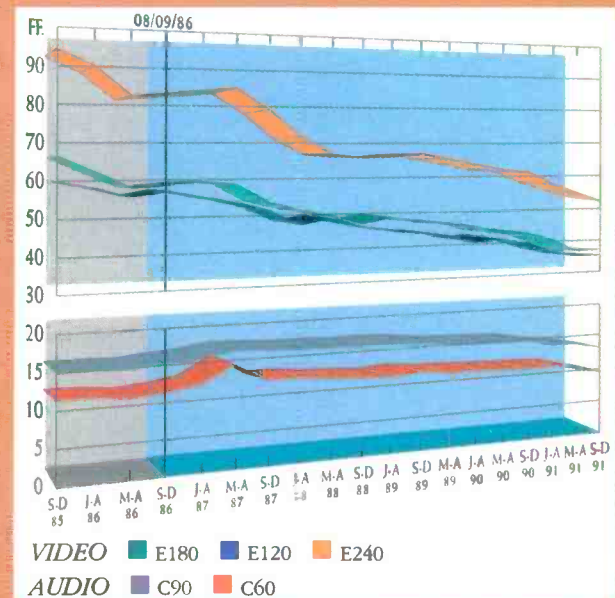
SACEM's Pierre Delanoe with award-winning Smain

EVOLUTION OF THE FRENCH AUDIO & VIDEO CASSETTE MARKET 1985-1991

Sales to consumers in millions of units by four-month periods



Contrary, also, to the predictions of some consumer groups, the average selling price of audio and video cassettes has not increased since the introduction of the home copying royalty but has, in fact, declined.



EVOLUTION OF AVERAGE PRICE OF CASSETTES IN FRANCS 1985-1991

The table above shows the average prices charged, over four-month periods, by the 589 sample sales outlets since 1985. In five years, the price of E180 video cassettes has fallen by 46%, that of the E120 format by 45% and that of the E240 by 44%, allowing for inflation.

The price of C60 and C90 audio cassettes, which account for 71% of the market, fell between December 1985 and December 1991 by 13% for C60s and 15% for C90s.

SDRM COLLECTIONS 1988 - 1992 (In French francs)

Year	Amount (FF)	% variation
1988	798,254,173.36	
1989	965,735,692.88	+20.98
1990	1,126,916,326.87	+16.69
1991	1,255,687,139.18	+11.43
1992	1,381,938,520.03	+10.05

SDRM 1992 COLLECTIONS BY SOURCE (In millions of French francs)

Phono-mechanical royalties	483
Foreign revenue	308 (including 200 mil. from central licensing)
Private copying royalties	263
Television	222
Radio	59
Films, video	46
TOTAL:	1,381

SACEM: 142 Years Of Pioneering Service To The Creative Community

by Mike Hennessey

One of the signal achievements of SACEM president Jean-Loup Tournier, in almost 40 years of service to the creative community, was the merger of SACEM and the French mechanical rights society SDRM, and the relocation of the combined organization in 1976 to its present imposing headquarters on the bank of the Seine at Neuilly.

The move not only enabled the staff to operate in a more congenial environment but it also enhanced the efficiency of operation of the two collection societies and greatly reduced the collective overhead.

"It was always my belief", says Tournier, "that handling of performance and mechanical rights should be under the overall control of one society but, to secure the independence of each division, there should be two separate boards. This is the situation with SACEM and SDRM and it means that we have one staff, one documentation and one computer set-up. It's more effective and less costly

"Administration of performance income is much more expensive than that for mechanicals and the merger of the two societies enabled us to reduce our commission rate which is now one of the lowest in the world - 16% in 1991, 14% in 1992. Which means that last year, for every 100 francs we collected, 86 francs are due to rights owners.

"However, the merger was not accomplished without a tough court battle because the record industry, which financed our opponents, was apprehensive about SACEM taking control of the administration of mechanical rights. But, happily, we won the case.

"One reason for maintaining two separate boards was that I had always believed that one day SACEM would open up its board to representatives of publishing companies owned by the record industry. This has now, in fact, happened - we have two such representatives on the SACEM board, but they are not able to sit on the board of the SDRM."

Since the passing of the decree on reproduction rights 200 years ago, France has led the way in the cause of securing adequate remuneration and protection for rights owners.



Jean-Francois Deniau, French minister; Jean-Loup Tournier

SACEM, founded in 1851, had no counterpart anywhere in the world up to the last years of the 19th century.

To extend the scope of protection of authors' rights, SACEM set up agencies in Britain, Holland, Belgium, Germany, Monaco, Switzerland, Luxembourg, Spain, Portugal, Greece, Romania, Egypt and Syria.

But as time went on, foreign composers and lyricists began to recognize the need to establish their own national authors' societies and on Sept. 8, 1886 there were 14 nations represented at the diplomatic conference in Berne, Switzerland, which paved the way for the Berne Convention.

SACEM also played a leading part in establishing



SACEM's new building, as from 1976

authors' societies in 20 foreign territories. "It is interesting", says Tournier, "that in a country like Senegal the record industry pays higher mechanicals than it does in the U.S. or U.K. - because Senegal applies the BIEM contract."

When it comes to mechanicals, the French society has achieved a level of remuneration for rights owners which is possibly the world's highest - the product of many years of campaigning, of litigation and of an unswerving commitment to defending the interests of the owners of intellectual property.

"The first mechanical right collected", says Tournier, "was for phonographic reproduction through the BIEM organization which was founded in 1929 and in the establishment of which SACEM played an important part. Then, as radio and television developed, we had to fight the broadcasters to get them to pay mechanicals on the recordings they were making of copyright material. This battle between the societies and the broadcasters unfortunately resulted, in 1948, in victory for the broadcasters in most territories - they were allowed to make so-called 'ephemeral' recordings without having to pay mechanicals on the understanding that the recordings would be destroyed after a short period.

"However the ephemeral recording concept was not incorporated into French law and the mechanical royalties we collect from radio and television are very substantial."

The second big fight in the field of mechanical royalties was waged by Tournier's father, Alphonse Tournier, the first president of BIEM, just after the Second World War. Tournier argued that when a recording licensed for private use was used publicly, an additional royalty was due.

"Again," says Tournier, "the fight was lost in most countries, but won in France and Belgium. In France, in addition to the performance fees we collect for the use of recordings in public, we collect an additional 25% for the public use of recording. This right has now been recognized by the European Court of Justice."

Another major victory by the French society has been that of having a provision for a home copying royalty incorporated into the French copyright act of 1985. It was Jean-Loup Tournier who brought producers, artists and authors together to unite in a campaign for the royalty.

"For years, the French government resisted," says Tournier, "but when the Socialists came to power, I was able to convince Jack Lang, the minister of

culture, of the need for such a levy on blank tape."

One of the fundamental difference between the Anglo-Saxon administration of mechanical rights and that of the so-called Latin system is that the latter involves publishers, composers and authors, whereas the Anglo-Saxon view is that the mechanical right is basically a publishers' right and should not be administered by authors and composers.

"The European philosophy," says Tournier, "is that clearly publishers should be on the boards of the societies - and one-third of the SDRM board is made up of publishers - but that the societies can operate much more effectively if authors and composers are also represented.

"It is significant that in societies like ASCAP, PRS and CAPAC, where half the board consists of publishers, they almost never appoint a publisher as chairman - because it is widely recognized that in parliamentary lobbying or negotiations with copyright users, authors and composers tend to have the most influence. When it comes to a question of improving the social conditions and increasing the income of the world's intellectual property community, the lawmaker is much more likely to be persuaded by the creators than by publishers. And now that, in some countries, mechanical rights represent 50% of authors' and composers' royalty remuneration, it is more important than ever that they should be involved in the administration of these rights."

As to the future, Tournier sees absolutely no grounds for complacency in the ongoing task of securing protection and just remuneration for creators.

"We are confronted with a huge potential problem - that of monitoring and licensing digital distribution, which is going to be immensely hard to control. And we need solutions now - not 20 years after the technology is in place. We are, for example, dealing with private copying some 35 years after it became a reality - and even now most countries of the world have no home taping royalty legislation. Violation of copyright does not have high priority among politicians.

"We have found no solution to the reprography problem, which has been with us for half a century and has killed off a lot of small magazines and reviews. And even when we succeed in getting legislation for a copying levy, the lawmakers will never agree to a realistic fee because of the fear that it would cost them votes. Remuneration from such levies is only a fraction of the real loss sustained by rights owners. It is therefore obvious that the best solution is not a levy, but a technical device to prevent reproduction, or a law to forbid it."

European Societies: A Long Tradition Of Dedicated Service To International Rights Owners

AUSTRIA

Austro-Mechana

Founded in 1936, the Austrian mechanical-rights society works closely with performing-rights society AKM, sharing a common data base of more than 1.5 million registered works. There's a common membership file (1.6 million rights owners) and a general agreement file (33,000 catalog contracts, integrated for global royalty distribution). Austro-Mechana closely monitors domestic CD and cassette manufacturing plants and links up with IFPI to fight music piracy. Though operating in a restricted market, with more than 50 percent of mechanicals accounted for by central licensing contracts, the society's commission fee is only 10 percent.

In 1980, Austro-Mechana played a key role in introducing a private copying royalty, making Austria second only to Germany in enacting such legislation—and the first to collect on blank tapes. From 1981 to 1992, Austro-Mechana collected a total 886 million schillings (about \$51.2 million) in home copying royalties. Since 1980, the society has more than doubled its distributions to international rights owners: revenue from phono-mechanical royalties, radio/TV and video was 87 million schillings in 1980 and 192 million last year. —Dr. Helmut Steinmetz, Director

BELGIUM

Societe Belge des Auteurs, Compositeurs et Editeurs (SABAM)

Belgium has played a pioneering role in mechanical reproduction rights, because it was in 1956 that the Cour de Cassation, the highest court in the land, upheld the right of an author to collect a fee for the public use of a sound carrier on which his work has been licensed for private use only. This right exists only in Belgium and France.

No organization is better placed to monitor this use of sound carriers and collect due fees than SABAM, with its full-time staff of 300. Over the years, mechanical royalties distributed by the society have increased greatly as a result of improved distribution and documentation procedures and controlled costs.

SABAM has enjoyed steady success in mechanical royalty distribution: 1957, 6 million Belgian francs; 1975, 121 million; 1985, 240 million; 1990, 481 million; 1991, 707 million. The society has taken a lead, alongside IFPI, in fighting record counterfeiters and pirates, investing heavily in various national campaigns, and is currently lobbying politicians to ensure that the new copyright bill, with provisions for neighboring rights and a private copying royalty, is swiftly enacted into law. —Jacques Folon, CEO

GERMANY

Gesellschaft fur Musikalische Auffuhrungs und Mechanische Vervielfaltigungsrechte (GEMA)

This is the most important, oldest and best-known collecting society in Germany. With a tradition dating back over 90 years, GEMA is the only collecting society to administer rights in the field of music in Germany—in particular the performing, broadcasting and mechanical reproduction rights assigned to it by composers, lyricists and music publishers.

The society views its function in a broad sense, including strongly propounding nationally, in the European Community and worldwide the legal advancement of copyright, which represents the business side of intellectual property—without which the artist cannot develop his creativity. It not only collects for but also, indeed primarily, protects rights owners in all countries of the world. Its data documentation includes more than 2.4 million works.

The confidential relationship long existing between GEMA and its rights owners is built on extensive participation rights in the society's executive groups, on free access to information and on a high, secure and constantly increasing level of income. This income derives from such traditional sources as record licenses and performing/broadcast rights, and also from private copying and rental and lending rights. It is globally recognized as being to GEMA's credit that since 1965 a hardware levy and, since 1985, a blank tape levy has been collected in Germany for private copying of copyrighted works. The system serves as a model for similar agreements in other European and non-European states.

	GEMA Income 1989-1992 (in DM millions)			
	1989	1990	1991	1992
Performing & broadcast rights	281.6	302.6	356.6	396.8
Mechanical repro rights	331.8	394.5	524.8	591.6
Financial and other income	104.6	114.2	132.9	149.1
TOTAL:	718.0	811.3	1,014.3	1,137.5

GEMA's cost rate is between 13 and 14 percent. Royalty income (in DM) collected for all rights owners (music, literary, pictorial works, etc.) from the combined hardware and blank tape royalty has been as follows: 1989, 110.6 million DM; 1990, 136.4; 1991, 145.9; 1992, 145.6.

To sustain its success in administering music rights and steadily improve the protection of creators is a constant challenge for GEMA, whose role is to provide a financial and intellectual protective shield for creators of intellectual property. —Dr. Reinhold Kreile, President

GREECE

AEPI

Mechanical royalties collected by the Greek society in 1992 amounted to 980,570,247 drachmas (around \$4.5 million), a 15 percent increase on the 1991 figure of 852,735,303.

Legal sales of sound carriers last year in Greece (with a population of 10 million) amounted to some 7 million units. However, a formidable problem in Greece is record piracy, and fighting this menace is a major preoccupation of the AEPI. Since 1985, as a result of effective combined operations by the society and the national IFPI group, record piracy has considerably decreased. But in the past two years there's been something of a resurgence of pirate product, though the traffic is still well below the pre-1985 level. For its campaign to protect rights owners, AEPI has assembled a special anti-piracy team of lawyers, private detectives and other highly specialized personnel committed to "eliminating this scourge from the Greek music market." —Minis Traiforos, President

HOLLAND

Stichting tot Exploitatie en Handhaving an Mechanische Rechten der Auteurs (STEMRA)

For many years now, BUMA (performance rights) and STEMRA (mechanical rights) have been serving the interests of authors and other rights owners with dedication and efficiency. The last decade has seen spectacular growth in annual revenue, with BUMA bringing in a total 100 million guilders (some \$55.5 million) last year and STEMRA more than twice that.

The dramatic expansion of media and consumer electronics is the main reason for the constant development of techniques and procedures in the protection of intellectual property. Today's wide variety of carriers gives the consumer easy and increasingly large-scale access to authors' creativity. As well as the core business of collection and distribution, the BUMA/STEMRA organization involves itself in newly expanding areas, aimed at an improvement in the cost-benefit ratio for the benefit of rights owners. Investment in data processing, staff training and improving the quality of communication is high on the agenda for the new digital era. It's an important responsibility of any rights organization to make consumers aware of the justice of remunerating creators for the use of their works, and STEMRA is currently planning a publicity campaign aimed at increasing public awareness and acceptance of the principle of copyright. —George Knops, Public Relations Manager

ITALY

Societa Italiana Degli Autori ed Editori (SIAE)

There are some rights administration activities that can be conducted only by national organizations—such as auditing, markets control and the fight against piracy. SIAE invests heavily in these sectors, resulting in a constant increase in revenue being registered, even in the present adverse economic climate.

Royalty revenue over the years has increased as follows:

	Performing Rights	Mechanical Rights
1985	168,638,007,489 lire	30,794,227,398 lire
1990	303,494,590,519	60,696,855,891
1991	403,819,638,210	67,968,191,268

After years of parliamentary lobbying and public information campaigns in collaboration with the record industry, SIAE got a royalty on blank tapes and recording equipment introduced in Italy in 1992. Responsibility for collecting and distributing this royalty revenue rests with SIAE. The law has assigned a considerable share of the revenue to rights owners. In the case of the audio levy, authors, composers and publishers receive 50 percent of the total collection. —Lucio Capogrossi, General Manager

PORTUGAL

Sociedade Portuguesa de Autores (SPA)

The Portuguese society became a full member of BIEM in 1968, along with sister societies JASRAC (Japan) and MCPS (U.K.), and is proud of its record over the past 30 years in collecting and distributing royalties from local phonogram sales to rights owners worldwide.

In this comparatively small record market, mechanical revenue is modest by comparison to larger neighbor countries, but it's grown steadily by an average of 20 percent a year and was up to \$6.7 million in 1992. SPA fully backs BIEM efforts in defense of mechanical rights, believing that solidarity gets the best results. Most notable is the new BIEM-IFPI contract, with a mechanical rate of 9.306 percent, which is considerably above original record industry proposals. But there's still a weakness in that rate within the EC—the level obtained in the U.K. as established by the Copyright Tribunal in London. It's regrettable and, with such low rates, precludes any possibility of a central licensing deal being reached. The long-sought harmonization of copyright protection within the EC is therefore at stake and leaves BIEM with yet another major role to play some time in the future. —Nuno Nazareth Fernandes, Assistant General Manager

SCANDINAVIA

Nordisk Copyright Bureau (NCB)

Founded in 1915, the Nordic society is today a modern and efficient organization administering mechanical rights in five countries: Denmark, Finland, Iceland, Norway and Sweden. Copyright laws of the region date back to the 19th century and, thanks to international cooperation over several decades, copyright laws of the five territories are very much in line.

Excellent relations with the record industry and the national governments have helped greatly in combating problems of piracy and illegal production. In 1992, NCB distributed the krone equivalent of some \$54.2 million, 98.5 percent of all revenue. The society has successfully lobbied the five governments to win improvements in copyright legislation; a recent example is the Danish legislation for a home taping royalty. NCB believes the future lies in international cooperation among rights societies. With the right technology and expertise, it is a cost-effective and efficient way of administering mechanical rights and ensuring optimum net proceeds to rights owners. —Jorgen Kragh, Managing Director

SPAIN

Sociedad General de Autores de España (SGAE)

Category:	National Mechanical Royalty Collections, 1987-92				
	1987	1989	1991	1992	% increase 1987-92
Radio/TV	252.9	500.4	1,030.7	1,085.8	329.39%
Phono	1,405.6	2,690.3	4,488.2	4,568.3	225.02%
TOTAL:	1,658.5	3,190.7	5,518.9	5,654.1	240.93%

The 1992 total mechanical revenue of 5,654 million pesetas as shown in the chart was 36 percent of SGAE's total revenue and was up 2.45 percent over 1991. The society derives great satisfaction from the fact that its commission rate is just 8 percent, making it one of the most economical authors' societies in the world. Conscious of the need for an organization to license, control and collect mechanical rights throughout Europe, the SGAE hopes to create a World Sound Carriers' file, which would be available to other societies and give greater clarity and control of the market. An important source of mechanical royalties in Spain is that of remuneration for private copying in both video and audio sectors. An amendment to the Spanish copyright law providing for this royalty was introduced last June—a very satisfactory development, due in no small measure to SGAE's sustained and vigorous campaign.

Total revenue from the blank tape royalty is some 8,000 million pesetas annually, 6,000 from video and 2,000 from audio. Spanish law provides for authors to receive 50 percent of audio tape revenue and 33 percent of that from video tape. —Eduardo Bautista Garcia, Executive Vice President

SWITZERLAND

Societe Suisse pour les Droits de Auteurs d'Oeuvres Musicales (SUISA)

Soon after the Swiss copyright law of December 1922 came into force, authors and music publishers decided to administer mechanical rights on a collective basis, founding Mechanizenz in Berne. In 1957, the society moved to Zurich to work with SUISA, which, since 1922, had handled performing and broadcasting rights. They merged in 1980. Authors as well as publishers are represented on the various SUISA councils because the society believes their involvement emphasizes the validity and integrity of the 'droit d'auteur' concept. Mechanical rights collected in Switzerland (and also by SUISA in Lichtenstein) have increased thus: 1990, 18.6 million Swiss francs; 1991, 23.4 million; 1992, 24.2 million. Under the new copyright law, SUISA will handle both blank tape royalty revenue and rental rights. —Patrick F. Liechti, General Manager

There's Still Room In France For All That Jazz

BY MIKE HENNESSEY

France continues to be the world's third-best market for jazz record sales (after the U.S. and Japan), and it also is becoming a major producer of jazz repertoire, featuring such homegrown artists as Stephane Grappelli, Michel Petrucciani, Martial Solal, Eddie Louiss, Michel Portal, Barney Wilen, Louis Sclavis, Rene Urtreger and Pierre Michelot, as well as many American stars.

The leading producer is PolyGram's

jazz division, founded six years ago and headed by Jean-Philippe Allard, whose most notable successes include Abbey Lincoln's "You Gotta Pay The Band" (100,000 sales, including 25,000 in France), the Stan Getz/Kenny Barron collaboration "People Time" (80,000 units) and "Haunted Heart" by Charlie Haden's Quartet West (50,000 sales in the U.S.)—Haden's most successful recording.

"Last year," says Allard, "our sales

went up by 12 percent in a market which grew as a whole by only 3.5 percent."

PolyGram Jazz is releasing a total of 15 new albums this year, including two by J.J. Johnson and others by Christian Escoude, Kenny Barron, Toots Thielmans, Helen Merrill, Abbey Lincoln, Hank Jones, Randy Weston, Stephane Grappelli, Charlie Haden, John McLaughlin and Lou Levy.

The label is also branching out into the blues field and has signed Johnny Copeland, Big Daddy Kinsey and Buddy Scott. Meanwhile, an album by blues singer Lucky Peterson, released last December, is making a considerable impact, as is the album "Nomads' Land" by the fusion group Sixun, which is very popular in France.

Another release for which Allard has high expectations is "Live In Paris '92," a new recording by Ahmad Jamal made by Jean-Francois Deiber for his Birdology series.

Also increasingly active in jazz production is Francis Dreyfus, whose Jazz



Abbey Lincoln

Line now runs to 25 titles. Dreyfus is planning intensive promotion for former Miles Davis and Elvin Jones saxophonist Steve Grossman, who recently recorded two albums in New York with Elvin Jones. Grossman will tour Europe this summer and will be featured on the Dreyfus Jazz Night at the

Montreux Festival, July 8. This concert will also feature new Dreyfus signing Michel Petrucciani, accordionist Richard Galliano and organist Eddy Louiss. Another recording is planned for Grossman later this year with pianist Cedar Walton.

Says Dreyfus, "We are looking to sign more artists and, now that we have shown our strong commitment to jazz, we are starting to be approached by jazz musicians. I am looking for simultaneous release through Europe of my productions and placing a lot of emphasis on promotion."

Strongly placed in the jazz market is BMG, with not only the RCA and Bluebird archive material but also the GRP, MCA and Novus catalogs—plus the jazz archive material of the recently acquired Vogue company, which is also distributing Denon's repackaged Savoy recordings.

BMG product chief Henri Laurent has been reactivating Vogue jazz repertoire with 20 strikingly packaged

CD releases under the generic title "American Jazz In Paris," featuring such hallowed names as Dizzy Gillespie, Sidney Bechet, Gerry Mulligan, Lionel Hampton, Thelonious Monk, Coleman Hawkins and Kenny Clarke.

Laurent has also reissued the Vogue recordings of pianist Martial Solal on three CDs and is now working on a 12-volume reissue package of all the complete Sidney Bechet recordings. BMG will be distributing all the repackaged Vogue jazz product worldwide.

Meanwhile, Daniel Baumgarten, head of the BMG jazz division, reports good reactions to Bluebird reissues of

recordings by Count Basie ("Shoutin' Blues"), Benny Goodman ("The Harry James Years") and Tommy Dorsey ("The Post-War Era") and to the follow-up of her Novus debut recording by Vanessa Rubin, "Pastiche." Recent releases on GRP have included CDs by Lee Ritenour, Philip



Steve Grossman

Bent and Nelson Rangell.

Warner is planning a major jazz campaign in September, and FNAC Music has indicated its intention to step up its jazz involvement by signing Jean-Luc Ponty for the world (except North America). Ponty's new album will be released next month, and he will be in Paris in October for appearances at the Olympia Theatre. ■

Who would have thought
that authors' rights societies like
SACEM/SDRM
would serve throughout the world
so many rightholders in 1993
when France acknowledged
the concept of reproduction right
200 years ago?

Vive la France, Vive l'auteur!

bumastemra

Buma/Stemra The Netherlands

AVAILABLE
SALES & DISTRIBUTION SERVICES
IN FRANCE.

ARCADE International, one of Europe's leading independent record companies specialised in compilations and TV marketing, has recently acquired full sales & distribution facilities in France.

If you are interested to have your record & video products distributed through a highly professional and well established distribution force, please contact Marco VISSER at ARCADE France, 88, Avenue du Général Leclerc, 92100 BOULOGNE BILLANCOURT, tél. : 33-1.41.10.23.30/ fax : 47.12.06.54.

ARCADE
FRANCE S.A.R.L.

MASTERS OF JAZZ
media 7

The Most Complete and Detailed Collection in Jazz

media 7

Média 7, 15 rue des Goulevents
92000 Nanterre, France

tél. (33) 1-47 24 24 11 - fax (33) 1-47 25 00 99

If you find it hard to match the words :
Dance and France

Well !
Look for your *natural partner*

SCORPIO
music

**Holding firm as
N°1 Dance company of France...
and “crossing over to pop...
even rock”**

The winners “only” :

**2 Unlimited • Bass Bumpers • Pleasure game • Amnesia
DJPC • Haddaway • Jaydee • Joan Jett And The
Blackhearts • The Good Men... and many more !**

**Back Catalog available for licensing on : Village People
Ritchie Family • Break Machine • Eartha Kitt.... and more**

SCORPIO
music

5, rue Clément Marot - 75008 Paris
Management : Henri Belolo

Phone : 33 (1) 47 20 43 95

Fax : 33 (1) 49 52 03 78

France

COMPANIES

Continued from page F-12

For Ariola, the big news of 1992 was the comeback of Laurent Voulzy, who had not recorded an album in 10 years. His "Cache Derriere" album sold more than 300,000 copies.

Stephan Barret, Ariola director of marketing, cites healthy sales of Elsa's "Douce Violence" album (200,000), Philippe Lavil's "Il N'y A Plus D'Hiver" (50,000), Dios' "Time Flies" (50,000) and Whitney Houston's soundtrack album from "Bodyguard" (600,000 album sales and 300,000 of the single "I Shall Always Love You").

Ariola has two new local signings this year, Native and Chris Loung, and Barret says the company expects "great things" from "Jump They Said." David Bowie's first album in two years.

BEART, ROUSSOS SCORE FOR ARCADE

After the collapse of Dino Music France, the Arcade company is the sole independent TV merchandising company surviving in what its managing director Marco Visser describes as "a very difficult market," one in which the majors exchange repertoire and make it harder for the specialist sector to acquire mater-

ial.

In addition, sales levels of compilation repertoire have declined while the costs of television campaigns, indispensable in marketing compilations, have increased by 30 percent over the past three years.

Another contributory cause of the dramatic drop in unit sales, says Visser, is the fact that at Christmas and other holiday times, there are up to 30 different compilations being marketed on television.

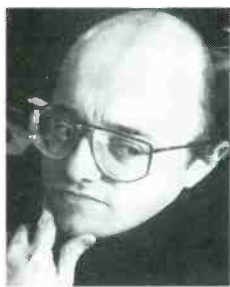
Arcade is therefore looking for new ways to boost profits, such as signing established artists who have been out of the limelight for some time and giving them a new lease on professional life. The firm did just that with Guy Beart, whose double album has sold 80,000-plus units, and with Demis Roussos, who has topped the 100,000 album sales mark.

Additionally, Arcade is getting involved in sections of the market that are not exhaustively covered by the majors, such as classical. The company distributes classical repertoire on Vanguard, Busy Music, Fidelio, Vivace and Saga and has a combined catalog of more than 200 titles. It's also moved into the dance music field and into generic compilations. A package of Creole music tracks has sold more than 200,000.

Says Visser, "A key survival factor is a dynamic sales force. Without that, an indie just cannot compete in a market dominated by the multinationals. We're lucky to have a highly motivated team of 17, led by Andre Giordani, former commercial director of Vogue."

SONODISC SIGNS MIRIAM

Sonodisc has been a pioneer label in world music for 22 years. Marcel Perse, president, takes the view that "when the majors do so little in the field of world music, it gives smaller companies a great opportunity to fill the gaps.



Michel Petrucciani

"While world-music artists tend not to figure among the gold and platinum award winners, a large number of them do build long-term careers in a music genre which is far less ephemeral than that of the pop Top 50."

Perse says it's difficult to quantify world-music sales "because performers in this category tend to sell in relatively small quantities in many countries around the world." In more than two decades, Sonodisc has built up a catalog of more than 1,000 titles covering salsa, African music and material from the Antilles. All this repertoire is being reissued on CD—but vinyl albums still represent 20 percent of sales, predominantly from the African market. Last year, sales increased by 40

percent and a third of the income came from overseas markets, including those of Benelux, Germany and the U.S.

Sonodisc has a strong track record of discovering world-music artists of great potential—examples being Kassav, later signed to Sony, and Zouk Machine, signed by BMG. The company releases around 200 titles a year, and one of its most consistently successful artists,

MAKEBA

Miriam Makeba, has been re-signed to an exclusive worldwide contract.

During her recent season at the Olympia in Paris, Makeba said of her new Sonodisc deal, "World music is a special format which needs specialists to promote and market it. I'm more comfortable with a small specialist label than a multinational with no special aptitude for world music." She's currently recording a new album for Sonodisc that will combine new repertoire with some old favorites.

Sonodisc, with Patrice Fichet, former general secretary of SNEP (the French record industry association), now managing director, has a 15-strong team, including five sales representatives. The firm works closely with specialist outlets, such as Anvers Musique in Paris, and is particularly well represented in the world-music departments of FNAC stores. Altogether, the firm supplies more than 700 sales outlets in France and 600 more around the world.

SCORPIO: ENGLISH LANGUAGE PRODUCT MADE IN FRANCE

Scorpio, the independent French dance music label founded by Henri Belolo, celebrated its 20th anniversary last year with sales of \$10 million, half coming from the domestic market and half from abroad, primarily the U.S., U.K. and Germany.



Sinead O'Connor

Says Belolo, "In 1975, during the disco boom, it was relatively easy to be successful in the dance field because the majors were hardly involved in it. Today, the situation is completely different. The difficult economic climate means the majors are looking for revenue from all

parts of the music spectrum, so competition is much more severe.

"But by far the biggest problem we have is the obsolescence of the short-form sound carrier, the essential configuration for dance music. We try to overcome this by using compilations and by releasing more product through the clubs, but it is difficult."

Despite the competition with majors, the independents are often involved in joint projects with the multinationals—as was the case with Scorpio's compilation series, "The World's Biggest Discotheque," which contains a number of tracks licensed from majors. Belolo says, "I sometimes need tracks from the big companies just as they sometimes need tracks of my artists for their product."

The "Biggest" series has sold an average 300,000 units on each release. According to Belolo, Scorpio Music averages a 27 percent share of the Media Control Top 40. New productions feature Havana, Ultravox and Joan Jett & The Blackhearts. Scorpio operates in the dance, ballad, techno and rock fields and was the first to win a silver disc award for a French techno release, "Le Dormeur."

Its publishing division, contributing 20 percent of gross revenue, has the Village People and Ritchie Family catalogs, represents the A.R.S. catalog (more than 1,000 copyrights) in France, and has just signed a three-year, \$400,000 sub-publishing deal with Champion.

Scorpio has 15 artists under exclusive contract, all of whom sing in English—an essential requirement, says Belolo, for the export market.

PHONOGRAM'S SOUNDTRACK BOOM

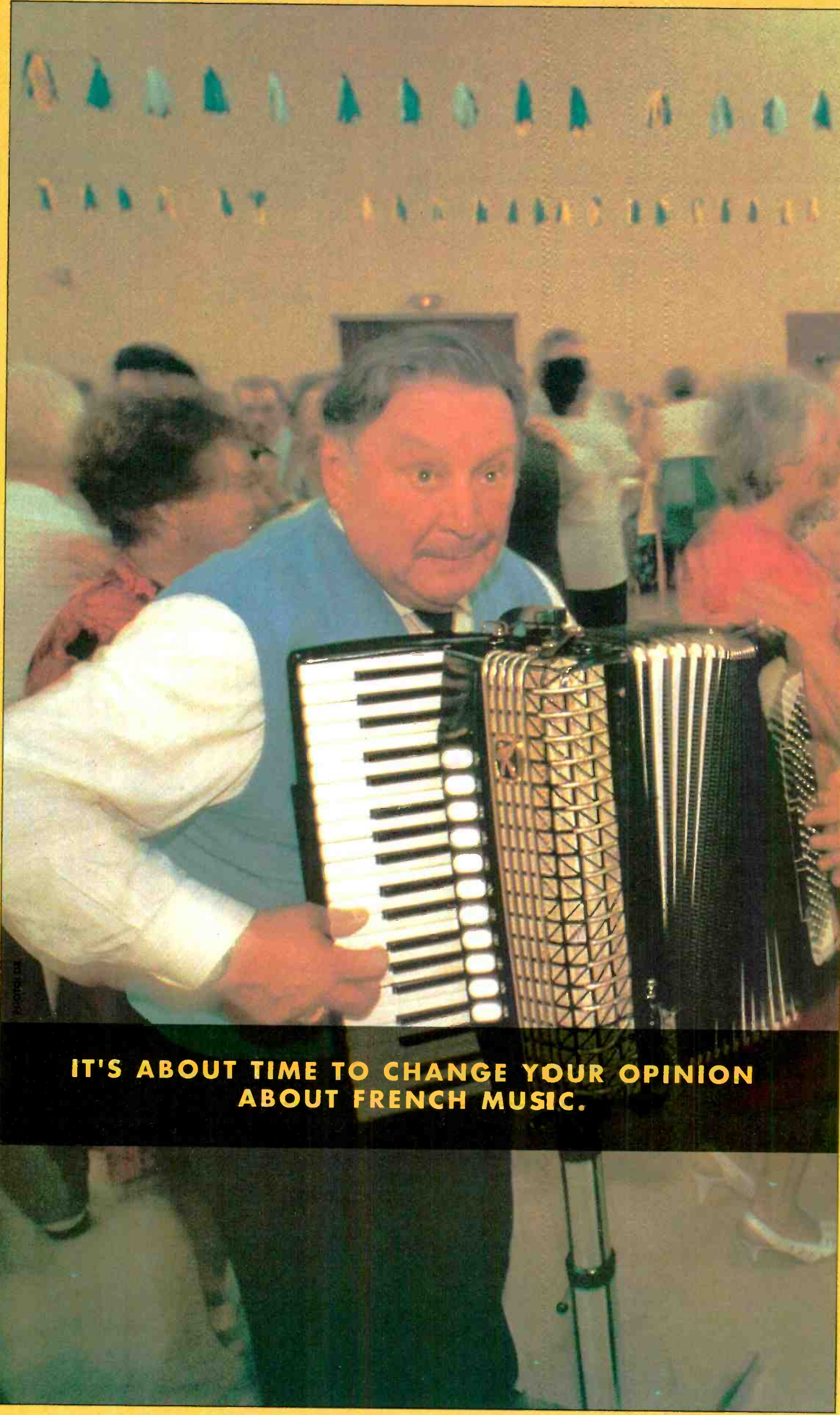
Continued on page F-22

VANESSA PARADIS

**HER ENGLISH DEBUT ALBUM
IN THE CHARTS
ALL OVER THE WORLD.
ALREADY TRIPLE PLATINUM
PRODUCED BY LENNY KRAVITZ**

POW WOW

**DEBUT ALBUM: ONE MILLION
COPIES SOLD IN FRANCE ONLY.
NOW OUT IN EUROPE AND JAPAN**



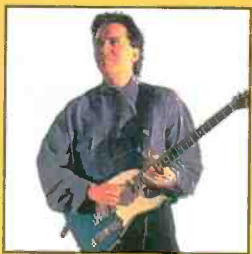
IT'S ABOUT TIME TO CHANGE YOUR OPINION ABOUT FRENCH MUSIC.



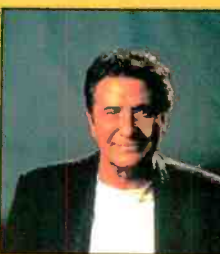
PATRICK BRUEL



FREDERIC BERTHELOT



JEAN-PIERRE BUCOLO



GILBERT BECAUD



ENZO-ENZO



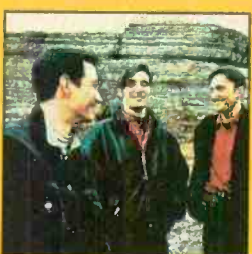
FAUBERT



SYLVIE MARECHAL



GERARD PRESGURVIC



ROSELEND



LES WAMPAS

SOON TO COME : OïO

OLDARA



AB PRODUCTIONS
société multimédias
BRANCHE DISQUE

DOROTHEE
LES MUSCLES
BERNARD MINET
CARLOS



HELENE
SEBASTIEN EL CHATO
CHRISTOPHE RIPPERT
DAVE

EMMANUELLE



SEBASTIEN ROCH

JEANNE MAS
ALAIN BARRIERE
CHARLES DUMONT
LA LUNA



SERGIO DALMA
PATRICIA LAY
F.R. DAVID
KAYA ET RACINE TATANE

ULTRAVOX
ROBIN BECK



BABA YAGA
ZETTE
SHY BOY

DOROTHEE BERCY
DOROTHEE 93
LES MUSCLES 93



CHRISTOPHE COLOMB
LE MANÈGE ENCHANTÉ
MON PETIT PONEY

144 avenue du Président Wilson
93 210 La Plaine St Denis - FRANCE
Tel : 49 22 20 01 - Fax : 48 09 10 45

France

COMPANIES
Continued from page F-20

Phonogram has achieved a happy balance between sales of national and international product, according to managing director Michel DeSouza. Traditionally strong in domestic repertoire, the company also benefited last year from exceptional sales by Dire Straits (1.2 million), Elton John (500,000), Metallica (250,000) and, seen as 1992's surprise package, Ugly Kid Joe.

In the domestic division, veteran rock star Johnny Hallyday maintained his consistency, with 250,000 sales of the live album "Bercy '92," and Phonogram also scored with a limited edition (2,000 sets only) of a 17-CD box of Hallyday's complete recordings for the company—selling at \$360 a set.

There was also label success for new signings, such as the Trio Espenanca, with sales of 80,000-plus on the album "Aquarela Do Brasil," and Zazie, named "talent most likely to succeed" in the Victoires de la Musique awards.

PolyGram's creation of its Music For Films department, headed by Nicole Savourat and Jacques Sanjuan, is another success story. The group has long been strong in movie music with, for instance, the boxed set of Nino Rota's music and the soundtrack album from "Dien Bien Phu," with music by Georges Lelercq. But now there's extra momentum from PolyGram's own film productions, such as "Map Of The Human Heart," directed by Vincent Ward and starring Anne Parillaud.

Says DeSouza, "Our catalog of film music runs to more than 70 albums, including soundtracks from 'American Gigolo,' 'Cats,' 'Fame' and 'Robin Hood.' And the Iggy Pop soundtrack for the Emir Kusturica film 'Arizona Dream' has sold more than 150,000 units."

**FNAC'S WIDE-RANGING
REPERTOIRE BRINGS IN
\$40 MILLION**

After two years in operation, FNAC Music has achieved annual sales of 220 million francs (roughly \$40 million), according to managing director Laurent Treille.

The company's 40-strong sales force is split into three specialist divisions: rock, pop and classical. It distributes a widely diversified repertoire and, given the many indie labels it handles, functions, says Treille, "as a kind of federation of producers."

In addition to its own autonomous New Rose label, which has an independent eight-strong sales force, FNAC Music also distributes such labels as Play It Again Sam, Trojan, Grunge, Intercord, Earache, Declic, City Slang, Dixie Frog, Messidor, Sky Range, VeraBra and Energy.

FNAC's classical department handles repertoire on the Arcana, Lyrinx, Montaigne, Nimbus, Tactus and Fonit Cetra labels and also supervises the company's own productions, including recordings produced in cooperation with the Baroque Music Center in Versailles.

The company's popular-music roster includes such established artists as Willy DeVille and French-Canadian Robert Charlebois, plus up-and-coming talents such as De La Soul and Bruno Maman.

Continued on page F-24

Soundize

WORLD MUSIC

THE FRENCH WEST INDIAN, POLYNESIAN, AFRICAN AND ARABIC MUSICS. MORE THAN 1500 RECORDINGS

85, RUE FONDARY 75015 PARIS FRANCE
TEL : 33 (1) 45 77 30 34 / FAX: 33 (1) 45 79 14 72

suède

BURMA SHAVE

SQUATT

Phone 33-1 47 38 09 60 • Fax 33-1 47 38 09 27

We Imprint Music

TF1

V I D E O

**The Leading French
Video Company**

Contacts in Cannes :
Pierre BROSSARD
Maurice LEBLOND
Yves CHEVALIER

Hôtel Gray d'Albion
38, rue des Serbes
06408 Cannes
tél : 92 99 79 79
fax : 93 99 26 10

Chet Baker

Christian Escoude

Bill Evans

Richard Galliano



Benny Golson

Steve Grossman

DREYFUS JAZZ

Charlie Haden

is proud

Roy Haynes

to announce the

Joaquim Kuhn

signature

John Lewis

Eddy Louiss

of

Red Mitchell

Michel Petrucciani

Art Pepper

Mingus Big Band

Humair Louiss Pont

Marcus Miller*

Michel Portal

Richard Galliano

Bud Powell

Jimmy Rowles

Martial Solal



Maurice Vander

* (For Europe)

COMPANIES
Continued from page F-22

Yves Bigot, deputy managing director, who operates primarily in an A&R capacity, uses a simple criterion when it comes to signing artists: "Will he or she make records that I would want to buy?"

Bigot has high expectations for Bruno Maman, whose debut FNAC album was recently released. "We also have well-established acts like Moon Martin, who we've signed to an exclusive worldwide contract, Manu Dubango and Carole Laure," he says. "We'll be signing a limited number of new artists this year, because of the current economic situation, which makes it more sensible to concentrate mainly on developing the artists we already have."

FNAC Music productions are marketed internationally by Wotre Music International, an associated company exclusively devoted to export business that has developed contacts with a worldwide network of importers and distributors.

EMI: FREDDIE MERCURY ALBUM TOPS 1 MILLION

"After a period of heavy concentration on marketing and promotion, it's time to re-emphasize the primary role of creativity." That's the view of Michel Liberman, EMI France's director of marketing, who is

realistic enough to recognize that the most brilliant marketing strategies in the business won't move inferior productions.

"Since the acquisition of Virgin," says Liberman. "EMI has not only strengthened its market share but has also shown that it can run several companies, each with its own identity, with efficiency and originality. The true strength of a record company is measured by the quality of its artists and of its executives."

"Virgin has always had its own style, and the great thing is that the company is being allowed to retain its individuality—despite dire predictions from some in the business who saw it being swallowed up by EMI. Virgin has a strong image in France, and it is vital to protect and preserve that image."

Gilbert Ohayon, EMI managing director, has as a major objective this year the revitalization of the Chrysalis label, which, he says, established a worldwide reputation as a highly creative and innovative independent. "Chrysalis will have its own small team to develop the international roster and also to discover and sign new French acts," says Ohayon.

As far as EMI itself is concerned, one of the top sales successes of 1992-93 has been that of the Freddie Mercury tribute album, which topped 1 million sales. Other best-sellers have been Fanny (120,000 albums), Alpha Blondy (160,000) and Joe Cocker (150,000).

Looking to the future, Ohayon sees good potential in the Chrysalis signing Blonde Amer and in the distribution of the CH-2 label of Christian Hergott.

AB GOES FOR DIVERSIFICATION

Diversification is the key word in the business philosophy of Jean-Michel Fava, head of AB Productions, a multi-media independent that has four record labels, a music publishing company, three magazines and a television production studio.

Says Fava, "We operate in areas in which the major companies tend not to be involved. We're not looking to take market share in those parts of the entertainment and communications spectrum which are already well provided for, but to exploit neglected areas. The mistake of some independent companies is to try to compete in territories where the majors are dominant. We try always to break new ground."



Enzo Enzo

The company has four labels: AB Disques, Pense A Moi, DSB and Stiger. AB Disques' principal artist is Dorothee, a television personality who has a big following among young people. Her last album went gold, and her concerts pull capacity crowds. In addition to regular appearances on French television, Dorothee has also appeared in British TV programs, notably the 1991 Channel 4 series "The Wild Bunch." The Pense A Moi label's main artists are Jeanne Mas, Alain Barriere and Charles Dumont. DSB represents Ultravox, Robin Beck and Baba Yaga in France. And Stiger's artists include Emmanuelle and Sebastien Roch.

AB's three publications are *Dorothee Magazine*, *Club Plus* and *Surf Et Fun*, each with an average circulation of 150,000.

But by far the most important division of the company currently is its television production operation, which is responsible for the TF1 series featuring Dorothee.

The TV arm has also produced other series, including "Helene Et Les Garçons," which has been sold to Spain and Germany, "Le College Des Coers Brises," "Salut Les Muscles" and "Premier Baisers" (also sold in Spain). These productions, aimed at the youth market, will later be available on video.

AB's record productions are currently distributed by BMG, but Fava plans ultimately to create his own distribution set-up which, he says, "is the mark of true independence."

MPO MOVES INTO MINIDISC PRODUCTION

Founded 35 years ago by Pierre and Monique de Poix, MPO is today one of Europe's leading optical disc manufacturers, with a work force of 450 and a gross revenue of 450 million francs (some \$82 million) annually. The company produces 45 million CDs annually and has affiliates in Spain (Techno CD, 8 million units a year) and Canada (Disque Americ, 20 million CDs a year).

The company produces 12-centimeter, 20cm and 30cm laserdiscs at a rate of 10,000 a day and last year began production of CD-1 discs.

Says Loic de Poix, joint managing director with his brother Serge, "We have to keep up with technological developments and be ready to adapt. In 1983, noting the decline in vinyl, we took the decision to go into CD manufacturing. And three years later, we opened a plant in Quebec. The main thrust of our policy is always to seek to improve our productivity."

"Today, while retaining complete control of our capital, we are investing in new

areas of development which reflect the growing importance of new products such as the laserdisc. France is the world's third-biggest laserdisc market, with player penetration expected to top 220,000 by the end of this year. Each time the hardware manufacturers launch a promotion campaign, sales go up by 15,000 to 20,000 units. What's needed now are similar promotions for software."

MPO's production of CD-ROM discs is now running at 300,000 per day. This compares with a vinyl disc production of 100,000 daily.

De Poix says that MPO's ambitious strategy in seeking to offset the decline of certain formats by developing production of new configurations involves a heavy capital commitment. "Last year, we invested 80 million francs [\$14.5 million] in developing new production lines. The company's current objective is to achieve half of its gross revenue from abroad and, in the long term, to open more manufacturing plants in other territories."

MPO will begin manufacturing prerecorded minidiscs in September this year. It is investing 25 million francs (\$4.5 million) in setting up this production facility, which will have an annual capacity of 2 million units. The company is studying the production of recordable minidiscs.



Veronique Sanson

SELLOUT DATE FOR SUEDE

Since November last year, Squatt has been signing and developing artists on the international roster of Sony and its licensed labels. Didier Tuillon, who heads

Continued on page F-26

Retour à Howards End

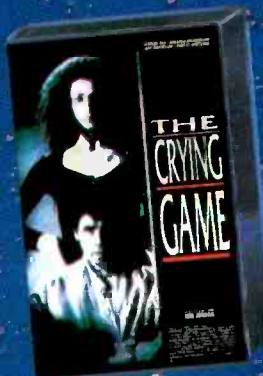
Reservoir Dogs

THELMA & LOUISE

To All Movie Fans...

DELTA VIDEO DIFFUSION 33, rue du 8 mai 1945 - 92396 Villeneuve-la-Garenne Cédex FRANCE

Tél. : (1) 41 85 41 85 - Fax. : (1) 41 21 01 69 - Télex : 614302



France

COMPANIES
Continued from page F-24

the label, says, "Our philosophy is to develop artists and music which appeal to us, not to think exclusively of the Top 50. This means that it often takes a lot longer for us to establish an artist. The road to success can sometimes be a long one."

"We like artists such as the English band Suede, which is a live rock group and has won high praise in the specialist press. Although they sing in English, their melodic vitality is such that they can build a good following in France, though it may take time."

"With more concert appearances in France and the showing of their clips for 'Drowners' and 'Metal Mickey' on the M6 and MCM channels, Suede has a good chance of breaking through. MCM has featured the band in its 'La Romance Des Jades' program and this went well. Suede, which has already made an impact in the U.K., U.S. and Japan, is definitely one of our biggest hopes for 1993."

Another top priority for Squatt is the

group Jad Who, whose latest single from the "Fleur De Metal" album is a version of the Ronnie Bird hit "SOS Mesdemoiselles."

"We're also working on albums by Molodoi, the Maniacs, the Maracs, Burma Shave, Fishbone, Gumball and Jimiroquai," says Tuillon. "Our role is to help artists achieve wider recognition in France."

Squatt has a 10-strong promotion and marketing team and is an autonomous company with its own budget and its own specific strategies. Squatt artists who have played concerts in France include Redman, Burma Shave, Ned's Atomic Dustbin, the Goats and Suede, who played a sell-out date at the Cigale last year. A summer tour is scheduled for Cypress Hill.

MUSIDISC SALES UP BY 34 PERCENT

In contrast to the modest growth of the French record market as a whole last year, Musidisc, the French independent, registered an increase in sales, according to managing director Antoine Olivier.

"Our U.K. affiliate had success with the rock groups Levellers and Tansads, and we were able to sustain a good level of profitability because our operating costs are low, our productions cost less and we

work in a variety of repertoire sectors. In terms of French repertoire, we invest according to our means. The roster at present includes French rappers Minister Amer, Phenomenal, Style MC and the girl singer Clarika."

The label is a considerable force in the reggae field, with such artists as Pablo Moses, signed to a worldwide deal with Musidisc, Culture (licensed) and Uroy (distributed), and also has a catalog of 30 licensed acid jazz recordings.

In the rock field, Musidisc has groups like Asia (licensed for Europe) and Shoulders, and in jazz the company does its own productions, featuring such artists as Nygen Le, the guitarist with the National Jazz Orchestra, and trumpeter Eric LeLann. The jazz catalog comprises more than 150 titles. Musidisc also distributes the recordings of Mouth Music, a successful world-music group. Since its acquisition of the Ades label, Musidisc has become the country's biggest producer of children's repertoire.



Khaled

COMEBACK FOR DAUTIN

Set up by Jean-Philippe Olivi, Olivi Music is a small French independent label most noted for having helped win recognition in France for Corsican singer Petru Guelfucci. Since being signed by Olivi, Guelfucci has given many concerts in France and his records sell not only in France but also in Japan.

Another artist re-launched by Olivi is Yvan Dautin, whose career, after the hit "Boulevard Des Batignoles," lost some impetus. For Olivi, Dautin has recorded a new album of songs in a melancholy mood, with music written by Angelo Zuzulo. The singer will be promoting the album via a concert tour of France and personal appearances in FNAC stores throughout the summer.

Olivi has its own recording studio in the center of Paris which is well-known to and highly regarded by many French and foreign musicians.

ADDA SPECIALTY: BAROQUE MUSIC

Baroque music is the speciality of the Adda label, which is distributed in France and exported to territories like Japan, the U.S. and Benelux by the Wotre Music arm of the FNAC Music company.

Although 80 percent of Adda's repertoire is classical, it also releases blues albums licensed from the American Alligator company and jazz product from the Scandinavian Sonet catalog, including titles by Art Farmer, Barney Kessel and Al Cohn.

Adda is run by former Polydor executive Andre Poulain, and its label manager is Sophie Louvet. ■

TALENT Continued from page F-6

whose music is a heavy mixture of reggae, raga and Funk. Says talent-spotting Bigot, "His out-of-the-ordinary approach means that it could take a little while for him to get the recognition he deserves, but I'm completely confident he has a great career ahead of him."

Alain Bashung: The track record of this Barclay artist is long and impressive in the well-established tradition of French superstars. At 47, he has a

discography comprising 120 songs, nine CDs and such memorable hits as "Gaby" and "Vertige D'Amour." His special talent is fusing elements of Anglo-American rock with those of the classic French popular song. His latest album "Osez Josephine" has sold more than 300,000 copies.

Jordi Savall: Another example of the fact that it's possible to achieve popular success in France with music from a wide variety of genres, Savall is a specialist in interpretations of baroque music as played in the 17th century. The Catalonian artist performed on the soundtrack of the hit movie "Tous Les Matins Du Monde." The album, on Audivis, sold 380,000 units in less than a year. It won a grand prix from the Nouvelle Academie du Disque, a Disque d'Or from RTL and a grand prix at the Festival International de Audiovisuel Musical.

Thomas Fersen: This Warner singer-songwriter seems set to emulate the rapid rise to stardom achieved last year by his labelmate Dany Brillant. His debut album "Le Bal Des Oiseaux" has sold more than 30,000 units.

2 Unlimited: This dance group from Surinam, which was formed in Amsterdam and produced by Phil Wilde and Jean-Paul de Coster, has had considerable success (platinum awards in Canada, Australia and South Africa) and is now making a big impact in France with its new album "No Limit." ■

your distributor in France

AUVIDIS

DISTRIBUTION

BP 94 39 av. Paul Vaillant Couturier
94253 GENTILLY CEDEX - FRANCE
Ph. 33 (1) 47 40 30 40 / Fax. 33 (1) 47 40 95 09

the label specialized in original film soundtracks



AUVIDIS PRODUCTION 12 av. Maurice Thorez
94200 IVRY SUR SEINE - FRANCE
Ph. 33 (1) 46 72 39 39 / Fax. 33 (1) 46 58 85 07

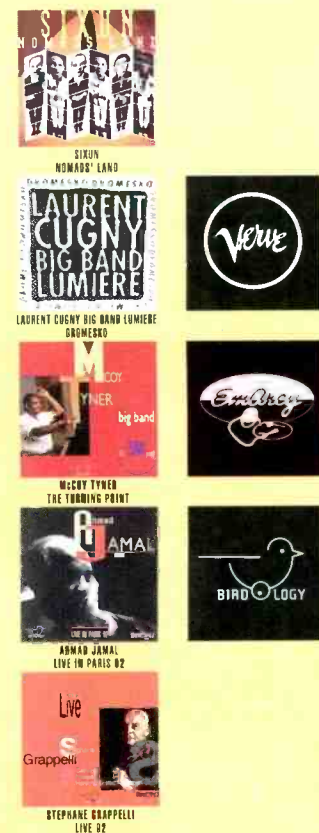
POLYGRAM JAZZ FRANCE



Abbey Lincoln *Devil's Got your Tongue*
Charlie Haden Quartet West *Haunted Heart*
Stéphane Grappelli- Michel Legrand *Legrand/Grappelli*
Randy Weston - Melba Liston *Volcano Blues*
Rodney Kendrick *The Secrets of Rodney Kendrick*
J.J. Johnson *Let's Hang Out*
Hank Jones *Handful of Keys*

DEFINING THE BEST IN JAZZ

Kenny Barron *Sambao*
Lou Levy *Lunarcy*
Christian Escoudé Gipsy Trio *Holidays*
Sixun *Nomads' Land*
Laurent Cugny Big Band Lumière *Dromesko*
McCoy Tyner *The Turning Point*
Ahmad Jamal *Live in Paris 92*
Stéphane Grappelli *Live 92*



POLYGRAM JAZZ FRANCE

WHERE CELEBRATION IS BORN™

UNDER THE

INFLUENCE

F

ARM

DAMN THE MACHINE

EXTREME
GUN

SOUNDOGARDEN

HAMMERBOX

MONSTER MAGNET

THERAPY?

SWERVE DRIVER

PAW

TORA TORA

TEMPLE OF THE DOG



7 SPEED BLENDER

HARD & METAL





PRESENTS A MERCILESS ONSLAUGHT



MERCYFUL FATE
"In the Shadows"

New album from original members



CANNIBAL CORPSE
"Hammer Smashed Face"

"Disgusting, offensive, sick and perverse. an inspired work"
- Kerrang



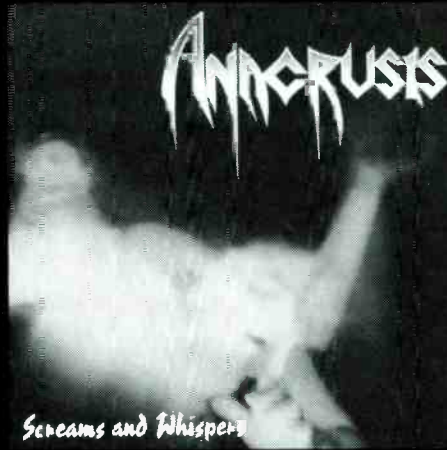
GOO GOO DOLLS
"Superstar Carwash"

"...rip-roaring pop songs imbued with sweat, energy and melody..." - Alternative Press



PANIC
"Fact"

"...fierce, raw, sardonic metal shot through with rock & roll" - Rolling Stone



ANACRUSIS

"Screams and Whispers"

"intense, hard metal...the perfect antidote to the bland, corporate metal world" - Metal Maniacs



SACRIFICE

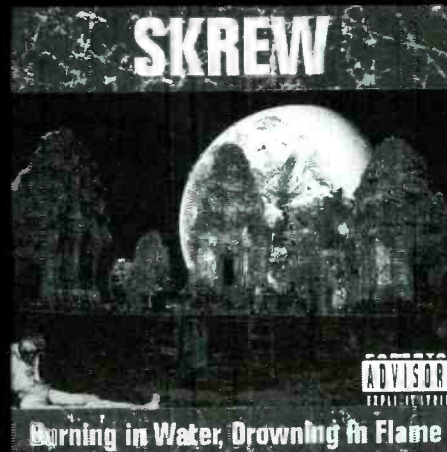
"Apocalypse Inside"

"...the kings of Canada's thrash metal mountain." - MEAT



PARADISE LOST
"As I Die"

"...a towering slab of sonic torment..." - RAW



SKREW

"Burning in Water, Drowning in Flame"

"Skrew's audio Armageddon is the future of industrial noise." - Spin



DESULTORY
"Into Eternity"

"...ferocity...aggression...brutality...You'd be a fool not to purchase this..." - Metal Hammer

**COMING THIS FALL
NEW GWAR ALBUM AND VIDEO**

FOR MORE INFO ON METAL BLADE WRITE TO: METAL BLADE RECORDS INC. 2345 ERRINGER RD. SUITE 108. SIMI VALLEY, CA. 93065
© 1993 METAL BLADE RECORDS INC.



HOW TO PEDDLE THE METAL

There Are No Hard And Fast Rules When It Comes To Marketing—Or Defining—Hard Rock

BY JIM BESSMAN

It's heavy metal or hard rock—more often than not, alternative and sometimes even rap—but call it what you will: The traditional lines between these once distinct genres have blurred to the point where crossover is the only constant. Which is fine by anyone in the business of exposing new music. As the walls tumble down, there is more space potentially available on more playlists—not to mention record store shelves. And while getting it there is hardly effortless, in many respects, at least it's a whole lot easier.

"You have heavy artists doing heavy metal and alternative, and then along comes Anthrax doing rap, and Ice-T and Body Count, then the Seattle grunge acts that both the metal and alternative programmers like—and it's all one form of music now," says Munsey Ricci, head of New York-based heavy metal music marketing firm Skateboard Marketing Ltd. "It makes my job easier because now we have two other formats, alternative and rap, which are acceptable to the metal crowd. Then there are the multi-faceted formats, which make it that much easier to develop street hits.

"This also means that there are more records to work. Five years ago, it was Metal Church, Mortal Sin and Slayer—strictly metal bands—and very few alternative groups. Now you hear bands like Ministry and Soundgarden on metal shows. Everything's become universal."

Label execs like Relativity Records VP of marketing and promotion Alan Grunblatt see the early '90s as a "throwback to the late '60s" in terms of the blurring of musical boundaries and cutback of categories. Adds Steve Sinclair, CEO of Mechanic/Futurist Records, "Most designations are becoming obsolete. People are abandoning labels and going back to pure appreciation of music."

Suddenly, as Restless Records national director of sales Clark Staub notes, "The music business has changed in the post-Jane's Addiction, Nirvana, Pearl Jam world to where we can sell our records in more stores because more stores are willing to broaden their catalog and try different things. It's like the late '70s, when punk emerged because everyone was tired of the established music genres."

But it's a double-edged sword, Staub observes. In a hard rock/heavy metal universe that has now expanded into the alternative areas, there is all that much more product for promoters, programmers and retailers to contend with. And with the dissolving of the lines of demarcation between the formerly rigid styles, there's the problem of what exactly is heavy metal or hard rock or alternative or what have you. But that's probably best left to the philosophers, at least for now.

Suffice it to say, as does Megaforce Records chairman Jon Zazula, "The heavy metal genre is so big now it's mainstream, believe it or not."

When it comes to marketing, though, the extended genre is still a "niche area," as Sinclair notes, adding, "We just have to work a little harder to find the niches. We have people who like House Of Pain, for instance, which has a certain appeal to a wide rock audience as well as the rap audience. So we have to create a 'coalition' of different groups of people who get behind an artist."

Mechanic's Murder Inc. is another good case in point. "It's got four-fifths of Killing Joke and [former Ministry/current Revolting Cocks frontman] Chris Connelly," says Sinclair. "They put out an album on Invisible Records, which we picked up and remixed using Page Hamilton from Helmet, Jim Thirwell of Foetus, Paul Barker of Ministry, and Justin Broderick of Godflesh. So already we're signaling to people who like those artists that Murder Inc. is something they should be interested in, and communicating to the 'underground' because Godflesh is an up-and-coming artist and Broderick's a budding underground star. This way, we attract attention."

But that's not all. "The whole look is important. We had Dave Brubaker, who does the packaging for acts on the Instinct label—like Church Of Ecstasy and Moby—bring a techno look to the Murder Inc. package. So we're honing in on a particular market of people who see this artwork and can relate it to something they like. A lot of people impulse-purchase something they haven't heard by how [a title] looks."

The remix route designated by Sinclair and Murder Inc. is being followed elsewhere. John Mazzocco, VP of artist development for Mercury Records, says that a nine-minute audio remix—and accompanying extended-length video—of "Do You Need Some" by Mind Bomb has been prepared by Rolli Mossiman of The Young Gods.

"Mind Bomb's basically a hard rock band with an alternative twist," says Mazzocco. "To capture both markets, we want to go alternative initially and follow up with the more readily accepting metal audience, crossing alternative to metal, since metal to alternative occurs less frequently. So we're starting at the alternative clubs and the college and commercial alternative stations using the alternative remix, which is by a credible underground alternative-oriented remixer."

Roadrunner Records' Fear Factory is also benefiting from a remix designed to broaden its base. "They're a very heavy band within the metal area, mixed in with industrial and grind-core and death metal and so forth," says the label's VP/GM Doug Keogh. "In other words, they're expanding the language of death metal into other areas. So we gave the master tape to Front Line Assembly—the leading industrial band—and they remixed five songs to where it's become death metal for the dance floor! Now we can market it in any number of ways: metal, college, dance clubs.

But where exactly do we push it? "When there's crossover between metal—a term of the past—and alternative," continues Keogh, "we don't want to reinforce the boundaries between music, especially with the marketplace becoming less and less concerned with those kinds of categories."

Not that those boundaries are wholly permeable, as Megaforce's Zazula contends. "A lot of our music we call 'psychedelic music,' but alternative won't embrace it, heavy metal can't embrace it, same with rock 'n' roll and hard rock. So there's trouble getting radio play unless there's a major buzz, which is a nightmare for me. I'm not worried about breaking acts—it's just kind of painful for the artists and people involved. It takes so long for people to catch on because there are more avenues of exposure. So there's something now that I call very simply 'college': We're a college label right now, and our band Nudeswirl is getting raves at college."

Columbia Records' hard rock marketing department often works closely with its college, alternative, progressive and even urban counterparts on alternative acts like Silverfish and Gumball as well as rap group Onyx. "A&R gave out a tape of [new act] Season To Risk, and everyone felt strongly about it," says associate director of hard rock/metal marketing Bridget Roy. "It's heavy enough to work at metal, but the presentation and imaging seem to lead more toward alternative. But with all our combined contacts in retail and radio, we'll cover all the bases."

Like Zazula, Brian O'Neill, director of retail promotion for Pipeline Records, has a new band, Valentine Saloon, with a psychedelic image. "They've had success in both the heavy metal and alternative communities, so we're servicing two different CD5s—'Mind Bomb' to metal, and 'Smothered In Daisies,' which is more psychedelic, to alternative. The one that works best we'll hit up AOR with, realizing that they jump on things that do well at alternative as well as metal."

It didn't used to be that way, but rock radio has definitely accommodated the broadened genre parameters, if for no other reason than necessity. "We stay on the street and have good communication with our listeners, and the alternative/hard rock mix is what we're doing now," says Gregg Steele, program director of KNAC-FM in Los Angeles. "We understand what's important to people—not just what worked in the past. So we'll still give [past] artists a chance, but we give our audience the call."

At KBER-FM in Salt Lake City, program and music director Cory Draper feels the current market changes more sharply. "Poison and Warrant and all those bands were hot shit a few years ago, but now it's Pearl Jam or Stone Temple Pilots," he says, adding that former "core groups," like Scorpions, Def Leppard and Motley Crue have also given way. "Before, the line was clear cut from metal to commercial rock. Now we worry about the Seattle grunge scene and Soul Asylum and Lenny Kravitz—stuff that might not have been considered here a year ago, six months, or even six minutes ago!"

MTV has also been affected. Notes senior VP of music programming and promotion Andy Schuon, "We've been programming more rock music since Jan. 1, and more during daytime besides overnight and 'Headbangers Ball.' That's hard rock, metal and alternative—Jackyl, Dream Theatre, Stone Temple Pilots. We're going through a period where the audience is accepting heavy metal, and at the same time, it's easier to take Pearl Jam or Stone Temple Pilots, too, which is a similar image."

MCA Records' senior VP of marketing Randy Miller specifi-

cally credits MTV's active rotation of Flotsam And Jetsam's "interactive" video "Wading Through The Darkness"—along with word of mouth, retail support and video promotions—for increasing album sales 350 percent since the clip's release. "From the beginning, we planned on video playing an important role in the marketing campaign," says Miller. "We also decided that we wanted to do something very special. We held off making the video until the marketplace was ready for it, and after three months at the top of the metal charts there was huge demand for a Flotsam And Jetsam video. The clip's interactive element [changing the brightness level exposes hidden imagery] added a unique dimension to its promotion."

But the most important means of marketing all the new rock acts is likely the most obvious—touring. "The aspect of the band on the road is very important," says Sinclair. "It might not be sexy, but nothing works like putting a band into the marketplace and letting it work the regional media."

To this end, Richard Sweret, VP of A&R for Arista Records, says that one key to establishing recent signing Haze And Shuffle is to get the Montreal quintet in front of "the tastemaker people" via the kind of performances that first won him over. "They take classic '70s elements of bands like Led Zeppelin, Black Sabbath and the Doors and offer a modern interpretation, which bounces between old-school formats that are now dissolved," says Sweret. He adds that a long-term development campaign behind Stick, a new act from Lawrence, Kan., who is "alternative but very much hard rock," relies heavily on the



Ministry

street buzz generated from heavy touring, including underage shows targeted at the 14- to 16-year-old "skaters" demographic.

Of course, then the kids have to find the product in the stores. "There's a glut of stuff coming now, and there has to be a saturation point," says Frank Conge, owner of the hard-rock specialty store Shattered in Cleveland. "And with the industrial bands, some are more like metal, some are more alternative. So I get stuff in and wonder where to put it and sometimes put it in the wrong section."

Ciro Laezza of Ciro's CD Cellar in Brooklyn doesn't even bother with genre sections. "I have a hard music store," he says "and don't have any categories except for pop shit in one section—and rap, which is doing major crossover with Arrested Development, Dignable Planets, Rage Against The Machine and House Of Pain."

Pipeline's O'Neill brings different marketing strategies to different stores. "I'll emphasize a heavy track at certain stores with a strong heavy metal clientele like Ciro's and Aces Records in Tampa," he says, "but at the more alternative mom-and-pops, I'll stress a band's psychedelicism. But with the chain



Flotsam And Jetsam

stores you have to make sure you don't pigeonhole a band as a metal band, with in-store play just in the evening for the younger clientele. And you try not to get into the Catch 22: If you like metal, there's a good chance you'll like this; but at the same time if you hate metal, it doesn't mean it should be written off."

So it all seems to come back to the question of where to put it, what to call it. "I think the market is saying that if it falls within a wide scope of music, don't exclude us," says Keogh. "Concrete Marketing is using the term 'hard music,' and Sugar is on the hard music chart. Now [Sugar's] Bob Mould has always been considered alternative, and a lot of alternative music falls within that scope."

Then again, does it really matter? "Heavy metal, alternative, hard rock, rap...I hate to sound boring, but it doesn't make any difference," says Val Azzoli, Atlantic Records senior VP/GM. "It's so fucking obvious, I can't figure out why it took so long: It's the same music!"

"We in the industry like categories and giving a sense of importance, but it's all the same audience. The bottom line is that this is music that's not played on mainstream radio. The same marketing tools are used—touring, press, in-store play, word of mouth, listening parties, hip street magazines. "I think it's the same thing: guitar-driven, guitar-oriented music." ■



WHAT ROCK DID YOU CRAWL OUT FROM UNDER?

Though there have been endless attempts to define and categorize their music, the one thing hard rock bands often have in common are their roots. Attempting to find modern rock's common denominator, we did some digging and asked a sampling of rockers what artist or album most influenced them growing up.



Scott Ian,
Anthrax

I was already a musician playing guitar, but "Kiss Alive" was the album that made me know that I was going to be in a band, play guitar and make albums and tour and do everything that Kiss does. I bought it on my dad's birthday. I had enough money to buy him a present or buy the album. I bought "Kiss Alive" and gave it to my dad for his birthday, knowing what my dad would do with it. So I bought it for myself, basically. I had all of \$8 to my name. I was around 12 years old.



Paul Barker,
Ministry

I think when I was about 4 years old, before I moved to Seattle, my mom went to Europe. My brother Roland and I stayed with our grandfather in San Francisco. When our mom came back, she had a Tommy Roe record with "Sweet Pea" and the original "Wild Thing." That old Tommy Roe Record is from 1963. I loved it and have the fondest memories because of the event and the time that I heard it. It's a super teenybopper record, and the acoustic on "Wild Thing" just blew my mind. Fuck unplugged.



John Stanier,
Helmet

The first song that made a significant impression on me was "Mississippi Queen" by Mountain. The first album, the one that convinced me to do music, was "Master Of Reality" by Black Sabbath. I was 7 or 8 when my hippie aunt gave me a box of eight-tracks when she moved. The Black Sabbath record was in there. I didn't know how scary music could be, but this record scared me.



Kat Bjelland,
Babes In Toyland

I wanted to do music since I was very young. It was probably those old psychedelic records that my dad used to buy—old Beatles records, especially "Sgt. Pepper." That changed my life, those horns. Also the "Hair" soundtrack. Those are the two. But it was "God Of Thunder" from the Kiss "Destroyer" album that turned me on to rock 'n' roll, because Gene Simmons sang it. It sounded so heavy, mean and evil—like his soul was being ripped out of his chest. It gave me the shivers.



Corey Glover,
Living Colour

As a kid I listened to the Jackson 5 and thought, I could do that. Then I listened to James Brown, thinking it was foolish, and wound up doing it anyway. And listening to Miles Davis, I thought, wow, that's really interesting; it takes music to a different place. I listened to all that stuff because it was easy to sing. And then Hendrix, of course. I could never play a guitar like that or want to.



Suzi Gardner,
L7

I was introduced to rock 'n' roll by my older brother, 15 years my senior, so I heard stuff like the Rolling Stones and the Who while I was in diapers. Later, bands like Black Sabbath, AC/DC and the Sex Pistols put me into such a rock 'n' roll frenzy, I had no other choice but to play.



Sean Kinney,
Alice In Chains

The Banana Splits, because I wanted to be Bingo.



Ben Shepherd,
Soundgarden

The album was "The White Album," and the song was "Helter Skelter."



Vinnie Paul,
Pantera

I'd have to say it was Kiss. I was probably 14 when I first found out about them. They blew me away, and that's what I wanted to do—play music. It was the image, the attitude and the music particularly. That was the first thing. The second was Van Halen.



Van and Gary Lee Conner, Screaming Trees

When I first listened to Black Sabbath's "Vol. 4," a demonic presence engulfed my soul. The only way to purge that evil was to play rock 'n' roll.

—Van Conner

I have no idea why MC5's "Kick Out The Jams" had such an influence on me. It just did.

—Gary Lee Conner



Henry Rollins,
Rollins Band

Ted Nugent's "Double Live Gonzo."



Chad Smith,
Red Hot
Chili Peppers

Black Sabbath was really cool—"Volume 4," "Paranoid." Oh, and MC5 and the Stooges. MC5 was like the first punk rock band, and the Stooges were from Detroit, where I'm from.

(Compiled by Maria Armoudian and Barbara Davies)

WITH THE U.S.' NEW WAVE ASCENDANT, IS IT OVER FOR U.K.'S OLD GUARD AND POODLE-HEAD BANDS?

BY PAUL HENDERSON

LONDON—If the late 1980s saw the U.K. playing something of a supporting role on the major international heavy metal stage while the U.S. took an increasingly dominant part, the 1990s have seen the vast majority of British metal bands reduced to bit-part players, standing hopefully but hopelessly in the wings while America writes the script and casts the starring roles. The rest of Europe, meanwhile, seems to have been effectively written out of the script altogether.

In Europe, the status of the sleek, well-oiled machine that is Guns N' Roses shows few signs of diminishing, with every move charted in the national tabloid newspapers and in cover features in the rock press. The Gunners have long since ceased to be the biggest fish in the metal/hard rock pond and have joined rock's small battalion of "Access All Areas" elite troops alongside the likes of the Rolling Stones. They'll be major-league players for as long as they want—or until they implode.

Metallica, in their European setting, have also broken their shackles, shed their metal dog tags and run amok. The last album saw them become MTV-friendly and take a once unthinkable leap into hit-single land. At last year's Freddie Mercury tribute concert, they catapulted into the ranks of rock's establishment, joining the likes of Bon Jovi and Def Leppard in terms of pulling power. Megadeth could well do the same.

On the other hand, in European terms, the writing could be on the wall for many long-standing members of metal's big league, stung heavily by the changing tastes and attitudes of a post-Nirvana, increased metal audience. By drifting into rock's mainstream, such established bands as Aerosmith, Van Halen, AC/DC, Kiss, Skid Row and others will probably suffer relatively minor damage in a European context from the wash of metal's latest and most significant new wave. However, mediocre "poodle-head" bands would be well-advised to reach for their life preservers. So would the real old-guard screamers, including such British institutions as Black Sabbath and torchbearers Iron Maiden, some of whom now look set for mainland—especially eastern—Europe, which is still a hotbed of traditional metal. Traditional metal bands who have been virtually written off in the U.K. can still play to audiences of several thousand in Germany and Spain, and guitar heroes of the Yngwie Malmsteen school are gilt-edged commodities in France.

Almost all the "real metal" bands, including the likes of Megadeth, Motorhead, Slayer and the purveyors of whole sub-genres of thrash, speed, death (which all do much better in mainland Europe than in the U.K.) and countless other metal alloys, have suffered varying levels of damage from PNS—Post-Nirvana Syndrome.

Until Nirvana came along, extrapolating the career path of someone like the fast-rising Mr. Big or Extreme, or British newcomers such as Thunder, was a fairly unchallenging affair. Nowadays, it's riddled with complex unpredictability factors that can deter pundits.

With no national rock—let alone metal—radio, it's the rock

Continued on page HM-6

When it comes to metal and more, Columbia's got the action, and we're
Bringing It To The Masses.

LAST ACTION HERO



Music from the original motion picture. Featuring all new songs by:

**AC/DC
Aerosmith
Alice In Chains**

**Anthrax
Cypress Hill
Def Leppard
Fishbone**

**Megadeth
Queensryche
Tesla and more.**

Somebody had to do it.

In-Store June 8th

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1993 Sony Music Entertainment Inc. * Indicates previously recorded material. Motion picture photography & artwork title © 1993 Columbia Pictures Industries, Inc. All rights reserved.
Aerosmith and Tesla courtesy of Geffen Records. Anthrax courtesy of Elektra Entertainment. Megadeth courtesy of Capitol Records. Def Leppard courtesy of Blue/Leon R. #01. Queensryche courtesy of EMI Records. AC/DC courtesy of TCO/EastWest Records. Queensryche courtesy of EMI Records. SA

COLUMBIA

FUTURE DISC SYSTEMS

HARD METAL

TOURING
Continued from page HM-6

This is precisely manager Susan Silver's strategy, especially with Alice In Chains' initial tour. "Alice In Chains had a diversity but hadn't an independent foundation," she explains. "So I mixed up their audiences by sending them out to different audiences, first with Extreme, then Iggy Pop, Megadeth, Clash Of The Titans and finally Van Halen."

These mixed musical packages are practiced more frequently since the current fusions of alternative rock/metal music. Annie Patton, a manager at Steve Moir Company, comments, "It's no longer exclusively death metal, punk or alternative for the kids, because there is so much great music—which opens new touring possibilities even more."

Unfortunately, however, some boundaries still exist—as Zazula discovered when he toured Nudeswirl with Flotsam And Jetsam. "That was a big mismatch," he says. "They were two completely different genres of music, and it didn't work."

Still, many advocate solo touring for young bands. "I prefer a band to headline their first time," says Guerinot, "because they tie up the radio promotion, occupy marketing space, and aren't the last paragraph in a review. And, ultimately, the band has to survive or fail based on its own merit."

This theory diffuses into the area of arena tours as well. Recently, Stone Temple Pilots passed on the opportunity to tour with Aerosmith. Says Stewart, "Stone Temple Pilots have done only two U.S. tours. We're still developing their fan base and have a problem with people sitting in the fourth balcony wondering who they are."

Anthrax also turned down many major arena tours, Zazula explains, because "the band and I felt it wasn't the vibe we wanted to maintain. A lot of fans won't show up if they will only see Anthrax for 45 minutes before someone else's show. They want a two-hour Anthrax show."

Yet for many independent companies, an arena tour is a dream come true. "For a band like Sepultura, who is too heavy to get radio or MTV exposure, touring is their only outlet," says Scott Givens, product manager at Roadrunner Records. "So for them to land on Ozzy Osbourne's tour, as they did, one show exposes them to what might otherwise take an entire tour."

Faley adds, "I figure a band will win over 5 to 10 percent of the audience supporting an arena headliner. That could be 750 to 1,000 people per night—the difference between gold and platinum—and it gives us much greater validity when we approach radio and MTV."

So, how much difference does touring really make for young bands? Most rock/metal careers were built on it. Entner insists that Faith No More's success is attributed to their extensive touring.

"Animal Bag's attendances and record sales have tripled," says Annie Patton. "And according to SoundScan, sales jump both before and after the actual concert."

Finally, the big challenge of marketing a young band is to make the most of the tour. It's far more than the performance alone. "Obviously, the ultimate is to play to a full room," says Patton. "We really have to work to achieve that by advertising and working with the local press, retail, radio, cable."

Joe Grillo, Atlantic Records' progressive marketing manager also uses bag stuffers at retail stores and sends flyers and newsletters to about 50,000 members of the Atlantic Records' fan club to alert them of upcoming hard rock concerts in their areas. "We also give away as much material as we can," he says. "Additionally, Atlantic Records has 24 college representatives who produce on-campus promotions, listening parties, and promotions with the hip clothing retailers and restaurants."

Other common practices include low ticket prices and giveaways of music and tickets. And most agree that making friends is crucial to the process. "I have Animal Bag walk through record stores and just talk to people," says Patton. "Kids grow with a band and continue to support them. The worst is to not have worked the community when you had the opportunity." ■



Our 'Hard & Metal' cover artist is Russ Jones. The Oxnard, Calif.-based illustrator/writer has drawn and designed for every major comic-book publisher and is the founding editor of *Creepy* and *Eerie* magazines. He's also the author of some 28 books, including "The Vampire Tapes," "Curse Of The Pharaohs" and "Claw."

- ALICE IN CHAINS
- ANACRUSIS
- ANIMAL
- BANG TANGO
- ANNIHILATOR
- ANTHRAX
- GRETAR
- GWAR
- MASTERS OF REALITY
- MINISTRY
- NINE INCH NAILS
- QUEEN
- STONE TEMPLE PILOTS
- TRIXTER
- UGLY KID JOE

10 YEARS
FUTURE DISC SYSTEMS
MASTERING STUDIOS
HOLLYWOOD, CA
213/876-8733
FAX 213/876-8143

VOICE RECORD DISTRIBUTION NAIRD

- INDEPENDENTS ○ IMPORTS ○
- GREAT SERVICE ○ GREAT FILL ○

VALENTINE SALOON

SUPER DUPER

available on PIPELINE RECORDS

produced by JACK ENDINO

"...A mesmerizing glare of colour, diversity and promise. They're bringing glam, psychedelia and stirring melodies into a '90s context." - KERRANG

"Every song on *Super Duper* is saturated with grooves, hooks and intelligence..." - HIGH VOLTAGE

"*Super Duper* should earn Valentine Saloon a nomination or two for best new band..." - THE ANGLE

"Grinding, groove oriented and gutsy with a psychedelic touch. That's Valentine Saloon." - METAL EDGE

"Valentine Saloon is a talented young band, full of energy, charisma and a positive attitude. Their unique style of music may be just what the industry is looking for." - THE METRO

- WE WOULD LIKE TO THANK SOME OF VALENTINE SALOON'S SUPPORTERS:
- MUSICLAND ● TOWER RECORDS ● HASTINGS ● PEACHES ● SPECS ●
 - SOUND WAREHOUSE ● HMV ● CAMELOT ● RECORD DEN ● HARMONY HOUSE ●
 - RECORD EXCHANGE ● VALLEY RECORDS ● SELECT-O-HITS ● BASSIN ●

VOICE RECORD DISTRIBUTION

800-959-VOICE 516-932-8448 516-939-0131 fax

EDDIE'S MADE SOME
VERY POWERFUL
FRIENDS!

PEAVEY EVH® 5150 PLAYERS

Joe Satriani

Bob Rock • *Rockhead*

Brad Whitford • *Aerosmith*

Dann Huff • *Giant*

Dweezil Zappa

Andy Timmons • *Danger Danger*

Baby Animals

Lynyrd Skynyrd

Richie Sambora

Steve Farris • *Mr. Mister*

Steve Brown • *Trixters*

Ted Nugent • *Damn Yankees*

Tommy Byrnes • *Billy Joel*

Adrian Vandenberg

PEAVEY®

The Monitor® magazine from Peavey is a publication filled with the latest information that musicians want to know. Included are interviews with today's hottest players. You also get the latest news on Peavey equipment. To receive 4 issues for only \$5.00*, send check or money order to: Monitor magazine, Peavey Electronics, 711 A Street, Meridian, MS 39302-2898

The Monitor not affiliated with Billboard's Airplay Monitor.

* Prices good in U.S. only



Concrete Corner Celebrates Second Anniversary

New York - Concrete Corner, the comprehensive Hard Music sales program designed by Concrete Marketing, is celebrating its Second Anniversary this June. For the past two years the Concrete Corner has succeeded in joining independent and small chain retail accounts into a unified sales force to promote Hard Music artists through specialized cassette samplers, info-flyers, display material, sale pricing, high-visibility positioning and instore play. The program is going stronger than ever and is set to begin its most productive year yet.

"The Concrete Corner has allowed our customers to be the most informed and on the 'cutting edge' of the up and coming new artists and releases," says Ron Hageman of New York's Derby Rockpile, "making us the center of 'what's what' and 'who's who' in today's music scene." The program now has a strong network of 350 participating stores across the country, advertising in seven national and eighteen regional Hard Music publications, reaching a total of two million readers, and will be expanding its consumer flyer this summer. Matt Schuknecht of Rock-A-Rolla Records in Saginaw, Michigan confirms, "interest in the Concrete Corner is stronger than ever and the sales of featured artists pick up every month."

For more information on the Concrete Corner, call or write Amy Slack at: Concrete Marketing, Inc., 1133 Broadway, Suite 1220, New York, NY 10010, 212-645-1360, fax 212-645-2607.

Concrete Marketing and SoundScan Introduce the Hard Music Chart

New York - Over the last six months, Concrete Marketing Inc. has been developing a "Hard Music" chart with SoundScan Inc., the company who provides the point of sale retail charts that appear in Billboard magazine. The Concrete/SoundScan chart that appears on this page is compiled by SoundScan by electronically tracking sales of heavy metal, hard rock and hard alternative releases in the top tastemaker retail accounts across the country. The chart presently appears bi-weekly in Foundations magazine (the music industry's only Hard Music trade publication) on a pull out poster that is being displayed in retail stores around the country. It also can be seen monthly in 27 consumer publications worldwide including Entertainment Weekly, Metal Hammer, M.E.A.T. and Guitar World and such U.S. regional publications as The Aquarian, Radioactive and Good Times. It now reaches a combined readership of nearly 3,000,000.

"SoundScan is now the only viable sales tracking tool, making this the ultimate Hard Music Chart," comments Bob Chiappardi, owner of Concrete Marketing, Inc. "Our own industry needs to recognize the importance of Hard Music, and Concrete continues to invest a great deal of effort in promoting the genre through, among other means, seeking wider exposure for this chart."

For more information on the SoundScan Chart, call or write Dennis Halby at: Concrete Marketing, Inc., 1133 Broadway, Suite 1220, New York, NY 10010, 212-645-1360.



HARD MUSIC ALBUMS

THE SOUNDSCAN CHART IS COMPUTER TABULATED FROM ACTUAL, OVER-THE-COUNTER RECORD SALES FROM THE TOP HARD MUSIC STORES IN THE COUNTRY.

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL	TITLE
1	--	1	PORNO FOR PYROS	PORNO FOR PYROS
2	--	1	VINCE NEIL	EXPOSED
3	--	2	AEROSMITH	GET A GRIP
4	--	2	PRIMUS	PORK SODA
5	1	25	STONE TEMPLE PILOTS	CORE
6	2	8	GREEN JELLY	CEREAL KILLER SNDTRK.
7	4	40	PEARL JAM	TEN
8	5	31	ALICE IN CHAINS	DIRT
9	3	7	COVERDALE/PAGE	COVERDALE/PAGE
10	--	1	JIMI HENDRIX	ULTIMATE EXPERIENCE
11	--	1	BRAD	SHAME
12	7	38	JACKYL	JACKYL
13	9	30	SOUL ASYLUM	GRAVE DANCERS' UNION
14	6	63	UGLY KID JOE	AMERICA'S LEAST WANTED
15	11	6	BUTTHOLE SURFERS	INDEPENDENT WORM SALOON
16	12	40	METALLICA	METALLICA
17	13	10	VAN HALEN	VAN HALEN LIVE:RIGHT HERE
18	17	14	RAGE AGAINST THE MACHINE	RAGE AGAINST THE MACHINE
19	23	28	DREAM THEATER	IMAGES & WORDS
20	14	9	LIVING COLOUR	STAIN
21	18	40	PANTERA	VULGAR DISPLAY OF POWER
22	25	33	QUEEN	GREATEST HITS
23	21	40	SINGLES	SNDTRK.
24	26	40	MEGADETH	COUNTDOWN TO EXTINCTION
25	15	4	ARCADE	ARCADE
26	10	4	TOOL	UNDERTOW
27	32	25	NINE INCH NAILS	PRETTY HATE MACHINE
28	22	26	BON JOVI	KEEP THE FAITH
29	28	16	WHITE ZOMBIE	LA SEXORCISTO : DEVIL MUSIC
30	8	4	SUGAR	BEASTER

The SoundScan Hard Music Chart is available each week through SoundScan or can be seen bi-weekly in FOUNDATIONS Magazine. For a sample copy & subscription form, contact Michael Moses @ (212) 645-1360.

Retail Vision™

Would you pay \$1.20 to have your videos played in Rolling Stone Records in Chicago or the club First Avenue in Minneapolis?

Of course you would. That's all it costs you per store or club to be on the nation's #1 in-store/in-club play video reels.

- Targeted Placement: 3 compilations every 5 weeks; Pop, Alternative, Metal.
- Nationwide Distribution: Play in over 900 retail outlets and 100 clubs.
- Massive Exposure: Reaches over 1 million consumers in 5 weeks.
- Creative Format: Expose all your needs; Movie and Home Video trailers, artist profiles, promo spots, tour dates, commercials, etc...

For more information on including your videos on a reel or being serviced free of charge with Retailvision™, call Gabby Feliu: 212-645-1360

HEAVY METAL + HARD ROCK
ALTERNATIVE = HARD MUSIC

FOUNDATIONS

FORUM

THE ONLY HARD MUSIC CONVENTION

SEPT. 9-11

BURBANK HILTON & CONVENTION CENTER; BURBANK, CA.

LIVE PERFORMANCES, PANEL DISCUSSIONS, MUSIC INDUSTRY EXHIBITS, PARTIES, PERSONAL APPEARANCES, LOTS OF GIVEAWAYS!

INFORMATION [212]645.1360

BMG Takes Pulse! For CD Sampler Promo One Of Many For Tower Records' Mag

BY CATHERINE APPLEFELD

NEW YORK—BMG Distribution has gone directly to the source in its quest to take the pulse of the active music buyer.

The record company has joined forces with Tower Records' Pulse! magazine to disseminate two similar versions of a new multigenre CD sampler, which features such diverse BMG label acts as rocker Annie Lenox, sax star Kenny G, alternative-rock act 700 Miles, Latin group El General, and Godfather of Soul James Brown.

The samplers have been inserted into 50,000 copies of the May issue of the publication, which is available free of charge at all Tower stores as well as for \$2.95 at newsstands in select cities. The issues containing the sampler are wrapped in a poly-bag.

"We wanted to put the sampler in Pulse! as a way to put the music right in front of the Tower consumer, because certainly most of their patrons do read the magazine," says Rick Bleiweiss, BMG senior VP of marketing, who initiated the project. BMG has linked with several other chains for promotional CDs, including Musicland and the multistore "Huge Hits & Outrageous Opportunities" promotion in the winter.

Pulse! also has had its hand in the sampler business of late. The 10-year-old publication has been offering subscription samplers each month for the past two years. Its first sampler involving a portion of co-op advertising dollars was a multilabel compilation called "Groovology," which touted new modern-rock titles and which publisher Mike Farrace says generated "a real positive vibe."

The success of that sampler paved the way for the current "BMG/Pulse! Sampler" and a second "Groovology," which will be out in the June issue of Pulse!, according to Farrace. While he envisions the Pulse!-label sampler connection continuing to blossom and grow in prominence, he does not want to oversaturate the market. "We're not going to ram [the samplers] down everybody's throat. We're going to work on them when they make sense."

To herald the current BMG promotion, a full-page ad appears in all 300,000 copies of the May Pulse!, re-

gardless of whether they contain a sampler. Additionally, all issues house a freestanding coupon good for \$2 off the CD albums of the acts featured on the compilation; the coupons are good through May 26. Farrace says mounted copies of the sampler advertisement have been placed near the counter at several Tower outlets.

Of the 50,000 BMG samplers, 35,000 are included in in-store issues while 15,000 are inserted in newsstand copies. And in true joint-venture style, BMG selected the stores to carry the samplers; Tower chose the newsstand locales.

The outlets that contain sampler issues are the downtown New York location, Chicago, Cambridge, Mass., and three California locations: Hollywood, Woodland Hills, and the Stonestown

store in San Francisco.

In determining the newsstand locations, Farrace says, "we picked major cities where we don't have stores." These locations include Dallas/Fort Worth, Denver, and Cincinnati.

Although BMG and Tower have and will continue to experiment with cassette samplers, both agree this particular promotion dictated the CD format.

"The ambitious, aggressive music buyer is a CD buyer," says Farrace. "That is the medium the real speculators and opinion leaders choose."

Bleiweiss concurs, and adds that because of the genre-busting nature of the sampler, "with a CD, if someone hated an act or a style, they could skip over one track. One thing we believe
(Continued on page 89)



Exposé Poses At Macy's. Arista Records act Exposé stopped by Macy's Herald Square store in New York for a promotion for Edwin Jeans and Details magazine. Shown in top row, from left, are James D'Adamo, account manager, Details; Paula Lewis, in-store merchandising coordinator, Edwin Jeans; Marit Hedeem, sales coordinator, Edwin Jeans; Evan Jahn, national sales and marketing coordinator, Arista Records; Kelvin Belden, merchandising manager, Details; Robert Wiegner, national product manager, Arista; Andrea Smayda, special events coordinator, Macy's; Monica Bella-Bragg, director of special events, Macy's; and Despina Gianopoulos, special projects manager, Details. In front row, from left, are Exposé members Jeanette Jurado, Ann Curless, and Kelly MoneyMaker.

Finders Keeps N. Ohio Customers Coming Back

BY EDWARD MORRIS

BOWLING GREEN, Ohio—Bars and bookstores come and go here like shooting stars, but in this university town of 28,000, Finders Records & Tapes has become an institution through its wide stocking of hit, special-interest, and catalog titles and its easy-browsing atmosphere. Finders also functions as a ticket outlet for major concerts held in Toledo, 22 miles to the north.

"We opened up our Bowling Green store in 1971," recounts owner Greg Halamay. "Back then, we were one of the original independent stores in northwest Ohio. The record business then was fairly strong, especially in regard to being so close to a college campus." Although Finders is on the town's main thoroughfare, it still is within a five-minute walk of Bowling Green State Univ.

"After a couple of years," Halamay continues, "we noticed that a fair amount of our customers came from Findlay [another small college town 25 miles south of Bowling Green]. "So in 1975, we opened up our second store in Findlay."

The Bowling Green store has about 4,600 feet of floor space. Its high walls

are adorned with merchandise and posters. The store dropped all its vinyl albums several years ago, when it became apparent that CDs were here to stay. However, the Bowling Green store still carries a selection of 45rpm oldies. "[The oldies market] is there to a slight degree. It's one area that I've really not concentrated on. But you have so many old record buyers who are a little distraught because vinyl is no longer available. I think there is a select market out there. So we're going to pursue it a little bit



stronger than we have, and we'll see what happens."

The store does not stock any DCC or MiniDisc albums, Halamay reports, primarily because there's virtually no demand for these formats.



Located on Main Street in Bowling Green, Ohio, Finders Records & Tapes draws half of its total clientele from the students, faculty, and staff of Bowling Green State Univ., located only a few blocks away. (Billboard photo)

He says he has adjusted to the industry decision to drop the longbox for CDs, but he says he wishes labels would put the artist and album title on the top edge of the alpha boxes so customers wouldn't have to lift the boxes out of the bin when they're browsing.

Finders carries a remarkably diverse collection of musical types, although its clear priorities are rock and pop. The store is divided into two large rooms, with the popular titles in the entry section and the genre music concentrated in the other area.

While northwestern Ohio is hardly a hotbed of country music, Halamay says he has enlarged his country section considerably. "We've noticed a strong increase in country sales, [particularly] with the crossover artists," Halamay observes. "It's quite noticeable that the college market is also drawn to country music much more so now than any other generation that I've noticed."

Of his merchandise line, Halamay says, "We sell basically blank tapes and closely related accessories to the tape and CD consumer. I'm really not into any other paraphernalia or related accessories, other than your tra-

(Continued on page 92)

You Know The Rest, Now Try The Best!

Your full-line, full service one-stop

- ♪ 90,000 Titles
- ♪ Same Day Shipping
- ♪ P.O.P. Material
- ♪ Weekly Mailer
- ♪ Imports
- ♪ Great Fills
- ♪ Excellent Pricing
- ♪ Spanish Music

WE OFFER THE BEST SERVICE IN THE INDUSTRY!

SOUTHWEST WHOLESALE RECORDS AND TAPES

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

Toll Free 800/275-4799 • Ph 713/681-0629

NORWALK
RECORD DISTRIBUTORS
LASERDISCS
COMPACT DISCS
CASSETTES & MORE

CALL TODAY FOR A
FREE CATALOG

(800) 877-6021

NORWALK RECORD DISTRIBUTORS
1193 Knollwood Circle
Anaheim, CA 92801

WHY DOES THE LARGEST NATIONAL ONE-STOP ON THE WEST COAST HAVE SUCH A SMALL AD?

Why don't you ask the One-Stops with the large ads why their prices are up to 5% higher than Abbey Road's everyday prices?

Abbey Road Distributors

Orange County • Los Angeles • Atlanta

800-827-7171 • 800-795-6874 • 800-758-6710

Compact Discs. Cassettes. Laser Discs. Video. Accessories

Universal One Stop



FAX (215) 426 2667
1 800 523 0834
(215) 426 3333

PGD BLACK MUSIC MONTH
•Call Mario for Sale Booklet•

in stock			
Aerosmith	Gef 24455	6.89	11.49
Wynonna	MCA 10822	6.59	10.64
Aaron Neville	AM 86	6.64	10.99
Terence Trent D'Arby	Col 53616	6.39	10.39
Aimee Mann	Imago 21017	5.99	10.64
Dire Straits	WB 45259	6.79	11.24
Walter & Scotty	Cap 92958	6.14	10.84

Call Mario for Weekly Specials
Call Jennifer about the Universal Convention **Tuesday June 22**

BIG APPLE WHOLESALE

NATIONWIDE SERVICE
AT THE LOWEST WHOLESALE PRICES

Compact Discs • CD5 • LaserDiscs
12" Vinyl, Club, Rap & Dance
VHS Movies & Music Videos
Cassettes • Mini Disc • DCC

•A Fax Network To Keep You Informed Of Deals & New Releases•
•Knowledgeable And Attentive Sales Staff•

BRAND NAME EQUIPMENT

Audio • Video • Computers • Telephones
Fax Machines • Blank Tape • Accessories
AT THE LOWEST WHOLESALE PRICES

Call Or Write For More Information Or To Receive A FREE Catalogue:
Within The US: **Toll Free 1-800-531-5543**
Phone: **(718) 639-8600**
Fax Orders: **(718) 639-9619**
59-50 54th Avenue • Maspeth, NY 11378

AMERICA'S #1 ONE-STOP!

#1 IN SERVICE, PRICE & FILL

\$5,000 FOR YOU!

Offering retailers a \$5,000 incentive package to computerize and become a CD One Stop/SoundScan Reporter — retailers who are already computerized can still benefit! Information you report will be used for chart rankings that appear in Billboard magazine! Call today and take advantage of this historic offer!

CD ONE STOP

800-388-8889
FAX: 203-798-8852
13 Friends J. Clarke Circle, Bethel, CT 06801

*Reporting retailers must meet CD One Stop transmission criteria; restrictions apply.

Retail

Musicland Takes A Cue For Increased Growth

OFF TO THE RACES: During the last two years, The Musicland Group has retained its lead as the country's fastest-growing music merchant, although its pace has been somewhat slower than during the late '80s. But look for the Minneapolis-based merchant to get back on the fast track this year.

At its annual meeting, the company announced it will spend \$60 million during 1993 in opening new stores and refurbishing existing outlets. According to a press release, the company plans to open 65 new music stores and 70 new Suncoast Motion Picture Co. outlets. In addition, Musicland's test of its On Cue concept—small-town stores that offer music, video, and books—will get more aggressive as

the chain plans to open an additional 15 to 20 units. At last count, there were 13 On Cue stores open. The company also reiterated its intention to open 10 more

Media Play outlets. Media Play superstores are 40,000-50,000 square feet and carry music, books, video, and other entertainment software. According to Musicland executives, Media Play is expected to generate \$6 million to \$10 million in sales per store. (Media Play will be profiled in an upcoming issue of Billboard.)

Overall, the \$60 million Musicland will spend on expansion and refurbishments represents about an 83% increase over last year's total, when, according to the company's 10-K filing with the SEC, it spent \$36 million on those activities.

Although Musicland is moving forward in the malls and in strip centers, some competitors wonder how mall developers feel about the Minneapolis-based chain opening superstores outside their malls, which in many cases contain a Musicland or Sam Goody. Those competitors suggest Musicland, which mainly is a mall-based merchant, may be antagonizing developers, upon which the Minneapolis-based chain is so dependent for locations. But Bruce Bausman, senior VP of real estate, says the chain is sensitive to that issue since, after all, it has a big stake in malls just as the developers do. Media Play is being developed as a separate business, he says.

LAST CHAPTER? Flip Side, the Chicago-based merchant that sold six stores to Rose Records in an attempt to make itself fiscally sound (Billboard, March 20), filed April 26 to reorganize under Chapter 11 of the U.S. Bankruptcy Code. According to the court filings, made at the U.S. Bankruptcy Court for the Northern District of Illinois, Eastern Division, the company had total assets of \$1.1 million and total liabilities of \$4.1 million.

The company's liabilities break out to about \$810,000 in secured debt and \$3.3 million in unsecured debt. The largest unsecured creditors, according to the documents: WEA, which is owed about \$729,000; Sony Music,

owed about \$362,000; PGD, owed about \$310,000; CEMA, owed about \$287,000; BMG, owed about \$261,000; Uni, owed about \$203,000; and M.S. Distributing, owed about \$149,000.

CLASSICAL GAS: Allegro held its annual convention at the Sagamore Resort Hotel in Bolton Landing, N.Y., located on Lake George. The meet proved very informative as each label distributed by the Portland, Ore.-based company gave a preview of what it has coming out this year. But even more valuable was the informal exchanges on the classical biz that took place during dinners and at cocktail hours... Having just attended Allegro's convention, where the company's business was detailed in full, Track

RETAIL TRACK
by Ed Christman



found it curious that in the May 15 issue of Billboard, Michael Koch, CEO of Koch International USA, proclaimed his company the only "true independent national distributor." A source at Allegro notes classical distributors like Allegro and Qualiton distribute labels on an exclusive national basis in the U.S. as well.

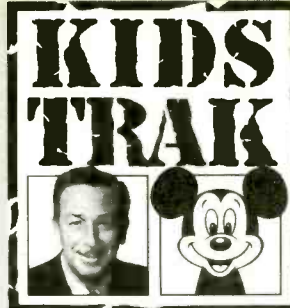
BREAK IT UP! Bassin Distributors, the Miami-based one-stop and distributor, held its eighth "Bassin Breakers" at the end of April. More than 1,200 retailers attended, and they were treated to performances by Forget The Name, an unsigned band; Livin' Proof, on Gasoline Alley/MCA; and Def Bass on City Sounds/Newtown. In addition, autograph sessions were held by Carmen Electra, courtesy of Paisley Park/WB, and Walter Orange of the Commodores, courtesy of Navarre.

IF YOU CAN'T BEAT THEM: Most savvy retailers know direct marketing will be a force to be reckoned with in the next century, and those merchants already are making plans to compete in that arena, as well as against that arena. For example, the Macy's department store chain recently announced it is considering its own 24-hour, home-shopping cable network, according to the May 3 issue of the Wall Street Journal. While music merchants may not be going public with their plans the way the department store chain did, you can be sure that in places such as Minneapolis; Torrance, Calif.; North Canton, Ohio; Sacramento, Calif.; and Amarillo, Texas, people are hard at work on positioning their chains for the direct-marketing wars that are bound to take place in the future.

MAKING TRACKS: JazzMania Records has assigned distribution on the East Coast to New York-based Twinbrook Music.

ON THE MOVE: Dusty Bowling has been named VP of purchasing at Aliquippa, Pa.-based Rank Retail Services America.

ADVERTISEMENT



Unique

THAT'S WHAT WE CALL our Read-Along Collections, Pop-Up Book and Tape Storytellers, and Sound and Story Theaters.

You call them profitable because they give you better margins than most products.

Most important, consumers call them lots of fun. That's because these unique, interactive "audio toys" have play value well beyond pushing "play" on a cassette recorder. It's the addition of a special edition watch to our classic Read-Alongs, a deluxe read-along book with pop-up scenes that make characters practically step off the page, or a pop-up theater stage for kids to act out the story while listening. They provide that "special something" parents are looking for in children's audio entertainment.

These product formats have been big hits behind properties like *The Little Mermaid*, *Beauty and the Beast*, and *Aladdin*. And with all three formats introduced behind the theatrical re-release of *Snow White and the Seven Dwarfs*, here's yet another uniquely profitable opportunity to take advantage of!

Don't let it pass you by. Get your order into play, today!



© DISNEY

Update On Jazz Discovery; Restless Pets Buck The Majors

DISCOVERIES: Discovery Records VP of sales and marketing Syd Birenbaum dropped by last week to update DI on the Santa Monica, Calif.-based company's progress since its November 1991 purchase by brothers Jac and Keith Holzman (Billboard, Nov. 30, 1991). Jac, of course, is well known as a founding father of Elektra Records.

You may recall that the Holzmanns purchased the Discovery/Trend catalog from the late Albert Marx. To date, the new Discovery has issued some 130 titles from the label's valuable jazz list. Artists include Paul Desmond, Gerald Wilson, Alan Broadbent, Clare Fischer, Tommy Tedesco, Art Pepper, and Bob Cooper.

But Birenbaum notes the label has attempted to point itself in a contemporary jazz direction with its album "Body Heat" (a collection of soundtrack music performed by a solid group of West Coast jazzmen) and "Tigress," the debut of saxophonist Sonya Jason.

"We'd like to think we're moving into a more mainstream vein, but with the indubitable stamp of Jac Holzman," says Birenbaum.

The company also is striking out into pop-oriented terrain with the June 15 release of vocalist Toni Price's debut, "Swim Away."

Readers with good memories may re-

call that this album was set for release last year on Antone's Records' abortive offshoot Alone Star.

According to Birenbaum, he and Jac Holzman were "completely blown away" by Price's performance during NAIRD in Austin, Texas, last year. At that point, Price's album still was set for release on Alone Star.

However, Discovery sealed a co-release deal with Antone's following MIDEM this year, after meeting with Harry Friedman, who had leaped from Austin's Amazing Records to Clifford Antone's label. Price's future albums also will come out under the Antone's/Discovery rubric.

Discovery plans six to eight new titles this year; one is a Paul Simon songbook from pianist Bill Cunliffe of the "Body Heat" Jazz At The Movies Band.

"It's been an interesting transformation of the label that we acquired," Birenbaum says. "Jac has pushed the label into a more mainstream positioning."

But Discovery isn't neglecting its roots: Just out is a quartet of titles from the old Elektra Musician jazz line, by Bud Powell, Eric Gale, Kevin Eubanks, and Dexter Gordon.

EXCLUSIVELY REP-ED: Speaking of Antone's, that imprint and its new offshoot, *dos records*, will be handled

exclusively by the REP Company distribution consortium. The latter label will market nonblues product; forthcoming are albums by rockers Loose Diamonds, guitarist/songwriter Stephen Bruton (well-known for his work with Bonnie Raitt), mandolinist Paul Glasse, and (*finally!*) singer/songwriter David Halley.

REP also will exclusively handle contemporary classical imprint New Albion, classical label Intercord, and non-CEMA titles from contemporary Christian/gospel giant Sparrow Records.



by Chris Morris

FLAG WAVING: The Buck Pets' move from a major label to an indie has provoked a positive reaction in singer/guitarist Chris Savage.

"Relief is a very good word for it—a lot of relief," Savage says. "It's good to be with people who actually seem to be competent, and good at their jobs."

The Buck Pets, a product of Dallas' Deep Ellum music scene of the '80s, made two albums, a self-titled 1988 debut and the 1990 follow-up "Mercuritones," for Island. The group's third release, "To The Quick," was just issued by L.A. indie Restless Records.

Savage's sour memories aren't terribly surprising, for the quartet's tenure at Island took place in a period of upheaval; while the band was pacted there, the company was sold to PolyGram.

"We got kind of lost in that shuffle," Savage says. "I don't know how much interest there was in us, and I don't know if they knew how to deal with us, with a guitar band... It changed every other month. Restless has been a complete change."

Another change is the Buck Pets' fervent return to a harsher, punk-dominated sound on "To The Quick" after the somewhat more manicured studio work heard on the first two records. The new album's co-production chores were handled by Ted Niceley, who also recorded

Fugazi.

"We figured he was a punk-rock producer," says Savage. The band also avoided recording in Los Angeles, Savage adds. "I don't really like Los Angeles. Leaving is OK, though."

The band, which also includes guitarist

Andy Thompson, bassist Ian Beach, and drummer Ricky Pearson, hasn't solidified tour plans yet, according to Savage. "We're looking at some dates in July—I'm not exactly sure where, or with who," he says. "I'd just as soon go out on our own, do the clubs again."

WE KEEP GROWING & GROWING

Find out what everybody's talking about! Call toll free 800-329-7664 ask for Bruce

CD's, TAPES
LASER DISCS
CASSINGLES, 12"
ACCESSORIES
PROF. PRODUCTS
VIDEOS, T-SHIRTS
& MUCH MORE!!

★ LARGEST DISTRIBUTOR IN THE U.S.
★ OVER 1 MILLION CD'S IN STOCK
★ SERVICE SPECIALISTS
★ FULL LINE DISTRIBUTOR & ONESTOP
★ 48 HR. OR LESS DELIVERY

15959 N.W. 15 Ave., Miami, FL 33169
(305) 621-0070 ★ Fax: 620-2216/621-0465

UNIQUE DISTRIBUTORS

ENTERTAINMENT IS OUR BUSINESS

CASS SINGLES
MAXI SINGLES

Your **PREMIER**
Singles Specialist

CD SINGLES
CD MAXIS
12" SINGLES

MOST EXTENSIVE INVENTORY

CASSETTES
CD'S

COMPLETE
LINE
of
BLANK TAPES,
ACCESSORIES
&
CARRYING CASES

CALL FOR
MONTHLY
CATALOGS

COMIC BOOKS

TRADING CARDS

YOUR FULL LINE DISTRIBUTOR

GREAT FILLS, TERRIFIC PRICES AND KNOWLEDGEABLE SALES STAFF

110 DENTON AVE. NEW HYDE PARK, N.Y. 11040
Tel.# (516) 294-5900 Tel.# (800) 992-9011 (OUTSIDE N.Y. STATE)
Fax# (516) 741-3584

The one essential tool for today's music retailer.

MUZE™

The ultimate mind for music.

(800) 935-4848

PULSE!/BMG PROMO

(Continued from page 87)

is that it is important to expose people to as many types of music as we can rather than presupposing a consumer will hate a certain type of product. You never know when you might get a convert."

He also says the bulk of a cassette would not bode well for placement in the magazine. The CD samplers are packaged in a flat cardboard sleeve.

For Farrace, the main goal of the BMG project, like all other Pulse! promotions, is to clinch record sales for Tower. But creating a positive link with the readers also is important. "We want to give our customers something fun," he says. "Every time we give away something like this it reinforces that Pulse! is interested in the consumer and fun."

HL DISTRIBUTORS, INC.

6940 S. W. 12 Street
Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized

- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

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

WE ARE A SERVICE ORIENTED COMPANY

REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price

Call Toll Free To Place Orders

1-800-441-4041

Fax: 718 658-3573

RECORDS

Imports Exports
ALL LABELS
NAIRD

MAIN BRANCH: 89-05 138 Street, Jamaica, NY 11435 Tel: 718 291-7058
IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida, 33023 Tel: 305 966-4744, Fax: 305 966-8766

LARGEST DISTRIBUTOR

Duran Duran Tours World Via Vid Concert

BY CARRIE BORZILLO

LOS ANGELES—Capitol Records act Duran Duran embarked on a mini world tour May 14, when hundreds of fans were expected to cram into record stores in Los Angeles, London, Tokyo, and Sydney for the band's one-concert "No Ordinary World Tour."

The band's performance at Tower Records' famed Sunset Boulevard store in West Hollywood was to be broadcast live via satellite to several other cities.

Modern-rock KROQ Los Angeles, which planned to air the show live, and Tower Records presented the "tour."

The Tower store in London and the Hard Rock Cafe in Sydney and Tokyo were tentatively set to screen the concert, according to Capitol marketing director Rob Gordon.

"This was actually the band's idea," said Gordon. "They wanted to come up with something different for their fans before the world tour [which begins July 14 in Tampa, Fla.], and there wasn't enough time to do in-stores."

The band was scheduled to perform at 12:30 p.m. (PT), play approximately 45 minutes, and then address the audience at the venues in a 15-20-minute interactive question-and-answer session.

Approximately 350 tickets were to be given away by KROQ and Tower for the L.A. show.

In addition, Gordon said there were plans to have the event screened at the Hard Rock Cafe in L.A. for fans who couldn't get into Tower.

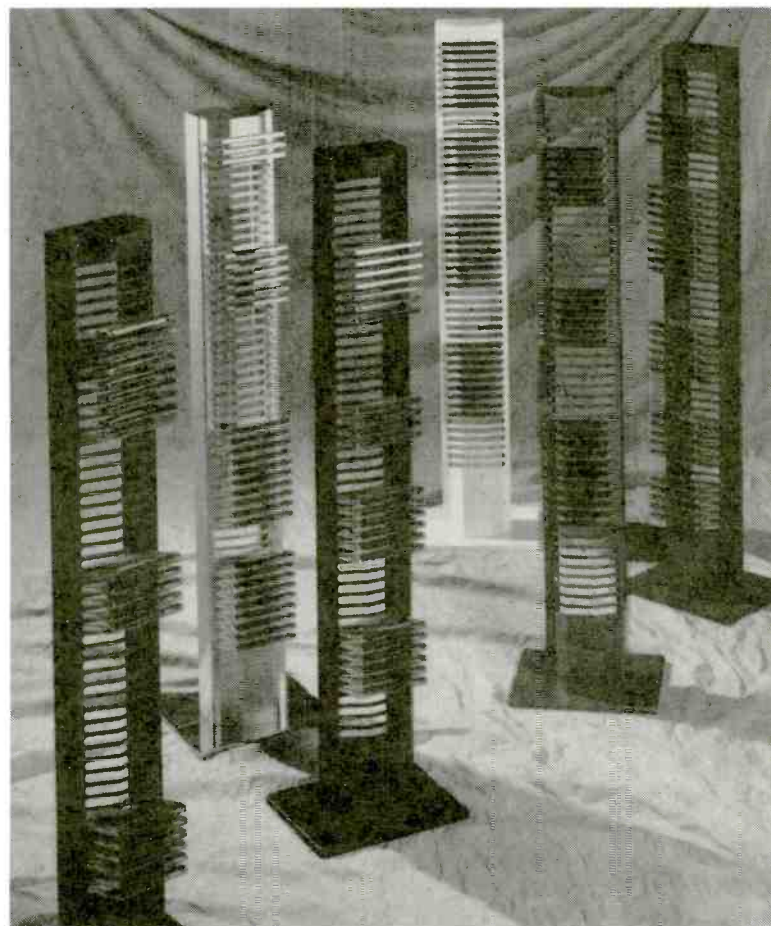
Also, Westwood One will broadcast the event live.

NEW PRODUCTS AND SERVICES

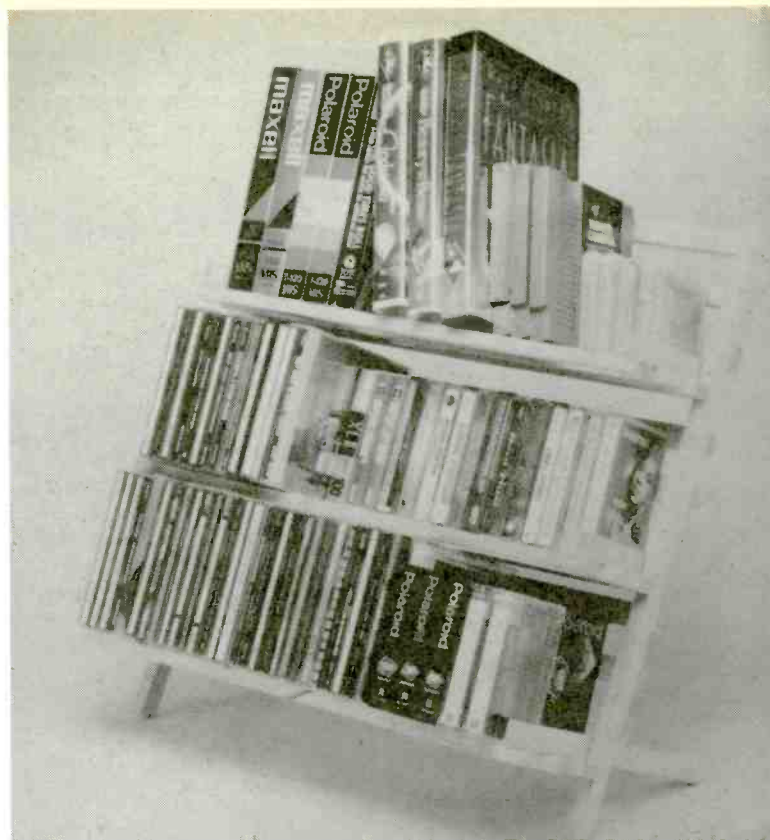


Compiled by Trudi Miller Rosenblum

MiniDisc, Maxi Package. TDK's MD-XG recordable MiniDiscs are housed in a see-through protective cartridge, mounted on an oversized card, and encased in a clear plastic bubble for visual impact. The package has a convenient hook for wall hanging and an easel stand for counter displays. The discs' recording layer ensures improved recording sensitivity and optical enhancement. Suggested retail price is \$13.95 for a 60-minute disc, \$17.49 for a 74-minute disc. Contact TDK Electronics in Port Washington, N.Y.



Bright Lights, Big CD. Bib America offers its Metal CD Storage Tower, model C-100LK, with a pre-installed neon light system. The lighting is custom-fitted, unbreakable, and available in crystal, neon pink, neon blue, and neon purple. The tower holds 100 CDs. Suggested retail price is \$169.95. Contact Bib in Littleton, Colo.



Hold Everything. The Solid Oak Multi-Media Storage Rack, model OK-MM3, from Coast Manufacturing holds 126 CDs or any combination of CDs, audio-cassettes, videocassettes, video games, digital audio tapes, or digital compact cassettes. The unit fits easily on a standard 12-inch shelf, and no assembly is required. Suggested retail price is \$29.95. Contact Coast Manufacturing in Yonkers, N.Y.



Mobile Music. Zenith Electronic Corp.'s Allegro Accessories Division presents the Allegro Portable CD Travel Pouch, model ALG2027. The durable black leatherette pouch is easy to carry and features 10 antiscratch storage compartments to keep CDs safe and clean. Suggested retail price is \$12.95. Contact Zenith in Glenview, Ill.

RAIN HURTS FEST ATTENDANCE

(Continued from page 23)

during the festival was a party thrown by Warner Bros. Records and Warner Reprise Video to mark the recent release of Lanois' new album, "For The Beauty Of Wynona," as well as a 55-minute documentary titled "Rocky World" (named after the final cut on the CD), which was released on VHS and laserdisc. The evening began with a screening of the film, directed by Philip King and chronicling Lanois' development as a leading record producer and recording artist. Immediately afterward, guests were bused to Lanois' French Quarter home/studio for a party highlighted by a performance.

Gearing up for a December opening in downtown New Orleans of its next club, House of Blues threw two promotional parties during the last weekend of the festival. Hosted by House of Blues Productions partners Michael Murphy and Isaac Tigrett, the party featured a computerized CD-ROM sound system that coordinates its blues and R&B playlist with projected video biographies of corresponding artists. The

sound system already is in place in the House of Blues that opened in Boston last winter. Along with the New Orleans site, an additional two clubs are scheduled to open in Hollywood, Calif., and Chicago in 1994.

Murphy also was busy on the festival grounds. For the fourth year, his production company was taping the event for Japan's largest public broadcaster, NHK. The 21 acts taped will be edited into five one-hour segments and a one-hour program of jazz festival highlights. Michael Murphy Productions Inc. also has secured rights to worldwide distribution, and will market a 90-minute video of the 1993 New Orleans Jazz and Heritage Festival.

All the activity on and off the Fair Grounds translates into big dollars for the New Orleans tourist industry. According to figures released in 1992, the festival pours \$71.6 million into the local economy, with 41% of festival attendants arriving from out of town. According to Davis, economic-impact figures for this year's festival won't be available until later this year.

AFFORDABLE JEWELBOX DISPLAYS

Now YOU TOO can afford to change to jewelbox-only CD-Displays.

Factory direct, high face value & quality for reasonable prices.

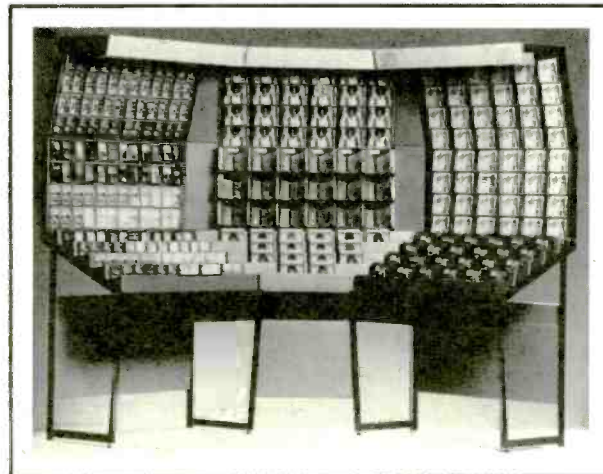
CALL TODAY

ZZAPP

MUSIC PRODUCTS INC

P.O. BOX 6939 • HOLLYWOOD, FLORIDA 33081
Phone 305-966-9359 / Fax 305-966-7146

TOLL FREE 1-800-638-0757



Album Reviews

EDITED BY PAUL VERNA, CHRIS MORRIS, AND EDWARD MORRIS

POP

► TERENCE TRENT D'ARBY

Symphony Or Damn
PRODUCER: Terence Trent D'Arby
Columbia 53616

Multitalented artist continues to defy categorization on latest outing, a full-blown foray into rock, soul, and dance styles, with some tantalizing ballads thrown in. Fierce, rockin' first single "She Kissed Me" is burning up the modern-rock airwaves. Likely follow-ups that could make the grade at alternative, pop, or R&B outlets include "Do You Love Me Like You Say You Do," a funk workout in the vein of TTD mentor and kindred spirit Prince; "Delicate," a sweet duet with Des'ree; and falsetto tour de force "Turn The Page." Also included is D'Arby's theme for the film "Frankie & Johnny."

► NEW ORDER

Republic
PRODUCERS: Stephen Hague & New Order
Quest/Warner Bros. 45250

Synth pop outfit's decision to abide by its signature sound appears to be paying off so far, judging by the modern-rock and pop success of the first single, "Regret." Should the album exhibit the kind of momentum the band has demonstrated in the past, tracks like "World," "Chemical," "Times Change," and "Special" could easily follow suit. The caveat is that fans longing for a breath of fresh air from this band will not get it, as everything heard here falls well within the bounds of what the group has done before.

VARIOUS ARTISTS/ORIGINAL MOTION PICTURE SOUNDTRACK ALBUM

Posse
PRODUCERS: Various
A&M 31454 0081

Moviegoers' response to the decidedly unusual notion of a black Western will determine the success of this soundtrack album for feature by "New Jack City" director Mario Van Peebles. Record itself is a mixed bag, with rap from Intelligent Hoodlum and film co-star Tone Loc, music-cum-narrative by Van Peebles' father, Melvin, imitative doo-hop from Badd Boyz Of The Industry, balladry from Vesta, gospel flavoring from the Sounds Of Blackness, and a reunion of David + David.

JOHNNY CLEGG & SAVUKA

Heat, Dust & Dreams
PRODUCER: Hilton Rosenthal
Capitol 98795

South African artist's fourth album is a

SPOTLIGHT



JANET JACKSON

janet.
PRODUCERS: Jimmy Jam & Terry Lewis and Janet Jackson
Virgin 87825

Destined to be an instant smash, Ms. Jackson's latest is a glorious assortment of styles—pop, dance, R&B, rock, jazz, rap—each delivered with consummate skill and passion. Lead single "That's The Way Love Goes" is among history's fastest-rising records; others that may match its rise include dance/pop gem "If"; piano ballad "Again"; remake of 1967 tune "What'll I Do"; "New Agenda," a pro-woman, pro-black anthem featuring Chuck D; and "This Time," a pop/rock epic embellished by Kathleen Battle's soaring soprano. A career-defining record earning Janet the right to operate on a first-name basis.

characteristic genre brew of Zulu, pop/rock, and Celtic strains. Tone is set by opener "These Days," which brings to mind Paul Simon's "Graceland" period, except that the traditional element is supplied by chanting rather than percussion. Other standouts include "The Crossing," "Your Time Will Come," and "The Promise."

★ DILLON FENCE

Outside In
PRODUCER: Lou Giordano
Mammoth 0049

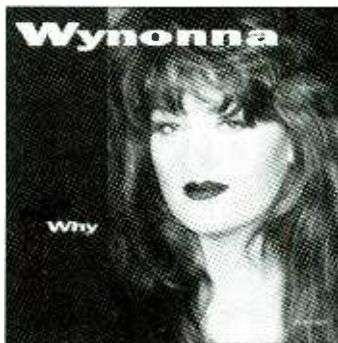
Pop gorgeousness reigns supreme on latest album by Chapel Hill, N.C., group, which is invariably tuneful and ineffably sweet. Nobody currently writing pens melodies quite as cannily as group mastermind Greg Humphreys (think early Crowded House). "Collapsis," "Poor Poor Lonely," "One Bad Habit," and lovely "Any Other Way" all sound like hits on some cosmic jukebox. Modern

its instrumental flourishes often ingenious, and the sum effect is galvanized by Mann's engagingly savvy vocal magnetism. When people want to borrow your copy, tell 'em to get their own!

DEEP FOREST
PRODUCER: Dan Lacksman
Epic 53747

This striking, original dance-music hybrid was created when field recordings of the delicate songs of the rain forest-dwelling Pygmies were reconfigured by producer Lacksman and keyboardist/programmer Michael Sanchez. Underpinned by dreamy beats, heartbreakingly beautiful Central African melodies shape such outstanding tracks as "Nightbird," "Savana Dance," "Desert Walk," and the title cut. With a fragile melody that gives way to glorious choral passages, first single "Sweet Lullaby" goes top 10 in Club Play this week.

SPOTLIGHT



WYNONNA

Tell Me Why
PRODUCER: Tony Brown
MCA 10822

Is it country? Is it pop? Is it gospel? Who cares? On her sophomore solo effort, Wynonna (with lots of help from producer Brown) has once again crafted a record that seamlessly incorporates all of the above. As with her debut, a couple of these songs stand out and carry the show. The sparkling title cut and first single is the kind of top-down, summertime hit that should (and probably will) render format boundaries meaningless, while the luscious ballad "Only Love" is a textbook great-singer/killer-song combo.

rockers, and even top 40, could have a field day here.

THE BUCK PETS

To The Quick
PRODUCERS: Ted Niceley & the Buck Pets
Restless 72726

Dallas quartet vaults from the majors to indie with appreciable increase in focus and serious return to its punk-skewed roots. Title cut, "Shave," and "Nothing's Ever Gonna Be Alright Again" offer a sense of band's dead-on style, which minces up prepunk and classic punk styles for a ballsy brew that could light up modern rockers.

R & B

► FUNKDOOBIEST

Which Doobie U B?
DJ Muggs, DJ Lethal, DJ Ralph M, T-Ray
Epic/Immortal 53212

Animated rap takes the local from goofy to sincere, stopping at various stations in between. First single "Bow Wow Wow" has barked up the rap and pop charts, hinting at the project's crossover potential. Other highlights are "The Funkiest," "Who's The Doobiest," and "Wopbabalupop," a takeoff on "Tutti Frutti."

JAZZ

MICHEL PETRUCCIANI

Promenade With Duke
PRODUCERS: Gilles Avinzac, Michel Petrucciani
Blue Note 80590

Each of Petrucciani's five successive albums on Blue Note have increased in sales, and this fluent and evocative outing should be similarly welcomed by his fans, lovers of Duke's music, and late-night jazz programmers. The French pianist purposely steered clear of slavish imitation and precession over-arrangement, and the results show the plan to capture the essence of Ellington was a good one. The standouts: "African Flowers" and Petrucciani's Ellingtonesque "Hidden Joy."

SPOTLIGHT



WINGER

Pull
PRODUCER: Mike Shipley
Atlantic 82485

Hard-rock act once again aims squarely at the album-rock/MTV segment on its third set. Band shines on the rare moments when it pushes the outer limits of this genre, as it does on the epic power ballad "Blind Revolution Mad"; otherwise, it toils in familiar, well-circumscribed territory. Trump card is the monstrous lead single, "Down Incognito," which is showing well on the Album Rock Tracks chart.

ZACHARY BREAUX

Groovin'
PRODUCERS: Chris Lewis & Zachary Breaux
NYC 6003

Blues-oriented jazz guitarist lays down clean, funky lines in his acoustic/electric quartet. Breaux solos wildly over the manic Latin beats of Tito Puente's "Picadillo" and creates a techno-jazz version of Coltrane's "Impressions." Overlooking an oversweet cover of Flack/Hathaway's 1972 hit "Where Is The Love," his blues stylings are most enjoyable on "Coming Home Baby" and the traditional "Alice."

LATIN

► ALEJANDRO FERNANDEZ

Piel De Niña
PRODUCER: Pedro Ramirez
Sony Discos/Sony 81043

Emotive son of long-standing ranchero

VITAL REISSUES™

VARIOUS ARTISTS
Rare Chicago Blues 1962-1968
PRODUCER: Norman Dayron
Bullseye Blues 9530

Chicago blues scenester Dayron captured a host of blues greats at the North Side's Fickle Pickle and in other informal settings in the early '60s; this set compiles the cream of his recordings. Performers include Windy City standbys like Little Brother Montgomery, Robert Nighthawk, Otis Spann, Big Joe Williams, Johnnie Jones, James Cotton, and the then-young Paul Butterfield and Elvin Bishop; out-of-towners captured in their prime include Robert Pete Williams and the Rev. Robert Wilkins. Sensational recordings that perfectly catch a historic moment.

EDDY ARNOLD

Last Of The Love Song Singers: Then And Now
PRODUCERS: Various
RCA 66046

Arnold was a country star who was cool when country music wasn't—doing network TV, crossing over to pop, and even fronting symphony orchestras. This two-record collection of his old and more recent recordings demonstrates why the smooth-voiced and personable star stood shoulder-to-shoulder with Crosby and Como from the '50s onward.

SPOTLIGHT



DIRE STRAITS

On The Night
PRODUCERS: Guy Fletcher, Neil Dorfsman & Mark Knopfler
Warner Bros. 45259

If the components of a great live album are inspired performances, pristine sound, and memorable songs, then this release from the British veterans has the stuff to qualify. However, with a recent greatest-hits package and a previous live album under its belt—and some of the songs on the current release on one or both of those—Dire Straits may not be due for another outing of this nature. The public will surely decide.

rey Vicente Fernández looks ever more like the heir apparent on fine sophomore album of classics. Young Fernández even sounds like his father nowadays as he lathers his muscular, elastic baritone over evocative, unabashedly romantic odes such as "No Estoy Triste," "A La Vera Del Camino," "Hasta Donde Estés," and "Quisiera Olvidarme De Ti."

RAFFY ARAUJO Y LA O07

Aplastante Como El Elefante
PRODUCER: Raffy Araujo
Nelson 1007

Though slamming remix of "Muévete" overshadows the rest of Araujo's premiere for new Hialeah, Fla., label, other power-merengue ditties "Vaya A Buscar Su Mario" and "La Muñeca" might serve as worthy follow-up entries.

CLASSICAL

► **SCHUMANN: PIANO CONCERTO; ARABESQUE & WORKS BY SCHUBERT, GRIEG & LISZT**
Yevgeny Kissin, Vienna Philharmonic, Giulini
Sony Classical SK 52567

An expansive reading of the ever-popular concerto that immediately positions itself high among the few that provide undiluted musical pleasure. Beauty of tone, phrasing, and organization, it's all there to captivate the listener. Solo pieces that flesh out the program include striking performances of two Liszt arrangements of Schubert songs, as well as Grieg's own solo piano version of his most famous song. "Ich liebe dich."

DIAMOND: SYMPHONY NO. 1; VIOLIN CONCERTO NO. 2; THE ENORMOUS ROOM
Ilkka Talvi, Violin; Seattle Symphony, Schwarz
Delos DE 3119

Delos adds to its successful Diamond cycle with a batch of accessible works dating from the early '40s. Romantic by design, with enough melody to attract casual as well as more demanding audition. Strong performances of the outer works (the concerto would benefit from a more persuasive soloist), and a piece (the second movement of the symphony) that's a natural for bounteous radio play.

NEW & NOTEWORTHY

AIMEE MANN

Whatever
PRODUCERS: Jon Brion, Aimee Mann & Michael Hausman
Imago 72787

When was the last time you put on a record and wound up letting it play all day, each track so perfectly sculpted and performed that you couldn't bear to break the overall spell? Well, that's what it's like to experience "Whatever," a 13-song masterstroke that's as affecting, exuberant, and offhandedly eloquent as any album you'll hear in '93. First single "I Should've Known" is already earning a strong radio and video reception, and this collection has plenty of ammunition in store. "Fifty Years After The Fair," "Could've Been Anyone," "Stupid Thing," "I Could Hurt You Now," "I Know There's A Word," and "I've Had It" are just a few of Mann's potential multi-format classics. The album's arrangements are consistently surprising,

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.

Sensormatic Nearly Doubles Net Profit NARM Decision Bodes Well For Ultra Max Maker

BY DON JEFFREY

NEW YORK—Sensormatic Electronics Corp., whose anti-theft technology for recordings received NARM's recommendation to music retailers this year, reports impressive increases in revenues and profits for the third fiscal quarter.

For the three months that ended March 31, Sensormatic posted a 95.3% increase in net profit to \$11.8 million, from \$6.07 million a year ago. Revenues jumped 56.6% to \$114.4 million, from \$73 million. The Deerfield Beach, Fla.-based company's operating profit (before taxes and interest payments) rose 94% to \$15.8 million from \$8.15 million.

In March, the National Assn. of Recording Merchandisers, after reviewing the electronic surveillance systems of various manufacturers,

recommended Sensormatic's Ultra Max technology as the anti-theft standard. The matter became crucial after March 31, when labels stopped shipping compact discs in longboxes. Retailers worried that CDs in jewel boxes would be easy targets for shoplifters.

Using Sensormatic's system, electronic tags will be placed on recordings at the manufacturing plants. The tags then can be detected electronically at the retailer's exits. Depending on the number and size of an outlet's doorways, a retailer could pay from \$4,500 to \$10,000 for installation of the detectors, according to the company's estimate.

Ronald Assaf, president and founder of Sensormatic, says it will take 12-18 months for full implementation of the new source-tagging system. "By the time we work with all

the manufacturers, get the insertion of the labels—which requires additional equipment and tool changes—we figure it will take that amount of time."

Assaf says Kemp Mill Music, a record retailer based in Beltsville, Md., was the "first major order we received after the NARM decision."

But Sensormatic, which was formed in 1966, has been a major provider of security systems to music and other retailers for many years. Assaf estimates the company has at least a 65% market share in loss-prevention systems for music chains. He says music accounts represent 6% of the company's total domestic revenues and adds, "That's now going up."

In addition to marketing anti-theft security devices to music chains, Sensormatic provides electronic article surveillance, closed-circuit television, and other monitoring systems to a variety of other retailers, including drugstores and supermarkets. Sensormatic also puts source tags on videocassettes. Assaf estimates the company has a 90% share of that market.

Sensormatic also has a thriving international business, deriving about 50% of its revenues from overseas. The company notes, however, that the weakness of several foreign currencies—specifically the British pound, the Italian lira, and the Spanish peseta—hurt international results because sales in local currencies had to be converted to stronger dollars.

For the nine months that ended March 31, net profit soared 74.2% to \$36.3 million on a 61.8% rise in revenues to \$356.3 million.

Sensormatic's shares were trading recently on the New York Stock Exchange at \$41.75 each, a 52-week high. The stock began to soar months ago when it appeared that NARM would recommend the company's source-tagging system to music retailers.



Tower And Mountain. Quality Records reggae act Big Mountain took part in an album-signing and in-store performance at Tower Records in Anaheim, Calif. Shown, from left, are Les Silver, VP sales and marketing, Quality Records; Ted Higashioka, VP marketing, sales, and promotion, CRDI, with son Kyle; band members Jerome Cruz, Quino, Lynn Copeland, Manfred Reinke, and Gregory Blakney; and Kimberley Joy Ferren, publicist, Quality.

FINDERS KEEPS N. OHIO CUSTOMERS COMING BACK

(Continued from page 87)

ditional carrying cases or CD home racks."

Finders advertises in the college and town newspapers, on several local radio stations, and on cable TV. The store's chief competition is a unit of the Record Den chain, located in a mall more than a mile from campus. Signs prominently displayed in Finders offer to match the prices of any other store in the area.

Halamy estimates that his clientele is evenly divided between the campus dwellers and the townies. He notes his sales don't dip as much in the summer as one might suspect, largely because the summer classes at the university are so well-attended. He further credits the labels for releasing stronger titles during the summer than they used to.

Finders is open every day: Monday through Thursday from 9 a.m.-10 p.m.; Friday and Saturday, 9 a.m.-midnight; and Sunday, 11 a.m.-7 p.m. He operates with a staff of 12.



Finders' high ceilings enable it to display a wide selection of posters and other music-related merchandise. (Billboard photo)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	2	BOB MARLEY AND THE WAILERS ▲ ³ TUFF GONG/ISLAND 846210/PLG (9.98/16.98)	LEGEND 1 week at No. 1	94
2	4	ENYA ▲ ² REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	82
3	3	ERIC CLAPTON ▲ ³ POLYDOR 825382 (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	105
4	1	PINK FLOYD ▲ ¹² CAPITOL 46001 (9.98/15.98)	DARK SIDE OF THE MOON	105
5	7	JIMMY BUFFETT ▲ ² MCA 5633 (7.98/11.98)	SONGS YOU KNOW BY HEART	105
6	10	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113 (7.98/11.98)	GREATEST HITS	105
7	5	JOURNEY ▲ ⁴ COLUMBIA 44493* (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	105
8	8	THE EAGLES ▲ ¹⁷ ELEKTRA 105 (7.98/11.98)	GREATEST HITS 1971-1975	105
9	6	AEROSMITH ▲ ⁶ COLUMBIA 36865* (5.98 EQ/9.98)	GREATEST HITS	103
10	12	THE EAGLES ● ELEKTRA 60205* (7.98/11.98)	GREATEST HITS VOL. 2	103
11	9	MEAT LOAF ▲ ⁷ CLEVELAND INT'L 34974/EPIC (7.98 EQ/11.98)	BAT OUT OF HELL	105
12	14	ENYA ● ATLANTIC 81842*/AG (7.98/11.98)	ENYA	60
13	13	METALLICA ▲ ³ ELEKTRA 60812* (9.98/15.98)	...AND JUSTICE FOR ALL	96
14	11	PINK FLOYD ▲ ⁸ COLUMBIA 36183 (15.98 EQ/31.98)	THE WALL	105
15	17	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101* (7.98/11.98)	GREATEST HITS	105
16	15	MICHAEL JACKSON ▲ ²¹ EPIC 38112* (9.98 EQ/15.98)	THRILLER	17
17	20	GUNS N' ROSES ▲ ¹⁰ Geffen 24148* (9.98/15.98)	APPETITE FOR DESTRUCTION	105
18	18	METALLICA ▲ ² ELEKTRA 60396* (9.98/13.98)	RIDE THE LIGHTNING	90
19	22	THE BEATLES ▲ ⁸ CAPITOL 46442 (9.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	38
20	16	JANIS JOPLIN ▲ ² COLUMBIA 32168* (5.98 EQ/9.98)	GREATEST HITS	64
21	24	ELTON JOHN ● POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	99
22	25	CREEDENCE CLEARWATER REVIVAL FANTASY 2 (11.98/18.98)	CHRONICLES VOL. 1	17
23	19	METALLICA ▲ ² ELEKTRA 60439* (9.98/13.98)	MASTER OF PUPPETS	91
24	21	THE DOORS ▲ ELEKTRA 60345* (12.98/19.98)	BEST OF THE DOORS	94
25	30	ELTON JOHN MCA 10693* (7.98/12.98)	GREATEST HITS 1976-1986	24
26	27	U2 ▲ ⁵ ISLAND 842298/PLG (9.98/16.98)	THE JOSHUA TREE	73
27	23	JIMI HENDRIX ▲ ² REPRISE 2276*/WARNER BROS. (7.98/11.98)	SMASH HITS	50
28	26	PETER GABRIEL ▲ ³ Geffen 24088* (9.98/13.98)	SO	7
29	31	BILLY JOEL ▲ ⁴ COLUMBIA 40121* (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	105
30	28	DEF LEPPARD ▲ ¹⁰ MERCURY 830675* (10.98 EQ/15.98)	HYSTERIA	95
31	36	FLEETWOOD MAC ▲ WARNER BROS. 25801* (9.98/15.98)	GREATEST HITS	84
32	40	SADE ▲ ² EPIC 42210* (5.98 EQ/9.98)	STRONGER THAN PRIDE	3
33	43	PATSY CLINE ▲ ⁴ MCA 12 (4.98/10.98)	GREATEST HITS	105
34	33	THE BEATLES ▲ ⁹ CAPITOL 46446* (9.98/15.98)	ABBEY ROAD	29
35	37	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129/AG (7.98/11.98)	LED ZEPPELIN IV	101
36	29	BEASTIE BOYS ▲ ⁴ DEF JAM 40238*/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	43
37	41	THE POLICE ▲ ³ A&M 3902* (9.98/15.98)	EVERY BREATH YOU TAKE - THE SINGLES	84
38	—	BAD COMPANY ▲ ² ATLANTIC 81625*/AG (9.98/16.98)	10 FROM 6	71
39	48	KENNY G ▲ ² ARISTA 8613* (13.98/16.98)	LIVE	27
40	38	CHICAGO ▲ REPRISE 26080*/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	96
41	35	MICHAEL JACKSON ▲ ⁶ EPIC 40600* (9.98 EQ/15.98)	BAD	13
42	46	SADE ▲ ² EPIC 39581* (7.98 EQ/11.98)	DIAMOND LIFE	8
43	32	RIGHTEOUS BROTHERS ▲ CURB 77381* (6.98/10.98)	BEST OF RIGHTEOUS BROTHERS	102
44	34	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 12182* (12.98/15.98)	NINE TONIGHT	63
45	—	KENNY G ▲ ⁴ ARISTA 8427* (9.98/15.98)	DUOTONES	20
46	44	THE BEATLES ▲ ⁷ CAPITOL 46443 (14.98/26.98)	THE BEATLES	19
47	47	LED ZEPPELIN ▲ ⁶ ATLANTIC 19127/AG (7.98/11.98)	LED ZEPPELIN 2	54
48	42	BON JOVI ▲ ⁹ MERCURY 830264* (7.98 EQ/11.98)	SLIPPERY WHEN WET	45
49	49	VIOLENT FEMMES ▲ SLASH 23845*/WARNER BROS. (9.98/15.98)	VIOLENT FEMMES	40
50	—	KENNY G ▲ ³ ARISTA 8457* (9.98/15.98)	SILHOUETTE	10

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested price is for cassette and CD. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1993, Billboard/BPI Communications, and SoundScan Inc.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Store Monitor: Interactive Activity 94 'Bodyguard' For Rent In U.K. 99
 Video Previews: Paula Abdul, Dizzy 96 Laserscans: 'Unforgiven' Bows 100

PICTURE THIS

By Seth Goldstein



GROWTH: Visual Expressions, the Pittsburgh-based rackjobber that launched last summer (Billboard, Aug. 8), may be adding 150 Toys 'R' Us accounts that are scheduled to receive a video store-within-a-store treatment. The chain began Videos 'R' Us in late 1992 at two locations with Visual Expressions in charge of inventory. Toys 'R' Us operates some 600 outlets.

HELPING OUT: Blockbuster reportedly is making up the difference—and then some—in sales lost by Worldvision Home Video to other retailers miffed at the chain's purchase of a majority interest in Worldvision parent Spelling Entertainment. Sources say the volume is considerable. Dealers were vocal that Blockbuster would be getting Worldvision exclusives; their pullback, ironically, is making that the case in fact if not in policy.

SLOWDOWN: Starmaker Entertainment's "Aladdin" hasn't had the legs of "Little Mermaid," which moved more than 1 million copies in the wake of theatrical and video success of the Disney title. Sales have slowed after a fast start, and the Starmaker release probably will be buried for several weeks after Disney ships its "Aladdin" cassettes Oct. 1. Starmaker, meanwhile, is actively selling supermarkets. It has opened 35 chains through distributors, offering a half-dozen promotions. Big sellers: "Shadow Riders," a \$9.99 Louis L'Amour western, and the "Saturday Night Live" series.

SPLIT RUN: San Francisco-based Sybervision, taking its cue from the marketplace, has split its mail-order catalog into audio (20 titles) and video (30 titles) for separate retail licensing. Sybervision gave up on an all-in-one package once it decided record stores really weren't interested in the video half. Extended negotiations with two studios, each of which wanted full control over distribution, gave Sybervision the time it needed to get a fix on retail and regain its financial health, says CEO Paul Eisele. Sybervision is holding on to 25-30 audio/video releases for direct response.

Same Old Story For Wholesalers Good Rapport With Studios Tempers NAVD

BY EARL PAIGE
 and SETH GOLDSTEIN

INDIAN WELLS, Calif.—For attendees of the National Assn. of Video Distributors' May 2-5 conference, it was a case of déjà vu all over again. As in previous years, wholesalers bemoaned their financial state, while reveling in the era of good feeling that currently exists with suppliers, particularly the studios.

It has been several years since the last bloodbath, when RCA/Columbia Pictures Home Video used one-on-one meetings at NAVD to terminate relationships with about 10 distributors. Most were reinstated later after RCA/Columbia itself went through major management changes. The lesson learned: Tidy up loose ends in talks well before NAVD, which then becomes an issueless, golf-packed four days at the Grand Champions resort hotel.

"We don't let things boil up to where they explode," said Baker & Taylor's Jim Warburton, re-elected to a second term as president of NAVD. "There are no big glaring issues or life and death." Before the conference, it was thought that wholesaler interest in buying and reselling used cassettes might get a rise out of the studios worrying about the impact on new-title purchases.

However, the probing by Major Video Concepts and Video Products Distributors drew limited, tentative responses. Paramount, thought to be the most concerned, said it didn't have enough data to reach conclusions; Columbia TriStar shrugged off the issue. Anyway, said VPD, it is reaching quotas, so why the concern?

NAVD, in turn, isn't pushing hard to get studios to accept returns in 30 days because, as Warburton admitted, "it's much more complicated than we ever thought. We're merely floating a trial balloon." Except for two studios, the majors "are lukewarm to cold" about the idea.

That leaves the spotlight on the woes of the distributors that acknowledged a 25% decline in pretax profits from 1.6% of gross revenues in 1991 to 1.2% last year, despite a 2.7% increase in average sales from \$176 million to \$180.9 million. Statistics gathered by NAVD from 14 members indicate several problem areas. First is a 3.5% increase in the cost of goods sold, from \$158 million to \$163.7 million; second, the related rise in freight outlays; and third, a 74.7% jump in bad-debt write-offs, in part attributed to the collapse of deep discounter Phar-Mor (although rackjobber Levy Home Entertainment, owed millions for sell-through goods, isn't a NAVD member). Total receivables average

about \$500 million.

NAVD likes the job UPS has done delivering shipments, but finds the expense, now running more than \$30 million a year, hard to swallow. "Our freight cost is greater than the combined profits" of the membership, according to Warburton. If NAVD hadn't pushed pushed aggressively for a common street date—Wednesday—freight would have been "significantly higher," he added. Major Video's Walt Wiseman said Roadway Express is a good alternative in some regions, but can't deliver on UPS' one-day schedule.

Wholesalers' branch expansion, deplored by everyone, continues unabated nonetheless, usually tied to aggressive price cutting. "There'll always be those trying to expand their market share by price, but I don't know how much longer they can get by with that," Warburton commented.

Despite the negatives, though, none of the established players seems to be pulling out or selling out, unless the price is right. M.S.

(Continued on next page)

Go To Graceland Interactively On Crunch CD-ROM

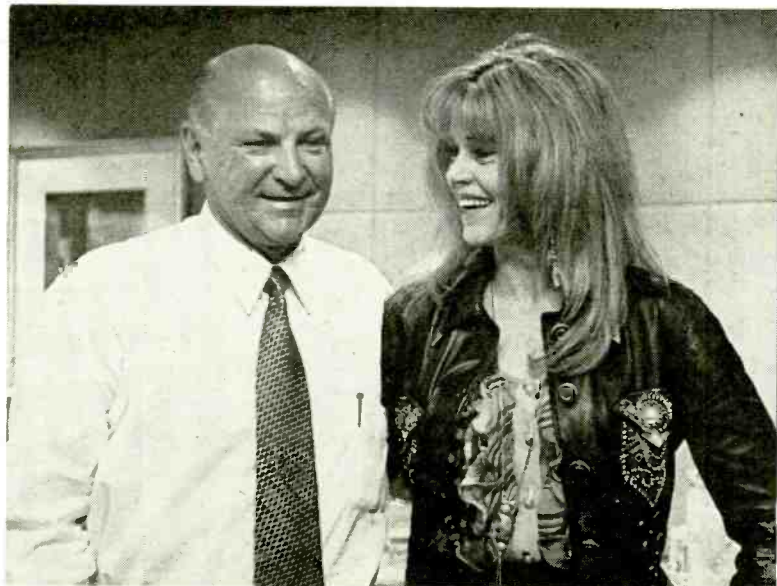
BY CHRIS MCGOWAN

LOS ANGELES—There have been a lot of Elvis sightings lately in airports and gas stations, and in 1994 the rock legend will make yet another posthumous appearance—in CD-ROM multimedia.

Crunch Media Corp. is producing an interactive tour of the Graceland mansion in collaboration with Elvis Presley Enterprises, which represents the late singer's estate. The "Interactive Graceland" CD-ROM will allow viewers to explore Presley's home, and will include Elvis performance excerpts, home movies, and appearances by celebrity guests who will recount Graceland stories.

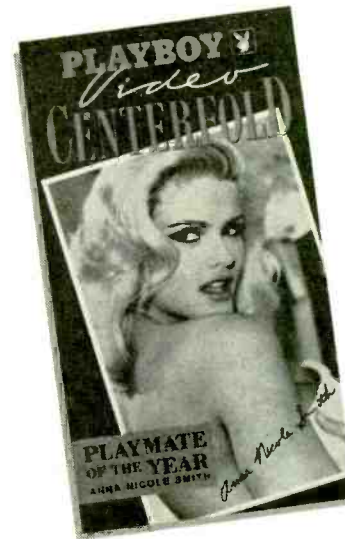
The multimedia disc's launch is set for the first quarter of 1994 for a company that made news earlier this year with its first CD-ROM production, "The Compleat Beatles." Compton's NewMedia is publishing and

(Continued on page 95)



Wayne And Jane. The doyenne of exercise cassettes, Jane Fonda, checks out the retail fitness of Blockbuster and chairman Wayne Huizenga. Fonda, only the third celebrity to make an appearance at chain headquarters in Fort Lauderdale, Fla., was there to promote her multitape line, now distributed by A*Vision.

GUESS WHO?



She's turned heads nationwide as the Guess supermodel and Playboy covergirl. Now, Anna Nicole Smith is Playboy's 1993 Playmate of the Year starring in her own Video Centerfold. She'll take the guesswork out of your sales, so stock up today on this sure thing.

© 1993 Playboy. All Rights Reserved.

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	152	PINOCCHIO♦	Walt Disney Home Video 239	Animated	1940	G	24.99
2	2	28	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
3	3	8	PLAYBOY CELEBRITY CENTERFOLD: JESSICA HAHN	Playboy Home Video Uni Dist. Corp. PBV0729	Jessica Hahn	1993	NR	19.95
4	5	13	DANCES WITH WOLVES	Orion Pictures Orion Home Video 8786	Kevin Costner	1990	PG-13	14.98
5	NEW▶		DISNEY'S SING ALONG SONGS: FRIEND LIKE ME	Walt Disney Home Video 1845	Animated	1993	NR	12.99
6	6	57	101 DALMATIANS	Walt Disney Home Video 1263	Animated	1961	G	24.99
7	4	10	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G	24.95
8	22	3	MCLINTOCK!	GoodTimes Home Video MPI Home Video 6022	John Wayne Maureen O'Hara	1963	NR	19.98
9	7	12	BARNEY'S MAGICAL MUSICAL ADVENTURE	The Lyons Group 98091	Various Artists	1992	NR	14.95
10	8	5	BARNEY'S BEST MANNERS	The Lyons Group 99021	Various Artists	1993	NR	14.95
11	9	14	BARNEY IN CONCERT	The Lyons Group	Various Artists	1992	NR	14.95
12	10	5	THE LITTLE ENGINE THAT COULD	MCA/Universal Home Video 80929	Animated	1993	NR	12.98
13	13	8	PLAYBOY: INTERNATIONAL PLAYMATES	Playboy Home Video Uni Dist. Corp. PBV0730	Various Artists	1993	NR	19.95
14	12	11	SPORTS ILLUSTRATED'S 1993 SWIMSUIT VIDEO	HBO Video 90847	Kathy Ireland Rachel Hunter	1993	NR	12.95
15	26	2	PENTHOUSE: THE ALL-PET WORKOUT	Penthouse Video A*Vision Entertainment 50370-3	Various Artists	1993	NR	19.98
16	14	31	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	Cindy Crawford	1992	NR	19.99
17	11	10	LIVE: RIGHT HERE, RIGHT NOW.	Warner Reprise Video 3-38290	Van Halen	1993	NR	29.98
18	16	11	GREEN JELLY: CEREAL KILLER	Zoo Records BMG Video 11036	Green Jelly	1993	NR	16.98
19	19	12	ROCK WITH BARNEY	The Lyons Group 98081	Various Artists	1992	NR	14.95
20	15	2	THE FREDDY MERCURY TRIBUTE CONCERT	Hollywood Records Music Video 1780	Various Artists	1993	NR	19.99
21	28	78	THE JUNGLE BOOK	Walt Disney Home Video 0602	Animated	1967	G	24.99
22	24	13	FRIED GREEN TOMATOES	Fried Green Tomatoes Productions MCA/Universal Home Video 81228	Kathy Bates Jessica Tandy	1991	PG-13	19.98
23	18	8	PLAYBOY: 101 WAYS TO EXCITE YOUR LOVER	Playboy Home Video Uni Dist. Corp. PBV0711	Various Artists	1993	NR	29.95
24	17	4	THE MARK OF ZORRO	FoxVideo 1663	Tyrone Power Basil Rathbone	1940	NR	19.98
25	21	9	LAURA	FoxVideo 1094	Dana Andrews Gene Tierney	1944	NR	19.98
26	RE-ENTRY		COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
27	23	13	BARNEY GOES TO SCHOOL	The Lyons Group 98061	Various Artists	1992	NR	14.95
28	39	2	PENTHOUSE: SATIN & LACE II	Penthouse Video A*Vision Entertainment 50371-3	Various Artists	1993	NR	19.98
29	20	33	THE RESCUERS	Walt Disney Home Video 1399	Animated	1977	G	24.99
30	34	42	THE GREAT MOUSE DETECTIVE	Walt Disney Home Video 1360	Animated	1986	G	24.99
31	37	10	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	Michael Jordan	1993	NR	19.98
32	30	33	ERIC CLAPTON: UNPLUGGED ▲	Warner Reprise Video 38311	Eric Clapton	1992	NR	19.98
33	35	14	SWEATIN' TO THE OLDIES 2	GoodTimes Home Video 9304	Richard Simmons	1993	NR	19.99
34	27	26	SISTER ACT	Touchstone Pictures Touchstone Home Video 1452	Whoopi Goldberg Harvey Keitel	1992	PG	19.99
35	32	3	BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR	49.98
36	40	73	FANTASIA	Walt Disney Home Video 1132	Animated	1940	G	24.99
37	29	2	PENTHOUSE: KAMA SUTRA	Penthouse Video A*Vision Entertainment 50686-3	Various Artists	1993	NR	29.98
38	RE-ENTRY		PLAYBOY: SEXY LINGERIE V	Playboy Home Video Uni Dist. Corp. PBV0727	Various Artists	1993	NR	19.95
39	38	4	THE PREMIERE COLLECTION ENCORE	PolyGram Video 4400861533	Andrew Lloyd Webber	1993	NR	19.95
40	25	24	BEYOND THE MIND'S EYE ▲	Miramir Images Inc. BMG Video 7233380018-3	Jan Hammer	1992	NR	19.98

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

Buzz Of Interactivity; Vid Buyers Regrouping

MULTI-NAVD: Multimedia and interactive formats became a buzz during the National Assn. of Video Distributors' annual bash at the Hyatt Grand Champion in Indian Wells, Calif. Two distribution companies already leap-frogging into CD-ROM and beyond are Ingram Entertainment and Baker & Taylor, says B&T Software president/COO James Warburton, who transferred from Chicago to head up the operation in Simi Valley, Calif.

The other two of the big four home video distributors are not idle. Major Video Concepts has rushed into CD-ROM and CD-I. ETD's Ron Eisenberg notes, "It's still a little early, but we are looking at all these new configurations."



by Earl Paige

BUYERS GROUPS REGROUP: Two long-established video retailer buying groups quietly are expanding and restructuring. One is the Independent Video Retailers Assn. in Indio, Calif.

Meanwhile, Video Alliance America, headquartered in Phoenix, has grown to 16 staffers, says executive VP Michael Weiss. Weiss, who surprised observers by jumping to Video Alliance from IVRA seven months ago, believes buyers groups have suffered so many setbacks in recent years that "we just are not tooting our horn until we have a lot of programs in place or something dramatic to talk about."

The buying group has made no announcement since late last year, when it pacted to furnish members with CinemaScore research, developed from post-theater polls of moviegoers

asked whether they intend to rent the movie they've just seen. "We are continuing and hope to expand this service," Weiss says.

Weiss witnessed first-hand the manifold problems of buyers groups when he took over as head of pioneering American Video Assn. He left AVA to become a founding member at Video Alliance and then went on to IVRA for a time.

Even more low-key these days is IVRA, admits executive VP Dan Flaherty. But the organization is moving ahead on several fronts. As with Weiss, Flaherty doesn't believe in "making announcements for the sake of the publicity."

He adds, "We published a newsletter because we thought that was what buyer's groups have to do. We stopped and it has had no impact whatsoever." Video Alliance's newsletter appears every other month.

IVRA chairman Hugh Pike wants to extend IVRA's horizons to Europe, one reason his son, Hugh Pike Jr., moved to Spain a month ago. (His son-in-law, Jurg Malhaupt, heads up European operations for Rentrak.) And IVRA is growing domestically with the creation of an adult line, Desert Productions. Explicit titles remain a profit center for independent retailers provided they're handled carefully, Pike notes. "On a cost basis, it runs 7%-8% of total cost of sales but represents 23% of total store volume," IVRA research states.

Flaherty sees the home video industry entering a new phase of streamlined, direct distribution. "The U.S. is the only market with distribu-

(Continued on page 98)

SAME OLD STORY FOR WHOLESALERS

(Continued from preceding page)

Distributing is a case in point. The company fielded and rejected plenty of inquiries until tempted by a recent offer from Alliance Entertainment (Billboard, May 15). Now it is

in the midst of preliminary discussions.

Nor is NAVD eager to welcome into its ranks secondary wholesalers who might replenish the loss of Schwartz Brothers and ZBS Industries. To qualify, distributors such as New York-based Flash have to buy direct from most of the studios. The association doesn't appear inclined to rewrite its bylaws to loosen the requirements. NAVD officials wouldn't comment on the appearance of Flash's Steve Scavelli; he was at the hotel during the conference and met with suppliers in their suites and by the pool.

One reason for video's allure is the opportunity to tap into co-op dollars. "There are huge amounts of co-op dollars floating around out there, millions and millions," said Warburton said, who expects wholesalers to become more efficient in the use of co-op. A firmer bottom line could result.

320 VIDEOS IN 2 sq. feet!
Full line of counter, wall & floor displays

Write or call for FREE sample!

Video boxes fit flat in Browser Pak - 3 different sizes

Browser®
DISPLAY SYSTEMS

CHICAGO ONE STOP INC.
401 West Superior St.
Chicago, Illinois 60610
312-822-0822
800-822-4410

GO TO GRACELAND

(Continued from page 93)

will release the Crunch program this fall in the Macintosh and Windows formats (Billboard, April 17).

A "linear version" of the "Graceland" title also will be produced for television broadcast and home video release, according to Crunch Media managing director Jim Mervis. He hopes to bow the CD-ROM, TV, and video editions simultaneously if possible, or "at least within 60 days of each other." The Santa Monica, Calif.-based company currently is "in negotiation" on distribution deals for the various versions, Mervis adds.

Crunch was formed this year, its team including film makers from Delilah Music Pictures, record producers from SoundScape International, and veterans from the video and computer industries. Stephanie Bennett is co-chair, project production and general direction, for the company. She has produced numerous longform music videos, TV specials, and films for Delilah Films, including the 1982 "Compleat Beatles" documentary, upon which the CD-ROM title was based.

Mervis executive-produced "Aria" for Miramax Films and has worked for Mystic Fire Video, MGM/UA Home Video, and Showtime. Ken Caillat, the other co-chair, has worked in record engineering and production for albums such as Fleetwood Mac's "Rumours."

According to Mervis, the latter band's work played a role in inspiring the creation of Crunch Media. "Stephanie Bennett, who is also the head of Delilah Films, and I were interested in exploring multimedia. We met Ken Caillat in the fall of '92, and he had been putting together the Fleetwood Mac CD boxed set, going through hundreds of tidbits in the Warner vaults—rehearsals, interviews, and so on. He put together a CD-ROM demo on Fleetwood Mac, and I think we realized on seeing his demo that this was a business."

The "Graceland" project "will involve navigable movies which allow the viewers to walk through doors and maneuver within rooms, as you move your cursor to re-orient yourself. We hope to give something akin to a screen-based version of a virtual reality tour," says Mervis.

For the TV and videocassette version, the program "will be in a totally linear mode," he explains. "It will basically involve self-running editions of the interactive tour, with us making the selections of where you go."

Mervis anticipates that part of the CD-ROM program will involve full-screen, full-motion video, based on Apple's QuickTime software. "Graceland" will be available in versions for both Macintosh and Windows, according to Mervis, "and we have every intention of taking it to every other platform [format] that looks economically feasible."

CD-ROM game, education, and entertainment titles currently are available in versions for Macintosh, Windows, Tandy VIS, CD-I, CDTV, Data Discman, Sony MMCD, Sega CD, Turbo Duo, and other systems. 3DO will debut this year, and Nintendo is expected to offer a CD-based game player next year.

Another possible Crunch Media CD-ROM project for the near future is a program based on the Doors. "We're discussing it," says Mervis. Bennett co-produced the films "The Doors In Europe" and "Danny Sugerman: Tales Of Glamour And Excess" for Delilah Music Pictures.

FOR MILLIONS OF AMERICANS, QUALITY FAMILY ENTERTAINMENT MEANS HALLMARK.

AND THAT MEANS DEPENDABLE SELL-THROUGH PROFITS FOR YOU.



Color/Approx. 99 mins.
VHS 5258



TARGETED NATIONAL TELEVISION ADVERTISING

Spots promoting the entire line reach up to 50 million viewers during each new Hallmark Hall of Fame broadcast.

SENSATIONAL IN-HOME CROSS-PROMOTIONS

All Hallmark Hall of Fame videocassettes contain promos for other Hallmark titles.

HALLMARK'S OWN PROMOTIONAL NEWSLETTER

Video News is mailed directly to thousands of devoted Hallmark fans promoting this great opportunity to own their favorite films.



Color/Approx. 99 mins.
VHS 1818

PRE-ORDER: JULY 21 • STREET: AUGUST 11



EYE-CATCHING P.O.P. DISPLAY

Free-standing product merchandiser holds 36 videocassettes or converts to countertop display holding either 12 or 24 pieces.

Merchandiser Holds:

- 18 - O PIONEERS! • 6 - SARAH, PLAIN AND TALL
- 6 - FOXEIRE • 6 - THE SECRET GARDEN
- Height: 60" / Base: 13" x 18"
- Shipping Weight: 36 lbs.

VHS 5630 \$539.28

ALSO

Don't Forget These Hallmark Hall of Fame Titles Are Available Now!



Color/Approx. 98 mins.
VHS 1821

Color/Approx. 100 mins.
VHS 1822



* suggested retail price



Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Paula Abdul, "Under My Spell," PolyGram Video, 62 minutes, \$14.95. Within the first few moments of "Under My Spell," it is clear Abdul is out to prove, despite continued allegations, that she is the sole voice on her multiplatinum recordings. Filmed in Japan during her 1992 road jaunt, the Virgin artist bravely provides an untouched, warts-and-all perspective of a show that, ultimately, is a refreshing respite from the usual quick-cut/sound-sweetened concert chronicle. Although Abdul is often out of breath and groping for notes during many of the gymnastic dance numbers, she handles the elaborate program with considerable pixie charm. Cutie-pie tunes like "Opposites Attract" and "Vibeology" will make viewers long for the day when Abdul has more than two albums of material to choose from, while gutsy renditions of "U" and "Blowing Kisses In The Wind" offer a glimpse into her potential to someday leave her critics in the dust.

LARRY FLICK

"Things To Come—The Big Bands Of Dizzy Gillespie And Billy Eckstine," Vintage Jazz Classics Video (800-666-5277), 55 minutes, \$19.95.

Two rare music shorts, "Rhythm Is A Riff" and "Jivin' In Bebop," shot for the old Negro movie theater market in 1946-47, showcase the young modern jazz titans as well as band members who later became giants themselves: Art Blakey, Gene Ammons, John Lewis, Ray Brown, and Milt Jackson, among others. A total of 28 tunes are featured, including Gillespie's "One Bass Hit" and "Night In Tunisia" and Mr. B's reworkings of "You Call It Madness," "I Want To Talk About You," and Tadd Dameron's "Our Delight." Bebop nirvana. Sale price of \$19.95 returns to \$24.95 June 30.

BILL HOLLAND

CHILDREN'S

"Billy Bunny's Animal Songs," Jim Henson Video, 30 minutes, \$12.99.



This premiere release of Muppet Sing Alongs is a musical zoo-bilee. Hosted by Kermit the Frog, the video stars a new young Muppet named Billy Bunny. Having driven his mother crazy by constantly singing the same song, Billy ventures into the forest to learn some new tunes. There, everything from

gophers to bears and termites to frogs (of course) teach him their special melodies. It's a cute concept and well-executed with solid, original songs of several musical styles. Plus there's the usual corny-funny Muppet humor—and a little animal education to boot. Altogether a successful launch for Muppet Sing Alongs.

CATHERINE CELLA

"The Baby-Sitters Club: Claudia And The Mystery Of The Secret Passage," Scholastic/KidVision, 30 minutes, \$14.95.

Now with KidVision, A* Vision's new children's label, the Baby-Sitters Club has three new releases sure to please its legion of fans. This "Mystery" is afoot when Claudia and Dawn find an old note in the latter's attic. Tracking down its author takes clever detective work on the girls' part. And since the note refers to sister trouble, the investigation also leads to sibling resolutions in the Club. Also worth checking out are "The Baby-Sitters And The Boy-Sitters," in which boys and girls compete and then cooperate in sitting for children, and "Dawn Saves The Trees," an environmental episode that also offers lessons in openmindedness and effective working for change.

C.C.

"Happy Campers With Miss Shirley & Friends," Live Action Video (417-889-2234), 45 minutes, \$14.95.

An introduction to the ever-popular nature walk as well as a tribute to the great outdoors, this video follows the adventures of a group of youngsters and their fearless leader, Miss Shirley, as they stroll through the park. Such flora and fauna as pinecones, an assortment of leaves and bark, birds, squirrels, and raccoons are the primary specimens of interest. The downside is that the program, geared toward children ages 3-7, is so bogged down in preparatory measures and discussions (no one could ever accuse Miss Shirley of skimping on safety) it leaves little time for the kids to actually enjoy their exploration. Young viewers therefore may find the proceedings a bit tedious and hard to sit through.

C.A.

SPORTS

"Wimbledon '92," A*Vision Entertainment, 60 minutes, \$19.95.

Tom Conti hosts this dramatic recap of the '92 incarnation of the annual tennis matches at Wimbledon. A big coup for the U.S., Wimbledon '92 witnessed advertising sweetheart Andre Agassi's grand-slam victory over Goran Ivanisevic, and Steffi Graf's defeat over Monica Seles—Graf's fourth Wimbledon win. Viewers get a courtside view of all the action,

which also includes John McEnroe and Michael Stich's doubles victory and footage of Jennifer Capriati, Stefan Edberg, Gabriela Sabatini,



Pete Sampras, and other tennis favorites. Fun and fast-paced, this title will get tennis nuts geared up for this year's tournament.

C.A.

"LT," PolyGram Video/NFL Films, 45 minutes, \$19.95.

New York Giants linebacker Lawrence Taylor who, literally, is responsible for defending the New York Giants' name, is toasted and roasted in this well-rounded tribute spanning his career. Personal thoughts on LT from such contemporaries as former Giants coach Bill Parcells and ex-Eagles quarterback Ron Jaworski are conveyed via interview snippets. Most compelling, however, are the game reels, which show Taylor's finest moments, including some of his legendary, bone-jarring sacks and Super Bowl moments from the games vs. the Denver Broncos and Buffalo Bills.

C.A.

"Bull Riders Only: Best Rides & Best Wrecks," Cabin Fever Entertainment, 48 minutes, \$9.95.

"Bull Riders Only," whose name is culled from the championship tour where the bull rides here were filmed, is a fitting moniker. Although the rides and wrecks are depicted in all their dusty glory, this video would seem to hold little interest to anyone other than the rodeo buff. Having said that, serious bull-riding aficionados will think they have gone to rodeo heaven as they witness such expert riders as Lloyd Ketchum, Scott Mendes, and Gary Leffue discuss the two schools of riders (those who "hustle and scramble" and those who make it look easy) and detail their finest rides. Good fun for riders, and no bull.

C.A.

TRAVEL

"The National Forests In Utah," America's Great Outdoors Videos (813-473-2701), 50 minutes, \$29.95.

This title is one in a new series devoted to America's woodlands. Part travelog, history lesson, recreational manual, and promotional

vehicle for the National Forest Service of the Department of Agriculture, the tape offers striking visual evidence of Utah's innate beauty. Six of the state's most famous forests and mountain ranges are featured (Wasatch-Cache, Manti-LaSal, Dixie, Fishlake, Ashley, and Uinta). The production, however, suffers from greeting-carditis: voice-over inexplicably gilded with echo; inspirational, deep-thoughts music; and a script that follows the willowy trails of puff-touch metaphor (*Utah is a poem, a song, a dance upon the surface of the Earth*). If you're looking to be at one with nature, start with this tape, then hike by your video store and rent a backpack.

JEFF LEVENSON



INSTRUCTIONAL

"Stop, Thief! How To Protect Your Home," Wood Knapp Video, 60 minutes, \$9.98.

This informative program is for homeowners who wish to make their homes less attractive to burglars. The two co-hosts of "Stop Thief!" are considered to be experts on this subject: Walter Shaw, a former professional cat burglar, and Eddie Egan—a retired detective. Egan is best known for being portrayed by Gene Hackman in "The French Connection," the movie that was based on his most famous bust. The information that these two experts impart is invaluable. For example:



nine out of 10 thieves work in teams and use walkie-talkies to communicate; the pros often plan their next burglary based on conversations overheard in public places; and burglars often trip the alarm of one home, then go across the street to rob another unsuspecting family. Egan and Shaw also give tips on the effectiveness of different security systems, proper lighting for the home, and the best hiding places for valuables. This video can help the viewer beat the odds against becoming another crime statistic.

MARC GIAQUINTO

Billboard.

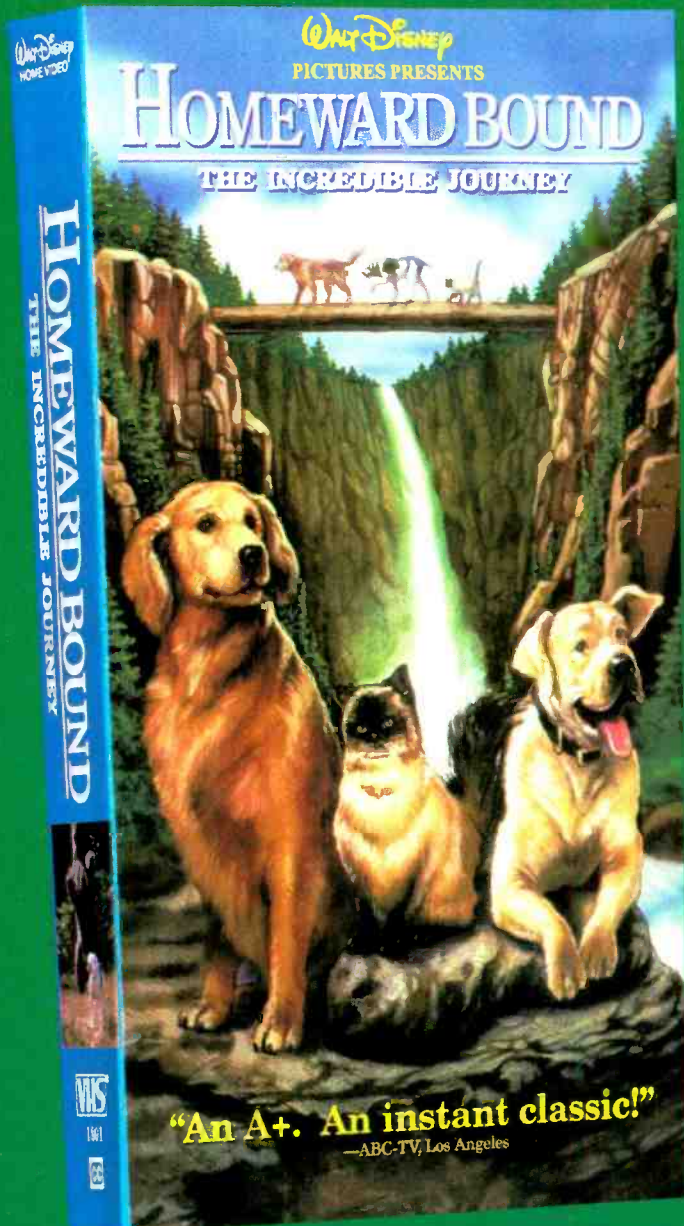
FOR WEEK ENDING MAY 22, 1993

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	3	COMEDY CLASSICS Curb Video 177703	Ray Stevens	LF	16.98
2	2	15	CEREAL KILLER Zoo Records BMG Video 11036	Green Jelly	LF	16.98
3	3	3	THE FREDDIE MERCURY TRIBUTE CONCERT Hollywood Records Music Video 1780	Various Artists	LF	19.99
4	4	25	LIVE ▲⁴ PolyGram Video 440085955-3	Billy Ray Cyrus	LF	19.95
5	5	47	THIS IS GARTH BROOKS ▲⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
6	18	23	THIS IS MICHAEL BOLTON ▲ SMV Enterprises 19V-49159	Michael Bolton	LF	19.98
7	6	6	KEEP THE FAITH: AN EVENING WITH BON JOVI PolyGram Video 4400865153	Bon Jovi	LF	19.95
8	7	11	LIVE: RIGHT HERE, RIGHT NOW. Warner Reprise Video 3-38290	Van Halen	LF	29.98
9	8	6	THE PREMIERE COLLECTION ENCORE PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
10	9	37	UNPLUGGED ▲ Warner Reprise Video 38311	Eric Clapton	LF	19.98
11	10	13	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
12	11	33	MICHAEL JACKSON: LEGEND CONTINUES Motown Prod./Optimum Prod. Vestron Musicvideo 5358	Michael Jackson	LF	15.98
13	13	60	MOONWALKER ▲⁸ Ultimate Production SMV Enterprises 49009	Michael Jackson	LF	24.98
14	12	5	THE WAY WE WALK IN CONCERT PolyGram Video 4400864973	Genesis	LF	24.95
15	15	7	LIVE AT RED ROCKS PolyGram Diversified Ent. PolyGram Video 4400867613	The Moody Blues	LF	19.95
16	29	131	THE THREE TENORS IN CONCERT ▲⁸ PolyGram Video 071223-3	Carreras - Domingo - Pavarotti	LF	24.95
17	14	27	BEYOND THE MIND'S EYE ▲ Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
18	16	15	FOR MY BROKEN HEART ▲² MCA Music Video 10528	Reba McEntire	SF	9.95
19	17	25	A YEAR AND A HALF IN THE LIFE OF METALLICA ▲ Elektra Entertainment 40148	Metallica	LF	34.98
20	25	36	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.95
21	23	25	BILLY RAY CYRUS ▲⁶ PolyGram Video 440085503-3	Billy Ray Cyrus	SF	12.95
22	26	2	A CELEBRATION Warner Reprise Video 3-38347	Travis Tritt	LF	16.98
23	24	19	USE YOUR ILLUSION: PARTS I & II ● Geffen Video Uni Dist. Corp. 39525	Guns N' Roses	LF	34.98
24	35	27	THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
25	21	21	A YEAR AND A HALF: VOL. 2 ▲ Elektra Entertainment 40147	Metallica	LF	19.98
26	27	21	A YEAR AND A HALF: VOL. 1 ▲ Elektra Entertainment 40146	Metallica	LF	19.98
27	28	69	GARTH BROOKS ▲⁴ Capitol Video 40023	Garth Brooks	LF	14.95
28	22	7	TEN SUMMONER'S TALES PolyGram Video 4400895673	Sting	LF	19.95
29	20	27	LIVE A*Vision Entertainment 50346-3	AC/DC	LF	19.98
30	30	37	X-TREME CLOSE-UP ● PolyGram Video 440085395-3	Kiss	LF	19.95
31	19	23	BUILDING EMPIRES ● EMI Home Video 33153	Queensryche	LF	19.98
32	36	19	LIVE ● A*Vision Entertainment 50358-3	Elton John	LF	24.98
33	32	47	WE WILL ROCK YOU MobileVision/Yellowbill/Queen Strand Home Video 2115	Queen	LF	14.98
34	31	15	ALABAMA'S GREATEST VIDEO HITS SMV Enterprises 60575	Alabama	SF	17.95
35	33	5	THE JOHN LENNON VIDEO COLLECTION Capitol Video 40039	John Lennon	LF	14.95
36	34	18	QUEEN'S GREATEST HITS Elektra Entertainment 40144	Queen	LF	19.98
37	RE-ENTRY		ACHTUNG BABY PolyGram Video 440085557-3	U2	LF	19.95
38	RE-ENTRY		SOUL AND PASSION ● SMV Enterprises 19V-49122	Michael Bolton	LF	19.98
39	RE-ENTRY		LIVE AT THE EL MOCAMBO ● SMV Enterprises 19V-49111	Stevie Ray Vaughan	LF	19.98
40	37	128	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98

● RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◆ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1993, Billboard/BPI Communications.

1993's Most Heartwarming Family Film Is Bound For August Sell-Through Profits!



- Audiences love this box office hit as much as *The Little Mermaid*!

	HIGHLY FAVORABLE RATINGS*		
	Kids Under 12	Parents	Non-Parents 25+
<i>Homeward Bound</i>	97	92	90
<i>The Little Mermaid</i>	95	92	92

- CinemaScore ratings (98%/A+) equal to *Dances With Wolves*, *Beauty And The Beast*, and *Aladdin*.
- Purchase intent equal to *Home Alone 2* and higher than *Teenage Mutant Ninja Turtles 3*!*
- Disney marketing support brings home profits!

Believing their beloved family is in trouble, three irresistible pets left in the care of a friend decide to go in search of them. Along their wilderness trek, they encounter unexpected surprises from man, beast and nature alike. And to the delight of the audience, the three companions voice their sometimes harrowing, sometimes hilarious thoughts out loud!

"A masterpiece of family entertainment!"
- ABC-TV, Los Angeles

"Two thumbs up!"
- Siskel & Ebert



- National TV advertising!
- Consumer offer makes a hot price even hotter! (details to come)
- Incredible POP, including...

48-Piece Prepack with dimensionalized header! (STOCK #1897)

12-Piece Counter Display! (STOCK #1899)

Fantastic Standee!

PREBOOK DATE: JULY 20 WILL CALL: AUGUST 10 NATIONALLY ADVERTISED AVAILABILITY DATE: AUGUST 13

WALT DISNEY PICTURES presents "HOMEWARD BOUND: THE INCREDIBLE JOURNEY" A FRANKLIN R. LEVY Production ROBERT HAYS' KIM GREIST
VERONICA LAUREN KEVIN CHEVALIA BENJ THALL MACK BING DONALD W. ERNST and KIRK WISE BRUCE BROUGHTON SHEILA BURNFORD
CAROLINE THOMPSON and LINDA WOOLVERTON FRANKLIN R. LEVY and JEFFREY CHERNOV DUWAYNE DUNHAM TOUCHWOOD PACIFIC PARTNERS I
Original Soundtrack Available on INTRADA



Running Time: 84 Minutes / Color / Rated G / Digitally Mastered / Hi-Fi Stereo / Available on VHS and Beta video cassettes / Stock #1801

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, California 91521. © Buena Vista Pictures Distribution, Inc.

*Source: Independent Research Study



Bring Hollywood Home.



And Save Up To \$50 By Registering Before June 8th.

For the past eleven years VSDA's home entertainment conventions have been created for retailers, like yourself, by retailers like yourself. And this year's convention promises to be better than ever.

- Meet General H. Norman Schwarzkopf at Monday's opening business session.
- Join with the industry's retail leaders — the people who can help you build a stronger and better business.
- Participate in any of the 14 individual professional seminars with topics you asked for: *Assertive Management*, *Retailing for the Year 2000*, *The Multimedia Matrix* and *Merchandising & Marketing for Independent Retailers*.
- Tour the 300,000 sq. foot exhibit floor teeming with new products and the opportunity to meet over 400 suppliers.
- Speak your mind at our roundtable discussion forum and hear what others have to contribute to your business.
- Learn about the new electronic technologies — which ones are real, how soon they're coming and how they will impact your business.
- Meet the stars your customers only read about.

- Celebrate our business at evening parties, presentations and VSDA's gala awards show.

Register Now and Save

- Anyone who registers between now and June 8th will save up to \$50 per person. Non-VSDA members are invited this year for the first time.
- And, there are two registration packages to meet your needs:
- Full Registration allows admission to all business and education seminars, exhibits, receptions, the roundtable session, meal functions and parties.
 - Exhibit Floor & Seminar Registration allows admission only to exhibit floor and educational seminars.

Join us and thousands of your fellow retailers at our 1993 Home Entertainment Convention in Las Vegas and help protect your life's investment.

Call VSDA toll-free at (800) 955-VSDA for your convention invitation package and registration form.

VSDA's 1993 Home Entertainment Convention
July 11th-14th, Las Vegas
For early registration savings, call (800) 955-VSDA

*Home Video Entertainment Network and the HVEN shield are common law trademarks of the Video Software Dealers Association.



STORE MONITOR

(Continued from page 94)

tors basically," says Flaherty. "In most countries, suppliers sell direct. We're seeing that more here in the U.S., too."

Both Pike and Flaherty agree with recent projections that there are more video stores than generally thought. "When we work across a state we start with a list and end up tossing it out. There's more stores out there than anyone knows," says Pike. "Our problem is finding the owners. We generally have to double back."

IVRA jump-started in the business by acquiring AVA following the controversial flame-out of that 10-year-old group. "We now have 5,300 members with 1.8 stores each," boasts Pike. Membership is \$66 annually. Although California leads all states in terms of IVRA numbers, "more than half of our membership is east of the Mississippi because of population density."

IN BIG B'S SHADOW: Video retail operators such as Victor Seyedin insist stores can flourish with Blockbuster Video as their main competitor. Until recently, Seyedin waged battle in western Michigan as head of Video Tyme.

"I'm surprised at how many video store managements do not pay enough attention to location," says Seyedin, who eventually sold out to Blockbuster. Management is another pitfall.

"As president, I concentrated on treating the employees with respect and giving them responsibility and authority. This is passed right along to the consumer," says Seyedin, now hoping to catch on as a consultant. He signed a three-year no-compete for Michigan and northern Indiana.

Video Tyme, operating 19 stores at the time of the sale, also adopted a Hollywood flourish, Seyedin relates. The phone was answered, "Video Tyme Entertainment Studio," and store executives had movie-lot type titles, "cast member," "producer," or "director."

Also experiencing Blockbuster up close is Tom Forbes, who has the giant web headquartered right in the middle of the Southern Florida VSDA chapter territory. "They're an asset to the home video industry," declares Forbes.

Operator of a Blockbuster-size store himself, Forbes says his Video Supermarket has 6,000 square feet and feels some security in at least having comparable presence.

DESERT DUEL: As Blockbuster relentlessly fills in the blanks across the country, it runs into entrenched chains like Video Depot in Palm Springs, Calif. With 12 stores, the veteran retailer has enough presence to command a billboard just west of Cabazon that reads merely "Video Depot, Why Pay More?"

John Booth, one of the principals, says it's not at all arrogant. "You can't ask them to see too much at 65mph." Soon there should be more opportunities for drivers to stop. New stores are being constructed, and Video Depot has acquired the 99 Cents Video chain. Booth believes his pricing is competitive. Video Depot rents new releases at \$2.49 with catalog at \$1.49. Children's, family, and games are 99 cents.

Booth thinks he has an unusual feature for his \$2.49 adult fare—a rack of shopping bags that let customers discreetly present their choices at the checkout counter.

'Bodyguard' For Rent In U.K. Retail Bow Held Until November

BY PETER DEAN

LONDON—Warner Home Video has abandoned its direct-to-sell-through strategy for the release of "The Bodyguard" in the U.K., although the policy will still be adopted in Germany, where rental incidence is currently below 10%. The company cites the findings of consumer research, a summer release, and a commitment to the rental inventories as reasons for going that route, with a retail bow expected in November.

Managing director Mike Heap says the movie would have been wasted coming out as a retail item in the summer. "The essence of the decision is based on research which indicated that the retail marketplace wasn't too buoyant in June and not ready for a film the size of 'The Bodyguard,' which has the potential to sell 1 million units in the U.K.

"We also wanted to go in close proximity to the theatrical release, and it's important, from a video store's point of view, to capitalize on a staggering box office of 17 million pounds [about \$25 million]. Research also indicated high buyability of the title. We also took into account the number of rental dealers who would like to preserve a rental window," he continues.

In order to back up the release, Warner is running a postrelease marketing campaign that it claims is "the most substantial to date" and involves joining Guild Home Video's TV advertising initiative in a series of ads run to co-promote Robert Redford's "A River Runs Through It."

The decision to bypass direct-to-sell-through follows similar news in the U.S., although international territory managers conceive the strategy best used for their particular marketplace. "The Bodyguard" will be released in the U.K. as one of Warner's Bonus titles—a scheme that is used only in Warner's British and Australian offices.

After a set sales target is reached by the retailer of full-price copies of the video 49.95 pounds (\$75), the same number can be purchased at 20 pounds

(\$30), enabling the library to offer increased copy depth to customers. Warner thus is targeting deliveries of 65,000 units at an average trade price of 35 pounds (\$52), compared with maximum ship-outs of 20,000-25,000 units full price, which other distributors are currently achieving.

"This will satisfy the current rental incidence," says Heap, "which is an extremely important figure [rental incidence is calculated as the percentage of VCR owners actively renting videos in a given week]. In the U.S. they don't understand because they've got a 40% rental incidence."

The Bonus Units scheme on "The Bodyguard" may not increase rental incidence. It has worked only twice in the U.K., with the sell-through releases of "Batman Returns" and "Lethal Weapon 3," when rental incidence jumped from 18% to 24% and 23%, respectively. Heap is counting, however, on the marketing push and copy depth through Bonus Units to satisfy demand.

"The common aim is to increase consumer access to product. We have to get lapsed and light renters into becoming regular renters—it's the key to the problem. And you can't have an active renter, after being advertised to on TV, walk into the store and not find the film there... you don't continue going to a pub if it's got no beer."

Adrian Rondeau, managing director of Essex-based Adrians Video, the U.K.'s top independent retailer for the past four years, says though he thinks Warner's decision was disappointing, he could see their financial reasons. "I wear both rental and retail hats and would say it's a great shame. I suspect someone's realized it'll be such an enormous renter and they'll have just as big a bite from retail later on in the year.

"When 'Rain Man' was first released [in 1989], we were very concerned that we were charging 2.50 pounds [\$3.25] for an overnight rental and 9.99 pounds [\$15] retail. Now that figure's 2.75 pounds [\$4.10] rental and 13.99 pounds [\$21] retail. People do stand for it."

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ ★ NO. 1 ★ ★ ★				
1	1	5	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R
2	2	4	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R
3	8	3	HERO	Columbia TriStar Home Video 51563	Dustin Hoffman Geena Davis	1992	PG-13
4	4	5	CONSENTING ADULTS	Hollywood Pictures Hollywood Home Video 1523	Kevin Kline Mary Mastrantonio	1992	R
5	5	5	THE PLAYER	New Line Home Video Columbia TriStar Home Video 75833	Tim Robbins Greta Scacchi	1992	R
6	6	3	THE MIGHTY DUCKS	Walt Disney Home Video 1585	Emilio Estevez	1992	PG
7	3	9	THE LAST OF THE MOHICANS	FoxVideo 1986	Daniel Day-Lewis Madeleine Stowe	1992	R
8	9	11	SNEAKERS	Universal City Studios MCA/Universal Home Video 81276	Robert Redford Dan Aykroyd	1992	R
9	10	5	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R
10	13	6	CAPTAIN RON	Touchstone Pictures Touchstone Home Video 1586	Kurt Russell Martin Short	1992	PG-13
11	7	12	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51223-5	Tom Hanks Geena Davis	1992	PG
12	15	3	THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 81284	Joe Pesci Barbara Hershey	1992	R
13	12	11	HONEYMOON IN VEGAS	New Line Home Video Columbia TriStar Home Video	James Caan Nicholas Cage	1992	PG-13
14	16	7	CANDYMAN	Columbia TriStar Home Video 9463-5	Virginia Madsen Tony Todd	1992	R
15	11	7	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13
16	NEW ▶		SCHOOL TIES	Paramount Pictures Paramount Home Video 32290	Brendan Fraser	1992	PG-13
17	14	6	MR. SATURDAY NIGHT	New Line Home Video Columbia TriStar Home Video 76063	Billy Crystal David Paymer	1992	R
18	22	2	PET SEMATARY TWO	Paramount Pictures Paramount Home Video 32747	Edward Furlong Anthony Edwards	1992	R
19	20	4	HUSBANDS AND WIVES	Columbia TriStar Home Video 51553	Woody Allen Judy Davis	1992	R
20	NEW ▶		DR. GIGGLES	Largo Entertainment MCA/Universal Home Video 81422	Larry Drake	1991	R
21	NEW ▶		BOB ROBERTS	Live Home Video 69898	Tim Robbins Giancarlo Esposito	1992	R
22	17	7	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 81231	Tom Selleck	1992	PG-13
23	21	14	SINGLE WHITE FEMALE	Columbia TriStar Home Video 51433	Bridget Fonda Jennifer Jason Leigh	1992	R
24	19	12	DEATH BECOMES HER	Universal City Studios MCA/Universal Home Video 81279	Meryl Streep Goldie Hawn	1992	PG-13
25	NEW ▶		ENCHANTED APRIL	Miramax Films Paramount Home Video 15114	Miranda Richardson Joan Plowright	1992	PG
26	24	3	SARAFINA	Hollywood Pictures Hollywood Home Video 1595	Whoopi Goldberg	1992	PG-13
27	18	13	UNLAWFUL ENTRY	FoxVideo 1977	Kurt Russell Ray Liotta	1992	R
28	25	2	NIGHT AND THE CITY	FoxVideo 1987	Robert De Niro Jessica Lange	1992	R
29	NEW ▶		LEPRECHAUN	Vidmark Entertainment VM5503	Warwick Davis Jennifer Aniston	1992	R
30	29	3	EDEN	Playboy Home Video Uni Dist. Corp. PBV0910	Barbara Alyn Woods Jack Armstrong	1993	NR
31	23	4	TRACES OF RED	Samuel Goldwyn HBO Video 90706	James Belushi Lorraine Bracco	1992	R
32	31	2	ASPEN EXTREME	Hollywood Pictures Hollywood Home Video 1766	Paul Gross Peter Berg	1993	PG-13
33	30	3	HUGH HEFNER: ONCE UPON A TIME	Playboy Home Video Uni Dist. Corp. PBV0733	Hugh Hefner	1993	NR
34	26	9	LITTLE NEMO: ADVENTURES IN SLUMBERLAND	Hemdale Pictures Corp. Hemdale Home Video 7140	Animated	1992	G
35	27	30	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G
36	38	28	BASIC INSTINCT (DIRECTOR'S CUT)	Carolco Home Video Live Home Video 69015	Michael Douglas Sharon Stone	1992	NR
37	40	5	GAS FOOD LODGING	Columbia TriStar Home Video 92533	Brooke Adams Ione Skye	1992	R
38	34	8	INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R
39	37	2	PAST MIDNIGHT	Cinetel Films, Inc. Columbia TriStar Home Video 92813	Rutger Hauer Natasha Richardson	1992	R
40	33	9	OF MICE AND MEN	MGM/UA Home Video 902693	John Malkovich Gary Sinise	1992	PG-13

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 least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units 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 nontheatrical titles. © 1993, Billboard/BPI Communications.

THE HOLLYWOOD REPORTER TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS. IN REL	TOTAL GROSS TO DATE (\$)
1	Dragon: Bruce Lee Story (Universal)	10,019,970	1,887 5,300	—	10,019,970
2	Dave (Warner Bros.)	7,306,755	1,155 6,326	—	7,306,755
3	Indecent Proposal (Paramount)	4,642,775	1,922 2,416	4	78,360,853
4	Sidekicks (Triumph)	2,219,599	1,222 1,816	4	8,195,077
5	Benny & Joon (MGM)	1,903,500	1,314 1,449	3	15,159,431
6	Indian Summer (Buena Vista)	1,709,388	1,383 1,236	2	10,088,062
7	The Sandlot (20th Century Fox)	1,543,397	1,624 950	4	22,993,074
8	Who's the Man? (New Line Cinema)	1,088,678	954 1,141	2	9,049,622
9	Cop And a Half (Universal)	1,012,135	1,522 665	5	24,263,310
10	Three of Hearts (New Line Cinema)	927,235	793 1,169	1	3,478,817

Warner Goes East(wood) In July; Columbia Stokes 'Dracula'

EASTWOOD ON DISC: Warner Home Video will launch Clint Eastwood's "Unforgiven" (wide-screen, \$39.98) in July, in what should be among the first of many laserdisc blockbuster titles in the second half of 1993. The disc is priced \$60 less than the videocassette, and should easily top 100,000 units in sales. Also this summer, Warner is offering a limited-edition \$119.98 laserdisc boxed set of three Eastwood titles, all letterboxed: "Unforgiven," "Pale Rider," and "The Outlaw Josey Wales."

Also due in July from Warner is another title that may reach the six-figure plateau in unit sales: "The Bodyguard" with Kevin Costner and Whitney Houston (wide, \$39.98). Again, the disc is \$60 cheaper than the tape version.

COLUMBIA TRISTAR will bow Francis Ford Coppola's "Bram Stoker's Dracula" (wide, CLV/CAV, \$39.95) June 23, and the postmodern gothic vision should be a major laser title of midyear. Gary Oldman, Winona Ryder, and Anthony Hopkins star. A \$49.95 edition will include the documentary "The Making Of Bram Stoker's Dracula."

Just out from Columbia TriStar: "Gas Food Lodging" (wide, \$34.95), Allison Anders' film about three women searching for love and happiness at a forlorn truckstop. Brooke Adams stars as a waitress, with Ione Skye and Fairuza Balk playing her daughters.

LIVE will offer the acclaimed "The Crying Game" (\$34.95), with Stephen Rea and Miranda Richardson, June 30. HBO's "Peter's Friends," with Kenneth Branagh, Rita Rudner, and Emma Thompson (\$34.95), also debuts on that date. Paramount is launching "Enchanted April" (\$34.95), another fine English film featuring Richardson, June 9.

MCA is releasing the sci-fi spoof "Matinee" with John Goodman July 7. This time around, the \$39.98 wide-screen edition is \$5 more expensive than the \$34.98 pan-scan disc. MCA also has the "Abbott And Costello Comedy Collection" boxed set (\$99.98), which includes the four films "Ride 'Em Cowboy," "Who Done It?," "Hit The Ice," and "Buck Privates Come Home."

Also due: "Deadly Rivals" with Andrew Stevens and Margaux Hem-

LASER SCANS™

by Chris McGowan

ingway (\$34.98); "Indecency" with Jennifer Beals (\$34.98); and "Flash Gordon" with Max Von Sydow and Topol (wide, \$34.98).

And June 30, MCA will bow volumes one and two of the TV show "Northern Exposure" (\$34.98 each) on disc.

HARDWARE WATCH: Sales of laserdisc players were down 6.1% in March as compared with the same month in 1992, according to Electronic Industries Assn. figures. That was disappointing following a February surge in which sales climbed 18.8% in relation to February '92. Sales through March were down 18.4% compared with the first three months of last year, a decline that reflected mainly a dismal January.

DEUTSCHE GRAMMOPHON recently bowed "The Ghosts Of Versailles" (three sides, 177 minutes, \$59.95), John Corigliano and William Hoffman's wildly successful opera mixing historical characters, innovative music, and spectacular staging. The January '92 performance features Teresa Stratas, Marilyn Horne, Graham Clark, Gino Quilico, conductor James Levine, and the Metropolitan Opera.

WARNER REPRISÉ has just launched three new music video titles. "Dire Straits: The Videos" (98 minutes, \$34.98) is a retrospective with 20 songs by the band. And Depeche Mode has two discs: "Some Great Videos" (51 minutes, \$29.98) and "The World We Live In And Live In Hamburg" (57 minutes, \$29.98).

RIDLEY'S CHOICE: Warner's new edition of "Blade Runner" (1982, wide, CAV, \$49.98), with Ridley Scott's 117-minute director's cut, has arrived. Don't miss this complete presentation of the sci-fi masterpiece. Also out: Steven King's horror epic "It" (192 minutes, \$39.98); Doris Day and Gordon MacRae in the wholesome "By The Light Of The Silvery Moon" (1952, \$34.98); and Ken Russell's over-the-top "Lisztomania" (1975, wide,

\$34.98), with Roger Daltrey, Ringo Starr, and Rick Wakeman.

MULTIMEDIA NEWS: At CES, look for "Lifestyles Of The Rich And Famous" host Robin Leach in the Compton's NewMedia booth. Leach will be promoting a multimedia cookbook on CD-ROM that features 200 recipes from 55 famous personalities, illustrated by 350 photographs as well as assorted full-motion video clips.

IMAGE'S "Mediterraneo" (1991, \$39.98), directed by Gabriele Salva-

tores, is a thoroughly delightful comedy about a motley and diverse group of Italian soldiers stranded on a remote Greek island during World War II. Its humanism and understated wit are qualities almost entirely lacking in American movies today. "All The Vermeers In New York" (wide, \$39.95) is a cool look at art and commerce in modern Manhattan. The Jon Jost film has far too many tracking shots across walls and objects while dissonant music plays, but it does succeed in creating a thoroughly irritating character: Mark, the Wall Street broker smit-

ten by mysterious Frenchwoman Anna. "The Wolves" (1971, wide, \$49.99) is a remarkable film by Hideo Goshu about the Yakuza in 1929 Japan. The photography is sublime, the acting first-rate, the action riveting, and the glimpses into Yakuza culture fascinating. Don't miss it.

TELDEC just released volumes four and five in the superb "Mozart/Barenboim" series (97 minutes, \$34.97 each). Both feature the celebrated pianist Daniel Barenboim with the Berlin Philharmonic, performing piano concertos by Mozart.

Billboard®

FOR WEEK ENDING MAY 22, 1993

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	1	11	PINOCCHIO	Walt Disney Home Video Image Entertainment 239	Animated	1940	G	29.99
2	18	3	UNDER SIEGE	Warner Bros. Inc. Warner Home Video 12420	Steven Seagal	1992	R	29.98
3	3	29	THE ABYSS	FoxVideo Image Entertainment 1988-85	Ed Harris Mary Mastrantonio	1989	PG-13	99.98
4	2	5	THE LAST OF THE MOHICANS	FoxVideo Image Entertainment 1986-85	Daniel Day-Lewis Madeleine Stowe	1992	R	39.98
5	7	3	PASSENGER 57	Warner Bros. Inc. Warner Home Video 12569	Wesley Snipes	1992	R	29.98
6	4	29	BASIC INSTINCT	Carolco Home Video Pioneer LDCA, Inc. LD69015	Michael Douglas Sharon Stone	1992	R	39.95
7	5	5	THE PLAYER	New Line Home Video Image Entertainment ID2290LI	Tim Robbins Greta Scacchi	1992	R	39.99
8	10	3	RESERVOIR DOGS	Live Home Video Pioneer LDCA, Inc. 68993	Harvey Keitel Tim Roth	1992	R	34.95
9	6	9	SNEAKERS	Universal City Studios MCA/Universal Home Video 41431	Robert Redford Dan Aykroyd	1992	R	39.98
10	NEW ▶		HERO	Columbia TriStar Home Video 51566	Dustin Hoffman Geena Davis	1992	PG-13	34.95
11	8	11	A LEAGUE OF THEIR OWN	Columbia TriStar Home Video 51226	Tom Hanks Geena Davis	1992	PG	39.95
12	12	7	SINGLES	Warner Bros. Inc. Warner Home Video 12410	Campbell Scott Bridget Fonda	1992	PG-13	29.98
13	NEW ▶		THE PUBLIC EYE	Universal City Studios MCA/Universal Home Video 41477	Joe Pesci Barbara Hershey	1992	R	34.98
14	11	9	HONEYMOON IN VEGAS	New Line Cinema Image Entertainment 2288	James Caan Nicholas Cage	1992	PG-13	34.98
15	22	73	TERMINATOR 2: JUDGMENT DAY	Carolco Home Video Pioneer LDCA, Inc. LD68952-2	A. Schwarzenegger Linda Hamilton	1991	R	29.95
16	9	3	CONSENTING ADULTS	Hollywood Pictures Image Entertainment 1523AS	Kevin Kline Mary Mastrantonio	1992	R	39.99
17	13	7	UNLAWFUL ENTRY	FoxVideo Image Entertainment 1977-85	Kurt Russell Ray Liotta	1992	R	39.98
18	NEW ▶		BOB ROBERTS	Live Home Video Pioneer LDCA, Inc. 69898	Tim Robbins Giancarlo Esposito	1992	R	39.95
19	14	5	MR. BASEBALL	Universal City Studios MCA/Universal Home Video 41461	Tom Selleck	1992	PG-13	34.98
20	23	5	RAPID FIRE	FoxVideo Image Entertainment 1978-80	Brandon Lee	1992	R	39.98
21	15	7	CANDYMAN	Columbia TriStar Home Video 94636	Virginia Madsen Tony Todd	1992	R	34.95
22	17	9	20,000 LEAGUES UNDER THE SEA	Walt Disney Home Video Image Entertainment 1587	James Mason Kirk Douglas	1954	G	69.98
23	RE-ENTRY		BEYOND THE MIND'S EYE	Miramir Images Inc. BMG Video 7233380018-6	Jan Hammer	1992	NR	29.98
24	19	7	INNOCENT BLOOD	Warner Bros. Inc. Warner Home Video 12570	Anne Parillaud Robert Loggia	1992	R	29.98
25	24	3	HUSBANDS AND WIVES	Columbia TriStar Home Video 51556	Woody Allen Judy Davis	1992	R	34.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1993, Billboard/BPI Communications.

IN MIAMI

LaserKaraoke

- Largest Spanish Karaoke Selection Available
- Widest Variety of Japanese Laser Discs
- We also Feature Imported Latin, International & Rare Pop & Rock Live Concerts.



Disctronics

Phone: (305) 477-1561 • Fax: (305) 477-1464



Greetings From Greta. Members of Stardog/Mercury act Greta get down to, er, *business?* in Capitol Records' Studio B. Sylvia Massy is producing the group's debut album with John Easdale of Dramarama. Pictured standing, from left, are Greta's Josh Gordon, Kyle Baer, Scott Carneghi, and Paul Plagens. Seated at the console are Massy and Easdale.

Owners Group Acquires NED Assets Synclavier Co. Boasts 'New Attitude'

■ BY MARILYN A. GILLEN

NEW YORK—Another company has risen out of the ashes of New England Digital—but its spirit, says the new firm's president and CEO, is entirely new.

The just-christened Synclavier Co. was born April 15 when the Synclavier Owners' Consortium, a group of "some 50" studio owners formed by producer Mike Thorne and composer/sound designer Bruce Nazarian, acquired the assets of Lebanon, N.H.-based New England Digital from BayBank of Boston. BayBank foreclosed on NED's as-

sets in June 1992.

New England Digital is a pioneering manufacturer of integrated synthesis, sampling, and disc recording workstations.

According to the terms of the deal, the Synclavier Co. acquires exclusive ownership of NED's patents, trademarks, and software and hardware technologies, "free of the debts and liabilities of the previous company," according to the the Synclavier Co.

"We bought the operating assets only of New England Digital," says president/CEO Griffith McRee, formerly a longtime executive with NED serving in capacities including VP of administration and director of support services. "This is an entirely new company with a new attitude and a new approach to life."

Describing that new approach, McRee says, "This company has tremendous involvement with the owners, obviously. And we are looking at alternative ways to get product to people more reasonably priced and with greater efficiencies."

McRee says the thrust of the company in the early going has been meeting pent-up demand. "Initially there is a backlog of sales activity," he says, "and that is something we are currently addressing."

He adds that the company "will immediately begin building new Synclavier and PostPro systems to meet the growing number of firm orders we have for new systems." Among those, he cites an order for two PostPro SD workstations from Turkish Broadcasting.

Any pent-up service demands were eliminated by the interim Synclavier Users Consortium, a group of approximately 200 members that was restarted after the demise of NED to ensure continued service and support for Synclavier users (Billboard, July 25, 1992).

"Throughout 1992 and the early part of this year top NED-trained technicians continued to service systems throughout the world," McRee says. "Many will now be joining our company as full-time employees, while others will continue serving as independent representatives."

McRee says the new company's

staff is being "phased in." "We started up with 10 people and the intention is to rejuvenate the service pool and get some product out the door on the orders that we've already taken. And then at the end of the year we anticipate that we'll be employing about 25 people," he says. "But we don't foresee employment counts anywhere near what the former company had."

Among the top staff already in place, in addition to McRee, are Thorne and Nazarian, who will serve as company directors, and Brian S. George, who has been named operations manager. George formerly headed NED's West Coast service organization.

On the research and development front, McRee says the company's R&D team is working on a variety of new upgrade options for existing systems, including removable disc drives for PostPro. He says another upgrade, the MegaRAM 64 Mb random-access memory cards for the Synclavier, is now available.

Additionally, McRee says, "we are planning on some technology partnerships with other manufacturers."

After the demise of NED, Fostex hired 27 former NED hardware and software engineers to staff its own research and development arm—basically NED's entire R&D department. "We are not going to start up with an R&D department of that [former] magnitude—or cost," McRee says of restaffing the department. "The idea is that we will create a relationship with some other people where we can kind of do it together."

McRee declines to divulge partnership details just yet, saying only that discussions are with "prominent audio and computer companies to bring our core hardware and software technologies to new markets, such as multimedia."

NED veteran Paul Forstman will lead the Synclavier Co.'s R&D team.

Despite the presence of some former NED staffers, "from top to bottom, this is a new company," McRee says. "We're all very excited about it, and the reception so far has been wonderful."

Omartian Using His Basic Instincts Again Returns To 'Human Element' Of Acoustic Sounds

■ BY GORDON ELY

RICHMOND, Va.—After nearly 20 years as a highly successful L.A. pop producer, Michael Omartian is getting back to basics. With a long trail of gold and platinum in his wake, including projects with Christopher Cross, Rod Stewart, Peter Cetera, Michael Bolton, and Amy Grant, Omartian is seeking high-touch alternatives to hi-tech production.

"I've pretty much gone back to the sound of acoustic instruments," he says.

"I like the sound of an acoustic piano, and a real Hammond B-3. A lot of times I'll lay down a basic synthesizer package and then come back and replace it with mostly acoustic instruments. If you sit in the room long enough with any sampled sounds, you become convinced it's the real thing. But when you have A/B with the actual instruments, you see how hard they are to really emulate."

"I also like the fact that with acoustic instruments you can't quantize anything," he continues. "You have to actually play it. I really like the shifts in feel—the human element. There's a lot of emotion in imperfection. You're getting the muscle tone and brain waves working together to create something with real feeling. I've been around long enough to have seen things before all this happened. A lot of our tools today have taken the place of creativity. I'm trying to find the balance and proper perspective."

Omartian, 47, studied and played music throughout his youth in Chicago before moving to L.A. in 1970 to pursue a career in music. Two lean years passed before he became a sought-after, steadily working session keyboardist and arranger. He learned production by watching mas-

ters in action, foremost among them Steve Barri, Lenny Waronker, and Ted Templeman.

Honing his skills as an arranger over the years, Omartian developed an eye and ear for both small detail as well as the big picture in a production.

"I did a lot of arranging when I was starting out in the '70s," he recalls. "I would write charts with specific bass lines and guitar lines and definite drum parts. That's kind of a lost art today, but I haven't lost much of it. Sometimes I'll dictate lines, either on the demo, or sing it to the player. But I like to work with players who are very good at certain things and I don't have to explain a lot."

"I tend to settle on ideas with the artist and get them on tape quickly," he adds. "Once you open the door to doing a lot of different options then deciding what you're going to use in the mix, it starts getting real dangerous to me. Then you're being driven by what you heard on the radio that morning—going by whatever seems to be happening today."

Omartian records at his own studio, Sound House, in North Hollywood, on a heavily modified Trident TSM console and a Studer 827 recorder. He mixes at the Lighthouse, also in North Hollywood, Calif., using a Studer board and mixing down sometimes to digital as well as analog with Dolby SR noise reduction.

Omartian is not shy about his disdain for multitrack digital. "Digital multitrack, for me, doesn't have the low-end punch," he says. "It just has a lot of sizzly junk that I don't find appealing. There's a thinness to it that I find irritating."

Although Omartian has more than one monitoring system at Sound House, he relies heavily on Studer 2706 monitors, which he says produce a totally accurate, reliable sound. Even more crucial in Omartian's evaluative process, however, is a decidedly less sophisticated system.

"I've had a JVC boom box since the early '80s and I just pray it doesn't break," he says in all seriousness. "I always take a tape [of a new production] home and put my nose right up against the box, in between the speakers, and I play it at extremely low level. I've gotten used to the way it sounds and I can always tell whether it's rockin'."

Omartian favors Yamaha grand pianos, and uses a Korg SD-1 sampler as well as the Akai S-900 and two Casio samplers, which, he admits, "a lot of people sneer at, but they're really quite nice."

With his engineer of eight years, Terry Christian, Omartian records an ever-increasing number of his projects with live rhythm sections.

Citing, among other factors, decentralization of the recording industry, as well as high costs and safety considerations in L.A., Omartian is moving both his residence and studio to Nashville in June.

"Most of the artists I was working with were flying in to L.A. to work with me and about half of them were from Nashville," he explains. "I finally decided, 'If I don't have to be here, what am I doing here?'"

With the new release by contemporary Christian stalwart Steve Camp his most recent credit, Omartian has projects by Gary Chapman, Grant, Kathy Troccoli, Sheena Easton, and Carman all on tap in the next six months. A committed Christian himself, Omartian says his time is divided almost equally between secular and Christian projects, though the scales seem to be tipping more toward gospel.

"I've been very fortunate in that I have never had to compromise my ideals," he says. "But still, when I look at the top 10, there's very little that I feel passionate enough about to be a part of. I want to be more and more involved in Christian music these days. I'd rather do something that I feel strongly about and lend my talent to that."

**PRO
FILE**

newslines...

ROBERT HEIBLIM, the former president of Denon America, is back in business—and back in *the* business. Kinergetics Holdings, the U.K. parent of U.S. companies Celestion Industries and KEF America, announced May 6 that Heiblim, who was ousted from Denon March 25, will take the reins as president of U.S. operations. KEF head Ray Lepper and Celestion chief Peter Wellikoff will report to Heiblim, a Kinergetics statement reported. "There can be no doubt about the serious commitment of Kinergetics Holdings to the U.S. market or to the KEF and Celestion brands with the appointment of an executive of Robert's status," group managing director, Gordon Provan, said in the statement. "Backed by strong R&D and manufacturing capabilities in the U.K., the companies are expected to expand aggressively." "This represents a major challenge for me," Heiblim said.

EUROSOUNDS

A column by Zenon Schoepe on the European professional audio industry.

U.K.

BBC RADIO has bought two Sony 3348s—one for its Maida Vale rock and pop studio and the other for outside broadcast use.

SWITZERLAND

SINCE ITS introduction at the AES Los Angeles convention last year, more than 100 Studer Editech Dyaxis II digital editing systems have been sold and installed worldwide. New features for the

system include multitrack editing, time compression/expansion, magneto optical disc storage, and scrub editing to picture.

ITALY

RECENT EUROPEAN sales for Korg's SoundLink digital audio workstation include Aeroplani Italiani and Gabriele Ducreux in Italy; Antena 3 de Radio, Estudios Abaira, Logie Sono, Mac Master, and Molinaire in Spain; Balans Studio and Cowboys Sound in Sweden; Siemens and Voice and Vision in Germany; and RTE in the Republic of Ireland.

SPAIN

FOUR MONTHS after opening an Italian office, leading European pro audio rental company Hilton Sound has opened a Spanish office in the premises of distributor Kash Productions in Madrid. The company represents AMS-Neve, Focusrite, Trident, HHB, and Recording Architecture in Spain, and owner Jim Kashishian believed the move was complementary to his own operation. "We are confident that we can now bring similar qualities to equipment hire in Spain," he says.

Hilton Sound recently was appointed distributor for GML in all of Europe apart from Germany and U.K. distributor for Fairlight.



Axe-d And Answered. Who's been at work at Sheffield Studios in Baltimore? Well, Lillian Axe bandleader/guitarist Stevie Blaze and producer Lief Masses, for two. The pair was recording Lillian Axe's upcoming album for Grand Slam/I.R.S., "Psychoschizophrenia." The set is due this fall.

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 15, 1993)

CATEGORY	HOT 100	R&B	COUNTRY	ALBUM ROCK	DANCE-SALES
TITLE Artist/ Producer (Label)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	THAT'S THE WAY LOVE GOES Janet Jackson/ J.Jam,T.Lewis J.Jackson (Virgin)	I LOVE THE WAY YOU LOVE ME John Michael Montgomery/ D.Johnson (Atlantic)	LIVIN' ON THE EDGE Aerosmith/ B.Fairbairn (Geffen)	SHOW ME LOVE Robin S./ A.George F.McFarlane (Big Beat)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Jimmy Jam	FLYTE TYME (Edina,MN) Jimmy Jam	QUAD (Nashville) Doug Johnson	LITTLE MOUNTAIN (Vancouver,B.C.) Ken Lomas	HOMEBOY (New York) Nat Foster
RECORDING CONSOLE(S)	Harrison MR4/ Series 10	Harrison MR4/ Series 10	Trident A Range	SSL 6000E/G	Harrison MR3
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR100 (Dolby SR)	Otari MTR100 (Dolby SR)	Otari MTR90	Studer A800 MK III	Sony APR 24
STUDIO MONITOR(S)	Westlake HR1 Yamaha NS10	Westlake HR1 Yamaha NS10	Yamaha NS10	Custom Westlake SM-1	Koss M60,Yamaha NS10 UREI 813B
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	3M 250	Ampex 499
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	FLYTE TYME (Edina,MN) Steve Hodge Dave Rideau	MASTERFONICS (Nashville) Doug Johnson	CAN AM (Los Angeles) Brendan O'Brien	SWEMIX (Stockholm, SWEDEN) Nick Nice
CONSOLE(S)	Harrison MR4 Series 10	Harrison MR4 Series 10	SSL 4000E G Computer	SSL 4000E G Computer	D&R
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A827	Studer A827	Mitsubishi X-850	Studer A-820	Studer A827
STUDIO MONITOR(S)	Westlake HR1	Westlake HR1	Hidley/Kinoshita	Yamaha NS10	Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	BERNIE GRUNDMAN Brian Gardner	GEORGETOWN MASTERS Denny Purcell	MASTERDISK Greg Fulginiti	FRANKFORD WAYNE Rick Essig
PRIMARY CD REPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	WEA Manufacturing	Uni Manufacturing	Capitol Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Capitol Manufacturing	Capitol Manufacturing	WEA Manufacturing	Uni Manufacturing	Capitol Manufacturing

© 1993, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

TAKING A LOOK AT JEWEL-BOX TRAYS

(Continued from page 12)

tic part of a jewel box on which the CD rests.

Several labels also are testing the recycled-tray waters. Atlanta Precision Molding, one of the largest manufacturers of jewel boxes in the world, says that for about a year it has been shipping 2.3 million-2.8 million of the trays containing 50% "scrap," or ground-up, material, to one major-label customer, which it declines to name.

Dave Stumpff, VP of marketing and advanced product planning for Atlanta Precision Molding, adds his company also is working on similar setups with all but one of its other major-label customers, and hopes to manufacture trays composed almost entirely of recycled material in the near future.

The CDs used in the process come from all its label customers, Stumpff says, adding they are not paid for the scrap. "We offer a way for them not to landfill their product," he says.

Mike Sica, corporate purchasing manager at WEA Manufacturing, says WEA is testing the recycling of CDs into trays. "The potential is certainly there to use it for returns systemwide," he says. "We are evaluating it."

The reborn trays are notable for their sparkle—a result of the metal portion of the ground up discs—but are otherwise indistinguishable from their all-new counterparts except in being a little darker.

Atlanta Precision Molding also is part of a new program announced last month by Sony Electronic Publishing Co. in conjunction with the Sony-owned Digital Audio Disc Corp., which manufactures CDs and CD-ROMs. In that program, according to Sony Electronic Publishing Services VP Bob Hurley, returned CD-ROMs and CD jewel boxes will be recycled into jewel cases and trays. CD-ROMs often are often discarded after only a few uses and thus are viewed as prime for recycling.

Stumpff says Atlanta Precision Molding is working with Sony on newly designed, two-piece jewel boxes made from recycled discs that will be targeted at the CD-ROM industry, which does not necessarily require clear boxes.

Scott Bartlett, VP of sales and marketing for DADC, says that in addition to the tray scenario, the Terre Haute, Ind., plant "is looking at several other recycling options," which he declines to discuss.

However, most manufacturers are not considering the recycling method being implemented by PolyGram in Germany, in which the polycarbonate, or plastic portion, of the CD is separated from the aluminum to which it is bonded during manufacture. With that method, the plastic then can be processed and reused in making new audio discs.

Most manufacturers in the U.S. view the method as too cost-prohibitive for use in the near future.

As to whether PolyGram's U.S. plant will follow its European relation, plant president Henning Jorgensen says, "We might consider it, but there are no plans at this point in time. They want to see how well it works in Germany." He notes that the U.S. plant sells all its rejects to be recycled.

In 1991, Bayard Spector announced plans to open a CD recycling plant in Miami through his company, Global Plastic Resource Recovery. At a meeting organized by Spector, representatives from major manufacturing and distribution companies discussed the possibility of such an initiative (Billboard, May 11, 1991).

Two manufacturers say they recently talked with Spector about selling his company CDs to be recycled. "He's taking unground metallized discs," said one, who asked not to be identified. "He buys them by the truckload." Spector was unavailable for comment by press time.

**CALL TOLL FREE
1-800-223-7524**

Regular Classified: \$4.50 per word, minimum order: \$90.00
DISPLAY CLASSIFIED:

1" - 1 INSERTION \$126.00 PER
1" - 4 INSERTIONS 116.00 PER
1" - 12 INSERTIONS 110.00 PER
1" - 26 INSERTIONS 103.00 PER
1" - 52 INSERTIONS 85.00 PER

REVERSE ADVERTISEMENT: \$15.00
POSITION WANTED: \$60.00 PER COLUMN INCH
BOX NUMBER: \$15.00

Billboard Classified Action Mart

Call Jeff Serrate NY State - 212/536-5174 • Outside NY State - toll free 800/223-7524

Billboard Classified • 1515 Broadway • New York, NY 10036

****REAL ESTATE TO THE STARS****

For Real Estate information call Roseanne Amorello

1 (800) 223-7524 - in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055

800 223-7524 - For Classified Advertising

**FAX YOUR AD
212-536-5055**

Real Estate To The Stars
\$59.00 per inch

SERVICES

ALSHIRE COMPACT DISCS
CASSETTES
RECORDS

COMPLETE ONE STOP !!

500 CASSETTES \$ 599
500 COMPACT DISCS \$1699
1000 EACH CASS and CD \$2999

FROM YOUR 1630 & FOUR COLOR FILM
MAJOR LABEL QUALITY

PHONE: (800) 423-2936
FAX: (818) 569-3718
BURBANK, CALIFORNIA

PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES

CUSTOM AUDIO-VIDEO CASSETTE BLANKS
1 MIN. - 126 MIN.

Ampeg & BASF Mastering Tape
DAT's
Reels & Boxes
Splicing & Leader Tape
Norelco & Poly Cassette Boxes
Color Cassette Labels & J-Cards
TDK Endless Cassettes
C-0 Cassette Shells
BASF & Magnetic Media Audio Tape Pancakes
Duplicating Equipment
On Cassette Printing
Printed Labels & J-Cards

CALL FOR OUR
FREE CATALOG

764 5th Avenue
Brooklyn, New York 11232
In New York Tel: (718) 369-8273
24 Hour Fax: (718) 369-8275
TOLL FREE 1-800-538-2336

NRS
National Recording Supplies Inc.

"AUDIOPHILE
QUALITY"...

EUROPADISK LTD.

Complete
Audio Manufacturing

**SPECIALS - "For Billboard
Readers"**

500 Cassettes - \$595

Complete with **FULL COLOR** Graphics!
Everything included - Test, Typesetting &
Layout, Full Color J-Card, Norelco Box &
Shrink-Wrap

500 CD's - \$1,380

3-WEEK DELIVERY!
Everything included - 1630, Glass Master,
Typesetting & 2-Color CD Label,
Packaging in Slimline Jewel Case

500 12" Vinyl - \$995

Complete 12" Single Package
Direct Metal Mastering, Test, Label
Layout & Printing, Plastic Sleeve, Die-Cut
Jacket & Shrink Wrap

CD Ref's - \$95

Your DAT master *digitally* transferred
to a Compact Disc:

Up to 25 minutes - 1st CD, \$95; extras, \$75
Up to 63 Minutes - 1st CD, \$125; extras, \$105
Up to 74 minutes - 1st CD, \$175; extras, \$150

Call For Our Complete Catalog

EUROPADISK LTD.

75 Varick Street, New York, NY 10013
☎ (212) 226-4401 FAX (212) 966-0456

SERVICES

KLARITY CASSETTE

New! High-Speed Duplication
500
CASSETTES For
Only **\$615.00**

1-800-458-6405

DISC MAKERS

Cassette & CD
Manufacturing

FREE Graphic Design •
Complete Packages •
Major Label Quality •
Money Back Guarantee •

500 CD's
with
B&W inserts
in two piece
jewel box
only **\$1790**

Call Today For Our
FREE Full Color Catalog:
1-800-468-9353

1328 N. 4th St., Phila., PA 19122
215-232-4140 FAX: 215-236-7763

**NEED FINANCIAL BACKING
FOR YOUR MUSIC PROJECT?**

Call Julian Daniels & Assoc.
(313) 754-4853 or
FAX (313) 754-6309.

BLANK TAPE & ACCESSORIES
Widest Selection Anywhere!

Call For Free Catalog
(800) 355-4400

A.I. ROSENTHAL
202 WELSH ROAD HORSHAM, PA 19044

**Custom Loaded
Cassette Blanks**

utilizing
MAXELL XLII HIGH BIAS TAPE
or your choice of
AMPEX, AGFA, BASF PREMIUM TAPE

Any length up to C-96
rushed to you in minimum runs
of 100 cassettes

TRUTONE INC.
310 Hudson St. Hackensack, NJ 07601
201-489-9180 Fax: 201-489-1771

FROM THE USA-AIR FREIGHT
Transport daily. Special to the Music Industry
since 1953. Worldwide. Confidential At-
tention. Low Rates. Contact:
Dennis Kleinberg, Dir.
BERKLEY AIR SERVICES CORP.
POB 665, JFK Airport, NY 11430, U.S.A.
Fax: 718-917-6434 Ph: 718-656-6066

KLARITY CASSETTE

CD's! Full-Color Package
1000
CD'S For
Only **\$2.64 each**

1-800-458-6405

SERVICES

RECORD PROMOTION

EXPERIENCE! EXCELLENCE! 25 YRS.!
Working All Leading National Charts.
"One Of The Foremost
Names in Music Promotion"
RCI Records Inc., 1-800-737-9752
4815 Trousdale Dr., Nashville, TN 37220
615-833-2052 • FAX 615-833-2101

**FOR COMPLETE CASSETTE,
C.D., RECORD MANUFACTURING
& PACKAGING SERVICES CALL:**

QCC (513) 681-8400

2832 SPRING GROVE AVE. • CINCINNATI, OH 45225

**COMPLETE CD AND CASSETTE
PRODUCTION**

DIGITAL HOUSE

212-333-5950

**MASTERING REPLICATION
PRINTING TOTAL PACKAGING
POSTERS GRAPHIC DESIGN STUDIO
PERSONALIZED EXPERT SERVICE**

330 WEST 58TH ST. NEW YORK, N.Y. 10019
**"FOR THOSE WHO HEAR THE
DIFFERENCE"**



You want your finished CD,
Cassette or Record to sound as
good or better than your master.

You understand the importance
the mastering process has on the
outcome of your finished product.

You hate distortion, noise or low
level.

You know that creative, tasteful
packaging sells your product.

You need dependable, courteous
service and NOT idle promises.

You expect fair prices with no
hidden extras...

THEN

**TRUST YOUR NEXT
MASTER TO THE MASTERS**

Serving both major and independent
labels with state of the art sound
reproduction for 2 decades.

Trutone Inc.
DUPLICATION DIVISION
310 Hudson Street
Hackensack, N.J. 07601
Tel 201-489-9180 • Fax 201-489-1771

FOR SALE

MOVIES/USED
100% GUARANTEED
OVER 100,000 in STOCK
STORE-SETS 200 10,000 TITLES

PLAYBACK INTERNATIONAL
1 (800) 899-7529 FAX (214) 644-4270

OPERATING SUPPLIES

Jewel Boxes • CD Blisters • Security
Packaging • Plastic & Paper Sleeves
Folding Longboxes • Divider Cards

WRAPPING & PACKAGING

The Shrinkmaster® Packaging System
Retail-level shrinkwrapping. Does CD's, Videos
cassettes, LP's, posters & more. \$298.95 complete!

The CD Sealer
STOP TAPING! STOP STAPLING! Seal CD
blisters cleanly & efficiently \$229.95 complete!
Money-back guarantee!

MUSIC AND MORE...

Indie Labels • Budget & Cut-Out CD's, Tapes, LP's
Novelties • Comics • Books and Magazines

**PERFORMANCE
DISTRIBUTORS**

2 OAK ST. NEW BRUNSWICK NJ 08901
Tel: 908-545-3004 Fax: 908-545-6054

RETAIL-WHOLESALE-EXPORT

**LATEST SELECTION ON
RECORDS TAPES AND CD'S,
TURNTABLES, MIXERS, DJ
EQUIPMENT**

12" - \$3.99 - \$4.44
LPS - TAPES - \$6.99 - \$7.99
CD'S - \$7.99 - \$11.99

MAIL ORDERS \$50.00 MINIMUM

CALL OR FAX
ROCK & SOUL ELECTRONICS, INC.
PH (212) 695-3953-4
FAX (212) 564-5358

DON'T BUY CUTOUTS!

Until You See Our Catalog
Of Great Cassettes and CD'S

TARGET MUSIC DISTRIBUTORS
7925 NW 66th St., DEPT J
MIAMI, FL 33166

DEALERS
ONLY Phone: (305) 591-2188
Fax: (305) 591-7210

Buy direct and save! While other people are
raising their prices, we are slashing ours. Major
label CD's, cassettes and LP's as low as 50¢.
Your choice from the most extensive listings
available. For free catalog call (609) 890 6000.
FAX: (609) 890 0247 or write
SCORPIO MUSIC, INC.
P.O. Box A
Trenton, NJ 08691 0020

-KARAOKE-

**U.S. OLDEST & LARGEST
KARAOKE ONE-STOP**

Pocket Songs, Sound Choice, Music Maestro
DKkaraoke, Songtrax, Priddis, JVC, Nikkodo

TRAX **800-334-TRAX**
"Celebrating our 7th year"

Psychodelia • Heavy Metal • Punk • Jazz • Blues • R&B

Campus Records
Wholesale Distributor of
"Deletions/Overstocks" IMPORT

874 Albany Shaker Road
Latham, NY 12110 EXPORT
(518) 783-6698
(518) 783-6753 FAX

For a Unique Blend of Independent and
Major Label Closeouts and Overstocks

Thrash • Noise • New Age • Pop • Oldies • Folk • GOS

FOR SALE

ALBUMS — CASSETTES — CD'S
At the Best Prices

Major Label overstocks and de-
letes. Send for our free 100 page
catalog.

Dealers Only
Foreign customers and fleamarkets
welcome.

Phone:
314 531 4644 Fax: 314 531 4646

Great Atlantic & Pacific Music
3310 Samuel Shepard Dr.
St. Louis MO 63103

WANTED TO BUY

**SMITH-ALSTER
AND COMPANY**

**LIQUIDATION
CONSULTANTS**

SERVING YOUR INDUSTRY
WITH DISCRETION
AND CONFIDENTIALITY.

- Bankruptcies
- Consolidations
- Liquidations
- Overstocks
- Warehouse
- Clean-outs
- Barter of Aged
Receivables

Serving Manufacturers, Wholesalers,
Distributors and Retailers.

**WE BUY BRAND NAME
MERCHANDISE**

- Audio Books
- Consumer Electronics
- Videos
- Laser Discs
- Video Games
- Computers
- Compact Discs
- Cassettes

**SMITH-ALSTER
AND COMPANY**

NEW YORK
(516) 420-8300
Fax (516) 420-8455

"We are cash buyers of un-
wanted LP's, Cassettes or
CD's." No quantity is too
large or small. We pay the
freight. Call:
(609) 890-6000.

TALENT

**LOOKING FOR A RECORD DEAL?
STOP GUESSING**

CALL **A.G.P.** CALL
(ARTIST GUIDANCE & PROMOTION)

(313) 294-5971
P.O. BOX 66216
ROSEVILLE, MI 48066

(Continued on page 104)

HELP WANTED

MUSIC DIRECTOR

SERVE AS COMPUTER SPECIALIST IN DIRECTING COMPOSITION, ORCHESTRATION, & PRODUCTION OF BOTH DIGITAL & ACOUSTIC RECORD, FILM AND TV PROJECTS FOR U.S., CANADIAN & EUROPEAN MARKETS. MINIMUM 5 YEAR COMPUTER EXPERIENCE IN A HANDS-ON PRODUCER, MUSIC DIRECTOR OR COMPOSER/ARRANGER CAPACITY, INCLUDING SPECIFIC EXPERIENCE ENTAILING RESPONSIBILITY FOR BOTH DIGITAL & FULL ACOUSTIC ORCHESTRATION ARRANGEMENTS; SYNTHESIZER/DRUM MACHINE PROGRAMMING; & MUSICAL SUPERVISION & TECHNICAL PRODUCTION/POST PRODUCTION ASPECTS OF FILM, TV AND ALBUM PROJECTS. KNOWLEDGE OF ARTIST & PRODUCTION RESOURCES IN U.S., CANADIAN AND EUROPEAN MARKETS. ABILITIES IN PROJECT BUDGETING & QUALITY CONTROL & CREATIVE PRODUCTION INCLUDING COMPOSITION, ARRANGEMENT & STYLISTIC DEVELOPMENT TECHNIQUES. \$78,000/YEAR, LOS ANGELES JOB AREA.

SEND RESUME TO:
AL KASHA
CEALDA PRODUCTIONS
337 EL CAMINO DRIVE
BEVERLY HILLS, CA 90212

MARKETING MANAGER

LARGE INDEPENDENT MUSIC DISTRIBUTOR LOOKING FOR EXPERIENCED URBAN MARKETING PERSON TO WORK WITH RETAILERS, ONESTOPS & LABELS. MUST BE WILLING TO RELOCATE.

Box # 8063
Billboard Magazine
1515 Broadway
New York, NY 10036

MAJOR MARKET NEWSTALKER LOOKING FOR NEWS DIRECTOR. NEED EXCELLENT PEOPLE SKILLS. CREATIVE AND RESOURCEFUL IN PLANNING AND EXECUTING DAILY COVERAGE BY NEWS STAFF; GOOD TEACHER. MINIMUM 5-7 YEARS RADIO EXPERIENCE; SOME MANAGEMENT EXPERIENCE PREFERRED. WILL BE WORKING WITH A STATE NETWORK, TOO. GOOD WRITER WITH ANCHORING ABILITY. SEND TAPE AND RESUME TO:

P.O. BOX 11928
ATLANTA, GA 30305

HEY, WANT A COOL GIG?

MUSIC MARKETING NETWORK, IS A NEW JERSEY BASED-GROWING ALTERNATIVE MARKETING COMPANY FOR THE MUSIC INDUSTRY. WE WANT YOU IF YOU ARE A CREATIVE AGGRESSIVE MUSIC MARKETING EXECUTIVE WHO CAN DEVELOP AND PRESENT MARKETING PLANS, NETWORK WITH ENTERTAINMENT BUSINESS BRASS AND CREATE NEW BUSINESS OPPORTUNITIES. 3-5 YEARS RECORD MARKETING EXPERIENCE REQUIRED. SEND RESUMES & SALARY REQUIREMENTS TO:

Music Marketing Network
166 Patterson Avenue
Shrewsbury, NJ 07702

GROWING/AGGRESSIVE SOUTHEASTERN INDIE DISTRIBUTOR SEEKS LICENSING DIRECTOR TO RUN THE PRODUCT ORIENTED SIDE OF BUSINESS FOR UPCOMING LABEL. MUST HAVE EXPERIENCE WITH LICENSING, MARKETING AND PROMOTION, AS WELL AS SALES EXPERIENCE DEALING WITH MAJOR AND INDEPENDENT DISTRIBUTION. SEND RESUME IF YOU ARE AGGRESSIVE, WELL MANNERED, ORGANIZED, MOTIVATED, RESULT ORIENTED, WILLING TO GROW AND DEVELOP WITH A REPUTABLE COMPANY AND MOST IMPORTANT: RESPONSIBLE, RESPONSIBLE, RESPONSIBLE!!!

SEND COVER LETTER AND RESUME TO:
BOX # 8057
BILLBOARD MAGAZINE
1515 BROADWAY
NEW YORK, NY 10036

HELP WANTED

MARKETING MANAGER

Dynamic, national company specializing in independent label recorded music seeking a marketing professional. Candidate must have 3 years experience in marketing, with thorough understanding of advertising, printing, and public relations. Applicant should have strong background in distribution and mail order. Send resume and salary history to:

Silo/Alcazar
c/o Human Resource Director
Waterbury, Vermont 05676

MARKETING MANAGER

Rapidly expanding East Coast label is looking for an experienced (min. 3 yrs.) Marketing Manager with the technical background, drive and industry contacts to oversee all aspects of marketing, from plans through their implementation. Send resumes to:

Box # 8065 • Billboard Magazine
1515 Broadway • New York, NY 10036

CRUISE SHIPS NOW HIRING -

Earn up to \$2,000+/month + world travel. Holiday, Summer and Career employment available. No experience necessary. For employment program call:

1-206-634-0468 ext. C9063

PROMOTION

NY based label needs powerhouse promo person with 3-5 years exp. Responsibilities include planning and executing national campaigns for Alternative and Dance roster. Heavy phones, high expectations, killer acts. Send resumes to:

Box # 8066 • Billboard Magazine
1515 Broadway • New York, NY 10036

ALASKA EMPLOYMENT-fisheries.

Earn up to \$600+/week in canneries or \$4,000+/month on fishing boats. Seasonal or Year-Round employment. For employment program call:

1-206-545-4155 ext. A9063

ROYALTY MANAGER

for fast-growing, very active music company. Must have extensive experience in all types of royalty payments and collection. Foreign licensing experience a plus. Must be completely familiar with computerized royalty systems. Send resume and salary history to:

Box # 8067 • Billboard Magazine
1515 Broadway • New York, NY 10036

EXECUTIVE ASSISTANT

Experienced Executive Assistant for CEO. Prior experience as Exec Assist essential. Strong facility with all common PC software including Spreadsheets, Databases, WP. Extensive music background, grace under pressure, superb organizational skills. Send resumes to:

Box # 8064 • Billboard Magazine
1515 Broadway • New York, NY 10036

STORE FOR SALE

LATIN MUSIC & VIDEO STORE Located in Northern Virginia FOR SALE

Successful three year old established business in great location. Growing business, sales volume has doubled each year. Also has accessories - Spanish greeting cards, worldwide money wiring. Selling due to spouse relocating. Serious inquiries only.

Call Lorena
(703) 671-8820

MUSIC CONFERENCE



FOURTH ANNUAL MID-AMERICA MUSIC CONFERENCE

Headquarters at the
**Renaissance Center &
Westin Hotel**



THE WESTIN HOTEL
Renaissance Center Detroit

November 3-7 • Detroit, Michigan
1993

Providing An Opportunity For Those Within The Music Industry

NORTHWEST



**RANGERS
TRAVEL**

**SOUTHWEST
AIRLINES**

4 nights of
Artist Showcases

Over 75,000 sq. ft. of Exhibition
and Workshop space

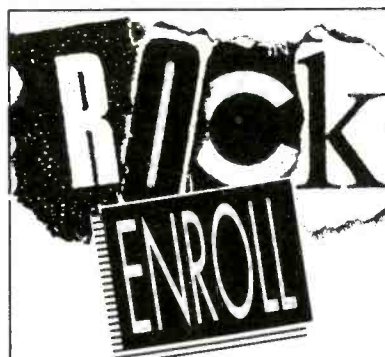
Seminars, Panels, &
Workshops

Discounted Travel and
Hotel Rates for Guests

For information on PERFORMING, EXHIBITION SPACE,
SEMINARS & WORKSHOPS, or ATTENDING

CALL (313) 558-9945 FOR BROCHURE

SCHOOLS & INSTRUCTIONS



CAREERS IN MUSIC & VIDEO BUSINESS

• Video Production • Artist Management
• Promotion/Marketing • Recording • Publishing

CALL **1-800-424-2800** OR WRITE
TOLL FREE

Check the Art Institute location of interest.

Atlanta Seattle Colorado Philadelphia
 Dallas Houston Pittsburgh Ft. Lauderdale
Yes, I would like information about your Programs!

NAME _____ YR. H.S. GRAD _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
PHONE _____

**AI THE ART INSTITUTES
International**
526 Penn Avenue, Pittsburgh, Pennsylvania 15222, USA

ACCESSORIES

Stevie Ray Vaughan Limited Edition Prints in full color. Also rare SRV collectables. Call for info! (915) 584-8699.

TAPES

INCREASE PROFITS BY REDUCING THEFT!

PROTECT YOUR RETAIL
OUTLETS WITH LOW COST
EASY TO USE CASSETTE &
CD SECURITY PRODUCTS

FAST SHIPMENT FROM
INVENTORY WITH 7 SELECTIVE
MODELS FROM WHICH TO
CHOOSE!

CALL OR WRITE TODAY FOR
SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS
309 SEQUOYA DRIVE
HOPKINSVILLE, KY 42240
1-800-922-6287
502/885-8088

PROFESSIONAL RECORDING SUPPLIES CUSTOM AUDIO/VIDEO CASSETTES

* TDK VIDEO CASSETTES * DATS * AMPEX MASTERING TAPE * SPLICING TAPE * EMPTY REELS & BOXES * INSERT CARDS * NORELOCO & SOFT POLY BOXES * AUDIO/VIDEO ALBUMS * CASSETTE LABELS * ENDLESS CASSETTES * C.O.'s * BASF & MAGNETIC MEDIA AUDIO CASSETTE TAPE (PANCAKES)
* CELEBRATING OUR 25TH YEAR!
DON'T DELAY CALL TODAY FOR OUR FREE CATALOG AND PRICE LIST!!!

ANDOL AUDIO PROD., INC.
4212 14th AVENUE • BROOKLYN, NY 11219
1-800-221-6578 FAX (718) 853-2589
516-212 CALL 718-435-7322
MON.-FRI.-9AM TO 5PM
VISA/MASTERCARD ACCEPTED

FIXTURES

FACTORY DIRECT

• **CD JEWELBOX STORAGE CABINETS.** In Stock Now, No Waiting. Choice of colors, 2 sizes 2 drawer, 570 capacity, \$208 3 drawer, 855 Capacity, \$272 Prices INCLUDE locks. Textured steel construction.

• **CD JEWELBOX SHELF, 2-TIER.** Gridwall, Slatwall, Pegboard. 8 facings, capacity 64. 25" long, double tier. Black, white, grey. Adjustable dividers "Flip-thru" browsing. Use for CD-ROM too.

Architectural Merchandising Floor Plans at no cost or obligation.

• **JEWELBOX OR LONG BOX COMPACT DISC DISPLAYERS**
• **AUDIO CASSETTE DISPLAYERS**
• **LASER DISC DISPLAYERS**
• **VIDEO CASSETTE DISPLAYERS**
• **ELECTRONIC ARTICLE SURVEILLANCE SYSTEMS**
Stocked in Chicago, Baltimore, Los Angeles and London, England

Free 100 Page Color Catalog
1-800-433-3543
Ask for Kirk Wiseman
Fax: 213-624-9022

ACCESSORIES

SINGERS! REMOVE VOCALS!
Unlimited Backgrounds™
The Thompson Vocal Eliminator™ Removes most Vocals from Standard Recordings. Free Demo Record.
Singer's Supply
7991 LT Parkway, Dept. B-1
Lithonia, GA 30058
(404)482-4189-Ext. 12
24 Hour Demo/Info
(404)482-2485-Ext. 12
Singer's Supply • Anything & Everything For Singers

COMPUTERS



Advanced inventory control systems for record stores.

RecordTrak
800-942-3008

Trak Systems
Wallingford, CT
203-265-3440
Fax 203-269-3930
(Canada) 604-562-7240

CONNECTIONS ARE EVERYTHING

Since 1981, The PAN Network has been connecting music professionals all over the world, in all segments of the music industry.

To connect by computer and a modem, call 617-576-0862. Press RETURN when you connect, and type PANJOIN. When asked for an Authorization Code, type BILLBOARD.

The PAN Network, PO Box 162
Skippack, PA 19474
Voice: 215-584-0300
FAX: 215-584-1038

Bonafide

(818) 999-9888

With over 11 years experience and 3,500 POS systems installed worldwide, count on Bonafide for the best computerized solution for your music, video and book stores.

- ✓ Headquarter Control
- ✓ Automatic Reordering
- ✓ Purchase Forecasting
- ✓ On-Sale & Promotions
- ✓ 24 Hr/365 Day Support

MUSICWARE the POSITIVE Choice

Complete POS and Inventory Control Systems for the Record Retailer.

Compatible with all major databases. SoundScan reporting.

<p>Musicware USA 5611 Creedmoor Rd. Suite 245 Raleigh, NC 27612 (919) 833-5533 (919) 833-1900 FAX</p>	<p>Musicware Europe Saxony House Eastthampton, Chichester Sussex, England PO18 0JY (01243) 775419 (01243) 776327 FAX</p>
--	---

YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeniably the leader in computer systems for music and video retailers and wholesalers. We built 20+ years of music and video industry experience into our computer systems to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338
Fax (404) 840-9723
Australia: (08) 338-2477
6185 Bulford Hwy Ste C-100, Norcross, Ga 30071

NOVELTIES

ROCK & ROLL MERCHANDISE

The greatest variety of licensed product around! Same day shipping/"no-minimums"
POSTERS, T-SHIRTS (over 700 styles), PATCHES, TATTOOS, JEWELRY - WE HAVE IT ALL!
1-800-248-2238 Dealers Only!
ZMACHARS POSTERS, INC.
7911 N.W. 72 AVE., SUITE 102
MEDLEY, FL 33166
(305) 888-2238 FAX: (305) 888-1924
Service is our #1 Goal!

NOVELTIES

ROCK T-SHIRTS
• OVER 100 STYLES
• TOP ROCK ARTISTS
• LICENSED DESIGNS
• FREE CATALOG
NICEMAN MERCHANDISING
1-800-279-2545
DEALERS ONLY

MISCELLANEOUS

HELP THE ASPCA
HELP THE ANIMALS!
INDIVIDUALS/CORPORATIONS
DONATE: AUTOS, TRUCKS,
VANS, EVEN BOATS! TAX
DEDUCTIBLE IF QUALIFY.
FREE PICK-UP — CALL
1 (800) CARS-919

REAL ESTATE TO THE STARS

REAL ESTATE RATES

RATE: \$59

Roseanne Amorello (800) 223-7524 / (212) 536-5173 (NYS)

FOR SALE

STATE-OF-THE-ART RECORDING STUDIO



Future Audio was featured in the July 1989 issue of *Mix* as one of the innovative recording studios in the Southwest.

For More Information Call:
James Roberts or Dan Paterson
The Swearingin Company (214) 443-2700
3811 Turtle Creek Blvd., Suite 1400
Dallas, Texas 75219

This studio includes 4 recording rooms ranging in size from 42' x 51' to 10' x 18' plus a 34' x 37' control room. The studio rooms can facilitate mixing consoles, audio recorders, cassette recorders/duplicators, synchronization systems, reverb and delay systems, outboard equipment and complete radio production with full C/D and FX library. This state-of-the-art recording studio is included in the purchase of a 22,865-square-foot two-story building ideally located between downtown Dallas and the D/FW International Airport.

ARIZONA GENTLEMAN'S RANCH



Own the Box L Ranch and experience the 4 gentle seasons and unsurpassed privacy in Arizona's high country. Located 40 miles NW of Prescott. The Box L offers the unexpected marriage of a gracious modern life style and rustic surroundings. The 8,800 SF New Orleans Territorial home completed in 1985 sits on 580 deeded acres and is surrounded by thousands of acres of national forest land. Offered by The Prudential Arizona Realty. \$2,900,000
Call Sherry Wolfert or Evan Katz 602-954-6888
Video Available.

BLACK DIAMOND FARM Litchfield County, Connecticut



* 27 acres adjoining state land
* 9-stall barn w. 2 studio spaces above
* 2 paddocks, 3 pastures, & a large pond
* Oversize pool w. pool house
* Marble, fine woods & a chef's kitchen
Reduced to \$1,995,000
JENSEN-WILLARD/DOUGLAS PROPERTIES
East Coast: Linda Burnham 212-753-4172
West Coast: Ernie Carswell 310-820-6651

Incline Village, Nevada

Tahoe Lakefront Estate
6,000 sq. ft. • 7 Bedrooms • 5 1/2 Baths • Deluxe
Amenities Throughout • 2 Contiguous Parcels
Total 1.88 acres—1 Parcel Buildable
106 ft. of Sandy Tahoe Beachfront!
Realty Station
702-832-4848 • 1-800-659-8246

AUDIO/VIDEO STUDIO ON COUNTRY ESTATE NEWTOWN, CT.

3 bldgs., 9+ acres: large studio; 8 rm. house; barn with stables and apt. Private, secure. 1 hr. N.Y.C. \$825,000.
OWNER/BROKER (203) 426-5385

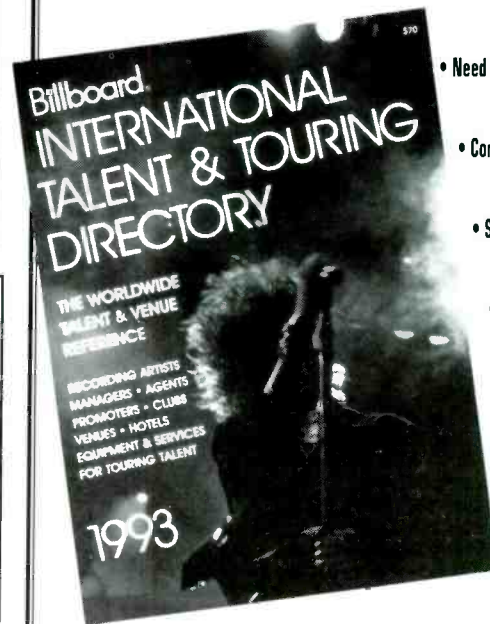
SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE ...

NOTHING ...

CALL BILLBOARD CLASSIFIED
1-800-223-7524 (OUT OF STATE)
212-536-5174

NEW
FOR
'93

10,000 WORLDWIDE
TALENT & TOURING
PROFESSIONALS IN THE
PALM OF YOUR HAND!!



- Need the seating capacity of Wembley Stadium?
- Concert promoters in Milan?
- Security in Denver?
- Special effects in Dallas?
- Hotels in Vancouver?
- Limo services in New York?
- A chart-topper's agent or manager?

Don't sweat it...

Billboard's 1993 Talent & Touring Directory gives you all this plus comprehensive information on recording artists, agents and managers worldwide!

ORDER YOUR COPY TODAY!

ORDER MULTIPLE COPIES FOR YOUR ENTIRE STAFF!

Please send me Billboard's 1993 Talent & Touring Directory. I am enclosing \$70 per copy plus \$3 shipping & handling (\$8 for International orders. NY, NJ, CA, TN, MA, PA, IL, & DC residents please add applicable sales tax.)

of copies _____ Check enclosed for \$ _____

Please charge \$ _____ to my: _____ Amex _____ MC/VISA

Credit Card # _____ Expiration Date _____

Signature(required) _____

Cardholder(Please Print) _____

Name _____ Company _____

Address _____ City _____ State _____ Zip _____

Phone _____ Fax _____

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only!
Mail coupon to: BILLBOARD DIRECTORIES, P.O. BOX 2016, LAKEWOOD, NJ 08701
FOR FASTER SERVICE Call Toll Free: 1-800-223-7524 (outside NY),
in NY 1-212-536-5174 Or 1-800-344-7119 (outside NJ), in NJ 1-908-363-4156

BDTT4800

Reporting For Duty: DJs Get The News Radio, TV Affiliates Share Staff, Stories

■ BY CARRIE BORZILLO

LOS ANGELES—Just when jocks thought it was safe to go to work unshaved, unshowered, and unkempt, several major market stations—KIRO-AM-FM Seattle, WBZ-AM Boston, and KYW-AM Philadelphia—have begun giving some of their jocks double duty as reporters for their sister television stations. This is part of the growing trend toward combining news operations at co-owned radio and television stations.

While WBZ radio and TV have worked loosely together for years, they officially combined their news operations in January 1992, when the radio station went from full-service to all-news.

"One avenue is to combine resources based on beefing up product and image, which is what we're doing," says WBZ ND Brian Whittemore. "We're looking to be a 1,000-pound gorilla. The second reason to do this would be to eliminate cost."

While other all-news stations might have six to 10 news reporters, WBZ-AM only has three. The rest of the work is handled by the TV team.

Here's the way it works at WBZ radio and TV: The radio station crew is linked with the TV's assignment desk. The three radio reporters pick and choose what to cover, and the rest is done by the TV reporters. Since radio is better prepared for morning drive and TV is geared toward afternoon drive, the radio reporters service TV with morning news and vice versa.

Some of the radio reporters do on-the-street interviews for the TV affiliate, but they are not seen on camera. For instance, morning news man Don Batting is also doing voice work for TV.

However, when the TV morning news show expands to 90 minutes next month, the radio team will help beef up its coverage by having Batting and reporter Jacquelyn Goddard available to do stories and even report on-air on WBZ-TV.

In the year since combining its operations, WBZ-AM has climbed from a 5.9 Arbitron share of the 12-plus audience to 7.3. It has also posted a healthy gain in morning drive.

As for its facilities, Whittemore says WBZ is about to start building a brand-new newsroom so that the radio and TV news teams will be in the same room, which will enable them to work together more closely.

KIRO-AM Seattle combined its news operations with KIRO-TV last June and flipped KIRO-FM from AC to news last September.

"We wanted to get the competitive advantage by combining forces and giving us more muscle out there," says VP/news operations Andy Ludlum.

KIRO's radio and TV news team isn't as segregated as WBZ's. In fact, KIRO has just one main news team, which works together on story assignments. Ludlum says that

90% of the stories are covered by a single reporter for radio and TV.

The twist to KIRO's cooperative news effort is that last week it began airing a few hours of the radio station's morning show on another television station, KTZZ-TV. Morning men Bill Yeend and Gregg Hersholt simply do their radio show while being broadcast on TV.

"It's really designed so the audience can kind of eavesdrop on the show," says Ludlum. "[Yeend and Hersholt are] comfortable with it so far and they've both done TV in varying degrees. This show is just like someone watching them do the radio show."

KIRO's goal is to be the "news powerhouse" in town and with three separate entities—the AM, FM, and TV—it is achieving its goal, according to Ludlum. He says the combined stations reach an audience of 10 million, which is more than the two newspapers and other TV and radio stations in town.

KYW Philadelphia, sister station to WBZ, is in the midst of discussions to work more closely with its TV affiliate. KYW VP/GM Roy Shapiro says the plan currently is under review, although no decision has been made.

Meanwhile, many of the radio station reporters already have done reports for the TV station. Shapiro says they are trying to figure out a way to make the association even more productive.

"The No. 1 advantage, of course, would be to produce a better product for both and eliminate some duplication of what we both do, which would eliminate some costs," says Shapiro.

KYW's business reporter appears on KYW-TV's morning news program twice weekly. Its sports commentator appears on TV every day, and the morning-drive anchor is a Saturday reporter for the TV sta-

tion.

Shapiro says the possible changes in the news operations of the radio and TV stations would simply entail more "pollination of the two."

Unlike KIRO, which uses one main news staff, Shapiro says KYW would keep two separate news staffs that would work together, similar to WBZ's setup.

In addition to efficiency, those involved in combined TV and radio news operations point to cross-promotional opportunities as another important advantage.

"One thing we're taking even more advantage of is the cross pro-

(Continued on page 109)

House Panel Approves Airwave Auction

■ BY BILL HOLLAND

WASHINGTON, D.C.—A key House committee approved a measure May 11 to sell off sections of the airwave spectrum in government-run auctions, but broadcast spectrum escaped the sell-off scheme because of an exemption in the bill.

The House Energy and Commerce Committee approved the measure with Republican support to auction off 200 MHz of spectrum.

The bill now goes to the Senate, which also will wrestle with the auction bill, which could bring in more than \$7 billion in federal revenue. Senate lawmakers are expected to push for a similar exemption for broadcasters.

Lobbyists will closely monitor the progress of the bill, which exempts broadcasters because they do not charge customers a fee as other spectrum users do, rather than because they carry public-interest obligations.

KL0L GETS \$33,750 INDECENCY FINE

Rusk Corp.'s arguments to the



Book 'Em. Members of the Pittsburgh Police Department, hired by Big Beat/Atlantic Records' promotion staff, lend a helping hand in delivering Inner Circle's "Bad Boys" single to WBZZ (B94). As the theme song to Fox Television's "Cops," "Bad Boys" no doubt tops most police officers' top 10 lists. Pictured, from left, are WBZZ MD Jeff Tyson, Officer Pat Logan, PD Buddy Scott, and Officer Jim McKee.

FCC that several 1991 broadcasts of the Stevens and Pruett morning show on its KL0L Houston were not indecent but were "clinical discussions of sexual matters" and acceptable daytime fare fell on deaf ears May 3 when the commission notified Rusk that it is apparently liable for a \$33,750 indecency fine.

"The language in the transcribed

WASHINGTON ROUNDUP™

KL0L broadcast is lewd and vulgar and clearly falls within the definition of broadcast indecency," the FCC ruled.

Further, the commission trebled the base \$12,750 indecency fine for what it called willful and repeated violations. The commission had previously imposed a \$6,000 fine on Rusk for 1990 morning show broadcasts on KL0L.

CALM BEFORE PERFORMANCE STORM

A copyright-protection gathering in Geneva next month will determine whether there will be a lengthy and expensive lobbying fight between the radio and record industry over performance-rights legislation, according to industry insiders.

"Right now, there's nothing to say about strategy until the outcome of the meeting in Geneva," says a source at the National Assn. of Broadcasters. "But it seemed obvious that [House copyright subcommittee chairman Bill] Hughes wants to move ahead with the legislation and wasn't in agreement with the views we expressed at the recent hearing on the matter" (Billboard, April 3).

Register of Copyrights Ralph Oman has said it is important for the U.S. to develop a performance right similar to those in copyright laws in European countries if the U.S. wants equal international copyright protection.

However, broadcasters have vowed a fight if the recording industry moves ahead with what it's

termed a top legislative priority—to have a bill introduced in Congress that probably would require music stations to pay royalties to record companies and performers for the use of sound recordings.

FCC'S DUGGAN: A BALANCED DAB FUTURE

Broadcasters know for sure now that they have one more ally at the FCC in the digital audio broadcasting controversy.

FCC commissioner Ervin Duggan went on the record with his cautionary remarks arising out of what he called "the paradox of new technology," at the Public Radio Conference held May 7 here.

Duggan pointed out that while the Communications Act mandates the encouragement of new services, it also says that such nods to new technology must be in the public interest.

Pointing to the FCC's disastrous decision during the '80s to allow more FM stations on the dial, which caused overcrowding and perilous economic competition, Duggan said the commission has to "think carefully about the implications" a DAB spectrum allocation schedule would have "for one of the bedrock public-interest values that the FCC is supposed to guard, protect and nourish: localism."

Localism—a radio station's community relations programming outreach—has become a buzzword for broadcasters in the DAB fracas at the commission. It is a concept that multimarket, satellite-beamed radio networks cannot provide at this juncture.

Interim chairman James Quello already has made similar remarks that he would guard against terrestrial broadcasters being overlooked in the ongoing DAB allocation debate.

WSCR WANTS FULLTIME STATUS

Diamond Broadcasting's WSCR Chicago has filed an application with the FCC to upgrade its daytime-only status.

The 5,000-watt talk outlet has asked for permission to build a nighttime transmitter south of the city to broadcast a directional signal.



Latin Mix. When told by WBBM-FM (B96) Chicago staffers that SWV's "I'm So Into You" wouldn't be put in rotation because it lacked a Latin mix needed to reach the station's main audience, RCA regional promotion director Chris Hensley hired the Nacho Salaza mariachi band to play the song at the station. The stunt worked. "I'm So Into You" can now be heard on B96. Pictured among Nacho Salazar's members, from left, are Hensley; PD Dave Shakes; and APD/MD Todd Cavanah.

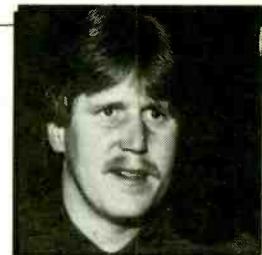
Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	3	13	TELL ME WHAT YOU DREAM NOVUS 62468/RCA	RESTLESS HEART/W. HILL 2 weeks at No. 1
2	3	2	16	LOVE IS GIANT 18630	VANESSA WILLIAMS & BRIAN MCKNIGHT
3	2	1	14	I HAVE NOTHING ARISTA 1-2527	WHITNEY HOUSTON
4	4	5	12	WHAT YOU WON'T DO FOR LOVE EMI 50428/ERG	GO WEST
5	9	11	21	HAVE I TOLD YOU LATELY WARNER BROS. 18511	ROD STEWART
6	7	10	13	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA 1-2518	EXPOSE
7	10	15	5	HERO ATLANTIC 87360	DAVID CROSBY & PHIL COLLINS
8	8	9	14	IF I EVER LOSE MY FAITH IN YOU A&M 0111	STING
9	5	6	19	COME IN OUT OF THE RAIN EMI 50417/ERG	WENDY MOTEN
10	6	4	18	ANGEL SBK 50406/ERG	JON SECADA
11	12	12	10	WATER FROM THE MOON EPIC 74809	CELINE DION
12	13	13	8	A SONG FOR YOU WARNER BROS. 18611	RAY CHARLES
13	16	18	5	EVEN A FOOL CAN SEE WARNER BROS. ALBUM CUT	PETER CETERA
14	14	8	16	I SEE YOUR SMILE EPIC 74847	GLORIA ESTEFAN
15	11	7	16	SIMPLE LIFE MCA 54581	ELTON JOHN
*** POWER PICK ***					
16	24	—	2	BY THE TIME THIS NIGHT IS OVER ARISTA 1-2565	KENNY G/PEABO BRYSON
17	15	14	10	THE CRYING GAME SBK 50437/ERG	BOY GEORGE
18	18	21	6	HARBOR LIGHTS RCA ALBUM CUT	BRUCE HORNSBY
19	19	24	8	IF I COULD COLUMBIA 74864	REGINA BELLE
20	22	27	4	MOMENTS OF LOVE POLYDOR 859 054/PLG	CATHY DENNIS
21	21	26	6	CAN'T DO A THING (TO STOP ME) REPRISE 18604	CHRIS ISAAK
22	17	16	27	FOREVER IN LOVE ARISTA 1-2482	KENNY G
23	29	29	4	DON'T TAKE AWAY MY HEAVEN A&M 0240	AARON NEVILLE
24	20	22	9	KISS OF LIFE EPIC 74848	SADE
25	23	20	10	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON 857 024/PLG	BOY KRAZY
26	30	30	6	THE BEST I EVER WAS MCA 54576	JOHN PAGANO
27	25	25	10	WELCOME TO MY LOVE MANHATTAN 44892/CAPITOL	RACHELLE FERRELL
28	35	—	2	I DON'T WANNA FIGHT VIRGIN 12652	TINA TURNER
29	28	23	27	A WHOLE NEW WORLD COLUMBIA 74751	PEABO BRYSON & REGINA BELLE
30	38	43	3	THAT'S THE WAY LOVE GOES VIRGIN 12650	JANET JACKSON
31	27	19	17	PASSIONATE KISSES COLUMBIA 74795	MARY-CHAPIN CARPENTER
32	36	41	4	SLEEPING SATELLITE EMI 50426/ERG	TASMIN ARCHER
33	31	28	16	SOMEBODY LOVE ME REUNION 62465/RCA	MICHAEL W. SMITH
34	34	33	30	WHEN SHE CRIES RCA 62412	RESTLESS HEART
35	44	—	2	YOU READ ME WRONG MERCURY ALBUM CUT	LAUREN CHRISTY
36	40	44	3	LOST IN YOUR EYES ARISTA 1-2521	THE JEFF HEALEY BAND
37	32	31	25	HEAL THE WORLD EPIC 74790	MICHAEL JACKSON
38	37	32	18	ORDINARY WORLD CAPITOL 44908	DURAN DURAN
39	26	17	14	I DON'T KNOW WHY COLUMBIA 74861	SHAWN COLVIN
*** HOT SHOT DEBUT ***					
40	NEW ▶	1	1	WALK THROUGH THE WORLD ATLANTIC 87350	MARC COHN
41	NEW ▶	1	1	IT'S ALRIGHT SHANACHIE ALBUM CUT	HUEY LEWIS & THE NEWS
42	39	38	29	FAITHFUL EMI 50411/ERG	GO WEST
43	46	—	2	OFF THE GROUND CAPITOL 44924	PAUL MCCARTNEY
44	41	36	22	NO MISTAKES MCA 54554	PATTY SMYTH
45	33	34	30	NEVER A TIME ATLANTIC 87411	GENESIS
46	43	35	35	DO YOU BELIEVE IN US SBK 50408/ERG	JON SECADA
47	50	48	3	SOMEBODY TO LOVE HOLLYWOOD ALBUM CUT	GEORGE MICHAEL AND QUEEN
48	42	37	28	I WILL ALWAYS LOVE YOU ARISTA 1-2490	WHITNEY HOUSTON
49	45	40	20	REACH OUT (I'LL BE THERE) COLUMBIA ALBUM CUT	MICHAEL BOLTON
50	47	42	5	ALL THESE YEARS CURB ALBUM CUT	SAWYER BROWN

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

Billboard's PD of the week™

Tim Closson
WUBE Cincinnati



AFTER THREE YEARS at the top of the ratings game in Cincinnati, full-service WLW was finally topped in the winter Arbitron book by country WUBE-AM-FM (B105), which posted an 8.7-11.0 rise. In addition to its No. 1 12-plus ranking, WUBE took the top spot in three demos: 25-54, 18-49, and 18-34.

The success is particularly dramatic when you consider that three years ago, when OM Tim Closson first joined the station, WUBE had just dipped from a 4.9 to a 4.0 12-plus and was in 11th place in the market. Since then, Closson has been working on the product and marketing of the station and it has been rising steadily every since.

"What drove us to No. 1 in the winter book [was] about two years of consistency in product and marketing," says Closson.

In addition to consistency, Closson cites several other factors for the station's current status, including the hard-working staff, the "tremendously loyal" listeners, and his perception that "country music is still reaching its popularity in Cincinnati. It hasn't peaked yet."

Other factors in the station's success are its long heritage in the format (it has been country since 1969), and what Closson calls "an unbelievable name recognition with our air personalities."

WUBE targets 25-54-year-olds, and the audience is evenly split between males and females. The mix currently is about 60% current/recurrent and 40% gold. Interestingly, Closson says an experiment being a little hotter and more current intensive in the late summer and fall of last year resulted in a sharp decline in time spent listening. As a result, he readjusted the mix and made the station "a little less hot and current intensive and went back a little further in the gold... [and] the TSL came back up," he says.

Here's a recent afternoon hour: Travis Tritt, "Here's A Quarter (Call Someone Who Cares)"; Trisha Yearwood, "You Say You Will"; Alan Jackson, "She's Got The Rhythm (And I Got The Blues)"; Garth Brooks, "What She's Doing Now"; Oak Ridge Boys, "No Matter How High"; Reba McEntire, "It's Your Call"; Hal Ketchum, "Past The Point Of Rescue"; Vince Gill, "Pocket Full Of Gold"; Patty Loveless, "Blame It On Your Heart"; Doug Stone, "Warning Labels"; Earl Thomas Conley, "I Have Loved You Girl"; Sammy Kershaw, "She Don't Know She's Beautiful"; John McEntire, "I Love The Way You Love Me"; and Alabama, "Song Of The South."

At the end of 1992, WUBE signed on sister station

WYGY (Y96) as a hot country station, another factor Closson credits with WUBE's success. "We had another country station in the market. It was our own, but it really helped grow the country audience," he says.

According to Closson, WUBE shares listeners with stations in every format, which he says is "part of country's mass appeal and the radio station's mass appeal."

Promotionally, the station has been involved in several local festivals, including the annual Taste of Cincinnati, where WUBE sponsors a stage and brings in national acts. More recently, the station became the radio sponsor of the annual fall Chili Fest, another major downtown festival.

Each spring for the last several years, the station has run the "Grand Slam" direct-mail contest, which is tied to listening and awards \$1,000 prizes on Thursdays and a grand prize of \$10,000. This year, the grand prize is a Nissan car.

Another major part of the station's marketing effort is personal appearances. Thus far in 1993, WUBE staffers have made approximately 225 personal appearances, including club stops, school visits, concerts, telethons, and the B105 "rolling radio show," an elaborate remote setup at client locations. Last February, the station also purchased a major television advertising schedule.

As for the next book, Closson says he is not sure whether the station will retain the top spot against Reds baseball broadcasts on WLW, but he is certain the station will continue to be successful. "I say this with a guarded confidence, not cockiness," he says. "Any place I go I expect to win because I have confidence in the people who work around me and their ability. These guys and girls work their tails off, love the radio station, and have great pride in it."

"I'm not going to panic if we aren't No. 1 the next book, but I expect we will still be consistent in what we will deliver in results and ratings," he adds.

His primary goal for the future is taking the No. 1 spot in a major ratings period (i.e., spring or fall), but Closson says "I think it can be done, and I have the staff that can do it."

Closson began his radio career in 1980 at family-owned stations WEVR-AM-FM River Falls, Wis. After short stops at small-market stations in Iowa and Minnesota, he spent seven years at WAXX Eau Claire, Wis., as a jock and MD. His first programming job was at KHAK Cedar Rapids, Iowa, where he spent about two years before getting the call from WUBE.

PHYLLIS STARK

Smaller Vacation Give-Aways A Big Biz

LOS ANGELES—While vacation give-aways have long been a staple at radio stations, these days promotion directors are finding that smaller weekend trips, or one-day excursions to trendy sites, are becoming more popular with increasingly busy listeners than one- or two-week vacations to far-away places.

Such is the case with KMTT (The Mountain) Seattle. Director of marketing Sandy Stahl says that while the station still does some larger trip give-aways, it is doing more excursions to local sites. For instance, KMTT is in the midst of giving away 20 "seaplane excursions" for two to places such as San Juan Islands, Hood Canal, and Mount Rainier in the Pacific northwest.

"With people's hectic lifestyles, it's just easier for them to do these smaller [trips], and we can do more of them," says Stahl. "With the larger

PROMOTIONS AND MARKETING™

by Carrie Borzillo

vacations, winners have to worry about getting a passport, which most don't have."

KDWB Minneapolis also is in the midst of giving away 20 weekend jaunts in addition to the 101 weeklong vacations it gives away each year. Promotion director Paul Miraldi says, "It seems that the quicker trips are easier for [the listeners] because they tend to be more anxious about going too far away."

KIIS Los Angeles VP/marketing Karen Tobin says the shorter trips

are great when they tie in with a client. For example, the station might tie in with a car rental company and send a couple up the coast to Monterey, Calif.

Other popular hot spots for weekend getaways are Palm Springs, San Diego, and the Bay Area. KIIS gives away approximately 25 such trips a year.

An added appeal of short trips, according to Tobin, is the fact that many people can't afford even weekend excursions anymore. "California is one of the last states to come out of the recession, and people really need to get away," she says.

NEW PROMOTION SOFTWARE

WQHT (Hot 97) New York director of marketing and advertising Rocco Macri is ready to market his new promotion manager software to
(Continued on next page)

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	J. WK	WKS	WKS ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★ 7 weeks at No. 1 ◆ AEROSMITH GEPFEN	
1	1	1	7	LIVIN' ON THE EDGE GET A GRIP	◆ AEROSMITH GEPFEN
2	2	2	10	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
3	14	—	2	CALLING TO YOU FATE OF NATIONS	◆ ROBERT PLANT ESPARANZA/ATLANTIC
4	3	3	9	SHAKE MY TREE COVERDALE/PAGE	COVERDALE/PAGE GEPFEN
5	4	4	10	BLACK GOLD GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
6	5	6	10	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
7	6	8	5	THE HUNTER MUDDY WATERS BLUES-A TRIBUTE TO MUDDY WATERS	PAUL RODGERS VICTORY/PLG
8	9	11	4	EAT THE RICH GET A GRIP	◆ AEROSMITH GEPFEN
9	7	7	11	ROOSTER DIRT	◆ ALICE IN CHAINS COLUMBIA
10	11	14	10	BROKEN HEARTED SAVIOR SISTER SWEETLY	◆ BIG HEAD TODD/MONSTERS GIANT
11	10	18	7	AM I EVER GONNA CHANGE III SIDES TO EVERY STORY	EXTREME A&M
12	15	21	5	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
13	8	9	18	TWO PRINCES POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
14	13	16	4	SISTER OF PAIN EXPOSED	◆ VINCE NEIL WARNER BROS
15	17	12	15	IF I EVER LOSE MY FAITH IN YOU TEN SUMMONER'S TALES	◆ STING A&M
16	16	13	22	BLACK TEN	PEARL JAM EPIC
				★ ★ ★ AIRPOWER ★ ★ ★	
17	22	25	7	WHAT'S UP BIGGER, BETTER, FASTER, MORE!	◆ 4 NON BLONDES INTERSCOPE
18	12	5	11	WIRED ALL NIGHT WANDERING SPIRIT	MICK JAGGER ATLANTIC
19	24	26	5	HATRED (A DUET) PHOBIA	THE KINKS COLUMBIA
20	18	10	13	PRIDE AND JOY COVERDALE/PAGE	◆ COVERDALE/PAGE GEPFEN
21	19	15	12	RUNNING ON FAITH UNPLUGGED	◆ ERIC CLAPTON DUCK/REPRISE
22	34	—	2	CUT ACROSS SHORTY UNPLUGGED...AND SEATED	ROD STEWART WARNER BROS
23	21	22	15	DOWN ON ME JACKYL	◆ JACKYL GEPFEN
24	35	—	2	BUSY BEE AMERICA'S LEAST WANTED	◆ UGLY KID JOE STARDOG/MERCURY
25	29	35	3	DOWN INCOGNITO PULL	WINGER ATLANTIC
26	27	34	4	HONEST TO GOD GILROCK RANCH	BRAD GILLIS GUITAR RECORDINGS
				★ ★ ★ FLASHMAKER ★ ★ ★	
27	NEW	1		WHAT TIME IS IT? POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
28	25	20	11	TONIGHT ADRENALIZE	◆ DEF LEPPARD MERCURY
29	31	33	3	THE SIDEWINDER SLEEPS TONITE AUTOMATIC FOR THE PEOPLE	◆ R.E.M. WARNER BROS
30	26	24	9	CRYIN' THE EXTREMIST	JOE SATRIANI RELATIVITY
31	23	17	10	SHAPE I'M IN ARC ANGELS	◆ ARC ANGELS DGC/GEPFEN
32	39	—	2	ANYWHERE BUT HERE DYNAMITE MONSTER BOOGIE CONCERT	◆ RAGING SLAB DEF AMERICAN/REPRISE
33	37	39	4	SMOKE SMOKE	◆ DRIVIN-N-CRYIN ISLAND/PLG
34	32	30	6	NOTHIN' TO LOSE ARCADE	◆ ARCADE EPIC
35	30	29	6	EVERYBODY ANIMAL BAG	◆ ANIMAL BAG STARDOG/MERCURY
36	20	19	6	ANGRY TELL THE TRUTH	BILLY SQUIER CAPITOL
37	NEW	1		BORN TO RUN THE LAST REBEL	LYNYRD SKYNYRD ATLANTIC
38	NEW	1		ONLY SOUND OF WHITE NOISE	◆ ANTHRAX ELEKTRA
39	33	32	6	IN THESE ARMS KEEP THE FAITH	◆ BON JOVI JAMBO/MERCURY
40	36	36	17	DON'T TEAR ME UP WANDERING SPIRIT	◆ MICK JAGGER ATLANTIC

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1993, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	2	32	EVEN FLOW TEN	◆ PEARL JAM EPIC
2	3	1	20	JEREMY TEN	◆ PEARL JAM EPIC
3	2	5	18	LITTLE MISS CAN'T BE WRONG POCKET FULL OF KRYPTONITE	◆ SPIN DOCTORS EPIC
4	7	—	35	REMEDY THE SOUTHERN HARMONY AND MUSICAL COMPANION	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
5	4	3	4	PULL ME UNDER IMAGES AND WORDS	◆ DREAM THEATER ATCO/EASTWEST
6	6	6	15	BAD TO THE BONE THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EM/VERG
7	5	4	13	HARD TO HANDLE SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES DEF AMERICAN/REPRISE
8	8	9	15	ALIVE TEN	◆ PEARL JAM EPIC
9	—	—	27	MAMA, I'M COMING HOME NO MORE TEARS	◆ OZZY OSBOURNE EPIC
10	—	—	2	ENTER SANDMAN METALLICA	◆ METALLICA ELEKTRA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 20 weeks and have dropped below the top 20.

Radio

PROMOTIONS AND MARKETING

(Continued from preceding page)

stations nationwide. The software has been used at Hot 97 since last spring.

It is broken down into seven "user-friendly" sections: contest manager, event manager, database manager, inventory manager, directory manager, and list manager.

"It's the best way of being organized," says Macri, who is distributing the software under the company name Broadcast Manager Inc. "Instead of looking through 50 discs, you have it all at your fingertips. And instead of new employees going through six weeks of training, all we had to do was teach them this program. For smaller markets, whose promotion directors are constantly asking the GM to get them an assistant, this is almost like [having] an assistant."

Macri says he began working on the software in 1991 and, in developing the program, solicited the input of other promotion directors around the country.

IDEA MILL: THE LIVING END

Epic act Living Colour and KNDD (The End) Seattle have joined forces to release a limited-edition CD containing an unreleased version of "TV News," an acoustic "Never Satisfied," and the album version of "Nothingness." The CD is being given away to fans displaying "The End" on their



Cry No More. During his recent New York City stay, Boy George stopped by to visit the WHTZ (Z100) morning team. Pictured, from left, are Gary Bryan, George, and Ross Brittain.

bodies at the Living Colour show in town.

WJJS Lynchburg, Va., and PolyGram Records recently teamed up to pay a listener's credit card bill and promote the P.M. Dawn single "Plastic." Listeners registered for the contest by sending the station a copy of their bill or dropping it off at a local retailer.

Just what every mom needs: tickets to upcoming Bay-area modern rock shows. That's what KITS (Live 105) San Francisco gave away on Mother's Day... N/T WCBS-AM New York just completed its "WCBS Great City Give-Away" contest, in which listeners had to identify the voice of a newsmaker in a sound bite to qualify to win a trip to Honolulu, Rome, Tokyo, or Paris.

PRO-MOTIONS

Janet de Acevedo joins American Public Radio as director of communications. She previously was with the

Girl Scout Council and has worked at KSIX Corpus Christi, Texas... Former International Marketing Systems director of sales Mark Ferri joins WYSP Philadelphia as promotion and marketing specialist.

Former WKRQ Cincinnati jock Brinke Guthrie joins crosstown WRRM as promotion director, replacing Kathy Santangelo, who exits to work for a local realtor... Leslye Amber has been named director of special projects at WHIO/WHKO Dayton, Ohio. She was marketing director for a mall in Cincinnati.

Mickey Johnson joins WHJX Jacksonville, Fla., as promotion director, replacing Mikki Spencer. Johnson was last with WJHM Daytona Beach, Fla.... Former KSHE St. Louis research director/sales assistant Jacki Huffman joins crosstown KMOX as promotion coordinator... WQHT upps promotions staffer May Uono to executive assistant/promotion assistant.

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
				★ ★ ★ No. 1 ★ ★ ★ 3 weeks at No. 1 ◆ NEW ORDER QWEST/WARNER BROS.	
1	2	1	6	REGRET REPUBLIC	◆ NEW ORDER QWEST/WARNER BROS.
2	1	2	5	WALKING IN MY SHOES SONGS OF FAITH AND DEVOTION	◆ DEPECHE MODE MUTE/SIRE/REPRISE
3	5	10	6	CREEP PABLO HONEY	◆ RADIOHEAD CAPITOL
4	4	6	6	TRUGANINI EARTH AND SUN AND MOON	◆ MIDNIGHT OIL COLUMBIA
5	6	5	8	IS IT LIKE TODAY? BANG!	◆ WORLD PARTY ENSIGN/CHRYSALIS/ERG
6	3	4	7	CURSED FEMALE PORNO FOR PYROS	◆ PORNO FOR PYROS WARNER BROS.
7	7	3	10	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
8	9	13	5	CAN'T DO A THING (TO STOP ME) SAN FRANCISCO DAYS	◆ CHRIS ISAAK REPRISE
9	13	15	4	METAL MICKEY SUEDE	◆ SUEDE NUDE/COLUMBIA
10	12	11	7	PLUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
11	11	21	4	MY NAME IS MUD PORK SODA	◆ PRIMUS INTERSCOPE
12	16	—	2	FIELDS OF GOLD TEN SUMMONER'S TALES	◆ STING A&M
13	14	16	4	CAN'T HELP FALLING IN LOVE "SLIVER" SOUNDTRACK	◆ UB40 VIRGIN
14	18	22	3	SHE KISSED ME SYMPHONY OR DAMN	◆ TERENCE TRENT D'ARBY COLUMBIA
15	15	14	6	LOVE IS STRONGER THAN DEATH DUSK	◆ THE THE EPIC
16	NEW	1		PETS PORNO FOR PYROS	◆ PORNO FOR PYROS WARNER BROS.
17	NEW	1		DREAM ALL DAY FROSTING ON THE BEATER	◆ THE POSIES DGC
18	20	—	2	COUNTRY AT WAR HEY ZEUS!	◆ X MERCURY
19	17	—	2	RUNAWAY TRAIN GRAVE DANCERS UNION	◆ SOUL ASYLUM COLUMBIA
20	8	7	8	JUMP THEY SAY BLACK TIE WHITE NOISE	◆ DAVID BOWIE SAVAGE
21	10	9	8	BEING SIMPLE PAIN MAKES YOU BEAUTIFUL	◆ THE JUDYBATS SIRE/WARNER BROS.
22	22	—	2	NOTHINGNESS STAIN	◆ LIVING COLOUR EPIC
23	19	20	3	STEP IT UP CONNECTED	◆ STEREO MC'S GEE STREET/ISLAND/PLG
24	NEW	1		WHO WAS IN MY ROOM LAST NIGHT INDEPENDENT WORM SALOON	◆ BUTTHOLE SURFERS CAPITOL
25	NEW	1		THE RETURN OF PAN DREAM HARDER	◆ THE WATERBOYS GEPFEN
26	NEW	1		HANG ON TO YOUR EGO FRANK BLACK	◆ FRANK BLACK ELEKTRA
27	25	23	7	SWEET HARMONY CONSCIENCE	◆ THE BELOVED ATLANTIC
28	23	17	9	COME UNDONE DURAN DURAN	◆ DURAN DURAN CAPITOL
29	21	—	2	SLOW DOG STAR	◆ BELLY SIRE/REPRISE
30	26	—	2	THE RAIN CRUSH	◆ CRUSH EASTWEST

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

PROFESSIONAL HEAVY DUTY

CD STORAGE

300 Jewel Boxes Per Drawer
Or 600 CD's In Retainer Trays
Stackable, Lockable, All Steel
Cabinets In 6 Colors. Optional
Dividers, Tops, Wheels & Legs
2 Drwr: \$289. 3 Drwr: \$369

CAN-AM

800-387-9790 305-473-1711

LABELS TUNE IN TO STATIONS' NEW ALTERNATIVE

(Continued from page 5)

known as album alternative. The budding stations are receiving close attention from record label executives as exposure via the format helps boost retail and concert ticket sales.

Nanci Griffith, Widespread Panic, Black Uhuru, Darden Smith, Leonard Cohen and Richard Thompson are among the acts finding a new avenue of exposure through album alternative.

After years of being shunned by country and later by AC radio, Griffith, through her latest release, "Other Voices, Other Rooms," has finally found a home on commercial radio, thanks to the album alternative format. The album reached No. 54 on the Billboard 200 (Griffith's previous best was No. 178) and has sold 250,000 copies, according to Jon Leshay, VP of alternative music and video promotion at Elektra.

When Widespread Panic released its last album in 1991, the band was largely dismissed by rock radio. Now with "Everyday," the band, an alumnus of last year's H.O.R.D.E. boogie-rock tour, finds itself near the top of album-alternative playlists.

Joe Babka, southeast region promotion director for Capricorn Records, says by adopting the band, album alternative has helped build a solid success story that the label can take to album-rock PDs in hopes of gaining more exposure.

For other artists, simply profiting from commercial radio exposure represents a triumph. During its recent tour, Black Uhuru was able to set up in-store appearances in conjunction with local album-alternative stations. In the past, that kind of promotional tool did not exist for the reggae band, says Bud Harner, national promotion director at Mesa.

DIFFERENT STATIONS AND SOUNDS

As with any music format, different album-alternative stations embrace different sounds. On the whole though, they offer rock programming with a distinctly acoustic guitar base, aimed at 25-49 year-olds.

Established core artists include R.E.M., Sting, and Peter Gabriel. Jellyfish, Tasmin Archer, and World Party are three favorite newcomers. Those artists can be heard on other formats, but album-alternative stations delve deeper and expose more of their music.

The stations, which number be-

tween 50-70 nationwide, usually share listeners with album-rock and classic-rock outlets, and, to a lesser extent, with AC and public radio. Presentation is generally low-key, with on-air contests kept to a minimum. And although they rarely post market-topping ratings, the stations are economically viable since their audiences are made up of prized listeners: upscale and well-educated consumers.

Legendary outposts such as KBCO Denver and WXRT Chicago have for years been programming what today is called album alternative. While they provided label promotion people with some much-needed, major-market exposure for shunned rock artists, it's the recent rash of new stations, such as KMTT Seattle, WKOC Norfolk, Va., and KGSR Austin, Texas, that has pushed the format to critical mass and has gotten label attention.

Within the last month, the format, and the potential it holds for label artists, has come up regularly at Columbia staff meetings, says Todd Bisson,



GRIFFITH

national director alternative promotion. He is now working artists such as Leonard Cohen, who in the past had to rely on loyal fans or favorable press—not radio airplay—to sell records.

NO FORCE FEEDING NEEDED

Opening up that type of avenue has made life a little bit easier for label promotion staffers. When Smith's latest country/folk/rock album was released, rather than trying to force feed the record to top 40 or album rock, Ron Geslin, VP of promotion at Chaos, says he was able to land Smith's single on more than a dozen receptive album alternative stations within its first few weeks.

Bisson at Columbia notes that album alternative MDs and PDs are generally less harried than their counterparts and, "as a rule, can get on the phone and talk about music for half an hour."

That appreciation comes across in the album alternative song selection. For instance, when R.E.M.'s "Automatic For The People" was released, WKOC Norfolk quickly put the album's quiet endpiece, "Nightswimming," in heavy rotation. That sort of simple, yet adventurous programming reminds observers of what al-

bum rock radio sounded like in its early years. "[Album alternative] is what AOR would have evolved into if fragmentation hadn't occurred," says David Rahn, VP at the SBR Radio consultancy.

Even though the new stations represent a backlash against overly formulaic radio, album-alternative consultancies do exist. SBR Radio, based in Boulder, Colo., and made up of KBCO veterans, is one that works with 12 stations across the country. In a nod toward the format's progressive approach, SBR professionals are known as "advisors," not consultants.

The key to album alternative, programmers say, is balancing the music so it does not cross the line from eclectic to elitist. If the music is pushed too far, "you'll end up programming to music junkies, and they're never satisfied," warns Jim Robinson, PD at KTCJ/KTCZ Minneapolis. He adds, "Listeners are not as discerning as we'd like to think they are."

To ward against alienating his audience, Robinson drops in deep Fleetwood Mac and Bob Seger album cuts among the songs by Judybats, Phish, and Ray Charles.

SESAC, BDS FORM LATIN LICENSING UNIT

(Continued from page 5)

board, May 15).

The two leading performing rights organizations, ASCAP and BMI, charge broadcasters a blanket fee—usually a percentage of the station's revenues—and allocate royalties on the basis of a logging procedure that includes station playlists, tapes of broadcasts, and statistical samples. Until now, SESAC also charged broadcasters blanket licenses but used a chart-based formula to tabulate royalty disbursements.

BDS' computerized tracking technology, used on most of Billboard's singles charts, would allow SESAC to measure airplay of Latin music on radio, TV, and cable outlets in the top 100 markets in the U.S., according to a May 10 statement from the two companies. The information would then be used by SESAC to calculate royalty payments to its writer and publisher affiliates.

SESAC/LATINA FORMED

Under the agreement, a new entity called SESAC/Latina would charge broadcasters a "miniblanket" license for Latin repertoire only and a per-play fee for every performance measured by BDS, according to Freddie Gershon, the rights society's co-chairman.

Gershon claims this arrangement will allow SESAC to reduce broadcast fees because operators would be paying for the use of Latin music only rather than for all genres. Similarly, the improved tracking capability afforded by BDS would result in higher payments to rights holders, according to Gershon.

He says in the statement, "This more precise system could result in a rare win-win situation of decreased expenditures for broadcasters who feel they now overpay for rights for

music they do not use, along with increased income for songwriters, music publishers, and proprietors of music copyrights who feel that they aren't currently getting a fair share of royalties due to inaccurate reporting of song airplay."

Gershon adds SESAC is considering applying the BDS arrangement to other niche genres but declines to elaborate on those plans.

NICHE MARKETS EYED

SESAC senior VP, international, William Velez, says, "We don't intend to compete with ASCAP and BMI, but we do think we can be successful for an affiliate in the niche markets."

However, SESAC/Latina could try to lure writers and additional publishers from the services they've received at those societies, according to BDS president Martin Feely.

"We're going after the music that most of us take for granted," adds Feely, "the music that's not identified as hits."

ASCAP managing director Gloria Messenger calls the BDS/SESAC arrangement "very good PR," but says, "It wouldn't do the job for the vast repertoire we have."

At BMI, VP of corporate relations Robbin Ahrold says, "BMI has reviewed the BDS system, and it would be fair to say that while we find it a useful barometer for recently released popular records, it is not in our opinion comprehensive enough for the distribution of royalties."

"We have a system that we believe is 99%-plus accurate. We represent 130,000 songwriters and music publishers with a catalog of over 3 million compositions, and we think we do it very accurately and comprehensively."

sively."

POSSIBLE CHART IMPACT

BDS' installment of monitoring posts for Latin radio could eventually have an impact on Billboard's Hot Latin Tracks chart. Billboard associate publisher Michael Ellis says, "If BDS sets up a comprehensive nationwide panel of Latin-music radio stations that encompasses the entire U.S. Latin market and Puerto Rico, we would then be able to use that information for the Hot Latin Tracks chart rather than relying on the current system of telephone-reported playlists."

Billboard currently uses BDS data for its Hot 100, Top 40 Airplay, Album Rock Tracks, Hot Country Singles & Tracks, and Hot R&B Singles charts. BDS and Billboard are owned by BPI Communications.

WHO CARES IF YOUR ADVERTISING DOLLARS WERE SPENT WITH PUBLICATIONS THAT DID NOT DELIVER THE GOODS . . .

BILLBOARD'S CLASSIFIED REPRESENTATIVE CARES . . .

CALL FOR RATES TODAY!

1-800-223-7524 (OUT OF STATE)
212-536-5174

WE'LL ASSIST YOU IN PUTTING TOGETHER A VERY AFFORDABLE ADVERTISING CAMPAIGN

REPORTING FOR DUTY

(Continued from page 106)

motion between the two," says Whittemore. "The TV news anchor will point viewers to the radio news and we'll steer them to TV. It's been working out great. The perception from our audience is that we're everywhere."

WBZ teases the 6 p.m. TV news show on the radio, while the TV news team steers viewers to the radio, especially for drive times. KYW will report a news story at 5:30 p.m. and then send listeners to TV for the "pictures" on the TV's 6 p.m. news show. KIRO also cross-promotes the AM, FM, and TV stations in the same way.

Hits! in Tokio

Week of May 2, 1993

- 1 Jump They Say David Bowie
- 2 Really Into You Around The Way
- 3 Don't Be Shy Paul Hardcastle P.M. Dawn
- 4 Looking Through Patient Eyes
- 5 Informer Snow
- 6 Are You Gonna Go My Way Lenny Kravitz
- 7 Sax A-Go-Go Candy Dulfer
- 8 I'm Every Woman Whitney Houston
- 9 Too Young To Die Jamiroquai
- 10 Move On Cecilia Ray
- 11 Do You Love Me Like You Say? Terence Trent D'Arby
- 12 Silent Way Angie Gile
- 13 Pride And Joy Coverdale/Page
- 14 Livin' On The Edge Aerosmith
- 15 Can't Get Any Harder James Brown
- 16 If I Ever Lose My Faith In You Sting
- 17 Believe Lenny Kravitz
- 18 Miss Chatelaine K.D. Lang
- 19 I Have Nothing Whitney Houston
- 20 Kiss Of Life Sade
- 21 One More Chance Maxi Priest
- 22 Animal Nitrate Suede
- 23 That's The Way Love Goes Janet Jackson
- 24 Dh Carolina Shaggy
- 25 Independence Lulu
- 26 Waiting In Vain Lee Ritenour
- 27 Hip Hip Hooray Naughty By Nature
- 28 Sunshine Romance Original Love
- 29 Ordinary World Duran Duran
- 30 A Whole New World Peabo Bryson & Regina Belle
- 31 Love Is Vanessa Williams & Brian McKnight
- 32 Breakout Swing Out Sister
- 33 More, More, More Bananarama
- 34 Sleeping Satellite Tasmin Archer
- 35 I'm Not In Love Pretenders
- 36 I Feel You Depeche Mode
- 37 Coming To Life Michael Franks
- 38 Love Praise
- 39 Girl Dverboard Snowboy
- 40 Here We Go Again Portrait
- 41 The Right Kind Of Love Jeremy Jordan
- 42 Don't Tear Me Up Mick Jagger
- 43 No Se Tu Luis Miguel
- 44 Come A Little Closer Gene Rice
- 45 Layla Eric Clapton
- 46 Two Princes Spin Doctors
- 47 D ou Tu Viens Brother Bruno Maman
- 48 Freak Me Silk
- 49 Sunday Monday Vanessa Paradis
- 50 Eyes Of The Child Debbie Gibson

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

Single Reviews

EDITED BY LARRY FLICK

POP

► JADE One Woman (4:07)

PRODUCER: Vassal Benford
WRITERS: V. Benford, R. Spearman
PUBLISHERS: Gradington/MCA, ASCAP; Ronnie Onyx, BMI
Giant/Reprise 18606 (c/o Warner Bros.) (cassette single)

Purveyors of new jill swing drop the tempo on this sparkling, wonderfully produced ballad. Pillowy harmonies cushion a lead vocal that turns on the drama without flying out of control. Tasty tune has a finger-poppin', retro-soul quality that will help take act to an even higher plateau at radio. An out-of-the-box smasher.

► DEPECHE MODE Walking In My Shoes (no timing listed)

PRODUCERS: Depeche Mode, Flood
WRITER: M.L. Gore
PUBLISHERS: EMI/EMI-Blackwood, BMI
REMIXERS: Mark Stent, William Orbit, Johnny Dollar, Spirit Feel
Sire/Reprise 18506 (c/o Warner Bros.) (cassette single)

Second single from perennially moody band's sterling "Songs Of Faith And Devotion" set works a more familiar sound than the previous "I Feel You." Pronounced, hip-hop-derived beats provide a dramatic springboard for song's cinematic prose and Dave Gahan's throaty lead vocal. A literate, thoroughly satisfying entry that exercises both the brain and the booty.

★ MARY J. BLIGE Love No Limit (4:10)

PRODUCER: Dave "Jam" Hall
WRITERS: D. Hall, K. Greene
PUBLISHERS: WB/Ness, Nitty & Capone/Stone Jam, ASCAP
Uptown/MCA 2666 (c/o Uni) (cassette single)

With the onset of yet another single, Blige's debut, "What's The 411?," proves a bottomless bag of pop/urban hits. Once again, her sultry, delightfully seasoned voice melts into a jazzy hip-hop groove. Romantic, swaying gem could become an instant fave at several radio formats. Give in to it.

SHAI Baby I'm Yours (4:58)

PRODUCER: Carl "Groove" Martin
WRITERS: C. Martin, M. Gay
PUBLISHER: not listed
REMIXER: Carl "Groove" Martin
Gasoline Alley/MCA 2531 (c/o Uni) (cassette single)

Harmonious act digs deeper into hip-hop territory on this shuffling midtempo tune. Track's arrangement carefully contrasts soft, cushiony vocals with a hard, head-bobbin' beat to great effect. This is easily the act's most interesting and least clichéd release to date—which should help keep the ball rolling at top 40 and urban radio.

LENNY KRAVITZ Believe (4:03)

PRODUCER: Lenny Kravitz
WRITERS: L. Kravitz, H. Hirsch
PUBLISHERS: Miss Bessie/Henry Hirsch, ASCAP
Virgin 12781 (c/o CEMA) (cassette single)

Kravitz offers this track as his latest amalgam of retro sounds and love'n'peace beliefs. With each release, he's sounded more at home in such a setting, and here he's in fine form. Track makes easy switches between styles, from swaying pop ballad to treated psychedelia, and it builds to a grand finish.

THE HOOTERS Twenty-Five Hours A Day (3:50)

PRODUCERS: Joe Hardy, Eric Bazilian, Rob Hyman
WRITERS: R. Hyman, E. Bazilian, J. Williams
PUBLISHER: not listed
MCA 2657 (c/o Uni) (cassette single)

Philly pop combo makes its MCA debut with a tune vocally reminiscent of its earlier hits, which should be enough to jog listener memory. Track goes by at warp speed, and also is injected with fresh sounds—gospel backing singers, Irish fiddle—and merits a reinvestigation of the group.

BAD BOYS BLUE I Totally Miss You (3:49)

PRODUCERS: Tony Hendrik, Karen Hartmann
WRITERS: T. Hendrik, K. Van Haaren
PUBLISHER: A La Carte
REMIXERS: Vincent DeGeorgio, Tony Garcia, Guido Osario
Zoo/Coconut 14092 (c/o BMG) (cassette single)

German male trio follows its cult hit

"Save Your Love" with an equally frothy invitation to dance. A glistening pop sheen washes over vocals that sadly lack the personality to go the full chart distance. Still, the song is an engaging guilty pleasure, delivered in five well-crafted remixes.

PAPERBOY Bumpin' (4:02)

PRODUCER: David "Rhythm D" Weldon
WRITERS: C. Wilson, L. Simmons, R. Wilson, R. Taylor
PUBLISHERS: Taking Care Of Business, BMI
REMIXERS: Paperboy, David "Rhythm D" Weldon
Next Plateau/London 021 (c/o PLG) (cassette single)

Charming rap act serves another scratch-happy ditty custom-made for pop radio acceptance. Unison rhymes are laid atop a wriggling, easygoing groove, and are complemented by soulful female vamping at the chorus. And those jiggly funk guitar samples are a cute touch, too.

CONCEPT OF ONE FEATURING BRENDA K. STARR So In Love (3:53)

PRODUCER: Tony Moran
WRITERS: T. Moran, M. Lorello
PUBLISHERS: Moran/It's Time, BMI, Muskapeeta/Cutting, ASCAP
Cutting 276 (12-inch single)

Act masterminded by freestyle king Tony Moran benefits greatly from Starr's wailing guest vocal. Song is a brew of appetizing Latin flavors, enhanced by heavy funk drums and edgy pop/rock guitars. Much-maligned Latin/dance subgenre could get a needed shot in the arm at crossover radio and in clubs with this sturdy effort. Contact: 212-567-4900.

R & B

► PORTRAIT Day By Day (3:58)

PRODUCERS: Portrait
WRITERS: Portrait
PUBLISHER: not listed
REMIXER: Michael Angelo Salsberry
Capitol 79714 (c/o CEMA) (cassette single)

Photogenic male trio mourns the loss of love on this nicely layered R&B slow jam. Sleek harmonies and tinkling instrumentation will be assets in label's campaign to create a multiformat buzz. Delicate acoustic guitar picking is a soft underscore to an arrangement driven by

NEW & NOTEWORTHY

FREEDOM WILLIAMS Voice Of Freedom (no timing listed)

PRODUCERS: Freedom Williams, Louie Vega, Kenny Gonzalez
WRITERS: F. Williams, L. Vega, K. Gonzalez
PUBLISHERS: Freedom XXXX/K-Dope, ASCAP; Indilu, BMI
REMIXERS: Louie Vega, Kenny Gonzalez
Columbia 74943 (c/o Sony) (12-inch single)

Ex-C&C Music Factory rapper steps solo with a pop/hip-hop ditty that blends risqué rhymes with slick, danceable beats. Although he doesn't mine any new lyrical fields, Williams turns a quick and clever phrase here, deftly weaving his words into the bass line. His joyous tone is punctuated by a liberating "and you thought I was going to disappear" at the end of the of the track. Watch this one glide onto top 40 playlists and club turntables within seconds.

WENDY JAMES London's Brilliant (no timing listed)

PRODUCER: Chris Kimsey
WRITERS: E. Costello, C. O'Riordan
PUBLISHER: Phagent Visions Ltd.
MCA 1763 (c/o Uni) (cassette single)

Former Transvision Vamp pop siren's clear, bright voice rings true on this Elvis Costello-penned pop-punk number. The artist pairing makes for inspired stuff; pop-leaning programmers in rock, alternative, and possibly top 40 formats should enjoy the spin James puts on classic Costello digs. From her much-touted solo debut, "Now Ain't The Time For Your Tears."

an easy, rolling piano line. An urban radio smash that deserves a fair shake at top 40 and AC radio.

★ GUMBO Basement Music (4:09)

PRODUCER: Speech
WRITERS: F. Faiuke, P. Clark, Speech
PUBLISHER: not listed
Chrysalis/ERG 04737 (c/o CEMA) (cassette single)

Trio from Milwaukee, nurtured by Arrested Development's Speech, exudes uplifting positivity on a slow and percussive hip-hop jam about rising above negative surroundings. Traditional African musical elements take the groove in a refreshing direction, while 17-year-old leader Fulani's rhymes and phrasing ooze with personality and charm.

AMADEUS Hey There Lonely Girl (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Too Black 001 (cassette single)

Sixties-era soul nugget by Eddie Holman is updated for the new-jack generation. Despite its slick, familiar tone, Amadeus has a rich and charismatic delivery that urban programmers regularly revel in. Have a taste. Contact: 312-407-8236.

TIERRA Tonight (4:20)

PRODUCER: Rudy Salas
WRITER: R. Salas
PUBLISHERS: Salas/On The Note, BMI
Thump 1046 (cassette single)

Latin R&B act that hit during the early '80s with "Together" is back with a ballad that is a lovely prelude to a romantic evening. Fine for adult-oriented urban stations. Look for a new version of the band's big hit on the flipside. Contact: 909-595-2144.

COUNTRY

► MARK CHESNUTT It Sure Is Monday (2:57)

PRODUCER: Mark Wright
WRITER: D. Lunde
PUBLISHERS: EMI Blackwood/Linde Manor, BMI
MCA 54630 (c/o Uni) (7-inch single)

Chesnutt takes a break from his sober and stately balladry to complain about the torments arising from the worst day of the week.

► CARLENE CARTER Every Little Thing (3:12)

PRODUCER: Howie Epstein
WRITERS: C. Carter, A. Anderson
PUBLISHERS: Cross Keys/Tortured Artist/Bash/This Big, ASCAP
Giant 18527 (c/o Warner Bros.) (7-inch single)

Carter pursues her light-hearted obsession with love with a rollicking beat and an irresistible sing-along chorus. As with her "I Fell In Love," this one is supported by a charmingly loony video.

JOHN BERRY A Mind Of Her Own (3:22)

PRODUCER: Chuck Howard
WRITERS: C. Jones, J. Berry
PUBLISHERS: Great Cumberland/Diamond Struck/Kicking Bird, BMI
Liberty 79654 (c/o CEMA) (CD promo)

A nice balance of thematic intensity and vocal restraint. Berry walks the line between a man's desires and a woman's independence.

DANCE

► MARTHA WASH Runaround (4:45)

PRODUCER: Todd Terry
WRITERS: T. Terry, Robinson
PUBLISHERS: New York Style, BMI; Warner-Chappell, ASCAP
REMIXER: Todd Terry
RCA 62542 (c/o BMG) (cassette single)

Dance music legend tries for her third No. 1 solo hit with a fierce, finger-wavin' throwdown that slams with rough house beats. Wash is the picture of glass-shattering diva with a song that is a bit more hook than verse (but it's so much fun that it doesn't matter). Label is wisely working "Now That You're Gone," a flawless R&B ballad on the flipside, to urban radio.

► BOOK OF LOVE Boy Pop (7:35)

PRODUCER: Ted Ottaviano
WRITERS: L. Foselli, T. Ottaviano
PUBLISHERS: not listed
REMIXERS: Mood II Swing, Josh Wink
Sire 40806 (c/o Warner Bros.) (12-inch single)

Modern pop/dance act resurfaces with a cheeky romp that extolls the virtues of male-bonding—in more ways than one. Lively, NRGetic original version is a summer anthem in the making, while Mood II Swing's deep and salacious "Go Bottom. Go Top" mix will leave runway regulars gagging, and panting for more. A fine preview into the new "Love Bubble" collection.

► FIERCE RULING DIVA Get Funky With Me (5:10)

PRODUCERS: Jeffrey Porter, Jerden Flamman
WRITERS: J. Porter, J. Flamman
PUBLISHERS: Finger In The Dyke/Two P(i)eters
Medicine/Giant 40828 (c/o Warner Bros.) (12-inch single)

World-class techno act makes its major label debut with a highly imaginative track that is far more complex and interesting to the ear than typical rave fodder. A plethora of remixes wisely courts several dance formats, but all stick close to the original version's brain-embedding hook. How 'bout an edit for crossover radio?

APOTHEOSIS Put Me In A Trance (5:55)

PRODUCERS: The Unity Mixers
WRITER: not listed
PUBLISHER: Mediatronic/Indisc
Radikal 115 (12-inch single)

Techno-logists swing back into view with a decidedly NRGivez, Black Box-ish twirler. Hard rave synths are countered by tinkling sound effects and requisite diva belting. Primarily for mainstream minds, though hardcore heads will be sated by the fast and urgent "Trance" mix. Contact: 201-836-5516.

AC

► JOSHUA KADISON Jessie (no timing listed)

PRODUCERS: Peter Van Hooke, Rod Argent
WRITER: J. Kadison
PUBLISHERS: JoshuaSongs/Seymour Glass/EMI-Blackwood, BMI
SBK/ERG 04709 (c/o CEMA) (cassette single)

On this first single from his hotly touted debut, "Painted Desert Serenade," Kadison indulges in a worldly, intelligent brand of storytelling that aims to place him among late luminaries Jim Croce and Harry Chapin. Poignant piano ballad actually is more along the lines of early Billy Joel. Sophisticated, complex production narrows chances at youth-oriented top 40 formats, though doors at AC radio are sure to open with little effort.

ROCK TRACKS

► THE WATERBOYS The Return Of Pan (4:19)

PRODUCERS: Mike Scott, Bill Price
WRITER: M. Scott
PUBLISHER: Watermusic/Sony Music Publishing, BMI
Geffen 4518 (CD promo)

First offering from Waterboys since '88 is a tough, well-produced track that neatly balances raucous electric guitars with the Celtic folk the band has long made a specialty. Slightly precious subject matter may slow acceptance of the track, but it should find its legs at alternative, and will likely make the leap to album rock.

► FRONT 242 Religion (3:33)

PRODUCERS: Daniel B., Patrick Codenys
WRITERS: D. Bressanutti, P. Codenys, J. De Meyer, J. Pauly, P. Pauly
PUBLISHER: not listed
Epic 5146 (CD promo)

Once described as "hardcore kids let loose in a disco," the group still finds plenty of inspiration in the pairing of industrial noise and dance beats. Ear-scraping vocal tops ambient noise and relentless beats. Club spinners and alternative programmers should check it out.

► DEACON BLUE Your Town (3:44)

PRODUCERS: Steve Osbourne, Paul Oakentold
WRITER: R. Ross
PUBLISHERS: Poor/Sony/Sony Tunes, ASCAP
Chaos/Columbia 74959 (c/o Sony) (cassette single)

British popsters soup up the rhythm section on a rumbling jam that retains the lyrically smart quality of past recordings. Peppy acoustic strumming has a slight Spanish tone, and is offset by sparse and nimble electric noodling. Heavily remixed record is already making friends in the clubs, and is ripe for alternative picking.

★ BOB GELDOF Yeah, Definitely (3:20)

PRODUCERS: Rupert Hine, Bob Geldof, Pete Briquette
WRITER: B. Geldof
PUBLISHER: not listed
REMIXER: Mick Glossop
Polder 904 (c/o PLG) (cassette single)

Will Geldof ever receive due respect for a long career filled with unique and compelling music? First single from his brilliant Polydor debut, "The Happy Club," is spirited and reverent mix of Motown, Stax, and Celtic influences. Geldof warbles and whoops like a rock cheerleader amid a lively spree of Hammond organs and brassy horns. A cool choice for album-rock and alternative formats.

RONNIE WOOD Always Wanted More (3:44)

PRODUCERS: Bernard Fowler, Ronnie Wood
WRITER: B. Fowler, R. Wood
PUBLISHER: Bop Bop Music
Continuum 15210 (CD promo)

Sweet, laidback tune rolls along effortlessly, combining Wood's lightly bluesy vocal with folksy string/squeeze box backing and burly Hammond organ melodies. From the well-received "Slide On This" album.

'68 COMEBACK You Could Call Me Job (no timing listed)

PRODUCER: not listed
WRITER: J. Evans
PUBLISHER: not listed
Sub Pop 216 (7-inch single)

Former Gibson Bros. leader Jeffrey Evans returns under new moniker with this platter of twitchy rockabilly trash—meant only in the most affectionate sense, of course. Great gravelly vocals and echoey guitar round out the mix.

RAP

► NAUGHTY BY NATURE It's On (3:06)

PRODUCERS: Naughty By Nature
WRITERS: V. Brown, K. Gist, A. Criss, D. Byrd
PUBLISHERS: T-Boy/Naughty, ASCAP; Elgy, BMI
Tommy Boy 569 (12-inch single)

Second offering from act's "Naughty II" set is another wildly infectious, fist-waving anthem that combines rapid-fire rhymes and live, butt-shaking beats. Chanted chorus could open deserved doors at top 40 formats, though track is hard enough to keep that all-important street cred in check.

► YO YO I BWin' Wit My Crewin' (4:10)

PRODUCERS: Q.D. III, Ice Cube
WRITERS: Yo Yo, Quincy D. III
PUBLISHERS: Street Knowledge, Deep Technology, ASCAP
EastWest 5018 (c/o Atlantic) (cassette single)

A letter of the alphabet as a verb? Sure, if you've got a good beat, cool dissonant sax samples, and a street life litany rapped in muscular style. That way, only the DJs will worry about pronouncing the title of the song—listeners will just want to do some head bobbing.

SOULS OF MISCHIEF That's When Ya Lost (3:37)

PRODUCER: Del
WRITERS: D. Thompson, T. Massey, A. Carter, O. Lindsay, T. Jones
PUBLISHERS: Souls Of Mischief, BMI; Street Knowledge, ASCAP
Jive 42112 (c/o BMG) (cassette single)

Emphasis in this track is on punch-packing rhymes. Ennunciated uncommonly, the hypnotic narrative benefits further from multiple voices weaving varied raps into a fine focus for this cut. Catchy beats with cowbell and scratch punctuation fill out the frame.

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.

Two WKBQ Jocks Raise The Ire Of NAACP; WBOB On 1st-Name Basis; Murphy Resigns

WKBQ ST. LOUIS MADE the front page of the St. Louis Post-Dispatch May 11-13, but for all the wrong reasons. According to the news accounts, trouble began at the top 40 station when morning jocks D.C. Chymes and Steve Shannon called Rev. Jesse Jackson's call for a black sports museum "sickening" and "totally disgusting" and said it would have been better if Jackson had been gunned down on a motel room balcony instead of Dr. Martin Luther King.

When a black woman called to complain about the remarks, one of the jocks told her, "You're a stupid idiot. You're acting like a nigger," according to the paper.

Following the show, station manager Michael Frischling issued stern memos to the two jocks warning them, for the second time, not to use the term "nigger" on the air. Frischling could not be reached for comment by press time. At a press conference, PD Cruze apologized for the language used on the show.

The next day, when a Post-Dispatch piece appeared in which Chymes defended his beliefs ("a dead Rodney King, buried 6 feet under, would have been a better Rodney King,") as not prejudiced, but simply "politically incorrect," Frischling suspended the two.

St. Louis NAACP president Charles Mischeaux says a suspension is not good enough. The organization is busy contacting station advertisers and urging them to pull their business. Some already have.

Apparently, Chymes and Shannon have a history of like-minded comments. The Post-Dispatch also reports that a complaint was filed with the FCC following a Jan. 25 broadcast in which the pair referred to Jews as "kikes" and aired a call-in game show called "Who's The Jew," an idea lifted from NBC-TV's "Saturday Night Live."

In other news, the local district attorney's office has dismissed arson charges against former KMQJ Houston APD Jammin' Jimmy Olsen. He had been accused of setting fire to a local club.

PROGRAMMING: WHAT ABOUT BOB?

WBOB (formerly religious WCTS-FM) Minneapolis, which was recently acquired by Colfax Communications, signs on as a country station calling itself simply "Bob 100 FM" on the air. The station had been dark pending the sale.

The station is using the liner "turn your knob to Bob." It is being consulted by Broadcast Programming's Jay Albright and Critical Mass Media's Randy Michaels.

Former crosstown WCCO host Mike Miller will join WBOB as morning host in mid-June at the completion of his non-compete. Former WJET Erie, Pa., PD Little Jimmy Walleye hosts the 9-11 a.m. shift. Pittsburgh radio veteran Smilin' Tom Fridley hosts middays. Former KSPN Phoenix morning man Chuck Boychuk hosts afternoons. L. Moe Lake, a veteran of several Minneapolis stations, will host overnights. He most recently worked

in St. Cloud, Minn. A night jock has not been named.

As expected, WCDJ Boston flipped from adult alternative to "Country 96.9" May 6, following a temporary simulcast of co-owned WMJX. The owners have applied for the new calls WBCS, as in "Boston's Country Station." Jim Murphy, formerly with KCWW Phoenix and the Real Country Network, is the new PD, replacing Blake Lawrence. Former WHIM (now WICE) Providence, R.I., PD Jim O'Brien joins for mornings. Former WBOS Boston jock Ginny Rogers, who more recently was with Metro



by Phyllis Stark
with Eric Boehlert
& Carrie Borzillo

Traffic, hosts middays. Murphy is accepting T&Rs for the remaining on-air positions.

Across town, mainstream top 40 WZOU Boston flips to top 40/rhythm as "Jammin' 94.5" and has applied for the new calls WJMZ ... N/T WGN Chicago PD Lorna Gladstone exits. GM Dan Fabian is handling her duties for now.

Conservative journalist and former presidential candidate Pat Buchanan joins Westwood One's Mutual Broadcasting System as host of the new midday show, "Pat Buchanan & Company," which debuts July 5. The show will air from noon-3 p.m. (ET) and feature a rotating list of liberal co-hosts, including author Ben Wattenberg, columnist Chris Matthews, political analyst Bob Beckel, and journalist Juan Williams.

WSHE Miami PD Bill Pugh joins KXRX Seattle in that capacity, replacing Brew Michaels ... KKBE Salt Lake City flips from top 40 to the satellite format "Super Gospel Country." PD Brian DeGeus exits. GM Garrett Haston assumes his duties.

Paul Douglas has been upped from ND to PD at WTIC-AM Hartford, Conn. An 11-year station vet, Douglas steps in for Greg Mocerri, now at WSB-AM Atlanta. He will be naming a new ND shortly.

WTEM Washington, D.C., switches back to local programming in overnights and returns Rob Weingarten to that shift. The station had flipped to satellite programming (Sports Byline USA and American Forum Radio) in overnights last January and reassigned Weingarten to weekends.

Joe Logan, PD at WAEV Savannah, Ga., heads to KSSN Little Rock, Ark., for that position, where he replaces Don Moore. KSSN owner Southern Skies Corp. is in the process of purchasing crosstown adult standards KGKO. The format will be changed with the sale. Ken Wall, formerly at

country KDIL San Antonio, Texas, has been hired to program KGKO.

KLPQ Little Rock signs on as a new classic-rock outlet. Former KODZ Dallas PD Phil Hall is the station owner/PD and is accepting T&Rs ... Top 40 WMBX Fayetteville, N.C., is stunting as an all-"Louie Louie" format for now and is expected to go oldies.

Former adult-alternative outlet WXXM Lansing, Mich., flipped to Jacobs Media's modern-rock format, "The Edge," May 7 with the new calls WWDX. Former CIMX (89X) Detroit PD Greg St. James, who most recently was working with Jacobs, is the new PD/afternoon jock. Allan Wilson, who ran legendary Detroit modern rocker WABX in the '70s and, more recently, a Detroit traffic service, is WWDX's president/GM. Jocks include former 89X morning man Vertical in that shift, ex-89X promotion director Scott Brown in middays, and former XETRA-FM (91X) San Diego production director Tadoo in nights. An overnight jock has not been named.

Becky Brenner has been upped from country programmer and consultant to director of programming at Broadcast Programming. Interim director of programming Jay Albright returns to his duties as manager of the BP Consulting Group.

The syndicated Ron Bennington and Ron Diaz morning show picks up a fifth affiliate, WJBX (formerly WZCR) Ft. Myers, Fla. The duo takes over for Drew Townsend and Jennifer Vaughn. He exits. She remains with the station for news and weather duties.

Pending FCC approval of the \$865,311 sale of WRGI Naples/Fort Myers, Fla., from H&D Broadcasting to Palmer Communications, owner of crosstown WNOG/WCVU, both groups have entered into a local marketing agreement. Palmer now is simulcasting N/T WNOG on WRGI, which previously had been oldies.

KLIP (Hot 105.3) Monroe, La., has signed on as a mainstream urban station managed by GM Bob Holladay, PD Kelly Carson, and MD Victor Mathis. Carson was previously PD at WRNE Pensacola, Fla. Mathis was MD at crosstown KYEA (K98).

PEOPLE: MURPHY CALLS IT QUILTS

Veteran WKQX (Q101) Chicago morning man Robert Murphy has negotiated a contract buyout and exited the station, claiming he is "retiring" from radio. He told the Chicago Sun-Times that as a result of the station's format adjustment last July, "my talents were no longer being utilized and I didn't feel I was doing anything worthwhile to earn the money." Fill-in jock Brian Peck is handling mornings for now while PD Bill Gamble looks for a permanent replacement.

Former KFI Los Angeles talk host Tom Leykis joins WRKO Boston as midday host. Majorie Clapprood and Pat Whitley join WRKO for mornings from that shift at sister WHDH. They replace Janet Jeghelian, who moves to afternoons on WHDH, and Mike Cuthbert, who exits. Also out is former WRKO late-morning host Howie Carr. Victoria Jones moves from middays to evenings on WRKO, replacing the syn-

newsline...

JENNY SUE RHOADES has been named VP/GM of Paxson Broadcasting of Orlando, Fla., replacing Matt Mills. She will oversee Paxson's three Orlando radio stations, WMGF, WJRR, and WWNZ, and the Florida Radio Network. Rhoades previously was GM of Group W Radio stations KODA Houston, KQZY/KRSR Dallas, and KQXT San Antonio, Texas.

BOB BENSON, VP of ABC Radio News, exits and has not been replaced. He will form his own company, which will develop new programming to be sold and distributed through ABC Radio Networks.

CHRIS WEGMAN joins WWKL Harrisburg, Pa., as GM. He arrives from WMXP Pittsburgh, where the GM position was dissolved when the station entered a local marketing agreement with WBZZ. Wegmann replaces Dana Harmon, who's now at WBNS-AM-FM Columbus, Ohio.

PRESS BROADCASTING has closed on its \$5 million acquisition of WTKS (formerly WWNZ-FM) Orlando, Fla., from Paxson Broadcasting. Also, Paxson has closed on its \$7 million purchase of WPRD/WMGF Orlando and WFYE Jacksonville, Fla., from Metroplex Communications.

OTHER STATION SALES: KFOX Los Angeles from Torrance Media Partners and KRZE-FM Riverside, Calif., from Boulder Ridge Cable TV (aka Starstream Communications) to Chagal Communications for a combined \$14 million; noncommercial WAJC Indianapolis from Butler Univ. to Susquehanna Radio, owner of crosstown WFMS, which plans to flip the station to a new, commercial format; WSPD/WLQR Toledo, Ohio, from Commonwealth Broadcasting and WVKL Toledo from Noble Broadcast Group to Keymarket Communications for an undisclosed price; KTME/KRQK Santa Maria, Calif., from Nova Broadcasting to Padre Serra Communications for \$450,000.

JACK ALIX joins KLZR Lawrence, Kan., as director of sales and marketing. He was previously GM of KXXR Kansas City, Mo.

MEDIA VENTURE PARTNERS has opened a new office in Cincinnati headed by MVP partner George Otwell.

icated "Gil Gross Show."

KPWR (Power 106) Los Angeles morning man Jay Thomas was suspended for several days for an undisclosed reason ... WABC New York midmorning host/comedienne Joy Behar is out and replaced by station vet Lynn Samuels, who was most recently doing weekends and fill-in work.

WDAS-FM Philadelphia morning host Pat Jackson exits for that shift at crosstown WIOQ (Q102) and her WDAS partner, Beej Johnson, exits the station. WDAS midday host Kevin Gardner is filling in for now while overnights Mimi Brown moves to middays. At WIOQ, morning man Rick Baby shifts to afternoons displacing Michael "Boomer" Hayes, who exits.

Elsewhere in Philadelphia, sports-talk outlet WIP hires Craig Carton as full-time fill-in host. He previously was hosting an evening sports show on WWWE Cleveland ... WMZQ Washington, D.C., MD Tammy Sacks exits. OM Gary McCartie is handling her duties for now.

WDTX/WDFX Detroit veteran Andy Savage joins crosstown WLLZ for nights. PD Chuck Santoni relinquishes middays and moves former night host Gary Palmer into that shift ... KRBE Houston weekender Rosie Chance is upped to morning news host. She had been handling those duties since Darian Hunter's departure in March.

KJJO Minneapolis P/T jock Tricia Cummings is upped to nights, replacing Julie Jordan, now at WBTU Fort Wayne, Ind. ... At WPRO-FM Providence, R.I., late-night host Tony Mascaro adds MD duties, replacing Tony Bristol, who exited last week.

KKSN-FM Portland, Ore., week-

ender Steve Hoit has been upped to nights, replacing Andy Manuel, who was dismissed after his arrest for allegedly trafficking drugs out of the station (Billboard, April 24). Also, weekender Gloria Johnson has been upped to middays, replacing Mike Tanner.

WDIZ Orlando, Fla., midday host Lisa Kendall (407-774-1687) exits and is looking for a new opportunity ... Jill Tracey joins WHQT Miami's morning show as entertainment-desk reporter. She previously hosted mornings on crosstown WMBM and was a gossip reporter on crosstown WPOW (Power 96).

KRQQ Tucson, Ariz., PD Mark Todd adds MD duties for now, replacing Roger Scott ... Chuck Bennett exits his morning shift at WEAT West Palm Beach, Fla., in favor of a TV production job. T&Rs to PD Les Howard. WAMO Pittsburgh afternoon jock Geno Jones exits. His replacement has not been named.

Bill Stewart joins WSPD Toledo, Ohio, as morning host from WHND Detroit. He takes over for Dave Macy, now at crosstown WWWW-FM ... WAKR Akron, Ohio, 9 a.m.-noon talk host Bill Hall exits.

National Public Radio names Pamela Fessler Midwestern editor on the national desk and Martha Raddatz defense reporter in the Washington, D.C., bureau. Fessler was senior defense and foreign policy writer for the Congressional Quarterly Weekly Report. Raddatz was chief correspondent with WCVB-TV Boston. Former CQ reporter Phillip Davis and former WTTW-TV Chicago correspondent and producer Chitra Ragavan join NPR's science desk as reporters.

Top 40 Radio Monitor

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 124 top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	3	4	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
2	1	18	FREAK ME	SILK (KEIA/ELEKTRA)
3	2	18	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
4	4	23	DON'T WALK AWAY	JADE (GIANT)
5	6	10	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
6	5	19	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
7	7	16	TWO PRINCES	SPIN DOCTORS (EPIC)
8	8	15	I'M SO INTO YOU	SWV (RCA)
9	9	8	WEAK	SWV (RCA)
10	10	16	ANGEL	JON SECADA (SBK/ERG)
11	19	5	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
12	11	21	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
13	13	17	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE)
14	20	7	COME UNDONE	DURAN DURAN (CAPITOL)
15	17	9	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
16	21	4	HAVE I TOLD YOU LATELY (LIVE)	ROD STEWART (WARNER BROS.)
17	12	21	INFORMER	SNOW (EASTWEST)
18	15	9	WHO IS IT	MICHAEL JACKSON (EPIC)
19	14	17	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
20	18	20	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
21	23	12	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
22	16	14	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
23	30	4	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/ATLANTIC)
24	24	11	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
25	26	5	SOMEBODY TO LOVE	GEORGE MICHAEL & QUEEN (HOLLYWOOD)
26	29	5	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)
27	25	9	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
28	27	18	I'M GONNA GET YOU	BIZARRE INC./ANGIE BROWN (COLUMBIA)
29	28	9	LOVE DON'T LOVE YOU	EN VOEGUE (EASTWEST)
30	31	11	THE CRYING GAME	BOY GEORGE (SBK/ERG)
31	40	6	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
32	38	12	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
33	43	6	SLEEPING SATELLITE	TASMIN ARCHER (SBK/ERG)
34	32	12	LOVE U MORE	SUNSCREAM (COLUMBIA)
35	34	10	BUDDY X	NENEH CHERRY (VIRGIN)
36	35	13	SIMPLE LIFE	ELTON JOHN (MCA)
37	33	17	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)

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

TOP 40 RADIO RECURRENT MONITOR

1	—	1	ORDINARY WORLD	DURAN DURAN (CAPITOL)
2	2	2	MR. WENDAL	ARRESTED DEVELOPMENT (CHRYSLIS)
3	1	2	I'M EVERY WOMAN	WHITNEY HOUSTON (ARISTA)
4	3	2	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
5	4	3	THE RIGHT KIND OF LOVE	JEREMY JORDAN (GIANT)
6	5	8	RHYTHM IS A DANCER	SNAP (ARISTA)
7	6	10	DO YOU BELIEVE IN US	JON SECADA (SBK/ERG)
8	7	16	END OF THE ROAD	BOYZ II MEN (BIV 10/MOTOWN)
9	9	3	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
10	8	3	I GOT A MAN	POSITIVE K (ISLAND/PLG)
11	10	17	WHAT ABOUT YOUR FRIENDS	TLC (LAFACE/ARISTA)
12	11	4	SWEET THING	MARY J. BLIGE (UPTOWN/MCA)
13	13	41	MY LOVIN' (YOU'RE NEVER ...)	EN VOEGUE (EASTWEST)
14	15	8	IF I EVER FALL IN LOVE	SHAI (GASOLINE ALLEY/MCA)
15	12	24	JUST ANOTHER DAY	JON SECADA (SBK/ERG)
16	14	15	REAL LOVE	MARY J. BLIGE (UPTOWN/MCA)
17	16	6	7	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
18	23	12	RUMP SHAKER	WRECKX-N-EFFECT (MCA)
19	17	6	GIVE IT UP, TURN IT LOOSE	EN VOEGUE (EASTWEST)
20	21	27	BABY-BABY-BABY	TLC (LAFACE/ARISTA)
21	22	26	ALL I WANT	TOAD THE WET SPROCKET (COLUMBIA)
22	19	13	I'D DIE WITHOUT YOU	P.M. DAWN (GEE STREET/LAFACE/ARISTA)
23	18	6	HERE WE GO AGAIN!	PORTRAIT (CAPITOL)
24	25	9	NEVER A TIME	GENESIS (ATLANTIC)
25	20	9	FAITHFUL	GO WEST (EMI/ERG)

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

26	27	18	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
27	28	20	THAT'S WHAT LOVE CAN DO	BOY KRAZY (NEXT PLATEAU/LONDON)
28	29	12	DEDICATED	R. KELLY & PUBLIC ANNOUNCEMENT (JIVE)
29	30	4	IF I EVER LOSE MY FAITH IN YOU	STING (A&M)
30	31	11	THE CRYING GAME	BOY GEORGE (SBK/ERG)
31	32	12	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
32	33	6	SLEEPING SATELLITE	TASMIN ARCHER (SBK/ERG)
33	34	12	LOVE U MORE	SUNSCREAM (COLUMBIA)
34	35	10	BUDDY X	NENEH CHERRY (VIRGIN)
35	36	13	SIMPLE LIFE	ELTON JOHN (MCA)
36	37	17	BED OF ROSES	BON JOVI (JAMBICO/MERCURY)
37	38	14	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
38	39	7	TOUCH MY LIGHT	BIG MOUNTAIN (QUALITY)
39	40	4	WANNAGIRL	JEREMY JORDAN (GIANT)
40	41	3	DRE DAY	DR. DRE (DEATH ROW/INTERSCOPE)
41	42	20	FOREVER IN LOVE	KENNY G (ARISTA)
42	43	7	LIVIN' ON THE EDGE	AEROSMITH (Geffen)
43	44	10	SO ALONE	MEN AT LARGE (EASTWEST)
44	45	3	REGRET	NEW ORDER (QWEST/WARNER BROS.)
45	46	8	THE MORNING PAPERS	PRINCE & THE N.P.G. (PAISLEY PARK/WB)
46	47	3	IN THESE ARMS	BON JOVI (JAMBICO/MERCURY)
47	48	8	TELL ME WHAT YOU DREAM	RESTLESS HEART/WARREN HILL (RCA)
48	49	2	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
49	50	5	LOVE NO LIMIT	MARY J. BLIGE (UPTOWN/MCA)
50	51	14	OZZEY DUKS	DUICE (TMR/BELLMARK)
51	52	5	THAT'S THE WAY LOVE IS	BOBBY BROWN (MCA)
52	53	16	NO ORDINARY LOVE	SADE (EPIC)
53	54	6	GIVE HIM A LOVE HE CAN FEEL	TENE WILLIAMS (PENDULUM/ELEKTRA)
54	55	2	GIRL, I'VE BEEN HURT	SNOW (EASTWEST)
55	56	8	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
56	57	3	EVERY LITTLE THING U DO	CHRISTOPHER WILLIAMS (UPTOWN/MCA)
57	58	5	IF I COULD	REGINA BELLE (COLUMBIA)
58	59	13	I SEE YOUR SMILE	GLORIA ESTEFAN (EPIC)
59	60	1	THE FLOOR	JOHNNY GILL (MOTOWN)
60	61	5	TYPICAL REASONS	PRINCE MARKIE DEE (COLUMBIA)
61	62	9	TARZAN BOY	BALTIMORA (SBK/ERG)
62	63	4	GIRL U FOR ME	SILK (KEIA/ELEKTRA)
63	64	3	SIX FEET DEEP	GETO BOYS (RAP-A-LOT/PRIORITY)
64	65	9	GET UP (MOVE BOY MOVE)	AB LOGIC (INTERSCOPE)
65	66	15	COME IN OUT OF THE RAIN	WENDY MOTEN (EMI/ERG)
66	67	1	WHAT'S UP	4 NON BLONDES (INTERSCOPE)
67	68	1	BY THE TIME THIS NIGHT IS OVER	KENNY G/PEABO BRYSON (ARISTA)
68	69	1	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)
69	70	9	KISS OF LIFE	SADE (EPIC)
70	71	1	IT'S MY LIFE	DR. ALBAN (ARISTA)
71	72	3	CRY NO MORE	II D EXTREME (GASOLINE ALLEY/MCA)
72	73	7	LA LA LOVE	BOBBY ROSS AVILA (PERSPECTIVE/A&M)
73	74	2	WHOOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
74	75	2	THE RIGHT KIND OF LOVE	(FROM BEVERLY HILLS, 90210) (MCA, ASCAP/Mata, ASCAP/Mad Fly, ASCAP/Dresden China, ASCAP/WB, ASCAP) HL/WBM
75	76	2	THAT'S WHAT LOVE CAN DO	(All Boys USA, BMI) CPP
76	77	2	THREE LITTLE PIGS	(Jello-R-U's, ASCAP/Schmemezone, ASCAP/Chrysalis, ASCAP) CPP
77	78	2	TONIGHT	(Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL
78	79	2	TOUCH MY LIGHT	(Euro Tec, BMI/RMI, BMI) HL
79	80	2	TWO PRINCES	(Sony Songs, BMI/Mow B'Jow, BMI) HL
80	81	2	TYPICAL REASONS (SWING MY WAY)	(EMI Blackwood, BMI/Flow Tech, BMI/Music Corp. Of America, BMI/Second Generation Rooney Tunes, BMI/Taking Care Of Business, BMI) HL/WBM
81	82	2	WANNAGIRL	(Sony Tunes, ASCAP/Yellow Elephant, ASCAP/Large Giant, ASCAP/Prosthymus, ASCAP) HL
82	83	2	WEAK	(Bam Jams, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI) WBM
83	84	2	WHAT'S UP	(Stuck In The Throat, ASCAP/Famous, ASCAP) CPP
84	85	2	WHAT YOU WON'T DO FOR LOVE	(The Music Force, BMI/Longitude, BMI) WBM
85	86	2	WHO IS IT	(Mijac, BMI/Warner-Tamerlane, BMI) WBM
86	87	2	A WHOLE NEW WORLD (ALADDIN'S THEME)	(Wonderland, BMI/Walt Disney, ASCAP) HL
87	88	2	WHOOOT, THERE IT IS	(Jamie, BMI/Koke, Moke & Noke, BMI)

Top Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	3	4	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
2	2	12	FREAK ME	SILK (KEIA/ELEKTRA)
3	3	7	KNOCKIN' DA BOOTS	H-TOWN (LUKE)
4	4	16	NUTHIN' BUT A "G" THANG	DR. DRE (DEATH ROW/INTERSCOPE/AG)
5	6	23	DITTY	PAPERBOY (NEXT PLATEAU/FFRR/PLG)
6	12	3	WEAK	SWV (RCA)
7	7	11	THREE LITTLE PIGS	GREEN JELLY (ZOO)
8	5	18	INFORMER	SNOW (EASTWEST/AG)
9	8	11	IT WAS A GOOD DAY	ICE CUBE (PRIORITY)
10	9	15	I'M SO INTO YOU	SWV (RCA)
11	10	10	DOWN WITH THE KING	RUN-D.M.C. (PROFILE)
12	15	20	DAZZEY DUKS	DUICE (TMR/BELLMARK)
13	13	12	LOVE IS	V. WILLIAMS/B. MCKNIGHT (GIANT)
14	11	13	CAT'S IN THE CRADLE	UGLY KID JOE (STARDOG/MERCURY)
15	14	12	I HAVE NOTHING	WHITNEY HOUSTON (ARISTA)
16	16	19	DON'T WALK AWAY	JADE (GIANT)
17	17	7	LIVIN' ON THE EDGE	AEROSMITH (Geffen)
18	37	3	BAD BOYS (THEME FROM "COPS")	INNER CIRCLE (BIG BEAT/AG)
19	22	5	SHOW ME LOVE	ROBIN S. (BIG BEAT/AG)
20	20	8	LOOKING THROUGH PATIENT EYES	P.M. DAWN (GEE STREET/ISLAND/PLG)
21	18	16	HIP HOP HOORAY	NAUGHTY BY NATURE (TOMMY BOY)
22	19	9	THE CRYING GAME	BOY GEORGE (SBK/ERG)
23	21	16	COMFORTER	SHAI (GASOLINE ALLEY/MCA)
24	36	2	HAVE I TOLD YOU LATELY (LIVE)	ROD STEWART (WARNER BROS.)
25	23	27	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA)
26	27	5	WHO IS IT	MICHAEL JACKSON (EPIC)
27	31	5	LET'S GO THROUGH THE MOTIONS	JODECI (UPTOWN/MCA)
28	25	14	SO ALONE	MEN AT LARGE (EASTWEST/AG)
29	42	5	I'LL NEVER GET OVER YOU	EXPOSE (ARISTA)
30	29	7	CONNECTED	STEREO MC'S (GEE STREET/ISLAND/PLG)
31	24	12	NOTHIN' MY LOVE CAN'T FIX	JOEY LAWRENCE (IMPACT/MCA)
32	48	4	COME UNDONE	DURAN DURAN (CAPITOL)
33	39	12	TAP THE BOTTLE	YOUNG BLACK TEENAGERS (SOUL/MCA)
34	43	4	WHOOOT, THERE IT IS	95 SOUTH (WRAP/ICHIBAN)
35	34	14	ANGEL	JON SECADA (EMI/ERG)
36	28	23	A WHOLE NEW WORLD	P. BRYSON/R. BELLE (COLUMBIA)
37	55	2	MORE AND MORE	CAPTAIN HOLLYWOOD PROJECT (IMAGO)

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

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

JANET JACKSON HOLDS AT NO. 1 as "That's The Way Love Goes" (Virgin) moves 3-1 in monitored airplay and remains at No. 1 in sales with a major increase (up 34% to over 125,000 units). "That's The Way" also is far and away the biggest point gainer on the Hot 100 in sales and airplay. Look for a long ride at the top for Jackson's single, since "Knockin' Da Boots" by **H-Town** (Luke) has fewer than half as many points. Another future No. 1 contender is "Weak" by **SWV** (RCA), which joins the group's first single, "I'm So Into You," in the top 10. Both are bulleted, but "Weak" has a much stronger gain—the third largest on the chart after "That's The Way" and "Knockin' Da Boots." "Weak" already has passed "Into You" in sales (No. 6 vs. No. 10), but "Into You" still has the edge in airplay (No. 8 vs. No. 9).

LAST WEEK'S POWER PICKS storm into the top 20 this week, making them ineligible for power picks. "Bad Boys" (the theme from "Cops") by **Inner Circle** (Big Beat/Atlantic) is the fourth-largest gainer, up 32-19 overall, and "Have I Told You Lately" (Warner Bros.), **Rod Stewart's** "Unplugged" entry, is the fifth largest, up 29-15 overall. This week, "I'll Never Get Over You (Getting Over Me)" by **Exposé** (Arista) wins the sales award, moving 42-29 on the Top Singles Sales chart. It's No. 5 in airplay at KKSS Albuquerque, N.M., No. 7 at KKRZ Portland, Ore., and No. 10 at Top 40/Adult WPLJ New York. **Prince Markie Dee & Soul Convention** maneuver a dramatic turnaround as "Typical Reasons (Swing My Way)" (Columbia) wins the Power Pick/Airplay after slipping backward on last week's chart. It's particularly strong in California, with top five airplay at KMEL San Francisco and KQPW Fresno.

THE CLOSE RUNNERS-UP for the Power Pick awards include the first single from the **Captain Hollywood Project**, "More And More" (Imago), which jumps 55-37 in sales with almost as many points as "Never Get Over You" by Exposé. Radio airplay is strong, especially at the Top 40/Rhythm-Crossover stations monitored for the Hot 100. It's already No. 2 at B96 Chicago and No. 3 at HOT 97 New York. Right behind "Typical Reasons" by Prince Markie Dee in airplay points is **Snow's** follow-up single, "Girl, I've Been Hurt" (EastWest). It's currently top 10 in airplay at KUBE Seattle and WWKX Providence, R.I.

QUICK CUTS: "Connected" by **Stereo MC's** (Gee Street/Island/PLG) gains in sales, monitored airplay, and small-market reports, and receives a bullet at No. 25 on the chart despite being pushed backward in rank on the Top 40 Radio Monitor and Top Singles Sales chart. . . Five records posting gains get pushed back: "Touch My Light" by **Big Mountain** (Quality), "That's The Way Love Is" by **Bobby Brown** (MCA), "Silence Is Broken" by **Damn Yankees** (Warner Bros.), "Tap The Bottle" by **Young Black Teenagers** (Soul/MCA), and "Cry No More" by **II D Extreme** (Gasoline Alley/MCA). . . Two singles rebullet this week: "Funky Child" by **Lords Of The Underground** (Pendulum/Elektra), due to increased monitored airplay, and "I Love The Way You Love Me" by **John Michael Montgomery** (Atlantic), due to a significant sales increase.

CAPITOL HAS GOOD VIBRATIONS ON BEACH BOYS BOX

(Continued from page 12)

cross-promotion with Northwest Airlines. A double-page ad in Northwest's in-flight magazine, which reaches a potential monthly readership of 1.5 million, will offer flyers entry blanks to win boxed sets and a trip to a Beach Boys concert in September. While the campaign is set to run well into the fall and Christmas seasons, Duval notes it will crest in mid-July with a "major media event" involving the band, "lots of personalities, and a '60s-themed party."

Since the Beach Boys' catalog is already well represented on a series of "two-fer" CDs from Capitol—post-Capitol product also has been released recently by Caribou/Epic—the label faced a formidable marketing challenge in preparing such a comprehensive set.

Among the challenges: how to approach consumers with something other than another greatest-hits package?

David Leaf, who co-produced the project with Andy Paley and Mark Linett, says several groups of consumers had to be served.

"First, we had to consider the casual fans, who may only want to have one Beach Boys package in their collection. Second are the people who already have some of these songs and who, given the opportunity, might

want to hear a wider selection of Beach Boys music."

The hardest group to satisfy was what Leaf calls "the core fan. They already own the catalog, they may even have the [numerous] bootlegs. What could we give them?"

For Capitol, the answer is a generous helping of previously unavailable material from all periods of the band's career, with an emphasis on the golden era of 1962-67. This includes everything from Brian Wilson's piano-only demo for "Surfin' USA" and a series of radio-station jingles to a live 1967 "Surfer Girl," believed to be the last performance of the original Beach Boys. However, the centerpiece of unreleased gems is approximately 20 minutes of music from 1967's aborted "Smile" album.

At the time, the album's arrival was a much-anticipated pop event. Paul McCartney has said its predecessor, "Pet Sounds," inspired the Beatles' "Sgt. Pepper's Lonely Hearts Club Band" album.

"Thanks to Mark Linett's editing," Leaf explains, "we were able to find other versions of much of the 'Smile' material that's been bootlegged, and even some stuff that's never been bootlegged. So the hardcore fan is getting all of this music, some of it 'brand new,' in pristine quality."

"Smile" selections include previously unissued takes of "Heroes & Villains," "Vegetables" and "Surf's Up."

The box's other highlight is the fifth, "bonus" CD, unavailable in the cassette edition. Among its offerings are vocals-only tracks to "California Girls" and five other Beach Boys classics, plus one of the earliest (1966) live performances of "Good Vibrations." Of the latter, notes Leaf, "What's interesting is that when they announce the song, the audience doesn't react, because they've never heard it before. When it's over, they respond positively."

Capitol's intention of producing a package that would both satisfy consumers and stand as an artistic portrait of the group required that the Beach Boys be involved directly in the preparation of the boxed set.

Duval notes the band will be involved actively in promoting "Good Vibrations" throughout its July-September U.S. tour, and Leaf explains that they "had approval every step of the way. Andy Paley and I went over every track listing with Brian."

Among the suggestions from band members was Carl Wilson's request that the program better represent the contributions of his brother Dennis, who died in 1983.

UDDER MADNESS OVER AEROSMITH COVER

(Continued from page 14)

of finance for The Handleman Co., the rackjobber that supplies K mart and Wal-Mart and other mass merchants with music, says, "We're not aware of anything going on it. We apply the price stickers to the product, typically in the right-hand corner. We don't look for udders to cover."

And Bob Pollack, divisional merchandise manager of the 517-store Target mass merchandiser, says, "We are not sticking it. We're just waiting. If we hear some customer feedback, we would probably make

some decision."

The album cover unsurprisingly drew the attention of a group that crusades against cruelty to animals. Amy Bertsch, spokeswoman for People for the Ethical Treatment of Animals, says, "We're pleased that consumers are sympathetic to what animals may endure just as they were concerned about sexually offensive album covers in the past."

The last word on the controversy for now comes from Aerosmith and its label, Geffen Records.

Band member Steven Tyler, in a prepared statement, says, "Everywhere you look, our culture serves up graphic, explicit violence—movies, television, magazines. A kid in America experiences nearly 20,000 murders by the time they're 18 years old. A pierced nipple? Please."

And Geffen VP of A&R John Kaldner says, "As a label we do have a conscience and do set some standards. But a humorous piece of art, we don't consider that to be something detrimental to people."

NEW CLANNAD SET COMING TO AMERICA

(Continued from page 12)

it the band's highest-debuting album, according to Kavanagh.

Atlantic has created a multifaceted marketing plan to move both records. "The main focus of our marketing thrust is going to be TV advertising and VH1-related," Flom says. "TV spots advertising the new album will include two new songs from 'Banba,' but the cover of 'Anam' will be shown alongside the cover of 'Banba' at the end. One of the two new songs we're promoting is 'Mystery Game,' where, like in 'Harry's Game,' the unique, haunting sound of Clannad is unmistakable." Unlike "Harry's Game," the new song is in English.

A video for "Mystery Game" already has been completed and soon will be submitted to VH1 and other video outlets. As late as last week, VH1 was still heavily playing the video for "Harry's Game"—which it had awarded its specially promoted "Five-Star Video" designation.

"VH1 broke 'Harry's Game,'" Morris says. "They gave it a shot. When used properly, that channel can be a tremendous vehicle. It's a complete bullseye."

Despite all attention focused on Clannad, no one considers the band radio-driven. "I wouldn't hold my breath waiting on radio play here in

America," says Kavanagh. "Based on the fact that 'Anam' was selling and [radio] wouldn't pay attention to that, I don't know how to turn their heads."

Flom notes Atlantic will be "actively promoting Clannad to radio at various formats," but adds "one of the great things about their music is they don't need a great deal of radio play to sell records."

Despite their wish that they could hold off of the domestic release of "Banba," (which is ancient Gaelic for Ireland) both Atlantic and Clannad don't think having two records in the marketplace will seriously hurt sales on either project.

OPPORTUNITY FOR MORE

"I think that because people are just getting to know the band in the U.S., this might be an opportunity for people to hear a bit more of what we do," says Clannad lead singer Máire Brennan. "I also think it's very important since we're doing concerts to bring [the listener] up to date."

Flom says, "The audience that buys this music seems to be very loyal and very interested in owning [an artist's] whole catalog."

However, some retailers fear continued "Anam" sales may initially

hurt "Banba." "If you really like 'Anam' and bought it, it might give you incentive to buy the rest of the catalog," says Roman Kotrys, owner of Repeat The Beat, a three-store chain and one-stop based in Detroit. But for customers who have neither album, "I still think they'll go to 'Anam' first unless we have radio play on something from the new album."

Steve Harman, Northeast regional manager for Tower Records, agrees. "People want the song they know and I don't think they'll take the chance on 'Banba' as long as 'Anam' is still around." However, he adds with Clannad's expanded fan base courtesy of "Anam," people who have already purchased that record may take a chance on "Banba."

Both albums should be boosted by the band's first U.S. concerts since 1988. Clannad is slated to perform nine shows across the country from June 3-15 to support "Banba." It then will return to Europe and play additional dates, including four nights at London's Royal Albert Hall. The U.S. tour will be brief partially because Brennan is expecting a child in October. However, Kavanagh says the band will be back for a longer tour next January or February.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	14	15	8	BABY BE MINE	BLACKSTREET (MCA)
2	19	2	I DON'T WANNA FIGHT	TINA TURNER (VIRGIN)	15	11	6	THE OCEANFRONT	TOO DOWN (DANZALOT/I.R.S.)
3	2	9	WRECKX SHOP	WRECKX-N-EFFECT (MCA)	16	5	10	HONEY DIP	PORTRAIT (CAPITOL)
4	3	8	CAN HE LOVE U LIKE THIS?	AFTER 7 (VIRGIN)	17	10	4	CREWZ POP	DA YOUNGSTA'S (EASTWEST)
5	—	1	GOOD TIMES WITH BAD BOYS	BOY KRAZY (NEXT PLATEAU/PLG)	18	—	1	U DON'T HEAR ME THO'	RODNEY O & JOE COOLEY (PSYCHOTIC)
6	7	5	WHERE I'M FROM	DIGABLE PLANETS (PENDULUM/ELEKTRA)	19	16	4	FALLING IN LOVE	NEW BORN (RELATIVITY)
7	13	2	AIN'T THAT LONELY YET	DWIGHT YOAKAM (REPRISE/WB)	20	17	2	DREAMS (LIVE)	VAN HALEN (WARNER BROS.)
8	—	1	WHO'S THE MAN?	HOUSE OF PAIN (TOMMY BOY)	21	—	1	UNTIL YOU SUFFER SOME	POISON (CAPITOL)
9	12	3	TRUTHFUL	HEAVY D. & THE BOYZ (UPTOWN/MCA)	22	—	1	SOMETHING'S GOIN' ON	U.N.V. (MAVERICK/SIRE/WB)
10	6	5	CAN'T DO A THING (TO STOP ME)	CHRIS ISAAK (REPRISE)	23	24	2	JUST TO BE CLOSE TO YOU	TREY LORENZ (EPIC)
11	9	10	GOLD DIGGIN'	MC NAS-D & DJ FRED (PANDISC)	24	22	2	TELL MY WHY	WYNNONNA (CURB/MCA)
12	8	6	IT'S ALRIGHT	CHANTE MOORE (UPTOWN/MCA)	25	—	1	TELLIN' ME STORIES	BIG BUB (EASTWEST)
13	4	4	A SONG FOR YOU	RAY CHARLES (WARNER BROS.)					

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

Monitor™ TOP 40 AIRPLAY™

APR. 26—MAY 2, 1993



DETECTIONS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 70 top 40/mainstream and 32 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1993, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/MAINSTREAM	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	15	TWO PRINCES EPIC 7 weeks at No. 1	SPIN DOCTORS
2	2	12	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
3	3	8	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
4	7	4	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
5	4	11	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
6	6	7	WHO IS IT EPIC	MICHAEL JACKSON
7	10	5	COME UNDONE CAPITOL	DURAN DURAN
8	5	14	DON'T WALK AWAY GIANT	JADE
9	9	8	FREAK ME KEIA/ELEKTRA	SILK
10	11	9	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
11	17	5	CONNECTED GEE STREET/ISLAND/PLG	STEREO MC'S
12	13	16	THAT'S WHAT LOVE CAN DO NEXT PLATEAU/LONDON/PLG	BOY KRAZY
13	8	13	IF I EVER LOSE MY FAITH IN YOU A&M	STING
			★★★ AIRPOWER ★★★	
14	25	3	HAVE I TOLD YOU LATELY WARNER BROS.	ROD STEWART
			★★★ AIRPOWER ★★★	
15	29	3	BAD BOYS (THEME FROM "COPS") BIG BEAT/ATLANTIC	INNER CIRCLE
16	12	9	THE CRYING GAME (FROM "THE CRYING GAME") SBK/ERG	BOY GEORGE
17	19	4	SOMEBODY TO LOVE HOLLYWOOD	GEORGE MICHAEL & QUEEN
18	20	4	I'M SO INTO YOU RCA	SWV
19	14	14	ANGEL SBK/ERG	JON SECADA
20	16	16	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
21	18	7	THE MORNING PAPERS PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
22	15	11	INFORMER EASTWEST	SNOW
23	27	5	SLEEPING SATELLITE SBK/ERG	TASMIN ARCHER
24	22	7	BUDDY X VIRGIN	NENEH CHERRY
25	26	5	LIVIN' ON THE EDGE GEFEN	AEROSMITH
26	33	3	I'LL NEVER GET OVER YOU (GETTING OVER ME) ARISTA	EXPOSE
27	21	10	LOVE U MORE COLUMBIA	SUNSCREAM
28	35	2	IN THESE ARMS JAMBCO/MERCURY	BON JOVI
29	23	21	ORDINARY WORLD CAPITOL	DURAN DURAN
30	32	7	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
31	37	2	WANNAGIRL GIANT	JEREMY JORDAN
32	30	17	MR. WENDAL CHRYSALIS/ERG	ARRESTED DEVELOPMENT
33	24	17	BED OF ROSES JAMBCO/MERCURY	BON JOVI
34	28	15	CAT'S IN THE CRADLE STARDOG/MERCURY	UGLY KID JOE
35	36	18	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
36	NEW		REGRET QWEST/WARNER BROS.	NEW ORDER
37	34	23	7 PAISLEY PARK/WARNER BROS.	PRINCE AND THE NEW POWER GENERATION
38	31	11	SIMPLE LIFE MCA	ELTON JOHN
39	NEW		I'M GONNA GET YOU COLUMBIA	BIZARRE INC FEATURING ANGIE BROWN
40	39	4	TELL ME WHAT YOU DREAM RCA	RESTLESS HEART FEATURING WARREN HILL

THIS WEEK	LAST WEEK	WKS. ON CHART	TOP 40/RHYTHM-CROSSOVER	
			TITLE/LABEL/DISTRIBUTING LABEL	ARTIST
			★★★ NO. 1 ★★★	
1	1	17	FREAK ME KEIA/ELEKTRA 13 weeks at No. 1	SILK
2	4	4	THAT'S THE WAY LOVE GOES VIRGIN	JANET JACKSON
3	2	7	WEAK RCA	SWV
4	3	14	I'M SO INTO YOU RCA	SWV
5	10	4	KNOCKIN' DA BOOTS LUKE	H-TOWN
6	5	22	DON'T WALK AWAY GIANT	JADE
7	6	16	NUTHIN' BUT A "G" THANG DEATH ROW/INTERSCOPE	DR. DRE
8	7	21	COMFORTER GASOLINE ALLEY/MCA	SHAI
9	8	12	DEDICATED JIVE	R. KELLY & PUBLIC ANNOUNCEMENT
10	9	16	HIP HOP HOORAY TOMMY BOY	NAUGHTY BY NATURE
11	12	10	LOOKING THROUGH PATIENT EYES GEE STREET/ISLAND/PLG	P.M. DAWN
12	17	5	SHOW ME LOVE BIG BEAT/ATLANTIC	ROBIN S.
13	11	20	INFORMER EASTWEST	SNOW
14	14	11	IT WAS A GOOD DAY PRIORITY	ICE CUBE
15	13	18	I HAVE NOTHING (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
16	16	9	LOVE IS (FROM "BEVERLY HILLS, 90210") GIANT	VANESSA WILLIAMS & BRIAN MCKNIGHT
17	15	21	DITTY NEXT PLATEAU/FFRR/PLG	PAPERBOY
18	18	9	SO ALONE EASTWEST	MEN AT LARGE
			★★★ AIRPOWER ★★★	
19	21	3	MORE AND MORE IMAGO	CAPTAIN HOLLYWOOD PROJECT
20	26	3	DRE DAY DEATH ROW/INTERSCOPE	DR. DRE
21	22	7	TOUCH MY LIGHT QUALITY	BIG MOUNTAIN
22	19	21	I'M EVERY WOMAN (FROM "THE BODYGUARD") ARISTA	WHITNEY HOUSTON
23	27	5	DAZZEY DUKS TMR/BELLMARK	DUICE
24	20	9	LOVE DON'T LOVE YOU EASTWEST	EN VOGUE
25	23	7	LA LA LOVE PERSPECTIVE/A&M	BOBBY ROSS AVILA
26	25	23	I GOT A MAN ISLAND/PLG	POSITIVE K
27	24	24	SWEET THING UPTOWN/MCA	MARY J. BLIGE
28	NEW		GIRL, I'VE BEEN HURT EASTWEST	SNOW
29	35	2	GIVE HIM A LOVE HE CAN FEEL PENDULUM/ELEKTRA	TENE WILLIAMS
30	NEW		LOVE NO LIMIT UPTOWN/MCA	MARY J. BLIGE
31	38	3	TYPICAL REASONS COLUMBIA	PRINCE MARKIE DEE & SOUL CONVENTION
32	29	3	GIRL U FOR ME KEIA/ELEKTRA	SILK
33	32	4	THAT'S THE WAY LOVE IS MCA	BOBBY BROWN
34	34	3	SIX FEET DEEP RAP-A-LOT/PRIORITY	GETO BOYS
35	40	2	CRY NO MORE GASOLINE ALLEY/MCA	II D EXTREME
36	37	5	NOTHIN' MY LOVE CAN'T FIX IMPACT/MCA	JOEY LAWRENCE
37	30	11	THE RIGHT KIND OF LOVE GIANT	JEREMY JORDAN
38	NEW		IF I COULD COLUMBIA	REGINA BELLE
39	28	7	WHO IS IT EPIC	MICHAEL JACKSON
40	33	6	DOWN WITH THE KING PROFILE	RUN-D.M.C.

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.

TOP 40 AIRPLAY MONITOR

A CHARTER SUBSCRIPTION OFFER

Get the impact charts and power playlists every week, all year long!

Be on top of the most important information in radio!

If you are a Billboard subscriber, then you are eligible to be a charter subscriber—at only \$99 per year!

REGULAR SUBSCRIPTION PRICE: \$200

YES! SEND ME THE TOP 40 AIRPLAY MONITOR!

- I am currently a Billboard subscriber. Please enroll me as an Airplay Monitor charter subscriber at the discounted rate of \$99 for one year (51 issues). *Note: You must enclose your Billboard label to receive this discount.*
- I am not a Billboard subscriber but I would like to receive the Airplay Monitor at the regular subscription rate of \$200 for one year (51 issues).
- I would like to subscribe to both Billboard and Airplay Monitor and get both weeklies for one year at the combined special rate of \$299. (Save \$126).

Name _____

Title _____

Company/Station Address _____

City/State/Zip _____

Business Classification: Radio Record label Other

Mail your payment along with this coupon to: Billboard Top 40 Airplay Monitor, Attn: Jeanne Jamin, 1515 Broadway, New York, NY 10036

AAIR



J-WAVE 81.3FM

FALL IN LOVE WITH TOKYO

J-WAVE [FM JAPAN]

4-17-30 NISHIAZABU MINATO-KU TOKYO 106-88 JAPAN PHONE :03-3797-7907 FAX:03-3797-7906

BLOCKBUSTER-IBM CD MANUFACTURING PLAN A MIXED BLESSING

(Continued from page 5)

ment and to record companies as a way to make available their entire catalogs of albums. The other will manufacture and operate the needed equipment.

"The amount of uncaptured business because of the inventory problem in this industry is huge," says Barry Bryant, analyst with Ladenburg, Thalmann.

But some sources argue that if in-store CD production is used primarily for catalog sales, it may not justify the costs of installation and maintenance. Louis Kircos, senior VP finance at rackjobber Handleman Co., says, "If sales were so strong of the deep catalog product, it would be in the stores."

Some sources believe the digital downloading of music represents the new Personics, a once-touted system for making custom cassettes in stores that failed after a couple of years. David Lundeen, president of the Blockbuster/IBM joint venture, disagrees. He emphasizes his system will deliver complete albums only, not compilations of songs from various recordings, as Personics did.

Craig Bibb, analyst with Paine-Webber, says, "This is not pick your own song. Record companies don't want to sell music that way, one song at a time. Nobody would buy the album."

Lundeen says he plans to set up a storefront showroom within 60 days in Deerfield Beach, Fla., to demonstrate the concept to other music retailers. He says the system will be marketed to them as "the next generation of inventory management."

But retailers are taking a wait-and-see approach.

Jack Eugster, president of The Musicland Group, the Minneapolis-based company that runs about 900 music stores, says, "The manufacturers will have to weigh heavily what other retailers think of the [proposed Blockbuster/IBM initiative]. They should seek us out and ask us for input."

John Marmaduke, president of Hastings Books, Music & Video, says, "I hope it succeeds. It's a shame to let any customer go unsatisfied. Of course, they would have to license it to everybody else [i.e., other retailers], in order to get the labels' approval."

At press time, four of the six major record companies voiced strong opposition to the Blockbuster/IBM ven-

ture.

In similarly worded releases, the Warner Music Group, Sony Music Entertainment, and EMI Records Group North America stated their unwillingness to license their repertoires to the venture and expressed doubts about the viability of the system.

The Warner Music Group statement says, "The Blockbuster/IBM venture into music distribution . . . does not have the support of the Warner Music Group."

The statement also notes commercial copying of copyrighted works requires the consent of the copyright holder. "No one representing either Blockbuster or IBM has approached WMG to discuss obtaining our permission to reproduce our copyrighted works," Warner states. Similarly, Sony and EMI say they have not been contacted by Blockbuster or IBM either.

MCA Music Entertainment Group chairman Al Teller told Billboard, "We will not, under any circumstances, license our music for use in any system of which we are not proprietors. We in no way, shape, or form support this venture, and I mean that unequivocally."

Teller adds MCA is developing its own technology for electronic delivery of music, which it intends to make available to the entire industry. "We advocate an industry standard," he says.

Teller says he has had preliminary discussions with people close to the venture. Jim Caparro, president of PolyGram Group Distribution, says, "I met with Steve Berrard, vice chairman of Blockbuster, several weeks ago and we discussed the system. We agreed to continue conversations." BMG Music Group declined comment.

Ironically, the Recording Industry Assn. of America wrote to Blockbuster months ago, when it first heard of its plans to join forces with IBM, according to RIAA president Jason Berman (Billboard, Jan. 23). Blockbuster's response? "They said, 'Thank you for the letter.'"

Berman has been skeptical of the plan all along. "I don't know how a project like this could get off the ground if you haven't talked to the people that are going to supply the product that will make it work," he says.

Berman adds most mainstream artists do not need "an alternative distribution system." The Blockbuster/IBM plan, he says, would better serve "genres of music that have limited or specialized audiences."

Berrard concedes that music-on-demand is meeting resistance from the labels. "They've approached it very cautiously," he says. But he adds the record companies would be consulted throughout the development of the new technology. "They're going to have an integral part in this. It all rests or fails with their reaction."

IN-STORE KIOSKS

One aspect of the Blockbuster/IBM venture would involve in-store kiosks containing computer screens from which consumers could sample recordings and order the albums they want, possibly by using a credit card. Berrard says, "I think we have another 12-18 months of testing: to solicit customers and consumers' reactions,

McDONALD'S PLAT DU JOUR

(Continued from page 10)

er than Paramount had anticipated. Last fall, as a sign of its displeasure, the Target chain dropped the "Wayne's World" price to \$9.95 from \$19.95 suggested list. A few months later, Paramount began taking returns, thought to total 2 million-2.5 million of the 5.2 million cassettes originally shipped.

McDonald's, which would not confirm or deny a deal, could be expected to buy the inventory and to order the duplication of several million additional units. If the contract is similar to Orion's, Paramount likely will net about \$2 per cassette, considered by trade sources a fair return on a title most had given up for lost. More than one release may be involved, as was the case with Orion, which also chipped in "Dirty Rotten Scoundrels" and "Babes In Toyland," worth another 2 million-3 million cassettes.

"The Addams Family," a rental title before Paramount repriced it for sale, is a possibility, according to a Hollywood executive close to the McDonald's negotiations. He rates "Wayne's World" as a "very, very strong rumor . . . You're sniffing in the right area." Paramount, meanwhile, is bringing distributors and key accounts to Los Angeles this week (17) for a meeting that the source thinks would include discussion of the McDonald's package, this source continues.

Representatives from Paramount were unavailable for comment by press time, but a number of other

suppliers, distributors, and retailers thought the deal would make perfect sense. One reason is the studio's prior tie to McDonald's, which delivered about 7 million tapes of the "Indiana Jones" trilogy; a second is the theatrical sequels of "Wayne's World" and "The Addams Family" due later this year. The publicity accompanying both would greatly enhance cassette sales.

"Wayne's World" makes a lot of sense because they have the inventory," says John Thrasher, video purchasing and distribution VP of Tower Records/Video. "Addams Family" works, too, because Paramount would deliver a ton of publicity to help push the sequel. When you think of it, Paramount is the only studio that has done a deal with McDonald's that was not strapped for cash, like Vestron, LIVE, and Orion. All three needed cash. It did the 'Indiana Jones' series, and it worked out great."

Meanwhile, the studio is awaiting the results of a mid-February promotion with Bausch & Lomb, which ran a national newspaper insert selling "Crocodile Dundee," "Terms Of Endearment," "Love Story," and "The Hunt For Red October" for \$3 each with proof of purchase of an eye-care product. The offer upset a top executive of a large retail chain who thinks his stock of the same titles has been devalued.

The executive is equally unhappy about a McDonald's promotion of any

kind, but the chain clearly is following its own agenda. McDonald's supposedly has even enlisted the help of the Dove Foundation, in Grand Rapids, Mich., which is expected to judge the family-value content of titles under consideration. "It isn't that McDonald's goes shopping around Hollywood these days, it's that Hollywood is coming to McDonald's," says Dove Foundation publicist Dick Rolfe.

"McDonald's is the most aggressive" of many fast-food chains itching to take advantage of video, another source notes, adding, "Burger King definitely has a game plan to get more involved," possibly this year.

In August, before any features kick in, McDonald's begins selling at \$2.50 a 650,000-cassette order of "Heroes On Hot Wheels," part of major Mattel promotion.

Assistance in preparing this story was provided by Seth Goldstein and Ed Christman in New York and John Lannert in Fort Lauderdale.

MIXED REACTION

Studio deals with fast-food chains and other nonvideo outlets elicit mixed reactions from distributors and retailers. Paramount's "Indiana Jones" package, designed to bring McDonald's customers into video stores, was "very properly done," says Walt Wiseman, president of wholesaler Major Video Concepts. Even concern over "Dances With Wolves" has abated somewhat based on the response to Orion Home Video's post-McDonald's release of the title at \$14.98 suggested list.

Although he acknowledges retailer resentment has "a definite impact on the sales process," Orion Home Video senior VP Herb Dorfman is confident he'll make his goal of 2 million-plus cassettes for "Dances With Wolves." "We've got work to do" with mass merchants, but big chains like Musicland and Camelot "definitely demonstrated their support," Dorfman says.

FOR THE RECORD

The co-writer of Tina Turner's song "Why Must We Wait Until Tonight" is Robert John "Mutt" Lange. An incorrect first name was stated in an article in the May 15 issue.

NICKELODEON, EPIC IN NEW VENTURE

(Continued from page 10)

ming, Kreamer says. The network, which is a unit of Viacom International Inc., debuted April 1, 1979. It currently reaches 59 million homes in the U.S. via some 9,000 affiliates.

The network conducts more than 200 focus groups annually with its viewers, and Nickelodeon staffers communicate regularly with children via the on-line computer network CopmuServe.

"We get instant feedback from kids about packaging looks, concepts, ideas, apparel, and the types of toys they like to play with," says Kreamer.

Nickelodeon will create a new Entertainment Products division to handle the home video/audio line, says Kreamer. She will oversee a staff of about 10-12 new employees who will be responsible for creating the look and presentation of all product. The Nickelodeon staff will share promo-

tional duties with Sony/Epic.

Epic, too, will hire bicoastal and field sales staffers who will be assigned specifically to the new product line, says Glew.

Sony Music, Epic, and Nickelodeon jointly will decide what to release. Sony and Epic will handle sales, distribution, and marketing. Titles will bear some type of joint logo between Nickelodeon and Sony Music, says Glew.

"The consumer's perception of Nickelodeon and Sony Music is very high," says Glew. "When we hit the street with product, the consumer will know [he/she] is getting quality from both sides."

Sony Music plans to further its additional efforts in the children's entertainment realm with its Sony Kids' Music & Video division, says Glew. Sony Kids is not related to the Nickelodeon/Epic agreement.

TIME WARNER INTERACTIVE SERVICE GAINS SUPPORT

(Continued from page 10)

lanta are keen on the notion of making the boxes low-stress for consumers.

"The challenge is to convert the highly sophisticated technology into something easy to use for the consumer," says Bill Brobst, director of corporate communications for Scientific-Atlanta. "And we believe that on-screen menus of options are one of the ways to go to do that." As an example, he says a consumer wanting to watch a video would be given an onscreen menu of all possible services, choose "movies," choose a category, and then finally pick a film from the list provided.

Brobst adds that the box likely will look familiar on the surface, "but it's going to be more like a computer than a traditional set-top terminal."

Indeed, the boxes will contain input ports, he says, which eventually will allow them to act as quasi-computers in certain capacities. "You could connect a keyboard or a printer and have a truly interactive service," Brobst says. One possible early function of a printer hookup will be for the output of advertiser coupons.

The boxes will retail for \$300-\$350 within a year's time, Luftman says, although they likely will be available for rental as well as purchase.

via courier

May 11, 1993

Letters Editor
Newsweek
444 Madison Avenue
New York, N.Y. 10022

Re: "You Call This Nirvana?" May 17, 1993

Editors:

Jeff Giles has written an article on our band, Nirvana, which was not based on the band's views nor on information provided by our representatives. Rather, he pulled together quotes from unnamed sources and "music industry insiders," and misled others into believing the story was on Steve Albini, the producer we recently worked with, and not the record that we worked on together. He quotes Albini at length and never approached our management company to speak to us at all. After stating that Albini will not speak about "the Nirvana fracas," Giles quotes him ranting about Geffen Records (our label) in the very same paragraph. How balanced can any reporting be if the center of "the fracas" cannot respond?

Further, though Giles did speak with representatives at Geffen Records and Gold Mountain Entertainment (our management), their quotes were rendered invalid in his piece by other quotes from unnamed sources. He chose to cite these same sources as more factual than a release sent to him and four editors at Newsweek that completely explained the status of our upcoming album.

Most damaging to us is that Giles ridiculed our relationship with our label based on totally erroneous information. Geffen Records has supported our efforts all along in making this record.

We hope, in the future, information provided by us will be taken literally and gossip will be taken for what it is.

Kurt Cobain
Dave Grohl
Krist Novoselic

Clinton To Trumpet Jazz At June White House Event

■ BY BILL HOLLAND

WASHINGTON, D.C.—President Clinton is planning to host a celebration of American jazz June 18 at the White House, according to sources here and in New York. It would be the first such Presidential celebration of the American art form since the Carter administration.

Although the administration has not formally announced the event, sources say the date has been finalized. "It's a done deal," says one insider. "It's signed in blood."

Sources connected with the artists and the celebration confirmed the event, and said there are plans for a PBS telecast.

A White House spokesman would say only, "We are in the midst of negotiations."

The official announcement, the spokesman added, will come from the First Lady's press office because "it's a White House social event."

Coordination and planning is being provided by the D.C.-based, non-profit Thelonious Monk Institute of Jazz and impresario George Wein's Festival Productions in New York City. Wein produces the annual JVC Jazz Festival in New York and 25 other jazz festivals here and abroad.

The event will run for several hours on the South Lawn and, according to several sources, will include performances from veteran jazz artists and those who have come to prominence in recent years.

Although a complete roster of invited guests has not yet been released, insiders say that invitees include Grammy winners tenor saxophonist Joe Henderson, trumpeter Wynton Marsalis, and pianist Herbie Hancock, as well as legendary arranger, band leader, and alto saxophonist Benny Carter, trombonist and Count Basie Band alumnus Al Grey, tenor saxophonist Illinois Jacquet, and drummer Thelonious Monk Jr.

Trumpet masters Red Rodney and Clark Terry also are invitees, as are tenor saxophonists Grover Washington Jr. and Jimmy Heath, according to the sources.

Most of the players invited were involved with the Clinton campaign during the Presidential race or played at one or several of the Inaugural galas and balls.

The first White House "jazz festival," as it was called, took place June 18, 1978, 17 years ago, and was hosted by Jimmy and Rosalyn Carter. Some of the dozens of stars in attendance included Clinton invitees Jacquet, Terry, and Benny Carter, as well as several departed masters—pianists Eubie Blake, Teddy Wilson and Mary Lou Williams, Basie drummer Jo Jones, tenor titans Dexter Gordon and Stan Getz, and bebop pioneer and jazz ambassador Dizzy Gillespie, who made the concert a worldwide news event by challenging President Carter to sing the vocal on his well-known composition "Salt Peanuts."

Carter took the challenge, answering Gillespie's trumpet lines, and the vocalizing was among the most famous sound bites of the administration.

While at this juncture the Clinton concert appears to be a smaller one, it is almost certain the Presidential tenorman may be challenged to a friendly cutting contest on the White House lawn.

Assistance in preparing this story was provided by Jeff Levenson in New York.

R&B Chart Revision

Incorrect "weeks on the chart" information appears for four titles on this week's Hot R&B Singles chart (page 29). Here is the correct information: "So Alone" by Men At Large, 25 weeks; "Don't Walk Away" by Jade, 27 weeks; "Dazzey Duks" by Duice, 28 weeks; and "Mr. Wendal" by Arrested Development, 23 weeks.

Walden Woods Benefit Continues With Walkathon

NEW YORK—The Walden Woods Project, founded by Don Henley, is continuing its fundraising efforts with a dinner Saturday (22) in Boston and a walkathon the next day in Concord, Mass.

Proceeds from the events will be applied toward the additional \$2.5 million the Project requires to purchase an 18.6-mile portion of Walden Woods from Boston Properties (Billboard, May 8), as well as toward the \$2.5 million the organization owes for other properties.

James Taylor will perform at the dinner, to be held at Boston's Park Plaza Hotel. Other celebrities slated to appear at the dinner and walkathon are Henley and actors Jason Priestley, Lou Diamond Phil-



HENLEY

lips, Sarah Jessica Parker, Mary Stuart Masterson, Peter Weller, Ed Begley Jr., and Christopher Reeve.

Henley also is planning a benefit concert at Massachusetts' Foxboro Stadium in the fall, but that event is still in the early planning stage, says Walden Woods Project executive director Kathi Anderson.

The Project hopes to raise \$400,000 from the dinner and walkathon, Anderson says. The fundraising gala will be the organization's first, but last year's walkathon attracted 700,000 participants and raised \$175,000, she adds.

Anderson says the Project expects to have the full \$5 million within a couple of years, noting that the organization has raised \$4.5 million during its three years of existence.

TRUDI MILLER ROSENBLUM

The Billboard Bulletin...

EDITED BY IRV LICHMAN

GEFFEN, NIRVANA BLAST NEWSWEEK

Geffen Records and Nirvana have released a joint statement denouncing a story in the May 17 issue of Newsweek that claims the label is unhappy with the band's new album, to be released in the fall. Geffen also has placed an ad in this week's Billboard that reprints a letter from the band to Newsweek. The Newsweek article, written by Jeff Giles, expands on a Chicago Tribune story that said Geffen found Nirvana's new tracks "unreleasable." The Newsweek piece adds that Nirvana has agreed to bring in producer/engineer Andy Wallace to remix several tracks originally produced by Steve Albini. Geffen spokeswoman Bryn Bridenthal says the label was moved to respond after the Newsweek story. "It seems like such a leap in the degree of harm that it does that we finally had to address it." Says Giles, "I made repeated requests for interviews with the band members. I stand by my sources and my story."

LATIFAH LABEL IN FAMOUS LINK

Queen Latifah's new Flavor Unit Records has inked a worldwide co-publishing deal with Famous Music. The pact covers publishing for all of the artists on the Epic-distributed label, including Freddie Foxxx, Latee, Bigga Sistas, and the Brooklyn Assault Team.

CROWNING ACHIEVEMENT

The "king of pop" met real royalty May 12 at the World Music Awards in Monte Carlo when Prince Albert

of Monaco presented an award to Michael Jackson as the best-selling recording artist of the era. It was one of three honors for Jackson. Tina Turner, Rod Stewart, Boyz II Men, and Luciano Pavarotti were among those attending. The show is to be broadcast in 70 countries, including the U.S. June 1 on ABC-TV.

POLYGRAM LOOKS EAST

Expect PolyGram's first move into Eastern Europe Tuesday (18), when it should clinch a deal with Hungarian indie MMC Records, run by promoter Laszlo Hegedus. PolyGram also has struck a film deal in the Benelux, with film and vid distributor MFP/Meteor. MFP will distribute all PolyGram's films, and the major has an option to buy the company. Sell-through operations will be merged and co-managed by PolyGram Holland CEO Theo Roos. PolyGram declined to say whether it had bought a stake in MFP.

CONGRESS PASSES VOTING BILL

The Senate broke a Republican filibuster May 12 and passed the long-stalled Motor Voter bill, which had been a pet cause of the music business. The legislation requires states to allow people to register by mail when they apply for a driver's license or at military recruitment, disability, or public assistance offices.

NEW DEPARTURE AT PRS

Latest departure from Britain's Performing Right Society is head of international relations David Saffir. He left May 7 following a CI-

SAC conference in Portugal. Says chairman Wayne Bickerton, "There was no longer the degree of confidence in him within the society."

NRM GOES TO MARKET

National Record Mart has filed with the SEC to do a public stock offering that, if completed, should raise about \$13 million. The offering, which is expected to be priced between \$8 and \$9, will consist of 1.7 million shares—1.5 million from the company and 200,000 from current investors. After the offering, there will be 5.04 million shares outstanding. According to a prospectus, the Carnegie, Pa.-based chain achieved sales of \$55.6 million in the nine months ended Dec. 26, 1992, and had a net income of \$1.9 million.

HERE AND THERE

Andre Fischer moves from Qwest Records to the black music division at MCA, where he'll head up A&R activities. Fischer replaces Louil Silas, who now operates MCA-affiliated Silas Records... Ira Leslie has left his post as regional sales manager at Scotti Bros. Records. He can be reached at 908-727-6198... Contrary to last week's Bulletin, Jerry Greenberg won't be taking any WTG artists with him when he becomes president of MJJ Records. Acts signed to WTG—including Bonham and Pauly Shore—will move to Epic Records.

This week's Billboard Bulletin was edited by Ken Schlager.

SWV Letters For RCA; Elvis Sightings

FOR THE FIRST TIME SINCE those heady days of Elvis Presley, RCA has two singles in the top 10 by the same artist. There's even better news for the label: both of SWV's hits have bullets. "I'm So Into You," the trio's debut single, moves up two places to No. 6, while the follow-up, "Weak," is up four places to No. 8. Since the Hot 100 was initiated on Aug. 4, 1958, Presley has had two singles in the top 10 three times. "One Night" and "I Got Stung" both were moving up the week of Nov. 29, 1958. "(Now And Then There's) A Fool Such As I" and "I Need Your Love Tonight" were on an upward trend the week of April 18, 1959. And "Little Sister" and "(Marie's The Name) His Latest Flame" both occupied the top 10 the week of Sept. 30, 1961. Unlike SWV, all of those Presley two-fers were A and B sides of the same single; SWV has given RCA two top 10 hits with different singles, an even more amazing feat. Coko, Taj, and Lelee of SWV also have two top 10 hits on the Hot R&B Singles chart, where "Weak" is up to No. 3 and "I'm So Into You" holds at No. 5.

THE GUYS CAN'T HELP IT: There's another Elvis sighting on the Hot 100. UB40 has covered Presley's No. 2 hit from 1962, "Can't Help Falling In Love." It's the fifth time around for this song, based on an 18th century melody. Al Martino took the song to No. 51 in March, 1970; Andy Williams went to No. 88 with the song the very same month. The last time it was on the Hot 100 was in February 1987, when Corey Hart took it to No. 24. UB40's version, from the soundtrack of "Sliver," bounds from No. 100 to No. 71 this week. It's not the first time a UB40 song debuted in the anchor position:

"The Way You Do The Things You Do," a remake of the Temptations' hit from 1964, entered at No. 100 and eventually peaked at No. 6. This single keeps UB40's record intact—all of their American chart singles have been cover versions.

NOTHING'S GONNA STOP HER NOW: Diane Warren, recently named Billboard's No. 1 pop songwriter of the year, is getting a head start on next year. Her writing credit is included on half of the songs that debuted on this week's Hot 100. She co-wrote "By The Time This Night Is Over" by Kenny G with Peabo Bryson, and is the sole writer of "Don't Take Away My Heaven," the new single by Aaron Neville. Warren is also the writer of this week's "Power Pick/Sales," "I'll Never Get Over You (Getting Over Me)" by Exposé.

All four debuts on the Hot 100 are by successful R&B male vocal-

ists. Johnny Gill, who recorded for Atlantic before joining New Edition in 1988, leads the way with the Jimmy Jam/Terry Lewis song "The Floor," coming in at No. 82. Gill, signed to Motown as a solo artist, had top 10 hits in 1990 with "Rub You The Right Way" and "My, My, My." Luther Vandross debuts at No. 83 with "Little Miracles (Happen Every Day)," and the aforementioned Bryson and Neville enter at No. 92 and No. 98, respectively.

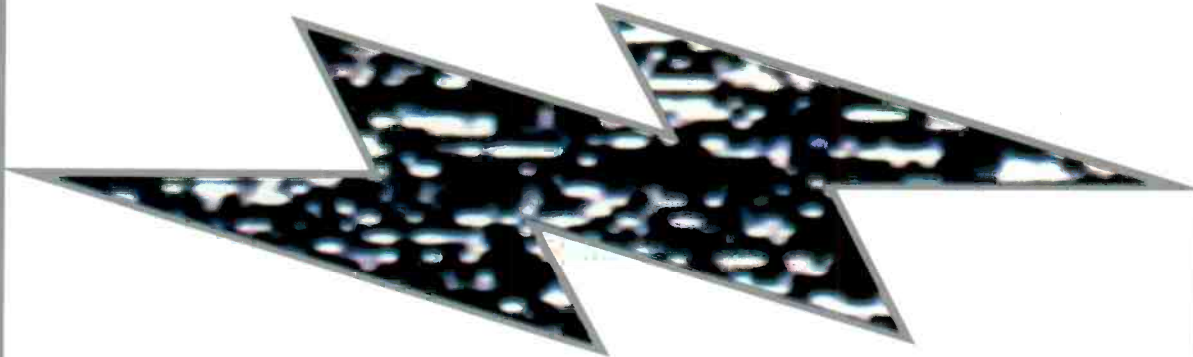
'JAM UP AND JELLY TIGHT': Or more accurately, Jam down and Jelly up. William Simpson of Los Angeles thinks the old Tommy Roe hit is worth mentioning, since the No. 21 and No. 23 positions on The Billboard 200 are occupied by Pearl Jam and Green Jelly.



by Fred Bronson

ANTHRAX

[sound of white noise]



don't
adjust your
set

album in store: may 25 (61430-2/4)

Produced by Dave Jerden
and Anthrax

premiere single and video: "only"



Elektra ©1993 Elektra Entertainment, a division of Warner Communications Inc. A Time Company.

On Elektra Compact Discs and **digital** Cassettes



- 1 HOT LEGS
- 2 TWILIGHT'S THE NIGHT
- 3 HANDBAGS AND GLAZZAGS
- 4 CUT ACROSS STORY
- 5 EVERY PICTURE TELLS A STORY
- 6 MAGGIE WAY
- 7 REASON TO BELIEVE
- 8 People get tear
- 9 HAVE I TOLD YOU LATELY
- 10 Tom Traubert's Blues
(waltzing Matilda)
- 11 THE FIRST CUT IS THE DEEPEST
- 12 MANDOLIN WIND
- 13 HIGHGATE SHUFFLE
- 14 STAY WITH ME
- 15 HAVING A PARTY

rodstewart unplugged

(4/2-45289) ...and seated

featuring special guest **ronnie wood**

Their first collaboration since The Faces launches a whole new chapter in MTV's "Unplugged."

Including the single "Have I Told You Lately." (7/4/2-18511)



STIEFEL PHILLIPS
ENTERTAINMENT

©1993 Warner Bros. Records Inc.

Produced by Patrick Leonard
Management: Arnold Stiefel & Randy Phillips